THE CONTEMPORARY ART SOCIETY

Tate Gallery, Millbank, SW1

Patron:
Her Majesty Queen Elizabeth the Queen Mother

Executive Committee:
Sir Colin Anderson (Chairman)
Peter Meyer (Honorary Treasurer)
Loraine Conran (Honorary Secretary)
Raymond Mortimer
Sir Philip Hendy
W A Evil
E C Gregory
Eardley Knollys
Howard Bliss
Sir John Rothenstein, CBE
Eric Newton
Mrs Oliver Parker
A B Lousada
Dr Alistair Hunter
Derek Hill
Bryan Robertson

Organising Secretary: Pauline Vogelpoel
Assistant Secretary: Jane Illingworth

CHAIRMAN'S REPORT

This is my first performance in this particular role. I don't mean to attempt to match the elegance of recent Chairmen's speeches. After all, both Sir Edward Marsh and Mr Raymond Mortimer have been eminent through their pens—and I have not.

The History of the year past has been less eventful than some because our affairs run in two-year cycles and every second year is a quieter one. Our major exhibitions are biennial efforts and our distributions to galleries, with all the work and excitement they entail, can also not happen every year. We have, however, kept our heads well above the tide and our name has not been unnoticed, even by the 'Tatler'.

We can also congratulate ourselves in having organised, in the joint garden of Mr Levy and Mr Cohen, our first small outdoor sculpture exhibition. This too gave great pleasure and was a very real contribution to the occasion. At all these visits we had record attendances of over 300 people. We need the co-operation of our members in proposing possible new objectives of this sort. Please, therefore, take it as one of your obligations as a member of the C.A.S. to let Miss Vogelpoel know of any notions you may have in this field. In or out of London—important or less important collections. You know by now the kind of things your fellow-members enjoy. They like artists' studios and homes that are homes (they don't insist on private museums), which can be quite small if there are several not too far from one another.

During the year under review the Society has been fortunate in receiving two extremely generous bequests. From the R J Sainsbury Discretionary Fund have come four paintings by Francis Bacon, and from Liverpool, from the J P Holt Trust Fund, has come £50 per annum.

Our buying policy is being varied in one way. We now appoint two buyers for the year, working separately, each with the same obligations as the single buyer of the past.

Our number of member-Galleries is growing as well as the number of ordinary members. The latter had increased by 269 up till November 15th last. The Society was started and for a long time continued with no Gallery members to speak of and of course under those circumstances anything we could allocate to a non-contributing gallery was a straight gift which it would have been churlish of the recipient to weigh either in quality or value. Now we have to face the new factor that we feel ourselves—for all subscription-paying Galleries—at any rate morally committed not only to do something, but also to do at least more, in value, than the subscription from that Gallery. Meanwhile our buyers are being affected by two newish trends. First that paintings are getting more and more expensive and second that more and more painters are painting very large ones which naturally anyhow cost more. This means that the number of works in our reservoir for distribution tends for two reasons to be less than it would have been a while back. We have purposely resisted the unworthy solution of encouraging our buyers to buy more small and less large pictures.
we have very gladly heard that this was so. Mr Howard Bliss has resigned, for private reasons. One new Committee-member has so far been elected. This is Mr Bryan Robertson, the Director of that exceedingly active institution, the Whitechapel Art Gallery.

In our big exhibitions "Figures in their Setting" and "The Seasons", we instituted a new way of helping artists to sell their works. We announced that we were prepared to pay up to 20 per cent towards the purchase by a Gallery of any picture from the exhibition. This was availed of by 13 Galleries. More Galleries are now asking us for money for specific purchases. During the year we have helped Cheltenham to acquire a Stanley Spencer and Harlow New Town to acquire an important work of sculpture by McWilliam. We have had to turn down a request for help in paying for a picture which had actually been bought by another Gallery. This seemed to lead us into altogether too wide and difficult a field. We still hold to our original aim—to buy the works of art we admire and then to distribute them, and of course this is still our major activity.

**TREASURER'S REPORT**

In 1956 we were able to spend the greatly increased sum of £2,646 on works of art and with general expenses at £1,420 still show a profit of £504 17s. 5d. This is due to the striking success of the "Seasons" Exhibition which, after deducting all expenses, showed a profit of nearly £900 from hiring fees and the sale of tickets and catalogues. Our other income remained approximately the same, except for subscriptions which were up by nearly £300, so that our total income increased by about £1,200 to £4,571. Our expenditure on works of art included £1,103 for twelve pictures and eight etchings bought by the Buyer for the year, and £1,144 for five pictures and three pieces of sculpture bought from the "Seasons" Exhibition. The remainder consisted of grants in aid for further purchases of fifteen pictures from the "Seasons" Exhibition by provincial galleries, the Tate Gallery and the Arts Council.

Since the date of the balance sheet, the substantial balance on current account has been largely invested or placed on deposit, thereby slightly increasing our income. By not nearly enough, however. The chairman has referred to the way the prices of paintings and sculpture have been mounting and the small number purchased last year for such a large sum.

we intend to do but there are in fact some simple ways in which our income could be considerably enlarged. Deeds of Covenant and Banker's Orders I referred to last year with, I am afraid, very little success. There are still only about two hundred of our 1,600 members who have signed them, and I cannot believe that a large proportion of the remaining 1,600 do not intend to remain members for the next seven years or have no bank account. It may well be that no one bothers to read my report, and we are therefore making a further plea when sending out demands for subscriptions. I hope we shall be successful.

I apologise for once again stressing this but it is a matter of, I hope, so little importance to you and means so much to us. Finally, may I plead, like all Treasurers, for more members. We hear so much nowadays about the tremendous increase of interest in the arts and I am sure there must be more than 1,800 people interested in contemporary art who would be willing to spare us a guinea, if indeed not more. So will you please badger your friends, and even perhaps your relations, to try and gain us some new recruits.

**PURCHASES 1957**

Buyer: Peter Meyer

John Bratby **Self Portrait** (drawing)
Robert Clatworthy **Figure 1957** (gouache)
Peter Coker **Tree and Hedge** 2
Robert Colquhoun **Woman in a Blue Shawl** (pastel)
Merlyn Evans **Wharfside Construction**
Terry Frost **Black, White and Pink**
S W Hayter **Paysage Ensoleille**
Josef Herman **Field Workers in Conversation** (drawing)
Ivon Hitchens **Evening Sky over Hills**
Mary Kessell **Winter Wood** (drawing)
Peter Kinley **Reclining Figure**
Bryan Kneale **Portrait of a Woman**
Peter Lanyon **High Field**
Henry Moore **Seated Nude** (drawing)
Alan Reynolds **Autumn Evening** (watercolour)
Ceri Richards **Design for Dropcloth for 'Homage to Dylan Thomas' at the Globe Theatre 1954** (pen, wash and collage)
William Scott **Blue Still life**
Graham Sutherland **Predatory Form** (lithograph)
Keith Vaughan **Vertical Tree Form**

Buyer: Eric Newton

Kit Bacher **Hadrian's Villa** *Tess* Bus...
Henry Moore
Reclining Figure (linen print)

John Napper
Cat and Kittens

Sydney Nolan
Death of an Outlaw, 1954

Peter Oliver
Strand, Jersey

Freda Sargent
Still Life

Joseph Tilson
Pigeons, Piazza San Marco

Foreign Fund:
Sam Francis
Painting, 1952 (watercolour)
Jean Paul Riopelle
La Vallée, 1957

PRESENTED TO THE SOCIETY
From the R J Sainsbury Discretionary Fund
Francis Bacon
Study for Figure No. 6, 1956
Francis Bacon
Figures in a Landscape, 1956
Francis Bacon
Study for Figure No. 4, 1956
Francis Bacon
Study for Portrait of Van Gogh No. 4, 1957

LOANS MADE BY THE SOCIETY
During the year the Society has lent pictures

fifty years of british painting, brighouse, yorkshire
modern movements in british watercolour painting
norwich castle
arts council ‘six young painters’
cheltenham arts festival
british section, art critic’s association
‘british contemporary painting’ paris
leicester gallery
exhibition of paintings by derek hill
leicester gallery
exhibition of paintings by mary kessell

LOANS TO COLLEGES, HOSPITALS AND EDUCATIONAL INSTITUTIONS
The Society was pleased
to lend small groups of pictures to the following:
St. Osyth’s Training College
Central Electricity Authority
National Hospital, Queen Square
Royal Marsden Hospital
Architectural Association
Basildon Civic Arts Society

GRANTS IN AID
The Special Grants Committee of the Society

DEED OF COVENANT
I hereby covenant with the
Honorary Treasurer of the
Contemporary Art Society
that I will during the term
of seven years from

or during my life
(whichever period shall be shorter)
pay to the said Society each year such
a sum as will after deduction of
Income Tax at the current rate
amount to the sum of

from my general fund of taxed income
so that I shall receive no personal
or private benefit from
the said annual payments.
In witness whereof I have
hereunto set my hand and seal this

day of

one thousand nine hundred and fifty

Signed, sealed and delivered
by the above-named

In the presence of

Name
Address
Occupation
Signature

ORDER TO BANKERS
Contemporary Art Society

date

bankers

branch

Please place to the credit of
The Contemporary Art Society
at Coutts and Co., 440 Strand, W.C.2,
on receipt of this order and on
the same date in each year the sum of

(£ : : )

Signature

2d.
Stamp

Name

(Clearly written in capitals and
stating whether Mr, Mrs or Miss)

Address
Temporary Art Society / Revenue Account for the year ended 31 December, 1956

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Temporary Art Society / Balance Sheet 31 December, 1956

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The Auditors to the Members of the Contemporary Art Society,

Dear Members,

As per our agreement, I have the pleasure of enclosing the Annual General Meeting with the Balance Sheet and Revenue Account for the year ended 31 December, 1956. The accounts have been drawn up for presentation to the Annual General Meeting for the year ended 1 January, 1956.

The accounts have been audited by de Linde & Son, Chartered Accountants, and the Revenue Account has been reviewed by the Auditors to the Society.

Yours sincerely,

[Signature]

[Name]

[Position]

1 House,

church Street,

3, 1957