The Seasons

An Exhibition of painting and sculpture organised by

The Contemporary Art Society

The Tate Gallery

1st March to 15th April 1956

10 a.m.—6 p.m.
The Contemporary Art Society

The Tate Gallery, Millbank, S.W.1.

Exhibition Sub-Committee for "The Seasons"

Raymond Mortimer
Peter Meyer
Eric Newton
Sir Colin Anderson
Sir John Rothenstein

Executive Committee of the Society

Chairman Raymond Mortimer
Hon. Treasurer Peter Meyer
Hon. Secretary Loraine Conran

Howard Bliss
Eardley Knollys
Eric Newton
W. A. Evill
Sir Philip Hendy
Sir John Rothenstein, C.B.E.
Sir Colin Anderson
E. C. Gregory
Dr. Alistair Hunter
Mrs. Oliver Parker
Anthony Lousada

Assistant Secretary Denis Mathews
Hon. Assistant Secretary Pauline Vogelpoel

The Tate Gallery, Millbank, S.W.1.

Exhibition Sub-Committee for "The Seasons"

Raymond Mortimer
Peter Meyer
Eric Newton
Sir Colin Anderson
Sir John Rothenstein

Executive Committee of the Society

Chairman Raymond Mortimer
Hon. Treasurer Peter Meyer
Hon. Secretary Loraine Conran

Howard Bliss
Eardley Knollys
Eric Newton
W. A. Evill
Sir Philip Hendy
Sir John Rothenstein, C.B.E.
Sir Colin Anderson
E. C. Gregory
Dr. Alistair Hunter
Mrs. Oliver Parker
Anthony Lousada

Assistant Secretary Denis Mathews
Hon. Assistant Secretary Pauline Vogelpoel

Foreword

This Exhibition consists of works specially produced by painters and sculptors who were invited to contribute by the C.A.S., the subject to be one or more of the four Seasons. We undertook to spend £1,000 upon purchasing exhibits for presentation to museums, and a special sub-committee was nominated to select the purchases. In order to encourage museums to buy exhibits for themselves we offered to spend a further £1000 upon assisting them with grants of 20% of the cost of their purchases. Our purpose being to elicit work particularly suitable in scale to museums, we required the paintings to be at least 2 ft. 6 ins. in one of their dimensions. We set also an outside limit of 5 ft. because of the limited space available for exhibiting them. Subject to these conditions, all works produced in answer to our request were to be exhibited without submission to any jury. Fifty-Seven artists accepted our invitation. The Director and Trustees of the Tate made the Exhibition possible by offering to house it, and for this the Society is profoundly grateful.

The Exhibition is a special effort made by the Society in addition to its regular activities. One member of the Committee has been appointed as usual to act as "buyer of the year", and the fund at his disposal will not be reduced. This method of choosing purchases through a single member of the Committee (a different one each year) is traditional in the Society, and avoids the danger of "Safety first" choices such as a committee are liable to make. In the choice of works to be purchased from this Exhibition the members of the sub-committee have sought similarly to express their individual preferences rather than to concur in compromises.

The privileges offered to members of the C.A.S. are considerable and various: receptions at the Tate Gallery, visits to Private Collections both in London and in the country, invitations to Private Views and sherry parties kindly offered by picture-dealers—all this available in return for a minimum subscription of one guinea. Membership costs no more than it did in 1910 when the Society was founded, and is almost the only pleasure that has not risen in price.

At the moment there are 250 of our acquisitions ready for distribution to museums. Ninety of these subscribe to our funds, but of course they receive from the
Society works costing many times the value of their contributions, and our income depends chiefly upon the subscriptions, gifts and legacies of individual members. Visitors to the Exhibition are most earnestly requested to join the Society, if they have not already done so; and members are reminded that by executing a Deed of Covenant they can almost double the value of their subscriptions. We have rather less than 2,000 members: if this number could be doubled, the cost of running the Society would not be greatly increased, and the funds available for purchasing would therefore be trebled.

No one is likely to enjoy every type of work represented in this Exhibition, but it is only by encouraging gifted artists, whatever the idiom they choose to employ, that the Society can fulfil its purpose properly and support contemporary art.

Raymond Mortimer

---

Application for Membership

To the Organizing Secretary, The Contemporary Art Society, The Tate Gallery, Millbank, S.W.1.

I am willing to contribute to the above Fund and enclose .................................................. (£ : : )
as a Subscription.

Name .......................................................... Date ........................................

Address ................................................................

I wish to receive a form of Deed of Covenant do not wish
to enable me to consider whether to pay my subscription
in this manner ...................... (initials).

Anyone who subscribes by Deed of Covenant doubles the value of their subscription without additional cost to themselves as the Society can reclaim the Income Tax from the Inland Revenue.

Cheques and Postal Orders should be drawn to "The Contemporary Art Society" and crossed "Courts and Co., Strand, W.C.2".

Order to Bankers

Contemporary Art Society

Date .......................................................... Bankers .................................................. Branch ..................................................

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

2d Stamp

Signature ................................................................

Name .......................................................... Address ..................................................

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

This order should be sent to The Organizing Secretary, C.A.S., The Tate Gallery, Millbank, S.W.1.
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Glade in April</em></td>
<td>Norman Adams (b. 1927)</td>
</tr>
<tr>
<td>2</td>
<td><em>Spring and Winter</em></td>
<td>John Armstrong (b. 1893)</td>
</tr>
<tr>
<td>3</td>
<td><em>Summer</em></td>
<td>Michael Ayrton (b. 1921)</td>
</tr>
<tr>
<td>4</td>
<td><em>Winter (Earth, snow)</em></td>
<td>Sandra Blow (b. 1925)</td>
</tr>
<tr>
<td>5</td>
<td><em>Winter</em></td>
<td>John Bratby (b. 1925)</td>
</tr>
<tr>
<td>6</td>
<td><em>A Winter Group</em></td>
<td>Robert Colquhoun (b. 1914)</td>
</tr>
<tr>
<td>7</td>
<td><em>Spring</em></td>
<td>Merlyn Evans (b. 1910)</td>
</tr>
<tr>
<td>8</td>
<td><em>Winter (Cornwall)</em></td>
<td>Paul Feiler (b. 1918)</td>
</tr>
<tr>
<td>9</td>
<td><em>Winter Landscape</em></td>
<td>Donald Hamilton Fraser (b. 1929)</td>
</tr>
<tr>
<td>10</td>
<td><em>Autumn</em></td>
<td>Terry Frost (b. 1915)</td>
</tr>
<tr>
<td>11</td>
<td><em>Winter Landscape</em></td>
<td>William Gear (b. 1915)</td>
</tr>
<tr>
<td>12</td>
<td><em>Summer</em></td>
<td>Frederick Gore (b. 1913)</td>
</tr>
<tr>
<td>13</td>
<td><em>Summer</em></td>
<td>Henryk Gotlib (b. 1892)</td>
</tr>
<tr>
<td>14</td>
<td><em>Summer</em></td>
<td>Derrick Greaves (b. 1928)</td>
</tr>
<tr>
<td>15</td>
<td><em>Autumn Idyll</em></td>
<td>Josef Herman (b. 1911)</td>
</tr>
<tr>
<td>16</td>
<td><em>Winter Harbour</em></td>
<td>Patrick Heron (b. 1920)</td>
</tr>
<tr>
<td>Page</td>
<td>Title</td>
<td>Artist</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>17</td>
<td>The Season of Thaw</td>
<td>Derek Hill</td>
</tr>
<tr>
<td>18</td>
<td>Winter Wood</td>
<td>Mary Kessell</td>
</tr>
<tr>
<td>19</td>
<td>Spring Wood</td>
<td>Peter Kinley</td>
</tr>
<tr>
<td>20</td>
<td>Stefan Knapp</td>
<td>Louis le Brocquy</td>
</tr>
<tr>
<td>21</td>
<td>Soly Sombra</td>
<td>Robert MacBryde</td>
</tr>
<tr>
<td>22</td>
<td>Still-life, Autumn</td>
<td>Roy de Maistre</td>
</tr>
<tr>
<td>23</td>
<td>Summer Interior</td>
<td>Bate son Mason</td>
</tr>
<tr>
<td>24</td>
<td>Hunter's Moon</td>
<td>Winifred Nicholson</td>
</tr>
<tr>
<td>25</td>
<td>Burning the Leaves</td>
<td>Mary Potter</td>
</tr>
<tr>
<td>26</td>
<td>Autumn Legend</td>
<td>Alan Reynolds</td>
</tr>
<tr>
<td>27</td>
<td>Cycle of Nature</td>
<td>Ceri Richards</td>
</tr>
<tr>
<td>28</td>
<td>Summer</td>
<td>Brian Robb</td>
</tr>
<tr>
<td>29</td>
<td>Leonard Rosoman</td>
<td>Zyslav Ruszczowski</td>
</tr>
<tr>
<td>30</td>
<td>Summer Picnic</td>
<td>Adrian Ryan</td>
</tr>
<tr>
<td>31</td>
<td>Summer Landscape</td>
<td>Maurice de Sausmarez</td>
</tr>
<tr>
<td>32</td>
<td>Tuscan Summer</td>
<td>William Scott</td>
</tr>
<tr>
<td>33</td>
<td>Winter Still-life</td>
<td>Jack Smith</td>
</tr>
<tr>
<td>34</td>
<td>Spring at Rottingdean</td>
<td>Ruskin Spear, R.A.</td>
</tr>
<tr>
<td>35</td>
<td>Winter</td>
<td>Humphrey Spender</td>
</tr>
<tr>
<td>36</td>
<td>The Seasons</td>
<td>Stella Steyn</td>
</tr>
<tr>
<td>37</td>
<td>Still-life, Autumn</td>
<td>Hans Tisdall</td>
</tr>
<tr>
<td>38</td>
<td>William Townsend</td>
<td>Julian Trevelyan</td>
</tr>
<tr>
<td>39</td>
<td>September</td>
<td>Keith Vaughan</td>
</tr>
<tr>
<td>40</td>
<td>Winter Machine</td>
<td>Carel Weight, A.R.A.</td>
</tr>
<tr>
<td>41</td>
<td>The Seasons</td>
<td>Robert Adams</td>
</tr>
<tr>
<td>42</td>
<td>The Seasons</td>
<td>Kenneth Armitage</td>
</tr>
<tr>
<td>43</td>
<td>The Seasons</td>
<td>Reg Butler</td>
</tr>
<tr>
<td>44</td>
<td>Autumn Legend</td>
<td>Lynn Chadwick</td>
</tr>
<tr>
<td>45</td>
<td>The Seasons</td>
<td>Siegfried Charoux</td>
</tr>
<tr>
<td>46</td>
<td>Spring Form Wood</td>
<td>Geoffrey Clarke, A.R.C.A.</td>
</tr>
<tr>
<td>47</td>
<td>Winter Machine</td>
<td>Spring Form Wood</td>
</tr>
<tr>
<td>48</td>
<td>The Seasons</td>
<td>The Seasons Bronze</td>
</tr>
<tr>
<td>49</td>
<td>Iron and Composition</td>
<td>The Seasons Iron and Composition</td>
</tr>
<tr>
<td>50</td>
<td>Symbol Iron</td>
<td>Spring and Autumn Cemented Iron</td>
</tr>
</tbody>
</table>
The Seasons
Plaster for Bronze

51 Robert Clatworthy (b. 1928)

Summer
Bronze

52 Georg Ehrlich (b. 1897)

Winter
Plaster

53 Elizabeth Frink (b. 1930)

Corinthos (The Seasons)
Nigerian scented guarea

54 Barbara Hepworth (b. 1903)

Four Seasons
Stone Powder

55 Karin Jonzen (b. 1914)

** The Seasons
Plaster

56 F. E. McWilliam (b. 1909)

* * Spring
Bronze

57 Bernard Meadows (b. 1915)

*** Purchased by the C.A.S.
** Purchased by the Arts Council with assistance from the C.A.S.
* Purchased by the Arts Council.

---

Purchases

The Contemporary Art Society has spent over £1,000 on purchasing work from “The Seasons” Exhibition.

Paintings and sculptures by the following artists have been bought.

Reg Butler
Josef Herman
Patrick Heron
Derek Hill
Mary Kessel
Bernard Meadows
F. E. McWilliam
William Scott

The C.A.S. has assisted the Arts Council to buy the sculpture by

Lynn Chadwick

The Arts Council has purchased paintings by the following artists

Keith Vaughan
Victor Willing
Reasons why the membership of the Contemporary Art Society has risen from 300 to nearly 2,000 in the last eight years

The Society was founded in 1910. The Subscription remains a guinea, but some people contribute more.

Members may visit certain famous Private Collections. Evening Parties are held before some important Exhibitions so that members of the Contemporary Art Society may be the first to see them.

Members are frequently the guests at Special Occasions arranged by the Dealers' Galleries.

In the last six years £11,500 has been spent on acquisitions.

The pictures are bought by a single “Buyer”—a different one each year. This avoids Committee compromise.

The Tate Gallery received from the C.A.S. their first examples of many artists who have since become famous. Among them the following: Augustus John, Jacob Epstein, Eric Gill, Duncan Grant, Paul Nash, Stanley Spencer, Aristide Maillol, Denoyer de Segonzac, Georges Roualt, Pablo Picasso.

Since the end of the war the Society has given away over 1,200 pictures, of which the British Museum, the Tate Gallery and the Victoria and Albert Museum have received 250.

At the time of the Exhibition, 90 Gallery Directors in this country and in the Commonwealth are being invited to view the Society's stock of 250 pictures. Public Galleries will receive all these as gifts.