CONTEMPORARY ART SOCIETY

The Ordinary General Meeting of the Contemporary Art Society will take place in the Gulbenkian Hall, Royal College of Art, Kensington Gore, SW7 on Tuesday, July 22 1975 at 6.15 p.m.

AGENDA

1. Minutes of the last Ordinary General Meeting to be read and approved.

2. Consideration of Balance Sheet and Income and Expenditure Accounts.

3. Appointment of Auditors.

4. Alan Bowness and Carol Hogben retire from the Committee under Article 41. The following nominations for election to the Committee have been received:
   - Mrs Catherine Curran
   - Miss Joanna Drew
   - The Marquess of Dufferin and Ava
   - Mrs Gabrielle Keiller

5. Any other business.

By order of the Committee
PAULINE VOGELPOEL
Organising Secretary

June 30 1975
Chairman's Report

I am very glad to be able to report that in 1974 we received a grant from the Arts Council for the first time. The amount was only £2,000, but it is a practical recognition of the role which we play in encouraging young artists by the purchase of their work and I hope it will be a regular occurrence in the future. A society such as ours, which relies on voluntary subscriptions, faces extremely difficult problems in time of high inflation. By exercising stringent economies we limited the rise in our overheads to under 12%, but our funds remain inadequate to buy sufficient pictures for distribution to museums at the regular 2-3 year intervals to which we have been accustomed in the past and this is causing us very real concern. We are urgently examining ways in which our income can be increased.

During the year we were actively engaged in organising our Art Fair, originally planned for January 1974 but postponed owing to the electricity restrictions. It opened in January 1975 and therefore falls outside the scope of this report. I shall only say here that it was a great success with artists, dealers, Museums and the general public, and evidently filled a gap in the existing range of exhibitions.

Our social activities continued as splendidly as usual. I reported last year that staff difficulties had made it impractical to hold evening parties at the Hayward Gallery. A similar situation has now arisen at the Tate which no longer has the late evening openings which we were able to combine with private dinners in the Rex Whistler room. Our last one was in June in connection with the Richard Dadd exhibition and its success made the termination of these events particularly regrettable.

To take the place of our parties at the Tate, we have had a variety of parties in London; in February at the Serpentine Gallery for the Roger Hilton Exhibition; in April at Morley College for the Ambrose McEvoy Exhibition combined with a visit to the nearby Imperial War Museum; in June at the Victoria and Albert Museum for the Turner Exhibition; and in December at the Royal Academy for the Turner Exhibition. The last two were combined with dinner in the Museum and Burlington House respectively and were particularly successful, especially the Turner party which drew an attendance of 500.

Members always enjoy visiting artists' studios and in October we appreciated seeing the work of Peter Logan and Keith Milow in their warehouse at Tower Bridge, after which we dined in a nearby pub in Southwark. We were also able to visit six dealers' galleries in Bruton Street and Davies Street in June, when they gave us an evening viewing of their exhibitions and generously provided us with wine.

We had three weekend visits outside London and a week's stay in the South of France. In May over 50 members visited St. Ives, where we were welcomed by Dame Barbara Hepworth, Patrick Heron, Allenia Garstain, Margo Maecckelbergh and Bryan Wynter in their studios. We also went round the Leach...
Pottery and were entertained by the Penwith Society and the Newlyn Art Society. Our visits to St. Ives are always popular and I am sure all members will share our sadness at the deaths of Dame Barbara Hepworth and Bryan Wynter who were staunch supporters of the Society.

In July a small party of members went to Manchester to see the Rouault Exhibition at the City Art Gallery where the Director and his wife entertained us, as did the Director of the Whitworth Art Gallery who showed us round the collection. A visit was paid to Norwich where the Mayor gave us drinks before an evening viewing and dinner in the Castle Museum; on the following days we were entertained by Sir Edmund and Lady Bacon, Mr and Mrs Timothy Colman and Mr and Mrs Chester Williams and saw an exhibition at the Eilingham Mill Art Society. In September 40 members went to the South of France where they visited a number of museums and were given lunch by Mr and Mrs Frank Wilson at their house near Grasse.

This rather curt summary does less than justice to the generosity of our various hosts and the tremendous trouble taken by them and the directors of the museums concerned. It is difficult to say how much we appreciate the way so many people put themselves out for the benefit of our members and I am sure that this is one of the main attractions which makes people join us.

I am sorry to report that at the Annual General Meeting Mr Alan Bowness and Mr Carol Hogben retire from the Committee by rotation. They have untriringly supported our work in so many ways over the past few years and their expert advice has been invaluable. We shall miss both of them more than I can say. Recently we have co-opted four new members on to the Committee and they now come up for formal election. Miss Joanna Drew is now the Exhibitions Organiser for the Arts Council and has served on our Committee in the past, while the Marquess of Dufferin and Ava, Mrs Catherine Curran and Mrs Gabrielle Keiller have interesting private collections. All of them have a valuable knowledge of contemporary art and I am delighted that we have been able to persuade them to join us.

Honorary Treasurer's Report

As the Chairman has pointed out, under present conditions the Society's income is not nearly enough to enable it to fulfil its purpose of presenting contemporary works of art to public galleries on the scale which it would like. In 1974, however, it was possible to allot £5,000 to each of the Society's two buyers, a total increase of £4,000 over 1973's spending on pictures and sculpture. This increase was covered almost entirely by the welcome grant from the Arts Council and the final payment on the sale of the Phillip King sculpture (explained in the report for 1971/72). As a result there was only a small deficit on our operations in 1974. But our reserves are likely to be run down substantially in 1975, even though the Arts Council grant has been repeated, since your Committee has decided that our spending on works of art should continue at, or above, last year's level.

The Society's parties and outings maintained their popularity in 1974, as the Chairman has reported, even though the price of tickets had to be increased. Not only do these events give pleasure to our members but they also add to the Society's income and enable it to buy more for museums. So we hope that our supporters will still come to these affairs and, even more important, that they will continue their membership, in spite of today's financial stringencies.

The success of these activities depends largely on the imaginative and economical efforts of the organising secretary, as indeed does all the work of the Society. Extra demands have been made on her during the last few months as our new auditors, Messrs Sayers Butterworth, familiarised themselves with our operation. They have made helpful suggestions for the future.

Sadly our income from subscriptions was down somewhat in 1974, partly because a few museums and corporate subscribers dropped out. Another factor was that a number of those who joined in 1973, when membership of the Society covered entrance fees to museums, did not renew their subscriptions, presumably because these fees had been abolished. New members, however, almost made up for those who left the Society and our total number remained at over 1200 — but it should be twice that. We are grateful to the many members who subscribe more than the minimum and also to the corporations, trusts and art dealers who contribute to the Society's funds. But we wish there were more of these too.
Buyer: Max Gordon
- Stephen Buckley
  - Broken Glass, 1973 (Mixed media)
  - "Flag" Painting in two parts
- Anthony Carter
  - Settlement, 5 (Tapestry)
- Chris Fisher
  - Disappearance, 1973, Ed 8 (Print)
- Tim Head
  - Untitled B, 1973 (Pastel)
- Peter Kalkhoff
  - Space and Colour O, Points in Space, 1974 (mixed media/paper)
- Brice Marden
  - Painting Studies 1 and 2, Ed 50 (Silk-screen, wax application and graphite)
  - 5 Untitled etchings and aquatints, 1973, Ed 50
- Agnes Martin
  - "On a Clear Day" Nos 13, 14, 15, 16 and 17 (Screenprint)
- Keith Milow
  - Four, Four XXII, 1974 (Resin, Fibreglass and Pastel)
- Bruce Naumann
  - "War", 1971, Ed 30/100 (Lithograph)
  - "Green", 1971, Ed 30/100 (Lithograph)
- Dorothee Rockburne
  - Untitled drawing, 1972 (gummed labels/paper)
- Antony Scherman
  - Untitled (Encaustic)
- Richard Serra
  - Untitled, No 136, 1974 (Oil/canvas)
- Nick Wyndham
  - Philosophers (Glass, stainless steel etc)

Buyer: Caryl Hubbard
- Graham Arnold
  - My Summers Now (Painting/collage)
  - "August" (Painting/collage)
- Prunella Clough
  - Charcoal drawing, 1972
- Terry Frost
  - Grey, Red and Black Vertical, 1962 (Oil/canvas)
- Knighton Hosking
  - "Earth, Sky and Water IV", 1974 (Acrylic/canvas)
  - Study for Earth, Sky and Water IV (Graphite wash, pencil)
- Paul Huxley
  - Untitled, No 136, 1974 (Oil/canvas)
- John Loker
  - Coastal Horizon 3, 1973 (Drawing)
- Kenneth Martin
  - Chance and Order I, 1971, Ed 75 (Screenprint)
  - Chance and Order III, 1972, 39/70 (Screenprint)
  - Chance and Order V, 1972, 33/70 (Screenprint)
- Victor Newsome
  - "A Corner of the Bathroom", 1973 (Acrylic on wood)
- Jack Smith
  - "Sounds on Grey", 1972 (Oil on board)
- William Tillier
  - Screenprints, Nos 1 and II, 1973, Ed 100
- John Walker
  - Juggernaut, 1974, Ed 35, (Screenprint)
- David Whitaker
  - Coney Island Boardwalk, 1974 (Acrylic/canvas)
- Gillian Wise
  - Looped Network Suspended in Pictorial Space, 1974 (Acrylic/canvas)

Additional Purchase
- Derek Jarman
  - Shad Thames Series 2 (Acrylic on canvas)
  - Shad Thames Series 4 (Acrylic on canvas)

These paintings costing £1,000 were acquired with an anonymous donation received for this purpose.

Gifts to the Society
- John Edwards
  - "Swing, Swing, Swing", 1966 (Acrylic/canvas)

Presented by J. Dudley, Esq, through the Rowan Gallery.

List of Purchases for the year 1974

Subscriptions received from Public Art Galleries as of 31 December 1974

<table>
<thead>
<tr>
<th>Subscriptions received</th>
<th>£ p</th>
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</thead>
<tbody>
<tr>
<td>Aberdeen: Art Gallery</td>
<td>30</td>
</tr>
<tr>
<td>Adelaide, Australia: National Gallery of South Australia</td>
<td>50</td>
</tr>
<tr>
<td>Auckland, New Zealand: City Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Bath: Victoria Art Gallery</td>
<td>20</td>
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<tr>
<td>Batley: Bagshaw Art Gallery</td>
<td>30</td>
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<tr>
<td>Belfast: Ulster Museum</td>
<td>30</td>
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<tr>
<td>Birkenhead: Williamson Art Gallery</td>
<td>30</td>
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<tr>
<td>Birmingham: City Art Gallery</td>
<td>11.00</td>
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<tr>
<td>Birmingham: Barber Institute</td>
<td>5.25</td>
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<tr>
<td>Blackburn Art Gallery</td>
<td>30.50</td>
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<tr>
<td>Blackpool: Grundy Art Gallery</td>
<td>30</td>
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<tr>
<td>Bolton: Museum and Art Gallery</td>
<td>30</td>
</tr>
<tr>
<td>Bolton: Friends of the Museum</td>
<td>15.75</td>
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<tr>
<td>Bootle: Museum and Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Bournemouth: Russell Cotes Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Bradford: Corporation Art Gallery</td>
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<tr>
<td>Bradford: Friends of the Art Gallery</td>
<td>3.15</td>
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<tr>
<td>Brighouse Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Brighton Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Brisbane, Australia: National Gallery of Queensland</td>
<td>15.75</td>
</tr>
<tr>
<td>Bristol Museum and Art Gallery</td>
<td>50.00</td>
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<tr>
<td>British Museum: Department of Prints and Drawings</td>
<td>30.00</td>
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<tr>
<td>Bury: Corporation Art Gallery</td>
<td>25.00</td>
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<tr>
<td>Cardiff: National Museum of Wales</td>
<td>26.25</td>
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<tr>
<td>Carlisle Art Gallery</td>
<td>5.25</td>
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<tr>
<td>Cambridge University: Kettle's Yard Collection</td>
<td>30.00</td>
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<tr>
<td>Cambridge: Fitzwilliam Museum</td>
<td>30.00</td>
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<tr>
<td>Canberra, Australia: Art Advisory Board</td>
<td>31.50</td>
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<tr>
<td>Cheltenham: Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Christchurch, New Zealand: McDougall Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Coventry: Herbert Art Gallery</td>
<td>15.75</td>
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<tr>
<td>Darlington Museum and Art Gallery</td>
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<tr>
<td>Derby Museum and Art Gallery</td>
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<td>Dewsbury Art Gallery</td>
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<td>Doncaster Museum and Art Gallery</td>
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<td>Dudley Art Gallery</td>
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<td>Dumfries: Grazefield Art Centre</td>
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<tr>
<td>Dundee Museum and Art Gallery</td>
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<tr>
<td>Durban Art Gallery, South Africa</td>
<td>4.00</td>
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<td>Eastbourne: Towner Art Gallery</td>
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<tr>
<td>Eccles: Monks Hall Museum</td>
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<tr>
<td>Edinburgh: Scottish National Gallery of Modern Art</td>
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<tr>
<td>Exeter: Royal Albert Memorial Museum</td>
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<tr>
<td>Glasgow University Art Collections Fund</td>
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<tr>
<td>Glasgow Art Galleries and Museum</td>
<td>50.00</td>
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<tr>
<td>Hamilton, Ontario: The Art Gallery</td>
<td>15.75</td>
</tr>
<tr>
<td>Harrogate: Corporation Art Gallery</td>
<td>30.00</td>
</tr>
<tr>
<td>Huddersfield Art Gallery</td>
<td>30.00</td>
</tr>
</tbody>
</table>
31 50 Hull: Ferens Art Gallery
35 00 Hull: University Art Collection Fund
17 50 Ipswich: Museum and Art Gallery
12 50 Ipswich: Friends of Art Gallery
30 00 Kettering Art Gallery
15 75 Kimberley, South Africa: Humphreys Art Gallery
30 00 Kirkcaldy: Museum and Art Gallery
15 75 Lake District Art Gallery Trust
5 25 Leamington Spa Art Gallery
30 00 Leeds: Temple Newsam House and City Art Gallery
15 00 Leeds Art Collections Fund
50 00 Leicester Museums and Art Gallery
35 00 Leicestershire Education Authority
30 00 Lincoln Art Gallery
30 00 Liverpool: Walker Art Gallery
50 00 Liverpool: University Art Collection
31 50 London, Ontario: Public Art Gallery and Museum
15 50 Luton Art Gallery
10 50 Maidstone Art Gallery
50 00 Manchester Corporation Art Gallery
50 00 Manchester University: Whitworth Art Gallery
15 75 Manchester: Rutherston Loan Scheme
6 60 Mansfield Museum and Art Gallery
35 00 Melbourne, Australia: National Gallery of Victoria
15 75 Merthyr Tydfil: Cyfarthfa Castle Art Gallery
21 00 Middlesbrough: Dorman Museum
25 00 National Portrait Gallery
15 75 Nelson, New Zealand: Bishop Suter Art Gallery
30 00 Newark Museum and Art Gallery
15 75 Newcastle upon Tyne: The University, Hadrian Art Gallery
21 00 Newcastle upon Tyne: The Laing Art Gallery
15 75 Newcastle upon Tyne: Friends of the Laing Art Gallery
15 75 Newport Art Gallery
30 00 Northampton Art Gallery
30 00 Norwich City Museum and Art Gallery
30 00 Nottingham: Castle Museum and Art Gallery
30 00 Oldham Art Gallery
31 50 Ottawa, Canada: National Gallery of Canada
20 00 Oxford: Ashmolean Museum
100 00 Perth, Australia: National Gallery of Western Australia
30 00 Plymouth Art Gallery
50 00 Portsmouth: City Museum and Art Gallery
30 00 Preston: Harris Museum and Art Gallery
15 75 Reading Museum and Art Gallery
15 00 Rochdale Museum and Art Gallery
30 00 Rotherham Museum and Art Gallery
30 00 Rugby Art Gallery
15 75 Rye Art Gallery

Donations received from corporate subscribers, trusts etc. as of December 31, 1974

25 00 Agnew, Thomas and Sons Limited
5 00 Architectural Association
100 00 Bankers Trust International
10 00 British Council
25 00 British Petroleum Company Limited
10 00 Cambridge: Gonville and Caius College
20 00 Christie, Manson and Wood
20 00 Gimpel Fils Ltd
20 00 Knoedler and Co
25 00 Lefevre Gallery
15 75 London University: Senate House
20 00 Marlborough Fine Art Limited
20 00 Mayor Gallery Limited
25 00 New Art Centre
75 00 Ocean Transport and Trading Co Ltd (P H Holt Trust)
20 00 Piccadilly Gallery
25 00 Rayne: The Max Rayne Foundation
25 00 Redfern Gallery
25 00 Rowan Gallery
20 00 Rutland Gallery Limited
100 00 Sainsbury: The Robert and Lisa Sainsbury Charitable Trust
20 00 Felicity Samuel Gallery
20 00 Solomon and Co
20 00 S. Speelman Limited
30 00 Arthur Tooth and Sons
26 25 Waddington Galleries
The Contemporary Art Society
Revenue Account for the year
ended 31 December 1974

£

Subscriptions and Donations
9,073 from Members
Estimated Income Tax recoverable on Deeds of Covenant
1,288
10,361
776
Grant from Arts Council
433
Interest on Quoted Investments (Gross)
236
Bank Interest
Sale of Sculpture in 1972—Balance received on delivery in 1974
Less: Cost of restoring and transport
7,692
2,500
669
7,412
1,831
480
Deficit for the year
11,627
Surplus for the year
5,830
£12,286
£16,824

Expenditure on Pictures and Sculptures by Buyers for 1974
5,926
10,994

Expenses—Salaries, Allowances, Pension Scheme and National Insurance Contributions
3,570
3,780
Printing, Stationery, Postage and Telephone
473
702
389
481
Auditors' Remuneration
150
250
Miscellaneous
643
617
5,225
1,135
£12,286

The Contemporary Art Society
(A Company Limited by Guarantee and not having a Share Capital)
Balance Sheet
31 December 1974
£

Current Assets
Quoted Investments at cost (Market Value £4,315 — 1973 £4,591)
5,433

Cash at Bank
On Deposit Account
2,316
On Current Accounts
1,639
3,955

Cash in Hand
20
19

Debtors
1,619
Estimated Income Tax Recoverable
1,691
565
Sundry
698
55
Outstanding Subscriptions
217
2,219
2,577

Less: Current Liabilities
2,909
Creditors and Accrued Expenses
6,304
£8,718

Net Assets
£8,642

Represented by—Accumulated Fund
7,583
Balance at 1 January 1974
8,718
Less: Deficit (Surplus—1973) per Revenue Account
1,135
76
£8,642

PETER MEYER
NANCY BALFOUR
Members of Committee

Notes to the Accounts

1. No value is included in the Balance Sheet for Pictures and Sculptures purchased by or presented to the Society and temporarily retained pending presentation to Art Galleries, etc., or, in exceptional cases, for Sale. Purchases are written off in the year of acquisition.

2. The Members of the Committee receive no remuneration for the management of the Society's affairs.
Report of the Auditors to the Members of The Contemporary Art Society

In our opinion the foregoing Balance Sheet and Revenue Account give a true and fair view of the state of the Society's affairs at 31 December 1974 and of its deficit for the year ended on that date and comply with the Companies Acts 1948 and 1967.

SAYERS BUTTERWORTH
CHARTERED ACCOUNTANTS

62 Brook Street,
London W1Y 2DB

8 May 1975

The Contemporary Art Society would like to increase its membership

We feel sure that members have many friends who are unaware of the existence of the Contemporary Art Society and its varied activities.

If each member was responsible for enrolling at least one new member our Picture Acquisitions Fund would double and our gift to the Nation's galleries would become an even more significant one.

Why not give a CAS membership as a Christmas or Birthday present—or let us send our new membership brochure to friends who may be interested to know of the many advantages membership of the Society offers?

To the Organising Secretary, CAS
Tate Gallery, Millbank, London, SW1P 4RG

Please enrol Name
Address

as a member of the Society for one year from 197

I enclose a cheque for £4

Members Name
Membership number

Please send details of membership to the Following:

Name
Address

Name
Address

Name
Address

Members Name
Membership number