Contemporary Art Society
Annual Report and
Statement of Accounts
1980

Tate Gallery
Millbank London SW1
01-821 5323
CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held at Painter's Hall, 9, Little Trinity Lane, EC4 on Wednesday, July 1st, 1981 at 8.45 p.m.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1980, together with the auditor's report.

2. To reappoint Sayers Butterworth as auditors of the society in accordance with section 14 of the Companies Act, 1976, and to authorize the committee to determine their remuneration for the coming year.

3. To elect to the committee the following who have been duly nominated: Mary Rose Beaumont, Ronnie Duncan, James Holloway, Edward Lucie-Smith, Jeremy Rees and Alan Roger. The retiring members are Lord Croft and Gabrielle Keiller.

4. Any other business

By order of the Committee
Pauline Vogelpoel

June 1 1981

Company Limited by Guarantee Registered in London No 255486
Charities Registration No 208178
At the Contemporary Art Society's last annual general meeting a resolution was carried with unanimous enthusiasm respectfully congratulating our patron, Her Majesty Queen Elizabeth the Queen Mother, on her 80th birthday. In reply her private secretary told us how touched she was by the society's very kind message and expressed her appreciation.

In 1980 the Contemporary Art Society also celebrated a birthday, its 70th. It was founded by members of the Bloomsbury Group but is still very much alive. Indeed, 1980 was the year in which the society took off in fresh directions through the corporate membership scheme which was inaugurated in 1978. While individual subscribers and public art galleries still constitute the society's solid foundation, corporate subscribers have given us financial flexibility which we lacked in the past. And, from their point of view, to join the Contemporary Art Society provides them with a means of co-operating in the present government's policy of encouraging private patronage of the arts as a supplement to official subsidies. This is in fact what the society has been doing ever since it was founded — helping living artists by acquiring their work and publicly-funded museums by presenting that work to them. In the process the society has built up a high reputation for the independence of its judgement and the quality of its choices. This experience is now being shared with our corporate members.

Among the benefits offered to them are the society's advice on buying pictures and sculptures to give to museums or to display in their offices and on arranging exhibitions in their offices or elsewhere. At the end of 1980 the society had 36 corporate subscribers — 11 of whom had joined during the year — and at the time of writing there are 42. Several of the new members, notably the National Westminster Bank, Unilever Ltd and Cocoa Merchants Ltd., have sought the society's help in putting together collections of art for new or refurbished office buildings and there have been additions to the collections started earlier by De Beers Consolidated Mines, BP Chemicals and The Economist Newspaper. The society received useful publicity in press and television reports on the De Beers collection. There is some reason to hope that at last British companies are beginning to consider purchases of contemporary art, whether or not individual members of the board admire it, to be part of their responsibility to artists, to the public and to their employees.

That there is still a long way to go, however, was underlined when the institute of Directors was obliged to return pictures lent to it by the society because of objections from its members.

At the request of another corporate member, BP International Ltd., and in co-operation with Corporate Fine Art, the society helped to arrange a show of pictures by young artists in the entrance hall of Britannic House for two weeks in October. This exhibition went on to Wiggins Teape Ltd. at Basingstoke and a similar exhibition, also arranged in conjunction with Corporate Fine Art, was put on in February 1981 at the National Westminster Bank's premises in Bishopsgate. The idea in all three cases was to introduce staff and visitors to attractive and inexpensive new work of quality — and to the Contemporary Art Society. Unfortunately sales were disappointing but the society's funds were increased by donations from the firms concerned.

The society also received a gift of five first-class contemporary wall hangings, which will be included in our next distribution to public galleries, from another corporate subscriber, Crown Wallcoverings, at the close of the touring exhibition, "Tapestries of Today", which was sponsored jointly by the company and the society.
During the summer Sotheby Parke Bernet and Company invited the society to arrange exhibitions in its regional premises in Harrogate and Edinburgh, to coincide with the festivals in these two towns. In each case gifts made by the Contemporary Art Society since 1920 were borrowed back from public galleries in Yorkshire and Scotland respectively. The results were impressive displays of some of the best pictures produced during the last 60 years. We are most grateful to the lending galleries for their willing help and to Sotheby Parke Bernet for giving us this opportunity of demonstrating the importance of our activities outside London. Another of our corporate members, Lily Modern Art, is offering long-term loans of a few works from its collection of contemporary art to our member galleries through the society.

Individual members of the society also have reason to be grateful to our corporate subscribers. The Commercial Union Assurance Company entertained us most lavishly before our 1980 annual general meeting in the beautiful reception rooms at the top of their building in the City of London. Later in the year BP Chemicals arranged a special showing of the pictures purchased for their new offices in Belgravia with the advice of the society and entertained our members equally lavishly. And the Canadian High Commission, which has now become a corporate subscriber, invited our members to a special viewing of the Jack Bush exhibition at the Serpentine Gallery in October. Our thanks go to all of them.

Much earlier in the year the Serpentine Gallery also provided, with its wonderful show of photographs by André Kertész, the occasion for a well-attended and stimulating discussion on "The Fine Art of Photography". This was open to the public and was chaired by Marina Vaizey, with introductory remarks by Paul Hill, Mark Haworth-Booth and Ian McKeever; André Kertész was among those present.

Another most successful event was the dinner at the Tate Gallery in March in honour of the newly appointed Director, Professor Alan Bowness, CBE, a member of the society’s committee, who gave an inspiring talk on his plans for the gallery. Since then he has offered to allow our members to buy tickets at half-price for special exhibitions at the Tate when an entrance fee is charged. We are grateful to him for this specifically, and generally for his sustained encouragement of, and assistance to, the society.

Among other events during 1980 — a full list is on page 8 — there should be special mention of the visits to private collections in South Kensington in June, when Drs Ball and Hargreaves, Mr Robert Medley and Mr. and Mrs. Rene Gimpel all generously opened their houses to our members and to the collections of Mr. Alan Roger and Mr. James Kirkman in November, when several dealers in the Brompton Road area also opened specially for our members.

It was disappointing, however, that an evening party at the Whitechapel Art Gallery, when the Leicester University Art Department’s collection for schools was on view, had to be cancelled owing to lack of interest. This also happened in the case of two day trips out of London: to Bristol to see the British Art Show, arranged by a member of our committee, William Packer, and to Wakefield to see Barbara Hepworth’s retrospective exhibition at the Yorkshire Sculpture Park. All of these events should have had particular appeal for members of the society. Presumably cost was a deciding factor although the charges were kept as low as possible.

Another trip, abroad this time, which was not supported as well as it might have been, was the September week-end in Dublin, primarily to visit the 1980 ROSC exhibition of international art. Members were entertained by the American Ambassador, by Sir Basil and Lady Goulding and by Senator Gordon Lambert, chairman of the Irish Contemporary Art Society. We were warmly welcomed that we received from him and his members made the trip an especially enjoyable one.

Other foreign capitals visited during 1980 were Copenhagen at the end of February and Vienna just before Christmas; members also spent weekends in Munich in January and Florence in April, visiting museums, dealers’ galleries and special exhibitions. In Munich we were entertained by Prince Franz of Bavaria, a well-known collector of modern art; in Copenhagen Professor Andreasen showed us his collection, while in Florence and Vienna we were invited to artists’ studios. For this hospitality we are most grateful and our thanks also go to our friends in all these cities who helped us with the details of our programmes.

All these trips were fully booked and the 10-day tour of China in October, in spite of being costly, was so popular that it had to be repeated a week later. A handsome contribution to the society’s picture-buying funds has been received as a result. Much of the success of these trips is, as always, due to the enthusiasm with which they are planned and organised by Rosmarie Slagle, now of Ariadnes International Travel, with the help and advice of the Director and of our events subcommittee.

Once more we have been able to increase very substantially the amount spent on buying works of art for public collections, which is the primary purpose of the society. Total outlays, at almost £51,000, were again about 50 per cent higher than in the previous year. Of this total nearly half — £23,700 — came from the society’s own funds and the rest from purchase grants from the Arts Councils of Great Britain and Scotland, an anonymous trust, the Worshipful Company of Painter-Stainers and the Linbury Trust. The last-named has contributed to our funds over the last three years a sum well in excess of the £20,000 originally promised in 1978 and we appreciate this very much. Our buyers in 1980 were Carol Hogbin and Bryan Montgomery, with Alan Roger purchasing in Scotland.

The society’s next full distribution of work to public galleries is expected in 1982 but in 1980 we circulated to our member galleries a list of works which had been offered in previous distributions but had not been asked for, usually because more important works were preferred. The committee decided that these must be disposed of because of lack of storage space. Nearly all of these surplus works were in fact asked for this time round and have now been distributed; a list is on page 11 and includes also those galleries which have received gifts of pictures by Norman Garstin. These were left to the society by his daughter in 1978 and have been given to galleries which have a special interest in this artist. The Hunterian Gallery of Glasgow University received a picture by Knighton Hasking as a gift in honour of its new building.

Under an experimental pilot scheme, during 1980 the society contributed 25 per cent of the cost, up to a maximum of £300 in each case, of approved purchases made by its member galleries from specially-selected exhibitions of contemporary work. The purchases subsidised in this way are listed on page 12. Since the limited sum set aside for this experiment had not been fully spent by the end of the year, the 1981 Tolly-Coobbold show has now been included in the scheme. But the society’s committee has not yet reached a decision on its future.
Once again a number of public galleries increased their subscriptions to the society without being asked, usually in order to enable us to keep up with inflation. We welcome this expression of confidence very much, as we also do the fact that eight galleries joined the society for the first time. Two of these were universities and two joined through their Friends' groups. We would like to draw the attention of universities which have collections of contemporary art to the benefits of membership. We would also like to remind them that they can either join on their own behalf or supplement the subscription already paid by their gallery, as several do already. Over 100 public galleries now belong to the society, including those in Australia, New Zealand and Canada.

Individual membership also went up in 1980 by over 100, to about 1500, and several art dealers subscribed for the first time. Others put up their subscriptions and many dealers contribute in other ways as well. But we wish that even more dealers would join; they profit from the fact that, when the society buys work by their artists, that work goes into public collections and therefore enhances the reputation of the artist. We would also, as always, like to have more individual members not only for the cash which they bring but also for the evidence that they provide of public support and approval for what we do. Recent changes in the tax law make it easier to subscribe by covenant; these are explained in the Treasurer's report. Bequests to the society, as to all charities, are also now exempt from capital transfer tax up to a maximum value of £200,000. Finally we are always glad when members send us more than the minimum annual subscription, as many do. And we are grateful to the trusts and business firms which make donations to our funds.

In 1980 the society commissioned a print from Ian Stephenson ARA, which is reproduced on the cover of this report although it was not actually completed until 1981. This new venture, both for the artist and the society, was intended to demonstrate that a first-class print could be sold at a reasonable price — £50 in this case — if produced in a large edition. In the event a unique edition was produced, since each of the 540 prints differs slightly, because each was collaged individually. Thanks are due to Ian Stephenson and to Megara Print Mills Ltd who collaborated in the production of "Phoenix". The prints have been selling well but some are still available.

Thanks are also due to the volunteers who helped in the office during 1980, notably Gaye Yates, Caryn Faure-Walker, James Lambert and, above all, Harold French, who now prepares a quarterly trial balance for us. This helped made it just possible for our Director, Pauline Vogelpoel, and our Organising Secretary, Petronella Spencer-Silver, to cope with the society's increased activity. All of our members will be conscious of the energy, devotion and enthusiasm with which they look after the interests of the society.

In an effort to strengthen the society's links with artists and galleries outside of London, during 1980 the committee co-opted Ronnie Duncan from Yorkshire, James Halloway from the National Gallery of Wales, Jeremy Rees of Bristol's Arnolfini Gallery and Alan Roger, a trustee of the National Gallery of Scotland. Mary Rose Beaumont was also co-opted during the year. All of these now come up for election, as does Edward Lucie-Smith, eligible to return to the committee after a year's absence. Gabrielle Keiller has resigned to our great regret and we also have to lose Michael Croft, whose period of service as Honorary Secretary, Honorary Treasurer and now Vice-Chairman adds up to the ten years which is the maximum allowed to an officer under our articles of association. He has been a member of the committee for many more years than that and will be missed very much.

He became Vice-Chairman after last year's annual general meeting when it was also announced that Bryan Montgomery had accepted the committee's invitation to become Honorary Treasurer. The name of the new Vice-Chairman will be announced at this year's annual general meeting. The appointment will be affected by the decisions taken at the preceding extraordinary general meeting which is being asked to approve changes in the articles of association concerning the officers' terms of service. These changes were recommended by a special sub-committee, chaired by Belle Shenkman, which was set up by the society's main committee in January. Our honorary solicitor, Tony Paterson, has been most helpful in this matter.

Once again my report ends sorrowfully, with the death during the year of Sir Colin Anderson, honorary treasurer of the society from 1946 to 1959 and chairman from 1957 to 1960 when he resigned on becoming chairman of the Trustees of the Tate Gallery. When he and Lady Anderson retired to Jersey in 1978 they presented 17 pictures from their collection to the society for distribution to our member galleries and they have supported the society generously in other ways.

NANCY BALFOUR

Honorary Treasurer's Report

Once again the Contemporary Art Society has had an encouraging year financially, unlike many other charities in 1980. This good fortune is due largely, as the Chairman points out in her report, to the growing interest being taken in the work of the society by business firms.

On December 31, 1980, the accumulated fund stood at £50,844, with quoted investments at cost comprising £22,957 of that total. The increase over 1979 came from the surplus on operations — £6,057 in 1980. While much less than 1979's £29,316, which was due to exceptional donations, as explained at the time, the 1980 surplus was substantially larger than in other recent years.

Similarly bequests and donations, at £7,932, were well above the amounts received in the years before 1979's spectacular rise. Subscriptions and donations from members were up by over £5,000 when allowance is made for income tax recoverable on contributions, with all categories of membership showing individual rises.

The net income from events and trips abroad rose satisfactorily as also did the interest earned on both quoted investments and deposit accounts; this was of course due partly to the high interest rates prevailing in 1980 but also to the increase in the society's accumulated fund in the previous year. Purchase grants to the society also went up by over £5,000, thanks to increased contributions from the Scottish Arts Council and the Linbury Trust and a special gift from another trust.

By adding £23,673 from its own funds to these grants the society was once again able to spend far more than in previous years on its main objective — buying works by living artists to present to public collections. The total of £50,943 includes subsidies amounting to £2,084 to assist purchases by member galleries under an experimental scheme explained in the Chairman's report.
Since 1980 was a year of runaway inflation the staff are to be congratulated on the smallness of the rise in administrative expenses — under £1500. Well-deserved increases in salaries came to that sum but minor increases in other costs, detailed on page 20, were cancelled out by savings on accountancy charges resulting from the voluntary assistance of Harold French. I would like to thank him for this help. I also want to thank most warmly my predecessor as Honorary Treasurer, Michael Croft, for his helpful advice and co-operation when he handed over his duties to me in the middle of the year.

BRYAN MONTGOMERY

Note on covenanted subscriptions
Since April, 1981, the tax benefits obtainable by covenanted subscriptions have been augmented. The society still reclaim the tax paid at the basic rate — 30% at present — on the covenanted amount. But those individual subscribers who pay income tax at more than the basic rate can now claim relief, on the tax paid by them in excess of the basic rate, for covenanted payments up to a total (to all charities) of £3,000 a year. This means that at little extra cost to themselves, but at substantial profit to the society, members can covenant to pay it more than the minimum subscription — now £5 a year — as many already do. Moreover, such covenants now need to be entered into for only four years, instead of the previous minimum of seven years. Details are available from the society’s office.

Events 1980
February 4
March 10
March 28
June 1

June 5
June 30
October 14
November 8
December 2

Foreign trips in 1980
January 26-27
February 29-March 3
April 11-14
September 26-28
October 26-30
October 29-November 6

December 12-15

Discussion on the Fine Art of Photography at the Serpentine Gallery
Evening of art films at Milbank Tower
Party in honour of Professor Alan Bowness at the Tate Gallery
Annual General Meeting at St Helen’s Underhall by kind invitation of the Commercial Union Assurance Co
Three private collections opened for members in South Kensington
Evening walk-around Holborn art galleries and the Central School of Art and Design
Preview of the Jack Bush Exhibition at the Serpentine Gallery, by invitation of the Canadian High Commissioner
Two private collections and three dealers’ galleries opened for members in the Brompton Road area
Special party given by BP Chemicals at Belgrave House to see pictures bought for them by the society, and a film on Patrick Heron

Purchases for the year 1980
Buyer: Carol Hogben
Conrad Atkinson
ian Breakwell
Malcolm Carter
Marcou Duchamp
David Field
Stephen Gregory
Julia Gunney
Susanna Heron
Tim Jones
David Kay
David Leaver
Denis Masi
Heinz-Dieter Pietsch
Simon Read
Lucie Rie
Jezofa Rogocki
Lucy Stachan
Frank Stoll
Susanna Heron
Tirn Jones

Buyer: Bryan Montgomery
Mark Ainsworth
Elton Bash
Mick Bennett
Ann Christopher
John Dugger
Michael Ginsber
Bryan Kneale
Matti Kujasalo
Jim Lerner
David Leaver
Ian McKeever
Javier Sanchez
Kes Zapkus

Buyer: Alan Roger
John Bellary
William Maclean
John Mooney
Derek Roberts
Geun Scottie

For the Worshipful Company of Painter-Stainers
Michael Leonard
Richard Rush

Discussion on the Fine Art of Photography at the Serpentine Gallery
Evening of art films at Mitibank Tower
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Special party given by BP Chemicals at Belgrave House to see pictures bought for them by the society, and a film on Patrick Heron
For the Linbury Trust
Craigie Aitchison
Anthony Caro
Peter Logan
Ian Stephen

With an anonymous grant
John Walker

Gifts to the Society
Michael Ginsborg, Study for Walking in Venice, 1979, (collage) from an anonymous donor
Michael Kenny, Untitled Tissue Piece, 1967, (aluminium, perspex, collage) from Sir Robert and Lady Sainsbury
Michael Kenny, Untitled, 1979, (pencil, charcoal, acrylic and collaged paper) from an anonymous donor
David Nash, Arch, 1979, (oak) from an anonymous donor
Eduardo Paolozzi, Hors Concours, 1979, (lithograph) from Mrs. Gabrielle Keiller
Louise Pickard, Country Lane (oil) from the late Mrs. E.A. Thompson
Wall hangings by Peter Collingwood, David Hill, Maureen Hodge, Paul Nicholls and Eng Tow, from Crown Wallcoverings.

Loans made by the Society during 1980
Mick Bennett, Blue Lagoon 1980, to Hayward Annual, Hayward Gallery, London
Max Ernst, The Wood, to National Museum of Wales
Susanna Heron, 7 Neckpieces to 'Bodywork', Crafts Council Gallery, London; Lotherton Hall, Leeds; Aberdeen Art Gallery; Arnolfini Gallery, Bristol; Sir Kendall Gallery, Cardiff
Ian McKeever, Waterfall No. 9, 1979, to Walker Art Gallery, Liverpool
Stephen Williams, The Lurky Place, 1978, to 'Artist and Camera', Mappin Art Gallery, Sheffield; Stoke on Trent; D.L.I. Museum and Art Centre, Durham; Cartwright Hall, Bradford (last 2 1981)

To corporate subscribers
Eight paintings to J. Sainsbury Ltd.
Four paintings to Andy Montgomery Ltd.
Four paintings to The Institute of Directors
One painting to The Economist Newspaper Ltd.

From Lily Modern Art
Philip King, Ring Rock, 1978, to Portsmouth Museums and Art Gallery

Works presented to Public Art Galleries in 1980
Additions to 1979 distribution
Auckland, New Zealand
Dunedin: Lawrence Pearce/Alternative Directions/acrylic
Kettering
Leamington Spa: Andrew Langton/Chapel/ oil
London, Southwark
Manchester: Michael Ginsborg/Her day at Sneaker's Creek/ oil
Plymouth: Howard Hodgkin/Two prints from Indian series
Southend: Boyd and Evans/Fair Weather/etching
Wellington, New Zealand
Special Gift: Stephen Buckley/Passage/ oil on wood
Glasgow University
In honour of Mr. and Mrs. Walter Granite
Huntarian Gallery
Knighton Hocking/Earth, Sky and water/acrylic

Supplementary distribution
Aberdeen: Trevor Bell/Landscape with Sea, 1963/ oil
Belfast: Gordon House/Guier Arco/ oil
Birkhead: Frankly Wilson/ Drawings/ charcoal
Bolton: Sandra Bone/Construction rock and water, 1954/ oil on paper
Bristol: Elizabeth Willcoat/Founding island/graphite slick
Cambridge University: Prunella Clough/Drawing No. 2, 1972/ charcoal
Coventry: Winston Branch/July bird, 1974/ oil
Derby: Roger Dorson/unlabeled, 1963/ oil
Dundee: Ian McCulloch/Family group double portrait/ oil
Exeter: William Crozier/Red, black and green composition/gouache
Gloucester Art Collection: Antonio Sauro/untitled gouache
Hull University: Trevor Prior/Marine/ oil
Hull University Art Collection
Edward Arnet/At seven brothers, 1964/ oil
Edward Arvedson-Weis/ Peter Pan, 1964/ oil
Norman Garstin/eight oils

Edith Meinel/Composition/mixed media
Anne Norwich/Kite, 1973/ acrylic
Alexander Westerson/Resting, 1963/ oil
Aubrey Williams/Painting, 1963/ oil
Malcolm Hughes/Grey aluminum, 1967/live piece canvas and aluminium
Winnie Yule/ Sculpture, 1973/ painted wood
Mark Lancaster/Claim, 1960/ acrylic
Anthony Messenger/Composition 2, 1963/ oil
Bertram J. Pitney/ Item No. 14, 1960/ acrylic
Norman Garstin/three oils
Norman Garstin/eight oils

Edward Avedon/Well, 1964/ oil
Edward Avedon/Well, 1964/ oil
Marcus Garstin/eight oils
Norman Garstin/three oils

Frank Avray Wilson/Red Forms, 1957/ oil
Derek Jarman/Alexander series/ acrylic

Sylvia Guirey/No 17, February 1975/ ink on canvas
London: Tate Gallery
London: The Institute of Contemporary Arts: Anthony Caro/Flag for Pencils, 1976/ acrylic
Anne Norwich/Reading, 1976/ acrylic
Liverpool Art Gallery
Liverpool University Art Collection
Northampton: Anthony Messenger/Abstract, 1963/ acrylic
Anthony Messenger/Abstraction, 1963/ acrylic
Frank Avray Wilson/Red Forms, 1957/ oil
Derek Jarman/Alexander series/ acrylic.
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<th>Subscriptions and donations for the year ending 31 December 1980</th>
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<td>From Public Art Galleries</td>
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<td>Aberdeen Art Gallery and Museums</td>
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<td>Aberdeen: Friends of the Museums</td>
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<td>Adelaide, Australia: Art Gallery of South Australia</td>
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<td>Auckland, New Zealand: City Art Gallery</td>
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<td>Bailey Art Gallery</td>
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<td>Bedford: Cecil Higgins Art Gallery</td>
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<td>Belfast: Ulster Museum</td>
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<td>Birkenhead: Williamson Art Gallery</td>
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<td>Birmingham: City Art Gallery</td>
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<td>Blackpool: Gurney Art Gallery</td>
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<td>Bolton Museum and Art Gallery</td>
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<td>Bolton: Friends of the Museum</td>
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<td>Bournemouth: Russell Cotes Art Gallery</td>
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<td>Bradford: Cartwright Hall Art Gallery</td>
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<td>Broughouse Art Gallery</td>
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<td>Brisbane, Australia: Queensland Art Gallery</td>
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<td>Bristol: City Art Gallery</td>
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<td>Bury: Corporation Art Gallery</td>
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<td>Cambridge University: Fitzwilliam Museum</td>
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<td>Cambridge University: Kettle's Yard Collection</td>
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<td>Cardiff: National Museum of Wales</td>
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<td>Chelmsford and Essex Museum</td>
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<td>Cheltenham Art Gallery</td>
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<td>Cleveland: County Leisure Services</td>
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<td>Colchester: Minories Art Gallery</td>
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<td>Coventry: Herbert Art Gallery</td>
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<td>Darlington Museum and 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: Greasfield Art Centre</td>
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<td>Dundee Museum and Art Gallery</td>
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<td>Eastbourne: Towner Art Gallery</td>
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<td>Edinburgh: Scottish National Gallery of Modern Art</td>
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<td>Edinburgh Art Centre</td>
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<td>Exeter: Royal Albert Memorial Museum</td>
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<td>Glasgow Art Galleries and Museum</td>
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<td>Glasgow University Art Collections Fund</td>
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<td>Hamilton, Ontario: The Art Gallery</td>
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<td>Harrogate: Corporation Art Gallery</td>
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<td>Hereford: City Museums</td>
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<td>Hove: Friends of Museum of Art</td>
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<td>Huddersfield Art Gallery</td>
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<td>Hull: Ferens Art Gallery</td>
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<td>Inverness Museum and Art Gallery</td>
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<td>Ipswich Museum and Art Gallery</td>
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<td>Kendal: Abbot Hall Art Gallery</td>
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<td>Kettering Art Gallery</td>
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<td>Kirkcaldy Museum and Art Gallery</td>
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Purchases subsidised under the 1980 pilot scheme

From Peter Moores Liverpool Project No 5 — The Craft of Art

<table>
<thead>
<tr>
<th>Location</th>
<th>Artist/Title/Technique</th>
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<tbody>
<tr>
<td>Liverpool</td>
<td>Christopher Le Brun/Uncle, 1978</td>
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<td>Liverpool University</td>
<td>Christopher Le Brun/Uncle, 1979</td>
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From the British Art Show

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<th>Location</th>
<th>Artist/Title/Technique</th>
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<tr>
<td>Birmingham</td>
<td>John Bellany/Bootyous Sea</td>
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<td>Hull</td>
<td>John Loker/Vertical Extracts</td>
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<td>Leicester</td>
<td>Michael Ball/Mercury</td>
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<td>Education Authority</td>
<td>Michael Crowther/Drawing for a summer house 11</td>
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From the Hayward Annual

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<th>Location</th>
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<tr>
<td>Rochdale</td>
<td>Frank Auerbach/St Pancras steps</td>
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From the Serpentine Summer Exhibition

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<th>Location</th>
<th>Artist/Title/Technique</th>
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<tr>
<td>Wakefield</td>
<td>Terry Setch/Monet's carpet was nature's floor, No 1, 1971</td>
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From John Moores Liverpool Exhibition 12

<table>
<thead>
<tr>
<th>Location</th>
<th>Artist/Title/Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birkenhead</td>
<td>Keith McGinn/England</td>
</tr>
<tr>
<td>Liverpool University</td>
<td>Ray Kyle/Round Table</td>
</tr>
</tbody>
</table>
Leamington Spa Art Gallery 30.00
Leeds: Temple Newsam House 30.00
Leeds: Art Collections Fund 30.00
Leeds University 30.00
Leicestershire Museums, Art Galleries and Records Service 100.00
Leicestershire Education Authority 50.00
Lincoln Art Gallery 50.00
Lincoln: Friends of the Museum and Art Gallery 40.00
Liverpool: Walker Art Gallery 100.00
Liverpool University Art Collections Fund 130.44
London: British Museum, Department of Prints and Drawings 60.00
London: Southwark, South London Art Gallery 50.00
London: Victoria and Albert Museum 200.00
Manchester: City Art Gallery 75.00
Manchester University: Whitworth Art Gallery 100.00
Merthyr Tydfil: Cyfartha Castle Museum 30.00
Middlesex Borough: Dorrington Memorial Museum 50.00
Milton Keynes: Open University 70.00
Newcastle upon Tyne: Laing Art Gallery 60.00
Newcastle upon Tyne: Friends of the Art Gallery 30.00
Newcastle University: Hatton Gallery 50.00
Oldham Art Gallery 60.00
Oxford: Ashmolean Museum and Art Gallery 30.00
Plymouth Art Gallery 30.00
Peterhead Arbuthnot Museum 60.00
Portsmouth: City Museum and Art Gallery 100.00
Portsmouth: Museums and Art Galleries and Costs Observatory 75.00
Penzance: Newlyn Orion Galleries 60.00
Plymouth: South Devon Art Gallery 30.00
Purple Patch: Penarth Art Gallery 100.00
Reading Art Gallery 60.00
Reading: Museum and Art Gallery 60.00
Rotherham Art Gallery 60.00
Salford: Friends of the Museum and Art Gallery 60.00
Salford Art Gallery 60.00
Salford Art Galleries and Art Collections Fund 130.00
Scarborough: Scar Art Gallery 60.00
Southend: Leysfield Art Gallery 150.00
Southend: Bendon Art Gallery 150.00
Southport: Aleckson Art Gallery 60.00
Southport: Friends of the Art Gallery 34.76
Stalybridge: Ashton Cheadle Art Gallery 30.00
Stockport Art Gallery 30.00
Stoke-on-Trent Museum and Art Gallery 60.00
Stourbridge: Shropshire Art Gallery 30.00
Sunderland Museum and Art Gallery 62.50
Swindon: Glyn Vivian Art Gallery 30.00
Sheffield: Graves Art Gallery 60.00
Southampton Art Gallery 30.00
Southend: Bendon Art Gallery 60.00
Southport: Aleckson Art Gallery 60.00
Southport: Friends of the Art Gallery 34.76
Stalybridge: Ashton Cheadle Art Gallery 30.00
Stockport Art Gallery 30.00
Stoke-on-Trent Museum and Art Gallery 60.00
Sunderland Museum and Art Gallery 62.50
Swindon Art Gallery 75.00
Sydney, Australia: Art Gallery of New South Wales 100.00

From Corporate members

- John Abraham (Diamonds) 250.00
- Andy Montgomery Ltd 250.00
- Baker Knapp and Tubbs Ltd 250.00
- Barclays Bank International Ltd 250.00
- The Baring Foundation 250.00
- Belknap, Pary and Raven (Holdings) Ltd 500.00
- Bonas and Company Ltd 500.00
- BP International Ltd 250.00
- British Railways Board 250.00
- Chichester Diamonds Ltd 250.00
- Cocoa Merchants Ltd 250.00
- Commercial Union Assurance Company Ltd 250.00
- Condé Nast Publications 250.00
- D'Arcy-MacManus and Masius Ltd 250.00
- De Beers Consolidated Mines Ltd 500.00
- Dillon Read Overseas Corporation 250.00
- The Economist Newspaper Ltd 250.00
- The Esmée Fairbairn Charitable Trust 250.00
- Sir Frederick Gibberd and Partners 250.00
- Harrods Bank Limited 250.00
- I. Hennig and Co. Ltd 250.00
- Kodak Ltd. 500.00
- Lily McDaid Art 350.00
- The Littlewoods Organisation Ltd. 250.00
- Marks and Spencer Limited 500.00
- Matthews Wrightson Holdings Holdings Ltd. 250.00
- Mobil Services Ltd 250.00
- Samuel Montagu & Co. Ltd 250.00
- W. Nigel 250.00
- National Westminster Bank Ltd. 250.00
- The Royal Automobile Club 250.00
- Saatchi & Saatchi Compton Ltd. 250.00
- J. Samuel & Co. Ltd 500.00
- Trollope and Collins Ltd 250.00
- Uniever Ltd. 500.00
- S.G. Warburg & Company Ltd. 250.00
- Sir Frederick Gibberd and Partners 250.00
- Marks and Spencer Limited 500.00
- National Westminster Bank Ltd. 250.00
- The Royal Automobile Club 250.00
- Saatchi & Saatchi Compton Ltd. 250.00
- J. Samuel & Co. Ltd 500.00
- Trollope and Collins Ltd 250.00
- Uniever Ltd. 500.00
- S.G. Warburg & Company Ltd. 250.00

From Art dealers

- Aberbach Fine Art, London 25.00
- Thomas Agnew and Sons 25.00
- Asset Design 30.00
- Ian Birksted Gallery 50.00
- Browne and Darby 25.00
- Christie Marion and Woods 100.00
- Fischer Fine Art 30.00
- Gimpel Fils 50.00
- Nigel Greenwood Inc 25.00
- Nicola Jacobs Gallery 100.00
- Annely Juda Fine Art 25.00
- L. Hennig and Co. Ltd.
Knoedler Gallery 50 00
Lefevre Gallery 25 00
Marlborough Fine Art 20 00
Mayor Gallery 25 00
New Art Centre 25 00
Piccadilly Gallery 50 00
Redfern Gallery 100 00
Rowan Gallery 25 00
Rutland Gallery 20 00
Felicity Samuel Gallery 20 00
Sotheby Parke Bernet and Company 50 00
Edward Spielman Paintings 20 00
Anthony Stokes Ltd. 25 00
Theo Waddington 30 00
Waddington Galleries 100 00
Sir Colin and Lady Anderson 50 00
Ambrose and Ann Appelbe Trust 50 00
The British Petroleum Co. Ltd. 250 00
Expanded Metal Company 100 00
Mr. and Mrs. R. R. Jesse 50 00
Milton Keynes Development Corporation 50 00
George Mitchell Esq. CBE 100 00
Ocean Transport and Trading 75 00
Mrs. D. S. Rapp 50 00
RTZ Services Ltd. 100 00
Robert and Lisa Sainsbury Charitable Fund 100 00
Mrs. Pamela Sheridan's Charitable Trust 50 00
Mr. and Mrs. R. R. Jesse 50 00
Wiggins Teape Ltd. 250 00
Wyseliot Charitable Trust 100 00

From others

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knoedler Gallery</td>
<td>50 00</td>
</tr>
<tr>
<td>Lefevre Gallery</td>
<td>25 00</td>
</tr>
<tr>
<td>Marlborough Fine Art</td>
<td>20 00</td>
</tr>
<tr>
<td>Mayor Gallery</td>
<td>25 00</td>
</tr>
<tr>
<td>New Art Centre</td>
<td>25 00</td>
</tr>
<tr>
<td>Piccadilly Gallery</td>
<td>50 00</td>
</tr>
<tr>
<td>Redfern Gallery</td>
<td>100 00</td>
</tr>
<tr>
<td>Rowan Gallery</td>
<td>25 00</td>
</tr>
<tr>
<td>Rutland Gallery</td>
<td>20 00</td>
</tr>
<tr>
<td>Felicity Samuel Gallery</td>
<td>20 00</td>
</tr>
<tr>
<td>Sotheby Parke Bernet and Company</td>
<td>50 00</td>
</tr>
<tr>
<td>Edward Spielman Paintings</td>
<td>20 00</td>
</tr>
<tr>
<td>Anthony Stokes Ltd.</td>
<td>25 00</td>
</tr>
<tr>
<td>Theo Waddington</td>
<td>30 00</td>
</tr>
<tr>
<td>Waddington Galleries</td>
<td>100 00</td>
</tr>
<tr>
<td>Sir Colin and Lady Anderson</td>
<td>50 00</td>
</tr>
<tr>
<td>Ambrose and Ann Appelbe Trust</td>
<td>50 00</td>
</tr>
<tr>
<td>The British Petroleum Co. Ltd.</td>
<td>250 00</td>
</tr>
<tr>
<td>Expanded Metal Company</td>
<td>100 00</td>
</tr>
<tr>
<td>Mr. and Mrs. R. R. Jesse</td>
<td>50 00</td>
</tr>
<tr>
<td>Milton Keynes Development Corporation</td>
<td>50 00</td>
</tr>
<tr>
<td>George Mitchell Esq. CBE</td>
<td>100 00</td>
</tr>
<tr>
<td>Ocean Transport and Trading</td>
<td>75 00</td>
</tr>
<tr>
<td>Mrs. D. S. Rapp</td>
<td>50 00</td>
</tr>
<tr>
<td>RTZ Services Ltd.</td>
<td>100 00</td>
</tr>
<tr>
<td>Robert and Lisa Sainsbury Charitable Fund</td>
<td>100 00</td>
</tr>
<tr>
<td>Mrs. Pamela Sheridan's Charitable Trust</td>
<td>50 00</td>
</tr>
<tr>
<td>Sir Mark and Lady Turner</td>
<td>50 00</td>
</tr>
<tr>
<td>Wiggins Teape Ltd.</td>
<td>250 00</td>
</tr>
<tr>
<td>Wyseliot Charitable Trust</td>
<td>100 00</td>
</tr>
</tbody>
</table>

For reasons of space sums of under £50 are not listed but the society is grateful to the many members who subscribe more than the minimum £6 a year. Their attention is drawn to the note on covenanted subscriptions at the end of the Treasurer's report.
The Contemporary Art Society
Income and Expenditure Account
for the year ended 31st December 1980

<table>
<thead>
<tr>
<th>Item</th>
<th>1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td></td>
</tr>
<tr>
<td>Subscriptions and Donations</td>
<td>22,612</td>
</tr>
<tr>
<td>from Members</td>
<td></td>
</tr>
<tr>
<td>Estimated Income Tax Recoverable on Deeds of Covenant</td>
<td>1,303</td>
</tr>
<tr>
<td>Bequests and Donations</td>
<td>1,931</td>
</tr>
<tr>
<td>Grants</td>
<td>2,051</td>
</tr>
<tr>
<td>Interest on Quoted Investments</td>
<td>3,578</td>
</tr>
<tr>
<td>Bank Interest</td>
<td></td>
</tr>
<tr>
<td>Net income from Events for Members</td>
<td>3,633</td>
</tr>
<tr>
<td>Sale of Undistributed Pictures</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>74,670</td>
</tr>
<tr>
<td>Less: Expenditure</td>
<td></td>
</tr>
<tr>
<td>Pictures and Sculptures —</td>
<td>35,253</td>
</tr>
<tr>
<td>Purchased</td>
<td>48,264</td>
</tr>
<tr>
<td>Purchase Subsidies to Public Art Galleries</td>
<td>2,984</td>
</tr>
<tr>
<td>Cost of Contemporary Art Society's Triennial Acquisition Exhibition</td>
<td>505</td>
</tr>
<tr>
<td>Equipment</td>
<td>1(a)</td>
</tr>
<tr>
<td>Administrative Expenses</td>
<td>16,890</td>
</tr>
<tr>
<td>Auditors' Remuneration</td>
<td>750</td>
</tr>
<tr>
<td></td>
<td>89,613</td>
</tr>
<tr>
<td></td>
<td>81,660</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>8,057</td>
</tr>
</tbody>
</table>

The Contemporary Art Society
Statement of Source and Application of Funds
for the year ended 31st December 1980

<table>
<thead>
<tr>
<th>Source of Funds</th>
<th>1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>From Operations — Surplus for the year</td>
<td>29,316</td>
</tr>
<tr>
<td>Other Sources — Proceeds of sales of investment</td>
<td>31,379</td>
</tr>
<tr>
<td>Purchase of Funds</td>
<td>10,063</td>
</tr>
<tr>
<td></td>
<td>21,316</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in Working Capital</td>
<td></td>
</tr>
<tr>
<td>Increase in Income Tax recoverable</td>
<td>949</td>
</tr>
<tr>
<td>Decrease in Sundry Debtors</td>
<td>-1,578</td>
</tr>
<tr>
<td>Increase/(Decrease) in outstanding subscriptions</td>
<td>-692</td>
</tr>
<tr>
<td>Increase/(Decrease) in Creditors and accrued expenses</td>
<td>-3,906</td>
</tr>
<tr>
<td>Decrease in grant prepaid</td>
<td>-275</td>
</tr>
<tr>
<td></td>
<td>5,743</td>
</tr>
<tr>
<td></td>
<td>21,354</td>
</tr>
<tr>
<td>Increase/(Decrease) in net liquid funds</td>
<td>-14,303</td>
</tr>
<tr>
<td>Cash and Bank Balances at 31st December 1979</td>
<td>25,977</td>
</tr>
<tr>
<td>Cash and Bank Balances at 31st December 1980</td>
<td>265,977</td>
</tr>
</tbody>
</table>

The Contemporary Art Society
Notes to the Accounts

1. Accounting Policies
   The principal accounting policies which have been adopted in the preparation of these accounts are set out below:
   (a) Equipment
       Equipment is written off in the Income and Expenditure Account when acquired.
   (b) Purchases of Pictures and Sculptures
       No value is included in the Balance Sheet for pictures and sculptures purchased by the Society and temporarily retained pending presentation to Art Galleries, etc., or, in exceptional cases, for sale. Pictures are written off in the year of acquisition.
Income and Expenditure Account

1979
1980

2. Subscriptions and Donations from Members

<table>
<thead>
<tr>
<th>Description</th>
<th>1979</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individuals</td>
<td>5,142</td>
<td>8,195</td>
</tr>
<tr>
<td>Public Art Galleries</td>
<td>5,726</td>
<td>10,700</td>
</tr>
<tr>
<td>Companies</td>
<td>7,950</td>
<td>1,021</td>
</tr>
<tr>
<td>Dealers, etc.</td>
<td>891</td>
<td>1,021</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22,612</strong></td>
<td><strong>27,038</strong></td>
</tr>
</tbody>
</table>

3. Grants

<table>
<thead>
<tr>
<th>Source</th>
<th>1979</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Council Great Britain</td>
<td>5,500</td>
<td>5,500</td>
</tr>
<tr>
<td>Scottish Arts Council</td>
<td>2,800</td>
<td>2,000</td>
</tr>
<tr>
<td>Rockefeller Foundation</td>
<td>463</td>
<td>5,652</td>
</tr>
<tr>
<td>Leibnitz Trust</td>
<td>13,026</td>
<td>1,000</td>
</tr>
<tr>
<td>Worshipful Company of Painter-Stainers</td>
<td>1,000</td>
<td>5,652</td>
</tr>
<tr>
<td>Anonymous (for purchase of specific painting)</td>
<td>1,000</td>
<td>5,652</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,500</strong></td>
<td><strong>7,125</strong></td>
</tr>
</tbody>
</table>

4. Net Income from Events for Members

<table>
<thead>
<tr>
<th>Description</th>
<th>1979</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of Tickets for Visits and Parties</td>
<td>2,886</td>
<td>2,625</td>
</tr>
<tr>
<td>Commission on Foreign Travel Arrangements</td>
<td>3,547</td>
<td>6,541</td>
</tr>
<tr>
<td>Lease: Costs and Expenses relating thereto</td>
<td>5,389</td>
<td>2,918</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£15,219</strong></td>
<td><strong>£18,803</strong></td>
</tr>
</tbody>
</table>

5. Administrative Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>1979</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries, Pension Scheme and National Insurance Contributions</td>
<td>10,559</td>
<td>12,200</td>
</tr>
<tr>
<td>Accountancy Charges</td>
<td>830</td>
<td>1,021</td>
</tr>
<tr>
<td>Printing, Stationery, Postage and Telephone</td>
<td>1,570</td>
<td>2,047</td>
</tr>
<tr>
<td>Promotional and Publicity Material</td>
<td>310</td>
<td>310</td>
</tr>
<tr>
<td>Costs of Annual Report (estimated)</td>
<td>1,013</td>
<td>1,013</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>1,332</td>
<td>1,332</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£15,121</strong></td>
<td><strong>£16,680</strong></td>
</tr>
</tbody>
</table>

(a) The Members of the Committee received no remuneration for the management of the Society's affairs.
(b) The office accommodation and services afforded to the Society are provided rent-free by kind courtesy of the Tate Gallery.

6. Taxation

The Society is a Registered Charity and therefore no corporation taxation is payable on the surplus for the year.

About the Contemporary Art Society

The Society, which was founded in 1910 to promote the development of contemporary art and to acquire works by living artists for gift or loan to public collections, has obtained well over 3,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary subscriptions and donations from individual and corporate members and from over 100 public art galleries which are given works of art by the society every three or four years. The society also receives purchase grants from the Arts Councils of Great Britain and Scotland. The society's pictures are housed at its headquarters in the Tate Gallery and before they are finally distributed they are lent to touring exhibitions, corporate subscribers, universities etc.

How the society buys its pictures

Each year two or three committee members, chosen in rotation, become the buyers for the year. They spend the annual sum allotted to them entirely according to their own judgement, this avoids committee compromise and ensures that there is variety and quality in the society's purchases.

Join the society and become an art patron

For private members the minimum annual subscriptions are:

- Individual membership
  (if paid by banker's order and deed of covenant) £5

- Double membership for two people at the same address
  (if paid by banker's order and deed of covenant) £7

Members receive regular notices of the various events arranged by the society — visits to private collections and artists' studios, special openings of exhibitions and museums, lectures, dinners, discussion meetings, films, longer visits to art centres outside London, both in Britain and abroad. There is a moderate charge for all of these events.

For corporate members the minimum annual subscription is £250:

- This entitles members of the firm's staff to the privileges outlined above for individual members. In addition the firm obtains access to the society's expert advice should it wish to buy contemporary works of art or to sponsor the visual arts in other ways. Other benefits are also offered. The society is a registered charity (number 208178) and subscriptions can therefore be paid from trust funds or by covenant.

For further details of either type of membership and for subscription forms please apply to the Organising Secretary, Contemporary Art Society, Tate Gallery, Millbank, SW1P 4RG (telephone (01) 821 5323)

If you are already a member, please help us to increase our income by telling your friends about our activities and the benefits which we offer. Why not give a CAS membership as a Christmas or birthday present? Or give us the name and addresses of people whom you know who would be interested so that we can send them our literature.
Contemporary Art Society
Annual Report and
Statement of Accounts
1980

Tate Gallery
Millbank London SW1
01-821 5323