

**Contemporary Art Society
Annual Report and
Statement of Accounts
1982**



ate Gallery
0 John Islip Street
ondon SW1P 4LL
1-821 5323

CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held at Warwick Arts Trust, 33, Warwick Square, S.W.1., on Tuesday, August 9th, 1983 at 6.15 p.m.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1982, together with the auditor's report.
2. To appoint auditors, special notice having been given, pursuant to section 142 of the Companies Act 1948 and section 14 (1) (a) of the Companies Act 1976, of the intention to propose the following resolution as an ordinary resolution:— that Messrs. Neville Russell be, and are hereby, appointed auditors of the Society in place of the retiring auditors, Messrs. Sayers Butterworth, to hold office until the conclusion of the next general meeting at which accounts are laid before the Society.
3. To authorise the committee to determine Messrs. Neville Russell's remuneration for the coming year.
4. To elect to the committee the following who has been duly nominated: Philip Pollock. The retiring members are Joanna Drew and the Marquess of Dufferin and Ava.
5. Any other business.

By order of the committee

Petronilla Spencer-Silver
Company Secretary

May 28 1983

Company Limited by Guarantee Registered in London No. 255486
Charities Registration No. 208178

JOHN WALKER

Untitled Drawing from a series of paintings made in Australia, 1981
Chalk, charcoal and wash on paper
44½ x 62 inches/113 x 157 cm.

Patron

Her Majesty Queen Elizabeth The Queen Mother

Committee

Caryl Hubbard
Bryan Montgomery
Edward Lucie-Smith
Marquess of Dufferin and Ava
Catherine Curran
Joanna Drew
Geoffrey Tucker, CBE
Alan Bowness, CBE
Carol Hogben
Belle Shenkman, CM
David Brown
William Packer
Ann Sutton, FSIAD
Edward Dawe
Muriel Wilson
Lady Vaizey
Mary Rose Beaumont
Ronnie Duncan
James Holloway
Jeremy Rees
Alan Roger
David Cargill
Stephen Tumim

Chairman
Honorary Treasurer
Honorary Secretary

Pauline Vogelpoel, MBE **Director** (until 31 December, 1982)
Petronilla Spencer-Silver **Organising Secretary**
Nicola Shane **Assistant Secretary** (from 1 November, 1982)

T. W. Paterson **Honorary Solicitor**

Committee Report for the year ended 31 December, 1982

During the year Nancy Balfour and Robin Campbell retired from the committee. David Cargill and Stephen Tumim were elected to the committee.

The principal activities of the Society are to promote the development of contemporary art and to acquire works by living artists for presentation to public collections in Great Britain and elsewhere.

The Society's activities during the year resulted in a deficit of £8,661 at 31 December, 1982.

CARYL HUBBARD
Chairman

May 28 1983

Chairman's Report

1982 was a year of change for the CAS. In June, soon after I had taken over as Chairman from Nancy Balfour, Pauline Vogelpoel broke the news that she would be leaving the Society at the end of November to accompany her husband to a new job in Basle. Many members attended her farewell party at the Serpentine and will have heard Godfrey Pilkington's appreciation then but I would like to record again here our warmest thanks for all she contributed to the Society over 25 years. Underpaid and single-handed for most of that time, her achievements were remarkable and there is only space to pick out a few. She initiated, with only luke-warm support from the Committee of the day, the foreign trips, leading intrepid bands all over the world. These have been a lasting attraction and have since been taken up by every other cultural society, though we like to think that ours are still the best.

She mounted, again with minimum help, three large theme exhibitions at the Tate and arranged parties on a scale which we would shun today—an evening party at the Tate for 700 for instance. These were successes visible to all. What many may not have realized were her skills in running the office with utmost economy; by the simple method of not spending any money that was not absolutely necessary and doing most of the menial tasks herself she kept administrative expenses to a minimum even in times of maximum inflation. Without this dedication I rather doubt the Society would have survived its leaner years. In recent years her greatest contribution was to secure our first corporate buying commission—from Mobil—another milestone for us. Her unflappable and elegant figure will be greatly missed not only by us but by the art world as a whole.

Sadly that was not the only departure in 1982. In June Nancy Balfour came to the end of her six-year period of office as Chairman of the Society, having previously been Treasurer for 5 years. Arriving at a time when the amount we could spend on our purchases was becoming dangerously low she initiated and presided over a period of unprecedented expansion which greatly strengthened our financial position. We are now spending around £50,000 a year on purchasing; a fourfold increase on seven years ago. This was mainly due to the establishment of our corporate membership scheme for which Nancy's energy and enthusiasm were largely responsible. I think it unlikely that we will ever have another Chairman prepared to do so much for the Society; indeed she virtually worked full time on CAS activities. She is a totally dedicated lover of contemporary art, a rare bird indeed in England and one we are lucky to have captured. As a result of Nancy's campaigning we are far better known today than we were. Indomitable and indefatigable, she would be found at every art event, near or far, proselytizing on our behalf. Her breadth of interest and her open approach, committed yet disinterested, were particularly valuable assets for a Society such as ours, and ones which won her the respect of many artists—many of whom, incidentally, have unknowingly benefitted from her generous but anonymous help. We very much hope that she will still continue to play a part in our affairs. The committee donated a John Walker print "Pacifica" to the Tate Gallery to commemorate her term of office and the exceptional contribution she made.

Inevitably these departures leave a gap but we hope the resulting changes will be positive. Petronilla Spencer-Silver, who was Pauline Vogelpoel's assistant for five years, took over when Pauline left in November and in March 1983 was officially appointed her successor. We are delighted to have her. Already well-known to members she will provide the continuity that a small society needs but, in addition and far more important, she will bring new attitudes and ideas to the job. I think one of the strengths and successes of the CAS has been that we were "contemporary" in 1910, and we are "contemporary" now. It is often the fate of an organisation started to rebut a reactionary attitude to find itself in the

reactionary position a few decades later. This has been avoided by our policy of individual and changing buyers and by our independence from official patronage. To have someone of a younger generation running the Society will ensure that this continues through the '80s and help to attract the younger members we so badly need. She has, as her assistant, Nicola Shane who previously worked in the Tate Information Department.

One more change, this time of venue. In November we left the Tate and moved to new offices down the road at 20 John Islip Street, in what used to be the Nurses' Home of the old Military Hospital. In many ways it was sad to go and we are very grateful to the Tate for their hospitality and help over many years. But we are still under their wing and certainly no one could regret the physical change. Our old, tiny office had become hopelessly inadequate for our expanded activities and we now have two rooms and over twice the space. Perhaps more important we have a larger storeroom, equipped to our own specifications. This, plus new systems of cataloguing, will enable us to care better for the paintings while they are awaiting distribution. At the end of each three-year period there are up to 200 works in store, and their safe maintenance is obviously a priority.

Changes apart, the most important event of 1982 was the distribution show at the Serpentine in October. We are very grateful to the Arts Council of Great Britain for the opportunity to show our purchases to a wider public than we usually do, and we are happy that this coincided with what we felt was our strongest collection of purchases for many years. This was due, chiefly, to our increased spending power. Of course the individual judgement and taste of our buyers will always be the most important factor in the quality of our purchasing and it is perfectly easy to spend a lot of money badly but we did feel that in the years preceding 1979 the buyers had not had sufficient funds to exercise their judgement properly. This time we felt that the show contained many more major works of real museum quality and, this of course is the test, most of our member galleries seemed to agree.

Purchases from our own funds were augmented by those made from grants from the Worshipful Company of Painter-Stainers and the Linbury Trust. The latter in particular enabled us to include 4 – 5 works by middle-generation artists which would normally have been out of our price range. While we have always had a reputation for support of artists early in their career and will continue to do so, it is important not to neglect more established artists whose work is by no means over-represented in British galleries. For instance there are only 7 works by John Hoyland in public galleries outside London and so it is not surprising that the two works by him in our show were among those most in demand. Over 13,500 people saw the exhibition and over 50 new members joined on the spot.

We organised a programme of events at the Serpentine Gallery during the exhibition including Sunday talks by some of the more avant garde artists, sadly not very well attended, and a question and answer session in which Marina Vaizey chaired a panel of Maggi Hambling, Waldemar Januszczak, David Juda and Julian Spalding who answered questions relating to the exhibition and how the works were purchased. This latter event was very popular and demonstrated to us that we had in the past rather neglected to explain to members how we actually function. We hope in future to bring members into closer contact with our primary activity of purchasing for public galleries.

I should like to thank several corporate members for help with this show. BP Chemicals, BP International and the Oppenheimer Charitable Trust contributed towards the cost of the colour plates in the special issue of Art and Artists which was devoted to the CAS and contained the exhibition catalogue. The National Westminster Bank were particularly generous in sponsoring a large party at the Serpentine to start a new drive for more corporate members. This has led to a lot of interest from companies and five new firms have joined since then.

After the show ended the public galleries sent in their requests and subsequently 171 works were distributed to 110 galleries. What went where can be seen further on in this report. Obviously some works are far more in demand than others and it is impossible to give everyone their first preference. However nearly 80% received one of their first three choices. It is interesting to note that in 1979 we only distributed 135 works to 89 galleries. Thus we have nearly 25% more member galleries than we did four years ago. Of course they are all very welcome and the increase demonstrates how necessary our role continues to be, but to provide a work for each every three years takes an extra £30,000. So popularity brings problems and emphasises our need for more members, individual and corporate.

We made two small forays into Europe this year. In February we organized an exhibition called "A Taste of British Art" for BP Belgium in Brussels. This came about as a result of the interest in the Society of Sir Peter Wakefield, then our Ambassador in Brussels and now our neighbour at John Islip Street at the National Art-Collections Fund. Also in 1982 it was Britain's turn to be the member country in which the European Parliament bought paintings for its offices in Strasbourg and Luxembourg and the Society was asked to advise on these purchases.

Events and foreign trips are listed elsewhere in this report. Here I would just like to mention the last Annual General Meeting held at Unilever House by kind permission of Unilever who entertained us most generously. We were honoured by the presence of the Minister of Arts, Mr. Paul Channon, who spoke enthusiastically about our work and encouraged us to expand further, particularly our role of encouraging private companies to become patrons of contemporary art.

In the Autumn we applied for inclusion in the grant scheme of the British American Arts Association US and we were delighted that we were accepted. This means that gifts from American citizens can come to us via BAAA and be eligible for tax relief in the United States. One such grant has already come our way. We hope that this may lead to further American gifts and may make it possible for us to purchase more work by American artists for presentation to British galleries. We were pleased that the recent distribution contained more works by foreign artists than had been the case in recent years but, mainly due to cost, American artists were still sparsely represented.

Joanna Drew and Sheridan Dufferin retire from the committee this year as the longest serving members. I should like to thank them both for all the support they have given. I should also like to thank the volunteers who help us, particularly those who manned the CAS desk at the Serpentine. Also Harold French who continues to give much assistance with the accounts. He has now been joined by Rodney Elbourne who comes regularly to write up the books—again a great help.

CARYL HUBBARD

Honorary Treasurer's Report

In presenting the Contemporary Art Society's accounts for 1982 I would draw attention to several unusual events which affected the Society's financial affairs during the year.

The first was the triennial distribution exhibition held at the Serpentine Gallery in the Autumn. Many organisations would write off a third of the cost of this, or make a reserve for it, in each financial year. However, as the cost varies so much and the method of exhibiting our paintings also varies, it is felt sensible to write off the whole of the charge in the year in which it is incurred. The second was the move to our new offices in John Islip Street which necessitated an expenditure of £2,500 on office furniture, fittings and equipment.

Between them these events explain much of the increase in administrative expenses, particularly as regards telephone and postal charges. The substantial rise in salaries came from our decision to put them on a more realistic level than in the past. But I am glad to report that, as a result of staff reorganisation after Pauline Vogelpoel's departure, there is unlikely to be any large addition to the salary bill this year. With the rate of inflation apparently falling, I do not expect any great rise in our always carefully-controlled administrative expenses during 1983.

Together these exceptional demands meant that the Society had a deficit of £8,661 for the year 1982. But current assets had been built up in anticipation of these demands and therefore I believe that in the circumstances this deficit is acceptable. Another reason why we have kept a certain amount of current assets available is to enable us to continue to run the Society with our eyes on the main objective—to buy pictures and sculptures by living artists for distribution to public galleries. In fact, we were able to increase our spending for this purpose in 1982 over 1981; but this was thanks to increases in the grants from the Worshipful Company of Painter-Stainers and from the Linbury Trust. Subscriptions in all four categories of membership also went up.

Such rises are always welcome as are bequests, of money or works of art, to the Contemporary Art Society which, provided the Budget proposals are enacted, will be entirely free from Capital Transfer Tax and at present are exempt up to a total of £250,000. I would also like to draw the attention of those who pay tax at more than the basic rate to the note on covenanted subscriptions which follows this report.

In conclusion I am glad to report that in my view the Contemporary Art Society is in good financial health.

BRYAN MONTGOMERY

Note on covenanted subscriptions

Since April, 1981, the tax benefits obtainable by covenanting subscriptions have been augmented. The Society still reclaims 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 £5,000 gross 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.

CAS's Moonlight

In 1982, in co-operation with the Contemporary Art Society and with Howard Hodgkin, the West Dean Tapestry Workshop wove a version of that artist's lithograph "Moonlight". The design is one of Howard Hodgkin's finest, the workmanship is first class and the result is an exceptionally beautiful and colourful wall-hanging. The edition is limited to four tapestries of which two are still available. The size is 130 cms high by 160 cms wide and the price, £5,500, is most reasonable for a high quality work by one of Britain's best-known artists.

Further details are obtainable from the Contemporary Art Society's office.

Events in 1982

January 23	Day trip to Liverpool for Peter Moores "Liverpool Project 6: into the '80s" at the Walker Art Gallery, and visits to artists' studios
February 9	Private views of "Canadian Art in Britain" at Canada House, and "The Maker's Eye" at the Crafts Council
March 8	Delia Heron Memorial Lecture given by Leslie Waddington on "The Professional and the Art World" at Belgrave House, by kind invitation of BP Chemicals Ltd.
March 31	Evening visit to Barbican Arts Centre to view "Aftermath: France, New Images of Man 1945 - 54" and "Contemporary Tapestries from Canada"
May 10	Private collection in Kensington, and Painting and Print Students' Diploma Show at the Royal College of Art
June 16	Special opening of "A Century of Modern Drawing" at the British Museum, and of the Ian Birksted Gallery
June 26	Day trip to Dorset to visit Parnham House, John and Caryl Hubbard, and Dame Elisabeth Frink
June 28	Annual General Meeting at Unilever House by kind permission of Unilever plc. Address given by the Minister for the Arts, the Rt. Hon. Paul Channon MP
July 3, 10, 17	Free visits to artists' studios sponsored by Winsor & Newton, during "Paint and Painting" at the Tate Gallery
July 17	Day trip to Sutton Place, and special luncheon
September 21	Special opening of dealers' galleries in Covent Garden
October 5	Private view of "In and Around China" by Sir Sidney Nolan, by kind invitation of Messrs. Thomas Agnew & Sons
November 27	Day trip to Liverpool for "John Moores Exhibition 13" at the Walker Art Gallery, and visits to artists' studios

Events at the Serpentine Gallery during "Contemporary Choice 1979-81"

October 31	Talk by Antony Gormley
November 14	Talk by Stephen Willats
November 15	"Is Our Choice Your Choice?" Question and answer session with panel of experts
November 18	Farewell to Pauline Vogelpoel party, and special viewing of "Contemporary Choice 1979-81"
November 21	Talk by Ron Haselden

Foreign trips in 1982

March 11 - 15	Weekend in and around Athens
June 18 - 21	Weekend in Kassel for Dokumenta
September 24 - 27	Weekend in Venice
October 22 - 24	Weekend in Paris for Biennale des Jeunes and Paris Art Fair
December 2 - 5	Weekend in Salzburg and Munich

Purchases for the year 1982

Buyer: David Brown

Catherine Blacker
 Braco Dimitrijevic
 Geisha, 1981 (corrugated painted metal with plastic bag of clay)
 Triptychos post Historicus, Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris 1981
 Part I: "Liseuse sur Fond Noir", Henri Matisse, 1939
 Part II: Broom used by Anna Brotkovska, 1980–81
 Part III: Peppers, 1981 (framed photograph with text and brass plaque)
 Two Glasses, 1981 (oil on board)
 Valentine, 1981 (original coloured linocut 22/30)
 Aymara, 1981 (framed photograph with text)
 A Rose is a Rose, 1983 (plant dyed wool and knitting)
 Westminster Flag, 1981 (postcard piece)
 Fun Palace, 1982 (oil on canvas)
 Jane, 1976 (oil on canvas)
 Max and Me – In Praise of Smoking, 1982 (oil on canvas)
 Captain Cook in New Zealand, 1980 (oil on canvas)
 Untitled, 1974, (gouache on paper)
 Paper Sculpture, September 1982
 Paper Sculpture, September 1982

Buyer: Edwina Leapman

Stephen McKenna
 David Nash
 Peter Prendergast
 Twelve black and white photographs from The Beaford Archive 1974 – 82
 Two Blues, 1982 (watercolour and pencil on paper)
 Landscape, 1981 – 82 (oil on board)
 Looking Coatham Way . . . , 1981, (gouache and watercolour on paper)
 Talsarn, 1981 (oil on canvas)
 Twin-tub with Beaver, 1981 (twin-tub washing machine and woodgrained plastic covering)

Buyer: William Packer

John Bellamy
 Stephen Cox
 Graham Crowley
 Paul de Monchaux
 Bernard Farmer
 Mary Farmer
 Bruce Germand
 Paul Hempton
 Albert Irvin
 Andrzej Jackowski
 Jess Jaray
 John Maine
 Lawrence Preece
 William Pye
 Howard Rogers
 Norman Stevens
 Fred Watson
 My son Tristan, 1982 (oil on canvas)
 Untitled, 1981 (Forest of Dean stone)
 The Showroom, 1981 – 82 (oil on canvas)
 Maquette, 1982 (Purbeck stone)
 Foligno Red, 1981 (acrylic on canvas)
 Tip-Off, 1981 (tapestry with cotton with 100% wool weft)
 Untitled, 1982 (cast lead sheets, formed and soldered)
 Gazing across a Ravine, 1982 (oil on canvas)
 Mile End, 1980 (acrylic on canvas)
 Portrait of Christopher, 1981 (oil on canvas)
 Remain, 1979 (acrylic on canvas)
 Outpost, 1980 (carved Portland stone)
 Exotic in Kennington, 1982 (acrylic on cotton duck)
 Iron Ripple Wall, 1982 (cast iron, lead maquette)
 The Charmer, 1982 (wood and coloured resins)
 Packer's Farm Gate, 1983 (oil on canvas)
 Still Life with Books and Bottles, 1982 (sycamore)

Buyer for Scotland: Marina Vaizey

Michael Docherty
 Beth Fisher
 Scott Kilgour
 Aileen Lawrence
 Manhattan Diary, 1981 (oil on stainless steel)
 Manhattan Pier 83, 1981 – 82 (oil on wood, 4 sections)
 Working Drawings for Manhattan Pier, 1981 – 82 (oil on paper (7) from wire coil and film can series)
 Domestic Still Life, 1981 (original etchings)
 Untitled, 1982 (pen and wax crayon on paper)
 Untitled, 1982 (pen and wax crayon on paper)
 Untitled, 1982 (pen and wax crayon on paper)
 Dead Gull, Barra Sand, 1982 (watercolour, oil, sand on handmade paper)

John Taylor
 Kate Whiteford
 Delta, 1982 (watercolour on paper)
 Pagan Painting I, Votives and Libations in Summons of the Oracle, 1982 (acrylic and pigment on canvas)

For the Worshipful Company of Painter-Stainers

Liz Butler
 Terry Lee
 Brian Peacock
 Dentdale, Cumbria, 1981 (watercolour on paper)
 Metamorphosis Birds, 1980 (oil on canvas)
 The Annunciation, 1982 (acrylic on canvas)

For the Linbury Trust

Arthur Boyd
 Brendan Neiland
 Landscape with Moose, 1980 (oil on canvas)
 Building Projection, 1977 (acrylic on canvas)

Gifts To the Society

Felix Rozen, Polypartia III, 1980 (original lithograph A.P.) from Mrs. Leslie Oliver
 Anne and Patrick Poirier, Villa Ariana à la Memoire d'Antinous, 1979 (plaster and fabric donated anonymously in memory of Mrs. Amy Colls through the Society to the Tate Gallery)

Correction to 1980 gifts:

Works by Peter Collingwood, Diana Harrison and Paul Nicholls were received from Crown Wallcoverings

Loans made during 1982

Gillian Ayres, Coelus, 1977 – 78 to "Gillian Ayres: paintings" at Rochdale Art Gallery and Ikon Gallery, Birmingham
 Catherine Blacker, Geisha, 1981 to Coracle Press, London and 121 Gallery Antwerp
 Graham Crowley, The Showroom, 1981 – 82 to "Graham Crowley Paintings" at Bluecoat Gallery, Liverpool
 David Evans, Quiet Clean Rooms, 1979 to "David Evans: A Retrospective Exhibition" at the Fruit Market Gallery, Edinburgh, Dundee Museum and Art Gallery and Aberdeen Art Gallery and Museum
 David Field, Cabinet, 1979 to "The Maker's Eye" Crafts Council, London
 Will Maclean, Window Visitation North Uist, 1980 to "Inner Worlds" at E. M. Flint Gallery, Walsall and Poole Arts Centre
 Bruce McLean, Untitled (blue), 1980 to "Bruce McLean" at Van Abbemuseum, Eindhoven
 Brian Peacock, The Annunciation, 1982 to "Prophecy and Vision" at Arnolfini, Bristol, Third Eye Centre, Glasgow, D.L.I. Museum and Arts Centre, Durham
 John Walker, Study III from – Drawings relating to a series of paintings made in Australia 1981, to New 57 Gallery, Edinburgh
 John Walker, Untitled Drawing from a series of paintings entitled "Numinous" 1977 – 78, to New 57 Gallery, Edinburgh
 Fred Watson, Still Life with Books and Bottles, 1982 to Parnham House, Dorset

Group of thirty recent acquisitions to "Today's Art for Tomorrow's Galleries" as part of the Arundel Festival
 Group of seventeen recent acquisitions bought with the aid of the Scottish Arts Council Grant to exhibition at The Royal Automobile Club
 Six paintings to Society of Industrial Artists and Designers

To corporate subscribers

Five paintings and three prints to J. Sainsbury plc
 Eleven paintings to Frederick Gibberd Partners
 One painting and one sculpture to The Economist Newspaper Ltd

Purchases subsidised under the grant scheme

From the "Subjective Eye" Exhibition Leicestershire Education

Department	
	Victor Willing, Floating, 1981 (charcoal and pastel on paper)
	Maggi Hambling, Mac Laughing, 1981 (oil on paper)

From Peter Moores Liverpool Project No. 6 Art into the 80's

Sheffield City Art Galleries	
	Ken Oliver, Visit, 1981 (acrylic wax and collage)

Wolverhampton Art Gallery and Museums	
	Clive Barker, Study of Francis Bacon No.9, 1978 (brass)

Works presented to Public Art Galleries in 1982

Aberdeen Art Gallery and Museums, and Friends	Ivor Abrahams/Maquette, 1977 (patinated bronze 2/6)	Cleveland County Leisure Services	Derrick Greaves/The Artist's Mother, 1978 (collage drawing on paper)
Auckland, New Zealand: City Art Gallery	Sol Le Witt/A Blue Square and a Red Square, Genoa, May 21 1975 (pencil, pen and red and black inks on paper)	Colchester: Minorities Art Gallery	Elton Bash/Spread, 1980 (acrylic and graphite on cotton duck)
Batley Art Gallery	John Bellamy/John and Juliet after Rembrandt and Saskia, 1979 (oil on board) John Loker/Coastal Horizon 3, 1973 (pencil on paper)	Coventry: Herbert Art Gallery	John Walker/Study III from – Drawings relating to a series of paintings entitled "Numinous" 1977 – 78 (acrylic, charcoal and chalk on paper)
Bedford: Cecil Higgins Art Gallery	John Davies/Head (figures in background), 1979 -- 80 (pastel and pencil on paper)	Darlington Museum and Art Gallery	Patrick Caulfield/Fruit and Bowl, 1979 (original screenprint 92/100) Bernard Cohen/Untitled, 1975 (gouache on paper)
Belfast: Ulster Museum, and Friends	Paul Huxley/Spanish Cubism, 1978 (acrylic on canvas) (Linbury Trust)	Derby Museum and Art Gallery	Barbara Rae/Patchwork and Curtains, 1981 (mixed media, collage on paper) (Scottish purchase)
Birkenhead: Williamson Art Gallery	Michael Leonard/Boy in a Dinghy, 1972 (acrylic on board) (Worshipful Company of Painter-Stainers)	Doncaster Museum and Art Gallery	Paul Gopal Chowdhury/Preparing a Meal, 1981 (oil on canvas) (Anonymous donation)
Birmingham: City Art Gallery	Lawrence Preece/Cloche, 1978 (acrylic on cotton duck) (Linbury Trust)	Dudley Art Gallery	Richard Hamilton/Soft Blue Landscape, 1979 (original screenprint and colotype 94/100)
Blackpool: Grundy Art Gallery	Gilbert and George/Reclining Drunk, Spring 1973 (Gordon's Gin Bottle) Julian Trevelyan/Valentine, 1936 – 72 (original etching 14/25). Julian Trevelyan/Seaside, 1936 – 72 (original etching 23/25)	Dundee Museum and Art Gallery	David Leverett/References, 1978 (resin/paper) Graeme Murray/The piece of work Pillar, 1978 (ceramic) (Scottish purchase)
Bolton Museum and Art Gallery, and Friends	Eduardo Paolozzi/Head, 1979 (original dry point etching A.P.) (Presented by artist) Naked Head, 1979 (bronze edition of 3) (Scottish purchase)	Eastbourne: Towner Art Gallery	Stephen Farthing/Louis XIV Rigaud, 1975 (oil on board)
Bournemouth: Russell Cotes Art Gallery	Elizabeth Ogilvie/The winter wind had a destination I see: the roar of the waves, 1981 (graphite on paper) (No. 3 of a series of 6 panels) (Scottish purchase)	Edinburgh: Scottish National Gallery of Modern Art	Bruce McLean/Untitled (blue), 1980 (acrylic and oil pastel on photographic paper) Maureen Hodge/Anna Ahkmatova – Requiem, 1961 (wallhanging, 2 panels) (Crown Wallcoverings)
Bradford: Cartwright Hall Art Gallery	William Henderson/Gjalla, second version, 1979 (acrylic on cotton duck) Keith Milow/Four Studies for "Split Definitive", 1976 (oil paint and varnish on Herculene) Glen Onwin/Photographic Work (No. 13), 1977 (colour photograph)	Edinburgh Art Centre	Boyd and Evans/Untitled Drawing, 1971 (acrylic and pencil on paper) Kenneth Martin/Metamorphosis, 1977 (pencil, ink and gouache on graph paper)
Brighton Art Gallery	Victoria Crowe/Interior, Monk Cottage, 1980 – 81 (oil on board) (Scottish purchase)	Exeter: Royal Albert Memorial Museum	
Bristol: City Art Gallery	Jules de Goede/Upwards, 1979 (acrylic on canvas)	Glasgow Art Galleries and Museum	Kenneth Dingwall/Layer II, 1976 (pencil on card) William Johnstone/Plaster Bas Relief, 1972 (plaster on plaster board) (Scottish purchase) Talbert McLean/Scree, 1976 (acrylic on canvas) (Scottish purchase)
Bury Corporation Art Gallery	Roy Turlington/Cows, 1980 (oil on board)	Glasgow University Art Collections Fund	Malcolm Carder/MA 64, 1964 (perspex, wire, letaset and other materials) Bill Jacklin/Anemones, 1977 (7 original etchings 38/40) David Hill/Untitled, 1978 (wallhanging) (Crown Wallcoverings)
Cambridge University: Fitzwilliam Museum	Sandro Chia/Tired Man, 1981 (crayon and pastel on paper)	Guildford House Gallery	Michael Kenny/Untitled, 1967 (aluminium, perspex, collage and found objects) (Presented by Sir Robert and Lady Sainsbury)
Cambridge University: Kettle's Yard	Sandro Chia/Young Hero looking for Ghosts, 1981 (crayon and pastel on paper)	Hamilton, Ontario: The Art Gallery	Trevor Jones/Untitled no. 22, 1978 (gouache on paper)
Canberra, Australian National Gallery	Stephen Willats/The Lurky Place, August/September 1978 (four panels: photographic prints (dry mount), gouache, photographic dyes, ink, letaset on card) Stephen Willats/Drawing for The Lurky Place, 1978 (ink and watercolour on paper)	Hereford City Museums	Dave King/Paper Thin Series, 1977 (portfolio of 6 original etchings 2/50)
Cardiff: National Museum of Wales	Lucie Rie/Stoneware bowl, 1980 (off white, bronze band) Lucie Rie/Stoneware bottle, 1980 (pink and pale green spirals)	Hove: Friends of the Museum	Martin Churchill/Church of the Sacred Heart, 1981 (oil on canvas) (Scottish purchase) Jack Smith/Various activities, central and out, 1965 (oil on canvas)
Carlisle Museum and Art Gallery	David Evans/Quiet Clean Rooms, 1978 – 79 (oil on canvas) (Scottish purchase)	Huddersfield Art Gallery	Martin Naylor/The heart, the mouth and the horizon/Second series No. 1, 1980 (ink, charcoal, pastel and collage on paper)
Carmarthen County Museum	Fay Godwin/Sheepfold Aberedw Hill (black and white photograph) Fay Godwin/Desert of Wales, Snow (black and white photograph)	Hull: Ferens Art Gallery, and Friends	Gavin Scobie/Small Glasgow Book, 1980 (bronze) (Scottish purchase)
Chelmsford and Essex Museum	Fionna Carlise/Greek Sailors I, 1981 (watercolour and gouache on paper) (Scottish purchase) Paul Gopal Chowdhury/Still Life with Bread, 1981 (oil on canvas on board) (Worshipful Company of Painter-Stainers)	Hull University Art Collection	Robert Mason/Trapeze, 1976 (mixed media and collage on paper) Hugh O'Donnell /ntitled III, 1980 (oil on paper) Will Maclean/Window Visitation North Uist, 1980 (box construction) (Scottish purchase)
Cheltenham Art Gallery	Gerald Wiide/Abstract II, 1976 – 77 (oil on paper)	Inverness Museum and Art Gallery	Eduardo Paolozzi/Man's Head, 1953 (watercolour on paper)
		Ipswich Museum and Art Gallery	
		Kendal: Abbot Hall Art Gallery	Terry Frost/Mustard and Orange, 1975 (acrylic collage on paper) James Hardie/Dual Windbreak, 1981 – 82 (oil on board) (Scottish purchase)
		Kettering Art Gallery	Nigel Hall/Drawing Number 154, 1980 (charcoal on paper)

Rochdale Museum and Art Gallery	Jennifer Durrant/Rope Painting and Silver, November 1978 (acrylic on cotton duck)
Rugby Art Gallery	Brad Davis/Mountain Hen, 1980 (acrylic on paper)
Salford Museum and Art Gallery, and Friends	Eileen Agar/Room with a View of the Moon, 1981 (acrylic on canvas) Javier Sanchez/Ecrasez l'infâme, 1980 (plaster, acrylic and cotton on canvas)
Salford University Art Collections Fund	Glenys Barton/Pierrot 3, 1980 (ceramic)
Salisbury: John Creasey Museum	Tim Head/Dead Weight, 1980 (colour photograph 2/3)
Sheffield: Graves Art Gallery	Michael Pennie/7 Spherical Shapes (second version), 1978 (walnut and wire)
Southampton Art Gallery	Colin Lanceley/The Empire Builder, 1977 (pen, ink and crayon on paper)
Southend: Beecroft Art Gallery	Richard Long/Delabole Spiral, 1981 (28 stones)
Southport: Atkinson Art Gallery, and Friends	Barry Flanagan/Alan Lecker I 1967 - 68 (felt pen on paper)
Stalybridge: Astley Cheetham Art Gallery	Bruce McLean/Study for Object of the Exercise, 1979 (acrylic on paper)
Stockport Art Gallery	John Mooney/Monumorphosis, 1980 (acrylic on canvas) (Scottish purchase)
Stoke-on-Trent Museum and Art Gallery	Gillian Ayres/Coelus, 1977 - 78 (oil on canvas)
Sunderland Museum and Art Gallery	Eduardo Paolozzi/Who's afraid of Sugar Pink and Lime Green?, 1971 (original screenprint A.P.) (Presented by Mrs. Gabrielle Keiller)
Swansea: Glynn Vivian Art Gallery	Antonio Tapies/Samaretta, 1973 (original etching 64/75)
Swindon Art Gallery	Dennis Ashbaugh/It Looks Grim, 1980 (oil on canvas)
Sydney, Australia: Art Gallery of New South Wales	Stephen Farthing/Fish Dish, 1978 - 79 (acrylic on canvas)
Wakefield Art Gallery, and Permanent Art Fund	Conrad Atkinson/At the Heart of Europe, 1978 (drawing and collage on paper)
Wakefield School Museum and Resource Service	Conrad Atkinson/Constructed Landscape, 1980 (drawing and collage on paper)
Wellington, New Zealand: National Art Gallery	John Hoyland/Trickster, 8/11/77 (acrylic on canvas) (Linbury Trust)
Wigan Art Gallery and Museum	Markus Lupertz/It! Replied the Mouse rather sharply, 1980 - 81 (oil on canvas)
Wolverhampton Art Gallery and Museum, and Friends	Kim Lim/Day, 1966 (painted steel)
Worksop Museum and Art Gallery	Stephen Gregory/Stones Throw, 5/12/79 (acrylic on canvas)
York Art Gallery	Larry Rivers/Diane Raised IV (Polish Vocabulary), 1970 - 74 (original lithograph 23/38)
	Sue Smith/A line of objects: yellow and red, 1979 (oil on board)
	Timothy Dickinson/Stadium - Night, 1979 (oil on canvas) (Worshipful Company of Painter-Stainers)
	Alexandra Leadbeater/Bench, 1981 (mixed media and wax on paper)
	Matti Kujasalo/Untitled, 1980 (acrylic on wood covered by canvas)
	John Loker/Three Horizons, 1974 (original etching 17/50)
	Michael Ginsborg/Walking in Venice, 1979 (acrylic on wood)
	Michael Ginsborg/Study for Walking in Venice, 1979 (paper collaged on card) (Anonymous donation)
	Mark Vaux/B/3R/73, 1973, (acrylic on cotton duck)

Subscriptions and donations for the year ending 31 December 1982

From Public Art Galleries	£
Aberdeen Art Gallery and Museums	60
Aberdeen: Friends of the Museums	30
Adelaide, Australia: Art Gallery of South Australia	100
Auckland, New Zealand: City Art Gallery	30
Batley Art Gallery	60
Bedford: Cecil Higgins Art Gallery	75
Belfast: Ulster Museum	60
Belfast: Friends of Ulster Museum	40
Birkenhead: Williamson Art Gallery	60
Birmingham: City Art Gallery	110
Blackpool: Grundy Art Gallery	30
Bolton Museum and Art Gallery	75
Bolton: Friends of the Museum	30
Bournemouth: Russell Cotes Art Gallery	60
Bradford: Cartwright Hall Art Gallery	150
Brighouse Art Gallery	30
Bristol: City Art Gallery	60
Bury Corporation Art Gallery	30
Cambridge University: Fitzwilliam Museum	60
Cambridge University: Kettle's Yard	60
Canberra: Australian National Gallery	250
Cardiff: National Museum of Wales	550
Carlisle Museum and Art Gallery	60
Carmarthen County Museum	30
Chelmsford and Essex Museum	60
Cheltenham Art Gallery	60
Cleveland County Leisure Services	60
Colchester: Minorities Art Gallery	30
Coventry: Herbert Art Gallery	60
Darlington Museum and Art Gallery	60
Derby Museum and Art Gallery	60
Doncaster Museum and Art Gallery	100
Dudley Art Gallery	30
Dundee Museum and Art Gallery	60
Eastbourne: Towner Art Gallery	30
Edinburgh: Scottish National Gallery of Modern Art	150
Edinburgh Art Centre	60
Exeter: Royal Albert Memorial Museum	30
Glasgow Art Galleries and Museum	150
Glasgow University Art Collections Fund	100
Guildford House Gallery	30
Hamilton, Ontario: The Art Gallery	60
Harrogate Corporation Art Gallery	30
Hereford City Museums	30
Hove: Friends of the Museum	60
Huddersfield Art Gallery	60
Hull: Ferens Art Gallery	60
Hull: Friends of the Art Gallery	10
Hull University Art Collection	35
Inverness Museum and Art Gallery	60
Ipswich Museum and Art Gallery	60
Kendal: Abbot Hall Art Gallery	65
Kettering Art Gallery	30

Kirkcaldy Museum and Art Gallery	60
Leamington Spa Art Gallery	30
Leeds: Temple Newsam House	45
Leeds Art Collections Fund	45
Leeds University	60
Leicestershire Museums, Art Galleries and Records Service	110
Leicestershire Education Authority	60
Lincolnshire Museums	60
Lincolnshire Museums: Friends	40
Liverpool: Walker Art Gallery	100
Liverpool University Art Collections Fund	100
London: British Museum, Dept. of Prints and Drawings	500
London: Brunel University Library Gallery	60
London: City University	60
London: Southwark, South London Art Gallery	60
London: Victoria and Albert Museum	550
Manchester: City Art Gallery	250
Manchester University: Whitworth Art Gallery	100
Manchester University: Friends of the Whitworth Art Gallery	60
Melbourne, Australia: National Gallery of Victoria	250
Merthyr Tydfil: Cyfartha Castle Museum	30
Middlesborough: Dorman Memorial Museum	60
Milton Keynes: Development Corporation	50
Milton Keynes: Open University	70
Newcastle upon Tyne: Laing Art Gallery	62.50
Newcastle upon Tyne: Friends of the Art Gallery	30
Newcastle University: Hatton Gallery	100
Newport Art Gallery	60
Northampton Art Gallery	60
Norwich Castle Museum	60
Norwich: University of East Anglia	60
Nottingham: Castle Museum and Art Gallery	120
Oldham Art Gallery	60
Oxford: Ashmolean Museum and Art Gallery	30
Paisley Museum, Art Galleries and Coats Observatory	75
Pembrokeshire Museums: Castle Museum and Art Gallery, Haverfordwest	60
Pembrokeshire Museums: Friends	30
Penzance: Newlyn Orion Galleries	60
Perth, Australia: Art Gallery of Western Australia	100
Perth Museum and Art Gallery	30
Peterhead Arbuthnot Museum	60
Plymouth Art Gallery	60
Portsmouth City Museum and Art Gallery	100
Preston: Harris Museum and Art Gallery	30
Reading Art Gallery	60
Rochdale Museum and Art Gallery	60
Rye: Friends of Rye Art Gallery	30
Salford Museum and Art Gallery	60
Salford: Friends of the Museum and Art Gallery	60
Salford University Art Collections Fund	100
Salisbury: John Creasey Museum	30
Sheffield: Graves Art Gallery	200
Southampton Art Gallery	150
Southampton University: John Hansard Gallery	60
Southend: Beecroft Art Gallery	60

From corporate members

Southport: Atkinson Art Gallery	60
Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	30
Stockport Art Gallery	30
Stoke-on-Trent Museum and Art Gallery	60
Sunderland Museum and Art Gallery	62.50
Swansea: Glynn Vivian Art Gallery	30
Swindon Art Gallery	75
Sydney, Australia: Art Gallery of New South Wales	100
Wakefield Art Gallery	30
Wakefield Permanent Art Fund	30
Wakefield School Museum and Resource Service	60
Wellington, New Zealand: National Art Gallery	30
Wigan	30
Wolverhampton Art Gallery and Museum	80
Wolverhampton: Friends of the Art Gallery and Museums	30
Worksop Museum and Art Gallery	30
York Art Gallery	30
Andry Montgomery Ltd.	250
Barclays Bank plc	250
The Baring Foundation	250
Bellew, Parry & Raven (Holdings) Ltd.	500
Bonas & Co. Ltd.	500
BP Belgium	500
BP Chemicals Ltd.	250
BP International plc	250
British Railways Board	250
British Technology Group	250
Canadian High Commission	250
Cocoa Merchants Group Ltd.	250
Conde Nast Publications Ltd.	250
De Beers Consolidated Mines	500
The Economist Newspaper Ltd.	250
Esmée Fairbairn Charitable Trust	500
Esso Europe Inc.	250
European Parliament	250
Finance for Industry plc	250
Frederick Gibberd Partners	400
Haymarket Publishing Group Ltd.	250
Kodak Ltd.	500
Lily Modern Art	350
The Littlewoods Organisation plc	250
McKenna & Co	250
Marks & Spencer plc	250
Mobil Services Co. Ltd.	250
Samuel Montagu & Co. Ltd.	250
Morgan Grenfell & Co. Ltd.	250
National Westminster Bank plc	250
Ocean Transport & Trading plc	250
The Royal Automobile Club	250
Saatchi & Saatchi Garland Compton Ltd.	250
J. Sainsbury plc	500
Sotheby Parke Bernet plc	250
Stewart Wrightson Holdings plc	250
Trollope & Colls plc	250
Unilever plc	500
S.G. Warburg & Co. Ltd.	250

From art dealers	Angela Flowers Gallery	25
	Annely Juda Fine Art	25
	Anthony d'Offay	50
	Asset Design	30
	Bernard Jacobson Gallery	50
	Browse & Darby	50
	Christie Manson & Wood	100
	Felicity Samuel	26
	Fischer Fine Art	50
	Gillian Jason Gallery	25
	Gimpel Fils	50
	Ian Birksted Gallery	50
	Knoedler Gallery	50
	Lefevre Gallery	100
	Lewis Johnstone Gallery	25
	Lisson Gallery	25
	Marlborough Fine Art (London) Ltd.	50
	Mayor Gallery	25
	New Art Centre	25
	Nicola Jacobs Gallery	100
	Nigel Greenwood Inc.	25
	Petersburg Press Ltd.	100
	Phillips	75
	Piccadilly Gallery	50
	Redfern Gallery	100
	Rowan Gallery	25
	Rutland Gallery	20
	Speelman Ltd.	20
	Stoppenbach & Delestre	30
	Thomas Agnew & Sons	25
	Triangle Gallery	25
	Waddington Galleries	100
From others	Arundel Festival	75
	Mrs. Jane Calahan	50
	The Lord Croft	100
	Expamet International Board	100
	Halperin Charitable Trust	50
	Mr. and Mrs. R. R. Jessel	50
	Meyer Charitable Trust	100
	George Mitchell Esq. CBE	100
	The Rayne Foundation	100
	Robert and Lisa Sainsbury Charitable Fund	100
	Coral Samuel Charitable Trust	100
	Mrs. Pamela Sheridan's Charitable Settlement	50
	Society of Industrial Artists and Designers	150
	Sir Mark and Lady Turner Charitable Settlement	50
	Wyseliot Charitable Trust	100

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 following the Treasurer's report.

The Contemporary Art Society

(A Company Limited by Guarantee
and not having a Share Capital)

Balance Sheet

31 December 1982

	1982		1981	
	£	£	£	£
Current Assets				
Quoted Investments at cost		22,057		22,057
(Market Value 1982: £23,700)				
(Market Value 1981: £19,233)				
Stocks of Prints		153		1,380
Debtors				
Estimated Income Tax Recoverable	3,401		3,865	
Sundry	4,393		2,718	
Outstanding Subscriptions	2,133		975	
		9,927		7,558
Cash at Bank				
On Deposit Accounts	19,500		32,500	
On Current Accounts	4,718		3,222	
	24,218		35,722	
Cash in Hand	—		18	
		24,218		35,740
		56,355		66,735
Less: Current Liabilities				
Creditors and Accrued Expenses		12,749		14,468
		<u>£43,606</u>		<u>£52,267</u>
Represented by:—				
Accumulated Fund				
Balance at 1 January as				
previously reported		52,267		50,844
(Deficit)/Surplus per Income and				
Expenditure Account		(8,661)		1,423
		<u>£43,606</u>		<u>£52,267</u>

CARYL HUBBARD

BRYAN MONTGOMERY

Members of Committee

REPORT OF THE AUDITORS TO THE MEMBERS OF THE CONTEMPORARY ART SOCIETY

We have examined the financial statements set out on pages 19 to 22 in accordance with approved auditing standards.

In our opinion the financial statements, which have been prepared under the historical cost convention, give a true and fair view of the state of the Company's affairs at 31 December 1982 and of its deficit and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

18 Bentinck Street,
London, W1M 5RL
26th April 1983

SAYERS BUTTERWORTH
Chartered Accountants

The Contemporary Art Society
Income and Expenditure Account
for the year ended
31 December 1982

	Notes No.	1982		1981	
		£	£	£	£
Income					
Subscriptions and Donations from Members	2	32,396		29,482	
Estimated Income Tax Recoverable on Deeds of Covenant		<u>2,069</u>		<u>2,142</u>	
			34,465		31,624
Bequests and Donations			10,214		12,163
Grants	3		19,909		13,200
Interest on Quoted Investments			2,743		2,743
Bank Interest			4,023		3,570
Net Income from Events for Members	4		1,815		3,390
Surplus on sale of prints			<u>1,505</u>		<u>2,338</u>
			74,674		69,028
Less: Expenditure					
Pictures and Sculptures—Purchased		52,091		46,186	
Purchase Grants to Public Art Galleries		578		987	
Net Cost of Distribution show	5	1,960		—	
Office Furniture, Fittings & Equipment		2,558		—	
Administrative Expenses	6	24,753		19,482	
Auditors' Remuneration		<u>1,395</u>		<u>950</u>	
			83,335		67,605
(Deficit)/Surplus for the year			<u>£(8,661)</u>		<u>£1,423</u>

The Contemporary Art Society
Statement of Source and Application of Funds
for the year ended
31 December 1982

	1982		1981	
	£	£	£	£
Source of Funds				
From Operations—				
Surplus/(Deficit) for the year		(8,661)		1,423
Changes in Working Capital				
Increase/(Decrease) in Stock	(1,227)		1,380	
Increase/(Decrease) in Income Tax recoverable	(464)		723	
Increase/(Decrease) in Sundry Debtors	1,675		(1,905)	
Increase in Outstanding Subscriptions	1,158		443	
(Increase)/Decrease in Creditors and Accrued Expenses	<u>1,719</u>		<u>(8,981)</u>	
		2,861		(8,340)
Increase/(Decrease) in net liquid funds		(11,522)		9,763
Cash and Bank Balances at 31 December 1981		<u>35,740</u>		<u>25,977</u>
Cash and Bank Balances at 31 December 1982		<u>£24,218</u>		<u>£35,740</u>

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**
Office furniture, fittings and 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 or presented to 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.
- (c) **Stocks of Prints**
Stocks of prints are valued at the lower of cost and net realisable value.

		1982	1981
2.	Income and Expenditure Account		
	Subscriptions and Donations from Members		
	Individuals	9,019	8,778
	Public Art Galleries	10,084	8,553
	Companies	11,700	10,700
	Dealers, etc.	1,593	1,451
		<u>£32,396</u>	<u>£29,482</u>
3.	Grants		
	Arts Council of Great Britain	5,500	5,500
	Scottish Arts Council	3,500	3,000
	Linbury Trust	9,000	3,500
	Worshipful Company of Painter Stainers	1,909	1,000
	Anonymous (for purchase of specific painting)	—	200
		<u>£19,909</u>	<u>£13,200</u>
4.	Net Income from Events for Members		
	Sale of Tickets for Visits and Parties	7,162	4,724
	Commission on Foreign travel arrangements	919	2,913
		<u>8,081</u>	<u>7,637</u>
	Less: Costs and Expenses relating thereto	<u>6,266</u>	<u>4,247</u>
		<u>£1,815</u>	<u>£3,390</u>
5.	Net Cost of Distribution show		
	Cost of Exhibition at Serpentine Gallery	1,960	—
	Contribution to special issue of Art and Artists	3,175	
	Less: Sales of special issue	167	
	Donations—		
	B.P. Chemicals Ltd.	200	
	B.P. International plc	200	
	Oppenheimer Charitable Trust	200	
	Anonymous	<u>2,408</u>	
		<u>3,175</u>	
		<u>—</u>	<u>—</u>
		<u>£1,960</u>	<u>£ —</u>
6.	Administrative Expenses		
	Salaries, Pension Scheme and National Insurance Contributions	15,092	12,374
	Accountancy Charges	1,695	1,200
	Printing, Stationery, Postage and Telephone	2,814	1,848
	Promotional and Publicity Material	446	225
	Costs of Annual Report (estimated)	1,750	1,346
	Miscellaneous	2,222	2,107
	Irrecoverable V.A.T.	734	382
		<u>£24,753</u>	<u>£19,482</u>
(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 were provided rent-free by kind courtesy of the Tate Gallery.		
7.	Taxation		
	The Society is a Registered Charity and therefore no corporation taxation is payable.		

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 donations and subscriptions from individual and corporate members, from charitable trusts 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 and from the Crafts Council. Many of the Society's works of art are lent to touring exhibitions, corporate subscribers, universities etc., before they are finally distributed.

How the Society buys its works of art

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.

What it costs to join

For private members the minimum annual subscriptions are:

Individual membership	£6
(if paid by banker's order and deed of covenant)	£5
Double membership for 2 people at the same address	£8
(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 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 public art collections a minimum subscription of £60 (+ VAT) entitles public galleries to a work of fine art at each distribution. From 1983 an additional minimum subscription of £25 (+ VAT) entitles public collections to a craft work at each distribution. Many public galleries pay more than the minimum.

Friends of art galleries are welcome to join as a group, either on behalf of their own gallery or to supplement its subscription. Notices of the Society's events are sent to gallery staff and to Friends, and their participation is encouraged.

For further details of all types of membership please apply to the Organising Secretary, Contemporary Art Society, Tate Gallery, 20, John Islip Street, London SW1P 4LL (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 names and addresses of people who you know would be interested so that we can send them our literature. Please fill out the form on the next page.

**To the Organising Secretary, Contemporary Art Society,
Tate Gallery, 20, John Islip Street, London SW1P 4LL
Telephone: (01) 821-5323**

Please send details of membership to the following:

Name
Address

Name
Address

Name
Address

Please send details of corporate membership to the following:

Name
Name of Firm
Address

Name
Name of Firm
Address

Name
Name of Firm
Address

Charities Registration No. 208178

Member's Name
Membership number

Next year we may be including advertisements in our annual report. Please let us know if you would be interested:

Name
Address

**Contemporary Art Society
Annual Report and
Statement of Accounts
1982**

Tate Gallery
20 John Islip Street
London SW1P 4LL
01-821 5323

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