Contemporary Art Society
Annual Report and
Statement of Accounts
1983

Tate Gallery
20 John Islip Street
London SW1P 4LL
01-821 5323
CONTEMPORARY ART SOCIETY
The Annual General Meeting of the Contemporary Art Society will be held at the National Westminster Hall, 25 Old Broad Street, London E.C.2., on Monday, July 23, 1984 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, 1983, together with the auditors' report.
2. To reappoint Neville Russell 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 has been duly nominated: Tom Bendhem. The retiring members are Bryan Montgomery and Geoffrey Tucker.
4. Any other business.

By order of the committee
Petronilla Spencer-Silver
Company Secretary
May 28 1984

Company Limited by Guarantee Registered in London No. 255488
Charities Registration No. 208178

ROSE GARRARD
Artist as Model 1982
Acrylic on plaster in gilt frame
31x24x21 inches/78.7x61x53.3 cms.
Chairman’s Report
This year I am delighted to report that we have received two new grants which have enabled us to spend a record amount on our purchases for public galleries. The Henry Moore Foundation gave us £5,000 to buy young sculptors. This is particularly welcome for two reasons. First, sculpture tends to be relatively speaking more expensive than painting and hence, with limited funds, we have covered the field less thoroughly over the past decade. We have tried to remedy this in the last few years with some success but, again for reasons of cost, the pieces have tended to be small. Secondly, much of the most exciting and innovative work being done today is being done by British sculptors and it is marvellous to have the opportunity to acquire some major pieces by artists who are little represented in galleries outside London. Member galleries have often asked us for more sculpture and we are delighted that we can now provide it. The first pieces we have bought are ‘Thinking of England’ by David Mach and ‘Mirror, mirror’ by Richard Deacon. All being well this grant will continue for three years.

The second grant came from the Crafts Council and has enabled us to re-establish a separate fund to buy contemporary craft — again an area where much interesting work is being done. Such a fund existed until the 1940’s; it was mainly used to purchase ceramics and fine pieces by Leach, Harnada, Cardew and others were given to museums, often forming the nucleus of their contemporary craft collection. After it lapsed craft buying was never excluded but it was sporadic and haphazard and dependent on the interest of individual buyers. We felt the time had come to do something positive and sustained but without new funds it would not have been possible. We are very grateful to the Crafts Council for their contribution. Member galleries have also been very enthusiastic and have so far joined the scheme and will pay an additional modest subscription in return for which they will receive a craft allocation at the next distribution, as well as their normal one. We hope too, to attract new individual members with an interest in craft. Ann Sutton, whose enthusiasm is chiefly responsible for this extension of our activities, has been our first buyer.

Greatly aided by these two grants, we have spent over £56,000 this year on our purchases for public galleries, rather more than ever before. Though proud of this we have no cause to be complacent, the picture is not as rosy as it looks. Inflation is down and our administration costs are as low as we can make them but the price of works of art continues to rise. Indeed in the last two years there appears to have been a very dramatic rise indeed. Our buyers are severely limited in what they can buy. Despite ingenuity in seeking out good bargains and despite the generous terms frequently offered by both dealers and artists, they often have to settle for a less important work because their first choice is beyond our resources. If we are to continue to acquire the high quality works our member galleries require we need to spend more — and to spend more we need more income. Ninety-five per cent of our income is raised by subscriptions of the public galleries all of whom responded without demur. At the beginning of 1984 we reluctantly had to raise the individual subscriptions for the first time since 1978. Our corporate members are now an established and important part of the Society and we are pleased to welcome some new ones this year. We would like to encourage more firms to consider buying contemporary work for their buildings and we are happy to assist them in doing so.
This year, amongst other schemes, we have completed purchasing a collection for the National Westminster Bank Tower and were particularly pleased to be asked to help in acquiring work by British artists for their new building in New York.

This central issue of how to fund our primary function of providing first class contemporary work for public galleries occupies much of our time but I hope we have not neglected the other side of our activities — that of arranging events for members which help to stimulate a wider interest in contemporary art and support it wherever it is manifested. These events are listed in full elsewhere in the report but I would like to thank here all the artists, collectors and galleries who allowed us to visit them and who often handsomely entertained us. I would like to mention here two events of a rather different nature. In February Bridget Riley lectured on “Colour” — the first of what we hope will be an annual CAS lecture. She gave an original and thought-provoking talk with excellent slides to an audience of nearly 300 — indeed it could have been half as much again had space permitted. In October we held a discussion evening at the Warwick Arts Trust during an excellent exhibition of young artists put on by Bryan Robertson who kindly chaired the event. Our aim was to try and explore a little the situation of young artists today and to discover what they hoped for and expected from critics, dealers and collectors. Again the occasion was very well attended and we have noted with interest that these rather more informative events attract particularly large audiences. We also learnt from the latter evening that what artists really want is less talk and more action. This has stimulated us to try out some new ideas in 1984 with the intention of introducing more people to the pleasures of collecting — at however modest a level.

Our foreign trips, so ably organised by Rosemarie Slagle, continue to be well supported; indeed our problem is how to keep them small enough for comfort and enjoyment yet to accommodate all who want to go. The highlight of this year was a three week trip to Australia — the first time we have visited this country.

This year Bryan Montgomery and Geoffrey Tucker retire from the committee as longest serving members. I thank them very much for their support and advice and Bryan in particular for taking on the somewhat thankless job of Treasurer. Philip Pollock who joined the committee during the year has now taken on this task.

Thanks too to all the volunteers who help in the office but most especially to Harold French and Rodney Elbourne who between them now look after our accounts, thus saving us much time and anxiety as well as making the annual audit a far simpler affair. I hope they realise how indispensable they are. I should personally like to thank Petronelia Spencer-Silver and her assistant Nicola Shane for everything they do for the Society; their job has, I hope, been made much more agreeable by our move to John Islip Street, but it is certainly no less demanding.

Lastly I must record with sadness two deaths during the year. Dr Alistair Hunter died in December. He was a member of the committee from 1968 to 1984 and was one of the most intelligent and imaginative collectors of the post-war era. He gave many contemporary works to the Fitzwilliam Museum at Cambridge where he was Honorary Keeper of Contemporary Art. We are pleased that another ardent collector and long-standing supporter of the Society, Lord Croft, has recently been elected his successor in this post. In May, Lord Clark died. He served on the committee from 1937 to 1952 and subsequently gave many works to the Society. Among his numerous achievements, his support of living artists is perhaps least appreciated. It must be a rare occurrence to have a Director of the National Gallery supporting artists of his own generation; John Piper, Henry Moore, Graham Sutherland, Victor Pasmore, Mary Potter and many others, less well known, owed much to his patronage and encouragement.

CARYL HUBBARD

Honorary Treasurer’s Report

I have pleasure in presenting the Accounts for 1983 for the first time as your Honorary Treasurer. Unlike the previous year when we had the Distribution Exhibition and the move to John Islip Street, the Accounts show no extraordinary expenses. Our income was channelled into buying art, which is the aim of the Society. In doing so we incurred a small deficit of £1,625. However there is no reason to worry about this figure. It is of course extremely difficult to budget so that our buying balances our income exactly and in fact there is a case for dipping our finger, be it ever so slightly, into our reserves if necessary.

Subscriptions and donations from our members show a slight downward trend in 1983 for individuals and an upward trend from galleries, however, I am pleased to say that our private subscriptions for 1984 appear now to be on the increase. If only half our members manage to recruit one new member a year the increase in subscriptions would be substantial. We are constantly on the lookout for new and means of increasing our income, especially as there is a possibility that our Arts Council grant is in jeopardy. Like my predecessor, I would 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. This is most important and an easy way of increasing the Society’s income with little cost to anyone.

Regretfully, my first year of office has been the year in which it was decided to increase the subscriptions and they are now £10 for a single member and £15 for two people at the same address. This move has been forced on the Society by increased costs, particularly of the works we purchase, and it follows the increases made by most similar societies in the last eighteen months. This move was very carefully considered and we anticipate that the main bulk of our membership will stay with us.

In conclusion I am glad to report that the state of our Accounts seems in good order and we look forward to a successful 1984.

PHILIP POLLOCK

Notes on covenanted subscriptions

Since April, 1981, the tax benefits obtainable by covenating subscriptions have been augmented. The Society still claims 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 a substantial profit to the Society, members can covenant to pay it more than the minimum subscription — now £10 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.

CARYL HUBBARD
Events in 1983

February 5
Two private collections and Helen Fesenmaier’s studio in Belgravia.

February 26
Day trip to the Granada Collection and Three Landscape Exhibitions at the Whitworth Art Gallery Manchester, Salford Art Gallery and Bury Art Gallery

March 14
Contemporary Art Society Annual Lecture: ‘Colours’ by Bridget Riley at the Victoria and Albert Museum

April 7
Special evening opening of ‘Fiftieth Birthday Choice’ A Tribute to Edward Lucie-Smith, by kind invitation of Leinster Fine Art

April 27 and May 23
Evening parties at new Contemporary Art Society offices

May 5
Evening at the Royal College of Art to view the Painting and Print Degree Show, and RCA Print Portfolio

June 9
Evening visit to private collection in Surrey to see Surrealist paintings, contemporary painting and sculpture

July 16
Day trip to Henry Moore Exhibition in and around the Medieval Great Hall near Winchester Cathedral, Sutton Manor Arts Centre, and Sandham Memorial Chapel

July 26
Gallery Walkaround — 14 galleries in Cork Street, Marlborough Fine Art, Fischer Fine Art, 12 Duke Street Gallery

August 9
Annual General Meeting at Warwick Arts Trust, by kind permission of Mr Milton Grundy

September 17
Day trip to Isle of Portland to view the Cliff Top Sculpture Park created on site in the disused Tout Quaunies, organised by Jonathan Phipps

October 20
Panel Discussion at Warwick Arts Trust ‘The situation of the young artist today from the point of view of the artists themselves, collectors, critics and dealers’, chaired by Bryan Robertson

October 22
Studio visits in Camden: Anthony Carter and Sheilah Gelring, Tessa Jaray, Liliane Lijn, Georgina Hunt, and the Gillian Jason Gallery

November 13
Special opening at the Hayward Gallery to view the Dufy and Hockney exhibitions, with talks by Bryan Robertson and Mark Gleedbrook. Sunday brunch at South of the Border

November 20
Day visit to Oxford, to the Oxford Gallery, Museum of Modern Art, Sainsbury building at Norwich College, and St Catherine’s College

Foreign trips in 1983

February 18–March 8
Australia

June 17–20
Weekend at Basle Art Fair, Nancy and Colmar

October 8–9
Weekend in Rome

November 24–27
Weekend in Barcelona

Buyers’ Reports 1983

Ann Sutton
It sounded like a year of fun, this buying. And in a way, it was, but I was soon in full agreement with a previous buyer who had warned that it was also hard work. There was so much to bear in mind: instructions were to buy known artists wherever possible — obviously the work had to be of high quality — it had to be suitable for public collections — it had to be bought as economically as possible (for the sake of the Society’s funds) while also respecting the Society’s aim to support living artists and from my friends, each determined I should look at, if not buy, their work by their protegé. I received shoals of sad letters from neglected artists, envelopes full of smashed slides, phone calls inviting studio visits, offers of special prices, and it became necessary to be aware of the deluge of deserving causes. It was apparent that everything would have to be viewed through a frame — “Would a museum want this, would they hang this and, most importantly, would they keep it on show? Would they indeed think sufficiently highly of the work to star it as important New Acquisition or Picture of the Month?” I began to have fantasies of visiting, years hence, an obscure museum to find in the place of honour... a rapt, semi-circle of school children squatting in front of it...

Eventually I followed no rigid policy and kept no pre-determined shopping list, although I had in mind to seize the chance of buying work by interesting artists which would nonetheless have been unsuitable for the other public collection for which at the time I was responsible.

Muriel Wilson
Somehow I was taken unaware when told it was my turn, as a Committee member, to act as one of the Society’s two buyers in 1983 and I spent the next few days savouring the prospect of this marvellous opportunity and privilege, planning how I should approach the task, formulating little policies and ground rules for myself within the guidelines provided by the Society, that works were to be chosen by the prime criterion of suitability to eventual museum display.

Then the pressure began, a relentless barrage from artists, their friends, from dealers and from my friends, each determined I should look at, if not buy, their work by their protegé. I received shoals of sad letters from neglected artists, envelopes full of smashed slides, phone calls inviting studio visits, offers of special prices, and it became necessary to be aware of the deluge of deserving causes. It was apparent that everything would have to be viewed through a frame — “Would a museum want this, would they hang this and, most importantly, would they keep it on show? Would they indeed think sufficiently highly of the work to star it as important New Acquisition or Picture of the Month?” I began to have fantasies of visiting, years hence, an obscure museum to find in the place of honour... a rapt semi-circle of school children squatting in front of it...

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A notional price ceiling of £1,500 for any one work was kept in mind (lamentably low for these days) but otherwise I had no special area I wished to concentrate upon. In some cases I sought out particular artists, sometimes waiting for a suitable work, in others the choice was simply the traditional flash of impulse. The result is an eclectic mixture of young, promising, established, and neglected artists. Some purchases were made from a first-ever exhibition, taking a chance but having the immediate reward of the artist's excitement. In a few cases I paid sentimental homage to old personal favourites of the year to take away to that Mecca of peace-lovers. "Bearing in mind... I can hear the instruction: 'that you have Picasso's 'Guernica' and the 'Mona Lisa' there already'.
amply demonstrates the quality of interesting women artists currently working in this country. I was to some extent worried at not being sufficiently adventurous in my choices, looking nervously at the daring and the discoveries evident in the records of my buyer predecessors, but the thought of dark museum storerooms stacked with the forlorn monuments to a misguided risk-taking kept my choices to a degree of realism if not caution.

It proved indeed to be an important experience, on a personal level heady, challenging and rewarding. The hope is that time will prove that some of those impulses and those calculated choices have been the kind of investment for the future which the Contemporary Art Society is all about.

**Craft Buyer Ann Sutton**

When it became my turn to share the general buying this year, I decided to make a step which had been in the back of my mind for some time — to request the re-instatement of a special fund for purchasing the Crafts. The Society had had such a buying policy in the early part of the century, but had closed the fund in the Thirties for the very best of reasons: 'not enough work of good quality available'. With the quantity of good work now currently produced in this area, and the general public interest, it seemed time to think again. The Society was very encouraging, of course, and so was the Crafts Council, who immediately supported the idea with an initial grant of £5,000. Response from subscribing galleries (who now pay an extra subscription for inclusion in a Craft allocation) was heart-warming, and they have supplied details of items in their collections, and useful indications of the ways in which they plan to expand them. Starting to buy was exciting, in this first year. With the same criteria applying, I had the pleasure of buying in both the Fine Art and the Craft fields, but with very different budgets. This was not a great disadvantage, as anyone interested in the Finer end of the Craft area will know, as prices are very low in comparison to those of painting and sculpture. (This is probably due to the fact that, at the moment, there are few dealers in the field).

When buying, I was aware that some of the subscribing galleries have no collection at all, and so I have consciously aimed some of the purchases towards the formation of small groups of work, sometimes by the same artist (Jim Partridge's original attitudes to wood are demonstrated in three very different pieces, for example, which all bought to stay together) and sometimes by different artists with a link in form or material. There will, for instance, be a collection of saltglaze pottery including pieces by such very different potters as Walter Keeler and Sarah Walton, which may interest the receiving gallery to expand with other examples in the future. It was also in my mind that in a museum or gallery with no previous craft collecting policy, a single item was unlikely to show well, while waiting for the next distribution from C.A.S.!

When starting out to buy, it was thought that I would have to avoid purchases in certain areas, as they are normally too expensive for the budget. Like a challenge, I was delighted to be able to discover items in these areas which I could afford and bought a splendid chair from Mark Burton, and tapestries from William Jefferies, Candace Bahouth and Mary Farmer. I had to avoid any inclusion of precious metals, for obvious economic reasons, but the current jewellery field is so exciting; quite substantial collections of excellent work can be made on a very small budget. Funds are now needed to supplement the Crafts Council starter amount: there is excellent work around of splendid value, and the public response to items in collections is quite intense, possibly due to some understanding of the making process.

It is thought that the vibrancy which was felt in the Fine Art area during the Sixties is now in the Finer end of the Crafts. Certainly it is a rich field, and I am grateful to the Society for supporting my feeling that buying should start again.

**Purchases for the year 1983**

**Buyer: Ann Sutton**

- Richard Allen
- Clive Barker
- Glynis Barton
- Nick Bodiamade
- Boyd & Evich
- Barry Flanagan
- Colin Freesby
- Anthony Frost
- Terry Frost
- John Hopkin
- Patrick Hughes
- Michael Kidner
- John Law
- Martin Rogers
- Yoko Terauchi
- Harry Thurburn

**Buyer: Muriel Wilson**

- Adrian Berg
- John Carter
- Sheelagh Cluett
- Richard Cunibert
- Richard Deacon
- Rosalyn Drexler
- Nigel Henderson
- Susan Hilker
- Malcolm Hughes
- Timothy Hyman
- Ben Joiner
- Enca Faith Larnsley
- John Leachmore
- John Loker
- Lisa Minoy
- Sally Moore
- Mike Morris
- Julian Opie
- Deanna Petherbridge
- Katherine Vingt
- Alison Wilding
- Peter Wilson

- Gloucester Lodge, Regent’s Park, September 1978 oil on canvas
- Equal Areas II (Cadmium Red) 1982 oil on board
- Tangalle III 1983 aluminium, copper, steel and oil paint
- Cecil Collins at the Central School of Art 1982 oil on canvas
- Art for Other People No. 4: 1982 black cloth and steel rods
- Artist as Model 1982 acrylic on plaster in gil frame
- The Whole Man 1980 oil and photographic processes
- Study for Monument No. 3 (Armillini) 1981 colour photograph, gouache, ink on paper
- Study No. 3 1982 oil on canvas
- Josef Herman at Edith Road 1982-83 oil on canvas
- Untitled 1983 wood
- Echoes of La California 1982 oil on canvas
- Leon Krejuxtap with Cephalus and Aurora 1982-83 oil on board
- A Sense of Snowing — Plus Incident 1982 oil on paper
- Mailbag 1983 oil on canvas
- Figure in Studio 1983 oil on canvas
- In Apple Blossom Time 1983 acrylic on canvas
- Incident in the Office, No. 2 1983 oil paint on paper with steel support
- Cast Irony 1982 sepia on paper
- Copper Colide 1981-82 papers, copper, silk and canvas
- Green Rise 1983 slate and copper
- Wolfman in the Boarding House 1982 oil on paper

**Buyer for Scotland: Mary Rose Beaumont**

- Wilhelmina Barns-Graham
- Gordon Bryce
- Fred Bunker
- Douglas Cocker
- James Crab
- Lennnox Dunbar
- Graham Durward
- Alexander Fraser
- Simon Fraser
- Ian Howard
- Frank Pettinger
- George Wylie

- Mirage Series (Daybreak) No. 7 1980 mixed media on paper
- Renaissance 1982 oil on canvas
- Four Interlocking Moveable Forms 1974 cast aluminium
- The Survival of The Wingless Birds 1961 4 box constructions
- Poem (A Dictionary of Alphabets) 1983 oil paint on board, twelve panels
- Continuous Rotation No. 2 1982 oil and resin on paper
- Continuous Rotation No. 3 1982 oil and resin on paper
- Artist with Burning Feet 1983 oil on canvas
- Guild Street No. 3 1983 acrylic on canvas
- The Selkie 1982-83 oil on canvas
- From Patras 1972 welded stainless steel and painted mild steel
Craft purchases for the year 1983

Buyer: Ann Sutton

Margaret Atkinson
Bowl on tile 1983 pate de verre

Malcolm Appleby
Circumference buckles 1983 iron and other metals

Candace Bahouth
Two punk dolls 1983 woven tapestry

Richard Batterham
Bowl 1982 saltglaze stoneware

Caroline Broadhead
Ampersand 1982 nylon monofilament

Mark Burton
Black and White Chair 1982 sycamore, solid and veneer

Paul Caton
Bowl 1980 ash, carved

Mary Farmer
Floor Rug 1983 woven and tapestry-woven

Susie Freeman
"Brads and Ribbons" shirt 1983 knitted nylon monofilament

Susanna Heron
Vespa 1982 knitted

Stewart Hill
Freibasket 1983 metal, cut and expanded

Geraldine St Aubyn Hubbard
Scarf 1983 woven, silk and cashmire

William Jefferys
'Measuring Man' 1981 woven tapestry

Walter Kleeber
Jug 1983 saltglaze stoneware

Rowena Park
Sphere bracket 1983 metal, covered cotton

Jim Partridge
Dish 1983 English oak, warped

Green bowl 1982 holly, wet-turned and turned

Spiral bowl 1982 blockboard

Roger Perkins
Tub 1983 raku

Henry Pirn
Pot on stand 1983 decorated stoneware

Dawn Stevens
Necklace 1983 tie-dyed cotton

Sarah Walton
Bowl 1982 saltglaze

David Ward
"Wearable: Susanna Heron" 1982 photograph

Christopher Williams
Bowl 1982 mould-blown glass

Cathy Wren
Two-loop necklace 1983 acrylic resin

Henry Moore Foundation

Richard Deacon
Mirror, mirror 1983-84 laminated wood and stainless steel

David Mach
Thinking of England 1983 HP Sauce bottles, water and Dylon

For the Worshipful Company of Painter-Stainers

Buyer: Jeremy Rees

Simon Edmondson
The Night 1983 oil on canvas

For the Linbury Trust

Ian McKeeveer
Traditional Landscapes, Beside the Brambled Ditch 1983 oil and photograph on canvas

Purchased from Crown Wallcoverings

Craigie Atkinson
Nude standing in front of a picture 1983 oil on canvas

Boyd & Evans
Distance 1974 acrylic on canvas

Terry Frost
Yellow and Ochre 1969 oil on canvas

David Tindle
Venetian Sash Window 1976 egg tempera on board

Gifts

To the Society

From the Elephant Trust: Oleg Kudryashov Untitled Relief 1983 dry point, black and white

From Robert McPherson: Laura Ford High Noon 1983 charcoal and ink on paper

From Keith Millow: Keith Millow Untitled 1968 birch and collage on plastic sheet

Keith Millow A2B 1973-75 (in four parts) pencil on mylar, oil on canvas, oil on paper

Keith Millow A Cross between Painting and Sculpture No. 80 1978 concrete, resin and fibreglass on wood

From Lawrence Procece: Lawrence Procece Drawing for Schematic Landscape 1979 charcoal and conte crayon on paper

From the Peter Stuyvesant Foundation Ltd (on permanent loan): John Carter Sideways and Down 1966 pva and lacquer on wood

Loans made during 1983

Kate Blacker, Geisha 1981 to Group Show, Chartres and Peter Moores' Liverpool Project 7: As of Now at Walker Art Gallery, Liverpool

Rosalind Caruth, Cecil Collins at the Central School of Art 1982 to 53/83: Three Decades of Artists at the Royal Academy of Arts, London

Richard Deacon, Art for other People No. 4 1982 to Richard Deacon -- Sculpture at Orchard Gallery, London

Paul de Monchaux, Monument 1982 to The Sculpture Show at Serpentine Gallery, London


John Hansard Gallery, University of Southampton

Newlyn Orion Galleries, Penzance

Nigel Henderson, The Whole Man 1980 to Heads Eye Why at John Hansard Gallery, University of Southampton

Elder Irvin, Mile End 1980 to Albert Irvin: 1977-83 at Third Eye Centre, Glasgow; Aberdeen Art Gallery; Iron Gallery, Birmingham

David Nash, Cracking Box 1979 to Sixty Seasons at Third Eye Centre, Glasgow; Fratmarket Gallery, Edinburgh; Mostyn Art Gallery, Llandudno; Glynn Vivian Art Gallery & Museum, Swansea; City Museum & Art Gallery, Durham; Carpenders Centre, London

Peter Prendergast, Bethesda Quary 1979-81 and View from Studio. Late Summer 1982 to The Road to Bethesda at Mostyn Art Gallery, Llandudno; Glynn Vivian Art Gallery & Museum, Swansea; D.L.I. Museum & Art Gallery, Durham; Camden Arts Centre, London

Ray Smith, Celebration 1978 to The Nature of Painting -- Light at Graves Art Gallery, Sheffield; Laing Art Gallery, Newcastle upon Tyne

Fred Watson, Still Life 1982 to 'Fiftieth Birthday Choice' A Tribute to Edward Lucie-Smith at Leinster Fine Art, London

Kate Whiteford, Pagan Painting -- Votives and Libations in "Summons of the Oracle" 1982 to Votives and Libations in Summons of the Oracle New Work by Kate Whiteford at Crawford Centre for the Arts, University of St Andrews; Newlay Gallery, Edinburgh; and Pagan Echoes at Riverside Studios, London

Bill Woodrow, Twin Tub with Beaver 1981 to 'Beaver, Bomb and Fossil' at Museum of Modern Art, Oxford

Two paintings and one tapestry to St Catherine's, Cumberland Lodge, Windsor

To corporate subscribers:

Seven paintings to J. Searsbys plc

One painting to Frederick Gibberd Combes and Partners

One painting to The Economist Newspaper Ltd

Four paintings to Society of Industrial Artists and Designers

Eight paintings to Krist & Aiken

Eight paintings to British Technology Group

Purchases subsidised under the grant scheme

Colchester: Minories Art Gallery
Manchester University: Whitworth Art Gallery
Liverpool University Art Collections Fund

Meggi Hambling Encounter 1982 oil on canvas

Peter Phillips Composition No. 8 1972 acrylic on canvas

Bridge Riley Royal Liverpool Hospital Decoration Project: Study (Turquoise) 1981 gouache on paper, and four sketches (two blue, two yellow) 1981 gouache on paper
Works presented to
Public Art Galleries
in 1983

Adelaide, Australia: Art
Gallery of South
Australia
Bradford: Cartwright Hall
Art Gallery
Brighouse Art Gallery
Cleveland County Leisure
Services
Exeter: Royal Albert
Memorial Museum
Glasgow Art Galleries and
Museum
Hull: Ferens Art Gallery,
and Friends
Hull University Art
Collection Fund
Leeds City Art Galleries,
and Leeds Art
Collections Fund
London: Tate Gallery
London: Victoria and
Albert Museum
Middlesbrough: Dorman
Memorial Museum
Newcastle upon Tyne:
Laing Art Gallery, and
Friends
Oldham Art Gallery
Peterhead Arthursnott
Museum
Portsmouth City Museum
and Art Gallery
Salisbury Museum and Art
Gallery, and Friends
Southampton Art Gallery
Southport: Atkinson Art
Gallery, and Friends
Stoke on Trent Museum
and Art Gallery
Swansea: Glynn Vivian Art
Gallery

Ian Breakwell The Walking Man (6) 1979 ink and photographs on card
Ron Robertson-Swan Floor piece (4 parts) 1966 painted metal
Ian William Cookman Jandy 1981 original screenprint 7/9
Diana Harrison Squares 1979 wallhanging (Crown Wallcoverings)
Robert Young Untitled 1981 papiers collés
Paul Nichols Black Box I 1978 boxed threads (Crown Wallcoverings)
Diana Squire Untitled 1981 acrylic on canvas (presented by Lord Esher)
David Kay Untitled painting 1977 oil on canvas
Richard Rush Untitled watercolour 1980 (Worshipful Company of Painter-Stainers)
John Armstrong Phoenix 1938 oil on board
F. N. Souza Black Nude 1961 oil on canvas
David Willets Trees and Sun 1976 oil on board
Peter Collingwood 306 1978 macrogauze wallhanging (Crown Wallcoverings)
Robert Brook Conduct 1978 photograph (black and white)
Ian McKenzie Smith Arias West 1981 oil on canvas (Scottish purchase)
John Wragg Untitled c.1966 aluminum
Philip Reeves High Rise with Cloud 1980 mixed media and collage on paper (Scottish purchase)
Simon Cutts Homage to Seurat 1972 mixed media (hundreds and thousands on paper)
William Maclean Suisnish Memory 1975 pencil on paper (Scottish purchase)
Ann Christopher Reflection on a Wall 1980 bronze 1/5

Subscriptions and
donations for the
year ending
31 December 1983

From Public Art Galleries

Aberdeen Art Gallery and Museums £120
Aberdeen: Friends of the Museums £60
Adelaide, Australia: Art Gallery of South Australia £100
Auckland, New Zealand: City Art Gallery £60
Bartley Art Gallery £70
Bedford: Cecil Higgins Art Gallery £75
Belfast: Ulster Museum £60
Belfast: Friends of Ulster Museum £50
Birkenhead: Williamson Art Gallery £100
Birmingham: City Art Gallery £110
Blackpool: Grundy Art Gallery £60
Bolton Museum and Art Gallery £75
Bolton: Friends of the Museum £60
Bournemouth: Russell Cotes Art Gallery £60
Bradford: Cartwright Hall Art Gallery £150
Brighouse Art Gallery £60
Bristol: City Art Gallery £60
Bury Corporation Art Gallery £100
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 £60
Chelmsford and Essex Museum £60
Cleveland County Leisure Services £75
Colchester: Minories Art Gallery £60
Coventry: Herbert Art Gallery £60
Darlington Museum and Art Gallery £60
Derby Museum and Art Gallery £55
Doncaster Museum and Art Gallery £110
Dudley Art Gallery £60
Dundee Museum and Art Gallery £80
Eastbourne: Town Art Gallery £60
Edinburgh: Scottish National Gallery of Modern Art £150
Edinburgh Art Centre £60
Exeter: Royal Albert Memorial Museum £60
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 £60
Hereford City Museums £100
Huddersfield Art Gallery £80
Hull: Ferens Art Gallery £60
Hull: Friends of the Art Gallery £10
Hull University Art Collection £60
Inverness Museum and Art Gallery £60
Ipswich Museum and Art Gallery £60
Kendal: Abbot Hall Art Gallery £65
Kettering Art Gallery £60
Kirkcaldy Museum and Art Gallery £100
Leamington Spa Art Gallery 60
Leeds City Art Galleries 60
Leeds Art Collections Fund 80
Leeds University Gallery and Art Collection 200
Leicestershire Museums, Art Galleries and Records Service 120
Leicestershire Education Authority 60
Lincolnshire Museums 80
Lincoln Museums and Art Gallery: Friends 80
Liverpool: Walker Art Gallery 100
Liverpool University Art Collections Fund 100
London: Ben Uri Art Gallery 60
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: Permanent Collection 150
Manchester University: Whitworth Art Gallery 120
Manchester University: Friends of the Whitworth Art Gallery 60
Middlesbrough: Dorman Memorial Museum 60
Milan Keynes: Open University 60
Newcastle upon Tyne: Laing Art Gallery 62.50
Newcastle upon Tyne: Friends of the Art Gallery 60
Newcastle University: Hatton Gallery 100
Newport Art Gallery 150
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 60
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: National Gallery of Victoria 250
Perth Museum and Art Gallery 60
Perth: Art Gallery of Western Australia 100
Peterborough: City Museum and Art Gallery 60
Peterborough Museum and Art Museum 80
Plymouth Art Gallery 150
Portsmouth City Museum and Art Gallery 100
Preston: Harris Museum and Art Gallery 60
Preston Polytechnic: Faculty of Art and Design Gallery 60
Reading Art Gallery 60
Rochdale Museum and Art Gallery 60
Rye: Friends of Rye Art Gallery 80
Salford Museum and Art Gallery 100
Salford: Friends of the Museum and Art Gallery 60
Salford University Art Collections Fund 80
Salisbury: John Craswley Museum 60
Sheffield: Graves Art Gallery 200
Southampton Art Gallery 160
Southampton University: John Hansard Gallery 60
Southend: Beecroft Art Gallery 60
Southport: Atkinson Art Gallery 60
Southport: Friends of the Art Gallery 40
Stalybridge: Astley Cheetham Art Gallery 60
Stockport Art Gallery 60
Stoke-on-Trent Museum and Art Gallery 50
Sunderland Museum and Art Gallery 62.50
Swanseas: Glynn Vivian Art Gallery 60
Swindon Art Gallery 85
Sydney, Australia: Art Gallery of New South Wales 100
Wakefield Art Gallery 60
Wakefield Permanent Art Fund 60
Wakefield School Museum and Resource Centre 60
Wellington, New Zealand: National Art Gallery 60
Wigan Art Gallery 60
Wolverhampton Art Gallery and Museum 80
Wolverhampton: Friends of the Art Gallery and Museums 60
Worcester City Museum and Art Gallery 60
Worcester: Friends of the Art Gallery 60
York Art Gallery 60

From Public Art Galleries Craft

Aberdeen Art Gallery and Museums 25
Adelaide, Australia: Art Gallery of South Australia 25
Birkenhead: Williamson Art Gallery 25
Birmingham: City Art Gallery 25
Blackpool: Grundy Art Gallery 25
Bolton Museum and Art Gallery 25
Brighouse Art Gallery 25
Bristol: City Art Gallery 25
Cambridge University: Fitzwilliam Museum 25
Carmarthen County Museum 25
Chester Art Gallery 25
Cleveland County Leisure Services 25
Dudley Art Gallery 25
Exeter: Royal Albert Memorial Museum 25
Glasgow Art Galleries and Museum 25
Huddersfield Art Gallery 25
Leicestershire Museums, Art Galleries and Records Service 50
Manchester City Art Gallery 25
Manchester University: Whitworth Art Gallery 25
Newport Art Gallery 25
Nottingham: Castle Museum and Art Gallery 25
Paisley Museum, Art Galleries and Coats Observatory 25
Peterborough: City Museum and Art Gallery 25
Plymouth Art Gallery 25
Plymouth: National Marine Aquarium 25
Sheffield: Graves Art Gallery 25
Southampton Art Gallery 25
Southport: Atkinson Art Gallery 25
Stoke-on-Trent Museum and Art Gallery 25
Swanseas: Glynn Vivian Art Gallery 25
Tyne and Wear County Council 25
Wakefield School Museum and Resource Centre 25
From corporate members
Beliew, Parry & Raven (Holdings) Ltd. 500
Bonas & Co. Ltd. 500
British Technology Group 500
Kodak Ltd. 500
Midland Bank plc 600
Oppenheimer Charitable Trust 500
J. Sainsbury plc 500
Unilever plc 500
Lily Modern Art 350
Ocean Transport & Trading plc 300
Andry Montgomery Ltd. 250
Atlantic Computer Leasing plc. 250
Barclays Bank plc 250
The Baring Foundation 250
BP Chemicals Ltd. 250
BP International Ltd. 250
British Railways Board 250
Canadian High Commission 250
Cocoa Merchants Group Ltd. 250
Condé Nast Publications Ltd. 250
The Economist Newspaper Ltd. 250
Esso Europe Inc. 250
Frederick Gibberd Coombes & Partners 250
Granada Group plc 250
Haymarket Publishing Group Ltd. 250
Investors in Industry Trustee Company 250
Kitcat & Aitken 250
MCKenna & Co. 250
Mobil Services Co. Ltd. 250
Morgan Grenfell & Co. Ltd. 250
National Westminster Bank plc 250
Saatchi & Saatchi Garland Compton Ltd. 250
Society of Industrial Artists & Designers 250
Sotheby Parke Bernet plc 250
Stewart Wightson Holdings plc 250
Trollope & Colls Ltd 250
S. G. Warburg & Co. Ltd. 250

From art dealers
Christie Manson & Wood 100
Lefeuvre Gallery 100
Nicola Jacobs Gallery 100
Redfern Gallery 100
Waddington Galleries 100
Phillips 75
Anthony d’Offay 50
Bernard Jacobson 50
Birksted Gallery 50
Blackman Harvey Ltd. 50
Browse and Darby 50
Fischer Fine Art 50
Gimpel Fils 50
Knoedler Gallery 50
Leinster Fine Art 50
Marlborough Fine Art (London) Ltd. 50
Piccadilly Gallery 50
Asset Design 30
Stoppenbach & Delestre 30
Angela Flowers Gallery 25
Annely Juda Fine Art 25

From others
Gillian Jason Gallery 25
Lewis Johnstone Gallery 25
Lisson Gallery 25
Mayor Gallery 25
Minsky’s Gallery 25
New Art Centre 25
Nigel Greenwood Inc. 25
Rowan Gallery 25
Thomas Agnew & Sons 25
Rutland Gallery 20
Speelman Ltd. 20
Triangle Trust 1949 Fund 1,000
The Lady Gibberd 100
Meyer Charitable Trust 100
George Mitchell, Esq., CBE 100
The Rayne Foundation 100
Robert and Lisa Sainsbury Charitable Trust 100
Wyseliot Charitable Trust 100
Mr and Mrs R. Jessel 50
Mrs Pamela Sheridan’s Charitable Settlement 50
Sir Mark and Lady Turner’s Charitable Settlement 50
The Contemporary Art Society
(A Company Limited by Guarantee
and not having a Share Capital)

Balance Sheet
31 December 1983

<table>
<thead>
<tr>
<th>Notes</th>
<th>1983</th>
<th>£</th>
<th>1982</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>2</td>
<td>21,771</td>
<td>22,257</td>
<td></td>
</tr>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock of prints</td>
<td>3</td>
<td>4,805</td>
<td>153</td>
<td></td>
</tr>
<tr>
<td>Debtors</td>
<td>33,560</td>
<td>24,218</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>38,385</td>
<td>34,208</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors failing due within one year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Current Assets</td>
<td>4</td>
<td>18,175</td>
<td>12,749</td>
<td></td>
</tr>
<tr>
<td>Accumulated Fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 1983</td>
<td>43,606</td>
<td>52,267</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deficit per Income and Expenditure Account</td>
<td>(1,625)</td>
<td>(8,681)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus on ordinary activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus on sale of prints</td>
<td>1,699</td>
<td>1,505</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auditors' remuneration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Approved by the Committee on 2 April 1984
and signed on its behalf by—

P S POLLOCK
C HUBBARD
Members of the Committee

AUDITORS' REPORT TO THE MEMBERS OF THE CONTEMPORARY ART SOCIETY

We have audited the financial statements on pages 18 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 1983 and of its deficit and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

246 Bishopsgate
London EC2M 4PG
2 April 1984

NEVILLE RUSSELL
Chartered Accountants

The Contemporary Art Society
Income and Expenditure Account
for the year ended
31 December 1983

<table>
<thead>
<tr>
<th>Notes</th>
<th>1983</th>
<th>£</th>
<th>1982</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subscriptions and donations from members</td>
<td>5</td>
<td>33,411</td>
<td>32,396</td>
<td></td>
</tr>
<tr>
<td>Income tax recoverable on deeds of covenant</td>
<td></td>
<td>2,047</td>
<td>2,069</td>
<td></td>
</tr>
<tr>
<td>Bequests and donations</td>
<td>6</td>
<td>9,398</td>
<td>10,214</td>
<td></td>
</tr>
<tr>
<td>Grants</td>
<td></td>
<td>21,856</td>
<td>19,509</td>
<td></td>
</tr>
<tr>
<td>Investment income (gross)</td>
<td></td>
<td>6,080</td>
<td>6,766</td>
<td></td>
</tr>
<tr>
<td>Net income from Events for members</td>
<td>7</td>
<td>3,294</td>
<td>1,815</td>
<td></td>
</tr>
<tr>
<td>Surplus on sale of prints</td>
<td></td>
<td>1,699</td>
<td>1,505</td>
<td></td>
</tr>
<tr>
<td>Sundry sales</td>
<td></td>
<td>536</td>
<td>536</td>
<td></td>
</tr>
<tr>
<td>Surplus on ordinary activities</td>
<td></td>
<td>78,900</td>
<td>74,674</td>
<td></td>
</tr>
<tr>
<td>Less: Administration expenses</td>
<td>8</td>
<td>22,265</td>
<td>24,753</td>
<td></td>
</tr>
<tr>
<td>Auditors' remuneration</td>
<td></td>
<td>1,750</td>
<td>1,395</td>
<td></td>
</tr>
<tr>
<td>Surplus on ordinary activities</td>
<td></td>
<td>24,025</td>
<td>26,148</td>
<td></td>
</tr>
<tr>
<td>Less: Pictures, sculptures and craft—Purchased</td>
<td></td>
<td>55,134</td>
<td>52,091</td>
<td></td>
</tr>
<tr>
<td>Grants to public galleries</td>
<td></td>
<td>1,100</td>
<td>578</td>
<td></td>
</tr>
<tr>
<td>Loss on sale of investments</td>
<td></td>
<td>286</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Net cost of distribution show</td>
<td></td>
<td>—</td>
<td>1,960</td>
<td></td>
</tr>
<tr>
<td>Office furniture</td>
<td></td>
<td>2,558</td>
<td>2,558</td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td></td>
<td>56,520</td>
<td>57,187</td>
<td></td>
</tr>
</tbody>
</table>

£(1,625) £(8,681)
The Contemporary Art Society  
Statement of Source and Application of Funds  
for the year ended 31 December 1983

<table>
<thead>
<tr>
<th>Source of Funds</th>
<th>£</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deficit for the year</td>
<td>(1,625)</td>
<td>(8,661)</td>
<td></td>
</tr>
<tr>
<td>Loss on sale of investment</td>
<td>286</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds from other sources</td>
<td>(1,339)</td>
<td>(8,661)</td>
<td></td>
</tr>
<tr>
<td>Proceeds on disposal of</td>
<td>4,748</td>
<td></td>
<td></td>
</tr>
<tr>
<td>investment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of investment</td>
<td>4,748</td>
<td>(8,061)</td>
<td></td>
</tr>
</tbody>
</table>

| Application of Funds             |       |       |       |
| Purchase of investment           | 4,748 |       |       |

| Movement in Working Capital      |       |       |       |
| Decrease in stock                | (183) | (1,227)|       |
| Decrease/increase in debtors     | (5,092)| 2,369 |       |
| Increase/decrease in creditors   | (4,265)| 1,719 |       |
| Movement in net liquid funds:    | (8,171)| (11,523)|       |
| Increase/decrease in             |       |       |       |
| cash balances                    |       |       |       |

<table>
<thead>
<tr>
<th>1983</th>
<th>£</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1,339)</td>
<td>(8,661)</td>
<td></td>
</tr>
</tbody>
</table>

1. Accounting Policies
   (a) Subscriptions
      Credit is taken in full in the year to which the subscriptions relate.
   (b) Equipment
      Office furniture, fittings and equipment are written off in the Income and Expenditure Account when acquired.
   (c) Purchases of Pictures and Sculptures
      No value is included in the Balance Sheet for pictures, sculptures and craft purchased by or presented to the Society and temporarily retained pending presentation to art galleries etc., or in exceptional cases, for sale. Such purchases are written off in the year of acquisition.

2. Investments

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th></th>
<th>1982</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>21,771</td>
<td>24,145</td>
<td>22,087</td>
<td>22,700</td>
</tr>
<tr>
<td>Market Value</td>
<td>21,771</td>
<td>24,145</td>
<td>22,087</td>
<td>22,700</td>
</tr>
</tbody>
</table>

3. Debtor's

<table>
<thead>
<tr>
<th>Dew within one year</th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions</td>
<td>1,897</td>
<td>2,133</td>
</tr>
<tr>
<td>Income Tax recoverable</td>
<td>542</td>
<td>3,401</td>
</tr>
<tr>
<td>Other debtors</td>
<td>1,464</td>
<td>4,903</td>
</tr>
<tr>
<td>Accrued income</td>
<td>532</td>
<td></td>
</tr>
<tr>
<td></td>
<td>48,835</td>
<td>39,927</td>
</tr>
</tbody>
</table>

4. Creditors falling due within one year

<table>
<thead>
<tr>
<th>Dew within one year</th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank overdraft</td>
<td>1,161</td>
<td></td>
</tr>
<tr>
<td>Other creditors</td>
<td>14,108</td>
<td>12,647</td>
</tr>
<tr>
<td>Social Security costs</td>
<td>313</td>
<td>102</td>
</tr>
<tr>
<td>Grants received allocated to</td>
<td>2,593</td>
<td></td>
</tr>
<tr>
<td>purchases made in 1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18,175</td>
<td>12,748</td>
</tr>
</tbody>
</table>

The Contemporary Art Society  
Notes to the Financial Statements  
for the year ended 31 December 1983

1. Accounting Policies
   (a) Subscriptions
      Credit is taken in full in the year to which the subscriptions relate.
   (b) Equipment
      Office furniture, fittings and equipment are written off in the Income and Expenditure Account when acquired.
   (c) Purchases of Pictures and Sculptures
      No value is included in the Balance Sheet for pictures, sculptures and craft purchased by or presented to the Society and temporarily retained pending presentation to art galleries etc., or in exceptional cases, for sale. Such purchases are written off in the year of acquisition.
The Contemporary Art Society
Notes to the Financial Statements
for the year ended
31 December 1983
(continued)

5. Subscriptions and donations from members

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individuals</td>
<td>8,408</td>
<td>9,019</td>
</tr>
<tr>
<td>Public Art Galleries</td>
<td>12,078</td>
<td>10,064</td>
</tr>
<tr>
<td>Corporate bodies</td>
<td>11,400</td>
<td>11,700</td>
</tr>
<tr>
<td>Dealers, etc</td>
<td>1,525</td>
<td>1,593</td>
</tr>
<tr>
<td>Total</td>
<td>£33,411</td>
<td>£32,396</td>
</tr>
</tbody>
</table>

6. Grants

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>British American Arts Association</td>
<td>1,049</td>
<td>—</td>
</tr>
<tr>
<td>Scottish Arts Council</td>
<td>3,500</td>
<td>3,500</td>
</tr>
<tr>
<td>Henry Moore Foundation</td>
<td>5,000</td>
<td>—</td>
</tr>
<tr>
<td>Arts Council of Great Britain</td>
<td>5,000</td>
<td>5,500</td>
</tr>
<tr>
<td>Linbury Trust</td>
<td>4,050</td>
<td>9,000</td>
</tr>
<tr>
<td>Worshipful Company of Painter-Stainers</td>
<td>810</td>
<td>1,808</td>
</tr>
<tr>
<td>Crafts Council</td>
<td>5,000</td>
<td>—</td>
</tr>
<tr>
<td>Total</td>
<td>24,449</td>
<td>19,909</td>
</tr>
</tbody>
</table>

Leases:
Grants allocated to purchases made in 1984 | 2,093 | — |

Total grants | £26,542 | £21,809 |

7. Net income from events for members

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of tickets for visits and parties</td>
<td>5,280</td>
<td>7,162</td>
</tr>
<tr>
<td>Commissions on foreign travel</td>
<td>3,236</td>
<td>919</td>
</tr>
<tr>
<td>Costs and expenses relating thereto</td>
<td>8,495</td>
<td>8,061</td>
</tr>
<tr>
<td>Total</td>
<td>5,191</td>
<td>6,266</td>
</tr>
</tbody>
</table>

8. Administration expenses

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>12,232</td>
<td>13,787</td>
</tr>
<tr>
<td>Employer's National Insurance costs</td>
<td>1,241</td>
<td>1,305</td>
</tr>
<tr>
<td>Accountancy charges</td>
<td>1,156</td>
<td>1,686</td>
</tr>
<tr>
<td>Printing, stationery, postage and telephone</td>
<td>3,609</td>
<td>3,260</td>
</tr>
<tr>
<td>Costs of annual report</td>
<td>854</td>
<td>1,750</td>
</tr>
<tr>
<td>Irrecoverable VAT</td>
<td>500</td>
<td>734</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3,064</td>
<td>2,222</td>
</tr>
<tr>
<td>Total</td>
<td>£22,296</td>
<td>£24,753</td>
</tr>
</tbody>
</table>

During the year the Society employed two persons. (1982-2).

9. 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 £10
Double membership for two people at the same address £15

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. 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:
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Name
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Address

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Name of Firm
Address

Charities Registration No. 208178
Member’s Name
Membership card 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
1983

Tate Gallery
20 John Islip Street
London SW1P 4LL
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