

The Contemporary Art Society
Annual Report and
Statement of Accounts
1984



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

THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held in the Lecture Theatre of the Tate Gallery on Monday, 22 July, 1985, at 6.30pm.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1984, 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: The Marquess of Douro. The retiring members are Carol Hogben and James Holloway.
4. Any other business.

By order of the committee

Petronilla Spencer-Silver
Company Secretary

18 April, 1985

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

View of the first Contemporary Art Society Market
held at Five Dials Gallery, Covent Garden
Photograph: David Lambert

Patron

Her Majesty Queen Elizabeth The Queen Mother

President

Nancy Balfour OBE

Vice Presidents

The Lord Croft, The Marquess of Dufferin and Ava,
The Lord McAlpine of West Green, Sir John Sainsbury, Pauline Vogelpoel MBE

Committee

Caryl Hubbard	<i>Chairman</i>
Philip Pollock	<i>Honorary Treasurer</i>
Edward Lucie-Smith	<i>Honorary Secretary</i>
Bryan Montgomery	<i>(until July 1984)</i>
Geoffrey Tucker CBE	<i>(until July 1984)</i>
Alan Bowness CBE	
Carol Hogben	<i>(until July 1985)</i>
Belle Shenkman	
David Brown	
William Packer	
Ann Sutton FSIAD	
Edward Dawe	
Muriel Wilson	
Lady Vaizey	
Mary Rose Beaumont	
Ronnie Duncan	
James Holloway	<i>(until July 1985)</i>
Jeremy Rees	
Alan Roger	
David Cargill	
Stephen Tumim	
Tom Bendhem	<i>(from July 1984)</i>

Petronilla Spencer-Silver **Organising Secretary**

Nicola Shane **Assistant Secretary**

T. W. Paterson **Honorary Solicitor**

Committee Report for the year ended 31 December, 1984

During the year Bryan Montgomery and Geoffrey Tucker retired from the committee. Tom Bendhem was elected to the committee.

The principal activities of the Society continued to be the promotion of contemporary art and the acquisition of works by living artists for presentation to public collections in Great Britain and elsewhere. Both the level of activities and the year end financial position were satisfactory and the committee expect that the present level of activity will be sustained for the foreseeable future.

The results of the Society for the year ended 31 December, 1984 are set out in the financial statements on pages 18 to 22.

The auditors, Neville Russell, have signified their willingness to continue in office and a resolution proposing their reappointment will be put to the forthcoming Annual General Meeting.

CARYL HUBBARD
Chairman

19 April, 1985

Chairman's Report

1984 began with the first British International Contemporary Art Fair at the Barbican. We were delighted to be one of the two beneficiaries of the Gala Opening. This added a welcome £2,000 to our purchase funds and we must thank our former Treasurer, Bryan Montgomery, whose firm organised the exhibition, for inviting us. We were also given a stand at the Fair which brought us new members and useful contacts. Although on this first occasion rather poorly supported by leading London galleries the Fair attracted large numbers of people and will surely become an important annual event.

This growing interest in contemporary art was also reflected in the response to the Contemporary Art Society Market which we organised at the Five Dials Gallery in Covent Garden in October. We did this as part of our new policy of using our specialised knowledge of the contemporary art scene to benefit not only member galleries but also our individual members and the public at large. Part of our function has always been to stimulate interest in contemporary art wherever possible and we felt that to put on a four day market where good work would be easily accessible at moderate prices was one way of doing this. We called it a Market because we wanted to put the emphasis not only on looking but on buying. If we could introduce a new public to the pleasures of buying contemporary art we would also be helping the many talented artists whom we knew were doing interesting work but who often have great difficulty in selling it. Life at the top of the pyramid is buoyant for artists with international reputations supported by major commercial dealers, museum approval and critical attention. This is important but for contemporary art in this country to flourish it is just as important for the pyramid to have a wide base, for artists of varying talents to be able to sell their work to individual buyers with as many varying responses. Perhaps the term 'collector' has slightly pretentious and off-putting overtones. We hoped we could encourage people to buy art like they buy a good book, because they find it interesting and enjoyable and would like to have it in their homes.

Such was our intention. All the artists and every work was selected by the Society. We tried not to be taste-masters, but to include a wide variety of work which reflected the diverse nature of art today. No work cost more than £500. Everything could be taken away as bought. Because of the price limit most artists were young and many did not already have a dealer. We also invited some 30 established artists to take part and they responded positively by finding small works which came within the price range. This helped to set a standard against which other things could be measured and in addition there were some remarkable bargains as visitors soon discovered.

We started with the assumption that what we needed to succeed was wide publicity outside the art press and half our budget went to assure this. How successful this was was demonstrated by the queue outside the doors on the first morning. During the four days we were open we sold 300 works — far exceeding our most optimistic forecasts. We were especially pleased that out of 136 artists taking part only 11 failed to sell a single work. Work at the upper end of the price range sold as briskly as that at the lower, abstract as happily (or nearly so) as figurative, the avant garde as the traditional. We can now say with conviction and pleasure that there is a wider audience for contemporary art than is often supposed if you go out and look for it.

The organisation of this venture was fairly complicated and time consuming for a small organisation such as ours and it wouldn't have been possible at all without much help and encouragement from a lot of people. I would like to thank; Tom Bendhem whose enthusiasm and promise of help at a very early stage emboldened us to embark, our other sponsors The British Petroleum Company plc, The Oppenheimer Charitable Trust, Harpers & Queen Magazine, and especially the Linbury Trust, yet again our generous benefactors; Christina Smith who owns the Five Dials Gallery and who substantially subsidized the rent; Nicola Shane, Lucinda Bredin and Julie Robb who worked from start to finish; John Hubbard who master-minded the hang and Clive Garland and Chris Galvin-Harrison who executed it superbly, worked nights as well as days and later transformed themselves into persuasive salesmen; Astrohome for the loan of furniture; Clifton Nurseries who lent many plants to embellish the Gallery; the many member volunteers who helped in endless different ways. But most credit must go without doubt to Petronilla Silver, her belief in the idea, her meticulous attention to every detail of the organisation, and above all her conviction that it would turn the Society in a new direction, made it our most exciting and successful venture for a number of years.

Something similar should take place in every major city and maybe we have set the ball rolling. We would certainly be very happy to offer advice on how to go about it. Meanwhile, after a pause for recovery, we find we cannot resist having another go ourselves. We have been greatly encouraged in this by the offer of very generous sponsorship from Sainsburys. Contemporary Art Society Market II will take place at the same venue (but re-named Smiths Galleries) from 29 October to 2 November 1985. We urge members to support it and to bring their friends.

The Market dominated 1984 but there were many other events which were well supported. They are listed in full elsewhere and I would like to thank all those who entertained us and allowed us to visit their collections and studios. We travelled in Mexico, Russia, Paris, Berlin and Dublin. In the future with foreign trips as well as other events we will be concentrating on those where we can offer specialist knowledge and information. Abroad for instance we will take lecturers wherever possible, at home we will be starting a series of events concerned with buying contemporary art on a budget.

We were disappointed that this year the Arts Council were unable to offer us the modest purchase grant we have been receiving for the past 10 years. This was a consequence of their new Development Strategy whereby funds are being diverted to regional galleries to stimulate the provision of contemporary art. As we have devoted 75 years to getting contemporary art into regional galleries we, not surprisingly, welcome the policy but it does seem rather ironic that it should result in help being withdrawn from an organisation which has given nearly 3,000 works to galleries outside London. But I recognise that everyone considers themselves to be a special case and aggrieved grumbles are a waste of time. We are, therefore, working at the moment on a new idea for a partnership between us, the Arts Council and a regional gallery which has exciting possibilities and will give an added dimension to our support for member galleries.

Perhaps it is worth repeating here that the bulk of our funds have always come from independent sources, from our individual and corporate members, from charitable trusts and from private donors. We realise that it is from these sources that we must continue to look for further help. Although we have managed to spend marginally more each year on purchases the increase is more than swallowed up by the rapid inflation in art prices and we are very aware of the fact that, like many greater art institutions, our purchasing power is being dangerously eroded. We are therefore most grateful to those who have supported us this year: The Linbury Trust, The Worshipful Company of Painter-Stainers, The Worshipful Company of Goldsmiths, Mrs Catherine Curran, and a generous anonymous donor who gave us a very handsome tapestry by Howard Hodgkin. We also received grants again from the Scottish Arts Council, the Crafts Council and the Henry Moore Foundation, as well as numerous smaller gifts.

An innovation this year was the appointment of a President and Vice Presidents to the Society. These are purely honorary roles, but we felt that there were illustrious past members of our Committee with whom we would like to retain a connection and to whom we could turn for support and advice from time to time. We were delighted that Nancy Balfour, who did so much for the Society while she was Chairman, accepted our invitation to be our first President. I am sure members will be delighted to see her name on our literature again. We are equally pleased to welcome The Lord Croft, The Marquess of Dufferin and Ava, The Lord McAlpine of West Green, Sir John Sainsbury and Pauline Vogelpoel as Vice Presidents. They have all been staunch supporters of the Society for many years.

I would like to thank the National Westminster Bank for allowing us to hold our Annual General Meeting in their newly restored and very splendid Banking Hall. Nothing to do with contemporary art of course but it stands next door to the National Westminster Tower for which we made a fairly extensive collection of contemporary art which is housed on the top executive floors. We were pleased to welcome Luke Rittner, Secretary-General of the Arts Council, who came and addressed the meeting making, once again, the case for increased private and business sponsorship of the arts.

Carol Hogben retires from the Committee this year as the longest serving member. He has also been one of the most active, and we will miss his independent views. James Holloway also is leaving the Committee as he now works in the National Portrait Gallery in Edinburgh and cannot easily get to meetings. I am very pleased that this year he was our Scottish buyer and purchased for us some particularly interesting work. I would like to thank them both very much indeed. We welcome Tom Bendhem to the Committee. As I mentioned earlier he has already been a great support and his enthusiasm for our new enterprises will, I am sure, make him a most valuable addition to the Committee.

As always I would like to thank Harold French and Rodney Elbourne who keep our accounts in order, their help remains invaluable.

Caryl Hubbard

Honorary Treasurer's Report

1984 is the second year that I have presented your Accounts and, despite the withdrawal of our £5,000 grant from the Arts Council, I am pleased that the figures are in a healthier state this year. This is due to several factors, the main one being the Contemporary Art Society Market. This was a tremendous success from every point of view. It contributed the major part of the increase to our net current assets. We sold 300 works by 125 artists. As well as contributing directly to our funds the Market's spin-off resulted in a number of new members and a vast amount of publicity, the good effects of which are still bearing fruit.

When the Committee first mooted the idea of increasing subscriptions it was viewed with a certain amount of trepidation, would we lose more members than we gained in the increase? Our faith in the members was not misplaced however and our income from the increase has so far gone up by over 50% which is very satisfactory; and our resignations have been negligible. Income from tax recoverable from Deeds of Covenant has also shown a remarkable 20% increase and I would like to stress to our members yet again that a Deed of Covenant which costs the member nothing, is a simple way to markedly increase our income without tears.

With regard to our programme of events which has been much enjoyed by our members, the pattern of the economy in general has been followed in that its income is up whilst the surplus has gone down.

I am pleased that we have a little more to spend on art this year but regretfully, it does not keep pace with inflation, the price of pictures seems almost to lead inflation rather than follow it and we must continually seek alternative ways to increase our income, particularly in the field of sponsorship, events and corporate membership.

In conclusion, I feel the Society is leaner and keener, our Accounts are in good order and we can look forward to an even more successful year in 1985.

Philip Pollock

Notes on Covenanted Subscriptions

The Society can reclaim the tax paid at the basic rate (30%) on the covenanted amount. If you pay more Income Tax than the basic rate, you can claim relief on the excess amount up to a total (to all charities) of £5,000 gross a year. This means you can pay more than the minimum subscription (£10), covenant the excess and at little extra cost to yourself, give a substantial profit to the Society.

Covenants now need only to be signed for four years. Details gladly given from the office.

Events in 1984

January 17	Special private view of 'Images for Today' by kind invitation of J. Sainsbury plc
February 1	Evening viewing at the Crafts Council of 'The Omega Workshops 1913-1919' with talk by Judy Collins
February 23	Evening viewing of 'Four Rooms' by kind permission of Liberty plc
March 28	Evening visit to Sadler's Wells Theatre to see the Ballet Rambert in 'Colour Moves' designed by Bridget Riley
April 12 and 26	Studio visits to Stephen Willats
May 8	Contemporary Art Society Annual Lecture 'Classicism Reborn' by Charles Jencks at the Royal Institute of British Architects
June 9	Day trip to International Garden Festival Liverpool
July 3	Motcomb Street Party
July 5	Gallery Walkaround in Cork Street
July 15	Day trip to Cambridge to visit the private collections of Lady Gibberd, and Sir Leslie Martin, and '1965-72: when attitudes became form' at Kettle's Yard
July 18	Special evening opening of 'Artists for the 1990s' by kind permission of the Paton Gallery, with talk by Michael Shepherd
July 23	Annual General Meeting at the National Westminster Hall, by kind invitation of the National Westminster Bank plc. Address given by Luke Rittner, Secretary-General of the Arts Council of Great Britain
September 29	Three private collections near Sloane Square, and Nigel Greenwood Gallery
October 24	Evening viewing of the Contemporary Art Society Market at Five Dials Gallery, Covent Garden with special dinner at Smith's Restaurant
November 27	Special evening opening at the Royal Academy to see 'Modern Masters from the Thyssen-Bornemisza Collection' by kind invitation of the Friends of the Royal Academy. Talk by Simon de Pury, Curator of the Collection
December 10	Evening opening of 'Ten Years On' by kind invitation of the Thumb Gallery

Foreign trips in 1984

January 9-16	Russia: Moscow, Leningrad, Novgorod, Vladimir, Suzdal
February 22-March 11	Mexico
May 24-28	Weekend in Berlin
June 15-17	Weekend in Paris
October 5-7	Weekend in Dublin

Buyers' Reports 1984

Jeremy Rees

Having for long been an admirer of the CAS and of its enlightened policy of delegating its purchasing to several individuals each year, it was both an honour and a pleasure to be invited to be one of the purchasers for 1984.

The guidelines provided were most helpful but the task nevertheless both daunting and very time consuming. I perused the list of purchases over the last 3-4 years to try and avoid buying work by artists who had been acquired by other CAS purchasers recently, although a strong case could be made out for multiple acquisitions by some artists — even on the limited budget available — bearing in mind that eventually the works are distributed to public galleries far and wide. I was also concerned to alert myself to artists whose work had not been acquired by the CAS, but whom I felt to be particularly interesting.

The numerous gallery visits and some studio visits that I anyway make in the course of my everyday work took on an extra dimension in the ensuing months, as did some visits in response to many requests from artists to view or review my acquaintance with their work. I found myself looking at work, particularly by artists who were new to me, with an extra and exciting purpose.

I have long admired the work of Karl Weschke and a further studio visit revealed a new facet in a recent painting scarcely then completed. The acquisition of one of Boyd Webb's witty and skilful photoworks and a powerful painting (in some ways reminiscent of Ensor) by Terry Setch, inspired by the Aldermaston Women's Peace Group, also repaired what I considered to be surprising omissions from previous purchasing.

Following the progress, over several years, of the multiple photoworks of Vaughan Grylls had put him on my list of possible acquisitions and I could not resist the social comment of his Sealed Knot Society re-enacting the 1645 Battle of Naseby in full costume for a Bank Holiday Monday audience, including a group of disabled people. A continuity of interest also accounted for the purchase of what I feel to be an outstanding painting by Stephen Farthing and the recovered confidence of Michael Brick.

The work of John Monks was completely new to me and gained an immediate response, as did the photo and text work by Ruth Blench, whose generosity has enabled the complete four-part work (rather than just one of the panels) to be included in the acquisitions.

I, like many others, was intrigued by the Royal College of Art graduation exhibition of sculpture by Dhruva Mistry several years ago and the unexpected chance to acquire possibly the most amazing work from that display was not to be missed.

I look forward to seeing these works (in no way intended to be a 'coherent collection') again at the next CAS distribution exhibition. I hope that they will each find a welcoming place in permanent collections in various parts of the country and be regularly displayed and loaned elsewhere. Most particularly, I hope that they will, each in their different ways, give many other people as much pleasure as they have already given me and that they might inspire others to seek out (maybe even purchase) other works by these artists and to give further support to the work of the Contemporary Art Society.

Marina Vaizey

Buying for the Contemporary Art Society is — at least for me — a combination of calculation and serendipity. I consulted with the office as to need, in the sense that a good work by X might be needed as X was not yet adequately represented — or not represented at all. These consultations were not in the least binding, but of course any buyer looks carefully at past reports to note gaps. Going to exhibitions constantly I delightedly come across an artist new to me. Or see a one-man show of someone whose work I had only previously seen in anthologies such as *New Contemporaries*, or the big competition-exhibitions, or sometimes even from one of those big shows. And sometimes too something I would have imagined wildly beyond the allocation's purchasing powers swings into the CAS orbit due to the cooperation of artist and dealer. There are a number of opportunities I missed, but, too late, I had spent my grant . . . It is the omissions that sadden.

To specifics: there is a mix of established, and up and coming, but in each case the quality of the individual work was the deciding factor. We wanted a major John Golding, for example, and a painting; we were too late to get a large Thérèse Oulton last year, so got a small one (but a number of galleries need and want smaller works). Mario Rossi and Gerard de Thame we bought from an anthology show at Riverside, in their first major London showing; Michael Sandie shows comparatively rarely, and the watercolours are large, and outstanding. The choice was difficult, pondering for hours between two or three. Tony Hayward is just taking off; Martyn Chalk was having his first London show; Gilbert & George are astonishingly underrepresented in public galleries outside London. There were paintings by Leon Kossoff in the CAS

collection, but not a major drawing. If an artist has a dealer, or is having a show, I do like to buy that way: red dots in a show encourage other buyers. Some subsidised spaces — Arnolfini, Riverside — need help too, after all this is where artist meets public. And good dealers should be supported.

CAS buyers have one wonderful advantage over public collections: we really can buy what we like, knowing that there will be a public collection somewhere that will not only want it, but probably need it. And the pleasure of knowing something we have admired will go on public view is very agreeable.

Craft Buyer Carol Hogben

As many will know, the Society used between the Wars (from 1927 in fact to 1947) to earmark a small sum to buy "Pottery and Craft" in addition, or in due complement, to its regular encouragement of the finer arts. I believe this stemmed above all from the personal enthusiasm of Ernest Marsh, who happened to be both a long term member of committee and a passionate collector of English studio pots. But in theory at least the fund was meant to cover pottery, porcelain, glass, metalwork, silver, jewellery, hand-weaving, furniture, fine printing, and book-binding.

Although the practice lapsed after the War and had never attained the full range of its goals, there was for long, sporadic talk of a resumption, and during Nancy Balfour's chairmanship the Society's art buyers had discretion to get some proportional element of fine crafts if they wished. But it was not until mid-1983 that a special grant from the Crafts Council made it possible to relaunch a definite formal scheme. Over thirty of the Society's public member galleries at that point agreed to undertake a separate crafts subscription, and told in their letters what they hoped to get. Ann Sutton then made a crackling start as first official crafts buyer, and it fell to me to follow in her bounding steps. But as far as there was need to build a pool in time to offer at the next shareout, by 1985 end, the crafts were kicking off a year or more behind the buying of art.

In principle of course each buyer has an utter freedom of choice, unfettered by committee bargaining. At the same time that very freedom carries with it an exceptional weight of expectations, from all sides. Thus artists and craftsmen alike properly expect their work will be fairly judged for its outstanding merit, without prejudice between golden youth and silver seniority, without favour among styles, or bias based on gender. Moreover they need to feel that each particular medium of craft skills will get equal attention, including the area of modern "designer" crafts.

Similarly, the subscribing galleries properly expect the Society to maintain its long tradition of safely picking adventurous work that grows in ever-increasing recognition; and they will look for major items to be featured in an offer of broad choice. Just so, leading dealers and other publicists engaged, correctly feel their own pioneering and supportive role should not be by-passed, and deserves the notice of appreciation. Last, but very much not least, the Society's private membership may consider that their donations, given in trust, should be made to go as far as possible, and that buyers should capitalise their own individual contacts or associations to the hilt. At any rate, all these were thoughts that I tried to carry in mind in my buying "year" — though, truth to say, the money was all spent in a very few weeks, and the total sum involved was not enough to buy even a single major piece of furniture, say, or tapestry.

The member-galleries' letters made it very clear, however, that pottery and glass were what they wanted far above all else, and I did go most for these. I also went to achieve a certain *quantity* range, to provide spread of choice. In several cases I took two or three pieces by a given artist, which could either be placed together as a more impressive clump when the shareout is made, or divided between galleries if there

were greater demand. In this way it was generally possible to get better bargains in the matter of price.

A few were chosen privately in the studio, but more from public exhibitions, where the selection is usually widest and where a Society purchase can be a most encouraging flag for either side. On principle I took two (Heather Anderson of Belfast, and Imogen Margrie) out of the excitement of a degree show at the Central School — i.e. that magical ethereal moment when golden graduating youth proves itself at last ready to create a "master-piece". Yet I equally took work by John Piper, David Pye, and Janet Leach, who could surely not object if I called them silver seniors, and whose pieces must command their place in any public gallery.

In all I bought examples by eight women and eight men, balanced 15/14 in object terms. I bought a bowl by Diana Hobson because her use of the *pâte-de-verre* technique puts her today in a class of her own; a vase by Alan Derbyshire that was about to be illustrated in *Design* magazine, from a dealer who was at that time alone in bringing a truly international range of studio glass to London; a vase by Ettore Sottsass, that is, designed by him and blown by the craftsmen of the Venetian *Vetreria Vistosi*; and a pair of chairs designed by Robert Williams and made in his workshop, that had just gone on show for having won a special award. The show in question was a mixed survey in the Crafts Council's own headquarters Gallery, and the award was donated by the crafts-supporting publishers Batsford for a hand-craft item especially designed for batch-series production. It seemed, on both grounds, an initiative that deserved an echo of appreciation.

Finally, my largest single outlay secured a group of pieces linked to a personal association. In the days before the Crafts Council was created, the V & A Museum's Circulation Department — in which I served under the late Hugh Wakefield — held four major retrospective exhibitions devoted to individual craftsmen that were of the greatest effect in stimulating a new climate of public interest. Saluted were Hans Coper's pottery, Peter Collingwood's weaving, Gerda Flockinger's jewellery, and Sam Herman's glass. By getting three pieces of Sam's work, now, for the CAS, I was consciously paying a personal tribute to the memory of Wakefield's inspiration as much as to the quality of Herman's art.

Purchases for the year 1984

Buyer: Jeremy Rees

Ruth Blench	The History, Development and Paradox of the Carrot 1981 photographic work with text, one panel of four panel piece (see Gifts to the Society) ed.4
Michael Brick	Wallington 3 1983 acrylic on paper
Stephen Farthing	The Nightwatch 1983 oil on canvas
Vaughan Grylls	Bank Holiday Monday (Britain Today) 1983 photocollage on paper
Dhruva Mistry	Creature 1983 plaster, iron, shellak, gold leaf, acrylic
John Monks	Untitled drawing 1984 oil pastel and acrylic on paper
Terry Setch	Gathering Nightwatch 1984 oil, encaustic wax on canvas
Boyd Webb	Replenish 1984 unique cibachrome colour photograph
Karl Weschke	Lizz in Repose 1984 oil on canvas

Buyer: Marina Vaizey

Martyn Chalk	White Triangle Black Square 1983 gesso and paint on wood and oil treated steel
Gilbert & George	Good 1983 photopiece
John Golding	H.19 (Canticle) 1983-84 mixed media on cotton duck
Tony Hayward	Domestic Science 1984 mixed media
Leon Kossoff	A Street in Willesden (Summer) No. 2 1983 charcoal on paper
Thérèse Oulton	To the Quick No. 5 1984 oil on canvas
Mario Rossi	Whirlwind 1983 oil on paper on canvas
Michael Sandle	Brennendes Denkmal III 1984 watercolour on paper
Gerard de Thame	Edge of the Night 1984 acrylic on paper on canvas

Buyer for Scotland: James Holloway

Steven Campbell	The Building Accuses the Architect of Bad Design 1984 oil on canvas
Gwen Hardie	Me in Sea 1984 oil on canvas
Caroline McNairn	The Place III 1984 oil on canvas
Neil McPherson	The Dance Master's Blue Coat 1984 acrylic and collage on canvas
June Redfern	Apocalyptic Head 1983 oil on canvas
Fred Stiven	Box with Square 1983 wood

Craft Purchases

Buyer: Carol Hogben

Heather Anderson	Bowl 1984 David Leach porcelain Tall vase 1984 David Leach porcelain Pot 1984 earthenware Vase 1984 glass Pot 1984 stoneware Vase 1979 glass Plate 1974 glass Bottle 1978 glass Bowl 1984 <i>pâte de verre</i> Vase 1977 stoneware Fruit bowl 1984 earthenware Plate 1983 earthenware Peter Grimes (wall relief) 1984 painted and assembled wood Billy Budd (wall relief) 1984 painted and assembled wood Nobody Noticed the Difference, 1984 raku, wood and metal Tall Bird 1984 T material Who me? 1984 T material Plate 1983 earthenware Box c. 1982 Kingwood Dish c. 1976 Applewood Dish c. 1978 Walnut Dish 1984 Applewood Circled convuluous 1984 porcelain bowl Undulating Dapples 1984 porcelain bowl
Jill Bennett	
Alan Derbyshire	
Ewen Henderson	
Sam Herman	
Diana Hobson	
Janet Leach	
Carol McNicoll	
John Maltby	
Imogen Margrie	
John Piper	
David Pye	
Mary Rogers	Black-white form 1984 earthenware Red-blue form 1984 earthenware Blue-red form 1984 earthenware Black and white sculptural object 1972-74 glass 2 plank back chairs 1984 Ash, grain stained
Louise Gilbert Scott	
Ettore Sottsass	
Robert Williams	

Buyer: Ann Sutton

Stirling Clark	Twig bracelet 1983
Gill Clement	Necklace and bracelet 1984 black leather with silver paint
Derek Davis	Black and white bowl 1984 porcelain
Ewen Henderson	Pot 1983 stoneware, bone china and porcelain
Nuala Jamison	Bracelet 1983 black and white acrylic
Peter Niczewski	3 brooches 1983 marquetry — natural and dyed veneers on wood
Henry Pim	2 pots 1983 T material
Howard Raybould	Bowl 1983 Ash
Emmy van Leersum	Bracelet and earrings 1984 plastic
Lois Walpole	Large orange basket 1984 willow, plastic, cane Small basket 1983 willow and cane Wing wave 2 1983 neoprene over steel and wood necklace ed.5
David Watkins	

Henry Moore Foundation

Jane Ackroyd	The Frozen Wind, Crept on Above 1984 steel
Anish Kapoor	Untitled 1983 cement, gesso, pigment and polystyrene

Worshipful Company of Painter-Stainers

Buyer: Marina Vaizey

Nicholas Horsfield	Oval — Verdun 1979 oil on canvas
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For the Linbury Trust

Kevin O'Brien	Circus Animals' Desertion 1983 oil and collage on canvas
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The Worshipful Company of Goldsmiths

Wally Gilbert	In Balance 1983 oxidised silver and gold collar
Alistair McCullum	Dish 1982 mokumé

Gifts to the Society

From an anonymous donor: Howard Hodgkin Moonlight 1982 tapestry

Andrew Stahl Seasons 1984 acrylic on paper

From Ruth Blench: Ruth Blench The History, Development and Paradox of the Carrot 1981 photographic work with text, three panels of four panel piece ed.4

From Mrs Catherine Curran: Thetis Blacker Dawn Thief 1967 watercolour on paper

Prunella Clough Interior/Objects I 1970 oil on canvas

Martin Fuller Spin 1976 coloured pencil on paper

Patrick Heron Six in Light Orange with Red in Yellow 1970 original screenprint 25/100

Richard Kidd 5/78 1978 collage, graphite wash on paper

David King Nothing 1974 original etching 3/16

John Loker Coast Extracts 2, series 2 1977 pencil and acrylic on paper

Tony Stubbing Gower Shapes 1975 acrylic on canvas

From Stephen Farthing: Stephen Farthing Drawing for Sainsbury's 1983 charcoal on paper

From Dr Ursula Hoff: Peter Blake from 'Alice in Wonderland' "and to show you I'm not proud you may shake hands with me!" 1970 original screenprint 29/100

Thelma Hulbert Rocks under water 1961 oil on board

John Walker Untitled 1975 original screenprint 15/75

From the Linbury Trust: Chris Baker Arena 1982 acrylic on canvas

From J. Sainsbury plc: Paul Huxley Untitled No. 144 1974 acrylic on paper

Loans made during 1984

Kate Blacker, Geisha 1981 to Peter Moores' Liverpool Project 7: As of Now at Walker Art Gallery, Liverpool; Douglas Hyde Gallery, Trinity College, Dublin; and Art Within Reach at Air Gallery, London

Steven Campbell, The Building Accuses the Architect of Bad Design 1984 to The British Art Show at City Museum and Art Gallery and Ikon Gallery, Birmingham

Richard Deacon, Art for Other People No. 4 1982 and Mirror, mirror 1983-84 to Le Nouveau Musée, Villeurbanne, Lyons, France

Rose Garrard, Artist as Model 1982 to Self Expressed at Plymouth Art Gallery; Spacex Gallery, Exeter

Peter Greenham, Jane (Girl in a Beach Hut) 1976 to Peter Greenham RA at Norwich School of Art; Cirencester

Workshops; Ferens Art Gallery, Hull; Plymouth Art Gallery; Victoria Art Gallery, Bath; Museum of Modern Art, Oxford

Maggi Hambling, Max and Me — In Praise of Smoking 1982 to The Portrait Project at Spacex Gallery, Exeter

Howard Hodgkin, Moonlight (tapestry) 1982 to Art Within Reach at Air Gallery, London

Anish Kapoor, Untitled 1983 to The British Art Show at City Museum and Art Gallery and Ikon Gallery, Birmingham

John Lessore, Leon Kossoff with Cephalus and Aurora 1982-83 to The Proper Study at Lalit Kala Akademi, Delhi, India (organised by British Council)

Ian McKeever, Beside the Brambled Ditch 1983 to The British Art Show at City Museum and Art Gallery and Ikon Gallery, Birmingham

Caroline McNairn, The Place III 1984 to Scottish Expressionism at Warwick Arts Trust, London

John Maine, Misra Yantra: Equatorial Dial 1982 to Cleveland Art Gallery, Middlesbrough

Dhruva Mistry, Creature 1983 to From the Figure at Ikon Gallery, Birmingham

Peter Prendergast, Bethesda Quarry 1979-81 to The Hard Won Image at Tate Gallery, London

Ray Smith, Celebration 1978 to The Nature of Painting — Light at Castle Museum, Norwich; Bolton Museum and Art Gallery

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

To corporate subscribers

Eight paintings to British Technology Group

One painting to Frederick Gibberd Coombes and Partners

Two paintings to Kitcat & Aitken

Seven paintings to J. Sainsbury plc

Two paintings to Society of Industrial Artists and Designers

Works presented to Public Art Galleries in 1984

London: Tate Gallery Peter Prendergast Bethesda Quarry 1979-81 oil on board panels

Subscriptions and donations for the year ending 31 December 1984

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
Batley 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
Cheltenham Art Gallery	240
Cleveland County Leisure Services	75
Colchester: Minorities Art Gallery	60
Coventry: Herbert Art Gallery	60
Darlington Museum and Art Gallery	60
Derby Museum and Art Gallery	85
Doncaster Museum and Art Gallery	125
Dudley Art Gallery	60
Dundee Museum and Art Gallery	60
Eastbourne: Towner 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	60
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	60
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	60
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
Rutherston Collection	100
Manchester University: Whitworth Art Gallery	120
Manchester University: Friends of the Whitworth Art Gallery	60
Melbourne, Australia: National Gallery of Victoria	250
Merthyr Tydfil: Cyfartha Castle Museum	60
Middlesbrough: Dorman Memorial Museum	60
Milton 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: Art Gallery of Western Australia	100
Perth Museum and Art Gallery	60
Peterborough: City Museum and Art Gallery	60
Peterhead Arbuthnot 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	75
Rochdale Museum and Art Gallery	60
Rye: Friends of Rye Art Gallery	60
Salford Museum and Art Gallery	100
Salford: Friends of the Museum and Art Gallery	60
Salford University Art Collections Fund	60
Salisbury: John Creasey Museum	60
Sheffield: Graves Art Gallery	200
Southampton Art Gallery	150
Southampton University: John Hansard Gallery	60

**From Public Art Galleries
Craft**

Southend: Beecroft Art Gallery	60
Southport: Atkinson Art Gallery	80
Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	60
Stalybridge: Friends of Tameside Museum Service	15
Stockport Art Gallery	60
Stoke-on-Trent Museum and Art Gallery	60
Sunderland Museum and Art Gallery	62.50
Swansea: 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
Worksop Museum and Art Gallery	60
York Art Gallery	60
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
Bradford: Friends of Bradford Art Galleries and Museums	25
Brighouse Art Gallery	25
Bristol: City Art Gallery	25
Cambridge University: Fitzwilliam Museum	25
Carmarthen County Museum	25
Cheltenham Art Gallery	100
Cleveland County Leisure Services	25
Dudley Art Gallery	25
Exeter: Royal Albert Memorial Museum	25
Glasgow Art Galleries and Museum	25
Guildford House Gallery	25
Huddersfield Art Gallery	25
Leicestershire Museums, Art Galleries and Records Service	50
Lincolnshire Museums	25
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
Reading Art Gallery	25
Salford: Friends of the Museum and Art Gallery	25
Sheffield: Graves Art Gallery	25
Southampton Art Gallery	25
Southport: Atkinson Art Gallery	25
Stoke-on-Trent Museum and Art Gallery	25
Swansea: Glynn Vivian Art Gallery	25
Swindon Art Gallery	25
Tyne and Wear County Council	25
Wakefield School Museum and Resource Centre	25

From corporate members	Bellew, Parry & Raven (Holdings) Ltd.	500
	Bonas & Co. Ltd.	500
	British Technology Group	500
	Kodak Ltd.	500
	Oppenheimer Charitable Trust	500
	J. Sainsbury plc	500
	Lily Modern Art	350
	Marks & Spencer plc	350
	Ocean Transport & Trading plc	300
	Andry Montgomery Ltd.	250
	Barclays Bank plc	250
	The Baring Foundation	250
	BP Chemicals Ltd.	250
	British Railways Board	250
	Canadian High Commission	250
	Condé Nast Publications Ltd.	250
	Durrington Corporation Ltd.	250
	The Economist Newspaper Ltd.	250
	Esso Europe Inc.	250
	Frederick Gibberd Coombes & Partners	250
	Granada Group plc	250
	Hambros Bank Ltd.	250
	Haymarket Publishing Group Ltd.	250
	McKenna & Co.	250
	Mobil Services Co. Ltd.	250
	Morgan Grenfell & Co. Ltd.	250
	National Westminster Bank plc	250
	Pollock V.T.S. Trust	250
	Saatchi & Saatchi Compton Ltd.	250
	Society of Industrial Artists & Designers	250
	Sotheby's	250
	Stewart Wrightson Holdings plc	250
	Sutton Place Heritage Trust Ltd.	250
	Unilever plc	250
	S. G. Warburg & Co. Ltd.	250

From art dealers	New Art Centre	250
	Christie Manson & Woods	100
	Fischer Fine Art	100
	Lefevre Gallery	100
	Nicola Jacobs Gallery	100
	Redfern Gallery	100
	Waddington Galleries	100
	Anthony d'Offay	75
	Phillips	75
	Bernard Jacobson	50
	Blackman Harvey Ltd.	50
	Blond Fine Art	50
	Brompton Gallery	50
	Browse and Darby	50
	Christopher Hull Gallery	50
	Gimpel Fils	50
	Knoedler Gallery	50
	Leinster Fine Art	50
	Marlborough Fine Art (London) Ltd.	50
	Piccadilly Gallery	50
	Asset Design	30
	Mercury Gallery	30
	Stoppenbach & Delestre	30

Angela Flowers Gallery	25
Annely Juda Fine Art	25
Birksted Gallery	25
Gillian Jason Gallery	25
Lisson Gallery	25
Mayor Gallery	25
Minsky's Gallery	25
Nigel Greenwood Inc.	25
Rowan Gallery	25
Thomas Agnew & Sons	25
Rutland Gallery	20
Speelman Ltd.	20

From others	The Lady Gibberd	100
	Meyer Charitable Trust	100
	George Mitchell, Esq., CBE	100
	MoMart	100
	Coral Samuel Charitable Trust	100
	Robert and Lisa Sainsbury Charitable Trust	100
	Sir Mark and Lady Turner's Charitable Settlement	100
	Wyseliot Charitable Settlement	100
	Nancy Balfour Charitable Trust	50
	The Marquess of Douro	50
	Mr and Mrs R. Jessel	50
	Kitcat & Aitken	50
	McGuinness Finch	50
	Mrs Pamela Sheridan's Charitable Settlement	50

From the International Contemporary Art Fair	Building Trades Exhibitions Ltd.	1,625
	Rayne Foundation	200
	Cluff Oil plc	100
	Gilbert de Botton, Esq.	82.50

The Contemporary Art Society

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

Balance Sheet

31 December 1984

	Notes	1984		1983	
		£	£	£	£
Fixed Assets					
Investments	2		21,771		21,771
Current Assets					
Debtors	3	10,595		4,835	
Cash at bank and in hand		<u>27,487</u>		<u>33,550</u>	
		<u>38,082</u>		<u>38,385</u>	
Current Liabilities					
Creditors falling due within one year	4	<u>9,552</u>		<u>18,175</u>	
Net Current Assets			<u>28,530</u>		<u>20,210</u>
			<u>£50,301</u>		<u>£41,981</u>
Accumulated Fund					
Balance at 1 January 1984			41,981		43,606
Surplus/(Deficit) per Income and Expenditure Account			<u>8,320</u>		<u>(1,625)</u>
			<u>£50,301</u>		<u>£41,981</u>

Approved by the Committee on 18 March 1985
and signed on its behalf by:—

P S POLLOCK

Members of the Committee

C HUBBARD

**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 1984 and of its surplus and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

246 Bishopsgate
London EC2M 4PB
18 March 1985

NEVILLE RUSSELL
Chartered Accountants

**The Contemporary Art Society
Income and Expenditure Account**

for the year ended

31 December 1984

	Notes	1984		1983	
		£	£	£	£
Income					
Subscriptions and donations from members	5	37,578		33,411	
Income tax recoverable on deeds of covenant		<u>2,541</u>		<u>2,047</u>	
			40,119		35,458
Bequests and donations			25,260		9,998
Grants	6		20,762		21,856
Investment income (gross)			5,516		6,060
Net income from Events for members	7		2,999		3,294
Surplus on sale of prints			344		1,699
Sundry sales			—		535
Surplus from other activities			<u>1,613</u>		<u>—</u>
			96,613		78,900
Less:					
Administration expenses	8	26,420		22,255	
Auditors' remuneration		<u>1,750</u>		<u>1,750</u>	
			28,170		24,005
Surplus on ordinary activities			<u>68,443</u>		<u>54,895</u>
Less:					
Pictures, sculptures and crafts:—					
Purchased		60,123		55,134	
Grants to public galleries		—		1,100	
Loss on sale of investments		—		286	
			<u>60,123</u>		<u>56,520</u>
Surplus/(Deficit) for the year			<u>£8,320</u>		<u>£(1,625)</u>

The Contemporary Art Society
Statement of Source and
Application of Funds
for the year ended
31 December 1984

	1984		1983	
	£	£	£	£
Source of Funds				
Surplus/(Deficit) for the year		8,320		(1,625)
Loss on sale of investment		—		286
		<u>8,320</u>		<u>(1,339)</u>
Funds from other sources				
Proceeds on disposal of investment		—		4,746
		<u>8,320</u>		<u>3,407</u>
Application of Funds				
Purchase of investment		—		4,746
		<u>£8,320</u>		<u>£(1,339)</u>
Movements in Working Capital				
Decrease in stock		—		(153)
Increase/(decrease) in debtors	5,760		(5,092)	
Decrease/(increase) in creditors	<u>8,623</u>		<u>(4,265)</u>	
		14,383		(9,510)
Movement in net liquid funds: (Decrease)/increase in cash balances		<u>(6,063)</u>		<u>8,171</u>
		<u>£8,320</u>		<u>£(1,339)</u>

The Contemporary Art Society
Notes to the Financial Statements
for the year ended
31 December 1984

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 crafts 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**

	1984		1983	
	Cost	Market Value	Cost	Market Value
Quoted investments	<u>£21,771</u>	<u>£23,524</u>	<u>£21,771</u>	<u>£24,145</u>
3. Debtors		1984		1983
		£		£
Due within one year				
Subscriptions		1,787		1,897
Bequests and donations		3,491		—
Income Tax recoverable		2,541		942
Other debtors		2,701		1,464
Accrued income		75		532
		<u>£10,595</u>		<u>£4,835</u>
4. Creditors falling due within one year		£		£
Bank overdraft		—		1,161
Other creditors		9,310		14,108
Social Security costs		149		313
Grants received allocated to purchases made in 1985		93		2,593
		<u>£9,552</u>		<u>£18,175</u>

The Contemporary Art Society
Notes to the Financial Statements

for the year ended
31 December 1984
(continued)

5.	Subscriptions and donations from members	1984	1983
		£	£
	Individuals	12,549	8,408
	Public Art Galleries	12,774	12,078
	Corporate bodies	10,350	11,400
	Dealers, etc	1,905	1,525
		<u>£37,578</u>	<u>£33,411</u>
6.	Grants	£	£
	British American Arts Association/Mrs C Curran	2,830	1,049
	Scottish Arts Council	3,500	3,500
	Henry Moore Foundation	5,000	5,000
	Arts Council of Great Britain	—	5,000
	Linbury Trust	2,000	4,050
	Worshipful Company of Painter-Stainers	850	850
	Crafts Council	3,000	5,000
	The Worshipful Company of Goldsmiths	1,082	—
		<u>18,262</u>	<u>24,449</u>
	Add:		
	1983 grants allocated to purchase made in 1984	2,593	—
		<u>20,855</u>	<u>24,449</u>
	Less:		
	Grants allocated to purchases made in 1985	93	2,593
		<u>£20,762</u>	<u>£21,856</u>
	The Society is committed to the expenditure of a further £700 on a work of art purchased during the year with the grant from the Henry Moore Foundation. This liability will be met out of the grant receivable from the Foundation in 1985.		
7.	Net income from events for members	£	£
	Sale of tickets for visits and parties	7,081	5,290
	Commissions on foreign travel	2,866	3,205
		<u>9,947</u>	<u>8,495</u>
	Costs and expenses relating thereto	6,948	5,201
		<u>£2,999</u>	<u>£3,294</u>
8.	Administration expenses	£	£
	Salaries	15,118	12,232
	Employer's National Insurance costs	1,649	1,241
	Accountancy charges	1,086	1,156
	Printing, stationery, postage and telephone	4,221	3,608
	Costs of annual report	1,958	654
	Irrecoverable V.A.T.	659	300
	Miscellaneous	1,729	3,064
		<u>£26,420</u>	<u>£22,255</u>

During the year the Society employed two persons on average (1983 — 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 Scottish Arts Council 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 art 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 £200 (+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:

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 card number

**The Contemporary Art Society
Annual Report and
Statement of Accounts
1984**

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

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