



**Contemporary Art Society  
Annual Report and  
Statement of Accounts  
1981**

Tate Gallery  
Millbank London SW1  
01-821 5323

## CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held at Unilever House, Blackfriars, London, EC4P 4BQ on Monday, June 28th, 1982 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, 1981, together with the auditor's report.
2. To reappoint Sayers Butterworth as auditors of the society in accordance with section 14 of the Companies Act, 1976, and to authorize the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who have been duly nominated: David Cargill and Stephen Tumim. The retiring members are Nancy Balfour and Robin Campbell.
4. Any other business.

By order of the Committee

Pauline Vogelpoel

May 28 1982

Company Limited by Guarantee Registered in London No. 255486

Charities Registration No. 208178

### DAVID BOMBERG

Kitty, 1929 (charcoal on paper)

*Presented to the Tate Gallery in memory of David Bomberg by his sister and her husband through the Contemporary Art Society, 1981*

## Patron

Her Majesty Queen Elizabeth The Queen Mother

## Committee

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

*Chairman*  
*Vice Chairman*  
*Honorary Treasurer*  
*Honorary Secretary*

Pauline Vogelpoel, MBE **The Director**  
Petronilla Spencer-Silver **Organising Secretary**

T. W. Paterson **Honorary Solicitor**

## Committee Report for the year ended 31 December 1981

During the year Lord Croft and Gabrielle Keiller retired from the committee. Mary Rose Beaumont, Ronnie Duncan, James Holloway, Jeremy Rees and Alan Roger were elected to the committee.

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

The society's activities during the year resulted in a surplus of £1,423 at 31 December, 1981.

NANCY BALFOUR  
Chairman

May 28 1982

## Chairman's report

For the Contemporary Art Society 1981 was a year of necessary consolidation after a period of unprecedented expansion. Moreover, the most welcome occurrence in the society's year was not strictly contemporary at all: the gift of 28 paintings and drawings by David Bomberg who died in 1957. These came from his sister Kitty — her portrait is on the cover of this report — and her husband, Jim Newmark, who have long been members of the society. They wanted to support its work in a constructive way and they also felt that these important pictures should be seen by the public. For this reason it was decided to distribute the gift immediately, giving first refusal to galleries favoured by Mr. and Mrs. Newmark (for example, Birmingham because David Bomberg was born there). Of course all these galleries belong to the society and naturally none of them refused such a valuable acquisition (listed on page 10). We find it hard to express adequately our gratitude to Mr. and Mrs. Newmark for the imaginative generosity which has enabled us to present this bonus to some of our member galleries.

All of them can, however, be sure of a gift later this year, of a work by a living artist, to be selected next October when, under the title of Contemporary Choice 1979-1981, our purchases during that period will be shown at the Serpentine Gallery in Kensington Gardens, by courtesy of the Arts Council. The value of the 100-odd works offered at our last distribution in 1979 was only a little over £50,000; this year the total, for a similar number of works, will be nearly three times as much. Even allowing for inflation, and for the fact that money does not guarantee excellence, this should mean, and in our view does mean, that the quality will be higher this time round and well worthy of the museums to which the pictures and sculptures are to be given. We look forward to meeting the representatives of the hundred or so public art galleries, from all parts of Britain, which belong to the society at the Serpentine Gallery next autumn, and to hearing their views both on what we should buy and also on our experimental pilot scheme inaugurated in 1980. Under this we subsidise purchases chosen by galleries themselves from certain mixed exhibitions, by paying 25 per cent of the cost up to a maximum of £500; but this opportunity has not been used as frequently as we had expected.

The society's ability to spend more lavishly over the last few years has been due in part to purchase grants — from the Arts Councils of Great Britain and Scotland, from the Worshipful Company of Painter-Stainers and from the Linbury Trust; we are most grateful for all of these. But the increased spending has also been due to the improvement in our basic income from subscriptions; this has gone up from £11,200 in 1976 to £29,500 in 1981. This is explained mainly by the new category of corporate membership, introduced in 1978, which brought in £10,700 in 1981 from 37 such members. There were also gains, both in numbers and in income, in 1981 in all our other classes of membership — public galleries, art dealers and individuals. But we would certainly be glad of more members in all categories, particularly of more individual members; there are still only about 1,500 of these although many of them pay more than the minimum subscription. We have also, once again, been particularly encouraged by the unsolicited and often substantial additions to their subscriptions offered by several public galleries at a time of unprecedented pressure on their already inadequate funds. A number of charitable trusts also support us financially. All these contributions are much appreciated, as are the gifts of pictures and sculptures which we received during the year in addition to the Bomberg donation.

Some of our corporate members have also to be thanked for adding to our purchase funds in another way, since the society benefits from donations when it is asked to advise them on acquiring work by living artists. Some firms, most recently Esso Europe and Morgan Grenfell, require help in finding a few

interesting pictures each year; others want to put together a substantial collection to enhance a new building. The latest examples here are the National Westminster Bank for its tower block and BP International for the extension to its headquarters near the Barbican. Unilever is buying contemporary art with the advice of the CAS as part of the refurbishment of its Blackfriars building and the society has been invited to hold its annual general meeting there in order to view the work in progress. These projects put a substantial burden on those members of our committee who volunteer to handle them. Nevertheless, we would like more of our corporate members to ask us to aid them in this way and we would like other firms, small as well as large, to join and to request our advice. Original modern pictures on office walls give a dynamic and progressive image to British business and are far more in keeping with today's approach than are the traditional sporting prints or engravings of old London — and buying new work also helps artists to survive.

The combination of the society's own increased spending and of the outlays made with its help by corporate members means that since 1976, the year in which I became chairman, well over £800,000 has been spent under our auspices on work by living artists; not many of the prices have run into four figures and none of them into five. Since one of the two purposes of the society is to promote the development of contemporary art, I feel that I can retire satisfied that the society is indeed doing this. Next autumn's distribution will, I hope, provide equally firm evidence that the society is fulfilling its other main purpose of putting works by living artists into Britain's public collections, as it has been doing for 70 years.

I have in fact had an extra year in office as a result of the changes in the society's articles of association made last July at the extraordinary general meeting held before the 1981 annual meeting at Painters' Hall. I would, incidentally, like to thank the Worshipful Company of Painter-Stainers for their hospitality on that occasion. The effect of the first change is that the society is now free to make gifts to public art collections anywhere in the world, not just to those in the United Kingdom, Dominions and Colonies; in practice gifts go only to subscribing galleries and so at present the new freedom will be used only sparingly, if at all. The second change applied to the terms of service of the various honorary officers elected by the committee. It provides for the vice-chairman, the honorary treasurer and the honorary secretary to be elected for terms of three years and limits any individual to nine years of continuous service in one or all of these offices. The chairman is also now elected for three years but holds the office only for a total of six years.

At last year's annual meeting it was announced that Caryl Hubbard has been chosen by the committee to take over from Lord Croft as vice-chairman. Her previous office of honorary secretary was filled by Edward Lucie-Smith when he returned to the committee last autumn. I am now delighted to announce that, with the full approval of the committee, Mrs. Hubbard has agreed to take over from me after the annual general meeting on June 28th. She has been closely associated with the work of the society for many years and will, I know, be a most effective chairman. At that meeting members are being asked to elect Judge Stephen Tumim and Mr. David Cargill to the committee to fill the vacancies left by my retirement and that of Robin Campbell, whom we are very sorry to lose. The two new nominees were co-opted to the committee early in 1982; both of them are collectors of contemporary art and have business and charitable experience which should be most useful to the society. Towards the end of last year a small executive committee was set up, to meet monthly to deal with matters of detail, so that the full committee would have more time at its quarterly meetings to give attention to broad questions of policy. The buyers in 1981 were Alan Bowness and Belle Shenkmen and I myself spent the money reserved for Scottish artists.

I had hoped to be able to hand over to my successor larger premises for the

society as well as a larger budget. But unfortunately the move into the old nurses' home across the road from the Tate Gallery has been delayed and so the society's activities continue to be restricted by lack of space in which to develop them. Pauline Vogelpoel and Petronilla Spencer-Silver have to work in conditions which are almost impossibly overcrowded, especially when they are joined by volunteers; more of these could be used on occasion if only there were room for them. Meanwhile Sonya Birksted has been dealing regularly with the membership records and Harold French with the accounts, Caryn Faure-Walker has continued her research into the society's archives and other members have been helping in emergencies. We are grateful to all of them — and also, in spite of what is said above, to the Tate Gallery for providing us with free accommodation and services; these are essential factors in our financial position. We are especially grateful to Pauline Vogelpoel and Petronilla Spencer-Silver, without whom the society would find it difficult to exist.

In particular they make a major contribution to our programme of events, both by adding to the ideas put forward by the events sub-committee and by handling the details of the arrangements. But the foreign trips could not be undertaken without Rosmarie Slagle of Adamas International Travel, who copes with flights, hotels, meals and other requirements with unfailing efficiency and enthusiasm — and at bargain rates, even though under present conditions our charges may seem high to many of our members. Some of the events in this country also seem costly but I can assure members that we do keep our prices as low as we can, given the need to cover incidental office expenses and to ensure that we do not make a loss. When an event is popular we make a small profit which goes into our purchase funds.

We are very aware that our special events and trips abroad are the only exclusive privileges that we offer to our members, apart from the satisfaction of becoming patrons of art, while members of other societies have free entry to exhibitions, use of club rooms and other benefits from their subscriptions; but at least these are now usually higher than are the Contemporary Art Society's. It is important, however, to emphasise that all our visits, whether at home or abroad, are closely linked to our primary objective, the encouragement of contemporary art; they are all designed to foster understanding and appreciation of that art.

There is no doubt that during 1981 we achieved that objective, with an unprecedentedly long list of events (see page 7). Several of these were the result of unsolicited invitations from our friends: the visit to Sir Roland Penrose, who had never received a group before, to Sotheby's for a sale preview with lavish refreshments, to Brussels where the then British Ambassador, Sir Peter Wakefield, asked his Belgian friends to entertain us and to show us their fascinating collections of post-war art. All our other trips abroad, except the two to always popular Leningrad, included visits to private collections or artists' studios and members also visited a number of studios in England. We were warmly welcomed by Henry Moore on a very cold April day; artists in Clerkenwell, Brighton and the Fulham Road were at home for us in June, October and November respectively. Mark Glazebrook told members about David Hockney in May and Anthony Caro talked about his own work at Kenwood in August. Dealers in the Charlotte Street area greeted us with wine in October, as Messrs Yorke, Rosenberg, Mardall had done in June after our Clerkenwell walk-around. The society's thanks go to all of the friends who entertained us so generously.

Our thanks go also to Messrs Sotheby Parke Bernet for making it possible for a group of pictures from our current collection to be shown at the Festival Gallery in Bath during the 1981 Bath Festival. The society had a membership stall at the Bath Art Fair and will do so again this year. Another new venture in 1981 was our co-operation with the Royal Automobile Club, a corporate member, on the

suggestion of Mr. Ronnie Gordon, in the organisation of a competition for young artists, on the theme of "On the Open Road"; the prize-winning pictures and other selected entries were shown in the rotunda at the club house in Pall Mall during February.

Finally I am glad to report that the print by Ian Stephenson, ARA, which the society published early in 1981 sold sufficiently well to cover all the costs and to leave us with a surplus of over £2,000 for our purchase funds. There are still copies of "Phoenix" available from the society's office at £60 plus VAT. The society offered a framed copy of this print to the Prince and Princess of Wales as a wedding present and the gift was accepted with pleasure.

NANCY BALFOUR

### Honorary Treasurer's Report

The Contemporary Art Society has always been fortunate with the generous donations given by many friends and supporters. No less generous are those who offer their time and expertise at no charge to the society.

This year, as before, we are extremely grateful to Harold French, who has been able to supervise the regular accounting function, as well as to prepare schedules and background information required by the auditors. In this way, the auditors are encouraged to keep down their fee, the committee members have regular up-dated financial information and the society does not have to spend its money on paying for basic accountancy functions.

The accounts show a healthy state of affairs. With the exception of grants, all the items of income either maintained the level of 1980 or increased. The reason for the reduction in grants was due to the running down of a special purchase grant from the Linbury Trust. The increase of nearly £3,000 on administrative expenses was partly accounted for by a well-earned increase in salaries and related national insurance contributions for permanent members of staff.

Nevertheless the buyers were able to spend some £45,000 on purchases of pictures and sculptures and also a small amount was spent in purchase subsidies to public art galleries. Of this sum three-quarters came from the society's own funds, apart from grants, compared with only half of the similar sum spent on purchases in 1980.

The resulting surplus represents in fact only 2% of the total income and leaves very little room for manoeuvre in this time of continuing inflation.

The members of staff are to be congratulated on their ability to run such a small organisation with such frugality but also such richness of result.

The high level of subscriptions and donations from companies continued as in 1980 and we hope that the employees of these companies benefited from the corporate subscriptions and the companies themselves found their membership satisfying as well as enjoyable.

Finally may I remind members that bequests, of money or works of art, to the society are exempt from capital transfer tax? I would also draw their attention to the following note on covenanted subscriptions.

BRYAN MONTGOMERY

### Note on covenanted subscriptions

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

### Events in 1981

February 2	Party at Editions Alecto for publication of Ian Stephenson print by CAS
February 11	Opening by Minister of Transport of "On the Open Road" exhibition at the Royal Automobile Club
February 21	Afternoon at the National Gallery with artist in residence, Maggi Hambling
April 4	Day trip to Henry Moore's garden and studios and Tolly-Cobbold exhibition and Kettle's Yard gallery in Cambridge
May 11	Supper party at Riverside Studios to view David Hockney exhibition with talk by Mark Glazebrook
June 1	Walk around studios in Clerkenwell, also visiting Charterhouse and the offices of Messrs Yorke, Rosenberg, Mardall
July 1	Annual General Meeting at Painter's Hall by kind permission of the Worshipful Company of Painter-Stainers
August 12	Private view of Anthony Caro exhibition at Kenwood
October 2	Evening visit to Picasso's Picassos at the Hayward Gallery
October 5	Performance by Marc Chaimowicz at the Tate Gallery
October 10	Day trip to Sir Roland Penrose's home in Sussex and artists' studios in Lewes and Brighton
October 27	Special opening of dealers' galleries in the Charlotte Street district
November 9	Private preview at Sotheby's before sale of modern British paintings and drawings
November 28	Walk around studios in the Fulham Road area

### Foreign trips in 1981

February 6-13	Leningrad
March 6-9	Weekend on the Cote d'Azur
March 15-22	Leningrad
June 5-8	Weekend in Cologne for Westkunst exhibition
June 26-28	Weekend in Paris, to visit Giverny and Arp and Leger museums
October 16-18	Weekend in Brussels to visit private collections
October 18-November 2	Japan, Taiwan and Bangkok
December 4-7	Weekend in Solothurn, visiting Basle, Bern, Winterthur and Zurich

## Purchases for the year 1981

### Buyer: Nancy Balfour

Fionna Carlisle Greek Sailors I, 1981 (watercolour and gouache)  
Martin Churchill Church of the Sacred Heart, 1981 (oil on canvas)  
James Cramb White Grid, 1980 (oil on paper)  
Victoria Crowe Interior, Monk Cottage, 1980-1 (oil on board)  
James Hardie Dual Windbreak, 1981-2 (oil on board)  
John Houston Sunbather, 1981 (oil on canvas)  
Alan Johnston Drawing, 1981 (pencil on paper)  
John Knox Café, 1981 (oil on board)  
Ian McKenzie Smith Arilas West, 1981 (oil on canvas)  
Elizabeth Ogilvie The winter wind had a destination I see: the roar of the waves, 1981 (graphite on paper)  
Barbara Rae Patchwork and curtains, 1981 (mixed media and collage on paper)  
Philip Reeves High Rise with Cloud, 1980 (mixed media and collage on paper)

### Buyer: Alan Bowness

Jennifer Bartlett In the Garden Drawing No. 93, 1980 (pen and ink, charcoal on paper)  
Sandro Chia Tired Man, 1981 (crayon and pastel on paper)  
Young Hero looking for Ghosts, 1981 (crayon and pastel on paper)  
Francesco Clemente Une Due e Tre, 1981 (pastel on paper)  
Tony Cragg Union Jack, 1981 (blue and red found plastic objects)  
Antony Gormley Bed, 1981 (bread and wax)  
Sol le Witt A Blue Square and a Red Square, Genoa, May 21, 1975 (pencil, pen and red and black inks on paper)  
Richard Long Delabole Spiral, 1981 (28 stones)  
Markus Lupertz It! Replied the Mouse rather sharply, 1980-1 (oil on canvas)  
A. R. Penck Untitled, 1980 (gouache on paper)  
Claude Viallat Untitled, 1981 (painting and coloured cord)

### Buyer: Belle Shenkman

Eileen Agar Room with a View of the Moon, 1981 (acrylic on canvas)  
Dennis Ashbaugh It Looks Grim, 1980 (oil on canvas)  
Glenys Barton Pierrot 3, 1980 (ceramic)  
Alan Davie Homage to the Earth Spirits No. 38, March 1980 (gouache on paper)  
John Davies Head (figures in background), 1979-80 (pastel and pencil on paper)  
Brad Davis Mountain Hen, 1980 (acrylic on paper)  
Jon Groom Study for Elevation, 1981 (oil and oil stick on paper)  
Nigel Hall Drawing No. 154, 1980 (charcoal on paper)  
Tim Head Dead Weight, 1980 (colour photograph 2/3)  
Alexandra Leadbeater Bench, 1981 (mixed media and wax on paper)  
Jeff Lowe Awa, 1980-1 (mild steel)  
Bruce McLean Untitled (blue), 1980 (acrylic and oil pastel on photographic paper)  
Martin Naylor The heart, the mouth and the horizon/second series No. 1, 1980 (ink, charcoal, pastel and collage on paper)  
Hugh O'Donnell Untitled III, 1980 (oil on paper)  
Bridget Riley Study for Ra, 1980 (gouache on paper)  
Trevor Sutton Painting A, 1980 (acrylic and oil on canvas)  
Lee Tribe Hurly-Burly, 1980 (mild steel)  
John Walker Untitled drawing from a series of paintings made in Australia, 1981 (chalk, charcoal and wash on paper)  
Robert Young Untitled, 1981 (papiers collés)

### For the Worshipful Company of Painter-Stainers

Paul Gopal Chowdhury Still life with bread, 1981 (oil on canvas on board)  
Nicholas Volley Wallflowers, 1980 (oil on canvas)

### For the Linbury Trust

Anthony Eyton Bathers at Benares I, 1979-81 (oil on canvas)

### With an anonymous grant

David Blackburn Aerial Landscape, 1981 (pastel on paper)

## Gifts to the Society

David Bomberg, 28 paintings and drawings from Mr. and Mrs. J. Newmark  
Horace Brodsky, 2 drawings from Mr. and Mrs. J. Newmark  
Paul Gopal Chowdhury, Preparing a Meal, 1981 (oil on canvas) from an anonymous donor  
Ron Haselden, Design for Underwater Structure, 1981 (collaged drawing) from an anonymous donor  
Paul Huxley, Spanish Cubism, 1978 (acrylic on canvas) from the Linbury Trust  
Sargy Mann, 3 Landscapes (oil on board) from Alistair McAlpine  
Ray Smith, Celebration, 1978 (acrylic on cotton duck) from the Linbury Trust

**Correction to 1980 gifts:** Wallhangings by Mary Farmer and Diana Harrison, not by Maureen Hodge and Eng Tow, were received from Crown Wallcoverings

## Loans made by the Society during 1981

Gillian Ayres, Coelus 1977-8, to Gillian Ayres: paintings, Museum of Modern Art, Oxford, and touring in 1982  
Conrad Atkinson, Constructed Landscape 1980, to Conrad Atkinson, the Institute of Contemporary Arts, London  
Stephen Farthing, Fish Dish, 1979, to Studied at St. Martin's, St. Martin's School of Art, London  
John Hubbard, Stone Landscape, 1977, to John Hubbard, Warwick Arts Trust, London  
John Loker, Coastal Horizon III, 1973, to John Loker, Arnolfini Gallery, Bristol; Newlyn Orion, Penzance; Cartwright Hall, Bradford; Newcastle Polytechnic Gallery, Newcastle  
Bruce McLean, Study for the Object of the Exercise, 1979, to Bruce McLean, Kunsthalle, Basel  
Simon Read, Three Vertical Corners, 1979, to Simon Read, Sunderland Arts Centre; Arnolfini Gallery, Bristol; Minorities, Colchester  
Gerald Wilde, Abstract II, 1976-7, to Gerald Wilde, October Gallery, London  
Stephen Willats, The Lurky Place, August/September 1978, to Artist and Camera 1980 at D.L.I. Museum and Art Centre, Durham; Cartwright Hall, Bradford

### To corporate subscribers

Nine paintings to J. Sainsbury Ltd.  
One painting and one sculpture to The Economist Newspaper Ltd.

### From Lily Modern Art

Richard Kidd, Gance 1978 (acrylic and graphite on cotton duck), and Sean Scully, Untitled No. 3 1979 (oil over acrylic on linen on board) to University of Leeds

## Purchases subsidised under the 1980 pilot scheme

### From the Serpentine Summer Exhibition 1981

#### Sheffield City Art Galleries

Alexandra Leadbeater/Hay Rake, 1981 (mixed media and wax on paper)

### From the Third Tolly Cobbold-Eastern Arts Exhibition

#### Coventry Ipswich

Anthony Green/The Broken Kylin, 1980 (oil on board)  
Maggie Hambling/Teddie Wolfe and Blackie, 1980 (oil on canvas)

### From John Moores Liverpool Exhibition 12

#### Manchester University:

**Whitworth Gallery** Stephen Buckley/Anchorage, 1979 (wax encaustic on scrim and canvas)

**Works presented to  
Public Art Galleries  
in 1981**

**Additions to 1979 distribution**

**Newcastle University:**

**Hatton Gallery** Derek Hirst/Shaft No. 11, 1974 (cryla on wood)  
Jack Smith/Grid Activities and paper clip, 1975 (mixed media)

**Additions to supplementary 1980 distribution**

**London:**

**Tate Gallery** John Murphy/1, 2, 3, 4, 5, 7, 6, 70, 1970 (oil on canvas)

**Penzance:**

**Newlyn Orion** Tony O'Malley/2 untitled gouaches, 1972

**Gifts from Mr. and Mrs. J. Newmark**

**Birmingham** David Bomberg/Hezekiah's Pool, Palestine, 1924 (oil on canvas)

**Cambridge University:**

**Fitzwilliam Museum** David Bomberg/The City of the Moors Bridge, Ronda, 1935 (charcoal on paper)  
David Bomberg/Composition, no date (watercolour and/or gouache on paper)  
**Eastbourne** David Bomberg/Self Portrait, c. 1930 (charcoal on paper)  
David Bomberg/Palestine, 1926 (charcoal on paper)  
David Bomberg/Jim, 1943 (oil on canvas)

**London:**

**British Museum** David Bomberg/Woman Bending, 1921 (watercolour on paper)

**Tate Gallery** David Bomberg/Raie, c. 1910 (charcoal on paper)  
David Bomberg/Kitty, 1929 (charcoal on paper)  
David Bomberg/Self Portrait, 1932 (oil on canvas)  
David Bomberg/San Justo and Toledo Hills, 1929 (oil on panel)  
David Bomberg/Dancing Figures, pre-1910 (watercolour on paper)  
David Bomberg/same as above

**Victoria and**

**Albert Museum** David Bomberg/Drawing of a Girl (Kitty), early 1900's (charcoal on paper)  
David Bomberg/Head of a Bedouin, 1923 (charcoal on paper)  
David Bomberg/Vase with Flowers, 1937 (gouache on paper)  
David Bomberg/Dead Sea from Wady Kelt, Palestine (watercolour on paper)  
David Bomberg/The Mud Bath, c. 1929-30 (silk batik scarf)  
Horace Brodsky/Reclining Nude, 1917 (pencil on paper)

**Manchester University:**

**Whitworth Gallery** David Bomberg/Kitty, 1929 (charcoal on paper)  
**Norwich** David Bomberg/Kitty (from imagination), 1928-9 (charcoal on paper)  
David Bomberg/Jim, c. 1931 (charcoal on paper)  
David Bomberg/Flowers, 1945 (oil on canvas)  
David Bomberg/Ronda, 1954-5 (oil on canvas)  
Horace Brodsky/Standing Figure adjusting top hat, 1918 (ink on paper)

**Oxford: Ashmolean  
Museum**

David Bomberg/Evening in the City of London, 1944 (charcoal on paper)  
David Bomberg/Procession, c. 1910-13 (oil on paper laid on board)  
David Bomberg/Circus, 1920-1 (oil on paper)

**Southampton  
Stoke-on-Trent**

David Bomberg/Flowers, 1943 (oil on canvas)  
David Bomberg/Dora, 1942 (red and black chalk on paper)

**Subscriptions and  
donations for the  
year ending  
31 December 1981**

**From Public Art Galleries**

	£
Aberdeen Art Gallery and Museums	60
Aberdeen: Friends of the Museums	30
Adelaide, Australia: Art Gallery of South Australia	100
Auckland, New Zealand: City Art Gallery	30
Batley Art Gallery	60
Bedford: Cecil Higgins Art Gallery	75
Belfast: Ulster Museum	60
Belfast: Friends of Ulster Museum	40
Birkenhead: Williamson Art Gallery	60
Birmingham: City Art Gallery	110
Blackpool: Grundy Art Gallery	30
Bolton: Museum and Art Gallery	75
Bolton: Friends of the Museum	30
Bournemouth: Russell Cotes Art Gallery	60
Bradford: Cartwright Hall Art Gallery	150
Brighouse Art Gallery	30
Bristol: City Art Gallery	60
Bury Corporation Art Gallery	30
Cambridge University: Fitzwilliam Museum	60
Cambridge University: Kettle's Yard Collection	60
Canberra: Australian National Gallery	250
Cardiff: National Museum of Wales	550
Chelmsford and Essex Museum	60
Cheltenham Art Gallery	60
Cleveland County Leisure Services	60
Colchester: Minorities Art Gallery	30
Coventry: Herbert Art Gallery	30
Darlington Museum and Art Gallery	60
Derby Museum and Art Gallery	60
Doncaster Museum and Art Gallery	100
Dudley Art Gallery	30
Dundee Museum and Art Gallery	60
Eastbourne: Towner Art Gallery	30
Edinburgh: Scottish National Gallery of Modern Art	150
Edinburgh Art Centre	60
Exeter: Royal Albert Memorial Museum	30
Glasgow Art Galleries and Museum	150
Glasgow University Art Collections Fund	100
Guildford House Gallery	30
Hamilton, Ontario: The Art Gallery	60
Harrogate: Corporation Art Gallery	30
Hereford: City Museums	30
Hove: Friends of the Museum	60
Huddersfield Art Gallery	60
Hull: Ferens Art Gallery	55
Hull: Friends of the Art Gallery	10
Hull University Art Collection	35
Inverness Museum and Art Gallery	60

Ipswich Museum and Art Gallery	60
Kendal: Abbot Hall Art Gallery	65
Kettering Art Gallery	30
Kirkcaldy Museum and Art Gallery	60
Leamington Spa Art Gallery	30
Leeds: Temple Newsam House	60
Leeds Art Collections Fund	45
Leeds University	60
Leicestershire Museums, Art Galleries and Records Service	100
Leicestershire Education Authority	60
Lincoln Art Gallery	60
Lincoln: Friends of the Museum and Art Gallery	40
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: City University	60
London: Southwark, South London Art Gallery	60
London: Victoria and Albert Museum	550
Manchester: City Art Gallery	75
Manchester University: Whitworth Art Gallery	100
Melbourne, Australia: National Gallery of Victoria	250
Merthyr Tydfil: Cyfartha Castle Museum	30
Middlesbrough: Dorman Memorial Museum	60
Milton Keynes: Open University	70
Newcastle upon Tyne: Laing Art Gallery	62.50
Newcastle upon Tyne: Friends of the Art Gallery	30
Newcastle University: Hatton Gallery	100
Newport Art Gallery	60
Northampton Art Gallery	60
Norwich: City Museum and Art Gallery	60
Norwich: University of East Anglia	60
Nottingham: Castle Museum and Art Gallery	120
Oldham Art Gallery	60
Oxford: Ashmolean Museum and Art Gallery	30
Paisley Museum, Art Galleries and Coats Observatory	75
Penzance: Newlyn Orion Galleries	60
Perth, Australia: Art Gallery of Western Australia	100
Perth Museum and Art Gallery	30
Peterhead Arbuthnot Museum	60
Plymouth Art Gallery	60
Portsmouth City Museum and Art Gallery	100
Preston: Harris Museum and Art Gallery	30
Reading Art Gallery	60
Rochdale Museum and Art Gallery	60
Rugby Art Gallery	60
Rye: Friends of Rye Art Gallery	30
Salford Museum and Art Gallery	60
Salford: Friends of the Museum and Art Gallery	60
Salford University Art Collections Fund	100
Salisbury: John Creasey Museum	30
Sheffield: Graves Art Gallery	60
Southampton Art Gallery	150
Southend: Beecroft Art Gallery	60
Southport: Atkinson Art Gallery	60

Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	30
Stockport Art Gallery	30
Stoke-on-Trent Museum and Art Gallery	60
Sunderland Museum and Art Gallery	62.50
Swansea: Glyn Vivian Art Gallery	30
Swindon Art Gallery	75
Sydney, Australia: Art Gallery of New South Wales	100
Wakefield Art Gallery	30
Wellington, New Zealand: National Art Gallery	30
Wigan Art Gallery	30
Wolverhampton Art Gallery and Museum	30
Worksop Museum and Art Gallery	30
York Art Gallery	30

**From corporate members**

Andry Montgomery Ltd.	250
Barclays Bank International Ltd	250
The Baring Foundation	250
Bellew, Parry and Raven (Holdings) Ltd.	500
Bonas & Co. Ltd.	500
BP Chemicals Ltd.	250
BP International Ltd.	250
British Railways Board	250
Canadian High Commission	250
Cocoa Merchants Group Ltd.	250
Commercial Union Assurance Co. Ltd.	250
Condé Nast Publications	250
D'Arcy-MacManus and Masius Ltd.	250
De Beers Consolidated Mines Ltd.	500
The Economist Newspaper Ltd.	250
Esmée Fairbairn Charitable Trust	500
Esso Europe Inc.	250
Finance for Industry Ltd.	250
Frederick Gibberd Partners	250
I. Hennig & Co. Ltd.	250
Kodak Ltd.	500
Lily Modern Art	350
The Littlewoods Organisation Ltd.	250
Marks and Spencer Ltd.	250
Matthews Wrightson Holdings Ltd.	250
McKenna & Co.	250
Mobil Services Ltd.	250
Morgan Grenfell & Co. Ltd.	250
Samuel Montagu & Co. Ltd	250
National Westminster Bank Ltd.	250
The Royal Automobile Club	250
Saatchi & Saatchi Compton Ltd.	250
J. Sainsbury Ltd.	500
Sotheby Parke Bernet & Co.	250
Trollope & Colls Ltd.	250
Unilever Ltd.	500
S. G. Warburg & Co. Ltd.	250



From art dealers	Aberbach Fine Art, London	25
	Thomas Agnew & Sons	25
	Asset Design	30
	Ian Birksted Gallery	50
	Browse and Darby	50
	Christie Manson and Woods	100
	Anthony D'Offay	50
	Fischer Fine Art	50
	Angela Flowers	25
	Gimpel Fils	50
	Nigel Greenwood Inc.	25
	Nicola Jacobs Gallery	100
	Gillian Jason Gallery	25
	Annely Juda Fine Art	25
	Knoedler Gallery	50
	Lefevre Gallery	100
	Lisson Gallery	25
	Marlborough Fine Art	50
	Mayor Gallery	25
	New Art Centre	25
	Petersburg Press Ltd.	100
	Phillips	75
	Piccadilly Gallery	50
	Redfern Gallery	100
	Rowan Gallery	25
	Rutland Gallery	20
	Felicity Samuel	26
	Speelman Ltd.	20
	Theo Waddington	30
	Waddington Galleries	100

From others	C. T. Bowring Charities Fund	50
	Coutts & Co.	100
	Mrs. M. Halperin	50
	Mr. and Mrs. R. R. Jessel	50
	Meyer Charitable Trust	100
	George Mitchell Esq., CBE	100
	Milton Keynes Development Corporation	50
	Ocean Transport and Trading	75
	Robert and Lisa Sainsbury Charitable Fund	100
	Mrs. Basil Samuel's Charitable Settlement	100
	Lily and Marcus Sieff Charitable Trust	50
	Mrs. Pamela Sheridan's Charitable Trust	50
	Wyseliot Charitable Settlement	100

For reasons of space sums of under £50 are not listed but the society is grateful to the many members who subscribe more than the minimum £6 a year. Their attention is drawn to the note on covenanted subscriptions following the Treasurer's report.

## The Contemporary Art Society

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

### Balance Sheet 31 December 1981

1980 £	£
	<b>Current Assets</b>
	Quoted Investments at cost (Market Value 1981: £19,233) (Market Value 1980: £21,132)
22,057	22,057
—	Stock of Prints
	1,380
	<b>Debtors</b>
	Estimated Income Tax Recoverable
	3,865
	Sundry
	2,718
	Outstanding Subscriptions
	975
8,297	7,558
	Cash at Bank
	On Deposit Accounts
	32,500
	On Current Accounts
	3,222
	35,722
	Cash in Hand
	18
25,977	35,740
56,331	66,735
5,487	
£50,844	
	<b>Less: Current Liabilities</b>
	Creditors and Accrued Expenses
	14,468
	£52,267
	<b>Represented by:—</b>
	<b>Accumulated Fund</b>
	Balance at 1st January as previously reported
	50,844
	<b>Less: Prior year adjustment</b>
	—
	Balance at 1st January as restated
	50,844
	<b>Add: Surplus per Income and Expenditure Account</b>
	1,423
6,057	1,423
£50,844	£52,267

NANCY BALFOUR

Members of Committee

BRYAN MONTGOMERY

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

We have examined the financial statements set out on pages 15 to 18 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 31st December 1981 and of its surplus and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

62 Brook Street,  
London, W1Y 2DB  
28th May 1982

SAYERS BUTTERWORTH  
Chartered Accountants

**The Contemporary Art Society**  
**Income and Expenditure Account**  
for the year ended  
**31st December 1981**

1980 £		Notes No.	£
	<b>Income</b>		
27,038	Subscriptions and Donations from Members	2	29,482
<u>1,931</u>	Estimated Income Tax Recoverable on Deeds of Covenant		<u>2,142</u>
28,969			31,624
7,932	Bequests and Donations		12,163
28,017	Grants	3	13,200
2,051	Interest on Quoted Investments		2,743
3,578	Bank Interest		3,570
3,623	Net Income from Events for Members	4	3,390
500	Sale of Undistributed Pictures		—
<u>—</u>	Surplus on sale of Prints		<u>2,338</u>
74,670			69,028
	<b>Less: Expenditure</b>		
	Pictures and Sculptures —		
48,264	Purchased		46,186
2,684	Purchase Subsidies to Public Art Galleries		987
225	Equipment	1(a)	—
16,690	Administrative Expenses	5	19,482
<u>750</u>	Auditors' Remuneration		<u>950</u>
68,613			67,605
<u>£6,057</u>	<b>Surplus for the year</b>		<u>£1,423</u>

**The Contemporary Art Society**  
**Statement of Source and**  
**Application of Funds**  
for the year ended  
**31st December 1981**

1980 £		£
	<b>Source of Funds</b>	
6,057	From Operations — Surplus for the year	1,423
	<b>Application of Funds</b>	
9,994	Purchase of Investments	—
<u>(3,937)</u>		<u>1,423</u>
	<b>Changes in Working Capital</b>	
—	Increase in Stock	1,380
949	Increase in Income Tax recoverable	723
1,578	Increase/(Decrease) in Sundry Debtors	(1,905)
(692)	(Decrease)/Increase in outstanding subscriptions	443
<u>3,908</u>	(Increase)/Decrease in Creditors and accrued expenses	<u>(8,981)</u>
5,743		(8,340)
<u>(9,680)</u>	Increase/(Decrease) in net liquid funds	<u>9,763</u>
35,657	Cash and Bank Balances at 31st December 1980	25,977
<u>£25,977</u>	<b>Cash and Bank Balances at 31st December 1981</b>	<u>£35,740</u>

## Contemporary Art Society Notes to the Accounts

### 1. Accounting Policies

The principal accounting policies which have been adopted in the preparation of these Accounts are set out below:

- (a) **Equipment**  
Equipment is written off in the Income and Expenditure Account when acquired.
- (b) **Purchase of Pictures and Sculptures**  
No value is included in the Balance Sheet for pictures and sculptures purchased by or presented to the Society and temporarily retained pending presentation to Art Galleries etc. or in exceptional cases, for sale. Pictures are written off in the year of acquisition.
- (c) **Stocks of Prints**  
Stocks of prints are valued at the lower of cost and net realisable value.

### Income and Expenditure Account

	1980	1981
<b>2. Subscriptions and Donations from Members</b>		
8,192	Individuals	8,778
7,125	Public Art Galleries	8,553
10,700	Companies	10,700
1,021	Dealers, etc.	1,451
<u>£27,038</u>		<u>£29,482</u>
<b>3. Grants</b>		
5,500	Arts Council Great Britain	5,500
2,800	Scottish Arts Council	3,000
13,025	Linbury Trust	3,500
1,000	Worshipful Company of Painter Stainers	1,000
5,692	Anonymous (for purchase of specific painting)	200
<u>£28,017</u>		<u>£13,200</u>
<b>4. Net income from Events for Members</b>		
2,886	Sale of Tickets for Visits and Parties	4,724
3,655	Commission on Foreign travel arrangements	2,913
<u>6,541</u>		<u>7,637</u>
2,918	<b>Less:</b> Costs and Expenses relating thereto	4,247
<u>£3,623</u>		<u>£3,390</u>
<b>5. Administrative Expenses</b>		
10,559	Salaries, Pension Scheme and National Insurance Contributions	12,374
950	Accountancy Charges	1,200
1,570	Printing, Stationery, Postage and Telephone	1,848
210	Promotional and Publicity Material	225
1,613	Costs of Annual Report (estimated)	1,346
1,332	Miscellaneous	2,107
456	Irrecoverable V.A.T.	382
<u>£16,690</u>		<u>£19,482</u>
(a)	The Members of the Committee received no remuneration for the management of the Society's affairs.	
(b)	The office accommodation and services afforded to the Society are provided rent-free by kind courtesy of the Tate Gallery.	
<b>6. Taxation</b>		
	The Society is a Registered Charity and therefore no corporation taxation is payable on the surplus for the year.	

## About the Contemporary Art Society

The Society, which was founded in 1910 to promote the development of contemporary art and to acquire works by living artists for gift or loan to public collections, has obtained well over 3,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary 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. The society's pictures are housed at its headquarters in the Tate Gallery and before they are finally distributed they are lent to touring exhibitions, corporate subscribers, universities etc.

### How the society buys its pictures

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

### What it costs to join

**For private members** the minimum annual subscriptions are:

Individual membership	£6
(if paid by banker's order and deed of covenant)	£5
Double membership for two people at the same address	£8
(if paid by banker's order and deed of covenant)	£7

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

**For corporate members** the minimum annual subscription is £250. This entitles members of the firm's staff to the privileges outlined above for individual members. In addition the firm obtains access to the society's expert advice should it wish to buy contemporary works of art or to sponsor the visual arts in other ways. Other benefits are also offered. The society is a registered charity (number 208178) and subscriptions can therefore be paid from trust funds or by covenant.

**For public art collections** there are two rates of subscription: VAT must be added to both:—

1. £60 or over (many pay £100 or more) entitles a gallery to a major work at each distribution.
2. Under £60 (minimum £30) entitles a gallery to a minor work, usually on paper, at each distribution.

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, Millbank, SW1P4RG (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 whom you know who would be interested so that we can send them our literature. Please fill out the form on the next page.

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

Members Name  
Membership number

**Contemporary Art Society  
Annual Report and  
Statement of Accounts  
1981**

Tate Gallery  
Millbank London SW1  
01-821 5323