

**Contemporary Art Society**

**Annual Report and**

**Statement of Accounts**

**1983**



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

## **CONTEMPORARY ART SOCIETY**

The Annual General Meeting of the Contemporary Art Society will be held at the National Westminster Hall, 25 Old Broad Street, London E.C.2., on Monday, July 23, 1984 at 6.15 p.m.

### **AGENDA**

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1983, together with the auditors' report.
2. To reappoint Neville Russell as auditors of the Society in accordance with section 14 of the Companies Act, 1976, and to authorize the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who has been duly nominated: Tom Bendhem. The retiring members are Bryan Montgomery and Geoffrey Tucker.
4. Any other business.

By order of the committee

Petronilla Spencer-Silver  
Company Secretary

May 28 1984

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

### **ROSE GARRARD**

Artist as Model 1982  
Acrylic on plaster in gilt frame  
31x24x21 inches/78.7x61x53.3 cms.

## Patron

Her Majesty Queen Elizabeth The Queen Mother

## Committee

Caryl Hubbard	<i>Chairman</i>
Philip Pollock	<i>Honorary Treasurer</i>
Edward Lucie-Smith	<i>Honorary Secretary</i>
Marquess of Dufferin and Ava	<i>(until August 1983)</i>
Catherine Curran	<i>(until August 1983)</i>
Joanna Drew	<i>(until August 1983)</i>
Bryan Montgomery	
Geoffrey Tucker CBE	
Alan Bowness CBE	
Carol Hogben	
Belle Shenkman	
David Brown	
William Packer	
Ann Sutton FSIAD	
Edward Dawe	
Muriel Wilson	
Lady Vaizey	
Mary Rose Beaumont	
Ronnie Duncan	
James Holloway	
Jeremy Rees	
Alan Roger	
David Cargill	<i>(from August 1983)</i>
Stephen Tumim	<i>(from August 1983)</i>
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, 1983

During the year the Marquess of Dufferin and Ava, Catherine Curran and Joanna Drew retired from the committee. Philip Pollock 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, 1983 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

May 28 1984

## Chairman's Report

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

The second grant came from the Crafts Council and has enabled us to re-establish a separate fund to buy contemporary craft — again an area where much interesting work is being done. Such a fund existed until the 1940's; it was mainly used to purchase ceramics and fine pieces by Leach, Hamada, Cardew and others were given to museums, often forming the nucleus of their contemporary craft collection. After it lapsed craft buying was never excluded but it was sporadic and haphazard and dependent on the interest of individual buyers. We felt the time had come to do something more positive and sustained but without new funds it would not have been possible. We are very grateful to the Crafts Council for their contribution. Member galleries have also been very enthusiastic; 31 have so far joined the scheme and will pay an additional modest subscription in return for which they will receive a craft allocation at the next distribution, as well as their normal one. We hope too, to attract new individual members with an interest in craft. Ann Sutton, whose enthusiasm is chiefly responsible for this extension of our activities, has been our first buyer.

Greatly aided by these two grants, we have spent over £55,000 this year on our purchases for public galleries, rather more than ever before. Though proud of this we have no cause to be complacent, the picture is not as rosy as it looks. Inflation is down and our administration costs are as low as we can make them but the price of works of art continues to rise. Indeed in the last two years there appears to have been a very dramatic rise indeed. Our buyers are severely limited in what they can buy. Despite ingenuity in seeking out good bargains and despite the generous terms frequently offered by both dealers and artists, they often have to settle for a less important work because their first choice is beyond our resources. If we are to continue to acquire the high quality works our member galleries require we need to spend more — and to spend more we need more income. Ninety-five per cent of our purchases go to galleries outside London many of whom still have woefully inadequate purchase funds of their own. We would like to do much more for them; in fact it is essential that we do so if we want the best of contemporary work to be included in British collections. It is a sad fact that the present generation of painters and sculptors is often represented in foreign museums before our own. Windfalls and generous gifts from other sources such as the Worshipful Company of Painter-Stainers and The Linbury Trust come our way and we are most grateful for them, but we should not rely on them. We have to increase our regular income. Last year we raised the subscriptions of the public galleries all of whom responded without demur. At the beginning of 1984 we regretfully had to raise the individual subscriptions for the first time since 1978. Our corporate members are now an established and important part of the Society and we are pleased to welcome some new ones this year. We would like to encourage more firms to consider buying contemporary work for their buildings and we are happy to assist them in doing so.

This year, amongst other schemes, we have completed purchasing a collection for the National Westminster Bank Tower and were particularly pleased to be asked to help in acquiring work by British artists for their new building in New York.

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

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

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

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

Lastly I must record with sadness two deaths during the year. Dr Alistair Hunter died in December. He was a member of the committee from 1956 to 1964 and was one of the most intelligent and imaginative collectors of the post-war era. He gave many contemporary works to the Fitzwilliam Museum at Cambridge where he was Honorary Keeper of Contemporary Art. We are pleased that another ardent collector and long-standing supporter of the Society, Lord Croft, has recently been elected his successor in this post. In May, Lord Clark died. He served on the committee from 1937 to 1952 and subsequently gave many works to the Society. Among his numerous achievements, his support of living artists is perhaps least appreciated. It must be a rare occurrence to have a Director of the National Gallery supporting artists of his own generation; John Piper, Henry Moore, Graham Sutherland, Victor Pasmore, Mary Potter and many others, less well known, owed much to his patronage and encouragement.

CARYL HUBBARD

## Honorary Treasurer's Report

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

Subscriptions and donations from our members show a slight downward trend in 1983 for individuals and an upward trend from galleries, however, I am pleased to say that our private subscriptions for 1984 appear now to be on the increase. If only half our members manage to recruit one new member a year the increase in subscriptions would be substantial. We are constantly on the lookout for ways and means of increasing our income, especially as there is a possibility that our Arts Council grant is in jeopardy. Like my predecessor, I would like to draw the attention of those who pay tax at more than the basic rate to the note on covenanted subscriptions which follows this report. This is most important and an easy way of increasing the Society's income with little cost to anyone.

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

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

PHILIP POLLOCK

## Notes on covenanted subscriptions

Since April, 1981, the tax benefits obtainable by covenanting subscriptions have been augmented. The Society still reclaims the tax paid at the basic rate — 30% at present — on the covenanted amount. But those individual subscribers who pay income tax at more than the basic rate can now claim relief, on the tax paid by them in excess of the basic rate, for covenanted payments up to a total (to all charities) of £5,000 gross a year. This means that at little extra cost to themselves, but at a substantial profit to the Society, members can covenant to pay it more than the minimum subscription — now £10 a year — as many already do. Moreover, such covenants now need to be entered into for only four years, instead of the previous minimum of seven years. Details are available from the Society's office.

## Events in 1983

February 5	Two private collections and Helene Fesenmaier's studio in Belgravia.
February 26	Day trip to the Granada Collection and Three Landscape Exhibitions at the Whitworth Art Gallery Manchester, Salford Art Gallery and Bury Art Gallery
March 14	Contemporary Art Society Annual Lecture: 'Colour' by Bridget Riley at the Victoria and Albert Museum
April 7	Special evening opening of 'Fiftieth Birthday Choice' A Tribute to Edward Lucie-Smith, by kind invitation of Leinster Fine Art
April 27 and May 23	Evening parties at new Contemporary Art Society offices
May 5	Evening at the Royal College of Art to view the Painting and Print Degree Show, and RCA Print Portfolio
June 9	Evening visit to private collection in Surrey to see Surrealist paintings, contemporary painting and sculpture
July 16	Day trip to Henry Moore Exhibition in and around the Medieval Great Hall near Winchester Cathedral, Sutton Manor Arts Centre, and Sandham Memorial Chapel
July 26	Gallery Walkaround — 14 galleries in Cork Street, Marlborough Fine Art, Fischer Fine Art, 12 Duke Street Gallery
August 9	Annual General Meeting at Warwick Arts Trust, by kind permission of Mr Milton Grundy
September 17	Day trip to Isle of Portland to view the Clifftop Sculpture Park created on site in the disused Tout Quarries, organised by Jonathan Phipps
October 20	Panel Discussion at Warwick Arts Trust 'The situation of the young artist today from the point of view of the artists themselves, collectors, critics and dealers', chaired by Bryan Robertson
October 22	Studio visits in Camden: Anthony Caro and Sheila Girling, Tess Jaray, Liliane Lijn, Georgina Hunt, and the Gillian Jason Gallery
November 13	Special opening at the Hayward Gallery to view the Dufy and Hockney exhibitions, with talks by Bryan Robertson and Mark Glazebrook. Sunday brunch at South of the Border
November 20	Day visit to Oxford, to the Oxford Gallery, Museum of Modern Art, Sainsbury building at Worcester College, and St Catherine's College

## Foreign trips in 1983

February 18-March 8	Australia
June 17-20	Weekend to Basle Art Fair, Nancy and Colmar
October 6-9	Weekend in Rome
November 24-27	Weekend in Barcelona

## Buyers' Reports 1983

### Ann Sutton

It sounded like a year of fun, this buying. And in a way, it was, but I was soon in full agreement with a previous buyer who had warned that it was also hard work. There was so much to bear in mind: instructions were to buy known artists wherever possible — obviously the work had to be of high quality — it had to be suitable for public collections — it had to be bought as economically as possible (for the sake of the Society funds) while also respecting the Society's aim to support living artists (and not to drain them, or the commercial galleries essential to their existence, by over-bargaining). The galleries had requested work which was 'larger than domestic' but 'not too large to store when necessary'. Add to that a limited budget and limited time in which to spend it, and it became obvious that if I was to get through this maze, a positive plan was going to be essential. It is the Society's admirable policy to avoid buying 'by committee', and the responsibility as buyer included the need for the purchases to form a collection of essentially personal choice. Trying to keep all the instructions in mind (but not too much to the fore) I decided that most of the purchases should be made from artists whose work I had known well for many years. This often meant that I had also known the artists for some time, and because of their interest in the work of the Society, I was grateful to be able to get good work within my budget. Bearing in mind requests from galleries for sculpture, this comprises about 50% of my purchases.

Several of the artists whose work I bought are not well represented in public collections, or are represented only by work produced several years ago, and it was good to have an opportunity to try to improve this situation.

I also tried to buy some work which by subject and/or material would be readily accessible in a public gallery (for example: Patrick Hughes' 'Learning', Yoko Terauchi's 'Hot Line I' and the Boyd & Evans' pair 'Moment at a Station' and 'Movement at a Station').

Although trying to obey the gentle but firm 'guide-lines for buyers', I am entirely unrepentant about including the work of two or three lesser known artists, knowing that by the time the paintings are distributed the world will be clamouring for their works.

It will be fascinating to see the works together, for the first time, at the next Distribution exhibition. Because they will probably only ever be seen once in the same place, they were not, of course, bought as a coherent collection. But all the time I was, of course, secretly playing 'Desert Island Art', and assembling my personal favourites of the year to take away to that Mecca of peace-lovers. "Bearing in mind", I can hear the instruction: "that you have Picasso's 'Guernica' and the 'Mona Lisa' there already".

### Muriel Wilson

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

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

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

A notional price ceiling of £1,500 for any one work was kept in mind (lamentably low for these days) but otherwise I had no special area I wished to concentrate upon. In some cases I sought out particular artists, sometimes waiting for a suitable work, in others the choice was simply the traditional flash of impulse. The result is an eclectic mixture of young, promising, established, and neglected artists. Some purchases were made from a first-ever exhibition, taking a chance but having the immediate reward of the artist's excitement. In a few cases I paid sentimental homage to old heroes unjustly neglected. I discovered an intriguing new category; that of portraits of artists by other artists, which appealed to a faintly beating vein of art-historical sensibility. The almost equal proportion of men to women in the final list was not a conscious policy and did not in fact become apparent until the end of the year, but

amply demonstrates the quality of interesting women artists currently working in this country. I was to some extent worried at not being sufficiently adventurous in my choices, looking nervously at the daring and the discoveries evident in the records of my buyer-predecessors, but the thought of dark museum storerooms stacked with the forlorn monuments to a misguided risk-taking kept my choices to a degree of realism if not caution.

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

### **Craft Buyer Ann Sutton**

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

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

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

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

### **Purchases for the year 1983**

#### **Buyer: Ann Sutton**

Richard Allen  
Clive Barker  
Glenys Barton  
Nick Bodimeade  
Boyd & Evans  
Barry Flanagan  
Colin Freebury  
Anthony Frost

Terry Frost

John Hoskin  
Patrick Hughes  
Michael Kidner  
John Law  
John Maine  
Martin Rogers  
Yoko Terauchi  
Harry Thubron

#### **Buyer: Muriel Wilson**

Adrian Berg  
John Carter  
Shelagh Cluett  
Rosalind Cuthbert  
Richard Deacon  
Rose Garrard  
Nigel Henderson  
Susan Hiller  
Malcolm Hughes  
Timothy Hyman  
Ben Joiner  
Erica Faith Lansley  
John Lessore  
John Loker  
Lisa Milroy  
Sally Moore  
Mali Morris  
Julian Opie  
Deanna Petherbridge  
Katherine Virgils  
Alison Wilding  
Peter Wilson

#### **Buyer for Scotland: Mary Rose Beaumont**

Wilhelmina Barns-Graham  
Gordon Bryce  
Fred Bushe  
Douglas Cocker  
James Cramb  
Lennox Dunbar

Graham Durward  
Alexander Fraser  
Simon Fraser  
Ian Howard  
Frank Pottinger  
George Wyllie

Iconocross II 1979 charcoal and cellulose acetate on canvas  
Study of Francis Bacon No. 7 1978 bronze  
Large Fist 1983 ceramic (series of 13)  
Triptych 1982 oil on canvas and wood  
Moment at a Station 1976 Movement at a Station 1976 acrylic on canvas  
Untitled June 1978 painted metal  
Untitled 1983 gouache, acrylic and collage on paper  
Beat down the Colour 1983 acrylic on canvas  
Unstable Elements 1983 acrylic on canvas  
Autumn Rings 'Andurze' 1971-83 acrylic on canvas  
Black and White Collage 1979  
JH.208.75 1975 aluminium mild steel, stainless steel fastenings  
Learning 1983 acrylic on canvas and wood relief  
Requiem 1982 silkscreen on vellum arches paper 1/6  
V 2 Construction 1983 silver steel on trafolite/blockboard base  
Misra Yantra: Equatorial Dial 1982 conte crayon on handmade paper  
Pergola 1983 spruce and red cedar  
Hot Line I 1983 telephone cable  
Xara 1983 collage/construction

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

Mirage Series (Daybreak) No. 7 1980 mixed media on paper  
Renaissance 1982 oil on canvas  
Four Interlocking Moveable Forms 1974 cast aluminium  
The Survival of The Wingless Birds 1981 4 box constructions  
Poem (A Dictionary of Alphabets) 1983 oil paint on board, twelve panels  
Continuous Rotation No. 2 1982 oil and resin on paper  
Continuous Rotation No. 3 1982 oil and resin on paper  
Artist with Burning Feet 1983 oil on canvas  
Guild Street No. 3 1983 acrylic on canvas  
The Selkie 1982-83 oil on canvas  
Towers 1983 chalk, acrylic, gel on paper  
Maquette for Sol-Fa-Four 1983 pinewood  
From Patras 1972 welded stainless steel and painted mild steel

**Craft purchases for the year 1983****Buyer: Ann Sutton**

Margaret Alston	Bowl on tile 1983 pate de verre
Malcolm Appleby	Circumference buckle 1983 iron and other metals
Candace Bahouth	Two punk dolls 1983 woven tapestry
Richard Batterham	Bowl 1982 saltglaze stoneware
Caroline Broadhead	Armpiece 1982 nylon monofilament
	Neckpiece 1982 nylon monofilament
Mark Burton	Black and White Chair 1982 sycamore, solid and veneer
Paul Caton	Bowl 1980 ash, carved
Mary Farmer	Floor Rug 1983 woven and tapestry-woven
Susie Freeman	'Braids and Ribbons' shirt 1983 knitted nylon monofilament
Susanna Heron	Wearable 1982 knitted
Stewart Hill	Firebasket 1983 metal, cut and expanded
Geraldine St Aubyn Hubbard	Scarf 1983 woven, silk and cashmere
William Jefferies	'Measuring Man' 1981 woven tapestry
Walter Keeler	Jug 1983 saltglaze stoneware
	Teapot 1983 saltglaze stoneware
Rowena Park	Sphere bracelet 1983 metal, covered cotton
Jim Partridge	Dish 1983 English oak, warped
	Green bowl 1982 holly, wet-turned and fumed
	Spiral bowl 1982 blockboard
	Tub 1983 raku
Roger Perkins	Pot on stand 1983 decorated stoneware
Henry Pim	Necklace 1983 tie-dyed cotton
Dawn Stevens	Bowl 1982 saltglaze
Sarah Walton	'Wearable: Susanna Heron' 1982 photograph
David Ward	Bowl 1982 mould-blown glass
Christopher Williams	Bowl 1983 fumed lead crystal
Cathy Wren	Two-loop necklace 1983 acrylic resin

**Henry Moore Foundation**

Richard Deacon	Mirror, mirror 1983-84 laminated wood and stainless steel
David Mach	Thinking of England 1983 HP Sauce bottles, water and Dylon

**For the Worshipful Company of Painter-Stainers****Buyer: Jeremy Rees**

Simon Edmondson	The Night 1983 oil on canvas
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**For the Linbury Trust**

Ian McKeever	Traditional Landscapes, Beside the Brambled Ditch 1983 oil and photograph on canvas
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**Purchased from Crown Wallcoverings**

Craigie Aitchison	Nude standing in front of a picture 1963 oil on canvas
Boyd & Evans	Distance 1974 acrylic on canvas
Terry Frost	Yellow and Ochre 1959 oil on canvas
David Tindle	Venetian Sash Window 1976 egg tempera on board

**Gifts****To the Society**

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

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

**From Keith Milow:** Keith Milow Untitled 1968 biro and collage on plastic sheet

Keith Milow A2B 1973-75 (in four parts) pencil on mylar, oil on canvas, colourex on tissue

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

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

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

**Loans made during 1983**

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

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

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

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

Maggi Hambling, Max and Me - In Praise of Smoking 1982 to Max Wall: Pictures by Maggi Hambling at National Portrait Gallery, London; John Hansard Gallery, University of Southampton; Newlyn Orion Galleries, Penzance

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

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

David Nash, Cracking Box 1979 to Sixty Seasons at Third Eye Centre, Glasgow; Fruitmarket Gallery, Edinburgh; Mostyn Art Gallery, Llandudno; Glynn Vivian Art Gallery & Museum, Swansea; City Museum & Art Gallery, Stoke on Trent; Cleveland Gallery, Middlesbrough

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

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

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

Kate Whiteford, Pagan Painting I Votives and Libations in Summons of the Oracle 1982 to Votives and Libations in Summons of the Oracle New Work by Kate Whiteford at Crawford Centre for the Arts, University of St Andrews; New 57 Gallery, Edinburgh; and Pagan Echoes at Riverside Studios, London

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

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

**To corporate subscribers:**

Seven paintings to J. Sainsbury plc

One painting to Frederick Gibberd Coombes and Partners

One painting to The Economist Newspaper Ltd

Four paintings to Society of Industrial Artists and Designers

Eight paintings to Kitcat & Aitken

Eight paintings to British Technology Group

**Purchases subsidised under the grant scheme****Colchester: Minorities Art Gallery**

Maggi Hambling Encounter 1982 oil on canvas

**Manchester University:****Whitworth Art Gallery**

Peter Phillips Composition No. 8 1972 acrylic on canvas

**Liverpool University Art****Collections Fund**

Bridget Riley Royal Liverpool Hospital Decoration Project: Study (Turquoise) 1981 gouache on paper, and four sketches (two blue, two yellow) 1981 gouache on paper

**Works presented to  
Public Art Galleries  
in 1983**

<b>Adelaide, Australia: Art Gallery of South Australia</b>	Ian Breakwell The Walking Man (6) 1979 ink and photographs on card Ron Robertson-Swan Floor piece (4 parts) 1966 painted metal
<b>Bradford: Cartwright Hall Art Gallery</b>	Ian William Cockman Jandy 1981 original screenprint 7/9
<b>Brighouse Art Gallery</b>	Diana Harrison Squares 1978 wallhanging (Crown Wallcoverings)
<b>Cleveland County Leisure Services</b>	Robert Young Untitled 1981 papiers collés
<b>Exeter: Royal Albert Memorial Museum</b>	Paul Nicholls Black Box I 1978 boxed threads (Crown Wallcoverings)
<b>Glasgow Art Galleries and Museum</b>	Colin Cina MH-9 1970 acrylic on canvas (presented by Lord Esher)
<b>Hull: Ferens Art Gallery, and Friends</b>	Lucy Strachan Untitled 1980 photograph (black and white)
<b>Hull University Art Collection Fund</b>	David Kay Untitled painting 1977 oil on canvas Richard Rush Untitled watercolour 1980 (Worshipful Company of Painter-Stainers)
<b>Leeds City Art Galleries, and Leeds Art Collections Fund</b>	John Armstrong Phoenix 1938 oil on board
<b>London: Tate Gallery</b>	Antony Gormley Natural Selection 1981 24 units mixed media
<b>London: Victoria and Albert Museum</b>	F. N. Souza Black Nude 1961 oil on canvas
<b>Middlesbrough: Dorman Memorial Museum</b>	David Willets Trees and Sun 1976 oil on board
<b>Newcastle upon Tyne: Laing Art Gallery, and Friends</b>	Peter Collingwood 3D6 1978 macrogauze wallhanging (Crown Wallcoverings)
<b>Oldham Art Gallery</b>	Robert Brook Conduit 1978 photograph (black and white)
<b>Peterhead Arbuthnot Museum</b>	Ian McKenzie Smith Arilas West 1981 oil on canvas (Scottish purchase)
<b>Portsmouth City Museum and Art Gallery</b>	John Wragg Untitled c.1966 aluminium
<b>Salford Museum and Art Gallery, and Friends</b>	Philip Reeves High Rise with Cloud 1980 mixed media and collage on paper (Scottish purchase)
<b>Southampton Art Gallery</b>	Simon Cutts Homage to Seurat 1972 mixed media (hundreds and thousands on paper) Poinsettia 1972 mixed media
<b>Southport: Atkinson Art Gallery, and Friends</b>	Kim Lim Spin 1974 original woodcut 2/8
<b>Stoke on Trent Museum and Art Gallery</b>	Will Maclean Suisnish Memory 1975 pencil on paper (Scottish purchase)
<b>Swansea: Glynn Vivian Art Gallery</b>	Ann Christopher Reflection on a Wall 1980 bronze 1/5

**Subscriptions and  
donations for the  
year ending  
31 December 1983**

**From Public Art Galleries**

	£
Aberdeen Art Gallery and Museums	120
Aberdeen: Friends of the Museums	60
Adelaide, Australia: Art Gallery of South Australia	100
Auckland, New Zealand: City Art Gallery	60
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
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	110
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	30
Hamilton, Ontario: The Art Gallery	60
Harrogate Corporation Art Gallery	60
Hereford City Museums	100
Huddersfield Art Gallery	80
Hull: Ferens Art Gallery	60
Hull: Friends of the Art Gallery	10
Hull University Art Collection	60
Inverness Museum and Art Gallery	60
Ipswich Museum and Art Gallery	60
Kendal: Abbot Hall Art Gallery	65
Kettering Art Gallery	60
Kirkcaldy Museum and Art Gallery	100

Leamington Spa Art Gallery	60
Leeds City Art Galleries	60
Leeds Art Collections Fund	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
Rutherford 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	30
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	60
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
Southend: Beecroft Art Gallery	60
Southport: Atkinson Art Gallery	80
Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	60
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

**From Public Art Galleries  
Craft**

Aberdeen Art Gallery and Museums	25
Adelaide, Australia: Art Gallery of South Australia	25
Birkenhead: Williamson Art Gallery	25
Birmingham: City Art Gallery	25
Blackpool: Grundy Art Gallery	25
Bolton Museum and Art Gallery	25
Brighouse Art Gallery	25
Bristol: City Art Gallery	25
Cambridge University: Fitzwilliam Museum	25
Carmarthen County Museum	25
Cheltenham Art Gallery	75
Cleveland County Leisure Services	25
Dudley Art Gallery	25
Exeter: Royal Albert Memorial Museum	25
Glasgow Art Galleries and Museum	25
Huddersfield Art Gallery	25
Leicestershire Museums, Art Galleries and Records Service	50
Manchester City Art Gallery	25
Manchester University: Whitworth Art Gallery	25
Newport Art Gallery	25
Nottingham: Castle Museum and Art Gallery	25
Paisley Museum, Art Galleries and Coats Observatory	25
Peterborough: City Museum and Art Gallery	25
Plymouth Art Gallery	25
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
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
Midland Bank plc	500
Oppenheimer Charitable Trust	500
J. Sainsbury plc	500
Unilever plc	500
Lily Modern Art	350
Ocean Transport & Trading plc	300
Andry Montgomery Ltd.	250
Atlantic Computer Leasing plc.	250
Barclays Bank plc	250
The Baring Foundation	250
BP Chemicals Ltd.	250
BP International Ltd.	250
British Railways Board	250
Canadian High Commission	250
Cocoa Merchants Group Ltd.	250
Condé Nast Publications Ltd.	250
The Economist Newspaper Ltd.	250
Esso Europe Inc.	250
Frederick Gibberd Coombes & Partners	250
Granada Group plc	250
Haymarket Publishing Group Ltd.	250
Investors in Industry Trustee Company	250
Kitcat & Aitken	250
McKenna & Co.	250
Mobil Services Co. Ltd.	250
Morgan Grenfell & Co. Ltd.	250
National Westminster Bank plc	250
Saatchi & Saatchi Garland Compton Ltd.	250
Society of Industrial Artists & Designers	250
Sotheby Parke Bernet plc	250
Stewart Wrightson Holdings plc	250
Trollope & Colls Ltd.	250
S. G. Warburg & Co. Ltd.	250

**From art dealers**

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

Gillian Jason Gallery	25
Lewis Johnstone Gallery	25
Lisson Gallery	25
Mayor Gallery	25
Minsky's Gallery	25
New Art Centre	25
Nigel Greenwood Inc.	25
Rowan Gallery	25
Thomas Agnew & Sons	25
Rutland Gallery	20
Speelman Ltd.	20

**From others**

Triangle Trust 1949 Fund	1,000
The Lady Gibberd	100
Meyer Charitable Trust	100
George Mitchell, Esq., CBE	100
The Rayne Foundation	100
Robert and Lisa Sainsbury Charitable Trust	100
Wyseliot Charitable Trust	100
Mr and Mrs R. Jessel	50
Mrs Pamela Sheridan's Charitable Settlement	50
Sir Mark and Lady Turner's Charitable Settlement	50

**The Contemporary Art Society**

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

**Balance Sheet**

**31 December 1983**

	Notes	1983		1982	
		£	£	£	£
<b>Fixed Assets</b>					
Investments	2		21,771		22,057
<b>Current Assets</b>					
Stock of prints				153	
Debtors	3	4,835		9,927	
Cash at bank and in hand		33,550		24,218	
		<u>38,385</u>		<u>34,298</u>	
<b>Current Liabilities</b>					
Creditors falling due within one year	4	18,175		12,749	
<b>Net Current Assets</b>			20,210		21,549
			<u>£41,981</u>		<u>£43,606</u>
<b>Accumulated Fund</b>					
Balance at 1 January 1983			43,606		52,267
Deficit per Income and Expenditure Account			(1,625)		(8,661)
			<u>£41,981</u>		<u>£43,606</u>

Approved by the Committee on 2 April 1984  
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 1983 and of its deficit and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1981.

246 Bishopsgate  
London EC2M 4PB  
2 April 1984

NEVILLE RUSSELL  
Chartered Accountants

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

for the year ended  
**31 December 1983**

	Notes	1983		1982	
		£	£	£	£
<b>Income</b>					
Subscriptions and donations from members	5	33,411		32,396	
Income tax recoverable on deeds of covenant		2,047		2,069	
			35,458		34,465
Bequests and donations			9,998		10,214
Grants	6		21,856		19,909
Investment income (gross)			6,060		6,766
Net income from Events for members	7		3,294		1,815
Surplus on sale of prints			1,699		1,505
Sundry sales			535		—
			<u>78,900</u>		<u>74,674</u>
<b>Less:</b>					
Administration expenses	8	22,255		24,753	
Auditors' remuneration		1,750		1,395	
			<u>24,005</u>		<u>26,148</u>
<b>Surplus on ordinary activities</b>			54,895		48,526
<b>Less:</b>					
Pictures, sculptures and craft:—					
Purchased		55,134		52,091	
Grants to public galleries		1,100		578	
Loss on sale of investments		286		—	
Net cost of distribution show		—		1,960	
Office furniture		—		2,558	
			<u>56,520</u>		<u>57,187</u>
<b>Deficit for the year</b>			<u>£(1,625)</u>		<u>£(8,661)</u>

**The Contemporary Art Society**  
**Statement of Source and**  
**Application of Funds**  
for the year ended  
**31 December 1983**

	1983		1982	
	£	£	£	£
<b>Source of Funds</b>				
Deficit for the year		(1,625)		(8,661)
Loss on sale of investment		286		—
		<u>(1,339)</u>		<u>(8,661)</u>
Funds from other sources				
Proceeds on disposal of investment		4,746		—
		<u>3,407</u>		<u>(8,661)</u>
<b>Application of Funds</b>				
Purchase of investment		4,746		—
		<u>£(1,339)</u>		<u>£(8,661)</u>
<b>Movements in Working Capital</b>				
Decrease in stock	(153)		(1,227)	
(Decrease)/increase in debtors	(5,092)		2,369	
(Increase)/decrease in creditors	<u>(4,265)</u>		<u>1,719</u>	
		(9,510)		2,861
Movement in net liquid funds: Increase/(decrease) in cash balances		8,171		(11,522)
		<u>£(1,339)</u>		<u>£(8,661)</u>

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

1. **Accounting Policies**

(a) **Subscriptions**

Credit is taken in full in the year to which the subscriptions relate.

(b) **Equipment**

Office furniture, fittings and equipment are written off in the Income and Expenditure Account when acquired.

(c) **Purchases of Pictures and Sculptures**

No value is included in the Balance Sheet for pictures, sculptures and craft purchased by or presented to the Society and temporarily retained pending presentation to art galleries etc., or in exceptional cases, for sale. Such purchases are written off in the year of acquisition.

2. **Investments**

	1983		1982	
	Cost £	Market Value £	Cost £	Market Value £
Quoted investments	21,771	24,145	22,057	23,700

3. **Debtors**

	1983 £	1982 £
<b>Due within one year</b>		
Subscriptions	1,897	2,133
Income Tax recoverable	942	3,401
Other debtors	1,464	4,393
Accrued income	532	—
	<u>£4,835</u>	<u>£9,927</u>

4. **Creditors falling due within one year**

	1983 £	1982 £
Bank overdraft	1,161	—
Other creditors	14,108	12,647
Social Security costs	313	102
Grants received allocated to purchases made in 1984	2,593	—
	<u>£18,175</u>	<u>£12,749</u>

**The Contemporary Art Society**  
**Notes to the Financial Statements**

for the year ended  
**31 December 1983**  
 (continued)

5.	<b>Subscriptions and donations from members</b>	<b>1983</b>	<b>1982</b>
		£	£
	Individuals	8,408	9,019
	Public Art Galleries	12,078	10,084
	Corporate bodies	11,400	11,700
	Dealers, etc	1,525	1,593
		<u>£33,411</u>	<u>£32,396</u>
6.	<b>Grants</b>	<b>1983</b>	<b>1982</b>
		£	£
	British American Arts Association	1,049	—
	Scottish Arts Council	3,500	3,500
	Henry Moore Foundation	5,000	—
	Arts Council of Great Britain	5,000	5,500
	Linbury Trust	4,050	9,000
	Worshipful Company of Painter-Stainers	850	1,909
	Crafts Council	5,000	—
		<u>24,449</u>	<u>19,909</u>
	<b>Less:</b>		
	Grants allocated to purchases made in 1984	2,593	—
		<u>£21,856</u>	<u>£19,909</u>
7.	<b>Net income from events for members</b>	<b>1983</b>	<b>1982</b>
		£	£
	Sale of tickets for visits and parties	5,290	7,162
	Commissions on foreign travel	3,205	919
		<u>8,495</u>	<u>8,081</u>
	Costs and expenses relating thereto	5,201	6,266
		<u>£3,294</u>	<u>£1,815</u>
8.	<b>Administration expenses</b>	<b>1983</b>	<b>1982</b>
		£	£
	Salaries	12,232	13,787
	Employer's National Insurance costs	1,241	1,305
	Accountancy charges	1,156	1,695
	Printing, stationery, postage and telephone	3,608	3,260
	Costs of annual report	654	1,750
	Irrecoverable V.A.T.	300	734
	Miscellaneous	3,064	2,222
		<u>£22,255</u>	<u>£24,753</u>

- During the year the Society employed two persons. (1982-2).
9. **Taxation**  
 The Society is a registered Charity and therefore no corporation taxation is payable.

**About The Contemporary Art Society**

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

**How the Society buys its works of art**

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

**What it costs to join**

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

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

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

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

**For public art collections** a minimum subscription of £60 (+VAT) entitles public galleries to a work of fine art at each distribution. An additional minimum subscription of £25 (+VAT) entitles public collections to a craft work at each distribution. Many public galleries pay more than the minimum.

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

For further details of all types of membership please apply to the Organising Secretary, Contemporary Art Society, Tate Gallery, 20, John Islip Street, London SW1P 4LL (telephone (01) 821-5323).

If you are already a member, please help us to increase our income by telling your friends about our activities and the benefits which we offer. Why not give a CAS membership as a Christmas or birthday present? Or give us the names and addresses of people who you know would be interested so that we can send them our literature. Please fill out the form on the next page.

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

Please send details of membership to the following:

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

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

Name

Address

**Contemporary Art Society  
Annual Report and  
Statement of Accounts  
1983**

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

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