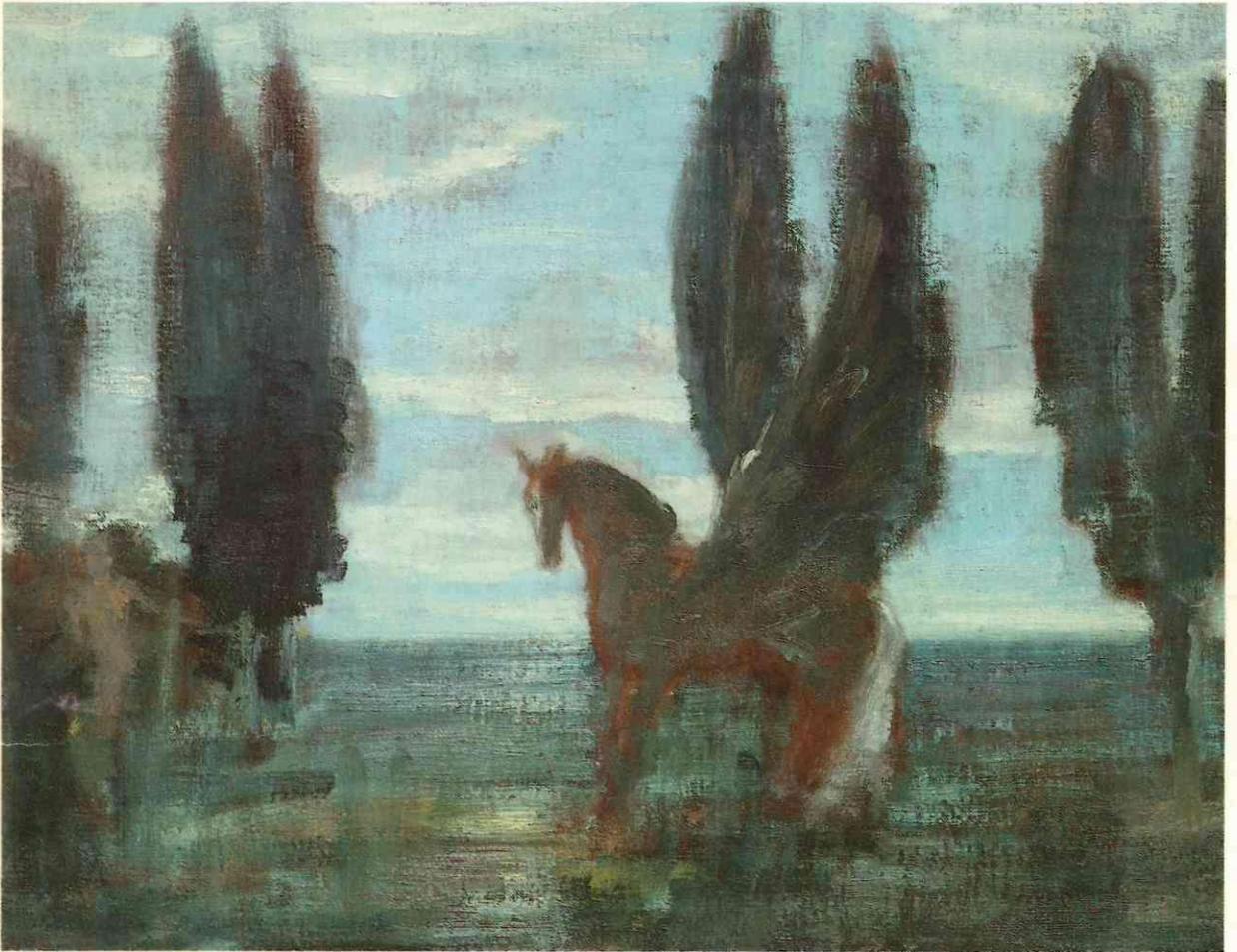


The Contemporary Art Society

Annual Report and Statement of Accounts 1988



THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of The Contemporary Art Society will be held on Wednesday, 12 July 1989, at Christie's Education, 63b Old Brompton Road, London SW7, at 6.30pm.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1988, 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 authorise the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who have been duly nominated: John Keatley and Sebastian Walker. The retiring members are Mary Rose Beaumont and Ronnie Duncan.
4. Any other business.

By order of the committee

Petronilla Silver
Company Secretary

1 May, 1989

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

Cover:
Painting February 1982 oil on canvas by Christopher Le Brun (purchased 1988 with a bequest from George Mitchell Esq. CBE)

Patron

Her Majesty Queen Elizabeth The Queen Mother

President

Nancy Balfour OBE

Vice Presidents

The Lord Croft, Edward Dawe, Caryl Hubbard CBE,
The Lord McAlpine of West Green, The Lord Sainsbury of Preston Candover,
Pauline Vogelpoel MBE

Committee

Robert Cumming	<i>Chairman (from July 1988)</i>
Adrian Ward-Jackson	<i>Vice-Chairman</i>
Robin Woodhead	<i>Honorary Treasurer</i>
Lady Vaizey	<i>Honorary Secretary</i>
Caryl Hubbard	<i>(until July 1988)</i>
Muriel Wilson	<i>(until July 1988)</i>
Mary Rose Beaumont	<i>(until July 1989)</i>
Ronnie Duncan	<i>(until July 1989)</i>
Jeremy Rees	
Alan Roger	
Edward Lucie-Smith	
Stephen Tumim	
Philip Pollock	
Tom Bendhem	
The Marquess of Douro	
Sir Michael Culme-Seymour	
Richard Morphet	
Rupert Gavin	<i>(from July 1988)</i>
Penelope Govett	<i>(from July 1988)</i>
Christina Smith	<i>(from July 1988)</i>

Petronilla Silver **Organising Secretary**

Nicola Shane **Assistant Secretary**

T. W. Paterson **Honorary Solicitor**

Committee Report for the year ended 31 December, 1988

During the year Caryl Hubbard and Muriel Wilson retired from the committee. Robert Cumming became Chairman, Adrian Ward-Jackson Vice-Chairman, and Lady Vaizey Honorary Secretary. Robert Cumming, Rupert Gavin, Penelope Govett, Christina Smith, and Adrian Ward-Jackson were 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, 1988 are set out in the financial statements on pages 19 to 23.

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.

ROBERT CUMMING
Chairman

1 May, 1989

Chairman's Report

1988 was a busy year in the best sense, and I am happy to report that 1989 is continuing in the same vein.

The two major events for 1988 were the Distribution Exhibition and the CAS Market. Both were very successful, and each reflects one side of the CAS's activities and personality on which we plan to build in the future. These plans for our development are already in hand, but before commenting on them it is appropriate to report on the Distribution and the Market, and on the other activities of the Society during the last year.

The triennial Distribution Exhibition was held at the Camden Arts Centre between 20 and 28 July 1988. There were some 171 works of fine art available for distribution to our 90 member galleries, and some 58 craft purchases. The Distribution Exhibition is the only moment when all the purchases by the individual buyers can be seen together and assessed as a whole. Hanging the exhibition so that it forms a coherent and pleasing unity is a formidable task, for each buyer is encouraged to follow his or her eye and conviction without regard to a preconceived set of rules or Society policy; diversity is therefore one of the resulting qualities. Fortunately the galleries at the Camden Arts Centre are highly sympathetic to a show of this sort, with well lit spaces, and it is a tribute to them, and to the sensitivity and skill of Caryl Hubbard and Petronilla Silver that the show looked superb as a whole, and that many of the individual works were allowed to speak with their best and most convincing voices. The lunch for member museum directors and curators on 19 July was fully attended, and with one or two exceptions we had a very enthusiastic response from them on the range and quality of work in the exhibition, and on the artists selected by our buyers. Indeed their range of requests was as varied as the show itself. We always have a fear that all the member galleries will want the same work. I am sure a statistician would explain why, in practice this situation does not arise, but it is still a relief to find that it does not! 75% of the member galleries received works which were their first or second choice. The only real disappointment was that more members did not come to see this stimulating show; the excuse from members of the press as well as the public that the Camden Arts Centre was too difficult to get to, or too far away was poor recompense for those who had worked so hard for the show. The list of works presented to public galleries as a result of the Distribution appears on page 12.

The 5th CAS Market was held at Smith's Galleries Covent Garden, between 9 and 12 November. First and foremost we must thank our sponsors, Sainsbury's, who for the fourth year covered the Market costs. Thank you Sainsbury's. Sincere thanks also to Christina Smith who is a constant source of advice and moral support, and the hostess of the artists' lunch which is one of the rare occasions when they meet together, and one of the best lunch parties of the year. The results of the Market exceeded all our expectations. Works were priced between £70 and £700. In four days we sold 767 works for a total of £250,035 to 410 buyers. The remarkable growth and success of the Market is shown by the following figures: 1984 — 288 works sold for £50,000, 1985 — 375 works sold for £80,000, 1986 — 482 works sold for £130,496, 1987 — 597 works sold for £174,120.

However, I think it is important that the figures, impressive as they are, do not obscure the underlying purpose and benefits of the Market. The Market has a commercial 'buzz' about it, and this is certainly one of its excitements. Works of art are for sale and can be taken away there and then. There is the possibility of buying works by artists who are well known names, and the attraction of supporting a new star. Every work sold puts money into the pocket of an artist, and gives implied encouragement to continue working. But there the purely commercial element ends, for all the 'profits' go immediately to the CAS as a charity to be spent on works of art by living artists for gift to public galleries.

Preparation for the Market now goes on in the offices almost all the year around, but there are also people who for the period of the Market abandon their lives as students, tutors, chefs, and artists to work from dawn until dusk: Clive Garland and his team of hangers, all the packing team, all those who sell with such enthusiasm, Nicola Clark who last year dealt with over 750 invoices. Susie Allen did sterling work during the run up to the Market and must be congratulated on attracting more publicity than ever before. Thanks are also due to Petronilla and Nicola for all they put into this important event, as well as for all their other contributions to the Society during the year.

In last year's annual report Caryl Hubbard said that 'many people find it hard to believe that the Society has until very recently been run by only two full time staff'. The staffing, and indeed the future direction of the CAS has been very fully debated by the Executive Committee and the Committee since last July, for both have become urgent priorities. We were conscious that many people had only a vague idea about what the CAS was or did, and so we have restated our aims and functions in the form of a series of questions and answers. These are printed on page 24 and in due course will be embodied in a new illustrated brochure. The charitable activities of the CAS are time consuming in their own right, and we believe we should be taking the initiative to recruit more members, organise more events, and ensure that the CAS has a strong and respected voice in the contemporary art world. Equally, however, the Market is an important and time consuming event, and we have become increasingly active in offering advice to companies who wish to acquire works of art for their offices. This latter activity is significant for two reasons. It is a very fruitful means of promoting contemporary art in a long lasting way to many people who may never set foot in an art gallery or exhibition. And there is no doubt that regular contact with works of art can be very valuable; if there is initial suspicion, this can be replaced by familiarity, and familiarity can become enjoyment and curiosity. The second reason is that we earn fees, and these in turn are income for the charity so that we can buy more or better works for gift to our member galleries.

In short, we have reached the point where we need to expand our office staff in order to develop fully all the potential strengths and virtues of the CAS. Last year we set up a trading company, CAS Projects Ltd., to carry out those activities of the CAS which earn profits or fees, such as the Market and corporate buying — although as I have already emphasised the resulting financial surplus is entirely covenanted to the charity. It has become clear that we need two senior members of staff: one to concentrate on the charitable activities, and one to concentrate on CAS Projects Ltd. We have appointed Petronilla Silver to be Executive Director of the CAS with particular responsibility for CAS Projects Ltd; and at the time of writing we are advertising for a Development Director who will have particular responsibility for the charitable aims of the Society and seek ways of expanding our membership and members' activities, and support through sponsorship. We hope to make an appointment in the next few months.

The move to the new offices in John Islip Street was successfully completed in July, and thanks are due to Ryan Rodgers who masterminded the move with such skill. More space will help us to keep pace with the considerable increase and expansion of our activities.

Corporate buying activities were undertaken by CAS Projects Ltd. in 1988 for the Central Selling Organisation, Unilever, and I.C.I. The Society continued to advise the Central Selling Organisation and Unilever, and completed the first phase of buying for I.C.I. We have been working for two years towards the opening of I.C.I.'s new headquarters on Millbank and areas so far completed are the public spaces of the atrium, entrance halls and dining rooms. Bridget Riley was commissioned to paint a piece for the reception, and we are delighted with the result.

Events undertaken by the Society in 1988 are listed on page 7. I would like to thank all the individuals and organisations who helped make these possible. In particular we would like to thank Sir Eduardo Paolozzi for giving the Annual Lecture in November. His title was 'Foundations of Modern Art Revisited'. In this lecture Sir Eduardo showed slides and discussed a range of images which continue to influence him as well as some of his own work including some major 'social sculpture' commissioned abroad and not seen before in England.

We have also continued our popular Courses for Collectors. There was a course of eight talks and visits on Collecting on a Budget, and another course of three talks on Abstract Art which included a memorable evening at the Mayor Rowan Gallery when Alex Gregory-Hood gave a slide talk on his gallery artists. These courses were organised by Sally Delafield Cook, and we thank her for inspiring such enthusiasm in the course participants.

As you will see from the accounts the disposable income of the Society has been greater than before, and details are given in the Honorary Treasurer's Report. Details of grants and financial support can be found on page 16. We are also very grateful for the gifts of works we have received during the year which are listed on page 10. The CAS is more than happy to be the means by which works can be given to galleries through a bequest or lifetime gift, although works destined for public collections should be of museum quality. In 1988 we were able to spend a total of £85,000 on works of fine art (27 works being purchased for the Society) at prices ranging from £900 to £9,900. £5,515 was spent on craft purchases (19 works) at prices ranging from £80 to £765. Although this is a substantial amount it needs to be remembered that it is being spent in a market where prices have been rising faster even than the prices of houses, and buyers have no easy task in finding works of museum quality within their budget. Many well established artists whom we would like to buy, and whose works the member galleries would like to receive are, sadly, simply out of our price range.

During the year Muriel Wilson retired from the Committee, and Mary Rose Beaumont and Ronnie Duncan retire in July 1989. We would like to thank them all, and in particular Muriel Wilson and Mary Rose Beaumont for always being on hand with their professional expertise and support. New members to join the Committee are John Keatley and Sebastian Walker. They will come up for election at the Annual General Meeting.

Warm congratulations go to our President Nancy Balfour who has been honoured with a National Art Collections Life Achievement Award for services to visual arts. Congratulations also go to our Vice-Presidents Lord Sainsbury and Caryl Hubbard who received honours in the New Year. John Sainsbury joined the Committee of the CAS in 1958, becoming Hon. Secretary 1965-71, Vice-Chairman 1971-74, and buyer in 1961 and 1970. John Sainsbury became Lord Sainsbury of Preston Candover as recognition of his highly profitable excellence in retailing and his determined campaigning for more training for the country's workforce, and Caryl Hubbard was awarded a CBE for her services to the arts. Caryl was also honoured by the National Art Collections Fund in May 1988 when she received a National Art Collections Award for the creation of the Contemporary Art Society Market. The award included a cheque for £5,000 and Caryl generously donated this to the CAS to spend on a computer.

I am very conscious, in reporting on the ways in which we are moving forward, and when working on our various plans and projects, how constantly we are all indebted to the achievements of Caryl's chairmanship. With the greatest skill, foresight and hard work, she created the building blocks and surveyed the site to enable us to carry on building up the activities and reputation of the CAS. Thus the appropriate way of concluding this report is to express, personally as well as on behalf of the CAS as a whole, sincere thanks to Caryl and admiration for her work.

Robert Cumming

Honorary Treasurer's Report

The Chairman has commented elsewhere on the growing activities of the Society. I am pleased to report that we have been able to maintain our financial growth during this year, which not only continues to fund our traditional activity of art purchase, but also supports the changes and developments which we believe necessary to the Society's future.

We have deliberately sought to achieve certain financial targets so that the more demanding work of the Society can be properly planned. In this way we are now able to make firm financial commitments to the annual buyers in advance of their year, ensuring a greater opportunity to plan the purchasing programme.

In summary, the Art Market resulted in a contribution of £61,000 (as against £41,000 in the previous year); members, subscriptions and grants remained broadly at 1987 levels; and we have begun to receive a significantly higher contribution from the corporate buying projects.

We have moved into new offices during the last few months and these are a great improvement on our previous accommodation. Inevitably, however, there was the cost of re-fitting which had to be borne as a one-off payment during the year. Additionally, we plan to acquire a small computer to take on much of the administration for the Art Market, subscriptions, and to replace our typewriters with word processors. As a result of the new structural changes to the operation of the Society, we have also had to plan the funding of new staff, the benefits of which will not be seen until after we are in the position to develop further our corporate buying projects.

In line with our recently established and prudent principle of developing a growing reserve, we wish to be in the ultimate position of being able to underwrite the annual purchase value with an equivalent level of reserves. This will take some years to build up but we are adding another £10,000 out of this year's surplus, providing the Society with a reserve of £42,000 (as against £112,000 spent on our purchases last year).

We very much hope that the development of the Projects company will make a significant contribution towards increasing the financial strength of the Society. The accounts for 1988 set out separately the income and expenses associated with its activities (primarily the Art Market and the corporate buying projects).

Once again, we are most grateful to Stan Richards who is responsible for the day to day accounting, and to George Yates-Mercer who is not only our auditor but also our friendly and helpful advisor. Here we have a fine example of the way in which Contemporary Art and Modern Accounting make a successful joint contribution to the quality of life!

Robin Woodhead

Events in 1988

February 16	Evening at Riverside Studios to see two films, special viewing of the Riverside Open, with talk by Edward Lucie-Smith.
March 28	Dinner in Senior Common Room at the Royal College of Art after special evening viewing of 'Exhibition Road'.
April 19	Gallery walkaround in Portobello Road.
June 5	Day trip to Oxford to the Oxford Gallery, Museum of Modern Art, and Ashmolean Museum.
June 13	Visit to Sadlers' Wells Theatre to see Rambert Dance Company.
July 5	Cork Street Open Evening.
July 21	Annual General Meeting at the Camden Arts Centre.
July 23	Day trip to Liverpool to visit the Tate Gallery Liverpool, St George's Hall, and the Walker Art Gallery.
September 8-11	Visit to Edinburgh and Glasgow.
September 20	Special evening viewing of 'The Self-Portrait — A Modern View' at Fischer Fine Art. Talk by Edward Lucie-Smith.
October 23	Visit to Pomeroy Purdy Gallery, and Flowers East.
November 29	5th Contemporary Art Society Annual Lecture: 'Foundations of Modern Art Revisited' given by Sir Eduardo Paolozzi at the Clore Gallery.

Collecting on a Budget Course, and Abstract Art Course organised by Sally Delafield Cook. Evening sessions on different aspects of collecting and the central issues of abstract art.

Foreign trips in 1988

May 4-11	Chicago.
October 6-9	Madrid.

Buyers' Reports 1988

Tom Bendhem

Comments on my purchases? Why did I buy what I bought? To be allowed to buy for The Contemporary Art Society is a tremendous privilege but equally so a heavy responsibility. One must aim for works which future generations, in any case, will admire and enjoy and, if one has excelled in one's choice, even stand in awe before. I tried!

William Tucker, John Walker and Mimmo Paladino have indeed the quality of awesomeness in the small works here bought, the budget enforcing a look of deprived wistfulness of my regard for so much of their other work.

Nigel Hall and Allen Jones, in their very different ways, abstract and figurative, both capture a similar prize in their sculpture. By synthesis from the asymmetrical flow of their lines, they achieve a sweet harmony which can be contemplated timelessly.

Bruce McLean here takes one to a less well known corner of his field and the example bought has a brooding mystical quality about it.

The painting of Josef Herman, the Grand Old Man of modern art, now 78, displays the freshness and vitality of a very young but consummate master.

Both Paul Richards and Martin Naylor have a violence and brashness in their canvases. That is where their similarity largely ends but they both succeed in compressing their raging emotions into the near sublime.

Geoff Rigden's work is difficult but often, as here, his confident abstractions are infinitely rewarding.

So I've done my stint and hope very much that I have helped to further the Society's aims to bring good examples of art being made now into the view of many who would not otherwise see it.

Philip Pollock

The mixture of one's own taste and one's duty as a buyer is both challenging and thought-provoking; sometimes there is the sheer pleasure of buying something satisfying for oneself and also acceptable to a gallery, sometimes a raving desire to purchase is tempered by moderation and the thought of all those who may face one's purchases!

During my most enjoyable year I veered from the abstract coolness of newcomer Stephen Bartlett and the outrageous colourism of Caroline List to the joyful figurative beach scene of Allen Jones, and the equally joyful but quite different Richard Gilbert orgy. Tam Joseph's large leaping black cat on a sandy ground lives in the eye, as does quite differently John Virtue's country scenes.

A constructivist Richard Smith caught my eye, as did Ken Kiff; I wish I could have afforded a larger one. Eileen Cooper's plump lady defending her lair from a tiger appealed to my childlike enjoyment of bright bold colours, I hope they do as much for some curator, and Gwen Hardie was a picture I felt comfortable with, and I felt any gallery would accept. I look forward to seeing the pictures hung and to try to see some connecting link in their images, some common denominator, which would help explain my own choice and taste a little more clearly to myself.

Craft Purchases

Buyer: Muriel Wilson

I was very flattered and excited to be asked again to act as craft buyer in 1988, having derived such enjoyment from doing it only two years ago. I had become increasingly aware, not only of the wealth of talent across the whole crafts field, but also of the way more and more museums are building crafts collections. These factors made the opportunity doubly challenging. I tried as before to choose objects only of museum quality, but had no solemn plan for gap-filling or focus on a particular material. Only at the year's end would a pattern be discernible, but it wasn't. In the majority of cases the sole link was that the pieces were irresistible. This proved literally so: a purchase bought outside London and taken home pending delivery to John Islip Street, could not be relinquished, and I had to return to buy another for CAS. In other cases this instinctual response amounted to a catch at the heart — the Jennifer Lee bowl evoked the Lost Domain of a particular tide-swept beach, and the beauty of the glaze of the David Lloyd-Jones had an almost piercing appeal.

Some purchases represented new directions, like Eileen Cooper's silver brooch, and Paul Caton's bronze bowl, others, such as Jos Tilson's pot, were joyful discoveries. There were artists whose work I already felt to be museum-worthy, like Catherine Hough, Beverley Clark and Sally Greaves-Lord, and others new to me, such as Linda Moffat and Glenda Cahillane.

The sad part is never being able to see, grouped together, all one's purchases, in order, perhaps, to learn something about their relationship to each other. But that regret is unimportant beside the pleasures of looking, talking with makers about ideas and techniques, choosing and enjoying.

Purchases for the year 1988

Buyer: Tom Bendhem

Nigel Hall	Drawing No.667 1988 charcoal and gouache on paper
Josef Herman	Untitled 1985-87 oil on canvas
Allen Jones	Little Ballerinas No.1 1983 enamel on wood
Bruce McLean	Ladder head 1984 acrylic on canvas
Martin Naylor	Lover Variation 3 1987 oil on cotton duck with wood, cloth, and steel attachments
Mimmo Paladino	Paduli 10 1986 monotype
Paul Richards	Hands on Hips 1987 oil on canvas
Geoffrey Rigden	Farnagusta Gate 1986 acrylic and collage on canvas
William Tucker	XII 1987 monotype
John Walker	Untitled 1987 monotype

Buyer: Philip Pollock

Stephen Bartlett	Pagan Rites 1986-87 painted wood
Eileen Cooper	Tiger, Tiger 1988 oil on canvas
Richard Gilbert	Departure 1987 pastel on paper
Gwen Hardie	Brew 1988 oil on canvas
Harry Holland	Shadow 1988 oil on canvas
Allen Jones	Seaside Study I 1986 monotype
Tam Joseph	Timespan 1987 acrylic, sand and pigment on canvas
Ken Kiff	Earth Red, Tree, Bird and Rocks 1988 pastel
Caroline List	From this Earth 1988 oil on canvas
Richard Smith	Blue/Grey (coathanger) 1972 acrylic on cotton duck, aluminium, sisal, plastic
John Virtue	Landscape No.18 1984-85 pencil, charcoal, shellac, black ink and white gouache on paper on board

Buyer for Scotland: Richard Calvocoressi

Robert Maclaurin	Mountain Journey, Kars 1988 oil on canvas
Alexander Moffat	Portrait of Timothy Hyman August 1987 oil on canvas
Glen Onwin	Carbon, Oxygen, Water 1987 earth, carbon and wax on canvas mounted on board with acrylic tub containing water

Craft Purchases

Buyer: Muriel Wilson

Glenda Cahillane	Vessel 1988 stoneware
Paul Caton	Bowl 1988 bronze
Peter Chang	Brooch 1986 acrylic
	Brooch 1987 acrylic
Beverley Clark	Soft Option I 1987 calico, emulsion paint and wood stains
Christine Constant	Copper spiked dial and pierced horn 1988
Eileen Cooper	Hand with Sun 1988 silver brooch
Elinor Glover	Bird 1988 carved wood
Sally Greaves-Lord	Banner 1988 silk
Catherine Hough	Clear carved conical form on slanting base 1988 glass
Jennifer Lee	Large open bowl 1988 T material, speckled bands
David Lloyd-Jones	Store Jar 1986 ceramic
	Plate 1986 ceramic
Liz Lowe	Shoowa 1987 etched and sandblasted glass, lustre decoration
Imogen Margrie	Mythical bird 1988 coiled stoneware
Pamela Mei-Yee Leung	Crouching fish with tail 1988 stoneware
Jon Mills	Crawling couch 1987 iron
Lorna Moffat	Textile hanging 1987 silks, cotton, satin
Joslyn Tilson	Pot 1988 ceramic

Henry Moore Foundation

Stephen Cox	Tanmatras 1988 set of 5 heads, black granite
	Tanmatras 1988 set of 5 heads, black granite, painted
	Tanmatras 1988 set of 5 heads, black granite, painted
Alison Wilding	Hand to Mouth 1986 leaded steel, brass, beeswax and pigment on wood

Bought with Bequest from George Mitchell Esq. CBE

Christopher Le Brun Painting February 1982 oil on canvas

Purchases for The Harris Museum and Art Gallery, Preston

John Keane Bee Keeping in the War Zone 1987 pva on paper
Controlling Interest (A latter day Baron enjoys the freedom of the Press) 1987 oil and mixed media on canvas

Bruce McLean Untitled 1988 acrylic on canvas
Untitled 1988 painted steel
Untitled 1987 watercolour, pencil and charcoal on paper
Untitled 1987 watercolour, pencil and charcoal on paper
Joe Tilson Road to Eleusis 2 1987 oil and canvas on wood relief

Purchases for the Rugby Collection of Contemporary Art

Andrzej Jackowski Study for Breath I 1987 crayon and ink on paper
Ben Kiff Man, Dog, Snake, Bird, Red Sky 1987 pastel on paper

Gifts to the Society

From Tom Bendhem: Ian Hamilton Finlay and Gary Hincks Six Proposals for the Improvement of Stockwood Park Nurseries in the Borough of Luton (book)
Josef Herman Notes from a Welsh Diary (book)
From The Linbury Trust: John Hubbard Garden No.8 1983 oil on paper

Loans made during 1988

Archie Brennan, Fold II 1977 to Craft Classics since the 1940's at the Crafts Council Gallery, London
Michael Brennand-Wood, Knee High 1986 to Michael Brennand-Wood 'Working on the Edge' at the Turnpike Gallery, Leigh
Stephen Cox, Tanmatras 1988 to Stephen Cox 'South Indian Bronzes' at the University of Essex Gallery, Colchester
Shirazeh Houshiary, KI 1984 to 'Starlit Waters' at the Tate Gallery, Liverpool
John Keane, Bee Keeping in the War Zone 1987 to 'Against the Wall' Paintings by John Keane 1984-88 at the Turnpike Gallery, Leigh
Ben Kiff, Lightning 1987 to 'Narrative Painting' at the Castlefield Gallery, Manchester
Wansel Krut, Double Figure 1985 to 'Figure II: a private mythology' at Aberystwyth Arts Centre
Mario Rossi, Phenomenon 1870 1987 to 'Fire and Metal' at Goldsmith's College Gallery, University of London
Mark Wallinger, Lost Horizon 1986 to 'Something Solid' at the Cornerhouse Gallery, Manchester

Gifts to the Minister for the Arts, Office of Arts and Libraries

Richard Gilbert, Departure 1987

Gifts to J. Sainsbury plc

Kevin O'Brien, Circus Animals' Desertion

Gifts to Unilever plc

Allen Jones, Seaside Study I 1986

Gifts to The Royal College of Art

William Ayres, Florestan 1986
Nicola Hicks, Cool Black Cat 1987
Bruce McLean, Towards a Performance: Good Manners or Physical Violence III 1985

Works presented to Public Art Galleries in 1988

Aberdeen Art Gallery and Museums, and Friends

Adelaide Australia: Art Gallery of South Australia
Ayr: MacLaurin Gallery
Bedford: Cecil Higgins Art Gallery
Belfast: Ulster Museum, and Friends

Birkenhead: Williamson Art Gallery
Birmingham: City Art Gallery

Blackpool: Grundy Art Gallery

Bolton Museum and Art Gallery, and Friends

Bradford: Cartwright Hall Art Gallery

Brighouse Art Gallery
Bristol City Art Gallery
Cambridge University: Fitzwilliam Museum

Cardiff: National Museum of Wales

Carmarthen County Museum

Chelmsford and Essex Museum

Cheltenham Art Gallery

Cleveland Gallery
Coventry: Herbert Art Gallery and Museum

Darlington Museum and Art Gallery
Derby Museum and Art Gallery

Doncaster Museum and Art Gallery
Dudley Art Gallery

Dundee Museum and Art Gallery
Eastbourne: Towner Art Gallery
Edinburgh: Scottish National Gallery of Modern Art

Edinburgh Art Centre
Exeter: Royal Albert Memorial Museum

Glasgow Art Galleries and Museum

Glasgow University Art Collection Fund

Harrogate Corporation Art Gallery

Hereford City Museums

Huddersfield Art Gallery

Hull: Ferens Art Gallery, and Friends
Hull University Art Collection

Boyle Family/Study of Cracked Red Mud with a Burnt Log 1981/
painted fibreglass with wood

Sean Scully/Untitled 12.14.85/charcoal and pastel on paper
Richard Deacon/Muzot: A Portfolio of 4 Etchings 1987 ed.25
Leon Kossoff/A Street in Willesden 1984/pastel on paper
Arthur Boyd/Landscape with Moose 1980/oil on canvas (bought through The Linbury Trust)

Boyd and Evans/Distance 1974/acrylic on canvas
Stephen Conroy/Sorrow, Nature's Son 1986/oil on canvas
(bought with the aid of a Scottish Arts Council Grant)

Brendan Neiland/Building Projection 1977/acrylic on canvas
(bought through The Linbury Trust)
Stephen Barclay/Colossus 1986/mixed media on paper (bought with the aid of a Scottish Arts Council Grant)

Stephen Barclay/Untitled 1986/mixed media on paper (bought with the aid of a Scottish Arts Council Grant)

Zadok Ben David/A Short Memory to a Long Tail II 1986/
concrete and paint (Henry Moore Foundation)

Mary Newcomb/The Bamboo Grove 1986/oil on canvas
Paula Rego/The Vivian Girls 1984/acrylic on paper
Oleg Kudryashov/Untitled Relief 1983/dry point (presented by The Elephant Trust)

Peter de Francia/Group of Immigrants 1964/charcoal (bought through The Worshipful Company of Painter Stainers)

Peter Prendergast/View from Studio Late Summer 1982/pva on paper

David Austen/Giotto's Basket 1986/oil on canvas
Tom Phillips/MS 1985/pastel on paper

Chris Drury/From the Mountains to the Sea 1985/photograph and text (two panels), two baskets with natural materials

John Keane/Bee Keeping in the War Zone 1987/oil on canvas
Eduardo Paolozzi/Cloud Atomic Laboratory Science Fantasy in the Technological World 1971/set of 8 original etchings ed.75

Harry Thubron/Xara 1983/collage, construction
Peter Burgess/Asplenium Nidus 1986/oil on canvas (bought through The Worshipful Company of Painter Stainers)

Peter Burgess/Asplenium Nidus No.2 1987/monotype and gouache (bought through The Worshipful Company of Painter Stainers)

Jonathan Waller/Breakdown 1986/oil on canvas
Peter de Francia/Seated Nude 1960/charcoal (bought through The Worshipful Company of Painter Stainers)

Graham Dean/Hand 1985/watercolour on paper
John Bellamy/Fisherman Tolls the Bell 1985/watercolour

David Mach/Matchhead 1986/matches (Henry Moore Foundation)

Jock McFadyen/Watney Market 1985/oil on canvas
Joe Tilson/Liknon, Egg and Pomegranate 1987/oil on canvas on wood relief

Jake Harvey/Nocturnal Landscape 1980/forged steel (bought with the aid of a Scottish Arts Council Grant)

John Latham/I Love It c.1968/books, badge, plaster on canvas mounted on board (presented by Nancy Balfour)

Andy Goldsworthy/Slate Arch May 1982/three photographs
John Hoyland/Cajun 1982/monotype

Michael Kenny/Untitled 1979/mixed media on paper (presented anonymously)

Nicola Hicks/There's a Serpent on my Back 1986/charcoal on paper

John Kirby/Man with a Rat 1986/oil on canvas
Richard Allen/Iconocross II 1979/charcoal and cellulose acetate on canvas

Martyn Chalk/White Triangle, Black Square 1983/gesso and paint on wood and steel

Derby Museum and Art Gallery	Jack Knox/Capercaillie 1987/pastel on paper (bought with the aid of a Scottish Arts Council Grant)	Preston: Harris Museum and Art Gallery	Ian Hamilton Finlay/Talismans and Signifiers 1984/three cubes from a series of 20 unique inscribed stones (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Jack Knox/The Shearing 1987/pastel on paper (bought with the aid of a Scottish Arts Council Grant)		Ian Hamilton Finlay/Six Proposals for the Improvement of Stockwood Park Nurseries in the Borough of Luton/book (presented by Tom Bendhem)
Derby Museum and Art Gallery	Jack Knox/Salmon Leap 1987/pastel on paper (bought with the aid of a Scottish Arts Council Grant)	Reading Art Gallery	Prunella Clough/Interior/Objects I 1970/oil on canvas (presented by Mrs Catherine Curran)
Derby Museum and Art Gallery	Jack Knox/The Heather Burning 1987/pastel on paper (bought with the aid of a Scottish Arts Council Grant)	Rochdale Museum and Art Gallery	Thérèse Oulton/GTW-TO-02-#22 1987/monoprint
Derby Museum and Art Gallery	Michael Murfin/The Farrier 1985/tempera	Salford Museum and Art Gallery, and Friends	Lorna Overend/Ying and Yang 1986/oil on canvas (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Keith Grant/Isolate Peak, Frost Fleece 1987/oil on board		Louise Blair/Erotic Dreams 1985/acrylic on paper
Derby Museum and Art Gallery	Gareth Fisher/Self Doubt Under the Flag 1985/plaster (bought with the aid of a Scottish Arts Council Grant)	Salisbury: John Creasey Museum	Sharon Kivland/Time for Another Drink 1986/3 unique colour photographs
Derby Museum and Art Gallery	Harry Holland/Studio 1986/oil on panel	Sheffield: Graves Art Gallery	Helen Chadwick/Ego Geometria Sum: The Piano --- age 9 years 1983/plywood and photo-emulsion
Derby Museum and Art Gallery	Patrick Caulfield/Cream Glaze Pot 1979/gouache on card		Bill Culbert/Dalmation 1980/white jug, bowl and glass
Derby Museum and Art Gallery	Ken Currie/In the City Bar . . . Disillusion 1985/conté pencil on paper (bought with the aid of a Scottish Arts Council Grant)	Southampton Art Gallery	Shirazeh Houshiary/Ki 1984/copper (Henry Moore Foundation)
Derby Museum and Art Gallery	John Walker/Untitled Drawing from a Series of Paintings made in Australia 1981/mixed media on paper	Southport: Atkinson Art Gallery and Friends	Henry Moore/Lullaby: Sleeping Head 1974/original lithograph from Edition de Tete, set of 14 (presented by Petersburg Press)
Derby Museum and Art Gallery	David Tindle/Back Room 1987/egg tempera on canvas (bought through The Linbury Trust)		Desmond Morris/Totem 1975/oil on canvas
Derby Museum and Art Gallery	Dhruva Mistry/Maya Medallion --- The Involuntary Creation 2 1987/acrylic paint on concrete	Stalybridge: Astley Cheetham Art Gallery and Friends	William Pye/Iron Ripple Wall 1982/cast iron and lead
Derby Museum and Art Gallery	Peter Randall-Page/Gasteropod's Dream 1985/white carrara marble (Henry Moore Foundation)	Stoke-on-Trent Museum and Art Gallery	Eileen Cooper/Out of the Wild 1985/oil on canvas
Derby Museum and Art Gallery	Untitled drawing 1985/charcoal on paper (Henry Moore Foundation)	Sunderland Museum and Art Gallery	Joyce Cairns/Midnight Manoeuvres 1986/oil on board (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Michael Craig Martin/Glass of Water 1984/oil on aluminium and painted steel (Henry Moore Foundation)		Joyce Cairns/Warning Bell on the North Pier 1986/oil on board (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Robin Phillipson/Men Observed/oil on canvas (bought with the aid of a Scottish Arts Council Grant)	Swansea: Glynn Vivian Art Gallery	Dhruva Mistry/Couple 2 1984-85/pastel and acrylic
Derby Museum and Art Gallery	Ken Kiff/Lightning 1987/conté and charcoal	Swindon Art Gallery	Gillian Ayres/Florestan 1986/oil on canvas
Derby Museum and Art Gallery		Sydney, Australia: Art Gallery of New South Wales	Alan Charlton/Seven Part Work 1984/acrylic on canvas
Derby Museum and Art Gallery		Wakefield Museum and Art Gallery, and Friends	Maggi Hambling/Charlie Abrew 1974/oil on canvas (presented by Mr Duncan Clulow)
Derby Museum and Art Gallery		University of Warwick: Arts Centre	Ian Howard/Towers March 1983/chalk, acrylic and gel on paper (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Antony Gormley/Venture 1985-86/oil and charcoal on paper		David Cook/Face Yourself 1986/oil on paper (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Gwen Hardie/Me in Sea 1984/oil on canvas (bought with the aid of a Scottish Arts Council Grant)		David Cook/In the Fields 1986/oil on paper (bought with the aid of a Scottish Arts Council Grant)
Derby Museum and Art Gallery	Brendan Neiland/Quadrate 1987/acrylic on canvas	Wolverhampton Art Gallery and Museum, and Friends	Ana Maria Pacheco/The Three Graces 1984/set of 10 dry point etchings, ed.10
Derby Museum and Art Gallery	Ana Maria Pacheco/The Endeavours of a Certain Poet 1985/graphite, charcoal and pastel		Paul Hempton/Gazing across a Ravine 1982/oil on canvas
Derby Museum and Art Gallery	Peter Howson/The Great Log Race 1986/mixed media on board (bought with the aid of a Scottish Arts Council Grant)	Worcester City Museum and Art Gallery	Rod Judkins/The Changeling 1986/pastel on paper
Derby Museum and Art Gallery	Bruce McLean/Towards a Performance: Good Manners or Physical Violence III 1985/acrylic on photographic paper	Worksop Museum and Art Gallery	Eileen Agar/The Magician 1980/acrylic on canvas
Derby Museum and Art Gallery	Martin Naylor/Puberty Rites and The Envious Male 1986/drawing	York Art Gallery	Eileen Agar/Shrimps at Sea 1948/original lithograph
Derby Museum and Art Gallery	Stephen Conroy/A Few Young Men Lost in Glasgow 1986/oil on canvas (bought with the aid of a Scottish Arts Council Grant)		Nigel Hall/Giving and Receiving 1986/brass (Henry Moore Foundation)
Derby Museum and Art Gallery	Terry Setch/Gathering Nightwatch 1984/oil and encaustic wax on canvas		
Derby Museum and Art Gallery	Nicola Hicks/Cool Black Cat 1987/charcoal on paper		
Derby Museum and Art Gallery	Tony Bevan/Condition 1982/pigment and acrylic on triwall		
Derby Museum and Art Gallery	John Keane/Three Monkeys on the Edge of the Desert 1986/pva on paper		
Derby Museum and Art Gallery	Ken Draper/Division 1987/pastel on paper (bought through The Worshipful Company of Painter Stainers)		
Derby Museum and Art Gallery	Ken Draper/Green Island 1987/pastel on paper (bought through The Worshipful Company of Painter Stainers)		
Derby Museum and Art Gallery	Alan Davie/Hallucination with Monster and Cock opus 1036 July 1984/oil on canvas		
Derby Museum and Art Gallery	Bob Law/Maquette for King and Queen 1983/cast iron		
Derby Museum and Art Gallery	Mario Rossi/Phenomenon 1870 1987/bronze (bought with the aid of a Scottish Arts Council Grant)		
Derby Museum and Art Gallery	Sylvia Wishart/Reflections 1986/oil on canvas (bought with the aid of a Scottish Arts Council Grant)		
Derby Museum and Art Gallery	Frank Auerbach/Interior Vincent Terrace 1983/gouache, pastel and pen on paper		
Derby Museum and Art Gallery	Brian Illsley/Wide-Eyed 1985/forged iron		

Art presented to Public Galleries in 1988

Aberdeen Art Gallery and Museums	Wendy Ramshaw/Pins and Cones 1987/patinated brass, etched float glass and mirror
Belfast: Ulster Museum	Fiona Salazar/Black pot with handles 1987/handbuilt earthenware, coloured slips
Birkenhead: Williamson Art Gallery	Elizabeth Raeburn/Pot 1985/raku
Birmingham: City Art Gallery	Stuart Beatty Arbs/Sheep in a Bottle 1987/glass, wood, rope (bought with the aid of a Scottish Development Agency Grant)
Blackpool: Grundy Art Gallery	George Wyllie/Umbrella 1986/metal (bought with the aid of a Scottish Development Agency Grant)
Bolton Museum and Art Gallery	David Pye/Dish 1984/applewood
Bradford: Cartwright Hall Art Gallery	Angus Suttie/Dish 1986/ceramic
Brighouse Art Gallery	Ewen Henderson/Handbuilt boat form 1986/stoneware and clays with high-lime glaze
Bristol: City Art Gallery	David Drew/Frame basket 1985/white willow and hazel
Cambridge University: Fitzwilliam Museum	Adrian Hope/Caddy 1988/silver (bought with the aid of a Scottish Development Agency Grant)
Carmarthen County Museum	Peter Chatwin/Box/Laminated wood and silver (presented by Edward Lucie-Smith)
Cheltenham Art Gallery	Archie Brennan/Fold II 1977/Woven tapestry
Cleveland Gallery	Anthony Bryant/Bowl 1987/sycamore
Dudley Art Gallery	Sara Radstone/Hand-built vessel 1987/ceramic
Exeter: Royal Albert Memorial Museum	Annika Sandström and David Kaplan/'King' Vase 1987/glass with pictorial design (bought with the aid of a Scottish Development Agency Grant)
Glasgow Art Galleries and Museums	Sam Herman/Plate 1974/glass
Guildford House Gallery	Linda Gunn-Russell/Vessel 1987/ceramic
Huddersfield Art Gallery	Robin Banks/Dish 1988/enamel on copper plate (bought with the aid of a Scottish Development Agency Grant)
Leicestershire Museums, Art Galleries and Records Service	Cathy Harris/Neckpiece 1985/plastic
Lincolnshire Museums	Brooch 1987/plastic Earrings 1987/plastic
London: Victoria and Albert Museum	Rachel Woodman/Bowl 1985/bevelled glass
Manchester City Art Gallery	Michael Lloyd/Beech 1984/Britannia silver bowl
Manchester University: Whitworth Art Gallery	Alan Caiger-Smith/Bowl 1987/lustre
Mansley Museum and Art Gallery	Iain MacGregor/Turned wood bowl 1987/burr wych elm (bought with the aid of a Scottish Development Agency Grant)
Peterborough City Museum and Art Gallery	Sally Freshwater/Rising Planes 1986/silk and dowels construction
Plymouth Art Gallery	Martin Lewis/Large coiled vessel 1987/ceramic
Portsmouth City Museum and Art Gallery	Annika Sandström and David Kaplan/Blue bowl 1987/glass (bought with the aid of a Scottish Development Agency Grant)
Reading Art Gallery	Mary Rogers/Circled Convolvulus 1984/porcelain bowl
Sheffield: Graves Art Gallery	Annette Meech/Aqua scratched bowl 1987/glass
Southampton Art Gallery	Janice Tchalenko/Large black bowl 1987/stoneware
Southport: Atkinson Art Gallery	Jean Daveywinter/Voyage 1986/handmade paper printed with etching
Stoke-on-Trent Museum and Art Gallery	Roger Oates/Rug 1979/woven wool
Windon Art Gallery	Jane Short/Bowl 1984/copper and silver with gold wire and cloisonne enamel
Wynne and Wear County Council: Shipley Art Gallery	Mary Rogers/Undulating Dapples 1984/porcelain bowl
Wakefield Museum and Art Gallery	Sara Radstone/Untitled 1986/ceramic vessel
University of Warwick: Arts Centre	Helen Shirk/Vessel 1985/copper
	Bruce McLean/Jug 1986/earthenware with coloured glaze
	Ernmanuel Cooper/Footed bowl 1987/porcelain

Subscriptions and donations for the year ending 31 December 1988

From Public Art Galleries

	£	£	
Aberdeen Art Gallery and Museums	170	Liverpool: Walker Art Gallery	200
Aberdeen: Friends of the Museums	80	Liverpool University Art Collections Fund	200
Adelaide, Australia: Art Gallery of South Australia	400	London: British Museum Dept. of Prints and Drawings	500
Ayr: Maclaurin Gallery	300	London: Victoria and Albert Museum	275
Bedford: Cecil Higgins Art Gallery	200	Manchester City Art Gallery:	
Belfast: Ulster Museum	450	Permanent Collection	200
Belfast: Friends of Ulster Museum	50	Rutherford Collection	200
Birkenhead: Williamson Art Gallery	200	Manchester University: Whitworth Art Gallery	250
Birmingham: City Art Gallery	200	Manchester University: Friends of the Whitworth Art Gallery	60
Blackpool: Grundy Art Gallery	200	Melbourne, Australia: National Gallery of Victoria	300
Bolton Museum and Art Gallery	100	Middlesbrough: Dorman Memorial Museum	200
Bolton: Friends of the Museum and Art Gallery	100	Newcastle upon Tyne: Laing Art Gallery	200
Bradford: Cartwright Hall Art Gallery	200	Newcastle upon Tyne: Friends of the Art Gallery	60
Brighouse Art Gallery	200	Newcastle University: Hatton Gallery	200
Bristol: City Art Gallery	300	Newport Art Gallery	300
Cambridge University: Fitzwilliam Museum	550	Northampton Art Gallery	200
Canberra: Australian National Gallery	250	Norwich: Castle Museum	200
Cardiff: National Museum of Wales	550	Nottingham: Castle Museum and Art Gallery	200
Carmarthen County Museum	200	Oldham Art Gallery	200
Chelmsford and Essex Museum	200	Oxford: Ashmolean Museum and Art Gallery	200
Cheltenham Art Gallery	200	Paisley Museum, Art Galleries and Coats Observatory	200
Cleveland County Leisure Services	200	Peterborough: City Museum and Art Gallery	200
Colchester: Minorities Art Gallery	200	Peterhead Arbuthnot Museum	200
Coventry: Herbert Art Gallery	200	Plymouth Art Gallery	200
Darlington Museum and Art Gallery	200	Portsmouth City Museum and Art Gallery	200
Derby Museum and Art Gallery	250	Preston: Harris Museum and Art Gallery	200
Doncaster Museum and Art Gallery	200	Reading Art Gallery	200
Dudley Art Gallery	200	Rochdale Museum and Art Gallery	200
Dundee Museum and Art Gallery	200	Salford Museum and Art Gallery	100
Eastbourne: Towner Art Gallery	200	Salford: Friends of the Museum and Art Gallery	100
Edinburgh: Scottish National Gallery of Modern Art	550	Salisbury: John Creasey Museum	200
Edinburgh Art Centre	200	Sheffield: Graves Art Gallery	400
Exeter: Royal Albert Memorial Museum	200	Southampton Art Gallery	400
Glasgow Art Galleries and Museum	500	Southport: Atkinson Art Gallery	200
Glasgow University Art Collection Fund	200	Southport: Friends of the Art Gallery	40
Hamilton, Ontario: The Art Gallery	200	Stalybridge: Astley Cheetham Art Gallery	200
Harrogate Corporation Art Gallery	200	Stalybridge: Friends of Tameside Museum Service	15
Heraford City Museums	200	Stoke-on-Trent Museum and Art Gallery	200
Huddersfield Art Gallery	200	Sunderland Museum and Art Gallery	200
Hull: Ferens Art Gallery	200	Swansea: Glynn Vivian Art Gallery	550
Hull: Friends of the Art Gallery	10	Windon Art Gallery	200
Hull University Art Collection	200	Sydney, Australia: Art Gallery of New South Wales	200
Inverness Museum and Art Gallery	200	Wakefield Museum and Art Gallery	140
Ipswich Museum and Art Gallery	200	Wakefield Permanent Art Fund	60
Kendal: Abbot Hall Art Gallery	200	University of Warwick: Arts Centre	475
Kettering Art Gallery	200	Wolverhampton Art Gallery and Museum	200
Kirkcaldy Museum and Art Gallery	200	Wolverhampton: Friends of the Art Gallery and Museums	60
Leamington Spa Art Gallery	200	Worcester City Museum and Art Gallery	200
Leeds City Art Galleries	200	Worksop Museum and Art Gallery	200
Leeds Art Collections Fund	60	York Art Gallery	200
Leeds University Art Collection	450		
Leicestershire Museums, Art Galleries and Records Service	230		
Leicestershire Education Authority	200		
Lincolnshire Museums	140		
Lincoln Museums and Art Gallery: Friends	60		

	£
From Public Art Galleries	
Craft	
Aberdeen Art Gallery and Museums	25
Adelaide, Australia: Art Gallery of South Australia	25
Belfast: Ulster Museum	50
Birkenhead: Williamson Art Gallery	25
Birmingham: City Art Gallery	25
Blackpool: Grundy Art Gallery	25
Bolton Museum and Art Gallery	25
Bradford: Friends of Bradford Art Galleries and Museums	25
Brighouse Art Gallery	25
Bristol: City Art Gallery	30
Cambridge University: Fitzwilliam Museum	25
Carmarthen County Museum	25
Cheltenham Art Gallery	100
Cleveland County Leisure Services	25
Dudley Art Gallery	25
Exeter: Royal Albert Memorial Museum	25
Glasgow Art Galleries and Museum	25
Guildford House Gallery	30
Huddersfield Art Gallery	25
Leicestershire Museums, Art Galleries and Records Service	65
Lincolnshire Museums	25
London: Victoria and Albert Museum	275
Manchester City Art Gallery	25
Manchester University: Whitworth Art Gallery	25
Newport Art Gallery	25
Nottingham: Castle Museum and Art Gallery	25
Paisley Museums, Art Galleries and Coats Observatory	25
Peterborough: City Museum and Art Gallery	25
Plymouth Art Gallery	25
Portsmouth City Museum and Art Gallery	25
Reading Art Gallery	25
Salford: Friends of the Museum and Art Gallery	25
Sheffield: Graves Art Gallery	100
Southampton Art Gallery	50
Southport: Atkinson Art Gallery	25
Stoke-on-Trent Museum and Art Gallery	25
Swansea: Glynn Vivian Art Gallery	25
Swindon Art Gallery	25
Tyne and Wear County Council	25
Wakefield Museum and Art Gallery	25
University of Warwick: Arts Centre	25

	£
From Corporate Patron	
Oppenheimer Charitable Trust	1,000

	£
From Corporate Members	
Andry Montgomery Ltd.	500
Arthur Andersen & Co.	500
Baring Foundation	500
Bonas & Co. Ltd.	500
Durrington Corporation Ltd.	500
The Economist Newspaper Ltd.	500
Granada Group plc	500
Haymarket Publishing Group Ltd.	500
Lily Modern Art	500
McKenna & Co.	500
Marks & Spencer plc	500
Morgan Grenfell & Co. Ltd.	500
National Investment Group plc	500
National Westminster Bank plc	500
Ocean Transport & Trading plc	500
Ove Arup Partnership	500
Royal Bank of Scotland	500
J. Sainsbury plc	500
Sotheby's	500
Unilever plc	500
S. G. Warburg and Co. Ltd.	500
Willis Faber and Dumas Ltd.	500
From Art Dealers	
Christie Manson & Woods	100
Fischer Fine Art	100
Lefevre Gallery	100
Nicola Jacobs Gallery	100
Redfern Gallery	100
Waddington Galleries	100
Anthony d'Offay	75
Phillips	75
Albemarle Gallery	50
Bernard Jacobson Gallery	50
Browse and Darby	50
Christopher Hull Gallery	50
Curwen Gallery	50
Gimpel Fils	50
Knoedler Gallery	50
Leinster Fine Art	50
Marlborough Fine Art (London) Ltd.	50
New Art Centre	50
Piccadilly Gallery	50
Salama-Caro Gallery	50
Asset Design	30
Mercury Gallery	30
Stoppenbach & Delestre	30
Angela Flowers Gallery	25
Annely Juda Fine Art	25
Boundary Gallery	25
Gillian Jason Gallery	25
Lisson Gallery	25
Mayor Gallery	25
Rowan Gallery	25
Thomas Agnew & Sons	25
Anne Berthoud Gallery	20
Creaser Gallery	20
Rutland Gallery	20
Speelman Ltd.	20

	£
From others	
Mrs Caryl Hubbard (National Art Collections Award)	5,000
George Mitchell, Esq, CBE (Bequest)	5,000
Anonymous (Bequest)	1,325
Tom Bendhem, Esq.	1,000
Triangle Trust (1949) Fund	1,000
Sidney and Elizabeth Corob Charitable Trust	500
Wyseliot Charitable Trust	400
Global Asset Management UK Ltd.	375
Curwen Prints	300
Frederick Gibberd Coombes & Partners	250
Pollock VTS Trust	250
Mrs Pamela Sheridan's Charitable Settlement	150
Colin Clark, Esq.	140
Peter Barker-Mill, Esq.	100
Lady Gibberd	100
Meyer Charitable Trust	100
Robert and Lisa Sainsbury Charitable Trust	100
Miss Pauline Vogelpoel, MBE	100
Walker Books Ltd.	100
Anna Achilli	60
Mr and Mrs O. Adler	50
Nancy Balfour Charitable Trust	50
Sir Alan and Lady Bowness	50
S. H. Burton, Esq.	50
Sir Michael Culme-Seymour	50
The Marquess of Douro	50
Mr Timothy Sainsbury, MP, and Mrs Sainsbury	50
Mr and Mrs P. Simor	50
David and Hazel Solomon	50

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

We have audited the financial statements on pages 19 to 23 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 1988 and of its surplus and source and application of funds for the year then ended and comply with the Companies Act 1985.

Spencer House
Grove Hill Road
Harrow
Middlesex HA1 3UP
8 May 1989

NEVILLE RUSSELL
Chartered Accountants

The Contemporary Art Society

A company limited by guarantee
and not having a share capital)

Balance Sheet

31 December 1988

	Notes	1988		1987	
		£	£	£	£
Fixed Assets					
Investments					
Subsidiary Company	10	2		—	
Other	2	31,852		31,852	
			31,854		31,852
Current Assets					
Debtors	3	29,852		25,462	
Cash at bank and in hand		139,667		84,352	
		169,519		109,814	
Current Liabilities					
Creditors falling due within one year	4	69,739		52,966	
Net Current Assets			99,780		56,848
			£131,634		£88,700
Accumulated Fund					
Balance at 1 January 1988			88,700		79,240
Surplus per Income and Expenditure Account			42,934		9,460
			£131,634		£88,700

Approved by the Committee on 8 May 1989
and signed on its behalf by:-

R. CUMMING
R. WOODHEAD

} Members of the Committee

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

for the year ended
31 December 1988

	Notes	1988		1987	
		£	£	£	£
Income					
Subscriptions and donations from members	5	53,060		54,676	
Income tax recoverable on deeds of covenant		3,137		3,366	
			56,197		58,042
Bequests and donations			50,670		54,154
Grants	6		45,350		53,525
Covenanted income from subsidiary company			39,621		—
Income from listed investments (gross)			3,372		2,711
Other interest receivable			8,830		6,564
Net income from Events and Courses for members	7		5,359		3,007
Surplus from other activities			207		153
			209,606		178,156
Less:					
Administration expenses	8	45,538		37,892	
Distribution exhibition		4,734		—	
Auditors' remuneration		2,200		2,000	
			52,472		39,892
			157,134		138,264
Add:					
1987 Grants allocated to purchases made in 1988			24,625		7,647
			181,759		145,911
Less:					
Grants allocated to purchases to be made in 1989			26,282		24,625
			155,477		121,286
Less:					
Pictures, sculptures and crafts purchased			112,543		111,826
Surplus for the year			£42,934		£9,460

**The Contemporary Art Society
Statement of Source and
Application of Funds**

for the year ended
31 December 1988

	1988		1987	
	£	£	£	£
Source of Funds				
Surplus for the year		42,934		9,460
Investments purchased		(2)		(10,081)
		£42,932		£(621)
Movements in Working Capital				
(Decrease)/increase in debtors	4,390		(942)	
(Increase)/decrease in creditors	(16,773)		(18,928)	
		(12,383)		(19,870)
Movement in net liquid funds: Increase in cash balances		55,315		19,249
		£42,932		£(621)

The Contemporary Art Society
Notes to the Financial Statements

for the year ended
1 December 1988

1. Accounting Policies

(a) **Subscriptions**

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

(b) **Grants**

All grants are taken to credit in the year in which they are received with the exception of those for specific purposes which are taken to credit in the year in which the money is expended.

(c) **Equipment**

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

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

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

2. Investments

1988

1987

	Cost	Market Value	Cost	Market Value
Listed investments	£31,852	£33,364	£31,852	£34,973

3. Debtors

Due within one year

	£	£
Subscriptions	2,273	637
Income Tax recoverable	14,822	7,079
Other debtors	12,050	13,521
Pre-payments and accrued income	707	1,079
Grants	—	3,146
	<u>£29,852</u>	<u>£25,462</u>

4. Creditors falling due within one year

	£	£
Deferred income	1,525	3,300
Creditors	6,760	24,696
Amount owing to subsidiary company	35,172	—
Social Security costs	—	345
Grants received allocated to purchases made in 1989	26,282	24,625
	<u>£69,739</u>	<u>£52,966</u>

The Contemporary Art Society
Notes to the Financial Statements

for the year ended
31 December 1988

(continued)

5. Subscriptions and donations from members

1988

1987

	£	£
Individuals	15,009	12,281
Public Art Galleries	23,956	24,365
Corporate bodies	12,500	16,225
Dealers, etc	1,595	1,805
	<u>£53,060</u>	<u>£54,676</u>

6. Grants

	£	£
Scottish Development Agency	—	1,500
Scottish Arts Council	3,500	3,500
Henry Moore Foundation	20,000	10,000
Worshipful Company of Painter-Stainers	500	500
Crafts Council	4,000	3,000
Harris Museum Preston purchase scheme:		
Arts Council of Great Britain	10,000	15,000
Preston Borough Council	6,000	5,000
Esmée Fairbairn Charitable Trust	—	2,000
Others	1,350	13,025
	<u>£45,350</u>	<u>£53,525</u>

7. Net income from events and courses for members

	£	£
Sale of tickets for visits and parties	17,167	9,921
Commissions on foreign travel	1,805	1,819
	18,972	11,740
Costs and expenses relating thereto	13,613	8,733
	<u>£5,359</u>	<u>£3,007</u>

8. Administration expenses

	£	£
Salaries	15,090	21,844
Employer's National Insurance costs	1,501	2,114
Accountancy charges	4,212	3,239
Printing, stationery, postage and telephone	7,323	4,037
Cost of annual report	1,847	1,540
Irrecoverable V.A.T.	1,873	1,980
Miscellaneous	2,965	2,220
Office move and redecoration costs	9,327	—
Office furniture and machinery	822	326
Hire of office machinery	578	592
	<u>£45,538</u>	<u>£37,892</u>

During the year the Society employed three persons on average (1987 — 3).

9. Taxation

The Society is a registered Charity and therefore no corporation tax is payable.

The Contemporary Art Society
Notes to the Financial Statements
for the year ended
31 December 1988

10. **Subsidiary Company**

The Society has a subsidiary, Contemporary Art Society Projects Limited, which was incorporated on 10 June, 1988 and which began trading on 1 August, 1988. Contemporary Art Society Projects Limited receives fees for advice given pertaining to the purchases of works of contemporary art and commission from the organisation of the sales of works of art. As these activities are fundamentally different from those of the Society, consolidated accounts have not been prepared. The profits earned are passed to the Society by means of a deed of covenant. Four members of the committee of the Society sit on the Board of Contemporary Art Society Projects Limited but receive no remuneration for doing so.

A summary of Contemporary Art Society Projects Limited's transactions for the period ended 31 December 1988 and the financial position at that date is set out below.

Profit and Loss Account

	£	£
Turnover		
Fees receivable	12,626	
Commission receivable	<u>77,589</u>	
		90,215
Administration costs		
Salaries	11,102	
Employer's National Insurance costs	952	
Audit and accountancy charges	1,850	
Printing, stationery and postage	8,336	
Advertising	5,843	
Exhibition expenses	19,388	
Packing, transport and travel	2,078	
Photography	620	
Miscellaneous	788	
Depreciation — fixtures and fittings	<u>47</u>	
		(51,004)
Interest receivable		480
Profit before deed of covenant		39,691
Deed of covenant		(39,621)
Formation expenses		<u>(1,362)</u>
Retained deficit		<u>£(1,292)</u>
 Balance Sheet		
	£	£
Fixed assets — Tangible assets		424
Current Assets		
Debtors	6,959	
Amount due from holding company	<u>35,172</u>	
		42,131
Creditors — amounts due within one year		
Bank overdraft	(29,095)	
Trade creditors	(2,689)	
Other taxes and social security	(10,561)	
Accrued expenses	<u>(1,500)</u>	
		(43,845)
		<u>£(1,290)</u>
Represented by:		
Called up share capital	2	
Profit and loss account — deficit	<u>(1,292)</u>	
		<u>£(1,290)</u>

THE CONTEMPORARY ART SOCIETY

The first half of the 20th Century was a time of the most exciting innovation and change. Who in 1900 could have predicted the developments in science and technology that made cars, flight, plastics, vitamins, television a commonplace by mid-century? Equally, who could have predicted the innovations in music, literature, and especially the visual arts that changed our perceptions, aesthetic responses, and introduced new styles in architecture and design. To find another period of such fundamental change it is necessary to look back to the Italian Renaissance. Many of the innovations were brilliantly successful and brought lasting benefits, but it must also be said that such far reaching changes were not produced without their share of controversy and failure. Once again, in the late 20th Century we seem to be in a period of rapid change and transition. How fortunate we are to belong to times which generate such excitement and debate, and to be witnesses to, or participants in, such an adventurous century.

The CONTEMPORARY ART SOCIETY was founded in 1910 in the first days of the Modern Movement by a group of enthusiasts who had a great belief in the future. They felt strongly the excitement of the innovations and change that the century was bringing. They were all involved in developing or promoting the visual arts, and the CAS was set up to encourage the artists who were modern innovators, to show the public what they were doing and explain why, and to ensure that the best contemporary art was available for display to the public.

WHAT IS THE CAS?

The CAS is a Society of members of the public, curators, collectors, public galleries, and companies who share the enthusiasm and commitments of the original founders. They believe that it is as important to promote the art of the future as to preserve the art of the past, and to do so with discrimination and responsibility. The CAS is a registered Charity, and for the past 80 years has been one of the most active supporters of contemporary art in Britain.

WHAT DOES THE CAS DO?

The CAS was founded to "promote and encourage the development of contemporary art and to secure by purchase, gift, exchange, bequest or otherwise contemporary works of art for presentation or loan to public art collections, museums and galleries". The record of the CAS is impressive. Over 4,000 works have been given to public galleries in Britain. The CAS gave the Tate Gallery its first works by Moore, Gauguin, Klee, Vuillard, Grosz, Sickert, Nash, Spencer, Nicholson, and Blake. However the CAS has often supported young and unrecognised artists, many of whom have later become leading figures: for example CAS bought work by Henry Moore in 1938; in 1946 Francis Bacon; in 1949 Eduardo Paolozzi; in 1965 David Hockney.

WHO JOINS THE CAS?

Many people join the CAS because it is the only independent Society which promotes contemporary art, and because they believe that active and unbiased support of the best in contemporary art and craft is vitally important. CAS is also a forum for discussion and a lobby for contemporary art interests when this is necessary. Public galleries who join are entitled to receive gifts and loans from the CAS. Collectors, new and established join the CAS in order to develop their interest, and to participate in the Society's courses, visits and Market. Companies who join are entitled to a corporate advisory service to enable them to build and curate a substantial collection. All members are encouraged to participate fully in the activities of the CAS, and receive regular mailings and information.

WHAT IS DIFFERENT ABOUT THE CAS?

There are many societies in Britain that are involved with the arts, but the majority are concerned only with the art of the past rather than with support of living art and artists. Of those that do promote contemporary art the CAS is one of the very few that is not tied to any particular institution or gallery.

HOW IS THE CAS FINANCED?

We raise money from a variety of sources. There are the subscriptions from our individual members, galleries and corporations. We organise a number of events throughout the year for our members, and any profit from these adds to the Society's finances. We also hope to receive support through donations and legacies and from Charities who support our interests. We currently receive purchase grants from the Scottish Arts Council, The Crafts Council and the Henry Moore Foundation. We have recently set up CAS Projects Ltd., a company wholly owned by the CAS which generates a fee income and commissions. The entire net profits from CAS Projects are covenanted to the Society for use in furthering its charitable aims.

WHO RUNS THE CAS?

There is a small full-time office staff who have premises next door to the Tate Gallery. The policy of the CAS is controlled by a Committee which is approximately 20 strong. The members are chosen to cover a wide spectrum of interests in the art world, and they give their services voluntarily. The Committee meets four times a year, and there is an AGM in July to which all members are invited. There is also a small executive committee which meets once a month.

WHAT EVENTS ARE AVAILABLE TO CAS MEMBERS?

We organise regular events for our members dealing with various aspects of contemporary art. There are lectures by artists, visits to exhibitions, studios, and collections. We run courses on different aspects of collecting, and we arrange trips in Britain and across the world to leading exhibitions, and to the major art centres.

WHAT IS THE CAS MARKET?

This is held every November at Smith's Galleries in Covent Garden, with backing from Sainsbury's and Smith's Galleries. Paintings and sculpture by new and established artists, at modest prices, are available for purchase, and can be taken away then and there. The purpose of the Market is to promote contemporary art and to foster the spirit of private collecting. Many collectors make their first purchases at the Market, and the sales are important in encouraging young artists.

HOW DOES THE CAS BUY ART FOR PUBLIC GALLERIES?

Each year the CAS appoints two people to buy fine art, and one to buy craft. They are allocated a budget, but otherwise have freedom to make their own choices. It has always been a belief of the CAS that art should be bought with individual passion and commitment, and that this cannot be done by buying in committee. The record of CAS purchases shows that this has been a very fruitful policy, and that individual buyers have often spotted young talent well ahead of the crowd. Every three years the CAS displays these works in a public exhibition at which the curators of the subscribing museums choose which works they would like to receive from the CAS as gifts for their collections.

HOW CAN I HELP PROMOTE THE WORK AND AIMS OF THE CAS?

By joining the CAS you add to our voice, and the major part of your subscription goes to the fund for the purchase of works of art for gifts to public collections. Please join, encourage individuals to join, and encourage membership from commercial galleries and companies. Like other charities we are vitally dependent on gifts of money and sponsorship to further our work. Please help us with donations, remember us in your will with a legacy, and if you have works of art of museum quality which you would like to see happily housed in an appropriate public gallery, they can be given or bequeathed to the CAS who will look after your interests for you. A lively informed and wide ranging interest in contemporary art adds greatly to local and national life. Please encourage it!

WHAT IT COSTS TO JOIN

For private members the minimum annual subscriptions are:

Individual membership	£15
Double membership for two people at the same address	£20

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.

The Contemporary Art Society
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Statement of Accounts
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