

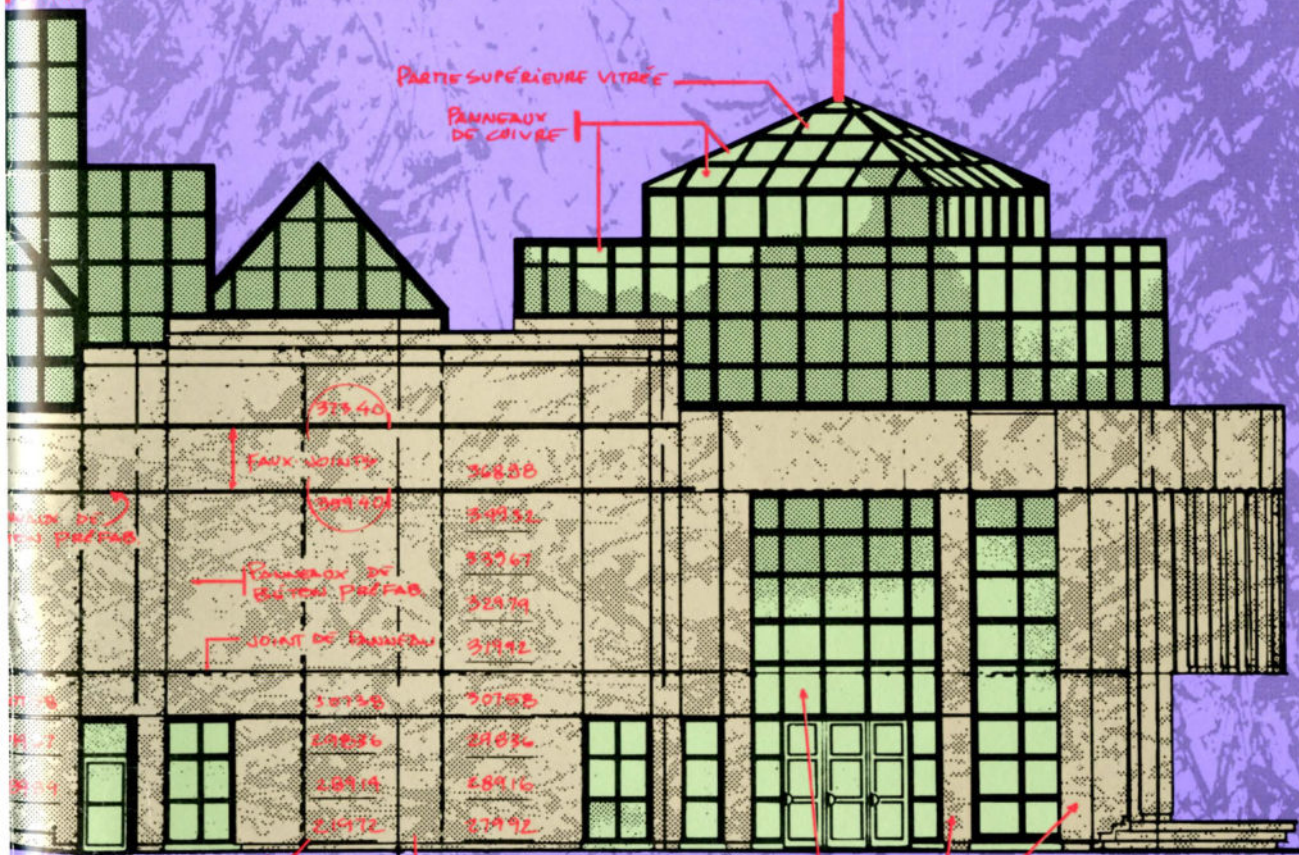
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MUSÉE D'ART CONTEMPORAIN  
DE MONTRÉAL

PANNEAUX  
DE CUIVRE

SECTION  
VITRÉE



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43

PARTIE SUPÉRIEURE VITRÉE

PANNEAUX  
DE CUIVRE

FAUX DE  
VITRÉE

FAUX VITRÉE

32940

PANNEAUX DE  
CUIVRE PRÉFAB

JOINT DE CHAMFRAU

37998

38936

39974

40972

DES ALUMINIUM

27980

PANNEAUX  
MÉTALLIQUES

DESUS DU PANNEAU  
DE BÉTON PRÉFAB

PANNEAUX DE  
BÉTON PRÉFAB



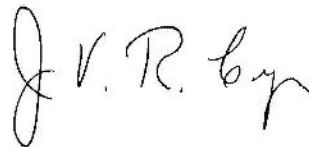
The Honourable Lise Bacon  
Vice-première Ministre and  
Minister of Cultural Affairs  
225 Grande Allée est  
Québec (Québec)  
G1R 5G5

Madam,

I am pleased to submit herewith the fifth Annual Report of the Musée d'art contemporain de Montréal for the year ended March 31, 1989, as required by Section 33 of the National Museums Act.

Your Faithfully,

Chairman of the Board,

A handwritten signature in black ink, appearing to read "J.V. R. Cyr". The signature is written in a cursive, flowing style.

J.V. Raymond Cyr

A Direction des communications production

Translation of texts: Helena Scheffer

French revision: Paul Paiement

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Musée d'art contemporain de Montréal  
Cité du Havre, Montréal (Québec) H3C 3R4

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## **AN ACT RESPECTING THE PROTECTION OF NON-SMOKERS**

In accordance with Section 10 of An Act Respecting the Protection of Non-Smokers in Certain Public Places, the Musée d'art contemporain de Montréal has implemented the following measures to ensure that the Act is respected:

1. A general notice has been sent to all Musée employees advising them that the Act is now in force.
2. A directive has been formulated by the Musée's Management Committee setting aside public areas in which smoking is permitted or prohibited.
3. Signs indicating smoking and non-smoking areas have been installed.
4. The security services have been instructed to enforce the Act and the directive.
5. Employment and service contracts stipulate that the Musée applies this Act.

## TABLE OF CONTENTS

<b>Board of Directors and Advisory Committees</b>	<b>4</b>
<b>Museum Executive and Regular Staff Members</b>	<b>5</b>
<b>Chairman's Remarks</b>	<b>6</b>
<b>Director's Report</b>	<b>7</b>
<b>Exhibitions</b>	<b>13</b>
<b>Educational Program and Activities</b>	<b>14</b>
<b>Travelling Exhibitions</b>	<b>15</b>
<b>Publications</b>	<b>16</b>
<b>Acquisitions</b>	<b>17</b>
<b>List of Loans</b>	<b>19</b>
<b>Fondation des Amis du Musée d'art contemporain de Montréal</b>	<b>20</b>
<b>Financial statements</b>	<b>21</b>

### FUNCTIONS OF THE MUSÉE

The functions of the Musée d'art contemporain de Montréal are to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities.

National Museums Act, Section 24



**BOARD OF DIRECTORS  
AND ADVISORY COMMITTEES  
AS AT MARCH 31, 1989**

**BOARD OF DIRECTORS**

J.V. Raymond Cyr, Chairman  
Monique Parent-Dufour, Vice-President  
Paul Noiseux, Treasurer<sup>1</sup>  
Sam Abramovitch<sup>1</sup>  
Luc Beaugregard<sup>2</sup>  
Manon Forget  
Claude Hinton  
Claudette Hould  
Marissa Nuss  
Robert Turgeon  
M<sup>e</sup> Gilles Bonin, Secretary

**ACQUISITIONS ADVISORY COMMITTEE**

Monique Parent-Dufour, Chairman  
Sam Abramovitch  
Marcel Brisebois  
Georges Curzi  
J.V. Raymond Cyr  
Susan Elefant  
Constance Naubert Riser  
Charles Parent

**BUDGET AND AUDIT ADVISORY COMMITTEE**

Giovanni Giarrusso, outgoing Chairman  
Paul Noiseux, Chairman  
Marcel Brisebois  
J.V. Raymond Cyr  
Monique Parent-Dufour  
Robert Turgeon

**MANAGEMENT ADVISORY COMMITTEE**

J.V. Raymond Cyr, Chairman  
Marcel Brisebois  
Paul Noiseux  
Monique Parent-Dufour

**PROGRAMMING ADVISORY COMMITTEE**

Claudette Hould, Chairman  
Rigas Bertos  
Marcel Brisebois  
François Colbert  
J.V. Raymond Cyr  
Yves Gaucher

**PROPERTY AND EQUIPMENT  
ADVISORY COMMITTEE**

Robert Turgeon, Chairman  
Michel Barcelo  
Marcel Brisebois  
J.V. Raymond Cyr  
Manon Forget  
Claude Hinton  
Jacques Couloudon, Advisor

1. Appointed August 3, 1988, decree No. 1166-88, for a three-year mandate.
2. Honourary member, President of the Fondation des Amis du Musée.

## MUSEUM EXECUTIVE AND REGULAR STAFF MEMBERS

### MUSEUM EXECUTIVE

Marcel Brisebois  
*Director*

M<sup>e</sup> Gilles Bonin  
*General Secretary*

Manon Blanchette  
*Chief Curator*

Suzanne Bourbonnais  
*Director of Communications*

Pierre Ivan Laroche  
*Director of Administration and Personnel*

### REGULAR STAFF MEMBERS

#### General Management

Hélène Cantin  
*Secretary*

Francine Lavallée  
*Senior Secretary*

#### Conservation

France Aymong  
*Education Specialist*

Josée Bélisle  
*Curator*

Christine Bernier  
*Travelling Exhibitions Coordinator*

Paulette Gagnon  
*Curator*

Michelle Gauthier  
*Librarian*

Monique Gauthier  
*Archivist*

Gilles Godmer  
*Curator*

Sandra Grant Marchand  
*Curator*

Manon Guérin  
*Secretary*

Pierre Landry  
*Curator*

Johanne Lefebvre  
*Library Technician*

Danielle Legentil  
*Activities Coordinator*

Suzanne Lemire  
*Activities Coordinator*

Réal Lussier  
*Curator*

Carole Paul  
*Secretary*

Suzel Raymond  
*Secretary*

#### Communications

Lucette Bouchard  
*Publications Coordinator*

Claude Guérin  
*Public Relations Coordinator*

Diane Pépin  
*Clerk*

Denise Prénoveau  
*Clerk*

#### Administration

Suzanne Daigneault  
*Accounting Clerk*

Pierre Duchesne  
*Technical Services Coordinator*

Nicole Labelle  
*Secretary*

Louise Légaré  
*Accountant*

Michel Pétrin  
*Audiovisual Technician*

Normand Skrell  
*Human Resources Coordinator*

Carl Solari  
*Exhibition Technician*

Hector Thisdale  
*Supply Coordinator*

The following people also collaborated on specific projects: Sylvie Anctil, Michel André, Serge April, Yvette Aubard, Aube Billard, Marie-Anne Boutin, Ginette Bujold, Yves Cadet, Jocelyne Charbonneau, Serge Collin, Jean-François Côté, Sophie David, Paul Deblois, Gilles Deschamps, Marc Desrochers, Jacques Dionne, Vincent Dostaler, Christine Dubois, Michel Huard, Bernard Lagacé, Pierre Lagacé, François Langlois, Christian Lewis, Frederick McSherry, Valérie Méalin, Nick Padulo, Michel Parthenais, Harry Persaud, Micheline Picard, Maryse Pothier, Alain Pouliot, Maurice Roberge, Colette Robitaille, Pierre Robitaille, Robert Roy, Henri Sylvestre, Régine Thomasset, Suzanne Tremblay. We would also like to thank the staff of Damarc Corporation (custodial services), Garda Inc. (security), and Le Petit Café (coffee shop).

## CHAIRMAN'S REMARKS

As I sign this 5th annual report of our relatively new Crown corporation, the Musée d'art contemporain de Montréal is celebrating a very important milestone in its history – twenty-five years of existence. Over the years, its maturity has developed along with its presence in the cultural community, bearing witness to the evolution of the visual arts in Québec.

In 1988-1989, the Board of Directors and the Executive of the Musée d'art contemporain de Québec, with the active participation of its employees, undertook to follow the progress of the construction project. Their principal objective was to ensure the quality and the physical appearance of the Musée's future facilities at Place des Arts, while still respecting budgetary guidelines. Their constant concern was to ensure continuity and harmony, balancing current structuring and development projects with those planned for the new building.

In last year's report, we posed certain questions as to the Musée's budgetary situation. We now note that over the course of the past year, a new and dynamic dialogue has developed with the ministère des Affaires culturelles du Québec. To deal with the contingencies we noted last year, the construction budget has been reassessed. As well, new methods of calculation will be used in future to define and allocate government grants.

The Board relies heavily on the work of its advisory committees and we are pleased to report on the positive effect of these committees on the general administration of the Musée and on the definition of its policies and orientations. Our committees have always aimed to maximize cooperation between management, staff, Board members and community representatives. The Director's report will outline the program and activities of the different sectors which again illustrate the quality and vigour of our institution.

In the future, we see the Musée taking on new challenges: first, its integration into downtown Montréal, and next the development of its programs and activities. We are certain that these challenges will be met.

In conclusion, we would like to welcome two new members of the Board: Sam Abramovitch and Paul Noiseux. We would also like to thank Giovanni Giarrusso and Guy Morin for their contributions to the Board from 1984 to 1988. Our special thanks to Mr. Giarrusso for his work as Treasurer and to Mr. Morin for his participation in the Property and Equipment Advisory Committee.

We would also like to express our sincere thanks and appreciation to the members of the Board and its advisory committees, to Management and staff and to all those efforts have contributed to the quality of the Musée's achievements.

Chairman,



J.V. Raymond Cyr



# **DIRECTOR'S REPORT**

## **Introduction**

Last year, we expressed the wish to see a definite start made in the Musée's relocation program to downtown Montréal. We can now say with certainty that 1988-1989 will see the realization of this wish. Working closely with the Board of Director's Property and Equipment Advisory Committee, we took on the demanding task of following the development of preparatory work for the construction. This is still a constant concern, particularly as regards the quality of the facilities. We can say, though, that the future museum building will be designed and built to provide the proper conditions for our essential functions of preserving, exhibiting and promoting current and contemporary art.

Over the course of the year, administrative consolidation has continued, mainly through the introduction of computers and the special attention paid to the reorganization of storage facilities for the permanent collection and an inventory of these works. We have also continued to develop our policies related to the collection and have succeeded in having the government authorities adopt our proposed regulations on the acquisition and disposal of works of art. We intend to continue our work on developing a programming policy and a code of ethics. The work done by our administrative and support staff does not often receive the recognition due to it. We would therefore like to make special mention of their dedication right from the start of this report. Support services – secretarial, technical, human resources, accounting, supplies – are essential to the museum.

## **The Collection**

As we have just mentioned, a great deal of work was done to reorganize our storage facilities. Parallel to this, we assigned staff and adopted procedures to equip the Musée with an archival system for the collection. This major development for our organization is all the more important since it is a prerequisite for planning our move downtown, where we will have approximately 1,800 m<sup>2</sup> of storage space.

As of March 31, 1988, the collection consisted of 3,159 works. Some 104 works by 62 Québec, Canadian and international artists were acquired over the past year. Most were gifts (58); special mention must be made here of the 29 works donated by the Max and Iris Stern Foundation. In memory of Dr. Stern, the Board has decided to name a gallery in the new building, devoted to the permanent collection, after him.

Among the works acquired this year were those by artists such as Stanley Cosgrove, Betty Goodwin, Michel Goulet, Jacques Hurtubise, John Lyman, Jean McEwen, Alfred Pellan, Francine Simonin, Claude Tousignant, Emily Carr, Jean Arp, Henry Moore, Kees Van Dongen, Geneviève Cadieux, Thomas Corriveau, Sylvia Safdie, Sam Tata, Michèle Waquant, Philippe Favier, Bruce Nauman, Antoni Tàpies and Yves Gaucher.

The Musée has also loaned 22 works to various institutions, including the Musée du Québec, the Power Plant in Toronto, the Musée national d'art moderne du Centre Georges Pompidou in Paris, the Walter Phillips Gallery in Banff, the Art Gallery of Hamilton and the Neuberger Museum, State University of New York at Purchase, New York.

## Exhibitions

From the works in its collection, the Musée presented an exhibition of paintings from the 1960s and the artists who left their mark on this decade: Ewen, Gagnon, Gaucher, Hurtubise and McEwen.

The exhibition featured works by Montréal abstract painters. Whether through new theoretical influences or by using a hybrid visual vocabulary inherited from both gestural painting and geometric abstraction, the work of these artists reveals a desire to expand the possibilities of abstract painting while learning from the knowledge it contributed.

In connection with this exhibition, works from the permanent collection were presented in the lobby and in the main corridors.

In terms of temporary exhibitions, 1988-1989 was a remarkable year, if not quantitatively, then certainly qualitatively. Four major exhibitions were held: *Les temps chauds*, *British Now: sculpture et autres dessins*, *Gordon Matta-Clark, une rétrospective* and *The Arts for Television*.

In the summer of 1988, the Musée presented *Les temps chauds*, an exhibition organized by five curators, featuring the work of 25 artists. This major exhibition, entirely devoted to Québec art, presented a snapshot of the dominant features of the contemporary scene through a variety of works, many of which were being shown for the first time. The exhibition consisted of paintings, sculptures, photography, videos, installations and performances by the following artists: Raymonde April, Dominique Blain, Sylvie Bouchard, Thomas Corriveau, Nathalie Derome, Pierre Dorion, Andrew Dutkewych, Christiane Gauthier, Betty Goodwin, Michel Goulet, Pierre Granche, Paul Hunter, Sylvie Laliberté, Raymond Lavoie, Gilles Mihalcean, David Moore, Serge Murphy, Roland Poulin, Sylvia Safdie, Michel Saulnier, Danielle Sauvé, Serge Tousignant, Martha Townsend, Carol Wainio and Michèle Waquant. The Musée has not held such an extensive exhibition of contemporary Québec art since the *Tendances actuelles au Québec* show in the late 1970s. The exhibition was generously funded by the J.A. DeSèves Foundation, for which we are very grateful.

*British Now: sculpture et autres dessins* presented the work of nine British artists whose work has been attracting international interest since the beginning of the decade, namely Edward Allington, Tony Cragg, Richard Deacon, Antony Gormley, Anish Kapoor, Richard Long, David Tremlett, Alison Wilding and Bill Woodrow. The exhibition looked at individual sculptural practices in a new way, from the viewpoint of their relationship to drawing.

Organized by the Museum of Contemporary Art, Chicago, the *Gordon Matta-Clark, une rétrospective* offered the first assessment of the still relatively unknown work of this major figure on the American art scene in the late 1960s and 1970s. The exhibition presented a broad survey of the artist's work, in the form of photographic records assembled by the artist, sculptures (building fragments), drawings and films from his 10-year career, cut short by his premature death in 1978. In its own way, the exhibition offered an opportunity to gain a new understanding of certain artistic trends of the past 15 years.

Lastly, *The Arts for Television* was the first major international exhibition devoted entirely to television as a vehicle and form for contemporary art. It was organized by The Museum of Contemporary Art, Los Angeles (MOCA) and the Stedelijk Museum, Amsterdam, and comprised 67 video works produced between 1966 and 1987.

### **Educational Program and Activities**

As an important and complementary aspect of our endeavours, the Musée's educational program and activities reflected the enthusiasm and originality of those responsible for this sector. Budget restrictions and municipal regulations and their effect on transportation for our visitors had a very limited effect on attendance. Indeed, attendance figures and positive press coverage are a reflection of public interest in these events.

Once again this year, educational activities attracted a young audience, even from day care centres! The enthusiastic participation of children and parents in activities for families and friends highlights the success and originality of our educational approach.

Other activities and special events revolved around the participation of a large number of artists, visual arts specialists and students, as well as artists involved in theatre, dance and music. We would like to make particular mention of the events held to commemorate the 40th anniversary of the publication of Borduas' *Refus global*. The anniversary was highlighted by panel discussion, *Autour du Refus global* and by the re-creation of a dance recital performed by Françoise Sullivan and Jeanne Renaud in 1948.

There were two other particularly noteworthy events last year: the creation of a work in front of a live audience by British artist David Mach entitled *The Art That Came Apart*. It contained, among other things, 20 tonnes of newspapers and magazines. We would like to thank Québecor Inc. for its special contribution. Seven sculpture students from UQAM also participated. The second event was the organization and presentation of *mue-danse: une nouvelle de cinq pays*. In cooperation with Tangente Danse Actuelle, this exhibition of new dance provided an opportunity to see dance from five countries: Canada, France, Belgium, Holland and the United States.

To conclude our report on activities, we would like to mention our much more extensive film program and the production of an audio-guide for *Les temps chauds*.

## **The Other Curatorial Activities**

We would like to point out the development of our travelling exhibitions network to fifteen centres in Québec, Saskatchewan and Ontario. Preparations were made to send the *Les temps chauds* exhibition to Toulouse, France and *Ewen, Gagnon, Gaucher, Hurtubise, McEwen: À propos d'une peinture des années soixante* to New York in May and June, 1989. Despite reduced resources, the Documentation Centre, which we consider necessary for fulfilling our function of promoting contemporary art, continued to reorganize its facilities and acquire the modern management tools required for such a centre, thanks to the support of many volunteers. Efforts focused mainly on the production of a catalogue.

One of the Musée's objectives is to ensure its presence on the international scene. As such, we are proud to have contributed to the success of the Canadian presentation at the Venice Biennale.

## **Communications**

This year the Communications Department, which was first set up in 1985, completed its team with a new Publications Coordinator.

Among the activities organized to promote the Musée's exhibitions, we would like to make special mention of the public relations events surrounding the 40th anniversary of the *Refus global*. We were also pleased to welcome five times more young people and parents at our Christmas tree decoration workshops than last year. Despite problems reaching Cité du Havre – and we must admit, our visitors' increasing weariness in dealing with this problem – we still welcomed nearly 53,000 visitors in 1988-1989.

On the publication side, there was the launch of the trilingual catalogue accompanying Canada's participation in the 43rd Venice Biennale in Italy and its distribution internationally. We are proud to announce that this exhibition catalogue received a silver medal at the 20th Typographic Design Competition as well as a certificate of great distinction from Graphisme Québec in 1988. The catalogue *Ewen, Gaucher, McEwen: À propos d'une peinture des années soixante* also won an award for excellence from this Québec organization.

Finally, we would like to thank journalists for their reception to our efforts at working more closely with them, and congratulate Musée staff for their professionalism in this area.

## **Conclusion**

To conclude this report, we would like to summarize the challenges and tasks the members of the Board, Management and staff face next year.

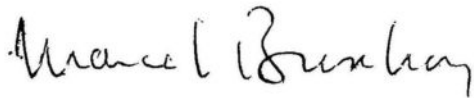
The new museum will be built in 1989-1990. Our task will be to carefully monitor the progress of the work and to pay particular attention to ensuring that the new Musée is properly equipped. Other important tasks will be program development, organization of opening events, budget planning, preparations for the move, and drafting protocols for our relations with Place des Arts.

The Musée d'art contemporain de Montréal is funded by the Québec ministère des Affaires culturelles. The Musée would like to express its gratitude for the financial assistance it receives from this Ministry. We would also like to thank the Federal Departments of International Affairs and Communications as well as the Secretary of State and the Communauté urbaine de Montréal for their contributions to our exhibitions.

We also wish to express our gratitude to our many generous donors services. Our thanks as well to the Fondation des Amis du Musée which allowed us to set up an acquisitions fund, a first for our institution, and to the collectors and establishments which graciously loaned us their works.

Lastly, we wish to express our deep appreciation to the members of the Board, and to the outside members on the Board's advisory committees, as well as to the Management and staff, for their dedication and valued collaboration.

Director,

A handwritten signature in black ink, appearing to read "Marcel Brisebois". The signature is written in a cursive, flowing style.

Marcel Brisebois



## EXHIBITIONS

### **Ewen, Gagnon, Gaucher, Hurtubise, McEwen: A propos d'une peinture des années soixante**

February 24 to May 22, 1988

This exhibition presented works by Montréal abstract painters. The work of these artists reveals a desire to expand the possibilities of abstract painting while learning from the knowledge it contributed.

Curators responsible for coordinating the exhibition: Josée Bélisle and Pierre Landry

### **Les temps chauds**

June 1 to September 11, 1988

This major exhibition provided a snapshot of the dominant features of the contemporary Quebec art scene through a variety of works, many of which were being shown for the first time.

Curators responsible for coordinating the exhibition: Josée Bélisle, France Gascon, Gilles Godmer, Pierre Landry and Réal Lussier

### **British Now: sculpture et autres dessins**

September 21, 1988 to January 8, 1989

The exhibition *British Now: sculpture et autres dessins* presented works by nine British artists who have been attracting international attention since the beginning of the decade.

Curator: Sandra Grant Marchand  
Curator responsible for coordinating the exhibition: Josée Bélisle

### **Gordon Matta-Clark, une rétrospective**

January 22 to April 2, 1989

Organized by the Museum of Contemporary Art, Chicago, the *Gordon Matta-Clark, une rétrospective* exhibition offered the first assessment of the still relatively unknown work of this influential figure in American art of the late 60s and 70s.

Curator responsible for coordinating the exhibition: Gilles Godmer

### **The Arts for Television**

January 18 to April 2, 1989

Organized by The Museum of Contemporary Art, Los Angeles (MOCA) and the Stedelijk Museum, Amsterdam, this exhibition contained 67 video works varying from 3 to 69 minutes, produced between 1966 and 1987 for broadcast over North American and European television.

Curator responsible for coordinating the exhibition: Suzanne Tremblay

## EDUCATIONAL PROGRAM AND ACTIVITIES

### **The Sixties in Québec**

April 2 and 3, 1988

Film program in connection with an exhibition of works from the permanent collection.

### **Neno/Stunon/Sauf: Incomprehensible but Legible**

April 10, 1988

Lecture by Catherine Saouter on the work of Ken Lum.

### **Looking back at the *Refus global***

April 26, 1988

Panel discussion with François-Marc Gagnon, Fernand Leduc, Bruno Cormier, Lise Lamarche and Marcel St-Pierre on the occasion of the 40th anniversary of the publication of the manifesto.

### **Françoise Sullivan and Jeanne Renaud Dance Recital**

April 29, 30 and May 1, 6 and 7, 1988

Dancers Ginette Boutin and Louise Bédard recreate the eight choreographies originally performed by Françoise Sullivan and Jeanne Renaud on April 3, 1948. A special event to mark the 40th anniversary of the *Refus global*.

### **Films by Charles Gagnon**

May 15, 1988

Presentation of cinematographic works by Charles Gagnon in connection with the exhibition *Ewen, Gagnon, Gaucher, Hurtubise, McEwen: À propos d'une peinture des années soixante*.

### **La peinture: je touche**

May 22, 1989

A multisensory and tactile (!) painting experience with Pierre Fournier. In connection with the exhibition *Miquel Barcelo: Peintures récentes*.

As part of the exhibition *Les temps chauds*, performances by Nathalie Derome and Sylvie Laliberté.

Performance of *Babbling blessé* (1988) by Sylvie Laliberté and *Une pelle et un râteau* (1988) by Nathalie Derome  
June 12, 19 and 26, July 3, August 14, 21 and 28, September 4 and 11, 1988

Meetings with the artists featured in the exhibition *Les temps chauds*.  
July 10 and 24, 1988

*Les temps chauds* audio-guide (with the participation of the 25 artists featured in the exhibition).

June 7 to September 11, 1988

### **L'art qui pousse**

Clay activities (sculpture)

Vegetable paint activities

Nature/culture activities

July and August 1988

Activities exploring the presence of the organic in art today.

In connection with the exhibition *Les temps chauds*.

### **David Mach**

September 21, 1988 and January 8, 1989

Creation of a monumental work, *The Art That Came Apart*, consisting of 20 tonnes of magazines.

In connection with the exhibition *British Now: sculpture et autres dessins*.

### **Performance by Fast Forward**

September 30, October 1 and 2, 1988

Musical performance with percussion instruments and steel drum.

### **Objets en fête**

October 23, 1988

Creation of a mural by visitors using a variety of unusual small objects.

In connection with the exhibition *British Now: sculpture et autres dessins*.

### **Une pierre et quoi?**

November 13, 1988

Stones and other objects wind around the museum.

In connection with the exhibition *British Now: sculpture et autres dessins*.

### **Souvenirs de plage**

December 18, 1988

Tracing and sculpting shapes in the sand.

In connection with the exhibition *British Now: sculpture et autres dessins*.

### **Music/film improvisation**

with British composer Fred Frith and animated filmmaker Pierre Hébert.

January 6, 7, 8, 1989

Screening of the film *Fourteen Americans: Directions of the 1970's*.

In connection with the *Gordon Matta-Clark, une rétrospective*, exhibition.

January 27, 28 and 29, 1989

### **Vision différée**

February 12, 1989

Familiarization with the video experience.  
In connection with the exhibition *The Arts for Television*.

### **mue-danse, nouvelles de cinq pays**

International dance series organized by the Musée d'art contemporain de Montréal and Tangente Danse Actuelle to highlight the opening of new dance to theatre, music and the visual arts. On the program:

Sidonie Rochon, Paris, France

#### ***Veille de combat: l'ombre d'une chute***

February 17, 18 and 19, 1989

Alain Populaire and Théâtre Impopulaire,  
Brussels, Belgium

#### ***Hiai***

February 24, 25 and 26, 1989

Luc Charpentier, Montréal, Québec

#### ***Putsch, la dictature du quotidien***

March 3, 4 and 5, 1989

Margaret Fisher and Robert Hughes,  
California, U.S.

#### ***War Nerves, Il Miglior Fabbro and The Bride Stripped Bare***

March 10, 11 and 12, 1989

Lisa Marcus and Barbara Duyfjes, Amsterdam,  
Netherlands

#### ***Wet Features***

March 17, 18 and 19, 1989

### **Encens, pavés et graffiti**

March 12, 1989

An activity plunging visitors into the atmosphere and concerns of the late 60s and early 70s created by Denise Dumas.

In connection with the *Gordon Matta-Clark, une rétrospective* exhibition and *The Arts for Television*.

## **TRAVELLING EXHIBITIONS**

### **La magie de l'Image**

- Le Centre culturel de Trois-Rivières,  
Trois-Rivières (Québec)  
April 15 to May 15, 1988
- Dorval Cultural Centre,  
Dorval (Québec)  
June 29 to July 31, 1988
- Norman Mackenzie Art Gallery,  
Regina (Saskatchewan)  
December 8, 1988 to January 20, 1989

### **où est le fragment**

- Musée régional de Rimouski,  
Rimouski (Québec)  
March 31 to May 1, 1988
- La Galerie du Vieux Couvent,  
Carleton (Québec)  
May 9 to June 5, 1988
- Centre culturel Vanier,  
Châteauguay (Québec)  
June 13 to July 13, 1988
- Musée du Bas St-Laurent,  
Rivière-du-Loup (Québec)  
September 8 to October 13, 1988
- La Villa Bagatelle,  
Sillery (Québec)  
November 24 to December 18, 1988
- Le Centre d'exposition de Val D'Or,  
Val D'Or (Québec)  
February 1 to February 19, 1989
- Thunder Bay Art Gallery,  
Thunder Bay (Ontario)  
March 15 to April 15, 1989

### **Le geste oublié**

- Service des Arts et de la Culture de la Ville  
de St-Eustache,  
St-Eustache (Québec)  
June 1 to July 3, 1988
- La Galerie d'art du Centre culturel,  
Université de Sherbrooke,  
Sherbrooke (Québec)  
September 11 to October 9, 1988
- La Galerie d'art de Matane,  
Matane (Québec)  
October 20 to November 15, 1988
- Le Centre national d'exposition de Jonquière,  
Jonquière (Québec)  
January 13 to March 19, 1989

### **Ewen, Gagnon, Gaucher, Hurtubise, McEwen/A propos d'une peinture des années soixante**

- Le Centre national d'exposition de Jonquière,  
Jonquière (Québec)  
November 1, 1988 to January 8, 1989
- Le Centre d'exposition de Drummondville,  
Drummondville (Québec)  
January 16 to February 28, 1989

## PUBLICATIONS

### CATALOGUES

#### **Les temps chauds**

Josée Bélisle, France Gascon, Gilles Godmer,  
Pierre Landry, Réal Lussier  
Musée d'art contemporain de Montréal  
1988, 71 pages

#### **Roland Brener, Michel Goulet**

(French, English, Italian)  
France Gascon  
Musée d'art contemporain de Montréal  
1988, 72 pages

#### **British Now: sculpture et autres dessins**

Sandra Grant Marchand  
Musée d'art contemporain de Montréal  
1988, 98 pages

#### **Gordon Matta-Clark, une rétrospective**

Mary Jane Jacob  
translation by Christian Bérubé  
Musée d'art contemporain de Montréal  
1989, 41 pages

### INFORMATION FOLDERS

#### **Les temps chauds**

Texts by Lucette Bouchard and  
Suzanne Lemire  
Musée d'art contemporain de Montréal  
1988

#### **British Now: sculpture et autres dessins**

Texts by Lucette Bouchard  
Musée d'art contemporain de Montréal  
1988

#### **Gordon Matta-Clark: une rétrospective**

Text by Christine Dubois  
Musée d'art contemporain de Montréal  
1989

#### **mue-danse**

Texts by Suzanne Lemire  
Musée d'art contemporain de Montréal  
1989

#### **Programme des expositions itinérantes 1987-1988**

Texts by Christine Bernier  
Musée d'art contemporain de Montréal  
1988, 8 pages

#### **The Arts for Television**

translation by Micheline Ste-Marie  
Musée d'art contemporain de Montréal  
1989

### POSTERS

#### **Les temps chauds**

**Roland Brener, Michel Goulet**  
**British Now: sculpture et autres dessins**  
**Gordon Matta-Clark, une rétrospective**

## THE ACQUISITIONS

### QUÉBEC ART – GIFTS

**Bouchard, Edith**

*Les montagnes de St-Urbain avec la demeure de M. Ovide Simard*, undated  
oil on canvas mounted on cardboard  
gift of the Max and Iris Stern Foundation

**Bouchard, Marie-Cécile**

*Deux traîneaux passant devant une croix de chemin/ Two Steighs Passing Cross*  
oil on canvas mounted on cardboard  
gift of the Max and Iris Stern Foundation

**Bouchard, Marie-Cécile**

*La cuisine rose*, undated  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Cornellier, Pierre and Pâloquin, Claude**

*No 64*, 1967  
acrylic and masking tape on compressed wood  
gift of Laurent Lamy

**Cosgrove, Stanley**

*Green Forest, Large Landscape*, 1950  
oil on compressed wood  
gift of the Max and Iris Stern Foundation

**Cosgrove, Stanley**

*Young Girl*, 1950  
oil on panel  
gift of the Max and Iris Stern Foundation

**Dallaire, Jean-Philippe**

*Le peintre maudit*, c. 1954  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Gamoy, Bernard**

*Cité de plomb*, 1987  
mixed media on paper mounted on wood  
gift of Charles S.N. Parent

**Gnass, Peter**

*Progression sur 2 perspectives 12*, 1975  
blueprint and acrylic on canvas  
gift of Ruby and Bruno Cormier

**Golberg, Eric**

*Cleaning Fish*, undated  
oil on compressed wood  
gift of the Max and Iris Stern Foundation

**Goodwin, Betty**

*La casquette*, 1973  
etching, 11/15  
gift of André Bachard

**Goodwin, Betty**

*Red Sea*, 1984  
oil pastel, pastel, oil and charcoal on vellum paper  
gift of Charles S.N. Parent

**Goulet, Michel**

*Mur/Mur*, 1981  
steel  
gift of Michel Goulet

**Heward, Prudence**

*Pensive Girl*, 1944  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Hurtubise, Jacques**

*Brisants rouges*, 1960  
serigraph, 14/16  
gift of Gérald Bolduc

**Hurtubise, Jacques**

*Sleeping Effort*, 1961  
serigraph, 9/10  
gift of Laurent Lamy

**Hurtubise, Jacques**

*Numéro 76*, 1963  
charcoal and pastel on paper  
gift of Yves Gauthier

**Letendre, Rita**

*Koumer*, 1965  
acrylic on canvas  
gift of Yves Gauthier

**Lyman, John**

*Band Concert*, c. 1946  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Maltais, Marcelle**

*Untitled*, 1962  
ink on paper  
gift of Laurent Lamy

**McEwen, Jean**

*Mallorca*, 1966  
heightened lithograph on paper, 12/25  
gift of Laurent Lamy

**Noël, Jean**

*Untitled*, 1971-1973  
serigraph, E.A.  
gift of Laurent Lamy

**Noël, Jean**

*Chez Dan et Agnès à St-Rémy-de-Provence, 72*, 1973  
serigraph, E.A.  
gift of Laurent Lamy

**Paiement, Alain**

*Europe géostationnaire*, 1983  
acrylic emulsion and paper on laminated canvas  
gift of Teleglobe Canada Inc.

**Parent, Mimi**

*Nature morte avec bouteille de vin/Still Life with Wine Bottle*, undated  
oil on cardboard  
gift of the Max and Iris Stern Foundation

**Parent, Mimi**

*Nu et portrait d'homme/ Nude and Portrait of a Male*, 1943  
oil on panel  
gift of the Max and Iris Stern Foundation

**Pellan, Alfred**

*Nature morte avec pipe*, undated  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Robert, Louise**

*78-40*, 1980  
acrylic on canvas  
gift of Gérald Bolduc

**Roberts, Goodridge**

*Still Life With Mandolin*, 1937  
oil on cardboard  
gift of the Max and Iris Stern Foundation

**Roberts, Goodridge**

*Flowers With Indian Cloths*, 1949  
oil on panel  
gift of the Max and Iris Stern Foundation

**Scott, Marian**

*Stone Age*, 1948  
oil on panel  
gift of the Max and Iris Stern Foundation

**Simonin, Francine**

*Untitled*, 1983  
chalk on paper  
gift of Charles S.N. Parent

**Tousignant, Claude**

*Accélérateur chromatique 32*, 1969  
acrylic on canvas  
gift of Yves Gauthier

### CANADIAN ART – GIFTS

**Boiduc, David**

*Skip*, 1977  
acrylic on canvas  
gift of Teleglobe Canada Inc.

**Carr, Emily**

*Glade*, undated  
oil on panel  
gift of the Max and Iris Stern Foundation

**Jackson, Alexander Y.**

*Les Éboulements, March 1929*, 1929  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Lake, Suzy**

*Untitled*, 1975  
b/w photograph, collage and graphite on paper  
gift of Laurent Lamy

**Lismer, Arthur**

*Rock and Old Pines, Georgian Bay*, 1943  
oil on canvas  
gift of the Max and Iris Stern Foundation

**Lum, Ken**

*Language, Paintings*, 1987  
oil on vinyl  
gift of the artist

**MacDonald, James E.H.**

*Mt. Lefroy & E. End Lake O'Hara (Afternoon Light)*, 1929  
oil on panel  
gift of the Max and Iris Stern Foundation

**MacDonald, James E.H.**

*Peaks of Lake O'Hara*, 1929  
oil on panel  
gift of the Max and Iris Stern Foundation

**Reid, Leslie**

*Watertich III*, 1982  
acrylic on canvas  
gift of Teleglobe Canada Inc.

## INTERNATIONAL ART – GIFTS

**Adami, Valério**  
*Untitled*, 1974  
serigraph, 70/120  
gift of Miljenko Horvat

**Arp, Jean**  
*Chapeau forêt*, undated  
bronze 4/5  
gift of the Max and Iris Stern  
Foundation

**Baldaccini, César**  
*Untitled*, undated  
torn paper  
gift of the Max and Iris Stern  
Foundation

**Bazaine, Jean-René**  
*Les mouettes*, 1968  
drypoint engraving, 4/30  
gift of Miljenko Horvat

**Capogrossi, Giuseppe**  
*Untitled*, undated  
lithograph, H.C. VII/X  
gift of Miljenko Horvat

**Cassinari, Bruno**  
*Giovanna*, 1964  
oil on canvas  
gift of the Max and Iris Stern  
Foundation

**Fruhtrunk, Günter**  
*Untitled*, c. 1970  
serigraph, 46/50  
gift of Miljenko Horvat

**Kolar, Jiri**  
*Untitled*, 1975  
collage  
gift of Miljenko Horvat

**Marini, Marino**  
*Cavallo Magnifico*, 1945  
bronze  
gift of the Max and Iris Stern  
Foundation

**Monory, Jacques**  
*Untitled*, 1974  
serigraph, 70/120  
gift of Miljenko Horvat

**Moore, Henry**  
*Mother and Child before  
Open Wall*, 1957  
bronze, no. 4  
gift of the Max and Iris Stern  
Foundation

**Segal, George**  
*Untitled*, 1978  
lithograph on Guarro paper,  
50/100  
gift of the London family

**Van Dongen, Kees**  
*Nude on a Red Sofa  
(Farniente)*, undated  
oil on canvas  
gift of the Max and Iris Stern  
Foundation

**Zadkine, Ossip**  
*Pensive Mood*, 1961  
ink on paper  
gift of the Max and Iris Stern  
Foundation

**Zadkine, Ossip**  
*Le fumeur de pipe*, 1953  
gouache on paper  
gift of the Max and Iris Stern  
Foundation

**Zadkine, Ossip**  
*La leçon de dessin*  
bronze 5/5  
gift of the Max and Iris Stern  
Foundation

## QUÉBEC ART – PURCHASES

**Cadieux, Geneviève**  
*L'inconstance du désir*, 1988  
sculpture in 5 elements  
(concrete, sidewalk, b/w  
photography, porcelain shoes,  
glass)

**Corriveau, Thomas**  
*Kidnappe*, 1984-1988  
animated film (drawing,  
painting and collage on paper;  
photographs and film) 16 mm,  
colour, 8 minutes, sound track

**Gaucher, Yves**  
*YG1, O/N*, 1968  
painting

**Goodwin, Betty**  
*Nest one* (1973)  
etching, 1/5

**Goodwin, Betty**  
*Nest Two* (1973)  
etching, 1/5

**Goodwin, Betty**  
*Nest Three* (1974)  
etching, 1/5

**Lavoie, Raymond**  
*Poème abandonné*, 1987  
acrylic on canvas (diptych)

**Safdie, Sylvia**  
*Gemma No 9*, 1988  
graphite, charcoal,  
dry pastel and oil pastel  
on Canson paper

**Safdie, Sylvia**  
*Gemma No 14*, 1988  
graphite, charcoal,  
dry pastel and oil pastel  
on Canson paper

**Safdie, Sylvia**  
*Gemma No 18*, 1988  
graphite, charcoal,  
dry pastel and oil pastel  
on Canson paper

**Safdie, Sylvia**  
*Gemma No 21*, 1988  
graphite, charcoal,  
dry pastel and oil pastel  
on Canson paper

**Safdie, Sylvie**  
*Gemma No 23*, 1988  
graphite, charcoal,  
dry pastel and oil pastel  
on Canson paper

**Tata, Sam**  
*Un coolie en train de prendre  
le thé dans une ruelle*, 1949  
silverprint

**Tata, Sam**  
*Amateur d'oiseaux*, 1949  
silverprint

**Tata, Sam**  
*Gare du Nord, officier du  
Kuo-Min-Tang et réfugiés  
quittant Shangai à destination  
d'Hangzhou*, prior to May 1949  
silverprint

**Tata, Sam**  
*Painter Claude Tousignant*,  
Montréal, 1982  
silverprint

**Tata, Sam**  
*Painter Photographer Charles  
Gagnon*, Montréal, 1971  
silverprint

**Tata, Sam**  
*Artist Jacques De Tonnancour*,  
Montréal, 1973  
silverprint

**Tata, Sam**  
*Painter Yves Gaucher*,  
Montréal, 1976  
silverprint

**Tata, Sam**  
*Visite de la famille royale*,  
Montréal, 1959  
silverprint

**Tata, Sam**  
*Henri Cartier-Bresson*,  
photographe, Bombay, 1948  
silverprint

**Tata, Sam**  
*Bill Brandt, photographe*,  
Londres, 1978  
silverprint

**Tata, Sam**  
*Jacques-Henri Lartigue*,  
photographe, Paris, 1976  
silverprint

**Tata, Sam**  
*Babysitter, Shanghai*, 1949  
silverprint

**Tata, Sam**  
*Painter Guido Molinari*,  
Montréal, 1976  
silverprint

**Tata, Sam**  
*Donald Sutherland, Actor*,  
London, 1976  
silverprint

**Tata, Sam**  
*Florence*, 1959  
silverprint

**Tata, Sam**  
*Calcutta, Bombay*, 1948  
silverprint

**Tata, Sam**  
*Femme et enfant Srinagar*,  
Cachemire, 1955  
silverprint

**Tata, Sam**  
*Cinéma Tokyo*, 1973  
silverprint

**Tata, Sam**  
*Juifs orthodoxes, fête de la  
Rosh Hashanah*, Montréal, 1971  
silverprint

**Tata, Sam**  
*Participants à la parade  
montés sur échasses  
août-septembre*, 1949  
silverprint

**Tata, Sam**  
*Jeune baigneur, Bombay*, 1948  
silverprint

**Tata, Sam**  
*Femme coolie pendant  
la mousson, Bombay*, 1948  
silverprint

**Townsend, Martha**  
*Grande sphère*, 1988  
wood and leather

**Waquant, Michèle**  
*En attendant la pluie/  
Waiting for the Rain*, 1987  
video sculpture (4 cassettes  
BVU NTSC 3/4") colour,  
sound track, 11 minutes



## CANADIAN ART – PURCHASES

Falk, Gathie  
*Apple Box/24 Apples*, 1977  
wood, ceramic, glass

Geleynse, Wyn C.  
*Home*, 1985  
tinted glass, base, projector  
16 mm and stand, timer

James, Geoffrey  
*The Temple of Modern  
Philosophy, Ermenonville*, 1987  
silverprint, 19/30

Morgan, Joey  
*A Recollection in Several  
Forms*, 1985  
installation

Wieland, Joyce  
*Summer Days and Nights*, 1960  
oil on canvas

## INTERNATIONAL ART – PURCHASES

Favier, Philippe  
*Les petits métiers*, 1985  
painting on glass

Favier, Philippe  
*Les offrandes*, 1986  
painting on glass

Nauman, Bruce  
*Smoke Rings: 2 Concentric  
Tunnels Skewed, Non  
Communicating*, 1980  
plaster, wood

Táples, Antoni  
*Untitled*, 1984  
lithograph and etching, 33/99

Vom Brush, Klaus  
*Kobold's Gesänge (Goblin's  
Chants)*, 1986  
stereo video, colour

## LIST OF LOANS

**MUSÉE DU QUÉBEC**  
Exhibition:  
*L'art au Québec  
depuis Pellan: une  
histoire des prix  
Borduas*,  
May 19 – August 14,  
1988

Léon Bellefleur  
*Escale*, 1957  
Indian ink on paper

Charles Daudelin  
*La colonne*, 1978  
bronze

Marcelle Ferron  
*Cerce Nacarat*, 1948  
oil on canvas mounted  
on cardboard

Alfred Pellan  
*Sous-terre*, 1938  
oil on canvas

Alfred Pellan  
*Calm obscur*, 1947  
oil, silica, cinders, canvas  
mounted on plywood

**FOIRE DE ST-BRUNO**,  
April 14 – 17, 1988

Paul-Émile Borduas  
*Untitled*, 1954  
gouache sur papier

**THE POWER PLANT,**  
Toronto  
*The Historical Ruse:  
Art in Montreal*,  
April 22 – June 12,  
1988

Melvin Charney  
*Chicago Construction N° 3*,  
1981  
pencil on vellum paper

Melvin Charney  
*Edifice N° 3*, 1979  
pencil and photograph

Melvin Charney  
*Streetwork: Wall Insertion I*,  
1978  
coloured pencil  
on vellum paper

Melvin Charney  
*Malevitch Redrawn*, 1978  
coloured pencil on photocopy

**MUSÉE DU QUÉBEC**  
Exhibition:  
*Rétrospective  
Serge Lemoyne*,  
November 3, 1988 –  
January 29, 1989

Serge Lemoyne  
*Amerik*, 1970  
aluminum, acrylic and  
mixed media

**CENTRE GEORGES  
POMPIDOU, Paris**  
Exhibition:  
*Gérard Garouste*,  
September 27 –  
November 27, 1988  
and travelling  
exhibition in Europe

Gérard Garouste  
*Le commandeur et  
la maison rose*, 1985  
oil on canvas

**LA MAISON DES  
ARTS DE LAVAL**  
Exhibition:  
*Pellan, Fortin, Gagnon*,  
November 18, 1988 –  
January 15, 1989

Alfred Pellan  
*Les oeufs*, c. 1933  
oil on canvas

Alfred Pellan  
*Sous terre*, 1938  
oil on canvas

**CENTRE INTER-  
NATIONAL D'ART  
CONTEMPORAIN  
DE MONTRÉAL**  
Exhibition:  
*Rétrospective  
Fernand Leduc*  
(travelling exhibition  
in Canada, 1989)

Fernand Leduc  
*Figure #2*, 1949  
oil on canvas

Fernand Leduc  
*Érosion bleu-rouge*, 1968  
oil on canvas

Fernand Leduc  
*Carré gris et harmoniques  
à mouvement circulaire*, 1979  
oil on canvas

**WALTER PHILLIPS  
GALLERY, The Banff  
Centre, Banff**

Exhibition:  
*Camera Lucida*,  
February 2 –  
March 5, 1989 and  
travelling across  
Canada

**Christian Boltanski**  
*Monument*, 1986  
colour cibachrome  
photographs

**ART GALLERY  
OF HAMILTON,  
Hamilton**

Exhibition:  
*Andrew Dutkewych:*  
*sculpture*,  
March 2 – April 16,  
1989

**Andrew Dutkewych**  
*Daedalus Dream*, 1986  
steel, varnish, aluminum,  
water

**CENTRE DE  
DIFFUSION EN ARTS  
VISUELS DE QUÉBEC**

**(Galerie du Grand  
Théâtre de Québec)**  
Exhibition:  
*Création/Femmes*,  
March 5 – April 2,  
1989

**Brigitte Radecki**  
*Nature morte avec montagne  
et bouteille verte*, 1986  
oxidized cement, fibre-glass

**Mary-Anne Cuff**  
*Untitled*, 1983  
mixed media

**LA FONDATION DES AMIS  
DU MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**

La Fondation des Amis du Musée d'art contemporain de Montréal is a non-profit organization founded in 1983. The volunteer members of its independent Board of Directors are active in art and business circles. The principal objective of the Fondation is to contribute to the enrichment of the Musée's collection, while helping to expand its influence.

In 1988-89, the Fondation launched a quarterly bulletin. This publication is written and produced by volunteers and keeps Friends, sponsors and donors informed of the Fondation's activities.

The second Contemporary Arts ball, held at the Windsor in May 1988 was attended by more than 400 guests. Presided over by Mrs. Andrée S. Bourassa, the evening brought in \$26,000.

The Fondation's volunteers also organized a trip to Chicago in October, 1988. Ten people took advantage of low rates and the presence of Musée and Fondation representatives to enjoy special treatment and exclusive tours of the Museum of Contemporary Art and the Gauguin exhibition.

In November 1988, the Fondation organized its first art auction. Painter Guido Molinari agreed to act as honorary chairman of the event. The sale of 250 works, mostly by Québec artists, brought in \$38,830.

In December, the Fondation donated \$20,000 to the Musée for the purchase of *La violence des vagues* by Montreal artists Martha Fleming and Lyne Lapointe.

Finally, a fund-raising blitz directed at businesses in early 1989 raised \$30,000 for the Fondation.

**MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**

**Financial Statements  
for the year ended  
March 31, 1989**

## TABLE OF CONTENTS

	Page
<b>AUDITOR'S REPORT</b>	23
<b>FINANCIAL STATEMENTS</b>	
<b>Operating Fund</b>	
Revenue and expenditure and balance (deficit) of fund	24
Balance sheet	25
<b>Endowment fund for acquisitions of works of art</b>	
Revenue and expenditure and balance of fund	26
Balance sheet	27
<b>Fixed assets maintenance fund</b>	
Balance sheet	28
Notes to financial statements	29

## AUDITOR'S REPORT

I have examined the balance sheets of the operating fund, the endowment fund for acquisitions of works of art and the fixed assets maintenance fund of the Musée d'art contemporain de Montréal as at March 31, 1989, as well as the statement of revenue and expenditure and balance (deficit) of the operating fund and the statement of revenue and expenditure and balance of the endowment fund for acquisitions of works of art for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statement present fairly the financial position of the Musée as at March 31, 1989 and the results of the operation of these funds for the year then ended, in accordance with the accounting policies presented in note 2, applied on a basis consistent with that of the preceding year.

Auditor General of Québec  
Rhéal Chatelain, F.C.A.

Québec, June 12, 1989

# MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

## Operating fund

### Revenue and expenditure and balance (deficit) of fund

For the year ended March 31	1989	1988
	\$	\$
<b>EXPENDITURE (note 3)</b>		
Direction de la conservation	1 610 804	1 410 474
Direction des communications	566 215	489 781
Administration	1 963 837	1 691 850
	<b>4 140 856</b>	<b>3 592 105</b>
<b>REVENUE</b>		
Federal grants for specific projects	324 310	305 181
Interest and other	168 482	153 010
	<b>492 792</b>	<b>458 191</b>
<b>EXCESS OF EXPENDITURE OVER REVENUE</b>		
	<b>3 648 064</b>	<b>3 133 914</b>
Gouvernement du Québec grants	3 043 419	2 965 804
<b>EXCESS OF EXPENDITURE OVER REVENUE AND GRANT (note 7)</b>		
	<b>604 645</b>	<b>168 110</b>
<b>BALANCE OF FUND AT BEGINNING OF YEAR</b>	<b>303 728</b>	<b>471 838</b>
<b>BALANCE (DEFICIT) OF FUND AT END OF YEAR</b>	<b>(300 917)</b>	<b>303 728</b>



# MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

## Operating fund

### Balance sheet

As at March 31	1989	1988
	\$	\$
<b>ASSETS</b>		
<b>Current assets</b>		
Bank acceptances	—	489 635
Grants receivable	17 750	143 704
Accounts receivable	60 013	62 395
Deposits towards acquisition of a work of art	107 127	45 091
Owed by fixed assets maintenance fund	288 781	—
Prepaid expenses	29 857	11 137
	<b>503 528</b>	<b>751 962</b>
<b>LIABILITIES</b>		
<b>Current liabilities</b>		
Outstanding cheques less cash	97 676	57 567
Bank loan	110 000	—
Accounts payable and accrued liabilities	561 634	378 292
Owed to endowment fund for acquisitions of works of art	1 500	—
Deferred grants	33 635	12 375
	<b>804 445</b>	<b>448 234</b>
<b>BALANCE (DEFICIT) OF FUND</b>	<b>(300 917)</b>	<b>303 728</b>
	<b>503 528</b>	<b>751 962</b>

### CONTINGENCY (note 7)

### ON BEHALF OF THE BOARD OF DIRECTORS

*Paul Noiseux*  
*Claude Hinton*

**MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**

**Endowment fund for acquisitions of works of art**

**Revenue and expenditure and balance of fund**

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For the year ended March 31, 1989

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	\$
<b>REVENUE</b>	
Donations and interest	37 576
<b>EXPENDITURE</b>	—
<hr/>	
<b>EXCESS OF REVENUE OVER EXPENDITURE FOR THE YEAR AND BALANCE OF FUND AS AT MARCH 31, 1989</b>	<b>37 576</b>

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**MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**

**Endowment fund for acquisitions of works of art**

**Balance sheet**

---

As at March 31, 1989

---

\$

**ASSETS**

Current assets

Cash	4 237
Term deposit	31 302
Accounts receivable	537
Owed by operating fund	1 500

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37 576

---

**BALANCE OF FUND AS AT MARCH 31, 1989**

37 576

---

**ON BEHALF OF THE BOARD OF DIRECTORS**

*Paul Noiseux*

*Claude Hinton*

# MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

## Fixed assets maintenance fund

### Balance sheet

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As at March 31, 1989

---

\$

#### ASSETS

##### Current assets

Grant receivable	2 274
Fixed assets (note 5)	363 781
	<hr/>
	366 055

#### LIABILITIES

##### Current liabilities

Outstanding cheques less cash	57
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##### Long-term liabilities

Bank loan	77 217
Owed to operating fund	288 781
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	365 998
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	366 055

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#### ON BEHALF OF THE BOARD OF DIRECTORS

*Paul Noiseux*  
*Claude Hinton*

# MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

## Notes to financial statements

March 31, 1989

### 1. INCORPORATION AND OBJECTIVES

The Musée d'art contemporain de Montréal is a corporation as defined by the Civil Code and was constituted by the National Museums Act (R.S.Q., Chapter M-44). Its objectives are to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities.

### 2. ACCOUNTING POLICIES

The financial statements of the Musée were prepared by management using the accrual basis of accounting and the accounting policies as stated below. These statements include amounts based on best judgments and estimates.

As of this year, the Musée d'art contemporain de Montréal is presenting its activities in three separate funds, whose respective purposes and accounting policies are described hereunder.

#### **Operating fund**

The operating fund presents the Musée's regular operations.

#### ***Equipment***

Acquisitions of equipment are charged to operating expenditure.

#### ***Retirement plans***

The employer's contribution to the Government and Public Employers Retirement Plan (RREGOP) and to the Civil Service Superannuation Plan (CSSP) is assumed by the Gouvernement du Québec and thus is not presented in the statement of revenue and expenditure and balance (deficit) of the operating fund.

#### **Endowment fund for acquisitions of works of art**

The Musée has established an endowment fund whose revenue is to be used for acquiring works of art. This revenue comprises donations, voluntary contributions by visitors, and interest.

#### ***Works of art***

Acquisitions of works of art from this fund and from the operating fund are charged to expenditure.

#### **Fixed assets maintenance fund**

The Musée has established a fund intended mainly to cover certain expenses related to the maintenance of fixed assets and the acquisition of specific pieces of equipment.

#### ***Fixed assets***

Fixed assets are entered at cost and will be depreciated according to the same terms as those respecting reimbursement of the principal of the long-term loans contracted for them.

The cost includes the equipment itself, direct labour and indirect costs.

#### ***Long-term liabilities***

The bank loan and the amount owed to the operating fund are considered long-term liabilities, since they will be replaced by long-term financing in accordance with terms to be set by the government.

The interest generated by temporary loans to finance this fund is repaid by grants from the Gouvernement du Québec.

### 3. OPERATING FUND – EXPENDITURE BY CATEGORY

	Direction de la con- servation	Direction des commu- nications	Adminis- tration	Total	
				1989	1988
				\$	\$
Salaries and other remuneration	631 339	179 144	668 225	<b>1 478 708</b>	1 373 741
Professional, administrative and other services	159 970	255 260	716 075	<b>1 131 305</b>	849 681
Transportation and communication services	340 099	115 555	112 026	<b>567 680</b>	485 973
Materials and supplies	64 986	15 870	170 505	<b>251 361</b>	339 554
Rentals	19 683	386	160 577	<b>180 646</b>	168 952
Maintenance and repairs	1 373	—	60 761	<b>62 134</b>	106 460
Equipment	—	—	66 312	<b>66 312</b>	64 600
Acquisitions of works of art	393 354	—	—	<b>393 354</b>	199 891
Interest	—	—	9 356	<b>9 356</b>	3 253
	1 610 804	566 215	1 963 837	<b>4 140 856</b>	3 592 105

### 4. WORKS OF ART

The Musée received donations of works of art during the year, totalling \$1,539,113 (1988: \$324,783), appraised by experts, when required, and sanctioned by the Canadian Cultural Property Export Review Board of the Government of Canada.

The value of the works of art added to the Musée's permanent collection during the year is divided as follows:

	1989	1988
	\$	\$
Acquired by donation	<b>1 539 113</b>	324 783
Acquired by the Musée's funds	<b>393 354</b>	199 891
	<b>1 932 467</b>	524 674

The Musée's permanent collection, including donated works of art, is not presented in the balance sheet.

## 5. FIXED ASSETS MAINTENANCE FUND – FIXED ASSETS

	\$
Repairs to building	150 830
Repairs to parking lot	78 188
Reorganization of storage facilities for works of art	10 889
Computer equipment	123 874
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	363 781
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## 6. CURRENT BUILDING ACQUISITION

On November 7, 1985, the Musée was authorized by the Gouvernement du Québec to acquire for \$1 the building in which it exercises its operations. On the date the financial statements were prepared, the contract for the acquisition of this building had not yet been carried out.

## 7. OPERATING FUND – CONTINGENCY

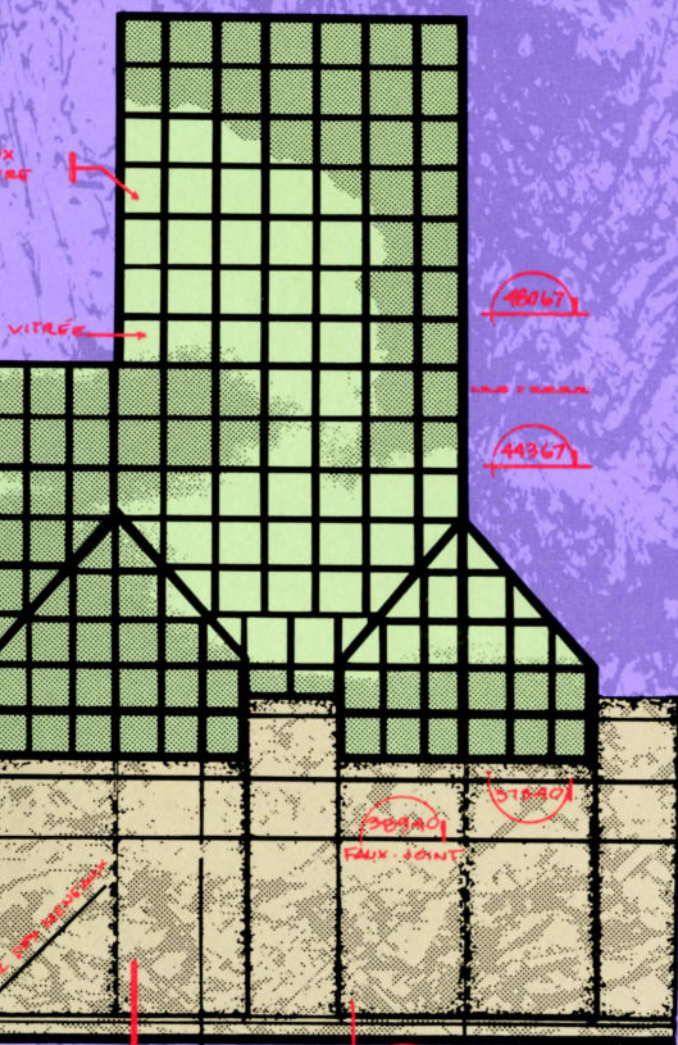
The operating fund's expenditure for the year includes the amount of \$103,674 for the city of Montréal's water, service and business taxes. These taxes were paid subject to a contestation of their legality.

On the date the financial statements were prepared, this dispute was in progress. Any eventual gain will be added to the results of the year then current.





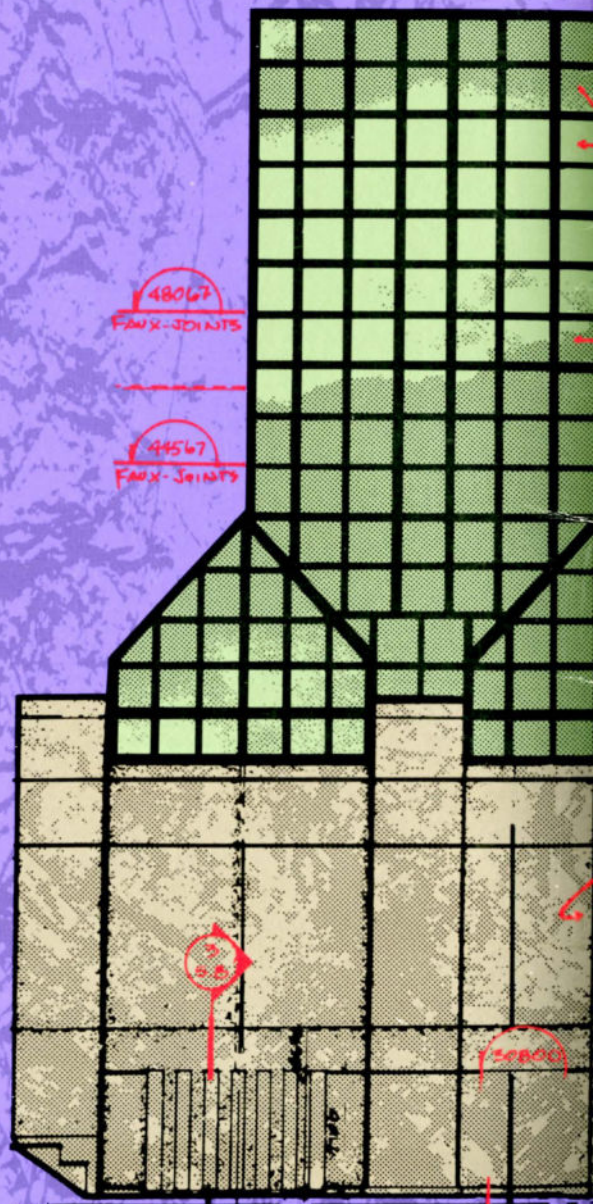




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