

A N N U A L R E P O R T

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COVER: Joan Jonas, *Volcano Saga* (excerpt), 1989. Colour video, 28 min, 30 s with stereo sound, on ¾" cassette. Coll.: Musée d'art contemporain de Montréal. Photo: Michel Pétrin. THIS PAGE: Haim Steinbach, *Untitled (women's wood shoes, shoe display stands)*, 1989. Wood, plywood, sheets of metal laminate. 67.3 × 85.1 × 34.3 cm. Coll.: Musée d'art contemporain de Montréal. Photo: Denis Farley

MADAM LIZA FRULLA-HÉBERT
MINISTER OF CULTURAL AFFAIRS
MINISTÈRE DES AFFAIRES CULTURELLES DU QUÉBEC
225, AV. GRANDE ALLÉE EST, QUÉBEC (QUÉBEC) G1R 5G5

Madam,

*I am pleased to submit herewith the seventh Annual Report of the Musée d'art contemporain de Montréal,
for the year ended March 31, 1991, as required by Section 33 of the National Museums Act.*

Yours faithfully,

MARIETTE CLERMONT
Chairman of the Board

This report is a production of the Direction de l'Éducation et de la Documentation

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MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL CITÉ DU HAVRE MONTRÉAL, QUÉBEC H3C 3R4

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BOARD OF DIRECTORS AND ADVISORY COMMITTEES

AS AT MARCH 31, 1991

BOARD OF DIRECTORS

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Claudette Hould <i>Outgoing Chairman</i>	Carole Duhaime	Denis Roy
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Melvin Charney	Monic Houde Dominic Jean	

1. Honorary member 2. Honorary member, President of the Fondation des Amis du Musée. 3. Appointed April 4, 1990 by Order-in-Council 426-90. 4. Resigned February 14, 1991. 5. Took over from Claudette Hould on February 20, 1991.

MUSEUM EXECUTIVE

Marcel Brisebois
Director

Gilles Bonin
*Secretary General and
acting Director of Personnel*

Manon Blanchette
Chief Curator¹

Suzanne Bourbonnais
Director of Communications

André Garon
*Director of Planning
and Development*

Louise Légaré
*Acting Director
of Administration²*

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Secretary

Francine Lavallée
Senior Secretary

Direction de la Conservation

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Education Specialist

Josée Bélisle
Curator

Christine Bernier
Travelling Exhibitions Coordinator

Paulette Gagnon
Curator

Michelle Gauthier
Librarian

Monique Gauthier
Collections Archivist

Gilles Godmer
Curator

Sandra Grant Marchand
Curator

Manon Guérin
Secretary

Pierre Landry
Curator

Johanne Lefebvre
Library Technician

Danielle Legentil
Education Specialist

Suzanne Lemire
Multimedia Events Coordinator

Réal Lussier
Curator

Louise Mondoux
*Audiovisual Coordinator
On loan from the ministère
des Communications du Québec*

Carole Paul
Secretary

Suzel Raymond
Secretary

Direction des Communications

Lucette Bouchard
Publications Coordinator

Claude Guérin
Public Relations Coordinator

Diane Pépin
Clerk

Sylvie Anctil
Clerk

Direction de l'Administration

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Senior Accounting Clerk

Pierre Duchesne
Technical Services Coordinator

Nicole Labelle
Secretary

Louise Légaré
Administrative Coordinator³

Michel Pétrin
Audiovisual Technician

Carl Solari
Exhibition Technician

1. Replaced by Paulette Gagnon, who became acting Chief Curator effective January 1, 1991. 2. Until January 25, 1992.
3. Appointed January 28, 1992.

We also wish to thank the following people for their contribution to specific projects:
Danielle Allara
Michel André
Serge April
Yvette Aubard
Louise Audet
Jacqueline Bélanger
Maryse Béliveau
Réjean Berthiaume
Marie-Anne Boutin
Yves Cadet
Elizabeth Caiarelli
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Denis Labelle
Marie-Lourdes Laguerre
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Line Parent
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Daniel Poirier
Jean-François Rancourt
Laurent Roberge
Colette Robitaille
Marc-André Roy
Nicole St-Pierre
Henri Sylvestre
Suzanne Tremblay
Anne-Marie Zeppetelli

We would also like to thank the staff of Damarc Corporation (custodial services), Garda Security Inc. and Le Petit Café (coffee shop).

It is my great pleasure to present this Annual Report 1990-1991.

This year marks a decisive step toward the accomplishment of our major relocation project downtown. Indeed, it is in the past twelve months that most of the construction work on our future building has been done. We will soon be in possession of that wonderful structure, designed to meet our expectations and our needs; a building that will allow us to carry out our mission even more successfully.

The superb site that the Musée will soon be occupying next to Place des Arts, its accessibility to an even wider public, exhibition spaces designed to highlight our permanent collection, with room for a greater variety of thematic exhibitions: all these factors, taken together, will undoubtedly contribute to giving the Musée a new burst of vitality and creative energy.

Well aware of the challenges that lie ahead, the Musée is currently involved in preparing for the opening, and its first priority is to develop exhibitions for this important occasion.

The Musée has also laid the groundwork for a fundraising campaign intended to contribute to construction costs and to substantially enrich its art acquisition fund.

I would like to take this opportunity to express my thanks, first to all the members of the Board of Directors and the committees, for their cooperation. I would also like to welcome Léon Courville to the Board, as well as Vasco Cecon, President of the Fondation des Amis du Musée, as an honorary Board member. A new Board committee, Community Relations, was created this year, and the help of its members is greatly appreciated.

Manon Forget, the Communauté urbaine de Montréal representative, was obliged to step down from the Board, and I wish to thank her sincerely for her services, and of course, for her future support at the municipal level.

I am saddened, however, to note the passing of Gaétan Boisvert, who was the Musée's first Chairman of the Board in 1984-1985.

I now invite you to read the Director's report and other important information concerning our institution's programming, publishing, acquisitions and financial statements.

MARIETTE CLERMONT





INTRODUCTION

In view of the current economic climate, I will be starting the traditional Director's report on the Musée's activities with comments that are meant to be taken as a philosophical assessment of the state of our institution.

In 1983, the Québec government decided to make the Musée a state-owned corporation under the National Museums Act. The government also decided to relocate the Musée, in accordance with the wishes expressed by every director of this institution since 1968. The building then planned, whose construction started in the summer of 1985, proved unsuitable for carrying out the Musée's mission as decreed by law: to acquire and exhibit contemporary works of art, to be sure, but also to preserve and to document them.

The plans were reworked with the assistance of Musée staff, and the space was redesigned to comply with the budgetary constraints imposed by the government. Now the silhouette of the new building finally stands before us on the Place des Arts site. So, as you can see, between 1986 and 1989, the resources and energy of the Musée have basically been focused on this project, without hampering the quality of our museological activities. According to the budget laid down in 1989, the Musée had a \$2,835,000 drop in revenue between 1985 and 1989, yet we have still succeeded in redefining the Musée's mandate and orientations, overseeing the planning and construction of the new building, organizing and mounting 60 exhibitions involving some 840 Québec, Canadian and international artists, ensuring a presence on the international scene (we are certainly the most active Québec museum in this regard, having participated in the Venice and Sao Paolo Biennales, and exhibitions in Great Britain, France, Belgium and the U.S.), increasing the Musée's permanent collection from 2,660 to 3,310 works, undertaking a comprehensive computerization program and developing an organization and a mode of functioning that are uniquely our own.

The Musée has always been concerned with fulfilling the obligations of its mission and of the administration of a public corporation. Of course, we have not achieved all our goals, and much still remains to be done, consolidated, harmonized, but all of us here at the Musée, from its Board members to its employees, supporters and volunteers, can be very proud of what has been accomplished. I have no hesitation in stating here that the organization and management of the Musée d'art contemporain de Montréal are comparable to those of any true museological institution. From 1984 to 1991, the Musée has built departments devoted to curatorial activities, education and documentation, communications and administration; it has created new services: archives, transportation, restoration, public relations, publications, human resources; others have been consolidated: documentation centre, educational activities, multimedia events; and very soon, we will see the reorganization of its travelling exhibitions, purchasing, security, and other services.

All of this was accomplished as a result of everyone's efforts, and the determination of certain individuals, in particular: had it not been for the tenacity of the executive and, especially, the moral authority of some of its members, the Musée would not be preparing for its move to downtown Montréal. Would it even still exist as an independent institution? Would the term "museum" be relevant? Would its collections have been handed over to some other institution?

To be an executive and employee of this museum, one must be resolutely optimistic and have a certain affinity for risk and obstinacy. Decisions made by the Musée have oriented and channelled its energies and resources for 1990-1991. In response to the government's request, the Musée quickly rallied to the idea of not closing its doors to the public, except for the shortest possible amount of time. Consequently, we have worked out our programming to allow us to run exhibitions until mid-January 1992. Operating with the objective of reopening downtown in the spring of 1992, we are attempting to maintain full activity at Cité du Havre, while still doing all the work involved in that move. All this, without any additional resources.

As I write these lines, less than a year from the new building's projected opening date, the Musée still does not know what resources it will have at its disposal for the building takeover, the move, staffing, exhibitions, opening events and productions, and the exhibition calendar which already has commitments to 1994.

We are very well aware of the government's financial constraints, and the difficult socio-economic situation faced by the public as a result of the recession. Nevertheless, we must appeal to the public authorities to concretely assume their responsibilities to the Musée, obligations which are not new, which have not spontaneously leaped from some magician's hat; they have been anticipated and even forecast for some time. We are still hopeful, therefore, despite everything, to be able to give Québec, and especially Montréal, a "new" contemporary art museum in 1992, in time for the city's 350th anniversary.

ORGANIZATION

In 1990-1991, the principal activity of the Musée was the development of a new organization and staffing plan. Since 1987, the date of its first plan, the Musée has hired new staff and new services have been developed. As the relocation to downtown approached, a comprehensive review became a priority. Work on this plan began in June 1990 and the results are presently under study by resource people at the ministère des Affaires culturelles. Aside from the normal and inevitable increase of staff entailed by the move, the Musée has decided to highlight education services for the public; that is the reason for a proposal to include in its organization chart a new department that will cover educational activities, the documentation centre (which we hope will become an true media centre) and publications. Each of the departments will then have a single principal objective: works of art for the direction de la Conservation (curatorial department); knowledge for the direction de l'Éducation et de la Documentation (education and documentation department); the Musée's image for the direction des Communications et du Marketing (communications and marketing department); and sound management for the direction de l'Administration et du Personnel (administration and personnel department).

In the area of human and technical resources, a collective agreement was signed between the Musée and the union representing its public service employees; negotiations with its professionals are well under way and should be concluded soon. As for technical resources, we are completing the computerization of the accounting system, and payroll will be fully reviewed.

CURATORIAL ACTIVITIES AND PUBLIC PROGRAMMING

The collection

The Musée has entered a preparatory phase prior to the opening of the new building. The direction de la Conservation acquired a restoration service in August 1990, consisting of one conservator and one technician. The establishment of this service made it possible to examine 612 works in the permanent collection. A complete examination of the works in the collection is part of the planning involved in moving the collection. With the help of the archives, a computer program was developed to facilitate the compilation of data and plan the move.

Among the achievements of the collection archives was the reorganization of the sculpture storage area with the addition of a mezzanine. This initiative facilitated the physical inventory of the 450 sculptures in the collection. Moreover, a policy on copyright management and means of applying this policy were developed. Finally, a complete reorganization of filing and labelling methods to visually document the works in the collection is presently under way. The acquisition of 56 works allowed us to enrich the permanent collection through purchases and gifts representing a total value of \$856,000.

The documentation centre was computerized and continued preparing for the move. It is now connected with the Québec government's computerized library network. With computerization, three new modules were installed: processing, acquisitions and loans. A team of volunteers did a wonderful job on the collection of documentary files.

Public programming

A programming policy, on the table for more than a year, was adopted.

Six exhibitions were held at the Musée in the past year: *L'Art d'installation: Mise en scène de la collection permanente*; *L'Art conceptuel, une perspective*; *Broken Music*; *Raymond Gervais: Disques et tourne-disques*; *Suzanne Giroux: Giverny, le temps mauve*; and *The Lovers: The Great Wall Walk*.

Three travelling exhibitions, the first two of which were produced from the permanent collection, were sent to ten exhibition centres and museums in Québec, Canada and Belgium, where they attracted 26,332 visitors: *Ewen, Gagnon, Gaucher, Hurtubise, McEwen: À propos d'une peinture des années soixante*; *Propos d'art contemporain — Figures d'accumulation* and *Les Temps chauds*.

The exhibition program was accompanied by publications, performances and concerts. There were activities such as lectures, meetings with artists, film and video screenings as well as educational activities like activities for families and friends and group visits, which totalled 78.

The 500th exhibition

In April, the Musée presented its 500th exhibition since its founding. The public relations service organized two major events to celebrate the occasion: a visit to the Musée by more than 100 convention delegates from the International Art Critics Association and, in collaboration with the Fondation des Amis du Musée d'art contemporain de Montréal,

a brunch organized to close the *L'Art conceptuel, une perspective* exhibition.

Le Journal du Musée d'art contemporain de Montréal

The Journal has been a great success; its purpose is to be both an educational and promotional tool publicizing the achievements of the Musée and a forum for debate on issues related to the contemporary art field. The *Journal* is a top quality production and the Musée hopes to significantly increase its circulation in the near future.

FUNDRAISING CAMPAIGN

At the government's request, the Musée launched a feasibility study on conducting a major fundraising campaign for the institution. This study encouraged the establishment of elements and resources that will allow the Musée to solicit tangible support from the public and the recognition that it is important and necessary not only to the Montréal cultural scene, but also to Québec, Canada and the rest of the world. This extremely demanding matter will occupy much of the time and energy of our institution's principal executives, and will mobilize the support and enthusiasm of all of the Musée's friends and supporters.

PREPARATION FOR THE DOWNTOWN OPENING

Four main areas of endeavour were involved:

- First, the issue of equipment for the new Musée; this was the subject of studies, analysis, clarifications and choices, particularly with regard to storage facilities, the documentation centre and the restoration laboratory. In addition, computerization and security plans were reviewed and consolidated.
- In the summer of 1990, the Board of Directors authorized the resumption of work on the opening exhibitions and events; research is now being done on art history, multimedia events, audiovisual designs, etc.
- Research was done on the design of representative, exclusive products to be sold at the Musée boutique; the results look promising.
- An advisory committee on community relations, set up by the Board of Directors, began its work with enthusiasm, with the special objective of ensuring the success of inaugural events.

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CONCLUSION

A new museum awaits us downtown. I am convinced that the Musée will be able to meet the challenge of relocation. In conclusion, I wish to mention some of the concerns that will be occupying the attention of the Musée's executive and personnel in the coming year: the budget, the move and reinstallation downtown, preparations for the inaugural events, development and integration of new staff members, the definition of the Musée's relations with Place des

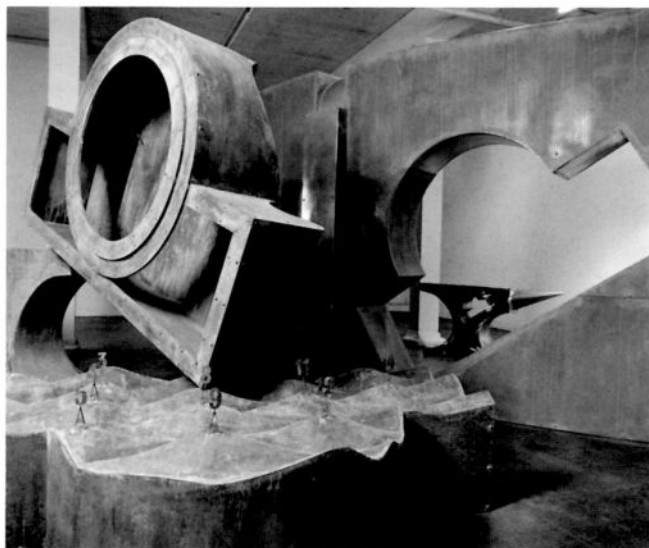
Arts and last, but definitely not least, the success of the fundraising campaign.

The Musée d'art contemporain de Montréal is funded by the ministère des Affaires culturelles du Québec. The Musée would like to express its gratitude for this support and for the department's sustained interest. We also wish to thank the federal departments of External Affairs and Communications, the ministère des Affaires internationales du Québec, the Canada Council and the Conseil des arts de la Communauté urbaine de Montréal for their contributions to our exhibitions, and make special mention of the contribution of the J.A. de Sèves foundation and Pratt & Whitney.

We also wish to express our gratitude to our many generous donors for their gifts of art works, funding, sponsorships and services. Our thanks go as well to the Fondation des Amis du Musée which allowed the Musée to continue to enrich its acquisition fund, and to the collectors and establishments which graciously loaned us their works.

Lastly, I would like to express my deep appreciation to the members of the Board and to the outside members of the Board's advisory committees, as well as to my colleagues on the executive and staff, for their dedication and valued collaboration.

MARCEL BRISEBOIS



Jacek Jarnuszkiewicz, *Passe-temps*, 1989. Copper and zinc. 2 × 5 × 4 m.
Photo: Normand Rajotte. BELOW: Suzanne Giroux, *L'étang mauve*, 1989.
Video projection: video projector, disc player, videodisc, colour, 20 min.
screen 152.4 × 213.4 cm and frame. Photo: Denis Farley

L'Art d'installation: Mise en scène de la collection permanente

April 29 to July 22, 1990

This first major presentation of installations from the Musée d'art contemporain de Montréal's permanent collection included artists Jocelyne Allouche, Wyn Geelyne, Jacek Jarnuszkiewicz, Jean Lantier, Claude Mongrain, David Moore, Joey Morgan and James Turrell. The exhibition gave the public an opportunity to become more familiar with this facet of the collection and to grasp something of its variety, grandiosity and transience.

Curator: Michel Huard
Production: Sandra Grant Marchand

L'Art conceptuel, une perspective

August 5 to October 21, 1990

Organized by the Musée d'Art

Moderne de la Ville de Paris, this major exhibition was designed as an overview of conceptual art, the main developments of which occurred in the late sixties and early seventies. The Montréal version of the exhibition presented 150 works by more than 30 artists, both European and American, including Joseph Kosuth, Art & Language, Robert Barry, Douglas Huebler and Lawrence Weiner.

Curator responsible for coordinating the exhibition in Montréal: Pierre Landry

Suzanne Giroux: Giverny, le temps mauve

November 4, 1990
to January 27, 1991

This exhibition was a presentation of recent video works by artist Suzanne Giroux. Its theme: Monet's gardens at Giverny. In this work, the artist pursued an entirely personal reflection on the

subject, or even motif, borrowed from art history and particularly from painting. Indeed, her work is on the very frontier between painting and video. Using the "open window on the world" concept, Suzanne Giroux delves into the representation of reality



and involves the viewer in creating the work in real time.

Curator: Réal Lussier

Broken Music

November 4, 1990
to February 10, 1991

Organized by gelbe MUSIK and daadgalerie of Berlin, *Broken Music* paid tribute to the vinyl record. A veritable anthology of "artists' records," the exhibition looked at the phenomenon of the record as a multidisciplinary medium. All facets of the record were explored: the jacket, the object, the publication, the sound. The Montréal version of the exhibition contained works by Martin Tétreault, Irene F. Whittome, Rober Racine and Raymond Gervais, artists



Rober Racine, *Le regard de Nipper, Hommage à Raymond Gervais*, 1990. Photo: Denis Farley

Raymond Gervais: Disques et tourne-disques

November 4, 1990
to February 10, 1991

In response to an invitation by the Musée, artist Raymond Gervais designed an exhibition-installation consisting of fifteen new pieces related to the record. This solo exhibition by Gervais was produced in connection with the international *Broken Music* exhibition. The Québec artist used a formal and conceptual approach to deal more specifically with the record. Well known in Canada for his installation and performance art, Raymond Gervais has been striving in his work since 1975, to unite the world of music and sound with the visual arts. In his view, the record player is a small visual theatre of sound.

Curator: Suzanne Lemire

The Lovers: The Great Wall Walk

February 24 to April 21, 1991

Organized by the Stedelijk Museum in Amsterdam, this exhibition presented recent works by Marina Abramović and Ulay (Uwe F. Laysiepen) created following their Great Wall Walk in the spring of 1988. The ultimate performance before their final separation, the trip was, for the artists, the culmination of their common work, expressed primarily in performance, as well as video and photography.

Marina Abramović performed *Boat Emptying Stream Entering* at the opening of the exhibition.

Curator Josée Bélisle coordinated the Montréal presentation of this exhibition.

interested in this medium, as well as album covers by a number of other Québec artists.

Curators: Ursula Block and Michael Glasmeier, Berlin
Coordinator of the Montréal presentation: Danielle Legentil



Christiane Gauthier, *Sans titre*, 1987-1988. Wood. 205 × 180 × 45 cm.
Photo: Olivier Garros. BELOW: Pierre Dorion, *Sans titre*, 1988. Oil on
canvas. 243.8 × 304.8 cm. Photo: Richard-Max Tremblay

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

Galerie du centre culturel
Université de Sherbrooke
March 25 to April 22, 1990

MacDonald Stewart Centre
Guelph (Ontario)
September 1 to 30, 1990

Les Temps chauds

Musée des Beaux-Arts
de Mons (Belgium)
July 6 to August 26, 1990

Mackenzie Art Gallery
Regina (Saskatchewan)

November 6, 1990
to January 3, 1991

**Propos d'art contemporain —
Figures d'accumulation**

Dorval Cultural Centre
March 21 to April 11, 1990

Maison de la culture
Petite-Patrie, Montréal
June 5 to August 10, 1990

Maison de la culture
Marie-Uguay, Montréal
September 6
to October 7, 1990

Centre d'exposition de Gatineau
October 17
to November 11, 1990

Villa Gillet, Lyon (France)
December 3 to 20, 1990



Centre culturel
de Drummondville
January 27 to February 24, 1991

MEETINGS

L'Art d'installation

April 29, 1990

Meeting with Jean Lanthier, Claude Mongrain, Joey Morgan and James Turrell, artists involved in the exhibition *L'Art d'installation: Mise en scène de la collection permanente*.

Le Parcours de Claude Gintz

August 5, 1990

Meeting with Claude Gintz, curator of the exhibition *L'Art conceptuel, une perspective*.

À la recherche du temps mauve

December 2, 1990

Meeting with artist Suzanne Giroux, in connection with the exhibition *Suzanne Giroux: Giverny, le temps mauve*.

The meteoric journey of Marina Abramović/Ulay

March 24, 1991

Meeting with Josée Bélisle, coordinator of the exhibition *The Lovers: The Great Wall Walk*

LECTURES



Marina Abramović

De l'installation

May 27, 1990

Essay /lecture by art historian Normand Thériault on the theme of installation, in connection with the exhibition *L'Art d'installation: Mise en scène de la collection permanente*. Special presentation for Museum Day.

La Construction des valeurs artistiques contemporaines

September 30, 1990

Lecture by visiting French sociologist Raymonde Moulin on her latest analyses of the

international art market.

Marina Abramović/Ulay

February 22, 1991

Artist Marina Abramović discussed some of the most striking of the two artists' performances, in connection with their exhibition *The Lovers: The Great Wall Walk*.

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Les Objets plus

April 1, 1990

Lecture by French art critic Pierre Restany, visiting Montréal to promote his latest book.

FILMS

Spiral Jetty

May 5 and 6, 1990
May 12 and 13, 1990

(U.S., Robert Smithson, 1970, colour, 35 min, English)

L'Art et l'argent

September 23, 1990

Screening of films in the presence of director Jacques Giraldeau. In cooperation with the National Film Board of Canada.

Le Tableau noir (collage 4)

(Canada, Jacques Giraldeau, 1989, colour, 72 min, 56 sec, French)

La Toile blanche (collage 5)

(Canada, Jacques Giraldeau, 1989, colour, 69 min, 52 sec, French)

Les Jardins de Monet à Giverny

November 11, 1990

(France, Jacques Barsac, 1987, colour, 2 min, 59 sec, French)

Memories of Monet

(U.S., Meredith Martindale and Toby Molenaar, 1985, colour, 28 min, English)

VIDEOS

A Performance Anthology

April 6, 13 and 20, 1990

(Netherlands, Marina Abramović/Ulay, 1988, colour and black and white, 180 min, English)

City of Angels

April 7, 14 and 21, 1990

(Netherlands, Marina Abramović/Ulay, 1983, colour, 21 min, 37 sec, Thai)

Terra degli Dei Madre

(Belgium, Marina Abramović/Ulay, 1984, 16 min, Italian)

Terminal Garden

(U.S., Marina Abramović/Ulay, 1986, colour, 17 min, English)

WORKSHOPS

Corridor d'exploration sur le son

November 4, 1990 to February 10, 1991

Originally designed by the Musée de la civilisation in Québec City, the exploration corridor was altered to suit the needs of a series of themes specifically relating to

the phonograph record. The workshop, which was a kind of self-guided tour, invited visitors of all ages to see, touch and understand certain physical phenomena surrounding the propagation of sound and the making of a record. Presented in connection with the *Broken Music* exhibition.

Machines à son

December 2, 1990

Sound processors and synthesizers tempted the voices and hands of visitors interested in exploring, creating and modifying sounds from sound reproductions. Activity in connection with the *Broken Music* exhibition.

ACTIVITIES FOR FAMILIES AND FRIENDS

Museum Day:

Côté carton-jardin

with artist Marie-Anne Cuff

May 27, June 8, 15 and July 22, 1990

Fairy tales and stories from visitors' imaginations blended with those of the artist, in whose hands the most ordinary cardboard was magically brought to life.

Activity in connection with the exhibition *L'Art d'installation: Mise en scène de la collection permanente*.

Paysages/Parcours

with artist Francine Larivée

June 17, 1990

Visitors were invited to join the artist as she planned and executed a micro-landscape / tour of the Musée grounds.

Activity in connection with the

exhibition *L'Art d'installation: Mise en scène de la collection permanente*.

Voici mon musée

August 5, 1990

Participants looked at the museum concept, and its social, ideological and cultural functions, while developing their own project for an ideal museum through drawing, models and written descriptions.

Activity in connection with the exhibition *L'Art conceptuel, une perspective*.

Un musée portatif

August 12, 1990

Visitors were invited to bring in miscellaneous small objects to the Musée, where they mounted and presented their own mini-exhibitions in boxes, suitcases and briefcases provided by

the museum.

Activity in connection with the exhibition *L'Art conceptuel, une perspective*.

Questions à l'œuvre

August 19, 1990

A variety of experiments allowed visitors to question the concept of a work of art and its surroundings: preset tours, descriptions of the work, the visitor and ideal museums, a list of criteria which could be used to describe a work of art, etc.

Activity in connection with the exhibition *L'Art conceptuel, une perspective*.

37,492 chaussures noires de grandeur 38

August 26, 1990

An interactive activity dealing

with cataloguing, classification and archiving methods used in conceptual art. Visitors were first invited to send in a postcard containing certain specific information. Then they were invited to the Musée to sort through the cards and classify different types of objects.

Activity in connection with the exhibition *L'Art conceptuel, une perspective*.

Des choses et des mots

September 16, 1990

Bee Saint-Gaudens, Virginie Kaugh, Grégory Courtois, Mathieu Jalbert and Alexandra Alarie, students at Collège français in Longueuil, invited the public to share their new passion: conceptual art. The word «mot» was the subject of a production by these young people in the

Musée coffee shop, while other short scenes were played out in the Musée's galleries.

Activity in connection with the exhibition *L'Art conceptuel, une perspective*.

!Xueigatnoc

October 14, 1990

Elocutionary passion in which five students from Polyvalente Lucien Pagé excelled: Nathalie Soucy, Stephan Simoneau, Tannada Tan, Cathy Charest and Eric Prince. Visitors were invited to participate in their performance highlighting the fantasy and irony inherent in the approach taken by certain artists.

Activity in connection with the exhibition *L'Art conceptuel, une perspective*.

VISITS

Museum visits, in which the public participates fully, are an important part of the work done by the educational activities service. In 1990-1991, the highly diverse public taking part in these

visits was composed of 30% adults and 70% children aged 2 to 16. The Musée welcomed 78 groups, for a total of 2,142 visitors.

PERFORMANCE

**Christian Marclay –
Martin Tétreault**

November 4, 1990

Brought together for the first time, artists and performers Christian Marclay from New York and Martin Tétreault from Montréal created an improvisational performance using the record player as medium. The event took place in the *Broken Music* exhibition space, on Christian Marclay's floor of records.

**Raymond Gervais –
Rober Racine**
**Autour du Refus
Global en musique**

February 10, 1991

This concert-performance was conceived as a tribute to the Automatists directly or indirectly associated with the *Refus Global* (1948) and, more particularly, to poet Claude Gauvreau, painter Paul-Émile Borduas and musician Pierre Mercure. Three new pieces were created

for the occasion, inspired by the original principles of the Automatists. The works were performed by bassist Yves Bouliane and clarinetist Robert M. Lepage, according to the aesthetics of composition-improvisation, simultaneously echoing the past (the roots of modernism in Québec), the present and current individual practices.

THEATRE

**Les Productions Recto-Verso
Parcours scénographiques,
experimental theatre**

June 15, 16 and 17, 1990

An experimental theatre group whose approach is based on the "place" as the driving force behind the action. Based on a scenario of images of the place, an author wrote a script, a musician created an acoustic environment, a scenographer designed a visual space and finally, the actors and director sought to bring together all of these elements, and defined their own dynamics of play.

Scenographers Richard Bergeron and Émile Morin won the Prix de la Relève at the 2^e Biennale des arts visuels de l'Est du Québec.

**Mécanique Générale
Michel hurlait,
experimental theatre**

November 16, 17, 18, 24
and 25, 1990

Based on a true story, this new production, *Michel hurlait*, describes the degeneration of a family following the death of the father. Beyond the story itself, it is the media treatment of this strange tale that interested the Mécanique Générale theatre

company. The seven actors performed in wheelchairs; the amazing choreography of their

movements was created by director Luc Dansereau.



Mécanique générale, Michel hurlait. Photo: Rolline Laporte

LE JOURNAL DU MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

Volume 1, numbers 1 to 5

May 1990 – March 1991

Circulation: 9,000

Planning and execution:

Lucette Bouchard

Le Journal won an award for excellence in the 22nd competition organized by the American Typographers International Association.

CATALOGUES

Suzanne Giroux:

Giverny, le temps mauve

Réal Lussier, Musée d'art contemporain de Montréal, 1990

L'Art d'installation:

Mise en scène de la collection permanente

Michel Huard, Musée d'art contemporain de Montréal, 1990

The Lovers: the Great Wall Walk

Josée Béglise, Musée d'art contemporain de Montréal, 1991

BROCHURES

Rivage à l'abandon

Text by Gilles Maheu, Musée d'art contemporain de Montréal, 1990

Broken Music

Text by Danielle Legentil, Musée d'art contemporain de Montréal, 1990.

texts is printed in an insert in the catalogue.

L'Art conceptuel, une perspective

Text by Pierre Landry, Musée d'art contemporain de Montréal, 1990

Raymond Gervais: Disques et tourne-disques

Text by Raymond Gervais, Musée d'art contemporain de Montréal, 1990

Giverny, le temps mauve

Recent works by Suzanne Giroux

Text by Danielle Legentil, Musée d'art contemporain de Montréal, 1990.

Le Journal du Musée d'art

contemporain de Montréal, brochures and catalogues with fewer than 20 pages are published in separate French and English editions. For all other catalogues, the English translation of the

AUDIOCASSETTES

(LECTURES)

Normand Thériault
27-05-90 (30 min)

Pierre Restany
01-04-90 (85 min)

Raymonde Moulin
30-09-90 (85 min)

Marina Abramović
22-02-91 (80 min)

(PERFORMANCE)

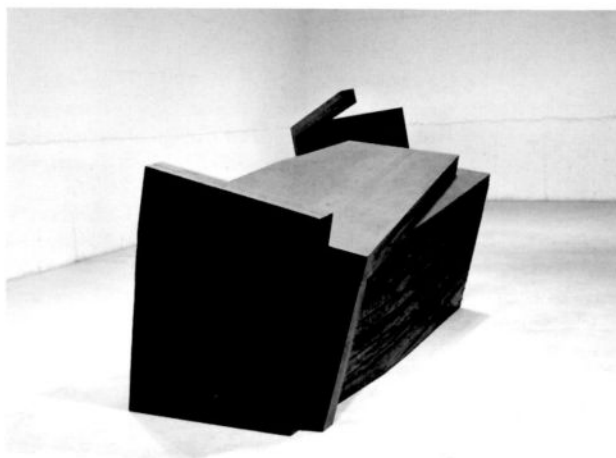
Raymond Gervais,
Rober Racine,
Yves Bouliane
10-02-91 (90 min)

VIDEOCASSETTES

(PERFORMANCE)

Christian Marclay,
Martin Tétrault
04-11-90 (37 min)

All audiovisual recordings by Michel Pétrin.



Roland Poulin, *La nuit, de toutes parts*, 1988. Wood, oil pigments.
90 × 150 × 650 cm (overall). Coll.: Musée d'art contemporain de Montréal.
Photo: Richard-Max Tremblay

PURCHASES APRIL 1, 1990 — MARCH 31, 1991

QUÉBEC ART

Brandl, Eva
Mirabilia, ou la rumeur des merveilles,
1989
wood, plywood, frosted glass,
brass, lead and marble
762 × 915 cm
(floor surface dimensions)

Cathod, Neam
I am Monty Cantsin, 1989
colour video
5 min, sound

Dorion, Pierre
Reliquaire, 1990
varnished wood, oil on canvas
241 × 176.5 × 76 cm

Garneau, Marc
Transpercement (St-Sébastien), 1988
mixed media on canvas
198 × 259 cm

Gervais, Raymond
*Le premier disque (rythme noir, les
disques miroirs et gong)*,
1990-1991
13 turntables,
13 black rubber platens,

13 white cardboard record covers,
1 turntable with
colour photo reproduction,
39 compact discs
in their plastic cases,
13 transparent plastic
turntable covers,
2 turntables
with 1 bass drumstick each.
610 × 610 cm
(approximate floor surface
dimensions)

Giroux, Suzanne
Barque no 6, 1990
video projection:
video projector,
disc player,
30-minute colour
videodisc, screen, frame
152.4 × 213.4 cm
(dimensions of screen
and frame)

Grauerholz, Angela
Théâtre, 1989
cibachrome
125 × 164 cm

Grauerholz, Angela
Hôtel, 1989
cibachrome
122 × 162.5 cm

Grauerholz, Angela
Raymonde, 1989
cibachrome
122 × 162.5 cm

Jean, Jocelyn
Deux tiers de cercle rouge, 1983
polish, wood
209 × 303 cm

Pellerin, Guy
*Registre no 2, Inscription de choses et
de lieux*, 1989
wood, acrylic on canvas
243 × 426 × 6 cm (overall)

Poulin, Roland
La nuit, de toutes parts, 1988
wood, oil pigments
90 × 130 × 650 cm (overall)

Raymond, Miguel
Âges de vies, 1986
colour video, 10 min

CANADIAN ART

General Idea
Shut The Fuck Up, 1985
colour video, 14 min,
stereo sound

Maggs, Arnaud
Joseph Beuys, 100 Frontal Views,
Dusseldorf, 21 10 1980, 1980
100 silver prints, edition of 3
2.13 × 8.23 m (overall)
40.3 × 40.3 cm (each
photograph)
work purchased with the
assistance of the Canada Council
Art Bank

Joey Morgan
Souvenir, A Recollection in Several
Forms — VideoPerfume (Part I) 1985
mural photograph, amplifier,
5 chairs, 5 headphones, bilingual
videographics

Perehudoff, William
Nanai #6 (AC-69-6), 1969
acrylic on canvas
172 × 192.5 cm

Sherman, Tom
Transvideo, 1981
colour video
26 min, sound

Sherman, Tom
Equidistant Relationships, 1989
colour video
62 min, sound

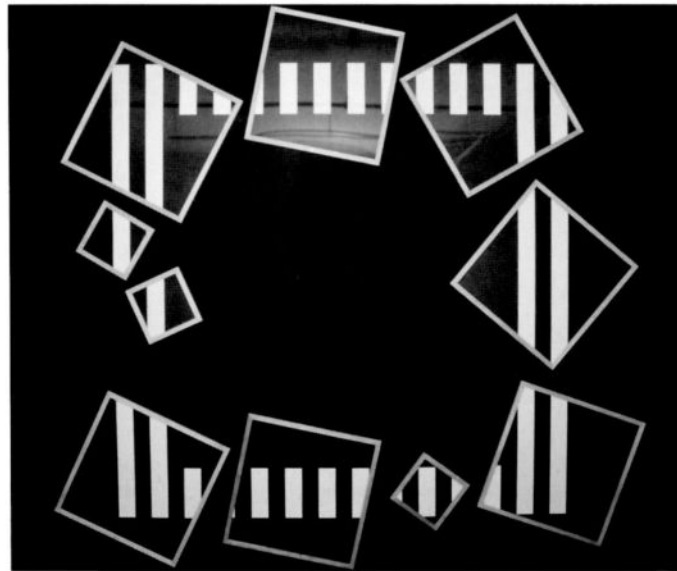
INTERNATIONAL ART

Buren, Daniel
Travaux situés, 1990
plexiglas, wood, acrylic paint,
adhesive vinyl
fourteen 70 × 70 cm frames and
six 30 × 30 cm frames

Jonas, Joan
Volcano Saga, 1989
colour video, 28 min, 30 sec
stereo sound

Ruckriem, Ulrich
Untitled, 1988
dolomite
251.5 × 144.8 × 106.7 cm

Steinbach, Haim
Untitled (women's wood shoes, shoe
display stands), 1989
wood, plywood, sheets of metal
laminare
67.3 × 85.1 × 34.3 cm



Daniel Buren, *Travaux situés J*, 1990. Plexiglas, wood, acrylic paint, adhesive vinyl.
Variable dimensions seven 70-cm frames, three 30-cm frames.
Coll.: Musée d'art contemporain de Montréal. Photo: courtesy Galerie René Blouin

QUÉBEC ART

Brandtner, Fritz
Composition, 1936
gouache and ink on paper
35.6 × 50.3 cm
gift of Joseph Stratford

Collaboration
(Raymond Gervais,
Rober Racine,
Irene F. Whittome)
Trio pour Samuel Beckett, 1989
Box containing: Raymond
Gervais record cover — Rober
Racine audio tape — Irene F.
Whittome sepia print, 19/49
33 × 33 cm (folds out to 103 cm)
gift of Charles S.N. Parent

Drouin, Michèle
Le départ de l'Atalante, 1989
oil on canvas
170 × 211.5 cm
gift of Charles S.N. Parent

Hurtubise, Jacques
Géraldine, 1965
acrylic on canvas
101.6 × 114.3 cm
gift of Yves Gauthier

Krausz, Peter
Sans titre (de Goya à Beijing)
1990
beeswax, steel
7 × 3 × 6 feet
gift of Serge Tousignant

Molinari, Guido
Triangulaire orange et bleu, 1975
acrylic on canvas
243.4 × 213.2 cm
anonymous gift

Scott, Louise
La Québécoise, 1960
oil on panel
114.3 × 152.4 cm
gift of Constance Brown
and Jack Greenwald

Tétreault, Pierre-Léon
L'amie haïtienne, 1987
woodcut, 31/49
75.6 × 55.6 cm (paper)
65.5 × 50.8 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
2^e variante pour le jeu du Tai-chi, 1982
woodcut, 3/3
65.5 × 50 cm (paper)
56.1 × 42.5 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
Enluminure et turelure d'écriture, 1979
woodcut, 18/33
75.9 × 56.1 cm (paper)
59.8 × 45.9 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
Ce soir les beaux dimanches, 1976
lithograph, 33/50
56.8 × 76.2 cm (paper)
55.1 × 75.1 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
*Parchemin pour une célébration
calligraphique*, 1980
woodcut, 25/33
75.9 × 56.3 cm (paper)
59.5 × 45.6 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
L'ami Inuit, 1989
woodcut, EA, 5/10
78.9 × 57.4 cm (paper)
66.1 × 50.9 cm (composition)
gift of Louise Martial

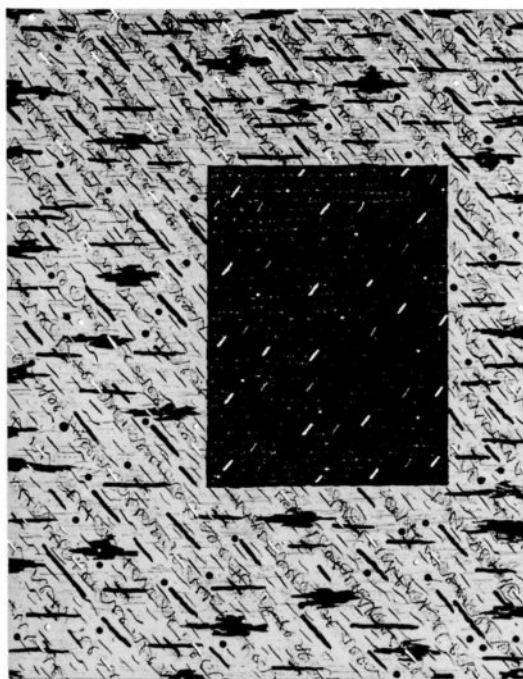
Tétreault, Pierre-Léon
Jeu d'écriture formellement vôtre, 1980
woodcut, 16/33
76 × 56.2 cm (paper)
60.7 × 45.5 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
Un p'tit air de fête pour le lundi, 1976
lithograph, 16/70
76.2 × 56.9 cm (paper)
75.3 × 56.9 cm (composition)
gift of Louise Martial

Tétreault, Pierre-Léon
Autoportrait héraldique pour pèlerin,
1976 lithograph, 47/75
76.2 × 56.9 cm (paper)
68.4 × 47.1 cm (composition)
gift of Louise Martial



Guido Molinari, *Triangulaire orange et bleu*, 1975. Acrylic on canvas.
243.4 × 213.2 cm. Anonymous gift. Coll.: Musée d'art contemporain
de Montréal. Photo: Denis Farley



Pierre-Léon Tétreault, *Enluminure et turelure d'écriture*, 1979.
 Woodcut, 18/33, 75.9 × 56.1 cm (paper) / 59.8 × 45.9 cm (composition).
 Gift of Louise Martial. Coll.: Musée d'art contemporain de Montréal.
 Photo: Denis Farley

Tétreault, Pierre-Léon
Bagage d'humour pour un voyage sympathique, 1976
 lithograph, 41/70
 76 × 57 cm (paper)
 72.2 × 53.7 cm (composition)
 gift of Louise Martial

Tétreault, Pierre-Léon
Overall et bretelle d'écriture, 1980
 woodcut, 28/33
 76.3 × 56.4 cm (paper)
 60 × 45.2 cm (composition)
 gift of Louise Martial

Tétreault, Pierre-Léon
Symphonie vespérale pour une nuit des éléments, 1976
 lithograph, 14/100
 56.7 × 76.1 cm (paper)
 51.7 × 76.1 cm (composition)
 gift of Louise Martial

Tétreault, Pierre-Léon
Ô cette arche d'alliance... pour échapper à la tourmente, 1976
 lithograph, 45/60
 57 × 73.5 cm (paper)
 52.3 × 72.9 cm (composition)
 gift of Louise Martial

Tétreault, Pierre-Léon
Aqua songe, 1976
 lithograph, 46/58
 56.9 × 76.2 cm (paper)
 56.9 × 76.2 cm (composition)
 gift of Louise Martial

Tousignant, Serge
La création du monde, 1986
 7 colour prints (type RC)
 127 × 872 cm (overall)
 127 × 106.6 cm
 (each photograph)
 anonymous gift

Vaillancourt, Armand
Untitled, 1965
 bronze
 19 × 21 × 15 cm
 gift of Marisa Zavaloni

Wagschal, Marion
Mosquito Bites, 1964
 watercolour
 122 × 102 cm
 gift of Esperanza and Mark Schwartz

Whittome, Irene F.
Creativity; Fertility, 1985
 oil and pencil on paper
 206 × 410 cm (overall)
 51 × 41 cm (each element)
 gift of Steinberg Inc.

CANADIAN ART

Bush, Jack
One Two Three, 1967
acrylic on canvas
83.8 × 73.7 cm
gift of Constance Brown
and Jack Greenwald

Nolte, Gunter
Quadran, 1986
steel, charcoal on paper
204 × 133.4 × 24.3 cm
gift of Steinberg Inc.

Nolte, Gunter
Vertical Channel, 1988
steel
228.5 × 51 × 35.5 cm
gift of Steinberg Inc.

INTERNATIONAL ART

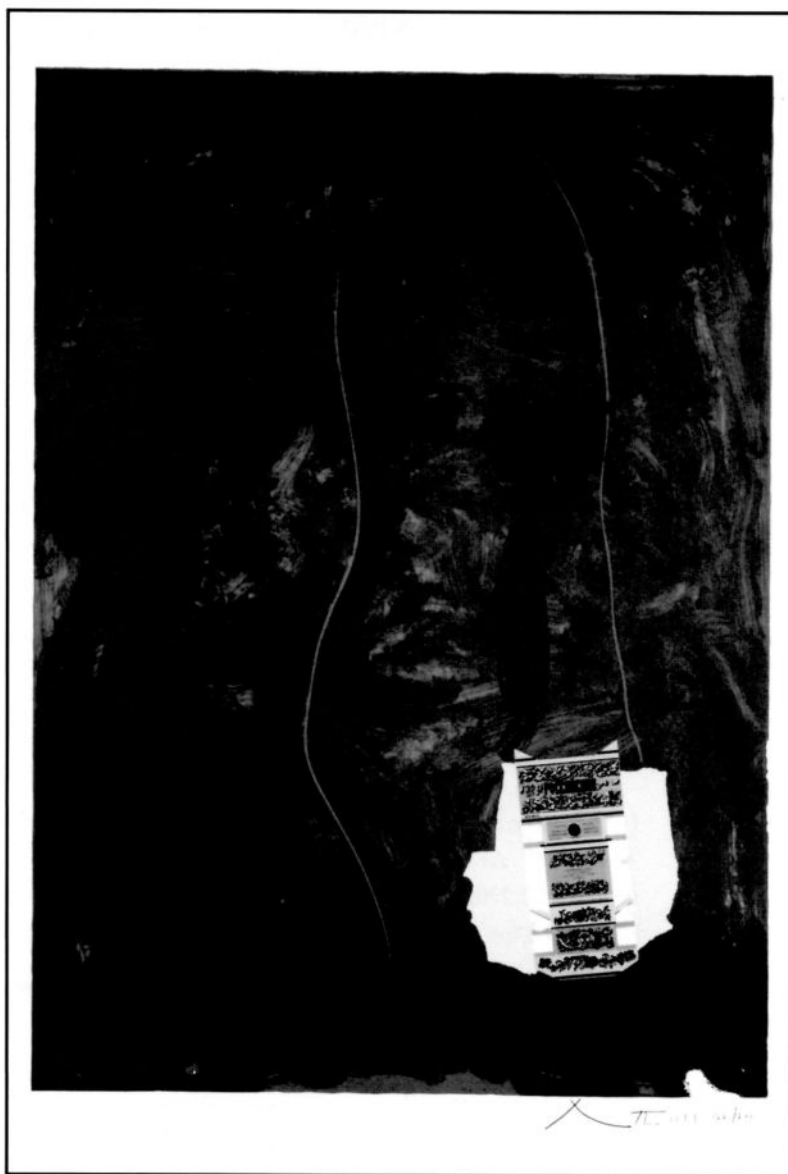
Coignard, James
Bleu & Bleu, 1985
oil on canvas
114.3 × 144.8 cm
gift of Constance Brown
and Jack Greenwald

Motherwell, Robert
Hermitage, 1975
lithograph and serigraph,
162/200
118.2 × 80 cm (paper)
102.6 × 72.5 cm (composition)
gift of Mr. and Mrs. Guy
de Repentigny

Saito, Kikuo
Sleepy Note, 1987
acrylic on canvas
147.3 × 147.3 cm
gift of Constance Brown
and Jack Greenwald

Saito, Kikuo
Spider's Bridge, 1987
acrylic on canvas
130.2 × 175.5 cm
gift of Constance Brown
and Jack Greenwald

Tàpies, Antoni
Terracotta, 1964
lithograph on paper, 21/50
57 × 76 cm (paper)
36 × 50 cm (composition)
gift of Dr. Mariano Martin



Robert Motherwell. *Hermitage*, 1975. Lithograph and serigraph, 162/200.
118.2 × 80 cm (paper) / 102.6 × 72.5 cm (composition). Gift of Mr. and Mrs. Guy de Repentigny.
Coll.: Musée d'art contemporain de Montréal. Photo: Denis Farley



Members of the Board of Directors at the October 24, 1990 annual meeting. From left to right: (standing) Pierre Bourgie, Luc Beauregard, Daniel Amadéi, Diane Côté, Rachel Martinez, Marie Legault-Gaudet, Michel Labrosse, Gilles Nadeau, Jean-Marie Bérubé and Joanne Forgues. (seated) Suzanne Bourbonnais, Vasco Ceccon and Monique Castonguay. Not appearing in the photograph: Robert Turgeon and Maurice A. Forget

Since 1983, the mission of the Fondation des Amis du Musée d'art contemporain de Montréal has been to support the Musée and to promote its development, particularly by contributing to the enrichment of its collection. The Fondation is a non-profit organization, directed by an independent Board of Directors, all of whom are volunteers.

Thanks to the activities of the Fondation, the sum of \$60,300 was remitted to the Musée on March 31, 1991. By June 30, 1991, at the end of the Fondation's 1990-91 fiscal year, donations to the Musée had reached \$109,000.

One of these activities was the fourth Contemporary Arts ball, held at Métropolis in May 1990 and attended by more than 400 guests. The event was an unprecedented success. Entitled Blitz-Art, this was an exceptional evening of avant-garde dance, music and visual art performances.

On October 21, 1990, the Fondation invited friends of the Musée to a brunch to mark the closing of the *L'Art conceptuel, une perspective* exhibition, followed by a visit to the exhibition in the company of curator Pierre Landry.

The Fondation's annual meeting was held on October 24, 1990. Vasco Ceccon will be succeeding Luc Beauregard as Chairman of the Fondation's Board of Directors.

In February 1990, the third Fondation auction was held. Some 250 people attended at Ogilvy's Tudor Hall. At the auction, preceded by an exhibition, art lovers purchased 74 works for a total of \$62,270. The Fondation was then able to give the Musée a cheque for \$50,000, earmarked for the art acquisition fund.

The annual mail-in fundraising campaign targeting businesses and friends raised \$34,695.

FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31, 1991

I have audited 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, 1991, and the statement of revenue and expenditure and deficit of the operating fund, the statement of revenue and expenditure and fund balance of the endowment fund for acquisitions of works of art for the year then ended. These financial statements are the responsibility of the Musée's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the funds of the Musée as at March 31, 1991, and the results of their operations for the year then ended in accordance with the accounting policies disclosed in note 2. As required by the Auditor General Act (R.S.Q., chapter V-5.01), I report that, in my opinion, these policies have been applied on a basis consistent with that of the preceding year.

Auditor General of Quebec
RHÉAL CHATELAIN, F.C.A.

31

Québec, June 12, 1991

**OPERATING FUND
REVENUE AND EXPENDITURE AND DEFICIT**

<i>For the year ended March 31, 1991</i>	1991	1990
Expenditure (notes 3 and 4)		
Direction de la Conservation	\$ 2,215,929	\$ 1,762,066
Direction des Communications	533,756	593,768
Administration	1,950,085	1,875,388
	4,699,770	4,231,222
Revenue		
Federal grants for specific projects	268,625	246,900
Donations	144,464	106,060
Other	140,606	114,063
	533,695	467,023
Excess of expenditure over revenue	4,146,075	3,764,199
Government of Québec grants	4,070,200	3,982,300
Excess of expenditure over revenue and grants	(75,875)	218,101
Deficit at beginning of year	(82,816)	(300,917)
Deficit at end of year	\$ (158,691)	\$ (82,816)

**OPERATING FUND
BALANCE SHEET**

<i>As at March 31, 1991</i>	1991	1990
Assets		
Current assets		
Cash	\$ —	\$ 81,396
Accounts receivable	166,082	106,936
Grants receivable	145,200	26,700
Deposit toward acquisition of land (note 5)	10,000	10,000
Deposit toward acquisition of a work of art	8,000	—
Prepaid expenses	42,814	39,110
Owed by fixed assets maintenance fund	212,800	—
	584,896	264,142
Building, nominal value	1	—
	\$ 584,897	\$ 264,142
Liabilities		
Current liabilities		
Outstanding cheques less cash	\$ 24,913	\$ —
Accounts payable and accrued liabilities	687,274	259,658
Deferred grants	31,400	87,300
	743,587	346,958
Balance of fund		
Contribution by government of Quebec (note 6)	1	—
Deficit	(158,691)	(82,816)
	(158,690)	(82,816)
	\$ 584,897	\$ 264,142
Commitment (note 9)		
Contingency (note 10)		

On behalf of the Board of Directors

MARIETTE CLERMONT
ROBERT TURGEON

**ENDOWMENT FUND FOR ACQUISITIONS OF WORKS OF ART
REVENUE AND BALANCE OF FUND**

<i>For the year ended March 31, 1991</i>	1991	1990
Revenue		
Donations	\$ 59,244	\$ 52,124
Interest	13,137	6,043
	72,381	58,167
Balance of fund at beginning of year	95,743	37,576
Balance of fund at end of year	\$ 168,124	\$ 95,743

**ENDOWMENT FUND FOR ACQUISITIONS OF WORKS OF ART
BALANCE SHEET**

As at March 31, 1991	1991	1990
Assets		
Current assets		
Cash	\$ 52,257	\$ 1,896
Term deposits	115,775	93,832
Accounts receivable	92	15
	\$ 168,124	\$ 95,743
Balance of fund	\$ 168,124	\$ 95,743

On behalf of the Board of Directors

MARIETTE CLERMONT
ROBERT TURGEON

**FIXED ASSETS MAINTENANCE FUND
REVENUE AND EXPENDITURE**

<i>For the year ended March 31, 1991</i>	1991	1990
Expenditure		
Interest	\$ 83,539	\$ 50,952
Government of Québec grant	83,539	50,952
	\$ —	\$ —

**FIXED ASSETS MAINTENANCE FUND
BALANCE SHEET**

<i>As at March 31, 1991</i>	1991	1990
Assets		
Current assets		
Grant receivable	\$ 28,067	\$ 11,553
Fixed assets (note 7)	695,000	495,000
	\$ 723,067	\$ 506,553
Liabilities		
Current liabilities		
Bank loan	\$ 15,267	\$ 11,553
Owed to operating fund for accrued interest	12,800	—
	28,067	11,553
Long-term liabilities		
Bank loan	495,000	495,000
Owed to operating fund	200,000	—
	695,000	495,000
	\$ 723,067	\$ 506,553

On behalf of the Board of Directors

MARIETTE CLERMONT
ROBERT TURGEON

NOTES TO FINANCIAL STATEMENTS

March 31, 1991

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 and amendments). 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 judgements and estimates.

The Musée 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 expenditures.

Retirement plans

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

Endowment Fund for Acquisitions of Works of Art

The Musée has established an endowment fund, the revenue of which is to be used for acquiring works of art. This revenue consists of donations, voluntary contributions from visitors and interest.

Term Deposits

Term deposits are entered at cost whereas guaranteed promissory notes are entered at depreciated cost.

Works of Art

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

Fixed Assets Maintenance Fund

The government of Québec authorizes the financing and assumes the servicing of the debt for expenses related to the maintenance of the Musée's fixed assets. This fund was established to cover these expenses up to the amount of authorized funding.

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 of Québec.

The interest on these temporary loans and their repayment are assumed by the government of Québec.

3. OPERATING FUND – EXPENDITURE BY CATEGORY

	Conservation	Communications	Administration	Total	
				1991	1990
Salaries and other remuneration	\$ 1,148,840	\$ 245,284	\$ 686,432	\$ 2,080,556	\$ 1,703,718
Professional, administrative and other services	223,594	214,514	761,949	1,200,057	1,137,235
Transportation and communication services	189,846	53,297	98,773	341,916	604,298
Materials and supplies	102,092	20,205	143,032	265,329	209,559
Rentals	128,336	456	157,961	286,753	172,433
Maintenance and repairs	—	—	48,225	48,225	84,098
Equipment	6,963	—	51,636	58,599	35,192
Acquisitions of works of art	416,258	—	—	416,258	241,476
Interest	—	—	2,077	2,077	43,213
	\$ 2,215,929	\$ 533,756	\$ 1,950,085	\$ 4,699,770	\$ 4,231,222

In the course of the year ended March 31, 1991, \$687,551 was spent on the relocation of the Musée to downtown Montréal. These expenditures are included in the following items:

Salaries and other remuneration	\$ 154,452
Professional, administrative and other services	79,196
Transportation and communication services	21,997
Materials and supplies	3,270
Equipment	12,378
Acquisitions of works of art	416,258
	\$ 687,551

4. WORKS OF ART

The Musée received donations of works of art during the year, totalling \$440,600 (1990: \$354,780). The value of these works of art is 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:

	1991	1990
Acquired by donation	\$ 440,600	\$ 354,780
Acquired by the Musée's funds	416,258	241,476
	\$ 856,858	\$ 596,256

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

5. OPERATING FUND — DEPOSIT TOWARD THE ACQUISITION OF LAND

On September 20, 1989, the Musée made a deposit of \$10,000 for the acquisition of land adjacent to the building in which it now exercises its operations. The cost of acquiring the land is \$404,195. On the date the financial statements were prepared, the contract for the acquisition of the land had not yet been carried out. The acquisition will be entered on the date of notarization of the contract.

6. OPERATING FUND — CONTRIBUTION BY THE GOVERNMENT OF QUÉBEC

On October 5, 1990, the government of Québec sold to the Musée, for the nominal value of

\$1, the building in which it exercises its operations. Following the Musée's relocation, the Musée intends to give up this building. The amount of the contribution from the Québec government will be entered when the building is sold for an amount equivalent to the proceeds of its disposal.

7. FIXED ASSETS MAINTENANCE FUND — FIXED ASSETS

	1991	1990
Repairs to building	\$ 315,721	\$ 224,485
Repairs to parking lot	179,021	145,021
Reorganization of storage facilities for works of art	75,854	30,603
Computer system	229,894	123,874
	800,490	523,983
Amounts charged to the operating fund	105,490	28,983
	\$ 695,000	\$ 495,000

8. RELOCATION OF THE MUSÉE TO DOWNTOWN MONTRÉAL

The government of Québec has authorized the Société de la Place des Arts de Montréal to construct a building to house the Musée d'art contemporain de Montréal. The government decision designates the Musée as the occupant of this building which is the property of the Société de la Place des Arts de Montréal.

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9. OPERATING FUND — COMMITMENT

At the request of the Minister of Cultural Affairs, the Musée must assume the necessary financing to cover the difference of \$3,309,500 between the total \$32,915,600 cost of construction of the Musée on the site belonging to the Société de la Place des Arts de Montréal and the \$29,606,100 contribution by the government of Québec for this purpose.

The Musée intends to undertake a fundraising campaign to be used to finance this discrepancy, among other things.

10. OPERATING FUND — CONTINGENCY

The Musée is contesting the legality of claims for property, water and service taxes by the city of Montréal. On the date the financial statements were prepared, the dispute involved the expended amount of \$159,137. Any eventual gain will be added to the results of the year then current.

**11. TRANSACTIONS WITH THE MINISTÈRES AND AGENCIES
OF THE GOVERNMENT OF QUÉBEC FOR THE YEAR**

	1991	1990
Operating fund		
Expenditure:		
Salaries and other remuneration	\$ 92,995	\$ 78,388
Professional, administrative and other services	150,732	134,757
Transportation and communication services	55,224	56,815
Revenue:		
Québec government grant	4,070,200	3,982,300
Balance sheet:		
Prepaid expenses	—	8,140
Grants receivable	34,100	22,700
Accounts payable and accrued expenses	33,097	4,693
Fixed assets maintenance fund:		
Revenue:		
Québec government grant	83,539	50,952
Balance sheet:		
Grant receivable	28,067	11,553

**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. The measures outlined in our last Annual Report are still in effect: 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. Security services have been instructed to enforce the Act and the directive. 5. Employment and service contracts stipulate that the Musée applies this Act.

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

