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M MONTREAL
MUSEUM OF
FINE ARTS

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►
Yinka Shonibare, C.B.E. (born in 1962)
Pan, 2018.
Loan from a private collection
© Yinka Shonibare, C.B.E. / SOCAN (2020)
Photo courtesy James Cohan, New York



A STAGE FOR THE ARTS OF ONE WORLD

NEW WING UNVEILED AT THE MMFA IN 2019



In November 2019, the Montreal Museum of Fine Arts unveiled the Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World. Located on the 4th floor of the Jean-Noël Desmarais Pavilion, the wing's 10 fully refurbished galleries create a dialogue between works of ancient cultures and those of local and international contemporary artists by presenting them in a renewed, intercultural, transhistorical perspective. This ambitious reinstallation was made possible thanks to the outstanding support of Stephan Crétier and Stéphanie Maillery.

An exceptional tool for discovering and understanding cultural diversity across the globe, and among Canadian artists, the wing displays a rich selection from the MMFA's collection. Comprising over 10,000 archaeological objects and works by artists from cultures the world over, the Museum's encyclopaedic collection is one of the oldest and most prestigious in Canada. The new space housed in the Jean-Noël Desmarais Pavilion, the largest and most visited of the Museum's five pavilions, presents treasures from Africa, Asia, the Mediterranean, the Middle East, Oceania and the Americas dating from the 4th millennium B.C.E. to today. It invites visitors to take a fresh, 360-degree look at our ancient heritage and contemporary creations. The path through the galleries highlights an intermingling between cultures past and present, while at the same time explores current disciplines and social concerns that reach beyond the discourse of art history. Tucked in the heart of a humanist and socially engaged museum, the wing promotes inclusive values that aptly reflect Montreal, a city made up of close to 120 cultural communities. It invites a coming together with a view to better understand one another in a 21st century in which living together harmoniously is an issue of vital importance.

"These values of celebrating diversity are deeply held convictions. In our work, we meet people every day from all backgrounds and cultures, all around the world, from the Americas, to Europe, to Africa to the Middle East. Art is often the gateway, the universal language by which we can understand others and discover and appreciate their many facets and subtleties. In fact, art is a very powerful topic of discussion for uniting people, and we are convinced that the MMFA's new wing will be a catalyst for dialogue," explained Stephan Crétier and Stéphanie Maillery, the major patrons who fostered the realization of this monumental project.

In developing the reinstallation of the collections, the hope of the MMFA's Curatorial team was that visitors would marvel at the plurality of

cultures in our world, which have never been so closely connected. This wing represents at once a journey toward the Other and an awakening to our common fate in the face of issues of sustainable development and the preservation of our planet's diversity.

"ONE WORLD": A TRIBUTE TO ÉDOUARD GLISSANT

The MMFA's World Cultures collection underwent a complete re-envisioning and renaming, inspired by the concept of One World (Tout-monde) introduced by Martinique poet and philosopher Édouard Glissant (1928-2011). "Relationships" are the cornerstone of his thought on diversity and plurality. Questioning the ethnocentric views of our world and History, Glissant interprets modernity as a process by which all peoples and all cultures enter into relation with one another in a non-hierarchical world. "I call 'One World' our universe as it changes and persists through our interactions, as well as our 'vision' of this. A One World in the totality of its physical diversity and the representations it inspires in us: let us no longer suffer to sing, speak or work from our single place without plunging into an imagining of this totality," wrote Édouard Glissant in his *Traité du Tout-monde*.

A GEOPOETIC STROLL THROUGH THE ARTS OF ONE WORLD

The wing is laid out along broad geocultural zones, which communicate with each other through openings that offer multiple vantage points from one gallery to the next. Their borders are therefore not dividing lines but places of exchange that mirror the circulation of worlds. Through this permanent exhibition, the Museum seeks to spark a conversation with the public about issues of contemporary society. To this effect, the layout connects the past and present by means of various current and cross-disciplinary themes, including the use and exploitation of natural resources (gold, ivory, coffee, tobacco), pollution, migration, consumption and climate change, among others. In these thought-provoking juxtapositions, the wing expresses the humanist and socially engaged vision of a museum that is oriented to the world. The various materials used to frame the galleries were chosen in reverence to the cultural environment from which the displayed objects hark: corroded steel, with its rust-like appearance, recalls African red soils; charred wooden beams resemble the Japanese technique of preserving wood buildings; and *mashrabiya* structures pay homage to the traditional architecture of Arab countries.

LOCAL ARTISTS AN INTEGRAL PART OF THE ARTS OF ONE WORLD

Alongside works by international artists are presented those by about 70 Canadian and Quebec creators, including Shary Boyle, Léopold L. Foulem, Isabelle Hayeur, Richard Milette, Françoise Sullivan, Barbara Todd and Kim Waldron, resulting in an interplay among cultures from every continent. The wing also gives visitors an opportunity to view the photography of Quebec creators such as Darren Ell, Michel Huneault and Valerian Mazataud, who were invited to portray their visions of the world for *La Balade pour la Paix: An Open-Air Museum*, in 2017. In addition, the wing showcases works by emerging Canadian artists from our diverse cultural communities: commissions by Arwa Abouon, Maria Ezcurra and Nuria Carton de Grammont, Brendan Fernandes, Hua Jin, Karen Tam, Pavitra Wickramasinghe and the Z'otz* Collective for *Connections: Our Artistic Diversity Dialogues with Our Collections*, an exhibition supported by the Canada Council for the Arts under the New Chapter Program; as well as works created by Ari Bayuaji, Karen Tam and Leila Zelli as part of the MMFA's Impressions residency program, in collaboration with the Conseil des arts de Montréal. The collection now includes several artists from Canada's and Montreal's diverse communities, such as Eddy Firmin, Manuel Mathieu, Aydin Matlabi, Shanna Strauss, Bahar Taher and Chih-Chien Wang.

◀ Stephan Crétier and Stéphanie Maillery.
Photo © Sébastien Roy

▶ © Romuald Hazoumè / SOCAN (2020)
© Jim Dine / SOCAN (2020)
Photos © Marc Cramer and Denis Farley



The interactive installation *Bilateral Time Slicer* (2016) by Rafael Lozano-Hemmer is also on display for the first time in Montreal.

To bring a project of such scale to fruition, the Museum needed transformational donations from visionary individuals and organizations with an inclusive mindset and a deep desire to celebrate our community's diversity. We are profoundly grateful to major patrons Stephan Crétier and Stéphan Maillery, the Ministère de la Culture et des Communications, the Canada Council for the Arts (New Chapter program), the Government of Canada, the Conseil des arts de Montréal

(Impressions artist residency) and the Centre de conservation du Québec, as well as to generous donors Dr. Stephen Fichman, Narinder Singh and Satinder Kaur Kapany of the Sikh Foundation International (U.S.A.), the Chadha Family Foundation, the Clément-Frencia family, Oscar A. Pekau, Christian Thériault, the E. Rhodes and Leona B. Carpenter Foundation, the Toshiba International Foundation and the International Friends of the Montreal Museum of Fine Arts. The MMFA thanks all of its donors who have enriched the encyclopaedic collection – notably including works of archaeology, world cultures and contemporary art, near and far – as well as the private and institutional lenders for their participation.

THE WING FOR THE ARTS OF ONE WORLD IN NUMBERS

1,025 m² in total square footage

10,000 works from the collection

10 galleries

1,500 works exhibited

This wing ... eloquently echoes the humanist and progressive DNA of this Montreal museum that is wholeheartedly dedicated to revealing, retelling and uniting. Above all, it marks a turning point in the way we consider pluralistic art.

Exhibiting works from Africa, Asia, the Middle East, Oceania and the Americas from the 4th millennium B.C.E. to the present is not unheard of. But showcasing 1,500 such objects in an intercultural dialogue is what makes this initiative of the MMFA extraordinary.

– LA PRESSE, Montreal

The 4th floor of the Jean-Noël Desmarais Pavilion is now the symbol of an egalitarian world. The transformation is incredible: the major art movements since the Middle Ages and the European schools have given way to a broader and more heterogeneous history.

– LE DEVOIR, Montreal

By overcoming tensions between multiculturalism and interculturalism, the MMFA is laying the groundwork for a dynamic reflection on heritage and eliminating boundaries. It does so without avoiding politics while promoting non-binary political thought – specifically, that of Édouard Glissant's seminal archipelagos.

– L'HEBDO DU QUOTIDIEN DE L'ART, Paris

The new wing named after patrons Stephan Crétier and Stéphan Maillery blows up old ways of thinking.

– LE QUOTIDIEN DE L'ART, Paris

The One World installation is a strong contemporary solution for one museum's 21st-century dilemma.

– THE GLOBE AND MAIL, Montreal

Much more than a museum gallery, the wing for the Arts of One World is an experimental laboratory and a tool for thinking about and re-enchanting the world. A visual experience that is subjective, jubilant and uncomplicated.

Far from enclosing objects in a one-sided discourse, this series of galleries catalyzes a reversal of perspectives, an exchange of viewpoints, and the building of bridges. These original and stimulating dialogues between archaeological and contemporary objects, from here and abroad, and between the original and the pastiche provide the subtext for this project's lofty goal: to rethink the 19th-century concept of the museum.

Studded with recent acquisitions and commissions by contemporary artists from diverse backgrounds, this installation dismantles borders and prejudices, immersing the visitor in a presentation that is at once polyphonic, subjective and stripped of complexes.

– THE ART NEWSPAPER FRANCE, Paris

The Pavilion [sic] of the Arts of One World is a way of rereading our history through the lens of the 21st century.

– ICI RADIO-CANADA TÉLÉ, Montreal

A major reinstallation and reinterpretation of the MMFA's collection that juxtaposes contemporary works of art with ancient and archaeological pieces from around the world.

– THE ART NEWSPAPER, New York

I was so moved and fascinated by what I saw. The gallery design is brilliant, the works extremely relevant.

– ICI RADIO-CANADA PREMIÈRE, Montreal

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Nadia Myre © CARCC (2020)
Photos © Marc Cramer



REPORT FROM THE CHAIR OF THE MUSEUM'S BOARD OF TRUSTEES

When I agreed to take over the reins from Jacques Parisien in July 2019 as Chair of the Board of Trustees of the great institution that is the Montreal Museum of Fine Arts, little did I know the challenges that awaited me.

A year ago, nobody could have predicted that a global pandemic would force the Museum to shut its doors for three months, starting from the end of its fiscal year, on March 13, 2020. Very quickly, our teams banded together to deploy the technological infrastructure that would enable employees to work from home. Today, in compliance with the province's health and safety directives, they are continuing to carry out the bulk of the Museum's operations remotely, albeit together. Numerous digital activities were rolled out, so that our diverse audiences could experience the Museum in another, equally inspiring way.

In this report, we have the privilege of presenting the achievements realized over the past year thanks to the incredible team of professionals that is the lifeblood of the MMFA. Whether behind the scenes or out in front, our employees have drawn on their expertise and creativity to open the Museum up to an ever-broader audience, grow its success and fulfill its mission. I wish to thank the entire staff, whose talent and dedication are an endless source of inspiration.

Just as the health crisis began to ease up, the Museum experienced another upheaval. Regardless of the circumstances, I must underscore Nathalie Bondil's outstanding contribution to the Montreal Museum of Fine Arts over the past 22 years, 13 of which she spent as Director General and Chief Curator. She has brought inestimable artistic vitality to our institution and city.

The teams of the Montreal Museum of Fine Arts are looking to the future. Following his appointment as Chair of the Board of Trustees, Pierre Bourgie will take over the hiring process for the next director who will lead the Museum and its teams as we begin a new chapter in its history.

I wish to thank the members of the Board of Trustees for their commitment, sound advice and support throughout the past year.

For my part, I will continue to be involved in the MMFA, be it in an official role or otherwise. I have a deep affection for the institution and its teams, without whom the Museum we all cherish would simply not exist. Thank you to all our Members, donors, partners and volunteers for their loyalty and commitment over the years. Finally, I am profoundly grateful to the Ministère de la Culture et des Communications, the Canada Council for the Arts and the Conseil des arts de Montréal for their invaluable support.

It is with a sense of accomplishment of my duties towards the Museum and its employees that I now pass the torch of the chairpersonship of the Board of Trustees to Pierre Bourgie – a great friend of the Museum for whom I have the utmost respect and who has demonstrated an unwavering commitment to this institution.

MICHEL DE LA CHENELIÈRE, C.M., C.Q., Ch.O.M.

2019-2020 Chair of the Board of Trustees

2019-2020 AT THE MONTREAL MUSEUM OF FINE ARTS

1,135,355 visitors, including
330,203 who participated in activities from
the Education and Wellness Division.

103,551 Members

472 artworks acquired

13 exhibitions

Opening of the Stephan Crétier and Stéphanie
Maillery Wing for the Arts of One World

THIERRY MUGLER: COUTURISSIME
290,455 visitors
The **6th**-most popular exhibition in the
Museum's history!

**EGYPTIAN MUMMIES: EXPLORING
ANCIENT LIVES**
253,125 visitors

►
Shilpa Gupta (born in 1976)
For, in Your Tongue, I Cannot Fit:
100 Jailed Poets (detail)
2017-2018
MMFA, purchase, W. Bruce C. Bailey
Fête-champêtre Fund
Courtesy of the artist and Galleria
Continua. Photo Pat Verbruggen



EXHIBITIONS

THIERRY MUGLER: COUTURISSIME

March 2 – September 8, 2019

Following on the heels of *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011-2016), the Museum continued its foray into the fashion world with *Thierry Mugler: Couturissime*. This first international retrospective of the visionary couturier, director, photographer and perfumer drew 290,455 visitors, making it the sixth-most popular exhibition in the MMFA's history.

Highly acclaimed by the international media and public alike, *Couturissime* retraced the oeuvre of a singularly imaginative creator who revolutionized fashion and haute couture with his graphic silhouettes that evoke an elegant, powerful femininity in constant metamorphosis. The exhibition featured some 150 garments produced between 1977 and 2014 – most of which were being exhibited for the first time after being restored – as well as numerous stage costumes, videos and unpublished sketches. It was a unique opportunity to admire the couturier's creations up close; works that are nothing short of masterpieces, like the *Chimère* collection and his armoured fembots, inspired by comic books, fauna and science fiction.

The exhibition presented some 100 prints by the biggest names in fashion photography, including Guy Bourdin, Dominique Issermann, Pierre et Gilles, Paolo Roversi, Ellen von Unwerth and Helmut Newton.

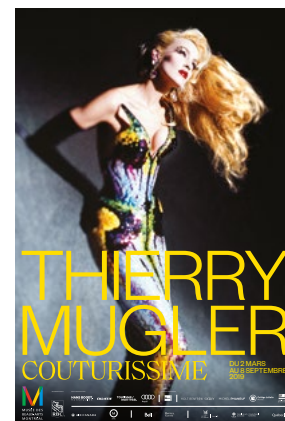
Envisioned as an opera in six acts, *Couturissime* led visitors through Mugler's iconic creations and collaborations by means of a spectacular gallery design that involved contributions from German artist Philipp Fürhofer and design studio Tord Boontje. The presentation also notably showcased Montreal's creativity by integrating a digital work by Michel Lemieux and an immersive installation designed by the Oscar-winning special effects studio Rodeo FX. This revisiting of Mugler's many collaborations and productions, such as the music video for *Too Funky* by late singer-songwriter George Michael, the costumes worn in

Shakespeare's *Macbeth* for the Comédie-Française and those in Cirque du Soleil's *Humanity*, opened the public's eyes to the myriad garments donned by celebrities over several decades, including Cardi B, Beyoncé, David Bowie, Céline Dion, Diane Dufresne, Lady Gaga and Diana Ross.

In summer 2019, a grand female silhouette recalling the world of Thierry Mugler formed the centrepiece of *Strut the Catwalk!*, an installation that won the award for event design and temporary installation at the 13th edition of the Grands Prix du Design. Stylized with sharp lines, the silhouette was set off by different coloured discs mimicking the texture of plumage. Depending on the angle and time of day, they varyingly shimmered like so many sequins under the hot summer sun, or brought a proud burst of colour to cloudy days. Designed by Provencher_Roy, specialists in architecture, design, urban planning and landscaping, this ephemeral installation invited visitors and passersby to be the star of their own fashion show as they took to its runway.

The exhibition *Thierry Mugler: Couturissime* was initiated, produced and circulated by the MMFA, in collaboration with the Maison Mugler, which restored the designer's heritage haute couture. It was curated by Thierry-Maxime Lorient, guest curator for the Museum. The exhibition design was realized by the MMFA's Exhibitions Production team.

This presentation was made possible with the generous support of RBC Royal Bank, in collaboration with Hans Boodt Mannequins, Christie, Tourisme Montréal, Audi and official media partner *La Presse*. The Museum underscores the important contribution of Michel Phaneuf, Holt Renfrew Ogilvy, LaSalle College and the Consulat Général de France à Québec, proud partners of the exhibition, and recognizes the vital contribution of Air Canada, the MMFA's Angel Circle and media partners Bell and the *Montreal Gazette*.



Strut the Catwalk! Photo Frédéric Faddoul



The designers and their muses with the artistic directors of the 2018 Museum Ball. Photo Pierre Longtin

MONTREAL COUTURE

March 2 – September 8, 2019

Alongside *Thierry Mugler: Couturissime*, this exhibition showcased some 30 garments created by designers who have revolutionized contemporary Quebec fashion. It marked the first-ever museum presentation of creations by Quebec couture icons: Marie Saint Pierre, who for over three decades has been

creating clothing with precise, timeless cuts that seamlessly marry style and function; Philippe Dubuc, who has been reinventing menswear with minimalist, modern lines; and Denis Gagnon, who hit the Quebec scene by storm with his irreverent style and spectacular pieces.

Montreal Couture also highlighted the work of Helmer Joseph, whose elegant designs draw on his Haitian roots, and of Ying Gao, who blends the unlikely fellows of fashion, industrial design and robotics in her creations. In addition, the exhibition shone a spotlight on up-and-coming designers: the duo Fecal Matter, formed by Hannah Rose Dalton and Steven Raj Bhaskaran, Marie-Ève Lecavalier, Koku and Gildas Awuye (the brothers behind the label Atelier New Regime), Nathon Kong and MARKANTOINE.

The exhibition was organized by the MMFA and curated by Thierry-Maxime Lorient. The exhibition design was realized in collaboration with Catherine Nadeau and Melissa Thompson of Cirque du Soleil. The Museum wishes to underscore the important contribution of LaSalle College and thank the Muses of *Montreal Couture*. It further acknowledges the vital support of Air Canada and media partners Bell, *La Presse* and the *Montreal Gazette*.



OMAR BA: SAME DREAM

May 30 – November 10, 2019

As the first Canadian monographic exhibition dedicated to Omar Ba, one of the most influential artists of his generation, *Same Dream* showcased a selection of Ba's major works from different periods in his career as well as a large-scale mural that he created in situ for the Montreal public.

Ba's work engages with some of the most urgent issues of our time: the global inequality of wealth and power, the immigration crisis and our changing relationship with the natural world. His penchant for depicting personal and collective narratives alongside each other speaks to the multivalent character of his work. In his practice, he synthesizes the visual texture of his two homes – Dakar, Senegal, and Geneva, Switzerland – combining the historical and the contemporary, elements African and European, as well as a range of techniques and tools including corrugated cardboard and his bare hands. Ba prepares his surfaces – be they cardboard, canvas or wall – with a black ground, upon which he layers vivid colours and complex compositions teeming with detail. His figures emerge from lush flora and fauna and biomorphic forms inspired by the dazzling coast of Senegal, where he grew up. Micro-worlds exist within larger constellations, evoking a shared cosmogony between humans, plants and animals.

Same Dream revealed at once the artist's profound critique of authoritarianism and his deep embrace of the resilience and perseverance of the human spirit. Representations of dictators and despots depicted as hybrid half-beasts were set in dialogue with paintings of youth

and strong women that convey hope for the future. This duality in Ba's choice of subject matter underscores today's divided reality, precariously straddled between development and destruction. Across different cultures of our world, he explores a recurrent motif of birth, death and reincarnation.

When asked what he wanted the public to take away from his work and this exhibition, Omar Ba said: "I'd like people to see that we need to give African artists their rightful place, and I also hope they come away with a more positive image of humankind. That we realize that beyond conflict, religion and culture, we are all one. That there are no blacks, yellows or whites – only humans. I also want to convey the idea of an Africa that's reasserting its place: of countries free of conflict and dictators that people are no longer forced to leave in order to have a good life. In fact, it's my dream that the continent share its riches with every other country in the world in a mutual respect between African and Western leaders." Ba's work is at once a bold critique of tyranny, a celebration of the strength of the human spirit and an ode to the resilience of the world's youth.

The exhibition was initiated, organized and circulated by The Power Plant Contemporary Art Gallery, in collaboration with the MMFA. It was curated by Nabila Abdel Nabi, Associate Curator, The Power Plant, and Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA, for the Montreal presentation.



Omar Ba. Courtesy Greg Clément and Wilde

Cutting in their social critique, the breathtaking large-scale [paintings] of Senegalese artist Omar Ba compel us to take an unflinching look at Africa.

– LE DEVOIR, Montreal

OMAR BA AT THE MMFA: 10 YEARS OF CRITICAL PAINTING

Switzerland-based Senegalese artist Omar Ba is one of the hottest African contemporary artists in Europe right now. ... Same Dream is the MMFA's first solo exhibition of a living African artist, and Omar Ba's first exhibition in a museum.

– LA PRESSE, Montreal

Bridging Africa and the West, Omar Ba is an engaged artist who gives voice to universal messages and remarkable contemporary African art.

– LE TÉLÉJOURNAL, ICI RADIO-CANADA, Montreal

In his paintings on corrugated cardboard, the Senegalese artist denounces corruption, terrorism, tyrannical regimes, inequalities and even the power of money. Through his half-human, half-animal figures, he combats, exposes, vilifies and criticizes, all while cultivating beauty.

– TV5MONDE.COM

One doesn't so much view these works, as enter into them. They are packed with the same rich symbolism, complex socio-political narratives and raw materiality that informs much of Ba's work.

– CANADIAN ART, Toronto

You have to take time to stop in front of each canvas, whose colours, textures and endless details evoke issues experienced, or rather endured, by the African people. This unique perspective that the artist offers on colonialism, inequalities and authoritarianism is at once engaging and enlightening.

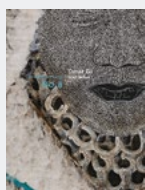
– JOURNALMETRO.COM, Montreal

Senegalese-born contemporary artist Omar Ba's first solo exhibition is a world unto itself, detailed in the vibrant hues of his paintings, as well as a large-scale mural applied directly onto one of the gallery walls of the Contemporary Art Square.

– NUVOMAGAZINE.COM, Vancouver

- **Omar Ba** (born in 1977)
1. *Naufrage* [Wreck], 2014. Private collection, London. Image courtesy of the artist and Hales Gallery, London and New York. Photo Charles Littlewood
 2. *Eternal Resemblance 1*, 2017. Image courtesy of the artist and Hales Gallery, London and New York. Photo Charles Littlewood
 3. *Africa, Looting, Trees, Wealth*, 2014. MMFA, purchase, Horsley and Annie Townsend Bequest. Photo MMFA, Christine Guest
 4. *Money As an Instrument of Development*, 2019. Executed for the MMFA. Photo MMFA, Denis Farley
 5. *Promenade masquée 1* [Masked Promenade 1], 2016. JMD Collection, Hong Kong. Image courtesy Galerie Templon, Paris-Bruxelles. Photo B. Huet / Tutti
 6. *Autopsie de nos consciences 2* [Autopsy of Our Consciousness 2], 2018. Private collection. Image courtesy Galerie Templon, Paris-Bruxelles. Photo B. Huet / Tutti
 7. *Afrique Now*, 2015. Ingrid Van Galen Collection, Paris. Image courtesy Galerie Templon, Paris-Bruxelles. Photo B. Huet / Tutti

© Omar Ba. Courtesy of the artist and Hales Gallery



The exhibition was complemented by a 150-page catalogue published in English and French by The Power Plant Contemporary Art Gallery, Toronto, under the editorship of Nabila Abdel Nabi.

Omar Ba is considered to be one of the most influential artists of his generation. A look at his works over the past ten years inspired the first monographic exhibition to be dedicated to him in Canada and featured a large-scale in situ painting created specially for the Montreal public.

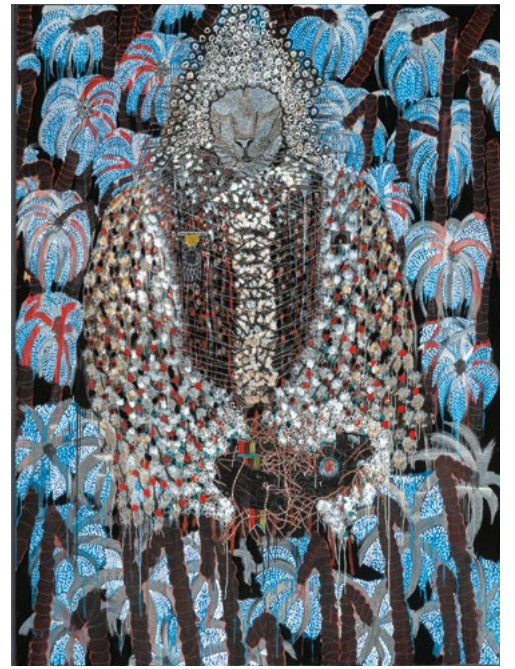
– VOIR.CA, Montreal



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7.

EGYPTIAN MUMMIES EXPLORING ANCIENT LIVES

September 14, 2019 – March 13, 2020, and June 6 – 28, 2020

In the fall of 2019, the MMFA was honoured to receive six mummies originating from ancient Egypt for its North American premiere of an exhibition combining art and science based on research conducted by the British Museum. In the past, the study of mummies inevitably involved undoing their wrappings – a highly destructive process that today is banned by museums. However, the advent of medical imaging techniques – in this case, advanced three-dimensional CT scanning technology – has made it possible to perform a completely non-invasive examination.

The ancient Egyptians believed that proper treatment of the deceased was of crucial importance for ensuring the person's existence in the afterlife. The burial process involved preserving the entire body, both to safeguard it from animals and the elements and to give the person a "home" for eternity. The exhibition was divided into six galleries that explored different themes: the mummification concept and techniques, beliefs and religions, diet and health, family life and cultural diversity. The presentation flowed as a succession from one mummy's story to the next.

Egyptian Mummies opened with Nestawedjat, a married woman from Thebes whose name means "the one who belongs to the wedjat eye." She was followed by Tamut, a middle-aged woman, who was a chantress of Amun. The scan of her mummy revealed several amulets that the embalmer priests would have placed on her skin. Irthorru, for his part, was a high stolist priest of Akhmin's temple, who was charged with dressing the god Min and was the master of secrets. His mummy bears witness to a life spent in service of the gods as well as to the power that priests of his rank held in ancient Egypt. Next,

an unnamed priestess took visitors to the temple of Amun, in Karnak. Research uncovered that she was likely a singer – a title associated with high prestige from the 22nd Dynasty onwards – and was probably between 35 and 49 years old at the time of her death. From there, visitors moved on to the mummy of a young boy who had passed away at the age of 2 years and had lived in Hawara during the Roman period. The care with which his body was prepared for the afterlife reflects the newly revered place children occupied in Egypt, as rarely were they mummified before then. The exhibition closed with a young man from Thebes. While his identity remains unknown, his likeness is depicted in a portrait on a wooden slab that accompanies him. The mummies were presented alongside over 240 objects and 3D digital images revealing the latest discoveries in the field of Egyptology.

The presentation of this exhibition was a collaboration between the British Museum, London, and the MMFA. It was curated by Marie Vandenberg, Project Curator, and Daniel Antoine, Assistant Keeper and Curator of Bioarchaeology, in the Department of Egypt and Sudan, British Museum. Laura Vigo, Curator of Archaeology and Asian Art, MMFA, curated the Montreal presentation. The exhibition design was developed by the MMFA's Exhibitions Production department, in collaboration with Principal Studio and Graphics eMotion. *Egyptian Mummies* was presented by Raymond James in collaboration with Hydro-Québec, Tourisme Montréal and Ubisoft. The Museum acknowledges the vital contribution of Air Canada, Denalt Paints, the MMFA's Angel Circle and media partners Bell, *La Presse* and the *Montreal Gazette*. The exhibition also received support from the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program.



© The Trustees of the British Museum

A great voyage that immerses visitors in ancient Egypt through art and science.

– LE TÉLÉJOURNAL, ICI RADIO-CANADA, Montreal

MUMMIES HAVE STORIES TO TELL AT MONTREAL MUSEUM OF FINE ARTS After running in Australia and China, the exhibit from the British Museum is making its North American debut.

– GLOBALNEWS.CA

THE EXHIBITION TO SEE THIS FALL IN MONTREAL Our fascination with Egyptology is transcending borders this fall. Spotlight on Montreal, in its captivating Museum of Fine Arts, where the exhibition Egyptian Mummies is currently on view.

– VOGUE.FR, Paris

The MMFA has received ... six mummies from the British Museum who, thanks to medical technology, are able to tell the secrets of their lives, beliefs, ailments...

– LE JOURNAL DES ARTS, Paris

With Egyptian Mummies, the MMFA's public embark on a voyage in time, going back several millennia, to discover the lives of six individuals who lived along the Nile between 900 B.C.E. and 180 C.E. ... A major North American premiere of the British Museum.

– LE DEVOIR, Montreal

The current must-see exhibit at the Fine Arts Museum combines ancient culture and cutting-edge technology, to bring us a comprehensive and coherent look into the life of ancient Egyptians.

– THE MONTREALER

The scientific presentation, in the form of digital 3D images and interactive visual displays, is integrated with over 200 artifacts, bringing to life the detailed daily existence of these long-ago people.

– L'ŒIL, Paris

This fall's major exhibition.

– LA PRESSE, Montreal



EDUCATIONAL SPACE

To cap off the exhibition, an entertaining educational space was designed by Perrine Poiron, PhD candidate in History and Egyptology (UQAM and Université Paris-Sorbonne), in collaboration with Ubisoft. In it, visitors could explore ancient Egypt via a digital experience combining the Egyptian Pantheon and rituals observed for passing into the afterlife. Audioguides were also available for both adults and children, allowing everyone to dig deeper into the age-old Egyptian myths and customs. Photo © Sébastien Roy

► Mummy of Nestawedjat (centre) and her inner, middle and outer coffins (lids above, bases below), 25th Dynasty, about 700-680 B.C.E., probably Thebes, Egypt, wood and plaster, EA 22812a, 22813b and 22813a.
© The Trustees of the British Museum



"FOR EVERY ATOM BELONGING TO ME AS GOOD BELONGS TO YOU"

SELECTIONS FROM THE BAILEY COLLECTION

December 4, 2019 – March 13, 2020

With this exhibition comprising a selection of over 100 works that, in their essence, speak to the human condition, and included paintings, photographs, works on paper and sculptures spanning vastly different periods and cultures, the MMFA shone a spotlight on the remarkable art collection of Ontario philanthropist, collector and patron W. Bruce C. Bailey. The exhibition drew its title from Walt Whitman's celebrated poem *Song of Myself*. Like this poem, Bailey's collection is both the expression of a unique sensibility and a reflection of the universality of human experience.

Started in 1975, the collection stands out for the predominant thread of alterity throughout it. Bailey is drawn to works that deal with what it means to be human, with its good and evil, beautiful and ugly sides. In his view, certain dichotomies (life and death, black and white, love and hate) reflect every facet of the human condition. At a time when video art was all the rage, he was instead collecting paintings and photographs by emerging artists who went on to gain rapid renown. "When I was in law school at Dalhousie, I had a couple of jobs to pay for tuition and then I suddenly won a scholarship and found myself with a bit of extra money. I went down to the Nova Scotia College of Art and Design (NSCAD), and I bought three prints: Michael Snow's *Projection*, because he had done a residency at NSCAD, an Eric Fischl print, because he had taught at the school, and a Christopher Pratt print.

Those were my first purchases, and they established my commitment to having art in my life," explains Bailey on the beginnings of his collection.

In this exhibition, visitors were treated to a dialogue between works by Richard Avedon, Shary Boyle, Goya, Thomas Demand, Peter Doig, Paterson Ewen, Eric Fischl, Angela Grauerholz, Karen Kilimnik, Robert Mapplethorpe, Kerry James Marshall and Rembrandt, as well as by Canadian Indigenous artists like Kent Monkman, Lawrence Paul Yuxweluptun and Beau Dick. The artworks were loosely grouped according to broad themes that stimulated reflection on identity. When asked about what motivated his acquisitions, Bailey explained: "I just decided to collect with my eyes and my heart and not listen to the critics. I was always intrigued by loyalties, family loyalties and what love means. Is love really 'never having to say you're sorry'? You know, that famous line by Ali MacGraw in the film *Love Story*? I think part of my interest in the arts came from artists who were exploring that question and questions about loss and human connection and loyalty and betrayal ... the whole complex of emotions and the ability to forgive. Art has helped me forgive."

The exhibition was organized by the MMFA in collaboration with W. Bruce C. Bailey. It was curated by Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA.



Bruce Bailey. Photo Erin Simkin

An aesthete with a singular personal path, and a benefactor of the Montreal museum, which he considers to be among the most prestigious in Canada, ... W. Bruce C. Bailey is delighted by the presentation of his collected works, which he had never seen from such a perspective. ... The patron is an avid fan of the MMFA's exhibitions, which he considers to be of outstanding calibre.

– LA PRESSE, Montreal

Bailey likes representational art and photography, but otherwise his tastes are eclectic. ... He's a friend and patron of the MMFA, and now the Museum is returning the favour, bestowing on his personal preferences a certain curatorial rigour.

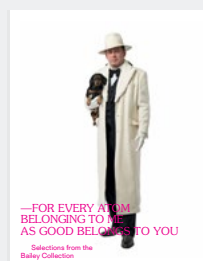
– THE GLOBE AND MAIL, Toronto

Bruce Bailey ... currently possesses several hundred works in his collection, including a Goya series and some Rembrandts, which are on display at the Museum. But his true passion is emerging artists, whom he seeks out in order to help them make their way through the art world.

– LE DEVOIR, Montreal

Drawn from an extraordinary collection of over 600 objects, the exhibition brings together a selection of paintings, photographs, works on paper, and sculptures from across different time periods and cultures. ... An Ontario businessman, collector and patron, Bruce Bailey is a great friend of the MMFA: as a regular donor, passionate about the unity of Quebec and Canada, he has encouraged contemporary artists internationally and across the country for decades.

– WESTMOUNTMAG.CA



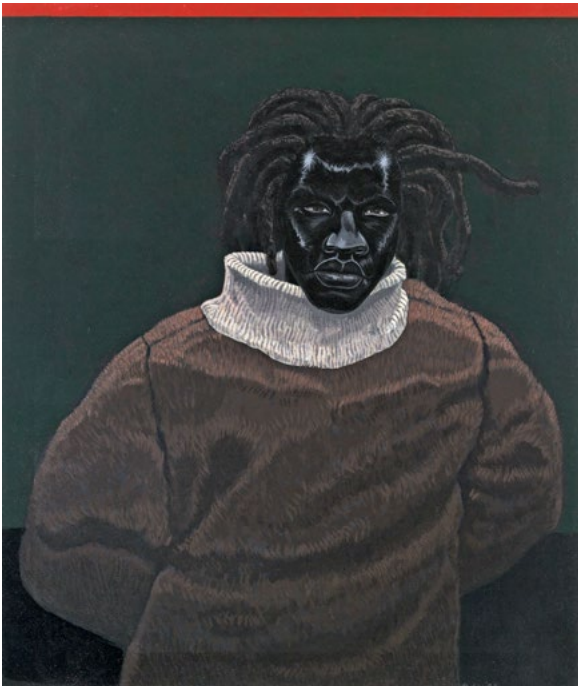
Published by the MMFA under the editorship of Mary-Dailey Desmarais, a bilingual, 160-page art book complemented the exhibition, bringing together some 100 paintings, photographs, works on paper and sculptures from the collection of W. Bruce C. Bailey. It presented Dürer, Goya, Rembrandt and Mantegna alongside Canadian and international artists like Richard Avedon, Tyler Bright Hilton, Peter Doig, Thomas Demand, Rodney Graham, Robert Mapplethorpe and Kerry James Marshall, as well as Canadian Indigenous artists such as Kent Monkman, Lawrence Paul Yuxweluptun and Beau Dick. The graphic design was realized by Studio FEED, Montreal.

These works encourage visitors to consider how art can reflect a unique sensibility and simultaneously unearth shared commonalities, inviting us to better understand difference.

– ARTDAILY.COM, United States and Mexico

- 1. **Kerry James Marshall** (born in 1955), *Portrait of John Punch (Angry Black Man 1646)*, 2008. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York
- 2. **Beau Dick** (1955-2017), *Kwaguilth Bukwus mask*, 2012. Photo Joseph Hartman
- 3. **Lawrence Paul Yuxweluptun** (born in 1957), *Polleycolours*, 2014
- 4. **Thomas Demand** (born in 1964), *Terrace*, 1998. © Thomas Demand / SOCAN (2020). Photo Joseph Hartman
- 5. **Kim Dorland** (born in 1974), *Exhaustion*, 2015. Photo Joseph Hartman
- 6. **Paterson Ewen** (1925-2002), *Right Angle Tree*, 1977. © Mary Alison Handford. Photo Joseph Hartman
- 7. **Marina Abramović** (born in 1946), *Portrait with Falcon*, 2011. © Marina Abramović / SOCAN (2020). Photo Joseph Hartman

The Bailey Collection



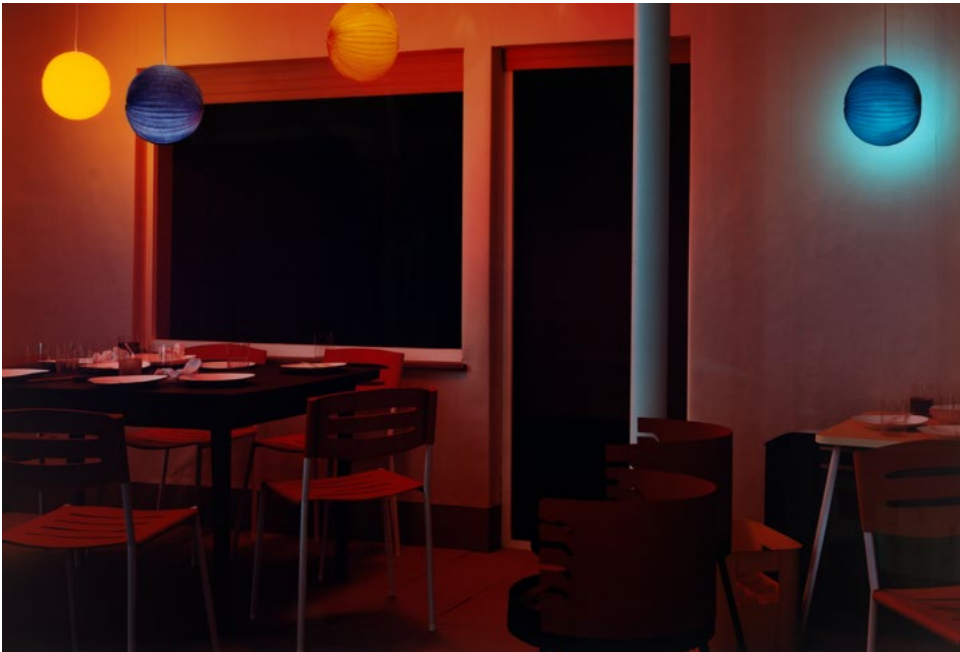
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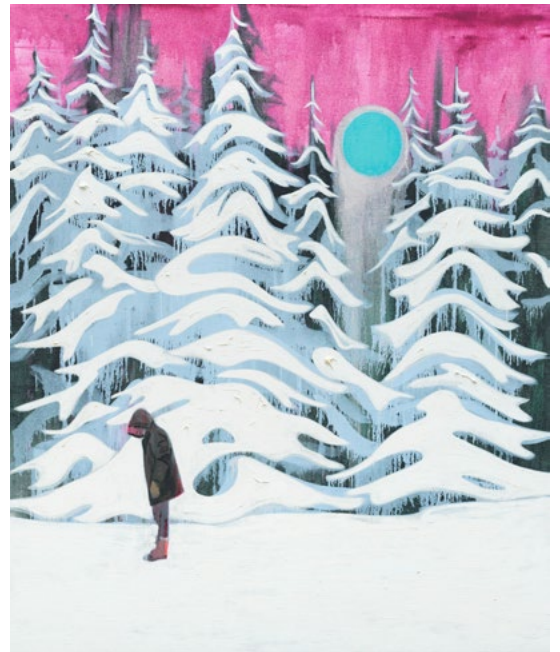
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ABOUT FACE

PHOTOGRAPHS BY CINDY SHERMAN, LAURIE SIMMONS AND RACHEL HARRISON FROM THE COLLECTION OF CAROL AND DAVID APPEL

December 11, 2019 – March 13, 2020

In this exhibition, the MMFA presented more than 60 photographs by Cindy Sherman, Laurie Simmons and Rachel Harrison, three major American artists whose practices are deeply engaged with the history of the representation of women.

The exhibited works were drawn from the collection of Carol and David Appel, who are among the country's prominent collectors of international contemporary art. "Nothing is more exciting or satisfying for us as collectors than being able to share with the public the expression of our vision for our art collection. This exhibition represents a true meeting of the minds, reflecting so well the journey we have travelled with the three featured artists, who are very important to us," they explained.

As two representatives of the Pictures Generation, Sherman and Simmons examine the infiltration of mass media in the construction of the female identity. *About Face* featured Simmons's major work *Walking Camera II (Jimmy the Camera)* (1987) from the series "Walking Objects," which casts an ironic look at the relationship between photography and depictions of the female body. The exhibition also presented a rare complete set of Sherman's "Murder Mystery" (1976-2000) series, consisting of 17 black and white photos in which the artist transforms herself into a slew of iconic characters from novels and riddles. These works were set in dialogue with one of Harrison's most important photographic projects, *Voyage of the Beagle* (2007). This work constitutes a photographic journey into the history of sculptural representations of the body – both human and animal – ranging from

ancient menhirs to modern-day mannequins. David Appel explains what attracted him to Harrison's work: "The thing I love about Rachel is her tremendous sense of humour. It's serious art, it's a comment, but it's done almost tongue-in-cheek. It's sugar making the medicine go down. I love that." Together, the photographs of Harrison, Sherman and Simmons make us see that a deeper reality lies behind the face in the image, one that resides outside the frame and in the intervening spaces.

When asked about the predominance of women artists in her collection, Carol Appel explained: "When I graduated, I told David that if I was going to collect anybody, I was going to collect and get behind female artists. I identified with them. They spoke to who I am and what women are all about. For the first time, you started to see women creating images of themselves from their point of view and their vision of who they are in the world."

At the opening of the exhibition, Carol and David Appel demonstrated their incredible generosity by announcing their intention to donate Laurie Simmons's monumental photograph *Walking Camera II (Jimmy the Camera)* (ill. 4) and Cindy Sherman's "Murder Mystery" series to the MMFA's photography collection.

About Face was organized by the MMFA in collaboration with Carol and David Appel and was curated by Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA.



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The exhibition About Face at the MMFA provokes a reflection on the transformative power of the image.

– LE DEVOIR, Montreal

The exhibition is complemented by a fascinating catalogue that contains photographs of the three artists and several texts, including an extremely enlightening analysis of "the undoing of the image" by Mary-Dailey Desmarais.

– LA PRESSE, Montreal

This exhibition brings together the work of three major American artists, whose practice is deeply engaged with the history of representation of women. Their insightful, up-close photography reveals the diversity of canons, the play of appearances, the distortion of the everyday.

– CANADIAN ART, Toronto

Curator of About Face Mary-Dailey Desmarais has made a most convincing case that the exhibiting artists all perform a necessary about-face on the medium itself, with hugely edifying results.

– BORDER CROSSINGS, Winnipeg

About Face is not a suite of portraits. It's a page out of the history of the Pictures Generation. ... It's also a show that makes you reflect on the false reality in a photograph.

– LA PRESSE, Montreal



As a companion to the exhibition, a 92-page bilingual catalogue was published by the MMFA, under the editorship of Mary-Dailey Desmarais. It brings together some 60 photographs by Sherman, Simmons and Harrison. Delving deep into the act of representation and its history, these women turn to photography to do an about-face and assert that the most authentic self is invariably found outside the frame. The graphic design was realized by Lucie Richard, Montreal.

The MMFA is hosting an intimate exhibition featuring the work of Cindy Sherman, Laurie Simmons and Rachel Harrison, three leading figures in 20th century art. The 60 or so photographs – some of which are major works – represent the codes and conventions regulating our perceptions of the world and the female body.

– MIXTE MAGAZINE, Montreal

- ▲ 1. Cindy Sherman (born in 1943), *Untitled no. 581*, 2016. Courtesy of the artist and Metro Pictures, New York
- 2. Rachel Harrison (born in 1966), *Voyage of the Beagle* (detail), 2007, set 3 from a suite of 57 photographs. Courtesy the artist and Greene Naftali, New York
- 3. Carol Appel, Mary-Dailey Desmarais and David Appel. Photo © Sébastien Roy

- 4. Laurie Simmons (born in 1949), *Walking Camera II (Jimmy the Camera)*, 1987. © 2019 Laurie Simmons, courtesy of the artist and Salon 94, New York

1, 2 and 4: Collection of Carol and David Appel



DISCOVERY EXHIBITIONS

CONTEMPORARY ARTISTS AT PLAY Flirting with Codes, Tricks and Subterfuge

July 2, 2019 – March 13, 2020

Visual artists have long borrowed from the world of play to achieve such effects as trompe-l'oeil and anamorphosis, or even to insert hidden codes into their work. In this exhibition, various artists (Kim Adams, the collective BGL, Adam Basanta, Eric Cameron, Gerald Ferguson, André Fournelle, Liz Magor, Gilles Mihalcean, Elisabeth Picard, Barbara Todd, Angèle Verret, Ambera Wellmann and Jinny Yu) transformed the imagery found in children's games and toys in surprising and unexpected ways. Others, like Marie-Claude Bouthillier, Mario Doucette, Trevor Gould, Maria Hupfield and Kent Monkman, used role playing and disguises to revisit history. The works of Sylvie Bouchard, Karine Giboulo, Maskull Lasserre, Yannick Pouliot and

Rober Racine wove poetic and political statements into riddles, plays on words and surrealist juxtapositions, while those by Eleanor Bond, Christine Major, Michael Merrill and Denis Rousseau – inspired by video games, simulation games and treasure hunts – led visitors off the beaten path and into parallel worlds.

The exhibition was organized by the MMFA and curated by Geneviève Goyer-Ouimette, in collaboration with Anne Grace, Curator of Modern Art, MMFA, and Sylvie Lacerte, Curator of Quebec and Canadian Contemporary Art, MMFA.

This exhibition features close to 40 artworks by Canadian artists that, through their forms, processes, references or narratives, use games to stimulate our reflection. This presentation is also an opportunity to discover some new acquisitions in contemporary art.

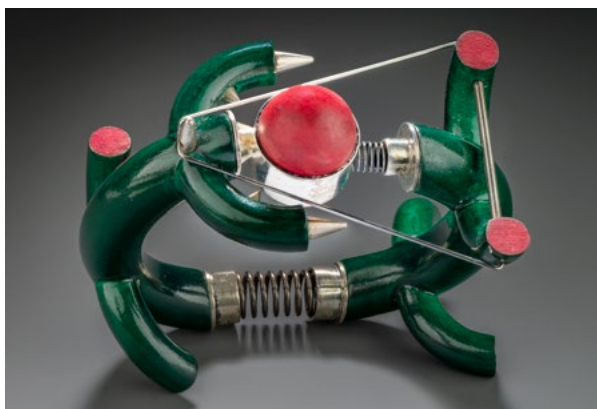
– CANADIAN ART, Toronto

When it comes to game play in art, one might expect the works to be entertaining. But they can also be confronting, even disturbing. The exhibition Contemporary Artists at Play is not merely for our amusement.

– LE DEVOIR, Montreal

Here is an exhibition that would have made Marcel Duchamp proud. He, who saw art not as an application but as an attitude, and who never stopped playing. ... An exhibition that is particularly suitable to see as a family to introduce our young ones to both artistic diversity and a healthy reflection on the idea of "in other words," that theory of hidden codes of expression. It is in these hidden codes that we find art's charm.

– LA PRESSE, Montreal



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AVANT-GARDE MONTREALERS Jewellery, Glass and Ceramics as Envisioned by Gallerists Jocelyne Gobeil, Elena Lee and Barbara Silverberg

April 2, 2019 – March 13, 2020

The MMFA dedicated its Design Lab space to three Quebec gallery owners who used their expertise to ensure glass, ceramics and jewellery would become recognized as fully fledged artistic disciplines. Jocelyne Gobeil, Elena Lee and Barbara Silverberg opened their galleries in a period when these fields were breaking out of their utilitarian and decorative moulds to produce objects – being the fruit of comprehensive artistic processes – that had evolved to the status of sculptural and conceptual works of art. Through their sound solo and group exhibition programming and their involvement in numerous fairs and publications, Gobeil, Lee and Silverberg fostered the dissemination and promotion of such creations. These teachers par excellence succeeded in convincing the public and the artistic community of the relevance of their approach. Bringing together 60 works that are now part of the Museum's collection, *Avant-garde Montrealers* revealed the vast creative potential of jewellery, glass and ceramics.

The exhibition was organized by the MMFA and was curated by Diane Charbonneau, the then Curator of Modern and Contemporary Decorative Arts, MMFA.

OBSESSION Sir William Van Horne's Japanese Ceramics

November 20, 2019 – March 1, 2020

Obsession presented some 150 ceramic objects, accompanied by notebooks and watercolour illustrations of the works, which came from the now widely dispersed collection of eminent Montrealer Sir William Van Horne, to whom we owe the construction of Canada's transcontinental railway.

The exhibition was organized by the Gardiner Museum, Toronto, in partnership with the MMFA and in collaboration with the Royal Ontario Museum and the Art Gallery of Ontario. It was guest-curated by independent curators Ron Graham and Akiko Takesue as well as by Laura Vîgo, Curator of Asian Art, MMFA, for the Montreal presentation.

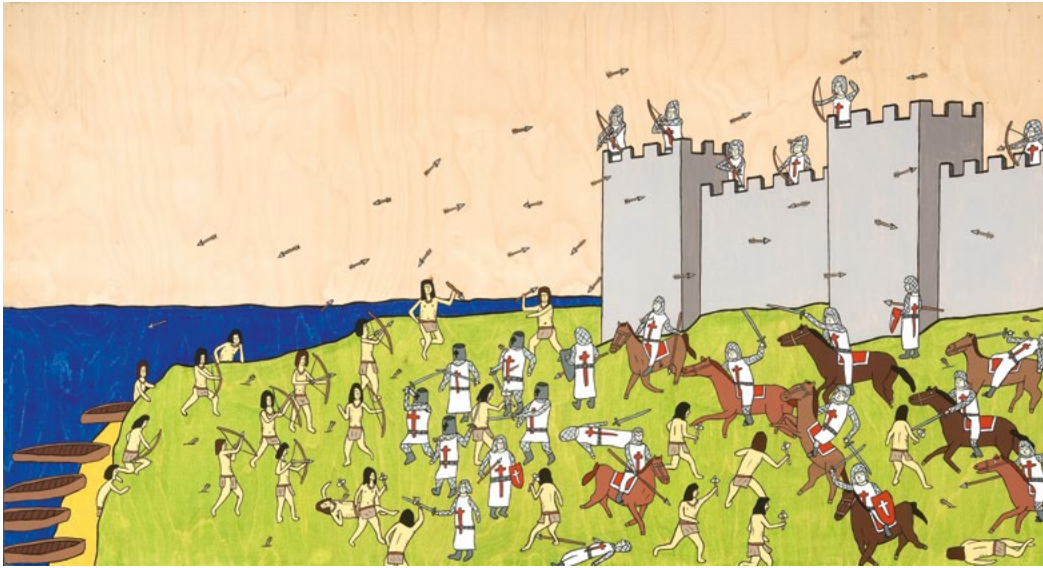


Edited by Ron Graham, a richly illustrated, nearly 200-page art book was published in English and French by McGill-Queen's University Press. It combines essays and scholarly articles written by Nathalie Bondil, Janet M. Brooke, Kelvin Browne, Ron Graham, Peter C. Newman, Akiko Takesue and Laura Vîgo.

1. Paul McClure (born in 1967), *Untitled* bracelet, from the series "Corpus," 1990. MMFA, gift of the Jocelyne Gobeil collection
2. Edo-Meiji period, JAPAN, KYOTO, possibly a Hozan workshop, Awata ware, incense burner in the shape of a cat, 19th c. Courtesy of Sally Hannon
3. Eleanor Bond (born in 1948), *An Endless City: Cozy Living for a Large Population*, from the series "Some Cities," 1997. MMFA, purchase, William Gilman Cheney Bequest and the Canada Council for the Arts' Acquisition Assistance Program
4. Mario Doucette (born in 1971), *The Native Americans' Crusade in Europe I*, 2005. MMFA, purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum Campaign 1998-2002 Fund
5. Trevor Gould (born in 1951), *Humboldt Goes to America*, 2007. MMFA, purchase, Guy Fournier Fund
6. Ambera Wellmann, *Downward-facing Dog*, 2018. Collection of François R. Roy
7. Elisabeth Picard (born in 1981), *Rainbow Mountains*, 2015. Collection of the artist
8. Marie-Claude Bouthillier (born in 1960), *Cards on the Table with Marinette, Fourteen Playlets*, 2016-2017, puppet (fabrication and puppeteering), set, script, filming and editing: Marie-Claude Bouthillier; final calibration: Michel Giroux. MMFA, purchase, Dr. Francis J. Shepherd Bequest and Robert Lindsay fund
9. Maskull Lasserre (born in 1978), *Bough*, 2012. MMFA, purchase, the Canada Council for the Arts' Acquisition Assistance Program and Dr. Gurjinder P. Sall Fund
10. Karine Giboulo (born in 1980), *Fine – For Lying on the Ground*, 2018. MMFA, in process of acquisition



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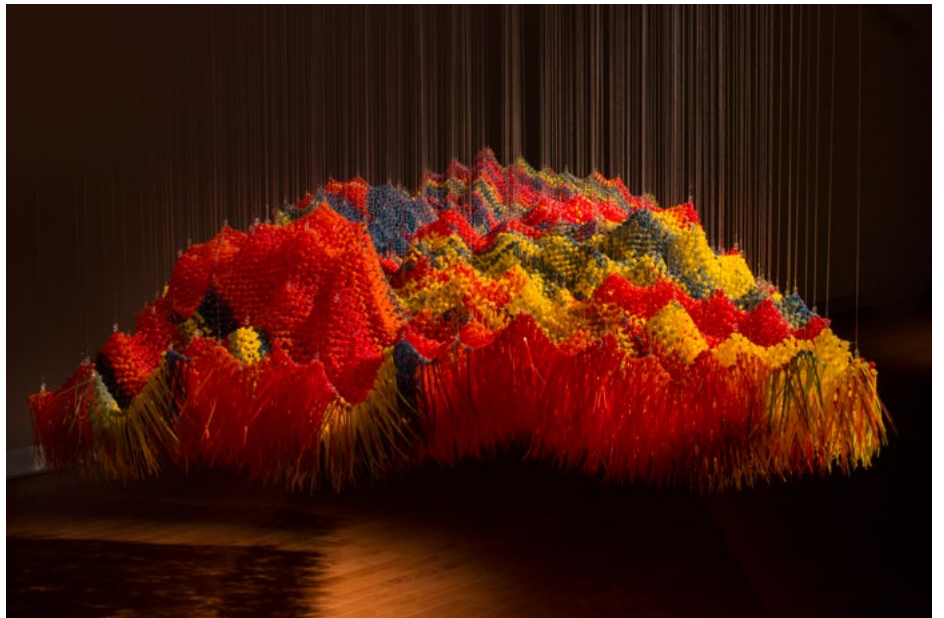
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DISCOVERY EXHIBITIONS

ALANIS OBOMSAWIN, PRINTMAKER

An Artist and her Nation: The Waban-Aki Basketmakers of Odanak

June 7 – August 25, 2019

For the first time in a Canadian fine art museum, the MMFA showcased the prints of Alanis Obomsawin, distinguished filmmaker, renowned artist and cultural treasure to all. For nearly 50 years, the Waban-Aki artist has produced outstanding films focusing largely on the legends, experiences, memories and sufferings of her Nation, as well as other Indigenous communities, and their political conflicts with both provincial and federal governments. Since the 1960s, and especially in the early 2000s, Obomsawin has also devoted herself assiduously to printmaking. She has an extraordinary sense for colour and its emotive potential, and makes evocative use of exquisite handmade papers.

With a selection of over 40 of Obomsawin's prints and four printing plates, the exhibition showed that Obomsawin's talents extend even beyond movies and music.

The exhibition was organized by the MMFA in collaboration with Alanis Obomsawin and the Waban-Aki Nation. It was curated by Hilliard T. Goldfarb, Senior Curator – Collections, and Curator of Old Masters, MMFA.



Alanis Obomsawin. Photo P.J. Dufort

Few people know of the printmaking side of Alanis Obomsawin's work. Yet, the Waban-Aki documentarist of First Nations [issues] has been creating prints for over 30 years. The MMFA presented 40 such works, which powerfully evoke the survival of Canadian Indigenous peoples and the vivid dreams of this exceptional artist.

– LA PRESSE, Montreal

The exhibition also presents elements of the Waban-Aki culture, whose people are known for their fabulous basket-making.

– LE DEVOIR, Montreal

Obomsawin specializes mainly in printing and etching, and draws inspiration from the experiences, memories and legends of her nation, the Waban-Aki people.

– VOIR.CA, Montreal

Veteran documentarist Alanis Obomsawin shows her visionary side in [this] Montreal Museum of Fine Arts exhibition.

– THE GLOBE AND MAIL, Toronto



1.

ALINKA ECHEVERRÍA Simulacra

September 5 – December 1, 2019

In her work, the Mexican-British artist and social anthropologist Alinka Echeverría focuses on the philosophical, psychological and sociocultural relationships between image and belief by exploring the representational codes of our societies. In this Quebec premiere, *Simulacra* featured two installations by Echeverría that take a critical look at issues relating to the representation of women in photography. *Fieldnotes for Nicephora* – a work based on the colonial archives of the Nicéphore Niépce museum in France – reframed in a feminist perspective the legacy of the pioneering photographer Niépce (1765-1833). For its part, *Precession of the Feminine – 10 Simulacra* showed three-dimensional simulations of vases featuring images of women enlarged to the point of being unrecognizable.

The exhibition was presented by MOMENTA | Biennale de l'image in collaboration with the MMFA. It was curated by María Wills Londoño, guest curator of the biennial's 16th edition, in collaboration with Audrey Genois, Executive Director, MOMENTA, and Maude Johnson, Executive and Curatorial Assistant, MOMENTA. Diane Charbonneau, guest curator in photography, MMFA, oversaw the Museum presentation.



2.

UNTAMED COLOUR Celebrating Jean McEwen

September 17, 2019 – March 13, 2020

In commemoration of the 20th anniversary of the death of Jean McEwen (1923-1999), the MMFA paid homage to this Montreal great by presenting some 20 works dating from 1951 to 1998, acquired mainly over the last two decades. Installed in a newly renovated gallery of the Michal and Renata Hornstein Pavilion, the presentation – consisting of paintings and works on paper – offered a concise summary of McEwen's distinct artistic practice, characterized by an exploration of the pictorial surface through the application of successive layers of paint that exploit the expressiveness of colour within a confined space. The number and importance of these works donated by the artist's family and various local collectors attest to the special connection McEwen felt to the city and the Museum.

The exhibition was organized by the MMFA under the direction of Anne Grace, Curator of Modern Art, MMFA. It benefited from the collaboration of Indra McEwen and Constance Naubert-Riser, curator of the MMFA's 1987 retrospective and editor of numerous other publications on the artist.

1. Alinka Echeverría (born in 1981), still image from *Fieldnotes for Nicephora*, 2018, 19th-century glass-plate negatives and 19th- and 20th-century archival photographs and prints transferred to 4k video (colour, sound, 3 min), vinyl wallpaper. © Alinka Echeverría
2. Jean McEwen (1923-1999), *Long Plumb Line No. 2*, 1961. MMFA, purchase, Horsley and Annie Townsend Bequest. © Estate of Jean McEwen / SOCAN (2020)

▶ Alanis Obomsawin (born in 1932)
3. *The Visit*, 2002, etching with plate toning
4. *Vision*, about 2004, etching, plate toning
5. *Magic*, 2005, etching, plate toning
6. *Mother of So Many Children VI*, 2004, drypoint and etching
7. *Ozonkhiline Follows the Track All the Way to Dartmouth College*, 2004(?), drypoint
8. *What Happened to My Child?*, 2004, drypoint
9. *Mother of So Many Children VII*, 2004, drypoint
10. *Tenderness*, 2004, drypoint
11. *Mother of So Many Children IV*, 2004, drypoint

3 to 11: MMFA, purchase, Horsley and Annie Townsend Bequest. Photos MMFA



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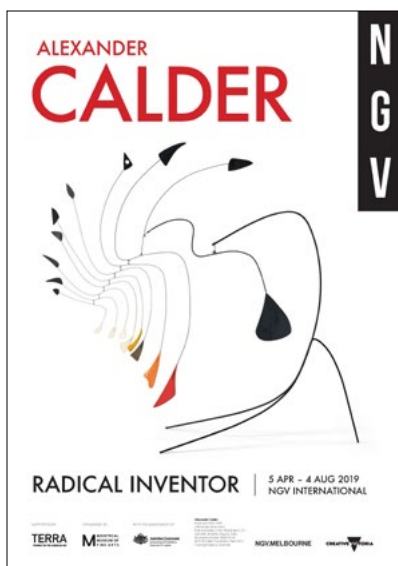


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11.

OUR EXHIBITIONS ON TOUR AROUND THE WORLD



© 2020 Calder Foundation, New York / Artists Rights Society (ARS), New York / SOCAN, Montreal

ALEXANDER CALDER RADICAL INVENTOR

National Gallery of Victoria, Melbourne, Australia

April 5 – August 4, 2019

After delighting more than 150,000 visitors at the Museum from September 21, 2018, to February 24, 2019, this retrospective of the modern art giant was the first Calder show of its kind to be presented in Australia. It was the second MMFA exhibition to be exported to the National Gallery of Victoria (NGV), after *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, in 2014. Known for its innovative programming, the NGV is Australia's oldest public art gallery and attracts more than three million visitors annually.

Developed, organized and circulated by the MMFA in collaboration with the Calder Foundation, *Alexander Calder: Radical Inventor* presented an original reading of the singularity of the artist's work and contribution to art history. The exhibition was curated by Elizabeth Hutton Turner, guest curator, and Anne Grace, Curator of Modern Art, MMFA, under the direction of Nathalie Bondil. The curator for the Australian presentation was Miranda Wallace, Senior Curator, International Exhibition Projects, NGV. The MMFA wishes to thank the Terra Foundation for American Art, major benefactor of the exhibition and international tour, as well as official airline Air Canada.

LA MAISON DE L'EMPEREUR. SERVIR ET MAGNIFIER NAPOLEON I^{er}

Musée national du château de Fontainebleau, France

April 13 – July 15, 2019

This exhibition produced by the MMFA was presented in Montreal from February 3 to May 10, 2018, under the title *Napoleon: Art and Court Life in the Imperial Palace*. It drew more than 100,000 visitors before moving on to the Virginia Museum of Fine Arts in Richmond (June 9 to September 3, 2018) and the Nelson-Atkins Museum of Art in Kansas City (October 26, 2018, to March 10, 2019). For its fourth and final stop, the exhibition travelled to Château de Fontainebleau, the very place where Napoleon and the Imperial Court sojourned on several occasions.

Organized and circulated by the MMFA, with the participation of the Château de Fontainebleau and exceptional support from the Mobilier national de France, this major exhibition gave the public an opportunity to immerse themselves in the sumptuous ambience of Napoleon's court by visiting the sites where his Imperial life played out. The principal curator was Sylvain Cordier, the then Curator of Early Decorative Arts, MMFA, under the direction of Nathalie Bondil. The curator of the France presentation was Christophe Beyeler, Chief Heritage Curator, Château de Fontainebleau, and in charge of the Napoleon I Museum. The exhibition was presented with support from FRAME (French Regional & American Museum Exchange). The MMFA also thanks Air Canada, the exhibition's official airline.

THIERRY MUGLER: COUTURISSE Kunsthal Rotterdam, Netherlands

October 13, 2019 – March 8, 2020

The first retrospective of French couturier Thierry Mugler, this spectacular exhibition saw enormous success in Montreal (over 290,000 visitors) and Rotterdam (close to 175,000 visitors) before continuing its tour in Munich, Germany. *Couturissime* revealed the multiple facets of a singularly imaginative creator – visionary couturier, director, photographer and perfumer – by revisiting some 150 outfits produced between 1977 and 2014, most of which had been restored and were being exhibited for the first time. The exhibition also featured numerous stage costumes, videos and unpublished sketches, and was capped off by around 100 rare prints by the biggest names in fashion photography.

Thierry Mugler: Couturissime was initiated, produced and circulated by the MMFA, in collaboration with the Maison Mugler, which restored the designer's heritage haute couture. It was curated by Thierry-Maxime Lorient, guest curator for the Museum, under the direction of Nathalie Bondil. The exhibition design was realized in collaboration with Michel Lemieux and German artist Philipp Fürhofer, as well as Montreal special effects studio Rodeo FX. In addition, London-based designer Tord Boontje created Swarovski crystal chandeliers for one of the galleries. The mannequins were custom-made by Hans Boodt Mannequins, Rotterdam. The exhibition's international tour was made possible by the generous support of our partners Hans Boodt Mannequins, Christie and Tourisme Montréal.



PROJECTS THAT UNITE US

EDUCATION AND WELLNESS DIVISION

The 20th anniversary of the Sharing the Museum program provided the perfect opportunity for the Education and Wellness Division to reiterate its enduring commitment to promoting access to the Museum for diverse, vulnerable and marginalized groups. Adding to the celebration, Bell announced it would renew its outstanding donation of \$1 million. Over the years, more than 275,000 participants and 600 partners have benefited from this program and transformed the Museum with their presence. And with the creation of the Art and Togetherness Committee in 2019-2020 – the Museum's fourth advisory committee – the spirit of collaboration, openness and dialogue that is a hallmark of the Sharing the Museum program continues.

This year, 330,203 people participated in the various educational, cultural and wellness programs put in place by our experienced and attentive team. Under the direction of Thomas Bastien until February 2019, the members of this team united their efforts and their respective areas of expertise to realize numerous collaborations, research initiatives and innovations.

Over the past year, our programs, projects and teams distinguished themselves in various conferences and symposiums across the world, from Canada to Japan, by way of the United States, Poland and Spain. For example, in October 2019, we hosted the international conference Communicating the Arts (on the theme of empathy, inclusion and wellness through art), and in June 2019, we shared our expertise in education, neurodiversity and digital technology in Paris, alongside our partners at UQAM and the École du Louvre. Stephen Legari, Educational Programs Officer – Art Therapy, also offered a series of intensive courses for the benefit of healthcare professionals and students in a master's program in narrative medicine in Milan, Italy. Here at home, the MMFA reaffirmed its commitment to the education community by hosting an event organized as part of the Hooked on School Days (HSD) campaign. On February 17, 2020, a total of 300 people – including Jean-François Roberge, Minister of Education and Higher Education, and Laurent Duvernay-Tardif, HSD spokesperson – gathered to support and encourage the educational advancement of young people in Quebec. Each of these platforms was a precious opportunity for us to promote our values and expertise and to further define our vision of the Museum of the future.

The Education and Wellness Division's team is proud to present our key projects of 2019-2020 and highlight their positive impact on thousands of our visitors. **Mélanie Deveau**, Director of Education and Wellness

20 YEARS OF SHARING THE MUSEUM

The 20th anniversary celebration of Sharing the Museum, on September 24, 2019, was a major highlight of the year. The event was open to all our partners, including the hundreds of community organizations that have used the program since its inception. Over the past two decades, hundreds of workshops have been co-created with partners such as the Jewish General Hospital, Les Impatients and the Alzheimer Society. In addition, we have been able to offer free entry to activities in our regular program to various community organizations. To mark Sharing the Museum's lasting impact, the MMFA acquired an artwork by the Montreal contemporary artist Bahar Taheri, titled *The Lady of the Harbour*. As the artist aptly put it, "We are all the same...let's be together." – A wonderful motto for a program that welcomed 23,305 participants this year alone. **Marilyn Lajeunesse**, Educational Programs Officer – Adults and Community Groups

A GUIDE TO WELCOMING NEURODIVERSE AUDIENCES

Created in 2015 for people in the neurodiverse community, the Art of Being Unique program continued to offer school visits and adapted art classes, in addition to creating professional internships at the Museum and embarking in academic research in order to structure the development of its expertise. One of our major accomplishments this year was the creation of a guide for accompanying neuroatypical visitors. Launched and supported by the FRAME network, this project was an opportunity for the Montreal Museum of Fine Arts, the Dallas Museum of Art and the Palais des beaux-arts de Lille to share their expertise and pool their knowledge. For those of us who play a role in facilitating and organizing activities designed for neurodiverse audiences, seeing

participants personally engage with the works in our collection and invest in their own artistic creation is an incredibly rich experience that transcends words. **Louise Giroux**, Educational Programs Officer – Wellness, **Stephen Legari**, Educational Programs Officer – Art Therapy

MUSEUM PRESCRIPTIONS: ART AS MEDICINE

Over the past year, more than 400 people received a museum prescription, allowing them to take advantage of a free visit to the MMFA, either alone or with a loved one, and enjoy the positive effects of a moment of relaxation on their well-being. Launched in 2018, the Museum Prescriptions initiative is carried out in close collaboration with the Association des médecins francophones du Canada and as part of a partnership forged in 2019 between the Museum and the CIUSSS West-Central Montreal. This project is also the subject of a study by Dr. Olivier Beauchet (for the Jewish General Hospital) that examines the effects of a museum visit on the physical and mental health of participants. **Lisa Traversy**, Department Head, Education and Wellness

IMPACT OF GUIDED TOURS ON QUALITY OF LIFE IN SENIORS

Do guided tours of art museums influence the well-being, quality of life and health of participants? This is the question that Dr. Olivier Beauchet is attempting to answer through a study conducted by the McGill Integrated University Health and Social Services Network (RUISSS) Centre of Excellence on Longevity. In the fall of 2019, as part of this research project, four MMFA Volunteer Guides contributed to the implementation of a program offering 12 guided tours for seniors experiencing social precarity or isolation. The first phase of the study, which focused on the Museum's enchanting setting and the opportunity for human interaction, confirmed that seniors can develop an attachment to the Museum, such that some participants even decided to become Members of the MMFA. A second phase of research and evaluation is planned for 2021. **Linda Goossens**, Educational Programs Officer – Volunteer Guides

SCHOOL AT THE MUSEUM

School at the Museum invites preschool, elementary and secondary public school teachers and specialists in the Greater Montreal area to bring their classes to the MMFA to take advantage of its resources and integrate a cultural approach into their teaching. During the pilot phase of the project, in 2019-2020, five classes from the Centre de services scolaire de Montréal (CSSDM) and the Centre de services scolaire Marguerite-Bourgeoys (CSSMB) took part in a collaborative project between the Museum, their schools and their educational consultants in order to jointly imagine a learning platform in which artworks and cultural objects would be incorporated into all academic subjects. The initiative aimed to draw more concrete connections between areas of study in order to enrich students' learning and stimulate their engagement, curiosity and motivation. The project earned positive reviews from both the students and their teachers. The teachers reported gaining greater ease in working with cultural objects, which brought a renewed sense of pleasure to their teaching experience. **Patricia Boyer**, Educational Programs Officer – School Programs

WKSHP 15-20: A CREATIVE SPACE FOR YOUTH

Accessible via the Promenade on Level S1 of the Jean-Noël Desmarais Pavilion, WKSHP 15-20 was officially inaugurated on October 16, 2019. This creative studio is open free of charge to teenagers and young adults aged 15 to 20 wishing to get together in an environment that was made just for them. The multi-purpose space provides participants with art materials, and the programming is developed jointly with a committee of eight young volunteers whose aim is to make the workshop a place where young people can relax, socialize and express themselves creatively. Partners such as the Black Community Resource Centre, LOVE (Québec), Youth 4 Youth Québec and Déclic have all carried out innovative projects aimed at promoting encounters with the artworks that make up the Museum's stimulating environment. Since the opening of the WKSHP, 28 community organizations have reserved this space for approximately 1,400 youth. **Thibault Zimmer**, Educational Programs Officer – EducArt

PRISM: A SPACE FOR THE DIGITAL MEDIATION LAB

How can digital technology transform the museum experience? This was the question that inspired the creation of PRISM,* the MMFA's digital mediation innovation lab. Located on Level S2 of the Michal and Renata Hornstein Pavilion for Peace, this new space opened its doors to visitors and collaborators in February 2019. As part of its mission to support the development of digital mediation in Quebec museums, PRISM creates cross-sectoral innovation cells and accompanies various project proponents in a human-centred design process that is founded in the design thinking approach. During its first year, the lab mobilized some 180 collaborators around its research and innovation projects. Its network is composed of museum professionals, university researchers and technology designers in the private sector. A committee of experts oversaw the development of PRISM's major orientations and helped establish its strategic positioning within the digital innovation ecosystem in Quebec. **Charlène Bélanger**, Educational Programs Officer – Research, Innovation and Digital Mediation, **Rose Mercier-Marcotte**, Coordinator – Digital Mediation Lab

* PRISM is funded by the Ministère de la Culture et des Communications as part of the implementation of Measure 115 of the Plan culturel numérique du Québec.

DIVERSITY AND ITS POWER TO UNITE US

Montreal is a city known for its diversity of cultures and identities. But what is the significance of this plurality? On February 18, 2020, as part of the activities marking the opening of the Wing for the Arts of One World, the MMFA, in partnership with other artistic institutions and the Conseil des arts de Montréal, and in collaboration with TEDxMontréalSalon, presented an intimate evening of reflection on diversity and its capacity to unite us. The event was an invitation to ponder the true meaning of diversity and inclusion in a context in which the usual borders, definitions and circumscribed spaces don't apply. Our panellists, Maya Cousineau Mollen, an Innu poet, Chantal Ringuet, a Canadian scholar, award-winning author and literary translator, and Eddy Firmin, a Montreal artist of Caribbean descent, gave the 300 gathered participants a chance to listen to ideas and stories that look deeper into what differentiates us, so that the similarities that make us human can then emerge. **Mordija Kitenge Banza**, Educational Programs Officer – Diversity and Togetherness

A MUSEUM FOR THE WHOLE FAMILY

More than 40,000 people visited the MMFA with their families to take part in activities in connection with our temporary exhibitions and, starting this year, our permanent collections. Moreover, our Day Camp once again offered over 1,000 kids a fun and enriching experience as well as the chance to explore our collections and discover great artists

like Thierry Mugler and Omar Ba, while also learning about various techniques such as batik and silkscreen printing. Thanks to the support of AlterGo, we were also able to welcome a teenager with special needs, along with his full-time aid. **Pierre Boivin**, Assistant Department Head, Education and Wellness, **Jacinthe Pépin** and **Kate Walker**, Museum mediators

OUR CULTURAL ACTIVITIES: A FORUM FOR UP-AND-COMING ARTISTS AND EXPERTS

Our rich program of cultural activities attracted over 6,000 visitors to the Museum this past year. As part of the inauguration of the Stephan Crétier and Stéphanie Maillery Wing, they were invited to take part in a series of monthly events focusing on the Arts of One World. Sylvie Glissant, director of the Institut du Tout-Monde, kicked things off with a discussion on the ideas of Édouard Glissant. At the same time, 15 activities and a workshop on Egyptology were organized in connection with the exhibition *Egyptian Mummies: Exploring Ancient Lives* and in collaboration with UQAM. The MMFA's cultural program serves as a valuable forum for the next generation of artists. To this end, and with a focus on art education, the Michel de la Chenelière Art and Culture Awards Program supported, for the fifth consecutive year, university research in cultural disciplines by awarding both a Montreal master's and a PhD student with an award in recognition of their academic excellence. **Catherine Plourde**, Cultural Programming Officer

THE YEAR 2019-2020 IN NUMBERS

- **330,203** participants overall in the Education and Wellness Division's activities
- **62,919** participants in our school and post-secondary programs
- **27,407** participants in the Sharing the Museum program
- **44,315** sessions opened on educart.ca
- **1,059** education professionals made aware of the EducArt platform
- **1,389** creative young people at WKSHP 15-20
- **3,804** guided tours offered by our Volunteer Guides
- **1,012** young people enrolled in the Museum's Day Camp
- **68,425** participants in family activities
- **180** forward-thinking collaborators participating in PRISM's innovation cells
- **166** Volunteer Guides
- **32** Museum mediators
- **17** professionals
- **31** lectures
- **1,210** glue sticks and **986** pencils used in creative activities

Nathalie Bourcier, Gisèle Bourgeois and Sabine de Villenoisy, Administrative Assistants

2019-2020 EDUCATION AND WELLNESS PARTNERS

The Museum wishes to thank the following individuals, foundations and businesses that supported its education and wellness programs between April 1, 2019, and March 31, 2020.

GREAT PATRON OF EDUCATION AND WELLNESS
Fondation de la Chenelière

CULTURAL ACTIVITIES
Domtar,
Magdeleine Loevenbruck

THURSDAYS AT THE MUSEUM
Domtar

SHARING THE MUSEUM
Bell, Trottier Family Foundation,

Fondation J.A. DeSève
Borden Ladner Gervais, **Yves Fontaine**, Fondation Jacques et Michel Auger

SCHOOL CONCERTS
TD Bank Group

SCHOOL OUTINGS
Caisse de dépôt et placement du Québec, CN, CIBC, The Molson Foundation, BNP Paribas, The Cowan Foundation, Hyman Bloom, the MMFA's Angel Circle

FAMILY WEEKENDS
BMO Financial Group

LENDING FAMILIES A HELPING HAND
Fondation René Malo, the MMFA'S Angel Circle

WKSHP 15-20
Anonymous

DAY CAMP
Lethbridge Fund, Merlin Fund

ART THERAPY
The Rossy Family Foundation, Canada Life, Cynthia Shewan

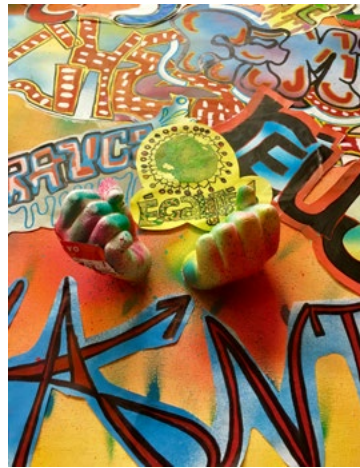
THE ART OF BEING UNIQUE
Miriam Foundation, Stella-Jones

VOLUNTEER GUIDES
Power Corporation of Canada

ART SUPPLIES
DeSerres



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2.



3.

EDUC-EXPOS

LANDS IN CREATION

April 16 – June 2, 2019

In collaboration with the Commission scolaire Marguerite-Bourgeoys (CSMB)

How does the place where we live shape our perceptions and determine who we are? This was the central theme in an EducExpo showcasing the creations of French-speaking students in provinces across Canada. Drawing inspiration from an artwork in the MMFA's collection and using the online educational platform Educart.ca, the children were invited to create a work together with classes in another part of the country. To display the students' projects – installations, an animated film and drawings – Collectif Escargo, whose productions combine landscape architecture, public art and design, came up with a poetic, immersive exhibition design that echoes the breadth and diversity of our country.

YOUTH FUSION: THIS IS OUR WORLD Tomorrow's Curators Embracing World Cultures

June 11 – September 15, 2019

With Youth Fusion, in collaboration with the Commission scolaire de Montréal, as part of the BNP Paribas Foundation's Dream Up program

This free, large-scale educational project aimed at encouraging school perseverance brought together students from Pierre-Dupuy, Le Vitrail, Chomedey-De Maisonneuve and Académie Dunton high schools of the Commission scolaire de Montréal. The teens presented their creations inspired by the theme Our Universe, their personal perceptions and the Museum's World Cultures collections. The dialogue of cultures and experiences co-created by the budding artists prompted a reflection on the many coexisting viewpoints in our shared space. The project also gave students the opportunity to meet with MMFA curators, mediators and educational program officers to learn about the various professions and occupations exercised at the Museum and to acquire new skills.

MIGRATION, INSPIRED BY...

September 10 – November 24, 2019

In collaboration with Centre d'Apprentissage Parallèle (CAP)

Throughout their long-standing partnership, the CAP and the Museum have been designing artistic projects that foster each person's creative potential. This time, the Museum's Quebec and Canadian art collection provided the jumping-off point for a theme on migration. Participants worked on their canvases over time, progressively adding images of personal significance, colours and shapes. The final products, arresting in their beauty, resonated with their life experiences and revealed a plurality of identities. The benefits of this exposure to art, the strength in their group's numbers and the ongoing guidance of resident CAP artist Claudia Almansa and Museum mediator Alessandra Di Noto materialized as participants proudly displayed their creations that reflected their unique colours and identities.

ENCOUNTERS

October 30 – December 1, 2019

In collaboration with the Commission scolaire de Laval (CSDL) as part of the EducArt project developed with support from the Ville de Montréal (Entente sur le développement culturel de Montréal) and the Ministère de la Culture et des Communications (Plan culturel numérique du Québec)

In September 2018, students in the preparatory classes at Leblanc secondary school explored the EducArt platform's Diversity theme and spent time getting to know retirees who frequent the Petit Espoir community centre. With the help of a questionnaire they developed with their teachers, they conversed with the older adults to learn more about their lives and experiences. The students were accompanied by their peers in the school's multimedia program as well as photographer Jeff Malo, who was commissioned to photograph each encounter. Artist Talia Halmona was then invited to Eurêka and Jean XXIII elementary schools to present these photos to students, who in turn came up with stories about the people in the images. These touching portraits were presented at the MMFA for the EducExpo *Encounters*.

HYBRID IDENTITIES

Meeting the Other in a World in Movement

December 9, 2019 – March 13, 2020

In collaboration with the synagogue Temple Emanu-El-Beth Sholom

The title of this EducExpo was inspired by the renowned scholar and critical theorist Homi K. Bhabha's postcolonial theories on cultural hybridity – a notion that resonates strongly with our society's cultural diversity. In small groups, the teens from each of the participating organizations were invited to create collective works of art on the topic of identity. To this end, participants had to reflect on what makes them who they are and explore the ties that unite them with teens from different backgrounds. Also participating in the project were community organizations Montreal City Mission, Collège de Montréal and Westmount High School.

AWAKENING TO ART!

December 17, 2019 – March 8, 2020

In collaboration with Les Impatients and Espace Création

This project took place over the course of 2019 and began with visits to the Museum by teens in the Impatients program (supported by the CISSS de la Montérégie-Est and the CISSS de la Montérégie-Centre) during which they took note of their personal visual impressions. The participants then met every week at Espace Création – one of the 16 creative studios in Quebec frequented by Les Impatients – to give free rein to their artistic imagination under the encouraging eye of Dominique Payette, artist and director of this space. The teens also received tips from quilting experts Lina Delisle, Lauretta Gatz and Carla Hehner-Rivard, from the Maison Desaulniers in Saint-Lambert. The *Awakening to Art!* EducExpo showcased their creations imbued at once with realism and whimsy.

1. Photo MMFA, Christine Guest

2. *La beauté dans la différence*. École Pierre-Dupuy

3. Work by Les Impatients, with the collaboration of Lina Delisle, Lauretta Gatz and Carla Hehner-Rivard from Maison Desaulnier, as part of the EducExpo *Awakening to Art* at the MMFA. Photo MMFA, Christine Guest



REPORT FROM THE ASSOCIATION OF VOLUNTEER GUIDES

The upheaval that marked the close of 2019-2020 was, thankfully, not reflective of the fiscal year as a whole. Some 270 members strong, the Association of Volunteer Guides (AVG) has been part of the large Montreal Museum of Fine Arts family for over fifty years. This self-governing association offers guided tours, activities and assistance on an entirely volunteer basis. To enrich the experience of Museum visitors, AVG members provide opportunities for interaction and learning in a setting that encourages dialogue and listening. In 2019-2020, our Guides accompanied more than 47,000 visitors on a multitude of tours.

TEMPORARY AND PERMANENT EXHIBITIONS: CAPTIVATING TOURS

Between April 1, 2019, and March 31, 2020, the major exhibitions *Thierry Mugler: Couturissime*, *Montreal Couture* and *Egyptian Mummies: Exploring Ancient Lives* generated enormous enthusiasm. They attracted large audiences that never cease to be amazed by the outstanding quality of our temporary exhibitions. In addition, the Museum's vast permanent collection continued to expand, as exemplified by the inauguration of the Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World, in November 2019. The aim in creating this space – which presents renewed, more richly layered perspectives by juxtaposing archaeological objects and artworks from ancient and traditional cultures with contemporary works – was to reflect the Museum's commitment to inclusion and integration as part of "One World."

A HIGHLY DIVERSIFIED PROGRAM

Our other categories of tours proved in equally high demand: Great Tours (available exclusively to MMFA Members), Flash lunchtime tours, Masterpiece Spotlight, Love at First Sight, Thursdays at the Museum, Rendezvous, special requests by reservation, and group tours for people with special needs. The public also enjoyed our guided explorations of the discovery exhibitions, such as *Connections*, which placed our national artistic diversity in dialogue with works in the Museum's collection, and *Same Dream*, the first Canadian monographic exhibition dedicated to artist Omar Ba.

We are as excited and delighted as ever to take part in the life of the MMFA under the supervision of the Education and Wellness Division (DEM), which gives us the opportunity to attend numerous lectures to deepen our knowledge.

Continuously active and productive, the AVG is much like a beehive. In addition to providing quality tours, we offer a wide variety of services to our Guides, so they can nurture their curiosity and interest in art and culture. These include local and international trips. This year, to prepare the Guides for the launch of the Arts of One World at the MMFA, we organized several visits of museums in Quebec and Mexico City. Together, we got to see many cultural sites, artists' workshops and other places of educational interest.

Each year, we publish *Contact*, a magazine that features many articles on art, artistic life and exhibitions. The publication is entirely designed, written and produced by our Volunteer Guides. In addition, our association has an independent resource management service to respond to the DEM's needs and requests for guided tours.

We are proud to be part of this great institution, and although currently limited by the pandemic restrictions, we are more convinced than ever of art's potential to heal soul and spirit.

BERNADETTE HARDY

President 2019-2020

Association of Volunteer Guides

Lorraine Gilbert (born in 1955),
*LeBreton Flats, Ottawa and Boreal Forest
Floor, La Macaza, Quebec*,
from the series "Once Upon a Forest," 2010.
MMFA, anonymous gift

THE RESTORATION OF WORKS IN OUR COLLECTION

A major undertaking of the Museum this year was the renovation of the fourth floor of the Jean-Noël Desmarais Pavilion, now home to the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World. The wing is dedicated to the display of priceless objects in the MMFA's collection that originate from Africa, Asia, the Mediterranean, the Middle East, Oceania and the Americas. The new space honours global indigeneity and stands out for the dialogue it creates between objects from past centuries and contemporary works, underscoring the curators' transversal approach. In the course of preparations, around 1,500 objects were carefully examined and rid of dust. Some works needed to be better documented, while others required more in-depth conservation treatments. Two notable examples were the Japanese suit of armour, or *gusoku* (Edo period), and the pair of glazed Chinese ceramic *fo* dogs, whose derestoration,¹ carried out as part of an internship, had to be completed in time for the wing's opening.

The contemporary works on view – encompassing paintings, sculptures, installations and especially photographs – come from the Museum's permanent collection and include several recent acquisitions. Photographs, particularly those printed in colour, cannot withstand prolonged exposure to light. Therefore, a protocol for rotating certain prints was established in collaboration with the curators to ensure the narratives being expressed could be respected while guaranteeing the individual works' stability. These technical constraints also led us to develop acquisition protocols with various artists, whereby the status of the photographic object is given precise definition. Taking advantage of the reproductive potential of photographs, our department broadened the definition of the photographic work to include its edition, understood in this context as an "exhibition copy" intended for prolonged display. This framework allows for a degree of image deterioration (specifically the fading of colours) as the copies will be destroyed after their exhibition while, respecting the acquisition terms, the original is preserved in the MMFA's collection. For example, envisioning prolonged display of Françoise Sullivan's *Encounter with Archaic Apollo*, we constructed a facsimile of the artist's one-of-a-kind accordion album, or *leporello*, by gluing together digital copies of the artist's silver gelatin prints.

In other cases, more elaborate documentation protocols (that would define the terms concerning a work's subsequent iterations) needed to be applied. Such was the case with the recent installation by Nadia Myre, *Oceanus procellarum*, the first work that visitors encounter upon entering the Wing for the Arts of One World. Occupying an entire gallery, it comprises several elements, from the wallpaper covering the walls to the glass display case housing a ceramic heart seated on a beaded cushion. In light of the spirit of our presentation, Myre accepted the inclusion, within a separate display, of works from the permanent collection by other Indigenous artists, including Beau Dick, Hannah Claus and Adrian Stimson, as well as those by Inuit artists.

Some works acquired as part of the Arts of One World project required stabilization treatments, as was the case for *Guerreros en cautiverio III* [Captive Warriors III] by Betsabée Romero. The gilt brushwork covering the interior surface of the tire showed critical peeling, and the ribbon of LED lights, half of which had stopped working, needed replacing.

This intense period of activity did not take us away from our other projects, such as the documentation of some 280 Inuit sculptures belonging to the Miller family, prospective donors to the Museum. Some loans made by the Museum became exhibitions in and of themselves. Take, for example, the rather complex display – given the objects' fragility – of 80 archaeological glass works from the Roman Empire at the Beaulne Museum, in Coaticook, Quebec. In addition, a set of works on paper and small Inuit sculptures recently donated by ethnomusicologist Jean-Jacques Nattiez were a focal point of another exhibition. Mounted in Monaco, and subsequently cancelled due to the COVID-19 pandemic, this exhibition showcased the musical traditions of the Arctic, with a special emphasis on throat singing and drumming. Our department boasts many skills and talents, a fact that saw our technician responsible for the restoration of painting frames, and a painter by training, assist Omar Ba as he created an in situ work for *Same Dream* – the artist's solo exhibition presented in the Museum's Contemporary Art Square.

As always, our work on objects from the Museum's permanent collection remained a constant. *Sea Deep*, a painting by Jack Bush, required major, painstaking treatment to restore its full integrity and reverse severe deformations and scuffs that had resulted from a faulty manoeuvre. The preparations, studies and plans for the massive rehabilitation project concerning the north pavilion's storage facility presented a different, though just as demanding, set of challenges, particularly insofar as they concerned the long-term storage of textiles, silver and Inuit sculptures in the newly enlarged and reconfigured spaces. In addition to being moved, these collections will be better protected, thus ensuring their preservation while allowing room for their future expansion.

RICHARD GAGNIER
Head of Conservation

¹ The process of removing historical restorations. A common reason is that the old restorations are now considered bad practice.



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- ◀ 1. Qing dynasty (1644-1911), CHINA, pair of *Fo* dogs, 18th c. MMFA, gift of Marjorie and Gerald Bronfman. Photo MMFA, Christine Guest
- 2. Betsabée Romero (born in 1963), *Guerreros en cautiverio III* [Captive Warriors III], 2016. MMFA, purchase, W. Bruce C. Bailey Fête-champêtre Fund
- 3. Jack Bush (1909-1977), *Sea Deep*, 1965. MMFA, purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, and gift of Elca, Jonas and Mark London. © Estate of Jack Bush / SOCAN (2020)
- ▶ Edo period (1615-1868), JAPAN, *gusoku* armour with dragon and *shishi* lion, 17th c. MMFA, anonymous gift



THE MUSEUM'S ARTWORKS ON LOAN AROUND THE WORLD

NEARLY 170 WORKS FROM THE MUSEUM'S COLLECTION TRAVELLED AROUND THE WORLD THIS YEAR. HERE ARE A FEW EXAMPLES...



1.



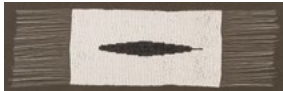
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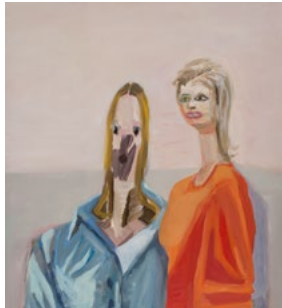
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11.



12.



13.

IN CANADA AND IN THE UNITED STATES

1. Emily Carr (1871-1945)

Farm in Brittany, 1911
Margaret Jean Ross Bequest

Emily Carr: Fresh Seeing – French Modernism and the West Coast
Audain Art Museum, Whistler
September 21, 2019 – January 20, 2020

Beaverbrook Art Gallery, Fredericton
February 29 – May 31, 2020

2. Cindy Sherman (born in 1954)

Madame de Pompadour (née Poisson), soup tureen and stand 1990
Liliane and David M. Stewart Collection

Dinner is Served! The Story of French Cuisine
Pointe-à-Callière, Montreal Archaeology and History Complex
June 6 – October 14, 2019

3. Françoise Sullivan (born in 1923)

Walk between the Musée d'art contemporain and the Montreal Museum of Fine Arts, 1970
Gift of Françoise Sullivan
© Françoise Sullivan / SOCAN (2020)

Françoise Sullivan
McMichael Canadian Art Collection, Kleinburg, Ontario
February 16 – May 12, 2019

Art Gallery of Windsor
February 15 – March 15, 2020

4. Cozic Monic Brassard (born in 1944) and Yvon Cozic (born in 1942)

A Cocotte a Day Keeps the Obsession on the Way, 1978
Purchase, Horsley and Annie Townsend Bequest and Canada Council © Cozic / SOCAN (2020)

COZIC. Over to you. From 1967 to now
Musée national des beaux-arts du Québec
October 10, 2019 – January 5, 2020

5. Nadia Myre (born in 1974)

Yonic, from the series "Scarscapes," 2009
Gift of Nadia Myre
© CARCC (2020)

Nadia Myre: Balancing Acts
Textile Museum of Canada, Toronto
April 25 – September 15, 2019

6. Paul-Émile Borduas (1905-1960)

Planet Fragments, 1953
Gift of Lucien P. Bélair
© Estate of Paul-Émile Borduas / SOCAN 2020

La révolution Borduas : espaces et liberté
Musée du Bas-Saint-Laurent, Rivière-du-Loup
June 6 – October 6, 2019

7. Édouard Manet (1832-1883)

L'après-midi d'un faune
[The Afternoon of a Faun], poem by Stéphane Mallarmé (1842-1898), 1876
Gift of Jean-Eudes Guy

Gauguin: Portraits
National Gallery of Canada, Ottawa
May 24 – September 8, 2019

8. Bill Reid (1920-1998)

Haida bracelet, 1969
MaryLea Fetherstonhaugh Bequest

Sd'ing K'awXangs – Haida: Supernatural Stories
McCord Stewart Museum, Montreal
April 25 – October 27, 2019

9. Brian Jungen (born in 1970)

Prototype for New Understanding No. 20, 2004
Gift of Alexandre Taillefer and Debbie Zakaib in honour of the MMFA's 150th anniversary

Brian Jungen Friendship Centre
Art Gallery of Ontario, Toronto
June 20 – August 25, 2019

10. Roman Empire (27 B.C.E. – 476 C.E.)

Flask, 3rd-4th c. C.E.
Gift of Harry A. Norton

Collection Norton de verrerie antique
Musée Beaulieu, Coaticook
June 16, 2019 – January 19, 2020

11. Jean-Jacques Henner (1829-1905)

Head of a Young Woman, 2nd half of 19th c.
Charlotte C. Thomson Bequest

The Artist's Dream: Works of French Symbolism
Art Gallery of Hamilton
February 1, 2020 – January 10, 2021

12. Rembrandt Harmensz. van Rijn (1606-1669)

Peasant with His Hands Behind His Back, 1631
Gift in memory of Rhoda Cohen (née Shpritsler)

Leiden circa 1630: Rembrandt Emerges
Agnes Etherington Art Centre, Kingston
August 24 – December 1, 2019

13. Janet Werner (born in 1959)

Sisters, 2012
Gift of the artist

Janet Werner
Musée d'art contemporain de Montréal
October 31, 2019 – January 5, 2020

14. Prudence Heward (1896-1947)

Church at Athens, Ontario, 1932
Gift of the artist's family

Painting Picnic with Prudence Heward
Brockville Museum, Brockville, Ontario
March 31 – October 30, 2020

15. Rebecca Belmore (born in 1960)

Mixed Blessing, 2011
Purchase, Louise Lalonde-Lamarre Memorial Fund

Rebecca Belmore: Facing the Monumental
Remai Modern, Saskatoon
February 1 – May 12, 2019

Musée d'art contemporain de Montréal
June 20 – October 6, 2019

Colorado Springs Fine Arts Centre
February 21 – December 5, 2020

16. Late Period, 26th Dynasty (664 – 525 B.C.E.)

EGYPT
Seated cat
Gift of Misses Roddick

Queens of Egypt
National Geographic Museum, Washington
March 1 – September 15, 2019

17. James Tissot (1836-1902)

October, 1877
Gift of Lord Strathcona and family

James Tissot: Fashion and Faith
Fine Arts Museums of San Francisco
October 12, 2019 – February 9, 2020



IN EUROPE AND IN AUSTRALIA

18. Sèvres Porcelain Manufactory (founded in 1756)

Ice pail with elephant-head handles from the dessert service "Gold Marly with Grey-painted Laurel Leaves and Cameo-style Heads": *Mercury and Perseus*, 1809
 Decoration attributed to Marie-Victoire Jaquotot (1772-1855)
 Purchase, gift of the Weider family in memory of Ben Weider

La maison de l'empereur

Musée national du château de Fontainebleau
 April 13 – July 15, 2019

19. Paul Cézanne (1839-1906)

Bend in a Road in Provence,
 about 1866 or later
 Adaline Van Horne Bequest

Cézanne and the Master Painters.

A Dream of Italy
 Musée Marmottan Monet, Paris
 February 27, 2020 – January 3, 2021

20. Domenikos Theotokopoulos, called El Greco (1541-1614)

Portrait of a Man of the House of Leiva,
 about 1580-1585
 Adaline Van Horne Bequest

Greco

Grand Palais, Paris
 October 16, 2019 – February 10, 2020

21. Salvador Dalí (1904-1989)

Portrait of Maria Carbona, 1925
 Purchase, the MMFA's Volunteer Association Fund
 © Salvador Dalí, Fundació Gala-Salvador Dalí / SOCAN (2020)

Dalí & Magritte

Musées Royaux des Beaux-Arts de Belgique, Brussels
 October 11, 2019 – February 16, 2020

22. Henri Matisse (1869-1954)

Seated Woman, Back Turned to the Open Window, about 1922
 Purchase, John W. Tempest Fund
 © Estate of H. Matisse / SOCAN (2020)

Inspiration Matisse

Kunsthalle Mannheim
 September 27, 2019 – January 19, 2020

23. Giovanni Battista Tiepolo (1696-1770)

Apelles Painting the Portrait of Campaspe,
 about 1726
 Adaline Van Horne Bequest

Tiepolo: The Best Painter of Venice

Staatsgalerie Stuttgart
 October 11, 2019 – February 2, 2020

24. William Brymner (1855-1925)

Girl with a Dog, Lower Saint Lawrence, 1905
 Gift of Sarah Humphrey and Gerald van Gorp in honour of the MMFA's 150th anniversary

Canada and Impressionism. New Horizons.

Kunsthalle der Hypo-Kulturstiftung, Munich
 July 19 – November 17, 2019
 Fondation de l'Hermitage, Lausanne
 January 24 – March 13, 2020

25. Alexander Calder (1898-1976)

Mobile rouge, 1956
 Purchase, Horsley and Annie Townsend Bequest
 © 2020 Calder Foundation / Artists Rights Society (ARS), New York / SOCAN, Montreal

Alexander Calder: Radical Inventor

National Gallery of Victoria, Melbourne
 April 5 – August 4, 2019

26. Jean-Michel Basquiat (1960-1988)

Seascape, 1983
 Gift of Ira Young
 © Estate of Jean-Michel Basquiat / SOCAN (2020)

Keith Haring | Jean-Michel Basquiat: Crossing Lines

National Gallery of Victoria, Melbourne
 December 1, 2019 – March 15, 2020



14.



15.



16.



17.



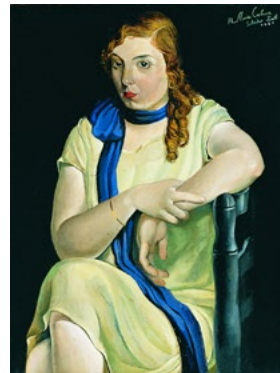
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19.



20.



21.



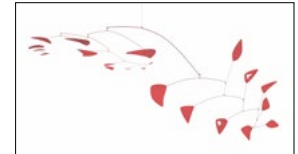
22.



23.



24.



25.



26.

ACQUISITIONS

A YEAR SYMBOLIZED BY DIVERSITY, INCLUSION AND OPENNESS TO THE WORLD

In 2019-2020, the Montreal Museum of Fine Arts added 472 works to its collection, bringing the total to 44,321. Thanks to the acquisitions made over the past fiscal year, we have succeeded in increasing the diversity of genres and cultures represented within the MMFA.

This year was also notable for the unfailing generosity of many loyal donors. We would like to take this opportunity to express our gratitude to the Honourable Serge Joyal, Claude Paradis, Clara Gutsche and Sarah Gutsche-Miller, W. Bruce C. Bailey, the family of Dr. Sean B. Murphy, André Desmarais, Dr. Stephen Fichman, J. Serge Sasseville, Hélène C. Bossé, and Irwin and Freda Browns. Our deepest thanks!

Acquisitions in pre-1900 international art further refined our collections of ancient, Asian and European art, among others. In the first category, the Museum was the fortunate recipient of nine Italian works donated by Claude Paradis. Dating mainly from the 4th century B.C.E., these magnificent terracotta, bronze and ceramic objects are a precious addition to our collection. Of note in the area of Asian art, we were able to purchase 15 netsuke – Japanese ornamental clothing accessories, mostly dating from the 19th century – thanks to the Dr. Stephen Fichman Fund.

The MMFA's holdings of European art were also enhanced by the acquisition of several impressive works. Among them are two prints by Albrecht Dürer (*The Lamentation*, from the series "The Engraved Passion," and *The Beast with Two Horns Like a Lamb*, from the series "The Apocalypse"), as well as a print by Carl Wilhelm Kolbe the Elder (*A Thicket; a Gnarled Willow Tree at Left, a Thicket of Vegetation at Right*). Notable donations included a painting by Pieter Claessens the Elder (*The Virgin and Child with Donor and an Angel*), which was a gift from Michel Van Tieghem, a work by Armand Guillaumin (*Île-de-France Landscape*) donated by the Lightburn family, as well as three remarkable lithographs by Louis Abel-Truchet – a major early 20th-century painter and engraver whose work was previously absent from the MMFA's collection – bequeathed by the Richard Mackler estate.

Recent acquisitions in international contemporary art have augmented our collection and now proudly adorn the walls and spaces of our Wing for the Arts of One World. These artworks mark the entry into the Museum of several international artists, including Fiona Pardington, Gauri Gill, Sui Jianguo, Zhang Hongtu and Antonio Paucar.

Other important additions to our collection of international contemporary art came courtesy of W. Bruce C. Bailey's generous donation of 29 works, including several by Canadian artists, but also by world-renowned artists such as Thomas Demand, Olafur Eliasson, Anthony Goicolea, Alex Hartley, Prudencio Irazabal and Ryan McGinley.

The year 2019-2020 was equally fruitful for the Acquisition Committee for Quebec and Canadian Art. Reflecting the Museum's values of inclusion and diversity, significant purchases were made in the area of Indigenous art: 23 prints by Alanis Obomsawin, 4 works on paper by Nancy Saunders (Niap), a stonecut by Mikigak Kingwatsiak (*Little*

Devil) bequeathed by Pierre Thériberge, 2 linocuts by Maggie Napartuk, 28 linocuts by Passa Manguik, a diptych and an installation by Nadia Myre (*While Waiting [Details Nos. 1 and 2]* and *Oceanus procellarum*, purchased thanks to the Michael St.B. Harrison Fund), a print by Meky Ottawa (*Love*), a work made from beeswax by Hannah Claus (*étude*), a sculpture by Nico Williams (*Bandolier Ball 2*), and an ink on paper by Heather Campbell (*The Great White North*).

Under the theme of cultural diversity, a number of Quebec and Canadian works were added to the Museum's collection and the Arts of One World galleries. They include a ceramic by Brendan Lee Satish Tang (*Manga Ormolu #7*), an acrylic by Moridja Kitenge Banza (*Christ Pantocrator No. 5*) and two digital prints by the same artist (*Bank of Canada* and *Bank of Canada \$100*) donated by J. Serge Sasseville, an installation by Ari Bayuaji (*Silence*) generously given by the artist, as well as a porcelain earthenware work by Eddy Firmin (*Strange, Danger*) donated by J. Serge Sasseville.

Further donations and purchases also allowed us to expand our holdings of the great pioneers of Quebec and Canadian art. Particularly noteworthy is the generous gift of two paintings by Group of Seven artists, *Spring in the Outskirts* by Lawren S. Harris and *Barns, Murray Bay* by Alexander Y. Jackson, which were respectively transferred to the Museum by private collectors and Eric Klinkhoff. Other works include an oil on canvas by Jean Soucy (*Gaspesian Symphony*), a painting by Jean McEwen (*Temple of Joy*, 1977) donated by Constance Naubert-Riser, a lithograph by Jean Paul Riopelle (*The Little Fish Owl*) donated by Galerie Simon Blais, and a painting by James Wilson Morrice (*Young Woman Standing, in Profile*) donated by Tom and Teresa Gautreau.

In photography, we cannot fail to mention the donation by David James Pérez-Vela of 149 prints from the "Open Passport" series produced between 1960 and 1972 by his father, John Max. Also worthy of note is Sarah Gutsche-Miller's generous gift of 28 photographs from Clara Gutsche's series "Jeanne-Mance Park," as well as the donation by Kim Waldron of several copies of her "Made in Québec" series.

Enriching our decorative arts and design collection, the Honourable Serge Joyal donated six pieces of silverware (a snuffbox and a child's cup by Laurent Amiot, a second child's cup by Robert Cruickshank, a travel cup by Charles Duval, a teapot produced by the workshop of Pierre Huguet dit Latour, and a wine taster by Paul Lambert dit Saint-Paul), two clocks (one by Pierre-Guillaume Bausse and another by E. Braconnot), a ladies' pocket watch produced by Bordier Frères in the 18th century, as well as furniture, including a secretary by Jules Leleu.

Once again, we extend our sincere gratitude to all the donors whose generosity contributed to the enhancement and diversification of the Museum's collection in 2019-2020. Last but not least, many thanks to the teams involved in varying capacities in the MMFA's acquisition process, as well as to all the volunteers on our four acquisition committees.

JEAN-BRUNO GIARD

Head of the Archives and Library

NAYLA DABAJI, WINNER OF THE 2020 IMPRESSIONS RESIDENCY

Every year since 2013, the MMFA has, with the support of the Conseil des arts de Montréal, invited up-and-coming visual artists from Montreal's diverse cultural communities and Indigenous communities to bring their unique perspective to the Museum's collections. It was Lebanese-born artist Nayla Dabaji who was chosen for the task in 2020. In her project *Migrer le Musée* [The Museum in Migration], she explored the MMFA's collections of contemporary Quebec and Canadian art, Middle Eastern art, Mediterranean archaeology, and photography through a lens of migration and journeys. She focused her attention on works described as anonymous or "migrant," either because they deal with the theme of journeys or because they have been circulated in the world. After selecting works on which information is lacking or incomplete, she then filled in the gaps with assumptions or fictionalized connections.

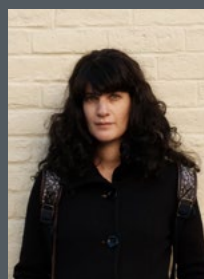


Photo Kassim Dabaji

► Gauri Gill (born in 1970), *Untitled (48)*, from the series "Acts of Appearance," 2015 – ongoing. MMFA, purchase, W. Bruce C. Bailey Fête-champêtre Fund



INTERNATIONAL ART

INSTALLATIONS

Shilpa Gupta

Born in Mumbai, India, in 1976

For, in Your Tongue, I Cannot Fit: 100 Jailed Poets
2017-2018
100 books cast in gun metal, table, 1/3
128 × 1219 × 61 cm
Purchase, W. Bruce C. Bailey Fête-champêtre Fund
2019.184
See page 9

WORKS ON PAPER

Louis Abel-Truchet

Versailles 1857 – Auxerre, France, 1918

The Quadrille

1890
Lithograph
64.9 × 84.6 cm
Richard Mackler Bequest
2019.180



In the Luxembourg Gardens
About 1895
Lithograph
65.3 × 90.1 cm
Richard Mackler Bequest
2019.181

Women Dancing

1900
Lithograph
64.7 × 84.5 cm
Richard Mackler Bequest
2019.182

Heinrich Aldegrever

Paderborn 1502 – Soest about 1555-1561



Lot Welcomes the Angels
Lot Prevents the Inhabitants of Sodom from Violence
Lot and His Family Leaving Sodom
Lot with His Daughters
From the series "The Story of Lot"
1555
Engravings, stippling, only state
11.4 × 8.2 cm (sheet) (each)
11.3 × 8.1 cm (platemark) (each)
Purchase, Wake Robin Fund in memory of
Nelo St.B. Harrison
2020.51.1-4

Marc Chagall

Vitebsk, Russia, 1887 – Saint-Paul-de-Vence, France, 1985



Bella

1924
Etching, state ii/ii
27.8 × 22.5 cm (sheet), 22.3 × 11.6 cm (platemark)
Gift of Freda and Irwin Browns
2019.113
© SOCAN and ADAGP 2020, Chagall®

Lucas Cranach the Elder

Kronach 1472 – Weimar 1553



The Penance of Saint John Chrysostom

1509
Engraving, state II/II
25.8 × 20.4 cm (sheet), 25.4 × 20 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund
2020.7

Honoré Daumier

Marseille 1808 – Valmondois 1879



Laurent de L'Ardèche

From the series "Les Représentants représentés"
[The Representatives Represented]
1849
Lithograph, unique proof, only state
35.6 × 27.2 cm
Purchase, Dr. Sean B. Murphy Fund
2020.6

Thomas Demand

Born in Schäftlarn, Germany, in 1964

Grotesques

From the series "Grotto"
2006
2 photogravures, 37/100
Approx. 64.5 × 47.6 cm (sheet) (each)
41.6 × 27.6 cm (platemark) (each)
Gift of W. Bruce C. Bailey
2019.245.1-2

Erik Desmazières

Born in Rabat, Morocco, in 1948



Rembrandts Kunst Caemer

2007
Etching, aquatint, roulette, state VI/VI
50.6 × 65.5 cm (sheet), 42 × 56.9 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund
2019.107
© Erik Desmazières / SOCAN (2020)

Jim Dine

Born in Cincinnati in 1935

Silver Star

1966
Lithograph
71.1 × 51 cm
Pierre Thèberge Bequest
2019.207

Albrecht Dürer

Nuremberg 1471 – Nuremberg 1528



The Beast with Two Horns Like a Lamb

From the series "The Apocalypse"
1496-1497
Woodcut, proof
38.8 × 28 cm (sheet and image)
Purchase, Claude Dalphond Fund in memory of
Gisèle Lachance, Dr. Sean B. Murphy Fund and
Horsley and Annie Townsend Bequest
2020.16



The Lamentation

From the series "The Engraved Passion"
1507
Engraving, only state
11.6 × 7.1 cm (sheet), 11.5 × 7 cm (platemark)
Purchase, Wake Robin Fund in memory of
Nelo St.B. Harrison
2020.44

Carl Wilhelm Kolbe the Elder

Berlin 1759 – Dessau 1835



A Thicket; a Gnarled Willow Tree at Left, a Thicket of Vegetation at Right

About 1820-1835 (probably about 1820)
Etching
Approx. 21.5 × 23.5 cm (sheet)
Approx. 12.4 × 16 cm (platemark)
Purchase, Wake Robin Fund in memory of
Nelo St.B. Harrison
2020.5

Pablo Picasso

Málaga, Spain, 1881 – Mougins, France, 1973



Full-face Head

1934, edition 1942
Drypoint, aquatint, scraper, plate toning, state II/II
45.3 × 34.1 cm (sheet), 31.8 × 22.9 cm (platemark)
Pierre Thèberge Bequest, in memory of Pauline
Talbot-Thèberge and Pauline Annette Thèberge
2019.112
© Estate of Picasso / SOCAN (2020)

Georges Rouault

Paris 1871 – Paris 1958

Satan IV

Plate 12 from the series "Les Fleurs du Mal"
1927, edition 1966
Heliogravure, aquatint, drypoint, burnishing,
state Id/I
44.6 × 33.8 cm (sheet), 35.6 × 25.7 cm (platemark)
Gift of Mrs. Louise B. Daudelin
2019.205

"She's a Beautiful Woman with Opulent Shoulders..."

Plate 14 from the series "Les Fleurs du Mal"
1927, edition 1966
Heliogravure, aquatint, drypoint, burnishing,
roulette, state Id/I
44.5 × 33.7 cm (sheet), 35.5 × 25.3 cm (cuvette)
Gift of Mrs. Louise B. Daudelin
2019.206

Jack Tworok

Biała Podlaska, Poland, 1900 – Provincetown, Massachusetts, 1982



T. L. #1

1977
Lithograph, 2/35
66.4 × 66.4 cm
Gift of Luc LaRochelle
2019.20
© Jack Tworok / SOCAN (2020)

Jacques Villon

Damville, France, 1875 – Puteaux, France, 1963

Miss Bea

1934
Etching, drypoint, only state
28.5 × 22.6 cm (sheet), 18.5 × 14 cm (platemark)
Gift of Freda and Irwin Browns
2019.114

PAINTING

Pieter Claeissens the Elder

Bruges (?) 1499 or 1500 – Bruges (?) 1576



The Virgin and Child with Donor and an Angel

About 1555-1560
Oil on wood
98.4 × 73.6 cm
Gift of Michel Van Tieghem
2019.63

Armand Guillaumin

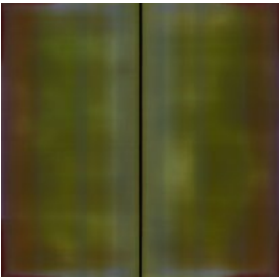
Paris 1841 – Orly 1927

Île-de-France Landscape

About 1874
Oil on canvas
73.2 × 99.8 cm
Gift of the Lightburn family
2019.251
See page 63

Prudencio Irazabal

Born in Puentelarrá, Spain, in 1954



Untitled No. 615

1997
Acrylic on canvas
183.4 × 182.7 cm
Gift of W. Bruce C. Bailey
2019.249.1-2
© Prudencio Irazabal / SOCAN (2020)

Jean Metzinger

Nantes 1883 - Paris 1956

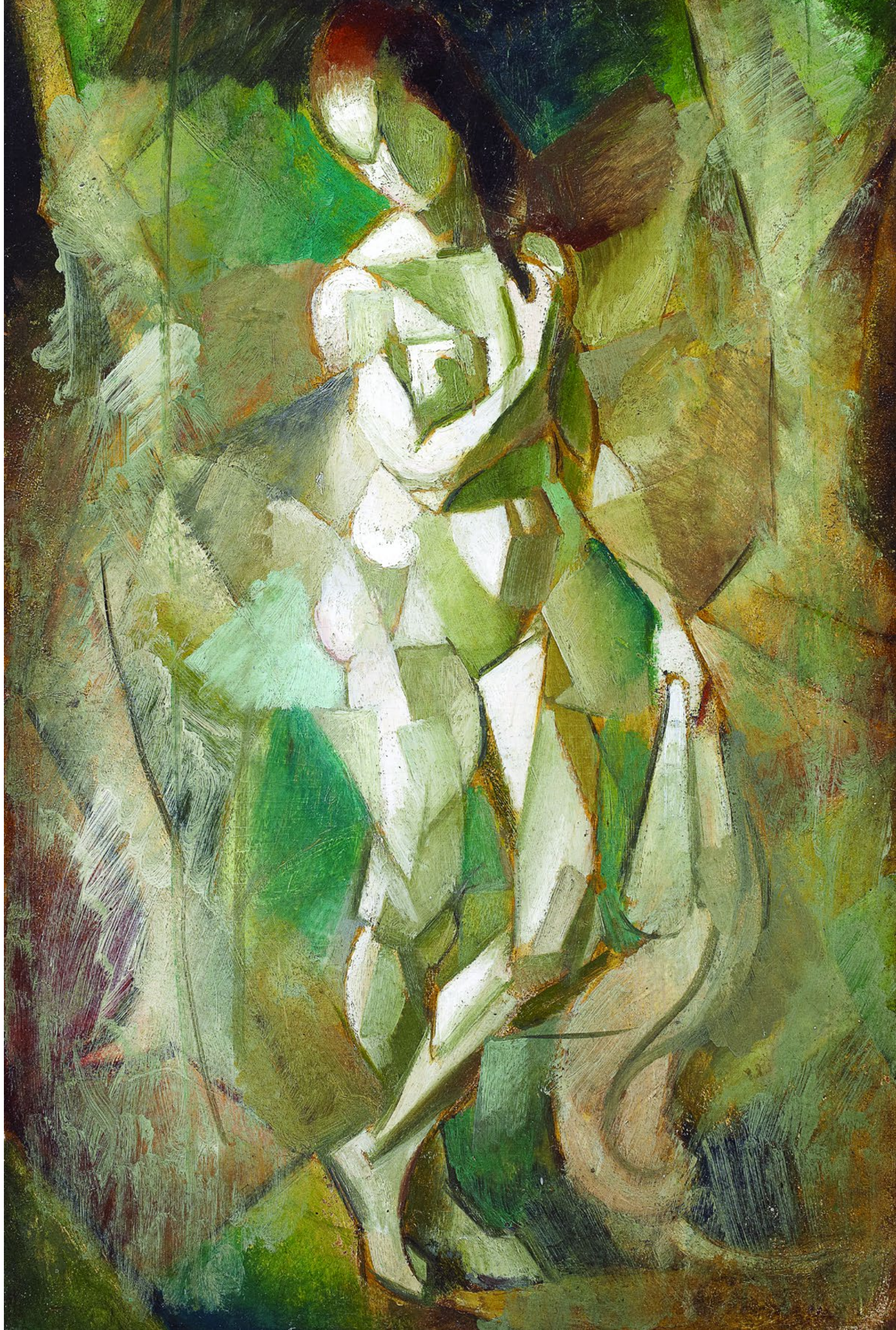
Standing Nude

1911
Oil on cardboard mounted on panel
51.7 × 35 cm
Gift of the Chrétien-Desmarais family
2019.214
See opposite

Jean Metzinger (1883-1956),

Standing Nude, 1911.

MMFA, gift of the Chrétien-Desmarais family
© Estate of Jean Metzinger / SOCAN (2020)



INTERNATIONAL ART (CONT'D)

Claude-Émile Schuffenecker

Fresne-Saint-Mamès, France, 1851 – Paris 1934



Symbolist Portrait

About 1895

Oil on paper mounted on cardboard

46.3 × 55 cm

Purchase, Horsley and Annie Townsend Bequest
2019.93

PHOTOGRAPHY

Olafur Eliasson

Born in Copenhagen in 1967

Untitled No. 44

From the series "Iceland"

1998

Chromogenic print, 1/1

59.1 × 89.1 cm (sight)

Gift of W. Bruce C. Bailey

2019.246

Gauri Gill

Born in Chandigarh, India, in 1970



Untitled (20)

From the series "Acts of Appearance"

2015 – ongoing

Archival pigment print, 4/7

151.8 × 101 cm

Purchase, W. Bruce C. Bailey Fête-champêtre Fund

2019.152

Untitled (48)

From the series "Acts of Appearance"

2015 – ongoing

Archival pigment print, 2/7

152.4 × 101.6 cm

Purchase, W. Bruce C. Bailey Fête-champêtre Fund

2019.153

See page 35

Anthony Goicolea

Born in Atlanta in 1971

Sleeping

From the series "Septembrisists"

2006

Laminated chromogenic print mounted on aluminum

127.1 × 101 cm

Gift of W. Bruce C. Bailey

2019.247

Ryan McGinley

Born in Ramsey, New Jersey, in 1977

Dan and Eric

2001

Chromogenic print, 4/6

102 × 76 cm

Gift of W. Bruce C. Bailey

2019.250

Eadweard Muybridge

Kingston upon Thames, England, 1830 – Kingston upon Thames 1904



Woman Kneeling, Her Elbows on a Chair, Hands Clasped

From the series "Animal Locomotion"

Between 1884 and 1887

Collotype

48 × 60.9 cm

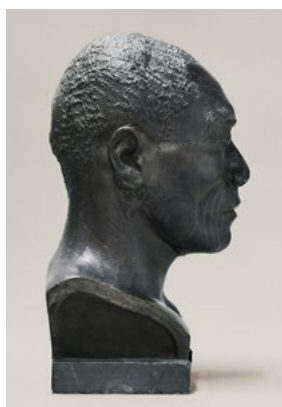
Pierre Théberge bequest in memory of Pauline

Talbot-Théberge and Pauline Annette Théberge

2019.110

Fiona Pardington

Born in Auckland, New Zealand, in 1961



Portrait of a Life Cast of Piuraki/John Tikao (Painted)

With thanks to the Musée de l'Homme (Muséum

national d'Histoire naturelle), Paris

From the series "The Pressure of Sunlight Falling"

2010

Ink-jet print, 2/10

145.2 × 108.7 cm (sight)

Gift of the artist

2020.47

Mark Ruwedel

Born in Bethlehem, Pennsylvania, in 1954

Los Alamos: The Secret on the Hill

From the series "The Italian Navigator"

1993

2 gelatin silver prints mounted on cardboard

Approx. 37.8 × 49.3 cm (each)

Richard Mackler Bequest

2019.204

SCULPTURE

Alex Hartley

Born in West Byfleet, England, in 1963

Untitled

1998

Chromogenic print, frosted glass

80 × 118.4 × 28.7 cm

Gift of W. Bruce C. Bailey

2019.248

Pedro Pires

Born in Luanda, Angola, in 1978

Kaluanda

2016

Plastic containers, iron

221 × 58 × 61 cm

Purchase, Horsley and Annie Townsend Bequest

2019.65

Betsabée Romero

Born in Mexico City in 1963

Guerreros en cautiverio III

[Captive Warriors III]

2016

Engraved tire, gold leaf, LED light strip

85 × 85 × 18 cm

Purchase, W. Bruce C. Bailey Fête-champêtre Fund

2019.124

See page 30

Sui Jianguo

Born in Qingdao, China, in 1956



Legacy Mantle

2005

Coloured resin, 1/10

62 × 50 × 30.5 cm

Purchase, the Appel family fund in memory of Bram

and Bluma Appel

2019.196

Zhang Hongtu

Born in Pingliang, China, in 1943



Mai Dang Lao (McDonald's)

2002

Cast bronze, 3/10

4 elements of various dimensions

Purchase, Horsley and Annie Townsend Bequest

2020.43.1-5

VIDEO AND FILM

David Claerbout

Born in Kortrijk, Belgium, in 1969



The Quiet Shore

2011

Black-and-white HD digital film, silent, 5/5

Duration: 36 min 32 s

Gift of Lillian and Billy Mauer

2019.127

© David Claerbout / SOCAN (2020)

Antonio Paucar

Born in Huancayo, Peru, in 1973



Escalinata Andina [Andean Staircase]

2018-2019

HD colour video with sound, edition of 5

Duration: 4 min 32 s

Purchase, Horsley and Annie Townsend Bequest

2020.4

ANCIENT CULTURES

Attributed to the

Asteas and Python Workshop

Active in Paestum, Campania, Southern Italy,

in 4th c. B.C.E.



Red-figure Bell Krater

Earthenware, painted decoration

25 × 24.7 × 25.2 cm

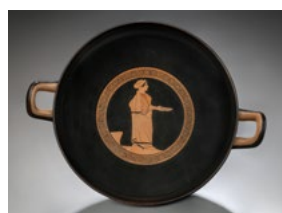
Gift of Claude Paradis

2019.102

Attributed to the

Villa Giulia Painter

Active in Attica, Greece



Red-figure Kylix

About 470-460 B.C.E.

Earthenware, painted decoration

7.8 × 26 × 20.2 cm

Gift of the Lightburn family

2019.252

Edo period (1615-1868)

Japan

15 *Netsuke* [Toggles]

Late 18th-19th c.

Various dimensions

Purchase, Dr. Stephen Fichman Fund

2019.116-122, 2020.8-15

See opposite

Italiote (5th-3rd c. B.C.E.)

Southern Italy, Apulia



Red-figure Hydria and Bell Krater

4th c. B.C.E.

Earthenware, painted decoration

16.9 × 13.2 × 10.2 cm

24.8 cm (h.); 27.9 cm (diam.)

Gift of Claude Paradis

2019.101, 103

Loutrophoros

4th c. B.C.E.

Earthenware, painted decoration

33.8 × 15.1 × 12.5 cm

Gift of Claude Paradis

2019.105

Gnathian-style Bell Krater with Plant Designs

4th c. B.C.E.

Earthenware, black glaze, painted decoration

31.5 cm (h.); 35 cm (diam.)

Gift of Claude Paradis

2019.106

Gnathian-style Lid with Plant Designs

4th c. B.C.E.

Earthenware, black glaze, painted decoration

16.9 × 13.2 × 10.2 cm

Gift of Claude Paradis

2019.208

Italiote (5th-3rd c. B.C.E.)

Southern Italy, Campania



Red-figure Calyx Krater

4th c. B.C.E.

Earthenware, painted decoration

53 × 42.1 × 29 cm

Gift of Claude Paradis

2019.100

Skyphos

4th c. B.C.E.

Earthenware, black glaze

21 × 26.9 × 17.5 cm

Gift of Claude Paradis

2019.104

Roman Empire (27 B.C.E.-476 C.E.)

Strigil

1st c. C.E.

Bronze

4 × 26.5 × 2.7 cm

Gift of Claude Paradis

2019.209

Edo period (1615-1868), Japan,
12 *Netsuke* [toggles], late 18th-19th c.
MMFA, purchase, Dr. Stephen Fichman Fund



QUEBEC AND CANADIAN ART

INSTALLATIONS

Ari Bayuaji
Born in Mojokerto, Indonesia, in 1975



Silence
2014-2018
Wood, acrylic paint, nylon wire
Variable dimensions
Gift of Ari Bayuaji
2019.175

Nadia Myre
Born in Montreal in 1974

Oceanus procellarum
2019
Earthenware, glass beads, thread and wallpaper
installation
Variable dimensions
Purchase, gift of Michael St.B. Harrison
2020.17.1-3
See page 61

WORKS ON PAPER

Anonymous
Canada

A Member of the Casgrain Family, Seigneurs of Rivière-Ouelle
About 1815
Watercolour, gouache, ink and gum arabic
highlights on cardboard
8.3 × 6.7 cm
Gift of François Pelletier
2020.79

Shary Boyle
Born in Scarborough, Ontario, in 1972

Untitled (Rain Cloud)
2007
Ink, gouache
66.2 × 51.3 cm (sight)
Gift of W. Bruce C. Bailey
2019.227

Sick Bed
2010
Aquatint, 4/10
37.8 × 56.5 cm (sheet), 14.5 × 32.5 cm (platemark)
Gift of W. Bruce C. Bailey
2019.229

Fritz Brandtner
Danzig (now Gdańsk) 1896 – Montreal 1969

Ballerina
1940
Ink, gouache
27.3 × 20.4 cm
Geraldine Malcoff Bequest
2019.167



Study for Decoration of the A. Building in Stone or Reinforced Concrete
1948
Collage of cardboard, graphite, ink, fixative
66.6 × 51.1 cm
Geraldine Malcoff Bequest
2019.168

Abstraction
1950
Collage of various papers, gouache, ink
20.1 × 31 cm (approx.)
Geraldine Malcoff Bequest
2019.169

Abstraction
1950
Gouache and ink over traces of graphite, on paper
mounted on cardboard
17.1 × 19.8 cm
Geraldine Malcoff Bequest
2019.170

Rocky Coast, Bay of Fundy
1963 (?)
Gouache and ink over traces of graphite
28.1 × 38.5 cm
Geraldine Malcoff Bequest
2019.172

Behind the Curtain
Ink, gouache, graphite
30.5 × 23.2 cm
Geraldine Malcoff Bequest
2019.171

William Henry Clapp
Montreal 1879 – Oakland, California, 1954



A Skirt Dancer
1915
Watercolour and gouache over traces of graphite,
on cardboard
35.1 × 26.7 cm
Gift of Me François Mercier and Mrs. Lucile R.
Mercier
2019.90

James Duncan
Coleraine, Northern Ireland, 1806 – Montreal 1881



Montreal, Harbour Scene
About 1848
Watercolour, gouache, graphite and grattage on
cardboard
21.2 × 31.1 cm
Purchase, gift of R. Fournelle
2019.183

Sophie Jodoin
Born in Saint-Hyacinthe, Quebec, in 1965

Empty Words
2012-2018
Charcoal, pastel, stump and pounced book page
Drawing *Black Bouquet*: 192.7 × 148.5 cm
Book page: 24.8 × 19.6 cm
Purchase, Monique Parent Fund and gift of
R. Fournelle
2019.99.1-2

John Lyman
Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

Study for Arab Celebration, the Handkerchief Dance (also known as *Hammamet, North Africa*)
About 1920
Charcoal, chalk, graphite
31 × 27.7 cm
Gift of Dr. Ronnie Aronson
2019.176

N.E. Thing Co.
Vancouver, 1966-1978

ART No. 000: John Doe's Painting "Summertime" 1955 – *An Interior Thing*
1968
Text printed and stamped in ink, text handwritten
in ink, seal
30.9 × 20.5 cm
Pierre Thérberge Bequest
2019.72

Please Complete and Return
1965-1978
Text printed and typed in ink, with signatures in ink
on pink paper
28 × 21.8 cm
Pierre Thérberge Bequest
2019.73

Alanis Obomsawin
Born near Lebanon, New Hampshire, in 1932

The Horse Runs for Cover (Green Horse)
1990
Monotype, gouache
23.3 × 30.5 cm
Purchase, Horsley and Annie Townsend Bequest
2020.18

Invisible (Woman in the Cemetery)
2001
Etching, plate toning
37 × 47.7 cm (sheet), 22.8 × 30.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.23

My Friend the Horse and Me
The Visit
Woman with Antlers
2002
3 etchings with plate toning
Various dimensions
Purchase, Horsley and Annie Townsend Bequest
2020.19, 21-22
See page 23

Bear Dance
2002
Etching
35.3 × 49.8 cm (sheet), 22.8 × 30.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.20

Tenderness
2004
Etching, plate toning
39.1 × 49.3 cm (sheet), 23 × 30.4 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.24
See page 23

Mother of So Many Children
Mother of So Many Children IV
Mother of So Many Children VI (3 versions)
Mother of So Many Children VII
2004
6 etchings
Various dimensions
Purchase, Horsley and Annie Townsend Bequest
2020.25-26, 30, 32, 34-35
See page 23

Mother of So Many Children XI
2004
Etching, direct etching
49.3 × 28.2 cm (sheet), 24 × 15 cm (platemark)
Gift of Freda and Irwin Browns
2019.157

What Happened to My Child?
2004
2 etchings with plate toning
63.5 × 47.7 cm (sheet), 30.2 × 22.6 cm (platemark)
65.9 × 49.9 cm (sheet), 30.4 × 22.8 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.27-28
See page 23

The Rocks Speak
2004
Graphite, coloured pencil
50.6 × 75.2 cm
Purchase, Horsley and Annie Townsend Bequest
2020.29

The Sacred Land of My Ancestors
2004
Etching, gouache, artist's proof
54.9 × 77.3 cm (sheet), 44.9 × 59.9 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.31

Birds Loving at Night
2004
Etching, plate toning, grattage, direct etching
47.7 × 66 cm (sheet), 29.7 × 30.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.33

The Rooster Sang and the Sun Rose
2004 (?)
Etching, plate toning
47 × 64 cm (sheet), 25.2 × 30.2 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.36

Vision
About 2004
Etching, plate toning
50.3 × 32.5 cm (sheet), 20.5 × 20.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.37
See page 23

Ozonkhiline Follows the Track All the Way to Dartmouth College
About 2004
Etching, plate toning
47.3 × 70.6 cm (sheet), 29.9 × 40.2 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.38
See page 23

Magic
2005
Etching, plate toning
33.2 × 27.2 cm (sheet), 20.2 × 15.2 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.39
See page 23

Free Horse
2007
Etching, plate toning
64.6 × 50.8 cm (sheet), 30.6 × 30.5 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.40

Meky Ottawa
Born in Manawan, Quebec, in 1990

Love
2017
Ink-jet print, 2/10
69.5 × 90.1 cm (sight)
Purchase, Horsley and Annie Townsend Bequest
2020.1

Jean Paul Riopelle
Montreal 1923 – L'Isle-aux-Grues, Quebec, 2002



The Little Fish Owl
About 1970
Lithograph, hors commerce
53.2 × 34.6 cm
Gift of Simon Blais
2019.200
© Estate of Jean Paul Riopelle / SOCAN (2020)

Claude Simard
Larouche, Quebec, 1956 – New York 2014

Back of Head
1992
Graphite, gouache
65.7 × 50.5 cm
Gift of W. Bruce C. Bailey
2019.240

Marc-Aurèle de Foy Suzor-Coté
Arthabaska, Quebec, 1869 – Daytona Beach, Florida, 1937

Dinard
1904
Pastel
28.2 × 45 cm
Gift of Dr. Jean de Margerie
2019.198

Joyce Wieland
Toronto 1930 – Toronto 1998

Metamorphosis
1963
Ink
10.7 × 26.8 cm
Pierre Thérberge Bequest
2019.76



Squid Jiggin' Grounds
The Arctic Belongs to Itself
1973
2 lithographs
52.6 × 75 cm
33 × 43.5 cm
Pierre Thérberge Bequest
2019.79-80
© National Gallery of Canada, Ottawa

Boats
Gouache and watercolour over traces of graphite
21.6 × 27.9 cm
Pierre Thérberge Bequest
2019.81

Nova Scotia Cottage of Art
Graphite, coloured pencil
18 × 21.8 cm
Pierre Thérberge Bequest
2019.82

Art for the Betterment of Sum – Edgar Rice Burroughs
Felt pen and ballpoint pen on cardboard
12.7 × 17.9 cm
Pierre Thérberge Bequest
2019.83

Bunnies
Woman with a Movie Camera
2 works in ink
21.5 × 35.4 cm
15.6 × 35 cm
Pierre Thérberge Bequest
2019.84, 86

49th Parellel
Felt pen, ink
21.5 × 27.9 cm
Pierre Thérberge Bequest
2019.85

PAINTING

Shary Boyle
Born in Scarborough, Ontario, in 1972

Hood
From the series "Highland"
2007
Oil on panel
35.3 × 30.1 cm
Gift of W. Bruce C. Bailey
2019.228

►
John Lyman (1886-1967),
Arab Celebration, the Handkerchief Dance, about 1921-1923.
MMFA, gift of Dr. Ronnie Aronson



QUEBEC AND CANADIAN ART (CONT'D)

Edmond Dyonnet

Crest, France, 1859 – Montreal 1954



Montreal from the Island

1891

Oil on wood
23 × 32.5 cm
Purchase, gift of R. Fournelle
2019.253

David Garneau

Born in Edmonton in 1962



Not to Confuse Politeness with Agreement

2013
Oil on canvas
122.2 × 122.5 cm
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2019.202

Lawren S. Harris

Brantford, Ontario, 1885 – Vancouver 1970



Spring in the Outskirts

1922
Oil on canvas
97.7 × 112.3 cm
Gift of Norman and Patterson Webster
2020.77

Alexander Y. Jackson

Montreal 1882 – Woodbridge, Ontario, 1974



Barns, Murray Bay

Late 1920s
Oil on wood
21.3 × 26.6 cm
Gift of Eric Klinkhoff
2020.78
© Estate of A. Y. Jackson / SOCAN (2020)

John Y. Johnstone

Montreal 1887 – Havana 1930



Chinatown, Montreal

About 1915-1920
Oil on academy board
26.8 × 34 cm
Gift of Roger Fournelle
2019.197

Moridja Kitenge Banza

Born in Kinshasa, Democratic Republic of the Congo, in 1980



Christ Pantocrator No. 5

2019
Acrylic and gold leaf on plywood
40.5 × 30.5 cm
Purchase, Horsley and Annie Townsend Bequest
2019.115

Jean Paul Lemieux

Quebec City 1904 – Quebec City 1990



Rolling Hills

1934
Oil on plywood
30.6 × 40.2 cm
Gift of Monique and Claude Bruneau
2020.66

John Lyman

Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

Arab Celebration, the Handkerchief Dance

About 1921-1923
Oil on canvas
99 × 80 cm
Gift of Dr. Ronnie Aronson
2019.177
See page 41

Japanese Subject, Lake Champlain

About 1947-1948
Oil on canvas board
40.5 × 30.4 cm
Gift of Dr. Jean de Margerie
2019.199

Henrietta Mabel May

Westmount, Quebec, 1884 – Vancouver 1971

Spring Snow, Knowlton
About 1927
Oil on wood
15.7 × 22 cm
Geraldine Malcoff Bequest
2019.174

Jean McEwen

Montreal 1923 – Montreal 1999

Temple of Joy

1977
Oil on canvas
183 × 98.9 cm
Gift of Constance Naubert-Riser
2019.89

James Wilson Morrice

Montreal 1865 – Tunis 1924



Young Woman Standing, in Profile

About 1896
Oil on canvas
50.2 × 32.5 cm
Gift of Tom and Teresa Gautreau
2020.230

Natalie Reis

Born in Montreal in 1981

Extended Form

2015
Acrylic on canvas
318 × 93.7 cm
Purchase, Horsley and Annie Townsend Bequest
2019.58

Marc Séguin

Born in Ottawa in 1970

Study for Million Dollar Painting

2013
Acrylic and spray paint on canvas
122.5 × 182.5 cm
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.63

Jean Soucy

L'Isle-Verte, Quebec, 1915 – Quebec City 2003

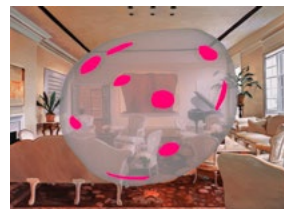


Gaspesian Symphony

1945
Oil on canvas
106.7 × 87 cm
Purchase, the Museum Campaign 1988-1993 Fund
2019.213

Joanne Tod

Born in Montreal in 1953



Pox

1994
Oil and acrylic on polyester
91.4 × 122.1 cm
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.62

PHOTOGRAPHY

Joseph Donohue

Montreal 1953 – Montreal 2019

The Old Port

2008
Ink-jet print on textured paper, 5/5
45.5 × 60.9 cm
Gift of Freda and Irwin Browns in memory of
Joseph Donohue, artist
2019.201

Éliane Excoffier

Born in Saint-Jérôme, Quebec, in 1971

Thrush, Variation 1

From the series "Photograms"
2012
Gelatin silver print, 1/1
35.7 × 27.9 cm
Gift of W. Bruce C. Bailey
2019.230

Janieta Eyre

Born in London in 1966

Tweeling Blya 1921

From the series "Incarnations"
1996
Gelatin silver print, selenium toning, 1/3
99 × 80.2 cm
Gift of W. Bruce C. Bailey
2019.242

Charles Gagnon

Montreal 1934 – Montreal 2003



Bank Vault with Truck and Man – Montreal

1973, print 1975
Gelatin silver print
27.5 × 35.5 cm
Pierre Thèberge Bequest
2019.69

Lorraine Gilbert

Born in Metz, France, in 1955

Self-portrait, Invermere, British Columbia

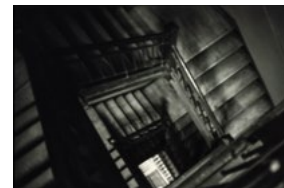
25 Hemlocks in the Studio, Invermere, British Columbia
From the project "Shaping the New Forest"
1991
2 chromogenic prints, 2/5
76.3 × 101.8 cm (each photograph in the diptych)
Anonymous gift
2019.108.1-2

LeBreton Flats, Ottawa

Boreal Forest Floor, La Macaza, Quebec
From the series "Once Upon a Forest"
2010
2 ink-jet prints on polypropylene, 2/5
152.6 × 492.7 cm (each photograph in the diptych)
Anonymous gift
2019.109.1-2
See page 29

Angela Grauerholz

Born in Hamburg in 1952



Stairwell

1999
Cibachrome print, 1/3
100.5 × 150.7 cm (sight)
Gift of W. Bruce C. Bailey
2019.231

Clara Gutsche

Born in Saint Louis, Missouri, in 1949



28 Photographs

From the series "Jeanne-Mance Park"
1982-1984, prints 1984
28 gelatin silver prints, selenium and gold toning
Approx. 40.4 × 50.5 cm (each)
Gift of Sarah Gutsche-Miller
2019.145.1-28
© Clara Gutsche / SOCAN (2020)

Yousuf Karsh

Mardin, Ottoman Empire (now Turkey), 1908 – Boston 2002

Alberto Giacometti 1965

1965
Gelatin silver print
43 × 35.3 cm
Gift of Freda and Irwin Browns
2020.67

Moridja Kitenge Banza

Born in Kinshasa, Democratic Republic of the Congo, in 1980

Bank of Canada

2015
Xerography, 1/5
38.8 × 26.7 cm (sight)
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.57

Bank of Canada \$100

2015
Ink-jet print
90.6 × 198.6 cm (sight)
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.58



QUEBEC AND CANADIAN ART (CONT'D)

Micah Lexier

Born in Winnipeg in 1960

Double Portrait (Musselman Brothers 1)
1995

2 gelatin silver prints
206.3 × 74.4 cm
Gift of W. Bruce C. Bailey
2019.233

Peter Andrew Luszyk

Born in Toronto in 1982
and

Derek Blais

Smith & Wesson .357 Magnum

From the series "Point Blank"

2012
Ink-jet print, 10/10
151.4 × 90.2 cm (sight)
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.53

Thierry Marceau

Born in Oka, Quebec, in 1980

Old McDonald Had a Farm: The Hamburglar Steals a Jeff Koons

From the series "Happy Meal"

2013
Ink-jet print, 1/3
60.2 × 89.6 cm (sight)
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.59

John Massey

Born in Toronto in 1950



From the Dawn's Early Light Until Twilight's Last Gleaming, Photo (1), The Mattress Factory

From the Dawn's Early Light Until Twilight's Last Gleaming, Photo (2), The Mattress Factory

1988
2 gelatin silver prints with toning, artist's proofs 1/1
49.9 × 60.6 cm (each)
Gift of W. Bruce C. Bailey
2019.234-235

John Max

Montreal 1936 – Montreal 2011

149 Photographs

From the series "Open Passport"

Between 1960 and 1972, prints 1971-1972

Gelatin silver prints
Approx. 50.5 × 40.5 cm or 40.5 × 50.5 cm (each)
Gift of David James Pérez-Vela
2019.215-224, 2020.81-219

N.E. Thing Co.

Vancouver, 1966-1978

ACT No. 20: Robert Morris's "254 Pieces of Felt," 1968, Coll. National Gallery of Canada
ACT No. 68: Athabasca Glacier, Columbia Ice Fields, Jasper National Park, Alberta, Canada
1968

2 gelatin silver prints, felt pen, seal
32.5 × 49 cm (sight) (each)
Pierre Thérberge Bequest
2019.70-71

Celia Perrin Sidarous

Born in Montreal in 1982



Pores

2019

Ink-jet print
136 × 172.8 cm (sight)
Purchase, Horsley and Annie Townsend Bequest
2019.212

Robert Polidori

Born in Montreal in 1951



Boiserie and Curtains, Queen's Bedchamber, (115)

From the series "Versailles"

2007

Chromogenic print, 2/10
150.6 × 125.7 cm (sight)
Richard Mackler Bequest
2019.203

Claude Simard

Larouche, Quebec, 1956 – New York 2014

Hunter

1992

Chromogenic print, 1/1
70.8 × 101.5 cm
Gift of W. Bruce C. Bailey
2019.238

Barbara Steinman

Born in Montreal in 1950



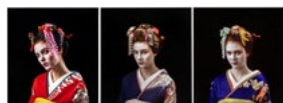
Grace Note

1997

Cibachrome print
182.9 × 111.4 cm
Gift of W. Bruce C. Bailey
2019.236

Ron Terada

Born in Vancouver in 1969



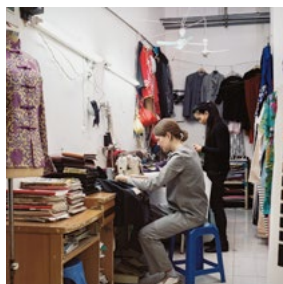
Maiko #1, Maiko #2, Maiko #3

2008

3 ink-jet prints, 2/4
118.7 × 110 cm (sight) (each)
Gift of W. Bruce C. Bailey
2019.241-3

Kim Waldron

Born in Montreal in 1979



Worker #4

Worker #5

Worker #9

Worker #27

From the series "Made in Québec"

2015

4 ink-jet prints, 1/10
61.6 × 61.6 cm (each)
Gift of Thomas Henry and Margot Eleanor Ross
2019.146-149

Worker #28

Worker #30

From the series "Made in Québec"

2015

2 ink-jet prints, 2/10
61.6 × 61.6 cm (each)
Purchase, Deirdre M. Stevenson Fund
2019.150-151

Ian Wallace

Born in Shoreham, England, in 1943

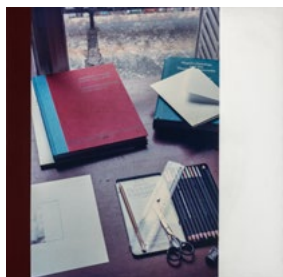
Study for My Heroes in the Street I

Study for My Heroes in the Street II

Study for My Heroes in the Street III

Between 1986 and 2001

3 chromogenic prints and vinyl paint on canvas
mounted on cardboard
51 × 71.5 cm (each)
Gift of Guy Knowles
2019.190-192



Hôtel Baudin, Paris V

1990

Laminated chromogenic print and acrylic on canvas
92 × 92 cm
Gift of Guy Knowles
2019.193

SCULPTURE

Shary Boyle

Born in Scarborough, Ontario, in 1972

The Potter II

2019

Terracotta, porcelain, glazes, gold lustre
57.8 × 37.5 × 38.5 cm
Purchase, Suzanne Caouette Bequest, in tribute
to Michelle Prévost
2020.42
See opposite

Hannah Claus

Born in Fredericton, New Brunswick, in 1969



étude

2019

Beeswax
30 cm (approx. diam.)
Purchase, François-Marc Gagnon Fund
2020.41

Shayne Dark

Born in Moose Jaw, Saskatchewan, in 1952

In Due Time

2005-2006

Ironwood (*Ostrya virginiana*), acrylic paint
109 × 94 × 59 cm
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.52.1-25

Jannick Deslauriers

Born in Joliette, Quebec, in 1983



Wheelchair

From the series "Relic: Body Extension"

2014

Aluminum wire and tubing, nylon tubing, polyester
tulle, polyester lace with sequins and rhinestones,
cotton and polyester thread
95 × 70 × 97 cm
Purchase, Hamelys Fund
2019.187



Camera

From the series "Relic: Body Extension"

2018

Nylon, polyester tulle, cotton and polyester thread,
painted wood and Plexiglas body
31.5 × 24.5 × 26 cm
Purchase, Young Philanthropists' Circle Fund
and André Dufour Fund
2019.188

Beau Dick

Alert Bay, British Columbia, 1955 – Vancouver 2017

Ghost

2012

Cedar, acrylic paint, eagle feathers, vegetable fibres
52.5 × 37 × 18 cm
Gift of W. Bruce C. Bailey
2019.225
See page 45

Eddy Firmin

Born in Pointe-à-Pitre, Guadeloupe, in 1971



Strange, Danger

2016

Glazed earthenware, gold plating, steel, plywood, 1/3
168 × 50.3 × 42 cm
Gift of J. Serge Sasseville in memory of
François Dell'Aniello
2020.54

Ego

2019

Glazed earthenware, gold plating, brass
14 × 18.7 × 15.4 cm
Purchase, Horsley and Annie Townsend Bequest
2020.50

Betty Goodwin

Montreal 1923 – Montreal 2008



Nests

1991

Plexiglas, galvanized iron, iron, steel, glass,
human hair, twigs, natural magnets
37.6 × 26.8 × 26.7 cm
Gift of W. Bruce C. Bailey
2019.243

Losing Energy

1994-1995

Wax, lead strips
157 × 9 × 4.7 cm
Gift of W. Bruce C. Bailey
2019.244

Micah Lexier

Born in Winnipeg in 1960

Setting Sights

1989

Laser-cut stainless steel, hologram on glass
35 × 82 × 2.9 cm
Gift of W. Bruce C. Bailey
2019.232



QUEBEC AND CANADIAN ART (CONT'D)

Jean-Paul Mousseau

Montreal 1927 – Montreal 1991

Untitled

From the series "Dolmen"

1961

Polyester resin, fibreglass, metal mesh, painted steel, neon

203.8 × 38.5 × 38.5 cm (with base)

Gift of Katherine Mousseau

2019.194

Nadia Myre

Born in Montreal in 1974

While Waiting (Details Nos. 1 and 2)

2019

Bronze

2 plaques: 19 × 21.5 cm and 15.3 × 25.5 cm

Purchase, William Gilman Cheney Bequest

2019.125.1-2

Michael Patten

Born in Regina in 1977

The Ups and Downs of European Trade

2012

6 beer bottles, glass seed beads

22.5 cm (h.); 7 cm (diam.) (each)

Gift of Michael Patten

2019.178.1-3

Purchase, Monique Parent Fund

2019.179.1-3

Karine Payette

Born in Montreal in 1983

Piece of the Outdoors

2015

Silicone, polyester resin, pigment, Plexiglas, slate, 3/3

20.3 × 20.1 × 20.1 cm

Gift of J. Serge Sasseville in memory of François Dell'Aniello

2020.64

Barbara Steinman

Born in Montreal in 1950

First Violin Case

1997

Child's violin case, glass, chromogenic print, lead/tin alloy

51.9 × 18.4 × 8.4 cm

Gift of W. Bruce C. Bailey

2019.237

Françoise Sullivan

Born in Montreal in 1923



House for Triangles

1960

Welded steel

76.5 × 33 × 22.7 cm

Gift of Jeanne Renaud, choreographer

2019.92

© Françoise Sullivan / SOCAN (2020)

Brendan Lee Satish Tang

Born in Dublin in 1975



Manga Ormolu #7

2015

Earthenware, underglaze painted decoration, India

ink, paint, steel, wood

23.5 × 31.5 × 14.5 cm

Purchase, gift of An-Lap Vo-Dignard and Jennifer Nguyen

2019.186.1-2

Nico Williams

Born in Sarnia, Ontario, in 1989

Bandalier Ball 2

2018

12,500 Japanese Delica seed beads

11.5 × 11.5 × 11.5 cm

Purchase, Horsley and Annie Townsend Bequest

2020.3

MIXED MEDIA

Audie Murray

Born in Saskatoon, Saskatchewan, in 1993

Pair of Socks

2017

Cotton socks, glass beads, synthetic textile,

cardboard, acrylic sheet, painted wood

61.4 × 28.5 × 12.3 cm

Gift of J. Serge Sasseville in memory of François Dell'Aniello

2020.60

Claude Simard

Larouche, Quebec, 1956 – New York 2014

Lies My Father Told Me

1992

Mixed media, work socks, deer antlers

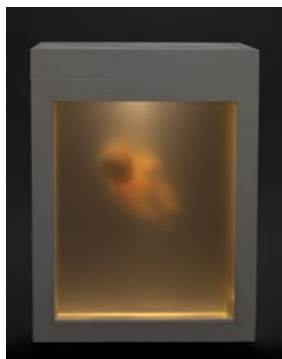
177 × 179 × 23.5 cm

Gift of W. Bruce C. Bailey

2019.239

David Spriggs

Born in Manchester, England, in 1978



In Utero

2001

Mylar, acrylic paint, halogen lighting, latex-painted

MDF

95.5 × 72.3 × 61.5 cm

Gift of J. Serge Sasseville in memory of François Dell'Aniello

2020.61

Shanna Strauss

Born in Arlington, Virginia, in 1978



Memory Keepers

2017

Photo transfer, acrylic paint, carving and

wood-burning, printed fabric, honeycomb, letters

printed with stencil on an assemblage of charred

wood

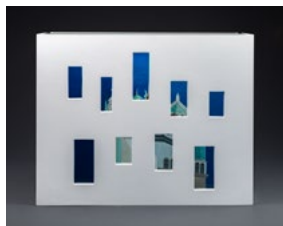
200 × 90 cm

Purchase, gift of R. Fournelle

2019.25

Bahar Taheri

Born in Tehran in 1980



The Lady of the Harbour

From the series "Constructing Deconstruction"

2018

Assemblage of acrylic paint on textured paper, MDF,

mirror, glass

42.4 × 53.8 × 20 cm

Purchase, Horsley and Annie Townsend Bequest

This work was added to the Arts of One World

collection in commemoration of the 20th anniversary

of the Sharing the Museum program.

2019.66

Josette Villeneuve

Born in Shawinigan, Quebec, in 1951

Melting-pot

From the series "A Lengthy Journey"

2007

Fabric labels from used garments, polyester thread

50.7 × 33.5 cm

Gift of J. Serge Sasseville in memory of François Dell'Aniello

2020.65

Joyce Wieland

Toronto 1930 – Toronto 1998

The Maple Leaf Forever

1971

Coloured crayon on quilted fabric

218.7 × 47.5 cm (sight)

Pierre Thérberge Bequest

2019.77

Squid Jiggin' Grounds

1973

Lithograph on silk, 1/8

52.6 × 76 cm

Pierre Thérberge Bequest

2019.78

VIDEO

Robert Arndt

Born in Regina, Saskatchewan, in 1973

A Line Meant in Passing No. 1

2008-2010

Single-channel HD colour video with sound, 1/3

Duration: 10 min

Deleted Scene (A Line Meant in Passing)

2010

Ink-jet print, 1/3

100 × 102.6 cm (sight)

Gift of W. Bruce C. Bailey

2019.226.1-2

Adad Hannah

Born in New York in 1971



Eros and Aphrodite

From the series "Prado Project"

2008

HD colour video, silent, 4/5

Duration: 7 min 18 s

Purchase, Horsley and Annie Townsend Bequest

2019.185

Repose (on the Plinth)

From the series "Prado Project"

2008

HD colour video, silent, 5/5

Duration: 4 min 33 s

Gift of J. Serge Sasseville in memory of François Dell'Aniello

2020.55

The Raft of the Medusa (100 Mile House),

Video #3

2009

HD colour video, silent, 1/5

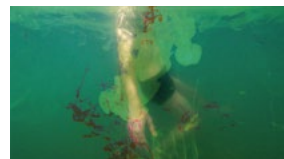
Duration: 5 min 59 s

Gift of J. Serge Sasseville in memory of François Dell'Aniello

2020.56

Isabelle Hayeur

Born in Montreal in 1969



Silent Spring

2015

HD colour video with sound, 1/3

Duration: 18 min 45 s

Purchase, Horsley and Annie Townsend Bequest

2019.126

INUIT ART – WORKS ON PAPER

Heather Campbell

Born in Rigolet, Nunatsiavut, Newfoundland

and Labrador, in 1973

The Great White North

2019

Ink, gouache, graphite

56 × 77 cm

Purchase, Horsley and Annie Townsend Bequest

2020.2

Mikigak Kingwatsiak

1943-2008, active in Cape Dorset, Nunavut

Little Devil

1961

Stonecut, 40/50

37.1 × 30.5 cm

Pierre Thérberge bequest in memory of Pauline

Talbot-Thérberge and Pauline Annette Thérberge

2019.111

Passa Mangiuk

Born in Ivujivik, Nunavik, in 1955

Convergence North/South

2018

28 linocuts mounted on paper, 1/1

88.5 × 157.7 cm

Purchase, Horsley and Annie Townsend Bequest

2019.98

Maggie Napartuk

Born in Kuujuaq, Nunavik, in 1981

Nakturaq [Button at the end of the

qasunngaut, the belt of a woman's atigi]

2017

Linocut on chine collé, 5/15

28.5 × 22.9 cm (sheet), 20.3 × 14.8 cm (image)

Purchase, Arthur Lismer Fund

2019.18

Iggaak [Snow goggles]

2017

Linocut on chine collé, 13/30

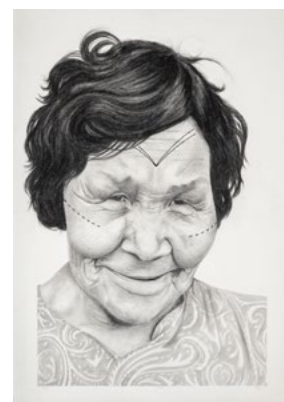
23.1 × 37 cm (sheet), 14.9 × 29.7 cm (image)

Purchase, Arthur Lismer Fund

2019.19

Nancy Saunders (Niapi)

Born in Kuujuaq, Nunavik, in 1986



Nora

2019

Charcoal, graphite, thread embroidery

70.8 × 50.2 cm

Purchase, Mona Prentice Bequest

2019.141

Beauty in Our Lines

2019

Watercolour and ink over traces of graphite, thread

embroidery

56.5 × 39.5 cm

Purchase, Serge Desroches Bequest

2019.142

Daisy Nora

2019

Charcoal, graphite, thread embroidery

70.8 × 50.2 cm

Purchase, Mary Eccles Bequest

2019.143

Anaanaatsiga/Sauniga

2019

Charcoal, graphite, thread embroidery

70.8 × 50.2 cm

Purchase, Hermina Thau Bequest

2019.144



DECORATIVE ARTS AND DESIGN

Laurent Amiot

Quebec City 1764 – Quebec City 1839



Snuffbox
Between 1788 and 1839
Silver, silver gilt
2.4 × 7.2 × 4.9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.132

Child's Cup
1831
Silver
6.2 × 9.1 × 6.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.133

Anonymous (Trois-Rivières Prison Inmates' Craft Workshop)
After a cartoon by Fernand Leduc (1916-2014)

Stop in Perdita's Garden Tapestry
1957
Wool
184 × 88.5 cm
Gift of Lesley Benderavage in memory of Ruby Cormier
2019.24

Aldo Bakker

Born in Amersfoort, Netherlands, in 1971



Set of Tableware
2005-2008
Oil platter, carafe, milk jug or oil flask, vinegar flask: partially glazed biscuit porcelain
Salt cellar: porcelain
Made by Frans Ottink, Amersfoort, Netherlands, for Thomas Eyck, Oosternijkerk, Netherlands
Various dimensions
Liliane and David M. Stewart Collection
2019.139.1-5

Pierre-Guillaume Bausse

Active in Paris between 1802 and 1820



"Chariot of Telemachus" Clock
After 1817
Gilt bronze, enamel
45 × 49.5 × 13 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.154

Henri Beaulac

Trois-Rivières, Quebec, 1914 – Montreal 1994

Desk, Executive Chair and Reception Chair
1945
Desk: wood, brass
Chairs: wood, leather upholstery, brass
Various dimensions
Gift of Christian Bélanger in memory of Louise I. Paradis
2019.60-62

Virginia Belda

Born in Sabadell, Spain, in 1961



A por el toro Bracelet
1988
Cardboard, aluminum, paint, graphite, lacquer
16.7 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.45

Curtis Benzle

Born in Lakewood, Ohio, in 1949
In collaboration with Suzan Scianamblo Benzle Boutz (born in 1950)

Flying Home IV Vase
1986
Porcelain
14.8 × 22 × 9.8 cm
Gift of Barbara and Philip Silverberg
2019.158

Sarah Bernhardt

Paris 1844 – Paris 1923



Inkwell: Self-portrait as a Sphinx
1880
Bronze, brass, glass
Cast Thiébault Frères, Paris
30.4 × 34 × 31.5 cm
Purchase, Suzanne Caouette Bequest
2019.87.1-4

Bordier Frères

Active in Geneva, 1787-1815



Lady's Pocket Watch
About 1780
Gilt brass, enamel, half pearls, brass
6.3 × 4.5 × 1.9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.155

E. Braconnot

Active in Paris between 1830 and 1860



The Children of Edward Clock
After 1831
Gilt bronze, enamel, wood, velvet, glass
58 × 44 × 25.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.156

Marta Breis

Born in Barcelona in 1953



Brooch
1989
Plastic, silk, steel, brass
26.1 × 11.8 × 1.1 cm
Gift of the Jocelyne Gobeil collection
2019.47

Christophe Burger

Born in Colmar, France, in 1950



Futur antérieur Ring
1989
Gold, lacquered, blackened, enamelled, laminated and oxidized steel, diamond
2.5 × 3.8 × 4.4 cm
Gift of the Jocelyne Gobeil collection
2019.49

Christoffle

Founded in Paris in 1830



Chestnuts Plate
1868-1869
Electroforming, copper, brass, silver
5.5 cm (h.); 28 cm (diam.) (closed)
Purchase, Horsley and Annie Townsend Bequest and F. Cleveland Morgan Fund
2019.95

Matali Crasset

Born in Châlons-en-Champagne, France, in 1965 and

Pierre Hermé

Born in Colmar, France, in 1961



Cake Plate and Pastry Tools
From the series "Essentiel de pâtisserie" [Pastry Essentials]
2010
Cake plate: melamine
Mixing bowl and whisk: stainless steel, silicone
Spatula: silicone, polyamide
Produced by Alessi, Crusinallo, Italy
Various dimensions
Liliane and David M. Stewart Collection
2019.136-137

Robert Cruickshank

Arbroath, Scotland, 1743 – died at sea 1809

Child's Cup
About 1800
Silver
6.9 × 8.8 × 6 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.134

Erica Deichmann

Denmark, Wisconsin, 1913 – Hampton, New Brunswick, 2007 and
Kjeld Deichmann
Copenhagen 1900 – Sussex, New Brunswick, 1963



Blue Horse
1946
Glazed earthenware
23.2 × 18 × 9.8 cm
Geraldine Malcoff Bequest
2019.173

Rick Dillingham

Lake Forest, Illinois, 1952 – Santa Fe, New Mexico, 1994



Globe Vessel
1988
Earthenware, slip, paint, enamel, copper leaf, glue
24 cm (h.); 25.5 cm (diam.)
Gift of Barbara and Philip Silverberg
2019.123

Xavier Domènech

Born in Barcelona in 1960

Brooch
1990
Brass, iron, silver, paper
13.2 × 8.2 × 3 cm
Gift of the Jocelyne Gobeil collection
2019.50

Henry Dropsy

Paris 1885 – Veneux-les-Sablons, France, 1969

Apollo Dish
About 1929
Copperware, silver
Produced by V. S. Canale, Paris
2.5 cm (h.); 18.9 cm (diam.)
Gift of Guy Plamondon
2019.97

Charles Duval

Quebec City 1758 – (Quebec) after 1828



Travel Cup
Between 1795 and 1828
Silver
10 × 13.3 × 9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.129

Ken Ferguson

Elwood, Indiana, 1928 – Shawnee, Kansas, 2004



Teapot
1988
Stoneware
60.5 × 31.5 × 23.5 cm
Gift of Barbara and Philip Silverberg
2019.161

Léopold L. Foulem

Born in Bathurst, New Brunswick, in 1945



Santa Claus-shaped, Anthropomorphic Stirrup-spout Vessel with Millefiori Surface
2002
Ceramic
33 × 15 × 21 cm
Purchase, Suzanne Caouette Bequest
2020.49

Front

Founded in Stockholm in 2003

and

Khishwepi Sithole

ilembe, South Africa, 1967 – ilembe 2011

**Story Vase**

2011

Blown glass, glass beads, brass
Produced by Editions in Craft, Stockholm
33.3 cm (h.); 19.7 cm (diam.)
Liliane and David M. Stewart Collection
2019.135

Daniel Gegen

Born in Wichita, Kansas, in 1963

**Still Life Study**

1991

Painted earthenware
89 × 63.7 × 18.8 cm
Gift of Barbara and Philip Silverberg
2019.166.1-6

Andrea Gill

Born in Newark, New Jersey, in 1948

Box with cover
About 1984
Painted earthenware, slip
22 × 51.8 × 21.8 cm
Gift of Barbara and Philip Silverberg
2019.159.1-2

Herman Hermesen

Born in Nijmegen, Netherlands, in 1953

**Brooch**

1985

Acrylic
9.8 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.44

Workshop of

Pierre Huguet dit Latour

Quebec City 1749 – Montreal 1817

**Teapot**

Between 1803 and 1817
Silver, painted wood, ivory
14 × 27.3 × 8.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.130

Toyo Ito

Born in Seoul in 1941

Fu-Fu chair

From the "Exhibition Project for the Furniture for Tokyo Nomad Women"
1986
Painted steel, painted steel mesh, plywood, foam, fabric upholstery
Produced by Tendo Mokko, Japan
91.5 × 92 × 68.3 cm
Gift of Dwight Koss and Laura Chiarenza
2019.210

Jefferson Electric Company

Founded in Chicago in 1915

**Golden Hour clock (model 580-101)**

1949

Glass, brass, zinc, magnesium, copper, plastic, gold leaf, steel
22.5 × 18.8 × 11.4 cm
Gift of Guy Plamondon
2019.26

Jun Kaneko

Born in Nagoya, Japan, in 1942

**Dish**

1987

Earthenware, enamel
9.1 × 59.5 × 49 cm
Gift of Barbara and Philip Silverberg
2019.162

Deborah Kaufman

Born in the United States in 1948

**Plaid Shirt**

Late 1970s – early 1980s

Felted wool
97.5 × 66 × 2.5 cm
Gift of Barbara and Philip Silverberg
2019.165

Eva Kwong

Born in Hong Kong in 1954

**Vase**

From the series "Opposites Attract"
1989
Glazed earthenware
18 × 21.3 × 15.2 cm
Gift of Barbara and Philip Silverberg
2019.160

Paul Lambert dit Saint-Paul

Arras, France, 1691 or 1703 – Quebec City 1749

**Wine taster**

Between 1729 and 1749
Silver
3.7 × 13 × 9.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.131

Jules Leleu

Boulogne 1883 – Paris (?) 1961

**Fall-front writing desk**

About 1942

Burr ash, mother-of-pearl and rosewood marquetry
115.5 × 73 × 40.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q., in memory of Luc d'Iberville-Moreau
2019.68

Nel Linssen

Mook, Netherlands, 1935 – Nijmegen, Netherlands, 2016

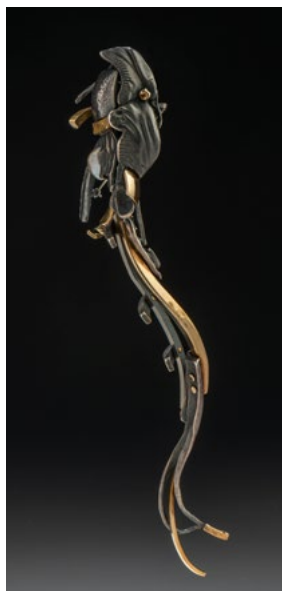
**Necklace**

About 1987

Paper, elastic thread
21 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.51

Claude Loranger

Born in Laval, Quebec, in 1954

**Shoulder adornment**

1988

Polished and oxidized sterling silver, steel, gold, Keshi pearl
20.6 × 4.4 × 3.5 cm
Gift of the Jocelyne Gobeil collection
2019.48

Maison Hachette

Paris, under the direction of Jacques-Ignace Hittorff (top)
Cologne 1792 – Paris 1867
Pierre-Benoît Marcion (base)
Paris 1769 – Paris 1840

**Pedestal table**

About 1815-1817 (base)

About 1833-1836 (top)

Mahogany, gilt bronze, enamelled lava stone
76.8 cm (h.); 81.2 cm (diam.)
Purchase, gifts of André Desmarais and the Honourable Serge Joyal, P.C., O.C., O.Q., in memory of Jacqueline Desmarais, and Suzanne Caouette Bequest
2019.96
See page 49

Clément Massier

Vallauris, France, 1844 – Golfe-Juan, France, 1917

**View of Mount Fuji**

About 1900-1901

Glazed stoneware
42.3 × 30.7 × 2.1 cm
Purchase, F. Cleveland Morgan Fund
2019.94

Paul McClure

Born in Toronto in 1967

Earrings

1989

Silver, stained and varnished wood, gold leaf
4.3 × 2.1 × 2.2 cm (each)
Gift of the Jocelyne Gobeil collection
2019.52.1-2

Untitled bracelet

From the series "Corpus"

1990

Wood, sterling silver, steel, acrylic, lacquer
7.7 × 8.5 × 4.7 cm
Gift of the Jocelyne Gobeil collection
2019.46
See page 20

Earrings

From the series "Corpus"

1991

Silver
Approx. 4 x 2 x 2 cm (each)
Gift of the Jocelyne Gobeil collection
2019.53.1-2

Marilia Maria Mira

Born in Lisbon in 1962

***Eu amo o Batman* [I Love Batman]**

1993

Silver, wax, paper, glass
6.9 cm (h.); 5 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.54.1-2

DECORATIVE ARTS AND DESIGN (CONT'D)

Bernard Moise
Born in Avignon, France, in 1966



Max Chaise Longue
2014
Chromed steel, wood veneer, polyurethane foam, leather upholstery
Prototype produced by Moise Studio, Paris
104.5 × 152 × 86 cm
Gift of French Design by VIA
2019.88.1-2

Lindsay Montgomery
Born in Orillia, Ontario, in 1980



Monster Faience 1 – The Resistance
2018
Porcelain, painted decoration in underglaze cobalt blue, transparent glaze
6.4 cm (h.); 45.6 cm (diam.)
Purchase, T. R. Meighen Family Fund
2019.195

Jasper Morrison
Born in London in 1959



Thinking Man's Chair Armchair
1986
Painted steel
Produced by Cappellini, Arosio, Italy
72 × 95 × 63.5 cm
Liliane and David M. Stewart Collection
2019.140

Pavel Opočenský
Born in Karlovy Vary, Czechoslovakia, in 1954



Brooch
1990
ColorCore, metal
8.9 × 9.9 cm
Gift of the Jocelyne Gobeil collection
2019.55
© OOA-S 2021, Pavel Opočenský

Ramón Puig Cuyàs
Born in Mataró, Spain, in 1953



Un altre viatge [Another Journey] Brooch
1992
Nickel silver, gold leaf
8.5 × 8.2 × 1.2 cm
Gift of the Jocelyne Gobeil collection
2019.56

Robert Rauschenberg
Port Arthur, Texas, 1925 – Captiva Island, Florida, 2008



Rauschenberg, Jewish Museum
1963
Lithograph, silkscreen
Produced by Universal Limited Art Editions, New York
81.2 × 55.9 cm
Pierre Théberge Bequest
2019.74
© Estate of Robert Rauschenberg / SOCAN (2020)

Walter Schlupe
San Feliú de Guíxols, Spain, 1931 – Montreal 2016

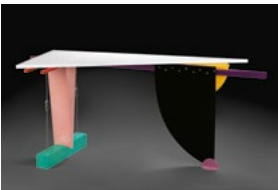


Necklace
1971
Gold, pearls, diamonds
38 × 3.1 × 1.3 cm
Gift of Jacqueline and Richard Margolese
2019.59

Peter Shire
Born in Los Angeles in 1947



Around the Corner Teapot
1980
Painted and partially glazed earthenware
15.1 × 53.3 × 11.6 cm
Gift of Barbara and Philip Silverberg
2019.163



Darth Vader's Wedge Console Table
1989
Wood, steel, aluminum, alkyd enamel paint, lacquer
74.8 × 182 × 76.5 cm
Gift of Barbara and Philip Silverberg
2019.164

Michael Snow
Born in Toronto in 1928

Stop the Spadina Expressway. Don't let the future kill you now.
1971
Photolithograph
Produced by Allan Fleming
60.8 × 95.1 cm
Pierre Théberge Bequest
2019.75

Ben Swildens
Born in the Netherlands in 1938



Egg Table Lamp (model 10430)
1969
Opaline glass, lacquered aluminum
Produced by Verre Lumière, Paris
60.7 cm (h.); 42.2 cm (diam.)
Gift of Hélène C. Bossé in memory of her husband, Jean Paul Bossé
2019.211

Mary Tafoya
Santa Clara Pueblo, New Mexico



Jar: Awanyu (Horned Serpent)
1930s-1940s
Earthenware, slip, carved decoration
21.4 cm (h.); 28.4 cm (diam.)
Gift of Hélène C. Bossé in memory of Cécile and Gérard Baillargeon
2019.67

Alexander Taylor
Born in County Durham, England, in 1975



Grip Flashlights
2012
Silicone, LED light bulb, metal
Produced by Praxis Design Limited, Kowloon, Hong Kong
15.5 × 9 × 9 cm (each)
Liliane and David M. Stewart Collection
2019.138.1-6

Natasha Thorpe
Born in Montreal in 1991

Solo Set of Dishes
2016
Blown glass
Made by Welmo Studio, Sainte-Julie, Quebec
Various dimensions
Purchase, Rhéal Dallaire Fund
2019.189.1-6

Silvia Walz
Born in Gelsenkirchen, Germany, in 1965



Unerbittlicher Durst [Inexorable Thirst] Brooch
1996
Silver, gold, nickel silver, copper
7.2 × 7.2 × 1.7 cm
Gift of the Jocelyne Gobeil collection
2019.57.1-2

Liuba Wolf
Sofia, Bulgaria, 1923 – São Paulo 2005



Untitled Brooch
About 1963
Gold, 2/2
6.8 × 8.5 × 0.9 cm
Gift of Hélène C. Bossé in memory of Cécile and Gérard Baillargeon
2019.91

Qing dynasty (1644-1911)
China



Coffee Pot
About 1710
Porcelain, painted decoration in underglaze blue, silver
32.3 × 21.5 × 15.7 cm
Gift of Joan McQueen Lindsay in memory of her mother, Johanna McQueen
2019.64



REPORT FROM THE ADMINISTRATION

During 2019-2020, the Administration tackled several important challenges on both the human resources and finances fronts. Grouped into six key departments – Finance, Accounting and Purchasing, Grants Management, Information Technology, Prevention, Security and Maintenance, Buildings and Equipment, and Human Resources – our teams serve chiefly to support the MMFA’s development. In carrying out their roles and responsibilities, they once again transformed and maintained the Museum’s physical and virtual complexes daily.

The Museum’s 2019-2020 operating budget continued to be in the neighbourhood of \$40 million. The MMFA’s own-source revenues made up 55% of that amount. We wish to underscore the vital support of the Ministère de la Culture et des Communications (MCC), whose contribution to the Museum’s annual operating budget accounts for the majority share of the subsidies received from public partners (45%).

A highlight of fiscal 2019-2020 was the MMFA obtaining over \$7.5 million in grants from government agencies and international foundations. This helped fund various Museum projects, such as the reinstallation of its world cultures collection, the implementation of its asset maintenance program and the development of a variety of Education and Wellness Division initiatives.

For its part, Finance, Accounting and Purchasing continued the review of its practices with the goal of updating and upgrading the finance function through the improvement and systemization of processes, data and business intelligence, a better understanding of the financial aspects of our operations and better governance. The year’s main accomplishment, the completion of the preliminary phases of the project to set up a new customer relationship management system, resulted in the selection of the SugarCRM platform. It will be rolled out in all Museum departments over the course of 2020-2021.

The year 2019-2020 was also significant for the strengthening of the Museum’s IT infrastructure, with the purchase of all the connectivity equipment required for data flow at the MMFA (cables, firewalls, antennas, etc.). It is now in the process of being installed. IT Services has also set about installing the equipment that will be used to implement a new Wi-Fi network throughout the Museum that could be operational in 2020-2021.

Freshly settled in its new offices, Security merged with the maintenance team in spring 2019. This provided an opportunity to conduct an audit to evaluate our situation and ascertain our maintenance needs. To this

end, employees received training on the use of hazardous products (Workplace Hazardous Materials Information System) and on the application of new health and safety protocols. With the arrival of the COVID-19 pandemic, maintenance teams were called on more than ever to sanitize Museum spaces. At the same time, Prevention, Security and Maintenance introduced a new ID and access control card system with enhanced encryption to boost security for every user.

Buildings and Equipment Services continued to manage all work within the MMFA, in particular the budget allocations for the asset maintenance program. In 2019, the MCC awarded us two grant envelopes for asset maintenance work, totalling \$4.96 million, which was in addition to the \$7.53 million in grants received since 2016. Those amounts have enabled us to reconfigure and update a number of work areas. For example, space was freed up in the basement of the Liliane and David M. Stewart Pavilion to set up new storage facilities. Major work was also done in the Michal and Renata Hornstein Pavilion and the Administration Building as well as on the fourth floor of the Jean-Noël Desmarais Pavilion, in view of the installation of the Arts of One World collection.

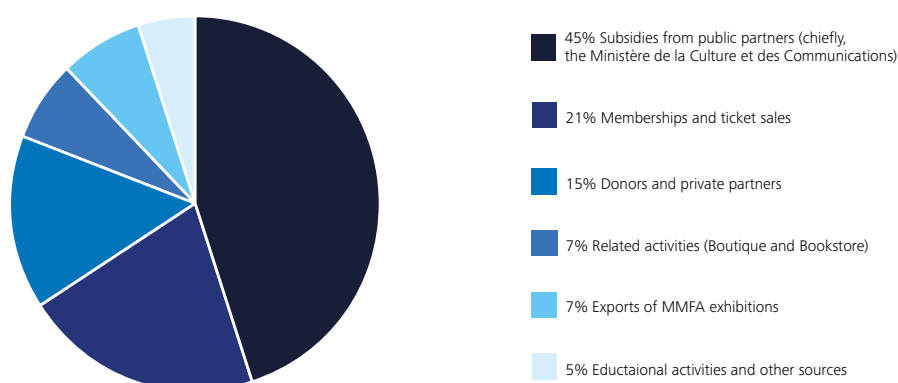
On the human resources side, an updating of the processes relating to the various stages of employees’ careers was in order. We therefore implemented a new human resources management IT system, which has enabled us to reduce paper use by switching to digital forms and, more importantly, to make available and share the information managers and employees need. From now on, they can access their files online. Among the policies instituted by Human Resources, a Diversity and Inclusion Statement was notably created, along with a training program for all managers.

At the end of the fiscal year, management measures and employee-support plans were quickly put in place to deal with the pandemic. These included an infectious disease prevention policy, a return-to-work guide, teleworking measures, a survey and an employee assistance program. The focus was on maintaining internal communications, as exemplified by a newsletter aimed at keeping everyone connected despite being physically apart, frequent intranet updates with clear guidelines, and meetings with employees and union representatives.

Once again, the Museum staff rose to the challenge with professionalism, generosity and solidarity. The Administration would like to thank all employees for their trust and support.

MATHIEU LAPERLE
Director of Administration

The MMFA’s operating budget in 2019-2020



REPORT FROM THE COMMUNICATIONS DIVISION

Pursuing the major digital initiatives begun by the Museum several years ago, we devoted significant energies in 2019-2020 to the design of a brand-new website. The result: a sleek transactional site with a more contemporary design and user-friendly interface. The platform, which launched at the end of the fiscal year, at the onset of the pandemic, proved extremely useful very quickly, allowing the MMFA to keep its virtual doors open after its physical doors closed on March 13, 2020. Luck was on our side, as this tool was indispensable during the global crisis in moving our in-person activities online.

We are grateful to our partners Deux Huit, Oziom and Adviso as well as to our teams responsible for digital development and communications. Special thanks go to Rebecca Rouleau, Véronic Benoit, Marc-André Villeneuve, Edith Jochems, Charlotte Ridouard, Dylan Ross-Aubre, Marie-Claude Lizée, Julia Frainier, Emmanuelle Christen, Catherine Lennartz, Sofie Kaegi and Jean-Philippe McGurrin.

Backed by an ever-growing loyal digital community, the MMFA continues to stand out in social media. We are thankful for these channels, which enable us to connect with our audiences.

The exhibition *Thierry Mugler: Couturissime* attracted many a fashion enthusiast and delighted fans of the famous designer. A critical success, the exhibition was acclaimed in coverage by local, national and international media, notably thanks to the strategic work of our press team. In March 2020, the Museum won Tourisme Montréal's Distinction Award for its role in promoting the city as a top tourist destination. The jury emphasized the exceptional reach of *Couturissime*, which raised Montreal's profile on the world stage.

For an eighth year, Du Musée Avenue was transformed into one of our ephemeral installations. Designed by Provencher_Roy, *Strut the Catwalk!* was inspired by *Couturissime*. The installation offered visitors and passersby a chance to be the stars of their own runway. After serving as the site for various events and activities throughout

the summer, the work was awarded the prize for event design and temporary installation at the 13th edition of the Grands Prix du Design.

As always, the Museum is actively involved in its community and, this year, donned the colours of *Couturissime* as it took part in the Montréal Pride Parade for a fourth consecutive year.

The exhibition *Egyptian Mummies: Exploring Ancient Lives* attracted 253,125 visitors.¹ It was particularly popular with families, as evidenced by the numbers of them who took part in various family activities in the mornings and in a special evening tour in the dark under the glow of flashlights.

We expanded the scope of the Chiaroscuro Nights, originally developed by the Museum Foundation, by inviting a wider audience aged 18-30 to enjoy lively soirées geared specifically to them, paired with fun and unique experiences of the galleries.

In order to allow as many people as possible to explore the Museum, we continued to offer the public free visits to our collections every first Sunday of the month as well as during the holiday season (with the Museum's Gift of the Holidays promotion) and spring break. In addition, for the past year, people aged 20 and under have had access to our exhibitions and collections free of charge at all times.

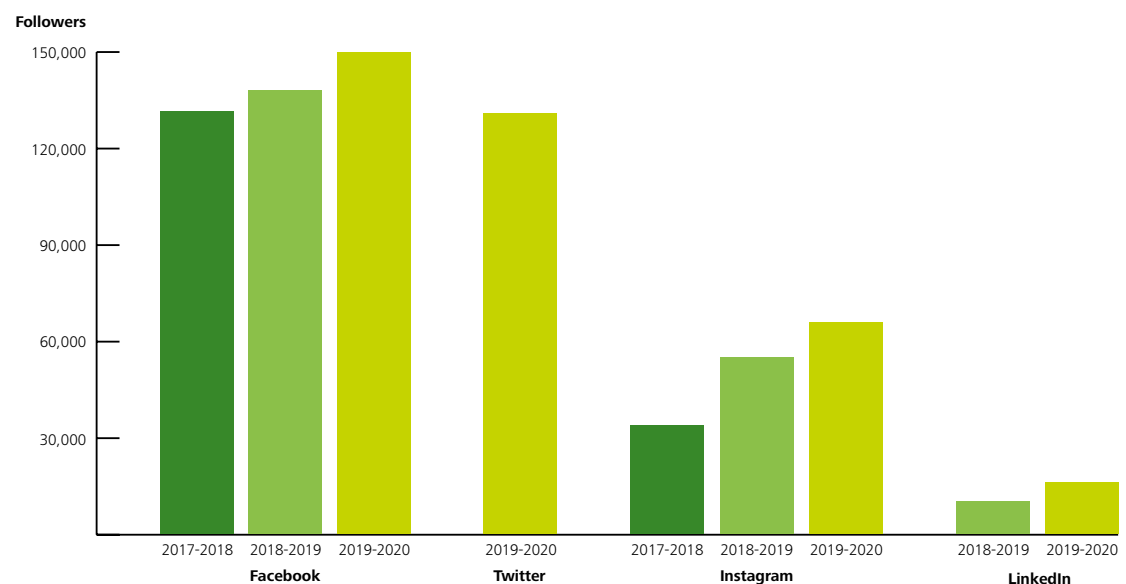
In closing, I would like to acknowledge the outstanding work of the entire Communications team. Brimming with energy and creativity, they continually enrich our relationships with visitors. Thank you!

PASCALE CHASSÉ

Director of Communications

¹ It should be noted that the exhibition was interrupted on March 13, 2020. The presentation was extended briefly after the MMFA reopened in June 2020.

The MMFA's social media presence since 2017



REPORT FROM THE DIRECTOR GENERAL AND THE PRESIDENT OF THE BOARD OF THE FOUNDATION

Year after year, the Montreal Museum of Fine Arts Foundation lends its discipline, creativity and hard work in service of the Montreal Museum of Fine Arts in order to achieve the best possible results in the following four priority areas: presenting the Museum's major exhibitions and its programming as a whole; enriching and preserving its encyclopaedic collection of over 44,000 works of art; maintaining and developing education and health and wellness activities; and providing access to art to everyone, carrying out special projects, and achieving national and international visibility for the Museum and for Montreal.

Over the course of fiscal 2019-2020, the MMFA Foundation developed and consolidated its human resources and operational and governance processes. Following three years of sustained growth, the team supported its employees in their professional development and hired three new people dedicated to increasing median, major and planned donations. In doing so, the Foundation's management undertook to clarify and improve internal processes, notably by setting out well-defined rules. Along with the members of the Foundation's Governance, Ethics and Human Resources Committee, presided by Patrick Loulou, the management team worked on updating the following governance policies: the donation and sponsorship recognition, allocation and acceptance policy; the code of ethics for trustees; and a code of ethics for employees.

In winter 2020, financial market fluctuations and the start of the pandemic significantly impacted the Foundation's investment income recorded as at March 31, 2020. Fortunately, its fiscal year ended with a 5% increase in overall paid contributions from donations and sponsorships. This performance was made possible thanks to a rise in its annual recurring revenues, notably attributable to the record proceeds from the Museum Ball campaign and other fundraising events, and a significant sponsorship of the production of a major exhibition. An astounding 151% jump in donations received under the 2019-2024 Major Gifts campaign to support the Museum's special projects and day-to-day activities also deserves mention.

The Foundation reported an administrative cost ratio of 7% for the fiscal year ending March 31, 2020. This ratio has been stable over the past three years and compares favourably with similar NPOs.

To facilitate a fuller understanding of the results presented in the Foundation's financial statements, below is a summary of the team's achievements in 2019-2020.

ANNUAL CAMPAIGNS: THANK YOU TO ALL DONOR MEMBERS

The annual fundraising campaign addressed to Museum Members raised \$1,208,427 from 5,586 unique donors. Taking into account contributions of \$20 or more, the average donation was \$159, a level never seen before. As such, despite the challenging situation in the final weeks of 2019-2020, the Foundation once again achieved record donations during this year's annual campaign. These came primarily from generous loyal Members, to whom we extend our warmest thanks. We would particularly like to underscore the commitment of Claude Bourgie-Bovet and Sylvie Bovet, Yves Fontaine, and the Jacob Maguire family, who graciously agreed to match donations received during the final weeks of 2019. This year, donors who contributed \$200 or more were recognized by having their names integrated into the art installation on Du Musée Avenue in summer 2020, a first for the MMFA.

MEMBERS WHO LOVE THEIR MUSEUM

With more than 103,000 Members as of March 31, 2020, the MMFA maintained its number one position in Canada in terms of membership. The Museum remains a leader with its innovative, inclusive cultural program. The dynamic Membership and Customer Service team, whose development and management are overseen by the Foundation, is unwavering in their ability to generate public enthusiasm. Indeed, we owe much of the Museum's self-financing to Members. Their steadfast love for an institution they created in 1860 is remarkable and humbling. It is reassuring to know that the MMFA can continue to count on them to build the future based on shared values and can therefore envision a horizon full of promise.

PHILANTHROPIC CIRCLES: STRENGTH IN COMMUNITY

Nearly 1,000 people who are donor members of the Foundation's Philanthropic Circles supported the Museum in its mission to disseminate the arts and its vision of humanism and social commitment. Their active participation and contribution helped raise \$1,031,112 for the MMFA. Great loyal patrons, the donors from the Elite, Prestige, Ambassadors' and President's Circle continued their support for the Museum's aforementioned four pillars.

This year, during the President's Circle events, the Foundation highlighted the extraordinary commitment and support of the Museum's major patrons. A warm tribute was paid to Michael St.B. Harrison at the premiere of the exhibition *Egyptian Mummies: Exploring Ancient Lives*. Mr. Harrison, a key figure in the economic and cultural milieu of Greater Montreal, is a long-time donor who has enabled the MMFA to acquire major works over the years. In addition, Stephan Crétier and Stéphanie Maillery were honoured at the opening events for the Wing for the Arts of One World, which bears their name.

The Women of Influence Circle welcomed Anne-Marie Monette, Senior Director, Responsible Investment at PSP Investments, as the new Chair of its Executive Committee. This Circle, which supports the acquisition and exhibition of works by women artists, enabled the Museum to present *About Face: Photographs by Cindy Sherman, Laurie Simmons and Rachel Harrison from the collection of Carol and David Appel*. For its part, the Angel Circle, co-chaired by Andreea Dutescu Vanacker and Jean-François Hanczakowski, supports not only major exhibitions but also access to the Museum for underprivileged families in the Greater Montreal area. The Young Philanthropists' Circle (YPC) is made up of more than 450 committed young professionals with a passion for culture. Co-chaired by Isabelle Gauthier Brancoli and Emmanuel Philippe, it supports contemporary art and promotes the development of the next generation of MMFA philanthropists. During the 2019 Papier Contemporary Art Fair, the YPC acquired *Camera*, a work by Jannick Deslauriers from the "Relic: Body Extension" series, through additional support from André Dufour, whom we would like to thank.

The Foundation also wishes to thank its partners BFL Canada Risk and Insurance and The Guarantee (President's Circle), National Bank – Private Banking 1859 (Women of Influence Circle), the Vo-Dignard Provost Group at National Bank Financial – Wealth Management (Angel Circle), as well as Hatch (the Young Philanthropists' Circle) for their support of these philanthropic communities, which are so crucial to the Museum's development.

RECORD NET PROCEEDS OF \$1.6M FOR THE MMFA BALL

This well-established fundraising campaign ended the fiscal year 16% ahead of the previous year and broke new records in terms of net proceeds and number of guests. Net proceeds have increased by 60% over five years.

On November 2, 2019, more than 1,000 guests gathered to show their support for the Museum at Harmonies Ball, organized by the Foundation. Thanks to the involvement of Co-Presidents Marc Parent, President and CEO of CAE, and Jean Raby, CEO of Natixis Investment Managers, the event raised over \$1.6 million in net proceeds, a historic record! Presented by RBC Royal Bank, the Ball celebrated the exemplary philanthropy of the evening's guests of honour by unveiling the new wing named after them, the Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World. The event was also an opportunity to highlight the 100th anniversary of Tourisme Montréal. The artistic direction of Harmonies was provided by Melissa Thompson, then part of the Cirque du Soleil's creative team, backed by Anne-Séguin Poirier for the staging. She was also guided by Steering Committee members, Habi Gerba, Jessica Chen, Jennifer Nguyen and Michaela Sheaf, and the Foundation team.

The MMFA's mission is to promote local talent, and the Ball was an opportunity to showcase the work of several Quebec artists and artisans. We were touched by the generosity of the many companies and individuals who took part, once again, in this unique event. We would also like to thank the approximately 100 volunteers who helped to make Harmonies a reality and the many partners who provided goods and services, which allowed us to significantly reduce production costs in order to maximize the funds raised for the Museum. The gourmet menu was composed by Marcus Samuelsson, Chef at MARCUS Restaurant of the Four Seasons Hotel Montreal, and prepared by the team from Fairmont The Queen Elizabeth: Executive Chef Baptiste Peupion and Catering Chef Hervé Dumont, led by Armando Arruda, Director, Outside Catering service.

EXCLUSIVE CHARITY DINNERS IN THE HEART OF THE MUSEUM'S COLLECTIONS

In recent years, loyal donors have made unprecedented contributions to the MMFA's funds by attending philanthropic dinners held in the Museum's galleries. We are extremely grateful for their support and generosity. Such fundraising results could not have been achieved without the dynamic leadership of key players: RBC Royal Bank and its President, Quebec Headquarters, Nadine Renaud-Tinker; Jean Rizzuto, President of Marché Public 440, a major patron who has led this initiative since 2016; and Stéphane Achard, National Bank Executive Vice-President – Commercial Banking and Insurance.

PARTNERSHIPS AND SPONSORSHIPS

Partnerships and sponsorships are a key source of funding for a range of Museum activities and exhibitions throughout the year. In 2019-2020, sponsorships and partnerships generated close to \$1.85 million, including an extraordinary contribution of \$1 million for the exhibition *Paris in the Days of Post-Impressionism: Signac and the Independents*. Since these revenues are paid directly to the MMFA, they do not appear in the Foundation's financial statements.

Special thanks go to RBC Royal Bank for its invaluable support of various Museum projects, including the presentation of the dazzling exhibition *Thierry Mugler: Couturissime*. We would also like to acknowledge the

generous contribution of Hydro-Québec as part of a new partnership dedicated to major exhibitions and discovery exhibitions. Finally, we sincerely thank Raymond James for its extraordinary collaboration as the presenting sponsor of the magnificent exhibition *Egyptian Mummies: Exploring Ancient Lives*.

All partners and sponsors of the MMFA, whether their support is financial or in the form of goods and services, are an integral part of the Museum's community. Their ongoing commitment fuels the vitality of our institution, and for this we owe them an enormous debt of gratitude.

NEW MOMENTUM FOR THE PLANNED GIVING AND MAJOR GIFTS TEAM

The Foundation team continues to invest significant effort in concluding agreements for major donations through multi-year commitments commonly referred to as "pledges." This strategy fosters lasting ties with major donors, which leads to tangible and transformational benefits for the Museum. Pledges, donations and sponsorships promised to but uncashed by the Foundation in 2019-2020 total \$1,454,250. The pledges generated this year, together with those confirmed in previous years, involve the management of over 100 files of major donors (individuals, businesses and foundations) by the Foundation team. Of these pledge files, 20 were confirmed in fiscal 2019-2020: one donation of over \$1 million, one donation of between \$250,000 and \$500,000, four donations of between \$100,000 and \$249,000, and fourteen donations of under \$100,000. It should also be noted that nine new donors confirmed to the Foundation that they have included bequests to the MMFA in their wills.

The Major Gifts and Planned Giving team was reorganized this year to respond to the Museum's priorities and growing needs in terms of funding, and to support donors and partners in achieving their philanthropic goals. The Foundation appointed Julie Roy to the position of Director – Major Gifts and Planned Giving and created the new position Philanthropic Development Coordinator. Our entire team is grateful to Émilie L. Cayer for her work and dedication to the many donors who have become involved with the MMFA.

We would also like to honour the memory of Diana St.B. Weatherall (née Harrison), a great philanthropist, lover of the arts, and loyal donor who passed away in November 2019. To continue her commitment to the Museum and provide for the future of the institution, she left a substantial bequest to the MMFA in her will. We wish to acknowledge her invaluable contribution and that of the entire Harrison family, which has shown outstanding support for the Museum over the years.

The opening of the Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World has generated considerable excitement in our community. The Foundation extends its gratitude to all the donors who contributed to this major MMFA project: to Stephan Crétier and Stéphanie Maillery for their transformational gift; and to Dr. Stephen Fichman, a learned, passionate, devoted ally, for his support of the Asian art galleries and his enrichment of the Japanese art collection. We would also like to acknowledge the support of the Clément-Frencia family, Oscar A. Pekau, Christian Thériault, the E. Rhodes and Leona B. Carpenter Foundation, the Toshiba International Foundation, and the International Friends of the Montreal Museum of Fine Arts (IFMMFA).

The Montreal Museum of Fine Arts and the IFMMFA extend their warmest thanks to Narinder Singh and Satinder Kaur Kapany as well

as to the Sikh Foundation International (U.S.A.) and the Chadha Family Foundation for their outstanding contribution to the Museum's Sikh art collection. The IFMMFA received significant monetary donations in addition to a donation of Sikh artworks, including miniatures, printed books, works on paper, watercolours, textiles, sculptures, paintings, coins and other metal works from the Kapany collection.

Canada Life reaffirmed its commitment to the wellness of all Canadians by renewing its support for the MMFA's art therapy programs. This contribution helped maintain and develop more than 20 partnerships and recurring art therapy groups, as well as the Art Hive's activities for the general public.

PHILANTHROPISTS TO THE CORE

Once again this year, the Museum was most fortunate to receive generous donations of artworks, which have enriched its encyclopaedic collection. We would particularly like to recognize the steadfast loyalty of the Honourable Serge Joyal, Claude Paradis, Clara Gutsche and Sarah Gutsche-Miller, the family of Dr. Sean B. Murphy, André Desmarais, J. Serge Sasseville, Hélène C. Bossé, Constance Naubert-Riser, and Irwin and Freda Browns. Donors who made outstanding contributions to the acquisition of major works at the Museum are also gratefully acknowledged, including Marcel Elefant, Michael St.B. Harrison, Robert Allard and Charles Cole, G. Pierre Lapointe, Roger Fournelle, Claude Dalphond and David Appel. In addition, we would like to make special mention of the many donors who gave in memory of the late François-Marc Gagnon. Their contributions allowed the Museum to acquire a work by Canadian artist Hannah Claus in honour of the celebrated art historian.

All the teams at the Museum and the Foundation would like to acknowledge the invaluable support of W. Bruce C. Bailey, a great Canadian collector and patron of the arts. His many personal philanthropic initiatives in support of the MMFA's mission demonstrate his exemplary commitment and bear witness to the humanist values he shares with our institution. On December 6, 2019, we paid tribute to Michelle Prévost by having the Hon. Serge Joyal present her with a medal commemorating the 150th anniversary of the Senate of Canada. This well-deserved honour recognizes her dedication to the MMFA and its Members over the decades. Michelle Prévost has enabled the Museum to develop a culture of philanthropy and has supported the institution through some of its greatest achievements.

The Sharing the Museum program celebrated its 20th anniversary in 2019. Its goal is to make art and culture accessible to as many as possible and enable vulnerable people to enjoy a range of artistic activities tailored to them, free of charge. The initiative would not have been possible without our partners, particularly Bell. By renewing its support in 2019 with a major donation of \$1 million, Bell ensured that even more people would benefit from the positive effects of art. We would also like to highlight the involvement of the BNP Paribas Foundation. Its international program, Dream Up, has allowed youth from disadvantaged backgrounds to take an original, innovative approach to the Museum's collections by becoming the curators of tomorrow.

The late L. Jacques Ménard holds a special place among benefactors who have marked the history of the MMFA. It was under the leadership of this great philanthropist, a true ally of the arts and culture community, that the Bank of Montreal (BMO) provided major support for the activities of Family Weekends. We shall honour his memory by pursuing and developing the MMFA's mission of accessibility. We would also like to

highlight the support of the Rossy Foundation, one of our most loyal friends and patrons. This great partner's commitment was key to the creation of our museum therapy programs. Today, the Museum serves as a centre of expertise and is seen as a pioneer and major player in the fields of art-based education and wellness in Canada and internationally. Finally, we extend our sincere thanks to the Fondation René Malo, whose support allows the MMFA to fulfill its mission of accessibility to the arts and culture with children and families. It is thanks to the commitment of these outstanding players that, together, we are shaping the future of the Montreal Museum of Fine Arts.

In closing, we wish to express our heartfelt thanks to the Foundation's trustees. Constantly at our side to support the team through the challenging circumstances of 2019-2020, they have motivated and inspired us, showing exemplary solidarity and support. We are deeply grateful to Yves Roy, who chaired the Budget, Audit and Allocation Committee from 2014 to 2020, a period of intense development for the Foundation. His extremely judicious, relevant advice and his availability at all times saw us grow ever more effectively.

A final word of recognition goes to the highly skilled, dedicated, caring and inspirational teams of the Foundation and the Museum, without whom none of this would be possible. Thank you!

DANIELLE CHAMPAGNE

Director General of the MMFA Foundation

SYLVIE DEMERS

President of the Board of Trustees of the MMFA Foundation

1. 2019 Museum Ball: Marc Parent, Isabelle Bégin, Jean Raby, Stéphany Maillery and Stephan Crétier
2. The art installation *Sailboats* on Du Musée Avenue, summer 2020. A creation of Collectif Escargo
3. Advance premiere of *Thierry Mugler: Couturissime*
4. Inauguration of the Wing for the Arts of One World: Stephen and Susan Fichman
5. Presentation of the medal of honour: Hon. Serge Joyal and Michelle Prévost. © Estate of Alfred Pellan / SOCAN (2020)
6. 2019 Ball: Roshni and Baljit Chadha with their daughter Gurveen Chadha
7. Angel Circle soirée – *Omar Ba: Shared Dream*: executive committee of the Angel Circle
8. Elite Circle soirée – Arts of One World: Pierre Desmarais, François Leclair and Danielle Champagne
9. Soirée recognizing the donors to the 2019-2020 annual campaign
10. President's Circle – *Egyptian Mummies*: David Beauchamp, Danielle Champagne, Michael St.B. Harrison and his wife, and Evelyne Tessier
11. 2019 Ball: artists Caroline Monnet and Manuel Mathieu
12. Opening of *Selections from the Bailey Collection*: Mary-Dailey Desmarais and W. Bruce C. Bailey

Photos: Frédéric Faddoul, Denis Farley, Pierre Longtin and Sébastien Roy



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2.



3.



4.



5.



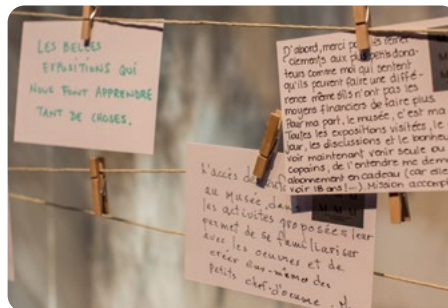
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7.



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9.



12.



10.



11.

2019-2020 ANNUAL FUNDRAISING CAMPAIGNS

A TRIBUTE TO OUR BENEFACTORS AND DONORS

The MMFA would like to extend its sincere thanks to the individuals, foundations and companies that made generous financial contributions to Museum life between April 1, 2019, and March 31, 2020, or an instalment on their pledge toward a major gift to support Museum projects, acquisitions or Philanthropic Circles.

\$100,000 AND MORE

Elefant, Marcel and Caroline Fichman, Stephen Harrison, Michael St.B. Schubert, François

\$50,000 AND MORE

Allard, Robert
and Charles Cole
Pekau, Oscar A.
Rizzuto, Jean
van Berkom, J. Sebastian

\$25,000 AND MORE

Bourgie-Bovet, Claude
Desmarais, André
Fontaine, Yves
Fortier, The Hon. Michael M.,
P.C., and Michelle Setlakwe
Fournelle, Roger
Lapointe, G. Pierre
Levitt, Brian M.
Anonymous
—
East Room

\$10,000 AND MORE

Ainsworth, Ian
Appel, David
Bannock, Jennifer Ivey
Champagne, Nicole
Chiu, Clare A.
Cohen, Peter
Dalphond, Claude
Dion, Daniel
Forest, Georges C.
Fournelle, Michel-Éric
Giard, Diane
Anonymous
Joyal, The Hon. Serge
Lamarre, Jacques
and Céline Robitaille
Anonymous
Leblanc, Christian
Maguire, John
Mauer, Lillian
Mehr, Jeffrey
Penner, Michael D.
Sabourin, Jacqueline
Schmitt, Donald
and Cheryl Atkinson
Schulich, Judy
Silver, Leslie
Stronach, Belinda
Anonymous
Anonymous
Vitale, Gregory
Vouloumanos, Vickie
and Nickolas
—
Fondation Virage pour le
soutien au Cancer
Hamelys Fund

Jalynn H. Bennett Foundation
—
Bloomberg
Brivia Group
Eva Presenhuber Gallery
Heffel Fine Art Auction House
Horatio Alger Association
of Canada
Medcan Health
Management
Phillips
Raymond Chabot
Grant Thornton
RGA Life Reinsurance
Company of Canada
TD Bank Group
Toits Vertige

\$5,000 AND MORE

d'Anglejan-Chatillon, Alix
Audain, Michael
Bellefeuille, Jacques and Helen
Bertrand, Luc
Blouin, Danielle
Bolduc, Émilien
Boudreau-Boivin, Diane
and Yves-R. Boivin
Burn, James
Chagnon-Bucheit, Louise
Chatel, Sigrid
Chorlton, Dixi
Clermont, Geneviève
Courtois, Jacques
Dalfen, Murray
Dansereau, Janine
Demers, Sylvie
Denis Royer, France
Deschamps, Yvon
and Judi Richards
Foumy, Stéfane
Gagnon, Jean H.
Humphries, W.B.G.
Ivory, Joan F.
Kotcheff, Jonathan
and Catherine Ouellet
Lalime, Hélène
and Paul Morrisette
Léonard, Pierre
Leslie, Mary K. and Ian Aitken
Ludmer, Irving
McNamara, Natalie
Marchand, Stéphanie
Martel, Marc
Anonymous
Minde, Regina
Mizrahi, Henry
Molson, Stephen T. and Nancy
Monette, Anne-Marie
Monk, Joan A.
Orr, Jeffrey
and Suzanne Legge
Peacock, John and Adrienne
Quintal, Gilles
Quirion, Rémi
Riou, Diane Ariane
St-Germain, Guy
Saint-Pierre, Guy
Symons, Mary
Tabbah, Nadia
Vo-Dignard, An-Lap
—
Protech Foundation
The Stephen and Lillian
Vineberg Family Foundation
Vieira-Bélanger Foundation
—
Guillevin International

\$2,000 AND MORE

Angus, W. David
Assaf, Charles
Barrette, Brigitte
and Claude Deschamps
Beauchemin, Lucille
Beckerleg, Michele
Bélanger, Jean-Sébastien
Bélanger, Robert P.
Bellerose, Pierre
Berry, Gregory K.
Bettin, Antje
Blanchette, Manon
Blouin, Geneviève
Bourke, Marlene G.
Bowen, Staunton
Brisighello, Anna
Bronfman, Barbara B.
Caporicci, Laetitia
Caron, Roselle
Chatel, Gilles
Choquette-Laporte, Monique
Claveau, Johanne
Cloutier, Richard
Cohen, Mitchell
Collyer, John
Cullen, Peter J.
and Fionnuala A. Byrne
Curadeau-Grou, Patricia
Curry, Susan G.
Dankoff, Frederic
Danowski, Elizabeth M.
Dasilva, Dax
Deslauriers, Richard
Desmarais, Paul
Desmarais, Pierre R.
Di Giorgio, Roberto
Doucet, Nicole V.
Drymer, Heidi
Dufour, André
Dumas, Jean-Marc
Dustin, Steve
Elibrachi, Bahieldin
Erdelyi, Susan
Etheridge, Paul and Suzanne
Fangor, Anna S.
Favretto, Dario
Finestone, Rita
Foster, John Robert
Fox, Lillian
Fraser, Scott and Rachel
Gagliardi, Claude
Gagnon, Luc
Gagnon, Marie-Josée
Gallop, Mark
Gauthier, Claude
Anonymous
Gawley, David and Linda Leith
Goldfarb, Lenore
Gomery, John H.
Hancock, Martha
Hébert, Adèle
Hecht, Riva and Thomas O.
Hélie, Marie-Claire
Horwitz, Beverly Maron
Jacob, Robert
Johansson, Lloyd
Jolicoeur, Marjory
Jubinville, Stéphane
Kahner, Bill Jens
Kalaf, Philippe
Anonymous
Klinkhoff, Eric J.
Kounadis, Mary and Denis
Anonymous
Labelle, Claude and Micheline
l'Espérance-Labelle

Lalonde, Fernand
and Marie Elie
Lalonde, Margot
Lapointe, Lucie
Anonymous
Lengvari, George
Lenko, Gordon
Lesage, André
Lessard, Louise
Loewenheim Wait, Juliet
Anonymous
Mainville, Pierre
Maldoff, Eric
Maniloff, Alicia
Marchildon, Christine
Marcoux, Isabelle
Meakins, Jonathan L.
Ménard, Claire Marie
Ménard, Mario
and Jean-Pierre Le Clerc
Moisan, Erik
Molson, Eric H.
Montminy, Caroline
Montplaisir, Michelle
Morin, Georges E.
Nolet, Denise and J. Gilles
Palmer, Sophie
Pangallo, Frank
Anonymous
Pepall, Rosalind
Piperberg, Roy
Prévost, William
Anonymous
Quach, Caroline
and Michel Jodoin
Racine, Louis
Racine, Normand
Reitman, Lisa
Rivest, André
Rocheleau, Serge
Romano, Alfredo and Moira
Rossy, Roula
Ste-Marie, Louis. G.
and André Boucher
St-Pierre Louise
St-Pierre-Marcotte, Bernard
Savard, Guy
Séguin, Claude
Séguin, Daniel
Sénécal-Beauchemin, Suzanne
Shannon, Valerie and David
Sheaf, Michaela
Shetty, Bhaskar and Satinder
Snell, Linda and Beverly Rowat
Sorel, Chantal
Sormany, Pierre
Soutar, Helgi and Ian A.
Stevenson, Deirdre M.
Tabet, Nabil
Thibault, Bernard
Thibodeau-Deguire, Michèle
Tiven, Gabrielle
Trudeau, Elisa
Vanasse, Martine
Vincelette, Lucie
Winn, Christopher J.
Woolrich, Keith
Yip-Hoi, Alysia
Zavalkoff, Norman
—
The Birks Family Foundation
Brian and Alida Rossy
Family Foundation
The Hay Foundation
The Henry and Berenice
Kaufmann Foundation

Lucie Petrelli and Paul Lutfy
Family Fund
Yvon Boulanger Foundation
—
Air Canada
Canaropa
Cogir Management
Corporation
Groupe Solution Collect
Mobilia
Montréal Hotels and Suites
Proaction International
Recochem

\$1,000 AND MORE

Amyot, Bernard
Archambault, Jacques L.
Audet-Lapointe, Catherine
Bachand, Micheline
and Raymond
Bailey, W. Bruce C.
Baillargeon, Louise
Barron-Mee, Junith
Beauchamp, Marc
and Marie-Françoise
Beauchamp, Stéphane
Beauregard, Élise
Anonymous
Bélanger, Francine
Bélanger, Marthe
Bélanger, Nicole C.
Bernier, Nicole
Billick, Bonnie
Bismuth, Jennifer
Bissonnette, Joanne
Bitschofsky, Horst
Blain, Robert
Bondil, Nathalie
Bonome, Massimo
Botez, Thérèse
Brousseau, Frédéric
Brousseau, Richard
Brûlé, Francine
Cantin, Louise
Caplan, Marion
Caudiu, Sophie
Anonymous
Chamberland, Marc-Brian
Chaume, Antoine
Cherilus, Ron
Cheung, Michael
Chevrier, Robert
Cloutier, Marius
Courteau, Robert
Couture, Jean-François
Czitrom, Jean-Paul
Dagenais, Yves
Anonymous
Darder, Jerome
Demers, Alain
De Sua, Giovanni F.
Dischiavi, Giovanni
Anonymous
Drossis, Roula
Druckman, Rozlyn
Ducros, Francine
Dugas, Jean-Sébastien
Dutescu Vanacker, Andreea
Eappen, Roy
Élie, Andréanne
Emery, Véronique
Eustache, Nadine
Filiatrault, Lisabel
Anonymous
Fish, Douglas
Flanders, Kappy
Flores, Monica

Forget, Claude
Fortier, Dominique
Frigon, Marie-Josée
Gagné, Paul
Gagneux, Marie
Gagnon, Marc
Gagnon Giasson, Thérèse
Gauvreau, François
Gélinas, Luc
Gendron, Pierre
Gervais, Gilles
Gignac, Stella
Giguère, Marie
Girouard, Jean-Pierre
Godbout, Chantal
Godbout, Irène
Gonzalez, Alexandre
Goubard, Emmanuel
Gressard, Sandrine
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Nadia Myre (born in 1974), *Oceanus procellarum*, 2019. MMFA, purchase, gift of Michael St.B. Harrison. © CARCC (2020). Photo © Marc Cramer

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ARTE MUSICA AND BOURGIE HALL

SEASON INTERRUPTED: 221 CONCERTS AND EDUCATIONAL ACTIVITIES ORIGINALLY SCHEDULED, 139 PRESENTED

In this, its 12th year in residence at the Montreal Museum of Fine Arts and 9th season in Bourgie Hall, Arte Musica – like cultural organizations the world over – was faced with a year of great upheaval. It was on March 12, 2020, to be exact, that Bourgie Hall's programming was abruptly interrupted when the government imposed health measures to counteract the COVID-19 pandemic. From that date on, all musical activities were cancelled or postponed to a future season, and the Hall remained silent until the season's end.

Given these circumstances, and in order to make a comparison to previous years, we have elected to present the data from the 2019-2020 season as originally planned. That being said, attendance numbers have not been compiled here, since we were unable to present 36 public concerts and 14 educational activities.

From September 15, 2019, to June 5, 2020, Arte Musica and Bourgie Hall would have presented 221 musical events (compared to 250 the previous year):

184 CONCERTS

- 111 concerts presented by Arte Musica at Bourgie Hall (106 ticketed concerts, 1 school concert and 4 free or private concerts)
- 73 concerts presented by companies and musical organizations that rented Bourgie Hall

37 EDUCATIONAL AND MEDIATION ACTIVITIES IN VARIOUS SPACES THROUGHOUT THE MUSEUM

- 3 concert-lectures in Bourgie Hall
- 25 hands-on workshops
- 2 presentations as part of the Museum School project
- 5 lectures
- 2 interpretive talks

ARTE MUSICA'S PROGRAMMING

Our artistic choices continue to be guided by a desire to present diverse music genres, to promote the discovery of repertoire and wonderful performers, and by the quest for excellence. In keeping with our mission, part of our program is inspired by exhibitions on view at the Museum. Our lineup also incorporates other disciplines, such as dance, poetry, *opera buffa* and film.

BOURGIE HALL CONCERTS

Unfortunately, the 2019-2020 musical season was truncated by one third, with only 72 of the 106 concerts originally slated actually presented.

The opening concert was given to the young musicians and artists of the company Ballet Opéra Pantomime (BOP). Their new production, *Le vaisseau-cœur*, featured a choir comprising 25 young women from Joseph-François-Perrault secondary school – an institution renowned for its arts program's classical music concentration. Impressively bold and superbly executed, *Le vaisseau-cœur* elicited an enthusiastic response from critics and audiences alike.

This concert included the premiere of a work by Alexis Raynault, BOP's Co-Artistic Director and Executive Director. Later on in the season, the Ensemble contemporain de Montréal (ECM+) presented the premiere of *Chansons du Bonhomme de chemin*, the work of Quebec composer Michel Gonneville based on poems by Pierre Morency; Mari and

Momo Kodama performed the Canadian premiere of *El Torcal* by French composer Rodolphe Bruneau-Boulmier; and jazz musician Chet Doxas performed the world premiere of seven pieces inspired by the works of the Group of Seven, Tom Thomson and Emily Carr.

Aside from the usual concert series much beloved by audiences (Les Violons du Roy, Musicians of the OSM, the Complete Bach Cantatas and 5 à 7 Jazz), this year's emphasis was on Beethoven, whose 250th birthday was celebrated around the world. Beethoven 2020 was envisioned as a musical journey in 20 concerts: three complete cycles of works, comprising the piano sonatas with Canadian pianist Louis Lortie, string quartets and symphonies transcribed for piano by Liszt, as well as a good portion of Beethoven's chamber music and several imaginative and enriching shows.

Only the documentary concert *Beethoven: A Virtuoso in Vienna*, produced by MEMO Histoires de musique, and the complete string quartet cycle were able to be presented. The nine other concerts had to be postponed, along with all the concerts in connection with the exhibition *Paris in the Days of Post-Impressionism: Signac and the Indépendants*, which was itself postponed.

Bourgie Hall's attendance rate saw a slight increase. In March 2020, it was around 67%, compared to 63% the year before – an excellent result, considering the sheer number and range of concerts on offer. At the point where activities were put on hold, 19 concerts – 26% of the season's programming – had sold out. The most popular concerts included those of the Complete Bach Cantatas, Les Violons du Roy, 5 à 7 Jazz, holiday concerts and several concerts presented by international artists (the Danish String Quartet, the Tallis Scholars, harpsichordist Jean Rondeau, guitarist Pepe Romero, countertenor Philippe Jaroussky) and Canadian artists (notably pianist Charles Richard-Hamelin, contralto Marie-Nicole Lemieux and Angèle Dubeau & La Pietà).

Additionally, Arte Musica continued to nurture co-production and co-presentation partnerships with various organizations abroad – the Queen Elisabeth Music Chapel (Belgium), the Fondation Royaumont (France), the Palazzetto Bru Zane (Italy), Musicians from Marlboro U.S.A. – and from here in Quebec: the Orchestre symphonique de Montréal, Orchestre Métropolitain, Clavecin en concert, the Montreal Guitar Society, Ensemble Caprice, ECM+, Les Violons du Roy, The Film Society, Les Idées heureuses and I Musici de Montréal. Partnerships were also forged with Black History Month, the Centre des musiciens du monde and the Conseil des arts de Montréal Diversity Award.

TICKET PRICES AND BREAKDOWN OF SALES

Arte Musica maintained its affordable pricing to encourage accessibility. The average ticket price for the general public was \$48.87 (taxes and fees included), with discounts of 15% for Museum Members, 50% for people aged 34 and under, and 20% to 30% on multiple-concert purchases or series subscriptions. We also offered special promotions and group sales.

The breakdown of sales is as follows:

- Museum Members: 30%
- General public: 25%
- Promotions and group sales: 14%
- Subscriptions: 11%
- Complimentary tickets: 11%
- Ages 34 and under: 9%



It is noteworthy that Museum Members made up 42.5% of all ticket purchases for concerts at Bourgie Hall, which underscores the importance of the partnership between Arte Musica and the MMFA.

CONCERTS BY GUEST PARTNERS

Fifteen Montreal-based musical organizations had rented Bourgie Hall to present their own concert series, totalling 73 concerts. Due to the interruption of activities as of March 12, 2020, only 11 of these organizations were able to present a total of 40 concerts. The attendance rate for these guest concerts was 51%.

EDUCATION AND MEDIATION

Arte Musica pursued its educational mission by offering a broad spectrum of activities for amateur musicians, music lovers, and school and community groups.

The series of concert lectures launched in 2018-2019 now covers a range of subjects: world traditions, organology and music history, just to name a few. Presented by musicologists and performers and combined with live musical performances, they were enthusiastically received by a public keen to learn more about music.

After the success of last year's *Charlie Brown Christmas* choral workshop, Arte Musica repeated the offer while also holding improvisation workshops for amateur musicians and a parent-child choral workshop (which unfortunately did not take place).

Bourgie Hall hosted school audiences on four separate occasions: for two workshops in connection with the Museum School project, a school concert organized with A Montreal School for All that enabled more than 244 students to discover the world of Mandinka music and storytelling, and an open dress rehearsal for some one hundred students in the classical music program at Joseph-François-Perrault secondary school.

Arte Musica had also scheduled five lectures whose subjects wove together its concert programming with the Museum's exhibitions.

Furthermore, Arte Musica opened the doors to Bourgie Hall free of charge for CBC Radio's annual Christmas Sing-In, presented live next

door at the Church of St. Andrew and St. Paul. It intended to do the same in connection with Sharing the Museum, an MMFA program designed for various Montreal community groups, but this event had to be cancelled.

The interpretive talks, a project developed with students in Université de Montréal's DESS program for music mediation with a view to introducing the public to the concerts in an innovative and participatory way, ran for a second time.

Last but not least, Arte Musica collaborated for a third consecutive year in the Integrative Culture Laboratory, initiated by Exeko and the Groupe des onze. At the conclusion of the project, a report published by Presses de l'Université Laval underscored the inclusive practices of several cultural organizations, including Bourgie Hall. A charter for accessible, inclusive and equitable culture, drafted under the supervision of the Canadian Commission for UNESCO, was ratified and adopted by all of the organizations involved.

In summary, the public's interest in our music program continues to grow, and the synergy between the Museum's educational and cultural missions and those of Arte Musica is more salient than ever before. The proven success of this trailblazing partnership attests to the richness of this vision, unique in Canada.

Bourgie Hall's position as a major presenter of classical music within the Canadian music landscape is now widely recognized. We will continue to develop music at the Museum with even greater enthusiasm and determination, for the delight of all!

ISOLDE LAGACÉ

General and Artistic Director
Arte Musica and Bourgie Hall

EXHIBITIONS PRESENTED AT THE MUSEUM

LIMINALS

A Para-fiction of Transcendence
by **Jeremy Shaw**
September 6, 2018 – June 2, 2019
An MMFA production.

CONNECTIONS

Our Artistic Diversity Dialogues with Our Collections
September 18, 2018 – June 9, 2019
An MMFA production, supported by the Canada Council for the Arts' New Chapter program.

OF INDIVIDUALS AND PLACES

Photographs from the Lazare Collection
November 28, 2018 – April 28, 2019
An MMFA production, with the participation of the Lazare Family.

A MODEL IN THE STUDIO, MONTREAL 1880-1950

New Acquisitions
January 29 – May 26, 2019
An MMFA production.

THIERRY MUGLER

Couturissime
March 2 – September 8, 2019
An MMFA production in collaboration with the Maison Mugler, which restored the designer's heritage haute couture.

MONTREAL COUTURE

March 2 – September 8, 2019
An MMFA production.

AVANT-GARDE MONTREALERS

Jewellery, Glass and Ceramics as Envisioned by Gallerists Jocelyne Gobeil, Elena Lee and Barbara Silverberg
April 2, 2019 – March 13, 2020
An MMFA production.

STRUT THE CATWALK!

May 13 – October 27, 2019
A Provencher_Roy design, made possible thanks to the generous support of the City of Montreal – Ville-Marie Borough.

OMAR BA

Same Dream
May 30 – November 10, 2019
A The Power Plant Contemporary Art Gallery production, in collaboration with the MMFA.

ALANIS OBOMSAWIN, PRINTMAKER

An Artist and her Nation: The Waban-Aki Basketmakers of Odanak
June 7 – August 25, 2019
An MMFA production, in collaboration with Alanis Obomsawin and the Waban-Aki Nation.

CONTEMPORARY ARTISTS AT PLAY

Flirting with Codes, Tricks and Subterfuge
July 2, 2019 – March 13, 2020
An MMFA production.

ALINKA ECHEVERRÍA

Simulacra
September 5 – December 1, 2019
Presented at the MMFA as part of the MOMENTA | Biennale de l'image.

EGYPTIAN MUMMIES
Exploring Ancient Lives
September 14, 2019 – June 28, 2020
A British Museum production, presented in collaboration with the MMFA.

UNTAMED COLOUR

Celebrating Jean McEwen
September 17, 2019 – March 13, 2020
An MMFA production.

OBSESSION

Sir William Van Horne's Japanese Ceramics
November 20, 2019 – March 1, 2020
A co-production of the MMFA and the Gardiner Museum, Toronto, funded by the Government of Canada.

"FOR EVERY ATOM BELONGING TO ME AS GOOD BELONGS TO YOU"

Selections from the Bailey Collection
December 4, 2019 – March 13, 2020
An MMFA production, in collaboration with Bruce Bailey.

ABOUT FACE

Photographs by Cindy Sherman, Laurie Simmons and Rachel Harrison from the Collection of Carol and David Appel
December 11, 2019 – March 13, 2020
An MMFA production, in collaboration with Carol and David Appel.

MUSEUM EXHIBITIONS ON TOUR

ALEXANDER CALDER

Radical Inventor
Melbourne, National Gallery of Victoria
April 5 – August 4, 2019
An MMFA production, in collaboration with the Calder Foundation.

NAPOLEON

Art and Court Life in the Imperial Palace
Musée national du château de Fontainebleau
April 13 – July 15, 2019
An MMFA production, with the participation of the Château de Fontainebleau and exceptional support from the Mobilier national de France.

THIERRY MUGLER

Couturissime
Kunsthal Rotterdam
October 13, 2019 – March 8, 2020
An MMFA production in collaboration with the Maison Mugler.

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The MMFA thanks all of its donors who, from Frederick Cleveland Morgan onwards, have enriched the encyclopaedic collection – notably including works of archaeology, world cultures and contemporary art, near and far – as well as the private and institutional lenders for their participation. The Museum extends its thanks as well to the Institut du Tout-Monde.

MAJOR EXHIBITIONS

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LIMINALS

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Air Canada

ALINKA ECHEVERRÍA

Presented by MOMENTA | Biennale de l'image, in collaboration with the MMFA

OMAR BA

Air Canada, the MMFA's Young Philanthropists' Circle

STRUT THE CATWALK!

Ville de Montréal – Ville-Marie Borough

ALANIS OBOMSAWIN, PRINTMAKER

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OBSESSION

Air Canada, Denalt Paints

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Lender: W. Bruce C. Bailey
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ABOUT FACE

Lenders: Carol and David Appel
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The 2019-2020 Annual Report of the Montreal Museum of Fine Arts is a publication of the Editorial Production and Content Development Department, Communications Division.

The 2019-2020 Financial Statements of the Museum and the Museum Foundation have been printed separately and inserted in this Annual Report.

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At all times, the Trustees respect the *Code of Ethics for Trustees of the Montreal Museum of Fine Arts*. No complaints have been filed with regard to the application of this Code. Each year, all of the Museum's Trustees sign a declaration confirming that they are aware of the Code and agree to respect it. In 2019-2020, all Trustees signed this declaration.

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From left to right: Murik, PAPUA NEW GUINEA, LOWER RAMU, *Brag* mask, before 1957. MMFA, purchase, gift of James Morgan | Wari (600-1000), PERU, funerary mask. MMFA, purchase, Horsley and Annie Townsend Bequest | Romuald Hazoumè, *Wodomè*, 2017. MMFA, purchase, the Appel family fund in memory of Bram and Bluma Appel, Mona Prentice Bequest. © Romuald Hazoumè / SOCAN (2020) | Meiji period (1868-1912), JAPAN, Nō mask of *Kasshiki*. MMFA, gift of Mr. and Mrs. Gerald W. Birks. Photos MMFA

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From left to right: Late Period (722-332 B.C.E.), 26th Dynasty (664-525 B.C.E.), EGYPT, funerary mask. MMFA, purchase, Horsley and Annie Townsend Bequest | Dan, LIBERIA or CÔTE D'IVOIRE, *Tankagbe* or *Deangle* mask, before 1930. MMFA, purchase, gift of F. Cleveland Morgan | George A. Lynn, *HM6 Goalie Face Guard* hockey mask, 1971. MMFA, Liliane and David M. Stewart Collection, gift of Cooper Canada Limited | Bayon period (late 12th – early 13th c.), CAMBODIA, head of Buddha, about 1200. MMFA, purchase. Photos MMFA



**2019|2020
ANNUAL
REPORT
MONTREAL
MUSEUM OF
FINE ARTS**



**FINANCIAL
STATEMENTS OF
THE MONTREAL
MUSEUM OF
FINE ARTS**

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2020

INDEPENDENT AUDITOR'S REPORT

To the Members of
The Montreal Museum of Fine Arts

OPINION

We have audited the financial statements of The Montreal Museum of Fine Arts (the "Museum"), which comprise the statement of financial position as at March 31, 2020, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

BASIS FOR OPINION

We conducted our audit in accordance with Canadian generally accepted auditing standards ("Canadian GAAS"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Museum in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Museum's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Museum or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Museum's financial reporting process.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian GAAS will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian GAAS, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Deloitte LLP¹

September 22, 2020

¹ CPA auditor, CA, public
accountancy permit No. A120628

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2020

	General Fund	Capital Assets Fund	Acquisitions Fund	Employee Benefit Fund	Total	
					2020	2019
	\$	\$	\$	\$	\$	\$
Assets						
Current assets						
Cash and term deposits	1,850,798	3,183	838,405	—	2,692,386	1,329,553
Accounts receivable	1,101,923	32,487	10,506	—	1,144,916	1,672,151
Interfund balances	4,822,402	(5,605,272)	832,870	(50,000)	—	—
Amount receivable from the Foundation, non-interest-bearing and without specific terms of repayment	—	—	—	—	—	4,697,483
Grants receivable	738,773	4,578,516	—	—	5,317,289	4,771,816
Inventories of the Boutique and Bookstore	1,059,347	—	—	—	1,059,347	814,967
Prepaid expenses	1,764,078	—	—	—	1,764,078	1,953,106
	11,337,321	(991,086)	1,681,781	(50,000)	11,978,016	15,239,076
Grants receivable	1,250,415	20,888,348	—	—	22,138,763	23,929,928
Investments (note 12)	9,091,582	—	12,733,699	—	21,825,281	26,334,903
Capital assets (note 4)	—	118,378,730	—	—	118,378,730	118,931,548
Collection (note 2)	—	—	1,000	—	1,000	—
	21,679,318	138,275,992	14,416,480	(50,000)	174,321,790	184,435,455
Liabilities						
Current liabilities						
Bank loans (note 5)	4,732,000	2,405,868	—	—	7,137,868	9,045,868
Accrued interest	9,719	61,078	—	—	70,797	87,601
Accounts payable and accrued liabilities	3,766,876	224,951	531,576	—	4,523,403	5,857,028
Deferred revenue	10,316,218	—	—	—	10,316,218	13,014,468
Deferred contributions	15,000	—	—	—	15,000	15,000
Advance from the Foundation, non-interest-bearing and without specific terms of repayment	808,461	—	—	—	808,461	—
Current portion of debt (note 6)	470,230	4,517,438	—	—	4,987,668	4,648,225
	20,118,504	7,209,335	531,576	—	27,859,415	32,668,190
Debt (note 6)	1,250,415	14,642,996	—	—	15,893,411	18,267,153
Deferred contributions (note 7)	—	89,664,238	5,544,700	—	95,208,938	97,402,303
Accrued benefit obligations – pension plan (note 8)	—	—	—	106,800	106,800	—
Accrued benefit obligations – post-employment benefits (note 8)	—	—	—	675,600	675,600	813,900
	21,368,919	111,516,569	6,076,276	782,400	139,744,164	149,151,546
Commitments (note 10)						
Net assets						
Endowments	1,341,239	—	8,340,204	—	9,681,443	9,652,912
Invested in capital assets	—	25,397,717	—	—	25,397,717	25,397,717
Internally restricted	1,281,894	1,361,706	—	—	2,643,600	3,458,459
Revaluation and other items recognized related to the defined benefit plans	—	—	—	1,941,000	1,941,000	2,051,100
Unrestricted	(2,312,734)	—	—	(2,773,400)	(5,086,134)	(5,276,279)
	310,399	26,759,423	8,340,204	(832,400)	34,577,626	35,283,909
	21,679,318	138,275,992	14,416,480	(50,000)	174,321,790	184,435,455

Approved by the Board



Michel de la Chenelière
Chair of the Board
Trustee



Roger Fournelle
Vice-President
Trustee

The accompanying notes are an integral part of these financial statements.

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2020

	General Fund		Capital Assets Fund	Acquisitions Fund	Employee Benefit Fund	Total	
	Operations	Restrictions				2020	2019
Revenue	\$	\$	\$	\$	\$	\$	\$
General							
Admissions and special events	5,902,298	—	—	—	—	5,902,298	5,072,072
Boutique and Bookstore	2,267,162	—	—	—	—	2,267,162	2,132,225
Donations of works of art	—	—	—	7,922,322	—	7,922,322	4,282,269
Donations and sponsorships	689,277	—	—	—	—	689,277	474,893
Donations from the Foundation (note 11)	5,315,213	—	—	—	—	5,315,213	5,515,998
Exhibition catalogues	384,005	—	—	—	—	384,005	418,340
Annual memberships	3,685,786	—	—	—	—	3,685,786	3,861,924
Exhibition participation	2,584,995	—	—	—	—	2,584,995	1,569,083
Investments (note 9)	235,564	(845,854)	—	—	—	(610,290)	384,750
Rental income	311,737	—	—	—	—	311,737	427,744
Miscellaneous (note 11)	641,415	—	—	—	—	641,415	512,947
	22,017,452	(845,854)	—	7,922,322	—	29,093,920	24,652,245
Operating and specific projects grants (note 3)	17,588,677	—	—	—	—	17,588,677	17,271,534
Grants for expansion projects (note 3)	55,728	—	450,759	—	—	506,487	584,061
Amortization of deferred contributions related to capital assets (note 7)	—	—	5,267,569	—	—	5,267,569	5,555,939
Amortization of deferred contributions related to acquisitions of works of art (note 7)	—	—	—	2,017,173	—	2,017,173	2,459,756
	39,661,857	(845,854)	5,718,328	9,939,495	—	54,473,826	50,523,535
Expenses							
Temporary exhibitions	6,912,189	—	—	—	—	6,912,189	7,774,211
Permanent collection	3,644,324	—	—	—	—	3,644,324	2,830,814
Security and maintenance	5,788,830	—	—	—	—	5,788,830	5,433,688
Administrative expenses	4,880,498	—	70,322	—	365,100	5,315,920	5,021,773
Educational programs	3,021,414	—	—	—	—	3,021,414	2,507,499
Boutique and Bookstore	2,234,734	—	—	—	—	2,234,734	2,180,904
Curatorial services	5,834,629	—	—	218,215	—	6,052,844	5,738,636
Communications	5,880,870	—	—	—	—	5,880,870	5,863,343
Amortization of capital assets	—	—	5,550,354	—	—	5,550,354	5,274,931
Loss on disposal of capital assets	—	—	41,533	—	—	41,533	572,228
Acquisitions of works of art	—	—	—	1,714,166	—	1,714,166	2,223,721
Amortization of works of art	—	—	—	7,922,322	—	7,922,322	4,282,269
Rental building	362,454	—	—	—	—	362,454	227,612
Investment management fees	—	65,307	—	84,792	—	150,099	121,635
Interest – projects	55,728	—	450,759	—	—	506,487	584,061
	38,615,670	65,307	6,112,968	9,939,495	365,100	55,098,540	50,637,325
(Deficiency) excess of revenue over expenses before interfund transfers	1,046,187	(911,161)	(394,640)	—	(365,100)	(624,714)	(113,790)
Interfund transfers							
Contributions from Restricted Funds to Operations	224,170	(224,170)	—	—	—	—	—
Contributions from General Fund							
to Employee Benefit Fund	(531,700)	—	—	—	531,700	—	—
to Capital Assets Fund	(715,112)	—	715,112	—	—	—	—
(Deficiency) excess of revenue over expenses before interfund transfers	23,545	(1,135,331)	320,472	—	166,600	(624,714)	(113,790)
Endowment contributions	—	28,531	—	—	—	28,531	33,721
Change in revaluations and other recognized elements	—	—	—	—	(110,100)	(110,100)	144,900
Net assets, beginning of year	(2,336,279)	3,729,933	26,438,951	8,340,204	(888,900)	35,283,909	35,219,078
Net assets, end of year	(2,312,734)	2,623,133	26,759,423	8,340,204	(832,400)	34,577,626	35,283,909

The accompanying notes are an integral part of these financial statements.

STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2020

	2020	2019
	\$	\$
Operating activities		
Deficiency of revenue over expenses	(624,714)	(113,790)
Adjustments for:		
Change in fair value of investments	928,923	(200,832)
Amortization of capital assets	5,550,354	5,274,931
Loss on disposal of capital assets	41,533	572,228
Amortization of deferred contributions related to capital assets	(5,267,569)	(5,555,939)
Amortization of deferred contributions related to acquisitions of works of art	(2,017,173)	(2,459,756)
Accrued benefit obligation	(141,600)	(224,800)
	(1,530,246)	(2,707,958)
Net change in non-cash operating working capital items	1,950,555	8,820,007
	420,309	6,112,049
Investing activities		
Net change in grants receivable	(1,524,565)	4,691,969
Net change in investments	2,167,438	(7,629,013)
Purchase of capital assets	(5,061,476)	(3,652,291)
	(4,418,603)	(6,589,335)
Financing activities		
Net change in bank loans	(1,908,000)	855,868
Increase in debt	2,953,369	5,929,885
Repayment of debt	(4,987,668)	(10,558,344)
Increase in deferred contributions related to capital assets	7,539,336	1,219,773
Increase in deferred contributions related to acquisitions of works of art	1,735,559	2,025,798
Endowments received	28,531	33,721
	5,361,127	(493,299)
Net increase (decrease) in cash and cash equivalents	1,362,833	(970,585)
Cash and cash equivalents, beginning of year	1,329,553	2,300,138
Cash and cash equivalents, end of year	2,692,386	1,329,553
Cash and cash equivalents comprise:		
Cash	1,244,555	129,374
Bank deposits	1,447,831	1,421,604
Bank overdraft	—	(221,425)
Non-cash transactions		
Grants receivable in connection with deferred contributions related to capital assets uncashed	582,577	3,352,834
Capital assets acquisitions unpaid at year-end	260,161	282,568
Uncashed deferred contributions	582,577	3,352,834

The accompanying notes are an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2020

1. STATUS AND NATURE OF ACTIVITIES

The Montreal Museum of Fine Arts (the “Museum”), a not-for-profit organization, encourages the plastic arts, spreads artistic knowledge, and acquires, conserves, collects, promotes and exhibits works of art on behalf of the citizens of Montreal, the province of Quebec, Canada and elsewhere. The Museum is incorporated as a private corporation under the *Act respecting the Montreal Museum of Fine Arts* and is recognized as a registered charity within the meaning of the *Income Tax Act*.

On March 11, 2020, the World Health Organization declared an outbreak of a strain of the novel coronavirus (“COVID-19”) a pandemic, which resulted in a series of public health and emergency measures being put in place to control the spread of the virus. The duration and impact of COVID-19 are unknown at this time and it is not possible to reliably estimate the impact that the duration and severity of these developments will have on the Museum’s financial results in future periods. However, with regard to the year ended March 31, 2020:

- The Museum was closed between March 13 and March 31, 2020, and subsequently to the year-end, from April 1 to June 6, 2020.
- The Museum experienced a decline in the fair value of its investment portfolio due to the changes in financial markets in March 2020.

2. ACCOUNTING POLICIES

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and reflect the following significant accounting policies:

CHANGES IN ACCOUNTING POLICIES

The Museum adopted changes made to the *CPA Canada Handbook*, Section 4433, “Tangible capital assets held by not-for-profit organizations,” and Section 4434, “Intangible assets held by notforprofit organizations,” for the fiscal year beginning April 1, 2019. The Museum applied these changes prospectively in accordance with the transitional provisions. The changes to Section 4433 relate to the requirements to provide a cost breakdown of a tangible capital asset made up of significant distinct components and to recognize partial impairments. Changes to Section 4434 provide additional guidance on the recognition of partial impairments when circumstances indicate that an intangible asset is impaired as well as on the required impairment disclosures. The adoption of these changes had no impact on the disclosures or the amounts recognized in the Museum’s financial statements during the current period.

The Museum also adopted Section 4441, “Collections held by not-for-profit organizations” for the fiscal year beginning April 1, 2019. This section requires that all collections be recorded in the statement of financial position, either at cost or at a nominal value, when the cost method of accounting is used and the cost of one or more items or collections received in contribution cannot be determined with reasonable effort. In accordance with the transitional provisions, the Museum chose to present the collections it holds at a nominal value of \$1,000 in the statement of financial position.

FUND ACCOUNTING

The Museum uses the deferral method to account for contributions and follows the fund accounting method for the presentation of financial information, whereby resources are classified into funds in accordance with specified activities or objectives.

I GENERAL FUND

The General Fund reports the assets, liabilities, revenue and expenses related to the Museum’s day-to-day operating activities.

II CAPITAL ASSETS FUND

The Capital Assets Fund reports the assets, liabilities, revenue and expenses related to capital assets and the restricted contributions specifically related thereto.

Deferred contributions of the Capital Assets Fund combine grants and the donations specifically restricted for the financing of the capital assets.

III ACQUISITIONS FUND

The Acquisitions Fund reports the assets, liabilities, revenue and expenses related to acquisitions of works of art. Deferred contributions of the Acquisitions Fund include grants, donations and investment income restricted to the financing of the acquisition of works of art that are not used at the statement of financial position date.

IV EMPLOYEE BENEFIT FUND

The Employee Benefit Fund presents the accrued benefit obligations as well as costs related to employee future benefit plans.

REVENUE RECOGNITION

Restricted contributions are recognized as revenue of the appropriate fund in the year the related expenses are incurred. Unrestricted contributions are recognized as revenue of the appropriate fund when received or receivable, if the amount can be reasonably estimated and collection is reasonably assured.

Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is deferred then recognized as revenue of the appropriate fund when the related expenses are incurred. Unrestricted investment income is recognized as revenue of the General Fund.

Revenue from the sale of goods or services is recognized when the property is transferred to the person acquiring or when service is rendered.

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value when the Museum becomes a party to the contractual provisions of the financial instrument. Subsequently, all financial instruments are measured at amortized cost except for investments, which are measured at fair value at the statement of financial position date. Fair value fluctuations including interest earned, interest accrued, gains and losses realized on disposal, and unrealized gains and losses are included in investment income.

Transaction costs related to financial instruments measured at fair value are expensed as incurred. Transaction costs related to the other financial instruments are added to the carrying value of the asset or netted against the carrying value of the liability and are then recognized over the expected life of the instrument using the straight-line method. Any premium or discount related to an instrument measured at amortized cost is amortized over the expected life of the item using the straight-line method and recognized in the statement of operations and changes in net assets as interest income or expense.

With respect to financial assets measured at cost or amortized cost, the Museum recognizes in the statement of operations and changes in net assets an impairment loss, if any, when it determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows. When the extent of impairment of a previously written-down asset decreases and this decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss shall be reversed in the statement of operations and changes in net assets in the period the reversal occurs.

INTERFUND BALANCES

Interfund balances comprise non-interest-bearing interfund advances, without specific terms of repayment.

BOUTIQUE AND BOOKSTORE INVENTORIES

Inventories are valued at the lower of cost and net realizable value. Cost is determined using the first-in, first-out method.

CAPITAL ASSETS

Capital assets are recorded at cost and are amortized based on their estimated useful life using the straight-line method over the following periods:

Buildings	40 years
Building improvements	20 years
Furniture and equipment	5 years
Digital infrastructure	3 years

Work in progress is recorded at cost. All costs incurred during the work period, both direct and indirect, are capitalized.

When circumstances indicate that a capital asset is impaired, its net book value should be written down to the fair value or replacement cost of the asset. Write-downs of capital assets should be recorded as an expense in the statement of operations and changes in net assets. A write-down should not be reversed.

EMPLOYEE FUTURE BENEFITS

The cost of the Museum's defined benefit pension plan and post-employment benefit plan is determined periodically by independent actuaries. The Museum has chosen to evaluate the accrued benefit obligations by using the actuarial valuation for funding purposes. This periodic actuarial valuation is based on the method of allocating defined benefits on prorated services (which incorporates management's best estimate of future salary levels, other cost growth, retirement age of employees and other actuarial factors). For the purpose of calculating the real rate of return on plan assets, those assets are valued at fair value.

The Museum uses the immediate recognition approach, whereby it recognizes:

- the defined benefit obligations net of the fair value of any plan assets, and adjusted for any valuation allowance (either the asset or the accrued benefit obligation) in the statement of financial position;
- the cost of the plan for the year in the statement of operations;
- revaluations and other items arising in particular from the difference between the actual return on plan assets and the return calculated using the discount rate determined, actuarial gains and losses, past services, settlement, compression and asset ceiling for defined benefit obligations in the statement of changes in net assets.

DEFERRED CONTRIBUTIONS

Contributions restricted to future period expenses are deferred and recognized as revenue in the year in which the related expenses are incurred.

Deferred contributions reported in the Capital Assets Fund include the unamortized portion of contributions received specifically to defray the cost of the related capital assets and are amortized on the same basis.

Deferred contributions of the Acquisitions Fund include grants, donations and investment income restricted to the financing of the acquisition of works of art that are not used at the statement of financial position date.

COLLECTION

The Museum's permanent collection comprises paintings, sculptures, drawings and prints, furniture and decorative art objects. This permanent collection is recorded at a nominal value of \$1,000 in the statement of financial position. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition.

FOREIGN CURRENCY TRANSLATION

Foreign currency transactions are translated into Canadian dollars. Monetary assets and liabilities of the statement of financial position are translated at the exchange rates in effect at the end of the year. Non-monetary assets and liabilities are translated at historical rates.

Revenue and expenses are translated at the average rate of exchange prevailing during the year. Gains and losses on these translations are recorded in the statement of operations and changes in net assets.

USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements as well as the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

3. GRANTS

	2020	2019
	\$	\$
Operating grants		
Conseil des arts de Montréal	370,000	370,000
Ministère de la Culture et des Communications	15,248,000	15,248,000
	15,618,000	15,618,000
Grants for specific projects		
Canada Council for the Arts	520,045	790,467
Ministère de la Culture et des Communications		
Plan culturel numérique	421,864	267,383
Support to Crown corporations and national organizations	190,333	—
Other provincial programs	351,126	—
Terra Foundation for American Art	66,500	416,495
Canada Emergency Wage Subsidy	283,002	—
Library and Archives Canada	—	70,843
Other grants	137,807	108,346
	1,970,677	1,653,534
	17,588,677	17,271,534
Grants for expansion projects		
Ministère de la Culture et des Communications	506,487	584,061

4. CAPITAL ASSETS

	2020			2019
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	25,397,717	—	25,397,717	25,397,717
Buildings	156,346,681	75,657,603	80,689,078	84,396,371
Building improvements	7,591,568	987,780	6,603,788	5,141,413
Furniture and equipment	6,558,194	3,852,248	2,705,946	2,558,156
Digital infrastructure	3,166,891	2,490,814	676,077	1,069,340
Work in progress	2,306,124	—	2,306,124	368,551
	201,367,175	82,988,445	118,378,730	118,931,548

5. BANK LOANS

For its current transactions, the Museum can enter into a bank loan based on its needs, up to a maximum of \$5,000,000; the unused balance of this bank loan is \$4,500,000 at year-end (\$3,100,000 unused as at March 31, 2019). This loan is repayable on demand, bears interest at prime rate (3.45% as at March 31, 2020; 3.95% as at March 31, 2019), and is renewable on an annual basis.

Several projects subsidized by the Ministère de la Culture et des Communications are currently underway as at March 31, 2020: the repairs and maintenance of capital assets project, the collection reorganization project and the digital cultural strategy project. These projects represent loans of \$7,940,000 (\$5,440,000 as at March 31, 2019) with an unused balance of \$3,708,000 at year-end (\$1,700,000 as at March 31, 2019). These loans are subject to a short-term financing from a banking institution and bear interest at prime rate (effective rate of 3.45% as at March 31, 2020; 3.95% as at March 31, 2019).

For the construction of the Michal and Renata Hornstein Pavilion for Peace, the Museum has a line of credit of \$5,000,000 (\$5,000,000 as at March 31, 2019) from a banking institution, at a prime rate (effective rate of 3.45% as at March 31, 2020; 3.95% as at March 31, 2019), with a used balance of \$2,405,868 at year-end (\$3,405,868 used as at March 31, 2019).

6. DEBT

	2020	2019
	\$	\$
Loans from the Ministère des Finances and Financement-Québec		
Bearing interest at 4.501%, maturing in July 2020 ^{a) m)}	53,763	107,527
Bearing interest at 4.700%, maturing in December 2021 ^{b) m)}	107,527	161,290
Bearing interest at 2.873%, maturing in July 2022 ^{c) m)}	696,931	929,240
Bearing interest at 2.186%, maturing in November 2025 ^{d) m)}	301,963	352,290
Bearing interest at 1.965%, maturing in March 2026 ^{e) m)}	11,474,585	13,387,016
Bearing interest at 2.572%, maturing in March 2027 ^{f) m)}	560,461	640,527
Bearing interest at 1.376%, maturing in August 2021 ^{g) m)}	200,864	301,296
Bearing interest at 2.454%, maturing in February 2027 ^{h) m)}	616,507	704,580
Bearing interest at 2.425%, maturing in January 2023 ^{i) m)}	301,296	401,727
Bearing interest at 2.566%, maturing in December 2021 ^{j) m)}	3,953,256	5,929,885
Bearing interest at 1.968%, maturing in March 2024 ^{k) m)}	352,847	—
Bearing interest at 2.083%, maturing in March 2029 ^{l) m)}	2,261,079	—
	20,881,079	22,915,378
Current portion	4,987,668	4,648,225
	15,893,411	18,267,153

- a) On October 7, 2005, the Museum contracted an \$806,451 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the costs of the repairs and maintenance of the capital assets program, Phase I.
- b) On February 22, 2007, the Museum contracted an \$806,452 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the costs of the repairs and maintenance of the capital assets program, Phase II.
- c) On March 27, 2013, the Museum contracted two loans of \$3,325,597 from Financement-Québec as administrator of the Financing Fund. These loans were used to fund the costs of the repairs and maintenance of the capital assets program as well as the re-installation of the permanent collections of the Museum.
- d) On June 8, 2016, the Museum contracted a \$503,271 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the repairs and maintenance of the capital assets program.
- e) On September 8, 2016, the Museum contracted a \$19,124,308 loan from Financement-Québec as administrator of the Financing Fund and this loan was used to fund the cost of the construction of Michal and Renata Hornstein Pavilion for Peace and the repairs and maintenance of the capital assets program.
- f) On January 30, 2017, the Museum contracted an \$880,725 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the digital cultural strategy project of the Museum, Phase I.

- g) On May 31, 2017, the Museum contracted a \$502,159 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the repairs and maintenance of the capital assets program.
- h) On November 30, 2017, the Museum contracted an \$880,725 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the digital cultural strategy project of the Museum, Phase II.
- i) On March 29, 2018, the Museum contracted a \$502,159 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the collections support program.
- j) On December 3, 2018, the Museum contracted a \$5,929,885 loan from Financement-Québec as administrator of the Financing Fund, and this loan constitutes the refinancing of a previous loan used to fund the cost of the construction of the Claire and Marc Bourgie Pavilion and the re-installation of the permanent collections of the Museum.
- k) On May 31, 2019, the Museum contracted a \$441,059 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the digital cultural strategy project of the Museum, Phase III.
- l) On November 29, 2019, the Museum contracted a \$2,512,310 loan from Financement-Québec as administrator of the Financing Fund, and this loan was used to fund the repairs and maintenance of the capital assets program.
- m) In return of the loan, the Ministère de la Culture et des Communications has pledged a grant enabling the Museum to repay principal and interest according to schedule. The capital grant was recorded as a grant receivable.

Principal payments required in subsequent years and the related grants are as follows:

	Repayments of debt	Grants from the Government of Quebec
	\$	\$
2021	4,987,668	4,987,668
2022	4,933,905	4,933,905
2023	2,803,082	2,803,082
2024	2,470,340	2,470,340
2025	4,681,162	4,681,162
2026 and thereafter	1,004,922	1,004,922
	20,881,079	20,881,079

7. DEFERRED CONTRIBUTIONS

The changes in the balance of deferred contributions related to capital assets for the year are as follows:

	2020	2019
	\$	\$
Balance, beginning of year	90,162,728	91,146,060
Contributions received during the year	4,769,079	4,572,607
Amortization for the year	(5,267,569)	(5,555,939)
Balance, end of year	89,664,238	90,162,728

The changes in the balance of deferred contributions related to acquisitions of works of art are as follows:

	2020	2019
	\$	\$
Balance, beginning of year	7,239,575	7,166,238
Amounts received during the year		
Donations and sponsorships	19,930	28,438
Donations from the Foundation	1,230,791	1,532,790
Investment revenue	(928,423)	971,865
Amortization for the year	(2,017,173)	(2,459,756)
Balance, end of year	5,544,700	7,239,575

8. EMPLOYEE FUTURE BENEFITS

PENSION PLAN

The Museum has a defined benefit pension plan offered to its non-unionized employees. The benefits of this plan are based on years of service and final earnings. Management decided that there would be no new beneficiaries of this plan as of June 1, 2008. As of that date, new non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are \$203,266 (\$193,072 in 2019).

The Museum measures its accrued benefit obligations and the fair value of plan assets for accounting purposes as at March 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2018, and the data has been extrapolated to March 31, 2020. The next required valuation will be performed as at December 31, 2021, and completed before September 30, 2022.

Information about the plan is as follows:

	2020	2019
	\$	\$
Accrued benefit obligations	16,220,400	16,159,200
Fair value of plan assets	16,113,600	16,219,500
Plan (deficiency) surplus	(106,800)	60,300
Valuation allowance	—	60,300
Accrued benefit obligations recorded	(106,800)	—

Plan assets consist of:

	2020	2019
	%	%
Bonds	45.0	46.9
Insured annuity contracts	15.2	15.7
Canadian shares	10.6	16.4
U.S. and international shares	16.0	17.6
Infrastructure	4.0	—
Real estate	9.2	3.4
	100.0	100.0

Other information about the Museum's defined benefit pension plan is as follows:

	2020	2019
	\$	\$
Benefit costs	326,100	343,900
Cash payments recognized	471,600	568,300
Benefits paid by the plan	619,700	547,700

POST-EMPLOYMENT BENEFIT PLAN

The Museum has a post-employment benefit plan offered to all its current retirees. The benefits of this plan are based on years of service and final earnings. Management decided that there would be no new beneficiaries of this plan as of January 1, 2010.

The Museum measures its accrued benefit obligations for accounting purposes as at March 31 of each year. The most recent actuarial valuation for funding purposes was performed as at March 31, 2017, and the data has been extrapolated to March 31, 2020.

Information about the plan is as follows:

	2020	2019
	\$	\$
Accrued benefit obligations	817,800	813,900
Actuarial gains on the obligation under the defined benefits	142,200	—
Accrued benefit obligations recorded	675,600	813,900

Other information about the Museum post-employment benefit plan is as follows:

	2020	2019
	\$	\$
Benefit costs	39,000	38,900
Cash payments recognized	35,100	39,300

ASSUMPTIONS

The significant actuarial assumptions used by the Museum are as follows (weighted average):

	2020		2019	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
Accrued benefit obligations as at March 31	%	%	%	%
Discount rate	4.90	4.90	4.90	4.90
Rate of compensation increase	3.50	—	3.50	—
Benefit costs for the year ended March 31				
Discount rate	4.90	4.90	4.90	4.90
Expected long-term rate of return on plan assets	4.90	—	4.90	—
Rate of compensation increase	3.50	—	3.50	—

9. INVESTMENT INCOME RELATED TO ENDOWMENTS

The investment income on resources held for endowments is as follows:

	2020	2019
	\$	\$
Interest and dividends	803,471	648,488
Change in realized fair value of investments	319,191	388,056
Change in unrealized fair value of investments	(2,661,375)	320,071
	(1,538,713)	1,356,615

This income is presented as follows in the financial statements:

	2020		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the statement of operations and changes in net assets	(610,290)	—	(610,290)
Deferred contributions in the statement of financial position	—	(928,423)	(928,423)
	(610,290)	(928,423)	(1,538,713)

	2019		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the statement of operations and changes in net assets	384,750	—	384,750
Deferred contributions in the statement of financial position	—	971,865	971,865
	384,750	971,865	1,356,615

10. COMMITMENTS

The Museum is bound by a contract for the rental of space for the storage and conservation of works of art, collectors' items, archives and other similar properties, as well as by other contracts for renovation projects for a total amount of \$3,583,024.

Minimum payments required under these contracts over the next five years are as follows:

	\$
2021	1,074,898
2022	713,362
2023	485,238
2024	349,207
2025	349,207

11. RELATED ORGANIZATIONS AND TRANSACTIONS

THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts Foundation (the "Foundation") is considered, for accounting purposes, as a related organization to the Museum, since some members of the Foundation's Board of Trustees are also part of the Museum's Board of Trustees.

The Foundation, incorporated on March 24, 1994, under Part III of the *Companies Act* (Quebec), is a registered charity. The Foundation is mainly involved in soliciting and receiving donations, bequests and other contributions on behalf of the Museum, and in administering its funds. In addition, the Museum has entrusted the Foundation with the management of certain investments.

The Foundation organizes and manages fundraising campaigns and events. From these campaigns and events, the Museum recorded donations totalling \$6,922,840 (\$8,628,061 in 2019), of which \$5,315,213 (\$5,515,998 in 2019) is presented in "Donations from the Foundation," \$1,607,627 (\$2,527,563 in 2019) is presented in "Deferred contributions" and nil (\$584,500 in 2019) is presented in "Deferred revenue." From all these donations, \$1,230,791 (\$1,532,790 in 2019) went to the acquisition of works of art, \$1,121,880 (\$1,045,060 in 2019) to support educational activities, \$1,133,611 (\$1,919,422 in 2019) to exhibitions, \$3,059,722 (\$3,136,016 in 2019) to support the Museum's day-to-day operations and specific projects and \$376,836 (\$994,773 in 2019) to the realization of the Claire and Marc Bourgie Pavilion and the Michal and Renata Hornstein Pavilion for Peace.

The Foundation's condensed financial information as at March 31, 2020, and 2019 is as follows:

	2020	2019
	\$	\$
Financial position		
Assets	45,059,965	53,434,091
Liabilities	977,682	5,985,184
Net assets	44,082,283	47,448,907
	45,059,965	53,434,091
Operations		
Revenue		
Contributions	8,997,198	8,841,804
Investment revenue	(2,895,480)	3,197,124
Grant	187,500	—
	6,289,218	12,038,928
Expenses	2,733,002	2,829,424
Donations to the Museum	6,922,840	8,628,061
(Deficiency) excess of revenue over expenses	(3,366,624)	581,443
Cash flows		
Cash flows from operating activities	(4,782,090)	2,068,017
Cash flows from investing activities	1,075,115	(1,545,625)
Cash flows from financing activities	—	250,000

12. FINANCIAL INSTRUMENTS

The Museum holds and issues financial instruments such as investments, grants receivable and debt instruments.

The investments consist of:

	2020	2019
	\$	\$
Cash	601,327	435,045
Canadian bonds	5,226,973	6,335,932
Canadian shares	8,662,962	10,843,341
U.S. and international equity securities	3,832,983	4,821,258
Canadian Equity Pooled Fund	3,501,036	3,899,327
	21,825,281	26,334,903

MARKET RISK

Market risk is the risk investments in mutual funds are exposed to that is caused by changes in interest rates, stock exchange indicators and the level of volatility of these rates.

CREDIT RISK

The Museum has determined that credit risk is minimal given that the counterparties with which it conducts business are mainly government agencies. However, the Museum holds investments in bonds. Therefore, there is a risk that the bond issuer will be unable to pay its obligations towards the Museum, and this will have an impact on the Museum's assets.

INTEREST RATE RISK

In its investment portfolio, the Museum holds bonds bearing interest at fixed rates. Consequently, a change in market interest rates will affect the fair value of the bonds.

Interest rate risk related to the debt is judged to be low, as the debt (including interest payments) is subsidized by the Government of Quebec.

CURRENCY RISK

In its investment portfolio, the Museum holds interests in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the fair value of these investments. Also, accounts payable and accrued liabilities in the statement of financial position include an amount of \$10,618 in Canadian dollars (\$354,544 as at March 31, 2019) denominated in U.S. dollars and an amount of \$84,355 in Canadian dollars (\$182,945 as at March 31, 2019) denominated in euros, and cash in the statement of financial position includes an amount of \$386,461 in Canadian dollars (\$30,083 as at March 31, 2019) denominated in U.S. dollars.

13. COLLECTION OF THE MUSEUM

In its mission to attract the most diversified range of visitors, the Museum has, over the last 159 years of its existence, assembled one of the most significant and encyclopaedic collections in North America.

The collection includes mainly paintings, drawings and prints, photographs, sculptures, installations, jewellery, woodcraft, ceramics, furniture and precious-metal artifacts.

The collection has a global reach and covers all historical eras, from Antiquity to the present day.

The value of the collection is not reflected in the financial statements. Acquisitions are accounted for as expenses in the Acquisitions Fund. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition (see Note 2).

Restoration costs during the year amounted to approximately \$910,527 (\$741,393 in 2019).

14. SUBSEQUENT EVENTS

On September 18, 2020, a claim was filed against the Museum's trustees. As of September 22, 2020, the Museum is unable to determine the potential impact of this claim on its financial position, the results of its operations and its cash flows.

15. COMPARATIVE FIGURES

Certain comparative figures from the previous year have been reclassified to conform to the current year presentation.

**2019|2020
ANNUAL
REPORT
MONTREAL
MUSEUM OF
FINE ARTS**



**MONTREAL
MUSEUM OF
FINE ARTS
FOUNDATION**

- **MANAGEMENT REPORT**
- **FINANCIAL STATEMENTS**

MANAGEMENT REPORT OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

FISCAL YEAR 2019-2020 | APRIL 1, 2019, TO MARCH 31, 2020

Year after year, the Montreal Museum of Fine Arts Foundation (the “Foundation”) lends its discipline, creativity and hard work in service of the Montreal Museum of Fine Arts (the “Museum” or the “MMFA”) in order to achieve the best possible results for the following four priorities:

- Present the Museum’s major exhibitions and its programming as a whole.
- Enrich and preserve its encyclopaedic collection of nearly 45,000 works of art.
- Maintain and develop education and health and wellness activities (“museum therapy”).
- Provide access to art to everyone, carry out special projects, and achieve national and international visibility for the Museum and for Montreal.

During fiscal 2019-2020, the MMFA Foundation developed and consolidated its human resources and operational and governance processes. Following three years of sustained growth, the team supported its employees in their professional development and hired three new people dedicated to increasing median, major and planned donations. The Foundation nevertheless was not immune to the challenges of human resource retention and recruitment experienced citywide in the period of full employment preceding the pandemic. Consequently, the Foundation’s management undertook to clarify and improve internal processes, notably by setting out clear rules. Along with the members of the Foundation’s Governance, Ethics and Human Resources Committee, the management team worked on updating the following governance policies: the donation and sponsorship recognition, allocation and acceptance policy; the code of ethics for trustees; and a code of ethics for employees.

During winter 2020, financial market fluctuations significantly impacted the MMFA Foundation’s investment income recorded as at March 31, 2020. Fortunately, its fiscal year ended with a 5% increase in overall paid contributions from donations and sponsorships. This performance was made possible thanks to a rise in its annual recurring revenues, notably attributable to the record proceeds from the Museum Ball campaign and other fundraising events, and a significant sponsorship of the production of a major exhibition. An astounding 151% jump in donation revenues for the 2019-2024 Major Gifts campaign to support the Museum’s special projects and day-to-day activities also deserves mention.

**The Foundation reported an administrative cost ratio of 7%
for the fiscal year ending March 31, 2020.**

This ratio has been stable over the past three years and compares favourably with similar NPOs.¹

Because the financial statements do not, on their own, offer a complete picture of the Montreal Museum of Fine Arts (MMFA) Foundation’s overall performance, we decided to publish a management report; now in its third consecutive year. Inspired by the CPA Canada Handbook, it aims to facilitate a fuller understanding of the results. This report reflects the views of the management team, and its objectives are to:

1. Report on the Foundation’s overall performance, commitments and cash flows.
2. Present the Foundation’s context, issues and outlook.

¹ The administrative cost ratio corresponds to the total administrative costs (\$626,780) divided by the total revenues reported in the financial statements, excluding investment and grant income (\$8,997,198).

SUMMARY OF THE 2019-2020 PERFORMANCE

PAID CONTRIBUTIONS, PLEDGES GENERATED AND INVESTMENT INCOME: \$8,019,520

- Total cashed revenues from donations and sponsorships:² \$9,273,252
- Pledged donations and sponsorships generated in 2019-2020 (unpaid): \$1,454,250
- Investment income: (\$2,895,482)
- Grant: \$187,500
- Administrative cost ratio: 7%

DONATIONS AND SPONSORSHIPS: \$8,757,244

- **Donations remitted to the Museum: \$6,922,840**
 - We saw a decrease of \$1,705,222 over fiscal 2018-2019, due mainly to the COVID-19 pandemic and the financial market fall in March 2020, which led to temporarily recorded losses on investments.
- **Sponsorships paid directly to the Museum: \$1,834,404**
 - Sponsorship revenues are solicited by the Foundation team but paid directly to the Museum. As such, they are included in the Museum's financial statements and are not taken into account in calculating the administrative cost ratio.

MEMBERSHIP AND CUSTOMER SERVICE

- The activities of the Membership and Customer Service department are also managed by the Foundation.
Revenues: \$3,656,439
 - These revenues are not included in the Foundation's financial statements but in those of the MMFA and are not taken into account in calculating the administrative cost ratio.

1. OVERALL PERFORMANCE OF THE MUSEUM FOUNDATION

1.1 ANNUAL CAMPAIGNS

ANNUAL FUNDRAISING CAMPAIGN: \$1,208,427

- The annual campaign had 5,586 single donors and, based on donations of \$20 or more, the **average donation reached a record \$159**.
- Two avenues are showing great promise in our development of this campaign: the pursuit and fine-tuning of our digital fundraising and impact demonstration strategy; and the new practice of systematically soliciting donations at each Museum transaction.

PHILANTHROPIC CIRCLES CAMPAIGN: \$1,008,602 (revenues net of direct expenses)

- Circle community membership was maintained at nearly 1,000, including:
 - 454 Young Philanthropists' Circle members
 - 283 Angel Circle members
- Loyalty remains the main challenge of this campaign. As such, multi-year commitment strategies have been launched to maintain revenues and foster new donors.

THE MUSEUM BALL CAMPAIGN AND OTHER FUNDRAISERS: \$1,590,100 (revenues net of direct and indirect expenses)

- At the end of the fiscal year, this long-standing fundraising campaign for the MMFA Foundation and the Museum posted a 16% increase over the previous year and broke new records in terms of net proceeds and number of guests.

² Total revenues from donations and sponsorships, including payments from pledges concluded in previous fiscal years.

1.2 SPONSORSHIPS³

The Foundation team generated sponsorship revenues for the MMFA totalling \$1,834,404. It is difficult to compare sponsorship revenues from one year to the next, as annual objectives are set in relation to programming (chiefly the major exhibitions), projected attendance and the Museum's financial needs. In addition, there is a discrepancy with the MMFA's financial statements, because sponsorship revenues are recorded by the Museum over the duration of exhibitions, which frequently overlap fiscal years.

Finally, it should be noted that, to ensure consistency of approach and greater returns, two members of the Foundation team were made responsible for soliciting sponsorships. Since sponsorship revenues are paid directly to the Museum, they are not included in the Foundation's financial statements; however, the salaries of staff members who solicit sponsorships are recorded in the Foundation's operating budget.

SPONSORSHIPS | EXCEPTIONAL CONTRIBUTION: \$1,000,000

- Out of the \$1,834,404, a major donation of \$1 million was made anonymously for one of the Museum's major exhibitions. This contribution was strictly earmarked to produce this exhibition and was recorded under Annual campaigns. It had a considerable impact on results.

Total revenues from the 2019-2020 annual campaigns and sponsorships: \$5,641,533.

1.3 REVENUES FROM MAJOR CAMPAIGNS

The 2008-2012 major campaign (to support the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art) and the 2014-2019 campaign (for the Michal and Renata Hornstein Pavilion for Peace and the Museum's education and art therapy programs) are nearing their end. Multi-year commitments are gradually being concluded. Contributions paid from these two major campaigns during fiscal 2019-2020 amounted to \$1,327,144.

Although the Foundation did not carry out a major campaign between April 1, 2019, and March 31, 2020, major donations continued to be actively solicited in order to support the Museum's priority projects and meet needs related to its day-to-day activities. To this end, major gifts totalling \$1,588,345 were made in 2019-2020 under the 2019-2024 Major Gifts campaign to support the Museum's special projects and day-to-day activities, a 151% increase from fiscal 2018-2019.

Contributions paid from major campaigns for the 2019-2020 fiscal year: \$2,915,488.

1.4 MONETARY DONATIONS FOR THE ACQUISITION OF ARTWORKS

Working closely with the curatorial team and Museum management, the Foundation raised \$716,230 in monetary donations for the acquisition of works of art in fiscal 2019-2020. **Since the MMFA must self-fund nearly 100% of its acquisitions,** these donations are vitally important for the enrichment of its encyclopaedic collection.

In addition to this amount, \$215,146 in donations was raised for the second edition of Bruce Bailey's Fête Champêtre, which will take place at a later date according to how the COVID-19 pandemic evolves. Under Quebec tax law, revenues for this activity cannot be recorded before it takes place even though all donors agreed to dedicate the donated funds to the Museum's day-to-day activities to help see it through this unprecedented global crisis.

1.5 PLANNED GIFTS

One Foundation employee is partially dedicated to the development of planned giving options (e.g. bequests, insurance policies, securities). This is an area we are continuing to pursue with encouraging results: another ten or so confirmed pledges this year, totalling \$290,000.

³ Part of the revenues from sponsorships is not included in the Foundation's financial statements but in those of the MMFA.

A significant donation in the form of a life insurance policy concluded during fiscal 2017-2018 is reflected in the financial statements in the Annual campaigns line by a second payment of \$103,768. The other planned giving amounts paid in 2019-2020 are also included in major campaign revenues.

1.6 OTHER CONTRIBUTIONS

The recognition of deferred contributions from previous years, namely a deferred donation of the Mécénat Placements Culture program of \$250,000, completes annual recurring revenues. These revenues were recorded under Annual campaigns.

Contribution levels in paid donations and sponsorships rose by 5% over the previous year, totalling \$9,273,252.

1.7 INVESTMENT INCOME

In winter 2020, the world was hit by the COVID-19 pandemic, an unprecedented global crisis that caused a temporary fall in the stock markets. The Foundation's investment income recorded at March 31, 2020, was -\$2,895,482, for an average rate of return of -6.5% (fiscal year ending March 31, 2020), compared with an average rate of 6% for fiscal 2018-2019. This drop had a drastic impact on the overall comparative results.

EXCEPTIONAL CONTRIBUTION | GRANT: \$187,500

A grant from the Conseil des arts et des lettres du Québec of \$187,500 was paid during the fiscal year and is recorded as revenue on the financial statements.

1.8 PLEDGES

The Museum Foundation team is redoubling its efforts to conclude agreements for major donations through multi-year commitments commonly referred to as "pledges." This strategy fosters lasting ties with major donors, which lead to tangible, and transformational benefits for the Museum.

Pledges, donations and sponsorships promised to but uncashed by the Foundation in 2019-2020 total \$1,454,250. The pledges generated this year – in addition to those confirmed in previous years – involved the management of over 100 files of major donors (individuals, businesses and foundations) by the Foundation team. Of these pledge files, twenty (20) were confirmed in fiscal 2019-2020, namely:

- One (1) donation of over \$1 million
- One (1) donation of between \$250,000 and \$500,000
- Four (4) donations of between \$100, 000 and \$249, 000
- Fourteen (14) donations of under \$100,000

It is important to note that two (2) pledges currently being negotiated have been put on hold for several months owing to the global context. The year 2020-2021 is shaping up to be a complex one, but the MMFA Foundation will continue to spare no effort in supporting the Museum to its fullest potential.

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2020

INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Montreal Museum of Fine Arts Foundation

OPINION

We have audited the financial statements of The Montreal Museum of Fine Arts Foundation (the "Foundation"), which comprise the statement of financial position as at March 31, 2020, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

BASIS FOR OPINION

We conducted our audit in accordance with Canadian generally accepted auditing standards ("Canadian GAAS"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Foundation in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OTHER INFORMATION

Management is responsible for the other information. The other information comprises the information, other than the financial statements and our auditor's report thereon, in the Management Report.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

We obtained the Management Report prior to the date of this auditor's report. If, based on the work we have performed on this other information, we conclude that there is a material misstatement of this other information, we are required to report that fact in this auditor's report. We have nothing to report in this regard.

RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Foundation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Foundation's financial reporting process.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian GAAS will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian GAAS, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Foundation's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Foundation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Foundation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Deloitte LLP¹

September 28, 2020

¹ CPA auditor, CA, public
accountancy permit No. A120628

STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2020

	Restricted Funds							Total	
	General Fund	Pavilions Fund	Desmarais and Other Exhibitions Fund	Jarislowsky Chair	Acquisitions Fund	Educational Activities Fund	Total Restricted Funds	2020	2019
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Revenue									
Contributions									
Major campaigns	1,445,646	—	—	—	716,230	1,469,843	2,186,073	3,631,719	4,600,758
Annual campaigns	2,217,029	—	1,024,909	—	—	—	1,024,909	3,241,938	2,351,916
Fundraising events	2,123,541	—	—	—	—	—	—	2,123,541	1,889,130
	5,786,216	—	1,024,909	—	716,230	1,469,843	3,210,982	8,997,198	8,841,804
Investments (note 4)	(94,319)	(1,088,686)	(1,019,589)	(189,114)	(438,373)	(65,399)	(2,801,161)	(2,895,480)	3,197,124
Grant (note 6)	187,500	—	—	—	—	—	—	187,500	—
	5,879,397	(1,088,686)	5,320	(189,114)	277,857	1,404,444	409,821	6,289,218	12,038,928
Expenses									
Campaigns	1,286,015	—	—	—	—	—	—	1,286,015	1,481,506
Fundraising events	533,440	—	—	—	—	—	—	533,440	521,273
Investment management fees and safekeeping charges	13,575	103,015	96,416	27,553	40,329	5,879	273,192	286,767	264,578
Administration fees	626,780	—	—	—	—	—	—	626,780	562,067
	2,459,810	103,015	96,416	27,553	40,329	5,879	273,192	2,733,002	2,829,424
Excess (deficiency) of revenue over expenses before donations to the Museum	3,419,587	(1,191,701)	(91,096)	(216,667)	237,528	1,398,565	136,629	3,556,216	9,209,504
Donations to the Museum	2,416,385	1,058,940	976,739	130,345	1,230,791	1,109,640	4,506,455	6,922,840	8,628,061
(Deficiency) excess of revenue over expenses	1,003,202	(2,250,641)	(1,067,835)	(347,012)	(993,263)	288,925	(4,369,826)	(3,366,624)	581,443

STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2020

	Restricted Funds										Total	
	General Fund	Pavilions Fund with clause	Desmarais and Other Exhibitions Fund		Jarislowsky Chair with clause	Acquisitions Fund		Educational Activities Fund		Total Restricted Funds	2020	2019
			with clause	without clause		with clause	without clause	with clause	without clause			
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Net assets, beginning of year	(2,002,175)	17,565,749	17,664,102	—	2,420,178	3,962,719	2,967,419	990,572	3,880,343	49,451,082	47,448,907	46,867,464
(Deficiency) excess of revenue over expenses	1,003,202	(2,250,641)	(2,076,835)	1,009,000	(347,012)	(621,574)	(371,689)	(120,135)	409,060	(4,369,826)	(3,366,624)	581,443
Interfund transfers	—	—	(1,618,151)	—	1,618,151	—	—	—	—	—	—	—
Net assets, end of year	(998,973)	15,315,108	13,969,116	1,009,000	3,691,317	3,341,145	2,595,730	870,437	4,289,403	45,081,256	44,082,283	47,448,907
Consisting of												
Endowments	—	—	—	—	2,000,000	—	—	—	—	2,000,000	2,000,000	2,000,000
Restricted, with clause	—	15,315,108	13,969,116	—	1,691,317	3,341,145	—	870,437	—	35,187,123	35,187,123	40,603,320
Restricted, without clause	—	—	—	1,009,000	—	—	2,595,730	—	4,289,403	7,894,133	7,894,133	6,847,762
Internally restricted	500,000	—	—	—	—	—	—	—	—	—	500,000	—
Unrestricted	(1,498,973)	—	—	—	—	—	—	—	—	—	(1,498,973)	(2,002,175)
	(998,973)	15,315,108	13,969,116	1,009,000	3,691,317	3,341,145	2,595,730	870,437	4,289,403	45,081,256	44,082,283	47,448,907

The accompanying notes are an integral part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2020

	Restricted Funds							Total	
	General Fund	Pavilions Fund	Desmarais and Other Exhibitions Fund	Jarislawsky Chair	Acquisitions Fund	Educational Activities Fund	Total Restricted Funds	2020	2019
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Assets									
Current assets									
Cash	781,611	—	—	—	—	—	—	781,611	4,488,586
Accounts receivable	11,857	10,752	11,291	2,828	4,265	664	29,800	41,657	17,666
Amounts due from the Museum	808,461	—	—	—	—	—	—	808,461	—
Interfund balances	—	—	722,048*	—	—	4,268,247*	4,990,295*	—	—
	1,601,929	10,752	733,339	2,828	4,265	4,268,911	5,020,095	1,631,729	4,506,252
Investments (note 3)	2,748,077	15,566,381	14,254,777	3,812,886	6,155,186	890,929	40,680,159	43,428,236	48,927,839
	4,350,006	15,577,133	14,988,116	3,815,714	6,159,451	5,159,840	45,700,254	45,059,965	53,434,091
Liabilities									
Current liabilities									
Accounts payable and accrued liabilities	2,411	—	10,000	—	125	—	10,125	12,536	15,351
Deferred revenue	215,146	—	—	—	—	—	—	215,146	84,850
Amounts due to the Museum	—	—	—	—	—	—	—	—	4,697,483
Interfund balances	4,381,422*	262,025*	—	124,397*	222,451*	—	608,873*	—	—
	4,598,979	262,025	10,000	124,397	222,576	—	618,998	227,682	4,797,684
Deferred contributions – restricted 10 years – Mécénat Placements Culture program (note 6)	750,000	—	—	—	—	—	—	750,000	1,187,500
	5,348,979	262,025	10,000	124,397	222,576	—	618,998	977,682	5,985,184
Net assets									
Endowments	—	—	—	2,000,000	—	—	2,000,000	2,000,000	2,000,000
Restricted, with clause	—	15,315,108	13,969,116	1,691,317	3,341,145	870,437	35,187,123	35,187,123	40,603,320
Restricted, without clause	—	—	1,009,000	—	2,595,730	4,289,403	7,894,133	7,894,133	6,847,762
Internally restricted (note 7)	500,000	—	—	—	—	—	—	500,000	—
Unrestricted	(1,498,973)	—	—	—	—	—	—	(1,498,973)	(2,002,175)
	(998,973)	15,315,108	14,978,116	3,691,317	5,936,875	5,159,840	45,081,256	44,082,283	47,448,907
	4,350,006	15,577,133	14,988,116	3,815,714	6,159,451	5,159,840	45,700,254	45,059,965	53,434,091

* These amounts are not included in the total column since they offset each other.

Approved by the Board



Sylvie Demers
President
Trustee



Henry Mizrahi
Chair of the Budget,
Audit and Allocation Committee
Trustee

The accompanying notes are an integral part of these financial statements.

STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2020

	2020	2019
	\$	\$
Operating activities		
(Deficiency) excess of revenue over expenses	(3,366,624)	581,443
Adjustments for		
Change in realized fair value of investments	(1,014,824)	(865,641)
Change in unrealized fair value of investments	5,439,312	(896,440)
Grant and contributions recognized as revenue – Mécénat Placements Culture program	(437,500)	—
	620,364	(1,180,638)
Net change in non-cash operating working capital items		
Accounts receivable	(23,991)	(5,986)
Amounts due from the Museum	(808,461)	1,800,075
Accounts payable and accrued liabilities	(2,815)	15,351
Deferred revenue	130,296	84,850
Amounts due to the Museum	(4,697,483)	1,354,365
	(4,782,090)	2,068,017
Investing activities		
Net change in investments	1,075,115	(1,545,625)
Financing activities		
Deferred contributions – restricted 10 years – Mécénat Placements Culture program	—	250,000
Net (decrease) increase in cash	(3,706,975)	772,392
Cash, beginning of year	4,488,586	3,716,194
Cash, end of year	781,611	4,488,586

The accompanying notes are an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2020

1. STATUS AND NATURE OF ACTIVITIES

The Montreal Museum of Fine Arts Foundation (the “Foundation”) is incorporated as a not-for-profit organization under Part III of the *Companies Act* (Quebec). The Foundation is recognized as a registered charity and public foundation within the meaning of the *Income Tax Act*. The Foundation is involved mainly in soliciting and collecting donations, bequests and other contributions on behalf of the Montreal Museum of Fine Arts (the “Museum”), and in administering its funds. In addition, under Article 4 of the agreement between the Foundation and the Museum, the Museum has entrusted the Foundation with the administration of certain investments. These investments are excluded from the Foundation’s financial statements.

2. ACCOUNTING POLICIES

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and reflect the following significant accounting policies:

RESTRICTED FUND ACCOUNTING

The Foundation follows the restricted fund method, whereby resources are classified into funds in accordance with specified activities or objectives.

I GENERAL FUND

The General Fund reports the assets, liabilities, revenue and expenses related to the Foundation’s day-to-day operating activities as well as any other unrestricted fund item or restricted fund item, the materiality of which does not justify separate reporting.

II RESTRICTED FUNDS

Each restricted fund reports its assets and liabilities, revenue and expenses in accordance with its respective activities and purpose.

The funds report the allocation of restricted donations with a minimum ten-year conservation clause and those with no similar clause separately. These donations are recorded in the statement of operations in the fund corresponding to their restriction.

The Foundation contributes to funding the Museum's operations through the earnings on the investments in accordance with the objective of each fund.

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value when the Foundation becomes a party to the contractual provisions of the financial instrument, with the exception of the amounts due from the Museum. Subsequently, all financial instruments are measured at amortized cost except for investments, which are measured at fair value at the statement of financial position date. Fair value fluctuations, which include interest earned, interest accrued, gains and losses realized on disposal, and unrealized gains and losses, are disclosed in the statement of operations.

Transaction costs related to financial instruments measured at fair value are expensed as incurred. Transaction costs related to the other financial instruments are added to the carrying value of the asset or netted against the carrying value of the liability and are then recognized over the expected life of the instrument using the straight-line method. Any premium or discount related to an instrument measured at amortized cost is amortized over the expected life of the item using the straight-line method and recognized in the statement of operations as interest income or expense.

With respect to financial assets measured at cost or amortized cost, the Foundation recognizes in the statement of operations an impairment loss, if any, when it determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows. When the extent of impairment of a previously written-down asset decreases and the decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss shall be reversed in the statement of operations in the period the reversal occurs.

REVENUE RECOGNITION

I CONTRIBUTIONS

Donations and bequests are recorded in the year they are received. Revenue from fundraising events are recorded in the year during which the event takes place.

II INVESTMENT INCOME

Investment income is recognized as revenue when earned.

III CONTRIBUTED SERVICES

Volunteers contribute a significant amount of time each year to the Foundation, and the Museum's resources and premises are made available to the Foundation. Because of the difficulty of determining their fair value, contributed services are not recognized in the financial statements.

EXPENSE SHARING

The Foundation classifies expenses on the statement of operations by function. Expenses related to each function include all direct costs related to this function, including salaries and other direct charges and a portion of shared and indirect costs. Salaries and fringe benefits are allocated proportionally on the basis of hours incurred directly in undertaking a function.

USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements as well as the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

3. INVESTMENTS

	2020	2019
	\$	\$
Cash	1,199,294	736,135
Canadian bonds	9,659,770	10,725,940
U.S. and international bonds	—	50,601
Canadian equity securities	14,278,570	18,122,990
U.S. and international equity securities	6,317,644	8,535,628
Canadian Equity Pooled Fund	6,616,733	6,319,283
International Equity Pooled Fund	1,713,999	346,869
Foundation of Greater Montreal Fund	3,642,226	4,090,393
	43,428,236	48,927,839

4. INVESTMENT INCOME

The investment income is as follows:

	2020	2019
	\$	\$
Interest and dividends	1,529,008	1,435,043
Change in realized fair value of investments	1,014,824	865,641
Change in unrealized fair value of investments	(5,439,312)	896,440
	(2,895,480)	3,197,124

5. RELATED PARTY TRANSACTIONS

The Montreal Museum of Fine Arts is considered, for accounting purposes, as a related organization to the Foundation since some members of the Museum's Board of Trustees are also part of the Foundation's Board of Trustees, and that the Museum holds an economic interest in the Foundation, given the nature of the Foundation's activities.

Donations from the Foundation to the Museum are presented separately in the statement of operations. The related transactions are also presented separately in the statement of financial position, if any.

During the year, the Museum charged administrative fees of \$150,000 (\$150,000 in 2019) to the Foundation. These administrative fees are presented in *Administration fees* of the statement of operations.

These transactions are made in the normal course of operations and are recorded at the exchange amount.

6. MÉCÉNAT PLACEMENTS CULTURE PROGRAM

The Foundation has participated five times in the Mécénat Placements Culture program of Conseil des arts et des lettres du Québec (CALQ) and the ministère de la Culture et des Communications (MCC). For this purpose, fund management agreements were entered into with the Foundation of Greater Montreal (FGM).

The following table shows the historical participation of the Foundation and the matching grants from the CALQ, as well as the accounting headings under which the amounts are presented in the financial statements.

	Foundation contribution	CALQ/MCC grant	
	Restricted funds 10 years	Restricted funds 10 years	Restricted funds 2 years
Period	\$	\$	\$
Before October 1, 2013	500,000 ¹	375,000 ³	125,000 ⁵
After October 1, 2013	1,500,000 ²	750,000 ⁴	—
Total	2,000,000	1,125,000	125,000

- 1 From donations without external restriction, including \$250,000 recognized in revenue during the year ended March 31, 2020, and \$250,000 previously recognized as a contribution revenue included in the net assets of the General Fund, the ten-year restriction period having elapsed.
- 2 From donations with external restriction, previously recognized in revenue and added to permanent capital of the Pavilions Fund.
- 3 \$187,500 was recognized as grant revenue during the year ended March 31, 2020, and \$187,500 was previously recognized as grant revenue included in the net assets of the General Fund, the ten-year restriction period having elapsed.
- 4 Presented under *Deferred contributions – restricted 10 years – Mécénat Placements Culture program* in the General Fund.
- 5 The two-year restriction period having elapsed, this amount was previously recognized as a grant revenue and is included in the net assets of the General Fund.

Investment income is recognized annually under the headings related to investment income in the statement of operations. The following table presents the changes in investments.

	Contributions	Investment income	Withdrawals	2020	2019
Account	\$	\$	\$	\$	\$
Restricted funds 2 years	125,000	42,648	(62,500)	105,148	110,134
Restricted funds 10 years	3,125,000	873,107	(461,029)	3,537,078	3,980,259

7. MCC DONATION-MATCHING PROGRAM

The Foundation participates in the MCC's donation-matching program to receive endowments in the form of matching grants (MCC matching Fund). In order to meet the program criteria, the Foundation has decided to allocate an amount of \$500,000 in connection with this program. This amount must be maintained at all times.

The following table shows the historical participation of the Foundation and the matching grants received from the MCC.

	Foundation contribution	MCC grant
Period	\$	\$
Fiscal year 2018-2019	250,000 ¹	—
Fiscal year 2019-2020	250,000 ²	—
	500,000	—

- 1 The Foundation submitted a matching grant request during the 2019-2020 fiscal year.
- 2 The Foundation will submit a matching grant request during the 2020-2021 fiscal year.

Investment income is recognized annually under investment income in the Statement of operations. The following table presents the changes in investments:

	Contributions	Investment income	Payment to the Museum	2020	2019
	\$	\$	\$	\$	\$
	500,000	—	—	500,000	—

8. FINANCIAL INSTRUMENTS

Due to its financial assets, the Foundation is exposed to the following risks related to its use of financial instruments:

MARKET RISK

Market risk is the risk to which investments are exposed that is caused by changes in interest rates, stock exchange indicators and the level of volatility of these rates.

CREDIT RISK

The credit risk is due to the fact that the Foundation owns bonds. Therefore, there is a risk that the bond issuer will be unable to pay its obligations towards the Foundation, and this would have an impact on the assets of the Foundation.

INTEREST RATE RISK

In its investment portfolio, the Foundation holds bonds and interests in bond pooled funds bearing interest at fixed rates. Consequently, a change in market interest rates will affect the fair value of the bonds and bond pooled funds.

