

## THE MONTREAL MUSEUM OF FINE ARTS QUEBEC'S PREMIER MUSEUM

### A WHOLE YEAR OF CELEBRATIONS

Montreal, September 26, 2011 – With the opening of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, the inauguration of a new concert hall, the unveiling of a pavilion devoted exclusively to the decorative arts and design and the reinstallation of all the collections of international art, the Montreal Museum of Fine Arts becomes Quebec's premier museum, both for the scope of its collections and its size. Quebecers will have free access at all times to an encyclopedic collection unique in Canada and one of the largest in North America.

In celebration of this completely reinvented Museum, festivities will be held all year long to give visitors the opportunity to (re)discover thousands of works reinstalled in a new, unique setting. Never in its 150-year history has the Montreal Museum of Fine Arts invested so much effort in studying, restoring, presenting and promoting its heritage collection – all the while remaining open to the public. “With the inauguration of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, Quebec's largest museum has added a unique facet to its many features,” said Jean Charest, Premier of Quebec. “After 150 years of existence, the Museum of Fine Arts has become one of Montréal's cultural landmarks.,” said Gérald Tremblay, Mayor of Montreal. The recent construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and restoration of the 1894 heritage church, which has been transformed into a concert hall, have infused the museum with a new sense of inspiration. The artisans behind the successful expansion carried out this innovative project with flair, crafting a concept that masterfully blends visual arts and music,” said Christine St-Pierre, Minister of Culture, Communications and the Status of Women.

Now, visitors will discover the four main spheres of the Museum's collection, one in each of the pavilions. First, of course, in the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art; but also in the Jean-Noël Desmarais Pavilion devoted to international art, from the Old Masters to contemporary art; in the Liliane and David M. Stewart Pavilion, devoted exclusively to the decorative arts and design; and, lastly, in the Michal and Renata Hornstein Pavilion, which will house the art of world cultures. For Brian M. Levitt, the Chairman of the Museum's Board of Trustees, “Our Museum's bold, innovative vision has forged its reputation and instilled pride in our visitors. The relationship between the visual arts and music will open highly promising new avenues.”

“Thus memorialized in the collective memory, the Museum's collection of Quebec and Canadian art is distinguished by its historical depth, a reflection of Quebec's history, and by its geographical scope, a reflection of Canada's sheer size. With its centre of gravity in the newly expanded Museum, the collection is now open to the multiplicity of aesthetic discourse inspired by its encyclopedic nature, unique in Canada, with 4,000 works now entirely reinstalled in the reinvented exhibition spaces,” explained Nathalie Bondil, Director and Chief Curator of the Montreal Museum of Fine Arts.

The Montreal Museum of Fine Arts offers its special thanks to the Government of Quebec for its solid support of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. We would also like to extend our thanks to the Government of Canada for its financial support of this project and the Ville de Montréal for the new public spaces around the pavilion.

A year with four seasons of festivities lies ahead.

Fall 2011: Quebec and Canadian art

Winter 2012: International art, from the Old Masters to contemporary art

Spring 2012: Decorative arts and design

Fall 2012: The Museum's new educational areas

## FALL 2011: QUEBEC AND CANADIAN ART

### A SEASON OF FREE ADMISSION AT THE MUSEUM

#### I. The New Pavilion of Quebec and Canadian Art

- A) An Architectural Challenge
- B) Project Costs
- C) Bourgie Concert Hall
- D) The Newly Designed Galleries
- E) Three Commissions by Three Artists
- F) The First Scholarly Publication on the Museum's Collection of Quebec and Canadian Art
- G) An Innovative, Free Audioguide
- H) Lectures, Films and Stories

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- A) A Selection of Recent Acquisitions 1980-2010
- B) Three Artists Present Their Work
- C) *Big Bang*: Carte Blanche for Nineteen Multidisciplinary Artists

#### III. A Reinvented Museum: The Reinstallation of the Collections

- A) From Old Masters to Contemporary Art
- B) Decorative Arts and Design
- C) World Cultures
- D) An Expanded Sculpture Garden
- E) Expanded Educational Areas at the Museum in 2012

## I. THE NEW CLAIRE AND MARC BOURGIE PAVILION OF QUEBEC AND CANADIAN ART

### A) AN ARCHITECTURAL CHALLENGE

September 2011: This is another milestone for the Montreal Museum of Fine Arts, which has expanded for the sixth time since it was founded in 1860, with the addition of a fourth pavilion: the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art with its Bourgie Concert Hall. This building gives Canada an emblematic and impressive “lieu de mémoire.” “I’m pleased to see this long-cherished dream realized. It will give hundreds of thousands of visitors the opportunity to discover our heritage,” said Bernard Lamarre, the Museum’s Honorary President who initiated the project.

### A HERITAGE MONUMENT CONSERVED AND RESTORED

This impressive expansion project includes a heritage building, the Erskine and American Church, purchased by the Museum in 2008, after it had been deconsecrated in 2004. With this acquisition, the Museum hoped to create a project unique in Canada: a resolutely contemporary pavilion coupled with a concert hall in a Romanesque Revival building over a century old. This project, which called for an ingenious design, was assigned to Provencher Roy + Associés architectes, under the direction of Claude Provencher and Matthieu Geoffrion: “Nowadays I think that we have to ensure meaningful integrations of buildings... Such attempts must be contemporary, yet respectful and characteristic of their time. The example of the pavilion incorporating the Erskine and American Church belongs to this new trend,” explained Provencher. “The marble isn’t installed on the façade like a skin, but like actual clothing,” added Geoffrion. Project management was provided by Pomerleau, which had more than 450 professionals and tradespeople working on this vast site. Two buildings are joined in a way that makes it possible to preserve a “historic site of national interest.” “This choice by the Museum is a major initiative to beautify our city. It is also an architectural conversion we hope will serve as an example internationally, since few such projects have ever been carried out,” commented Nathalie Bondil, the Museum’s Director. Not only does the museum function fit perfectly with the conversion of the church and give it a new lease on life, it also preserves a Canadian architectural treasure. “This project has set the standard for salvaging our churches,” said Jean-Claude Marsan, professor emeritus at the Université de Montréal’s school of architecture. The new pavilion has already been honoured with two awards: the 2010 Canadian Architect Awards of Merit and the 2011 Award of Excellence from the Urban Development Institute of Quebec, which, in presenting the award to the architects of the Claire and Marc Bourgie Pavilion, congratulated Provencher Roy + Associés architectes for the pavilion’s “intense architectural reflection, its exceptional urban integration, its design bridging both the past and the future.”

### B) PROJECT COSTS

This complex and sophisticated expansion project has been completed within the limits of a judicious budget. The cost of this project totals \$42.4 million, \$34.1 million for construction costs, which were financed by the Government of Quebec (\$19.4 million) and the Government of Canada (\$13.5 million) and private donations (\$1.3 million). It should be mentioned that the construction costs for this pavilion were exceedingly low for this type of project (\$588 per square foot), thanks to the rigorous management of Paul Lavallée, the Museum’s Director of Administration. The private sector (individuals and corporations) contributed \$30.5 million, \$8.3 million of which went towards costs related to the project

(the purchase of the church, the restoration of the stained glass windows, the acquisition of equipment for the pavilion and for the concert hall) and \$20.9 million towards the creation of a self-financing fund to cover annual operating costs and musical programming. Contributions from the private sector represent 48% of the total project costs and operating costs. This method of self-financing is exceptional.

### C) BOURGIE CONCERT HALL

Integrated into the new pavilion, the 444-seat Bourgie Concert Hall, located in the nave of the former Erskine and American Church and adjacent to the exhibition galleries in the new pavilion, contributes to creating a new experience for visitors and enriching their appreciation of culture. With its acoustics and professional equipment, the hall has been designed to serve as a venue for performances by chamber music ensembles, for instance, as well as for many different educational activities and family concerts. Established in 2007 by Pierre Bourgie, the Arte Musica Foundation, in residence at the Museum, is responsible for the music programming intended to complement the MMFA's cultural mission and activities in order to stimulate new dialogue between the visual arts and music. "The Museum's collection is encyclopedic; Bourgie Hall will reflect its artistic character," said Isolde Lagacé, General and Artistic Director of the Arte Musica Foundation. Bourgie Hall has two new Steinway pianos, two harpsichords, a clavicytherium and a chamber organ with twelve stops by Montreal organ-builder Hellmuth Wolff. About 120 concerts have already been scheduled: sixty or so will be presented by the Arte Musica Foundation, and the rest by well-known ensembles, thereby confirming the community's interest in a hall that is both intimate and spectacular.

For the Bourgie family, prominent Montreal philanthropists, the opening of the new Pavilion of Quebec and Canadian Art, as well as its concert hall, is a breath of fresh air for the Museum. "Art lovers will now have an opportunity to explore the visual arts and music in an outstanding venue, where heritage treasures and modernity come together beautifully. My family and I are honoured to be associated with it," said Pierre Bourgie, President of the Arte Musica Foundation, in residence at the Museum. "The magnificent Tiffany windows make this hall a unique setting for chamber and world music concerts," he added. The Arte Musica Foundation has commissioned two works for the opening of the new hall: *Double Trio* by the esteemed American composer Elliott Carter, and *Tribute to Louis C. Tiffany* by the young Quebec composer Maxime McKinley.

### D) THE NEWLY DESIGNED GALLERIES: 600 WORKS OF QUEBEC AND CANADIAN ART ON SIX LEVELS

The total area devoted to exhibiting Quebec and Canadian art has more than doubled. The six new levels present their entire history in a layout unique in the country that reveals a singular and interconnected story. This remarkable yet often underappreciated heritage is now accessible to all, with free admission and free audioguides available at all times.

The gallery circuit was designed by Jacques Des Rochers, Curator of Quebec and Canadian Art, under the direction of Nathalie Bondil and with assistance from Stéphane Aquin, Curator of Contemporary Art, and Anne Grace, Curator of Modern Art. The works are exhibited in galleries created by interior designer Daniel Castonguay, under the direction of Sandra Gagné, Head of Exhibitions Production. In total, 600 works will be on display, including numerous recent acquisitions.

- On Level 4, Inuit art, *Takuminartut*, is presented in a gallery adjacent to a glassed-in gallery. The gallery is flooded with natural lighting from above and affords a panoramic view of Mount Royal. Some one hundred works are featured there, including sculptures and prints that attest to the development of Inuit art up to the present day.
- On Level 3, *Founding Identities* features works from the colonial period (1700s-1870s) that form the beginnings of Canadian art. This was a period dominated by portraiture and religious art, leading up to the emergence of a school of landscape painting; historical and contemporary Aboriginal art has been integrated to highlight First Nations' critical look back at contact with Europeans and early Canadians.

- On Level 2, visitors will discover the *Era of Annual Exhibitions* (1880s-1920s), which presents an interpretation of the earliest exhibitions of Canadian art held at the Museum. This section focusses on major works in the Museum's collection by Ozias Leduc, James Wilson Morrice and Alfred Laliberté.
- On Level 1, *Towards Modernism* (1920s-1930s) reveals the first associations of modern artists, e.g. the Beaver Hall Group and the Group of Seven. A special gallery space is reserved for Marc-Aurèle Fortin.
- On the Sherbrooke Street Level (S1), *The Age of the Manifesto* (1940s-1960s) exhibits works by artists who signed the *Prismes d'Yeux*, *Refus global* and *Manifeste des Plasticiens*, along with the exceptional holdings of art by their leading figures, including Alfred Pellan, Paul-Émile Borduas and Jean-Paul Riopelle.
- In the spectacular Mountain Gallery (Level S2), *Expanding Fields* (1960s-1970s) presents impressive works by Louis Archambault, Jean McEwen, Guido Molinari, Jean-Paul Riopelle, Michael Snow and Claude Tousignant. This huge gallery also provides an underground link between the Claire and Marc Bourgie Pavilion and the Museum's other pavilions.

## E) THREE COMMISSIONS BY THREE ARTISTS: DAVID ALTMEJD, DOMINIQUE BLAIN AND KENT MONKMAN

### *THE EYE* BY DAVID ALTMEJD

The first work by Altmejd to enter the Museum's collection, a monumental bronze sculpture standing almost four metres in height (not counting the base) across from Crescent Street, will welcome visitors as they arrive on Sherbrooke Street. Entitled *The Eye*, this enveloping, aerial figure is a continuation of the artist's exploration of the transformed body, which he has been pursuing since the late 1990s. It is inspired by the *Winged Victory* perched atop the monument to George-Étienne Cartier at the foot of Mount Royal. This giant offers himself as one of the icons of Montreal. (See appendix for more details.)

### *MIRABILIA* BY DOMINIQUE BLAIN

Montreal artist Dominique Blain was the winner in a competition presented as part of the Quebec government's policy to integrate art with architecture. In this context, she created *Mirabilia*. This new installation is placed on a bed of pebbles, somewhere between a place of worship and of culture, on the terrace on Level 3 of the new pavilion. A series of glass boxes lit from within suggests the topography of a city. From Level 4, one can see the imprint of objects that no longer exist, the phantom museum of heritage objects that have vanished or been vandalized or destroyed. (See appendix for more details.)

### *THE KING'S BEAVERS* BY KENT MONKMAN

The idea for this work came to Cree artist Kent Monkman while he was researching New France and the eighteenth century, when France relinquished its possession to the English, who were fighting for it. A profligate spender, Louis XV, also a great lover of the hunt, had commissioned paintings for Versailles depicting hunting scenes in far-off lands, to be displayed in a gallery on this theme. However, none of them depicted hunting in North America, hence Monkman's idea of creating this work missing from the royal collections, echoing the style of such Rococo artists as Nicolas Lancret and François Boucher. The work also makes reference to the MMFA's collection, images of New France, Jesuits, the influence of Christianity and the sailing vessels of the explorers. (See appendix for more details.)

## **F) THE FIRST SCHOLARLY PUBLICATION ON THE MUSEUM'S COLLECTION OF QUEBEC AND CANADIAN ART**

To coincide with the opening of the new pavilion, the Museum wanted to release a major publication – amazingly, the first one ever about its collection of Quebec and Canadian art, which is destined to become a cornerstone of the institution. The book is part of a series of three major scholarly works, with the next two volumes, *World Cultures and Fine Arts* (vol. 2) and *Decorative Arts and Design* (vol. 3), forthcoming in 2012. It is the largest publishing effort on the Museum's collections to date.

This major publication, under the general editorship of Jacques Des Rochers, is divided into several sections. The first introduces the history of the buildings where the Museum's collections were compiled and exhibited, and provides an overview of the development and identity of the collection itself. The subsequent sections, illustrated with 500 works (painting, sculpture and graphic arts), form the body of the book. They are organized chronologically and include some sixty essays on the development of art history in Canada, made comprehensible by the Museum's rich collections. The essays were written by expert art historians and by the Museum's curators: Stéphane Aquin, Olivier Asselin, Marie-Ève Beaupré, Marcel Blouin, Nathalie Bondil, Joanne Chagnon, Diane Charbonneau, Gilles Daigneault, Jacques Des Rochers, Lucie Dorais, Brian Foss, Marie Fraser, Anne Grace, François-Marc Gagnon, Louis Gagnon, Laurier Lacroix, Johanne Lamoureux, Sarah Mainguy, Bernard Mulaire, Roald Nasgaard, Constance Naubert-Riser, Claude Payer, Rosalind Pepall, Ruth B. Phillips, Didier Prioul, Bruce Hugh Russell, Hélène Sicotte and Rosemarie L. Tovell.

This impressive publication (25 x 35 cm) is lavishly illustrated and contains close to 400 pages. Designed by the Montreal agency orangetango, it is destined to become a reference for our collections. It is published by the Museum's Publishing Department, under the direction of Francine Lavoie, and distributed internationally in English by Abrams, New York, and in French by Les Éditions de La Martinière, Paris.

The Museum would like to thank the companies and individuals whose generosity made the production of this work possible: Domtar, for supplying the paper, the Museum's Volunteer Association, and especially, Stephen A. Jarislowsky.

## **G) AN INNOVATIVE AUDIOGUIDE OFFERED TO VISITORS FREE OF CHARGE**

To better understand the works exhibited in the new pavilion, an audioguide was produced with the generous financial support of Hydro-Québec and will be provided to visitors free of charge. Three levels of information are provided. First, commentary on the works, followed by interviews with the artists (such as Marcelle Ferron, Riopelle, Borduas and Molinari) and excerpts of music from the archives of CBC/Radio-Canada, which worked closely with the Museum to produce this pedagogical tool.

## **H) LECTURES, FILMS AND STORIES ABOUT QUEBEC AND CANADIAN ART**

In order to underscore the importance of this very special fall, the Museum has put together a rich and varied programme of cultural and educational activities. Actors will bring to life snippets from the Erskine and American Church's storied past, and a storyteller will delight young and old with tales inspired by works in the collection. Creatively inclined visitors will be able to try their hand at observational drawing in the galleries and workshops. Also on the programme: films selected by René Rozon of FIFA, a lecture cycle on Quebec and Canadian art and on the colossal effort that went into reinventing the Museum, as well as lectures on music and live chats with artists.

## II. A TRIBUTE TO CONTEMPORARY QUEBEC AND CANADIAN ARTISTS

As part of the opening of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, exhibitions this fall will be devoted to our artists. The Museum is offering free admission during the entire fall season.

### **A) 1980 TO THE PRESENT CURRENT PRACTICES IN QUEBEC AND CANADA ART**

In recent years, the Museum's collection has been further enriched, thanks chiefly to the donations of some remarkable works by contemporary Quebec and Canadian artists. Wishing to emphasize the current artistic generation, the Museum will present a selection by Stéphane Aquin of recent and major acquisitions, somewhere between figuration and abstraction. This exhibition brings together some fifty works by artists such as Joanne Tod, Pierre Dorion, Barry Allikas, Kim Dorland, Geneviève Cadieux, Betty Goodwin, Landon MacKenzie, Jana Sterbak and Jeff Wall, among others.

### **B) THREE ARTISTS PRESENT THEIR WORK: RICHARD-MAX TREMBLAY – MICHAEL MERRILL – DOROTHEA ROCKBURNE**

In addition to discovering the new pavilion, visitors will also be able to see some fifty photographic portraits of Quebec artists taken by Richard-Max Tremblay since 1983. Montreal artist Michael Merrill will exhibit an installation scattered throughout the Museum in the form of twelve gouaches using vinyl on wood, inspired by the construction of the new Claire and Marc Bourgie Pavilion and the reinstallation of the collections. Visitors will encounter these works as they explore the collections. In November, the public will be able to visit the first retrospective of artist Dorothea Rockburne, featuring about fifty works that will shed light on the development of Montreal abstraction abroad.

### **C) BIG BANG: CARTE BLANCHE FOR NINETEEN MULTIDISCIPLINARY ARTISTS**

Nathalie Bondil, the Museum's Director and Chief Curator, Stéphane Aquin, Curator of Contemporary Art, and Diane Charbonneau, Curator of Contemporary Decorative Arts, gave carte blanche to nineteen Quebec artists as a nod to contemporary creativity in Montreal. Jennifer Alleyn and Nancy Huston (film and literature), Denys Arcand and Adad Hannah (film and visual arts), Melissa auf der Maur (music), Geneviève Cadieux (visual arts), Marie Chouinard (dance), Collectif Rita (design), Claude Cormier (landscape architecture – urban design), En Masse Collective (mural art), Jean Derome (music), Pierre Lapointe and Jean Verville (music and architecture), Renata Morales (fashion), Wajdi Mouawad (theatre), Jeannot Painchaud (circus arts), Roland Poulin (sculpture), Michel Rabagliati (comics) and Gilles Saucier (architecture), each gave free rein to their imagination and enthusiasm to create a work, inspired by the Museum's collections, in association with the Museum's teams. A multidisciplinary, unifying big bang.

### III. A TOTALLY REINVENTED MUSEUM: THE COLLECTIONS COMPLETELY REINSTALLED

Simultaneously with the opening of the Pavilion of Quebec and Canadian Art, the entire Museum is being reinvented over the fall. Thousands of works have been reinstalled in newly designed exhibition spaces, with each permanent collection being reassigned to its own pavilion, the subject of important scholarly publications that revitalize the visitor experience in the context of the overall reinstallation.

#### A) INTERNATIONAL ART: FROM OLD MASTERS TO CONTEMPORARY ART IN THE JEAN-NOËL DESMARAIS PAVILION

Working with the Montreal firm Architem, which designed the exhibition *All for Art! Our Great Private Collectors Share Their Works*, Nathalie Bondil with Hilliard T. Goldfarb, Curator of Old Masters, rethought the entire presentation and came up with an elegant and intimate display that is significantly expanded and better adapted to the characteristics of the galleries. Stone and wood, sumptuous, high-quality materials, provide a perfect setting in which to discover the great schools and styles of art that illustrate the history of taste from Roman times to the present. The expanded selection has allowed the Museum to display works in the collection re-examined with the help of experts, researchers and curators from other institutions.

#### B) DECORATIVE ARTS AND DESIGN IN THE LILIANE AND DAVID M. STEWART PAVILION

Featuring the Museum's collection, which is exceptional in North America, the design pavilion will undeniably provide a major boost to Montreal's status as a UNESCO City of Design. Rosalind Pepall, Senior Curator of Decorative Arts, and Diane Charbonneau, Curator of Contemporary Decorative Arts, have designed a skilful presentation that offers a two-part reading – both trans-historical and chronological – in partnership with Nathalie Crinière, the French exhibition designer who was also entrusted with our exhibitions *Il Modo Italiano* and *Yves Saint Laurent*. Three hundred never-before-displayed works and numerous recent acquisitions complement the 550 others. They are installed along a "red ribbon of the collections," a metaphoric and actual ribbon running through the various levels. The collection is divided into seven sections, passing through seven centuries of decorative arts.

#### C) WORLD CULTURES IN THE MICHAL AND RENATA HORNSTEIN PAVILION

While Pre-Columbian art – recently enriched by some outstanding donations – African art and Oceanic art will be presented in updated displays, the gallery of Islamic art and galleries of Asian art, will be entirely revamped. The new presentation, created by Victor Pimentel, Curator of Pre-Columbian Art, and Laura Vigo, Curator of Asian Art, will feature theme-based zones rather than a chronological approach to situate the objects in terms of their art movement, their use and their context. Some 1,240 works will be displayed in the expanded galleries. (Opening in winter 2012)

#### D) AN EXPANDED SCULPTURE GARDEN

Featuring some twenty works, the Sculpture Garden, which dates back to 2002, will become one of Montreal's largest collections of public art, accessible along both sides of Du Musée Avenue and Sherbrooke Street. It will be fully reconfigured in close collaboration with the Ville de Montréal. In May 2012, a portion of Du Musée Avenue will become a pedestrian mall for six months, for the enjoyment of visitors and passers-by.

## E) EXPANDED EDUCATIONAL AREAS AT THE MUSEUM IN 2012

Expansion work is currently under way in the Museum's educational areas. In the new StudiO Arts & Education Michel de la Chenelière, located in the heart of the Museum, the Education and Community Programmes Department, which is celebrating its 50th anniversary in 2011, hopes to double the number of students who can take part in activities every year (currently 45,000 students visit annually) in new, expanded, remodelled areas. It will also broaden the range of activities offered to families. This better-adapted facility, more accessible and visible, enjoys an ideal location at the corner of Crescent and Sherbrooke Streets, at street level and Level S1, featuring three convenient entrances. Large showcase windows overlooking the street will invite passers-by, families and young people to take advantage of the space. Nearly 50% more space will be available for students, children and their families. More than 415 square feet will be added to the 930 square feet currently used for educational purposes. These new educational areas will officially open in fall 2012, thanks to the generosity of patron Michel de la Chenelière.

## ACKNOWLEDGEMENTS

The Museum would like to offer special thanks to the Government of Quebec for its vital support for this project, as well as to the Government of Canada and the Ville de Montréal. Thanks are also due to the remarkably generous individuals and corporations who supported this expansion, including Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Limited, the National Bank, Andrée and Pierre H. Lessard and the J. Armand Bombardier Foundation, the Museum's Volunteer Association, as well as a donor honouring the Bloch-Bauer family.

The Museum's administration is also deeply grateful to Claire and Marc Bourgie, and to Pierre Bourgie and Mrs. Claude Bourgie Bovet, for their extraordinary generosity from the outset of the project, which illustrates their passion for art and the importance they place on culture in Montreal.

Illustrations are available on the Museum's website at [mmfa.qc.ca/media](http://mmfa.qc.ca/media)