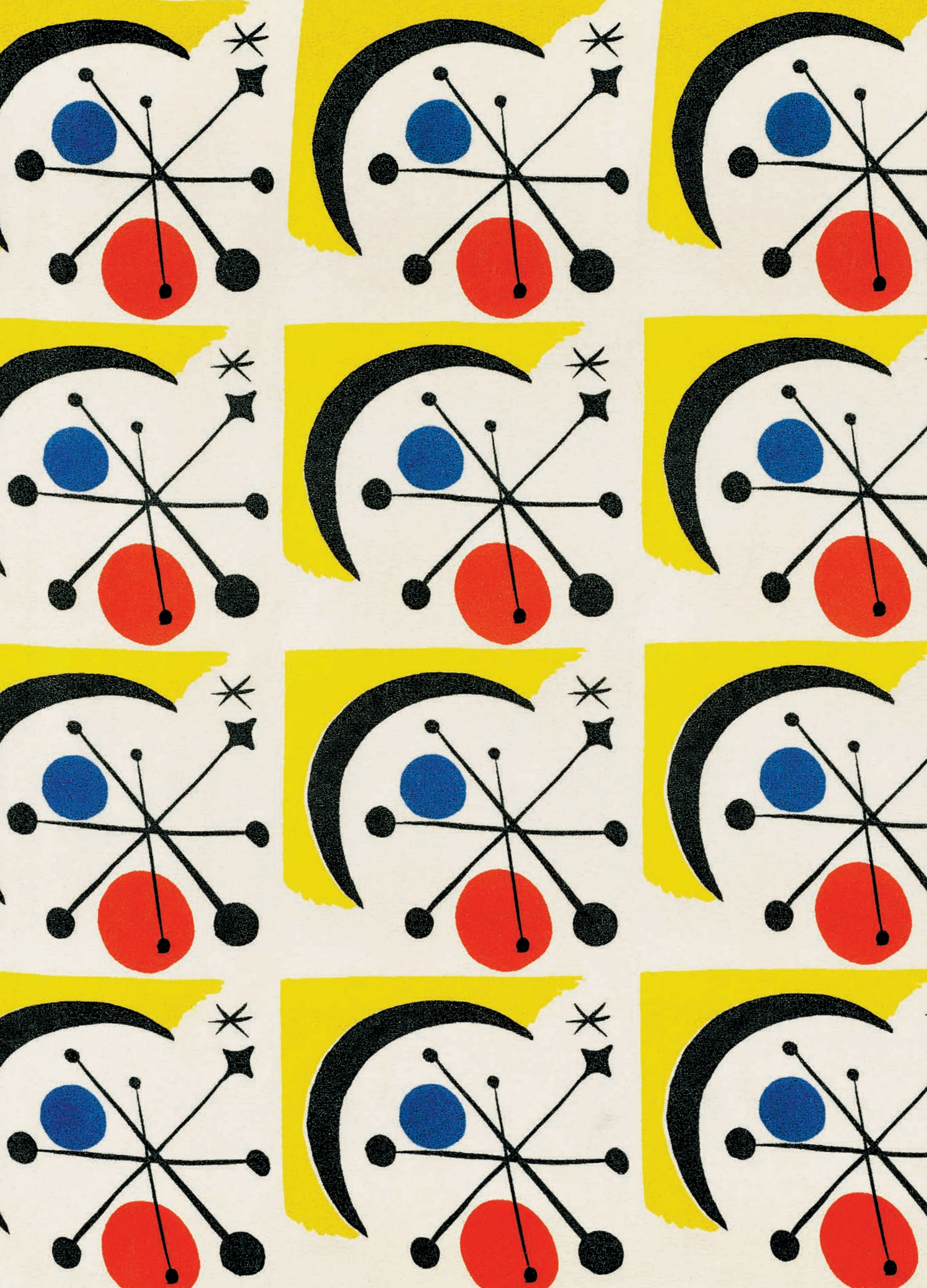


2018-2019 ANNUAL REPORT

M MONTREAL
MUSEUM OF
FINE ARTS



THE MONTREAL MUSEUM OF FINE ARTS CITED AS MODEL EXAMPLE IN THE OECD AND ICOM'S INTERNATIONAL GUIDE

"The Organisation for Economic Co-operation and Development (OECD) and the International Council of Museums (ICOM) recognized the Montreal Museum of Fine Arts' pioneering role in their guide launched in December 2018, Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums. This remarkable validation from two major international economic and cultural institutions will enable us to disseminate our message ever farther, so as to strengthen the role of culture and expand the definition of trailblazing museums, like the MMFA, that are fostering greater inclusion and wellness."

– Nathalie Bondil

The Museum is cited in 5 of the 16 international case studies in the guide: a remarkable nod to our institution's actions that stem from a humanist, innovative and inclusive vision.

Below are a few excerpts from the publication that is available online at www.oecd.org:



1. Partnering for urban regeneration

Regarding the MMFA's involvement in creating the Zone Éducation-Culture in 2016, in collaboration with Concordia University and the Ville de Montreal: *"The project ... has its roots in a common vision [of the three institutions] to improve Montreal's role as a city of knowledge and culture. The project will ... strengthen the local cultural identity by displaying public art and the innovative transformation of urban infrastructure."*

2. Promoting inclusiveness and diversity: Montreal Museum of Fine Arts supporting the Pride Festival

Supporting the Montréal Pride Festival since 2015, the MMFA *"organises exclusive visits to the collections and exhibitions for festivalgoers and takes part in the closing parade with its own float and volunteer involvement. These actions are all part of the Museum's policy to promote inclusiveness and diversity in all its forms whether that be cultural, sexual, ethnic or otherwise."*

3. Partnership for education: EducArt digital platform, Quebec, Canada

Launched in 2017 by the MMFA, EducArt gives secondary school teachers across the province access to an interdisciplinary approach to teaching the educational curriculum, based on the Museum's encyclopedic collection. This *"digital platform designed in collaboration with high school teachers ... is also a database of innovative educational projects. ... It allows students in remote areas to access more diverse educational and cultural learning opportunities."*

4. Museums and criminal rehabilitation: the experience of Louvre, France, and Montreal Museum of Fine Arts, Canada

The MMFA *"has a program in criminal rehabilitation where they collaborate with the Centre for Services in Restorative Justice to facilitate a monthly art therapy workshop for restorative justice. The Museum hosts the workshop led by the MMFA's full-time art therapist. Workshops are free of charge and use art, by offering a space for sharing, as a catalyst for healing, finding peace and mending broken social ties. They are aimed at facilitating the process of inclusion and reintegration of offenders."*

5. Promoting inclusiveness, health and well-being: A Manifesto for a Humanist Fine Arts Museum

"As part of the Manifesto for a Humanist Fine Arts Museum written by Nathalie Bondil,¹ the MMFA has put forth a strong vision of the social role of culture and cultural institutions and has taken numerous actions aimed at promoting inclusiveness, health, and well-being. The MMFA's art therapy programme takes a particularly innovative approach, which has earned global recognition. The established programmes are aimed broadly at persons experiencing mental health disorders, autism, eating disorders, and learning and behavioural difficulties, and also extends to socially excluded and marginalised individuals. Activities are quite diverse ranging from: using art to improve self-image, hosting arts workshops to assist those with speech and sensory disorders and helping immigrants to settle by illustrating their own life stories through art. The MMFA partners with many specialised partners to create these programmes and works with scientific organisations and universities to perform research in these areas. To facilitate these activities, in 2016, the Museum inaugurated a purpose-built premises, and in 2017 established an Art and Health Advisory Committee of 16 experts to form policy in this area. In 2018, museum-visit prescriptions started to be administered by doctors as part of a new project between the Museum and the Canadian association of francophone doctors."

THE MMFA: A CULTURE STEEPED IN INNOVATION

The Montreal Museum of Fine Arts has wrapped up yet another successful year! After drawing 1,046,120 people in 2018-2019, it once again exceeded the mark of one million visitors, ranking 2nd in Canada, 15th in North America and 76th in the world in terms of attendance.¹ People flocked to the major exhibitions *From Africa to the Americas: Face-to-face Picasso, Past and Present*, *Alexander Calder: Radical Inventor* and *Thierry Mugler: Couturissime* (an instant hit). Thanks to the richness of their content and the unparalleled quality of their design, these exhibitions won enthusiastic accolades both at home and abroad.

In addition, we embarked on several new initiatives this year, including the inauguration of the **Cinéma du Musée** in September 2018, an agreement with the **Avataq Cultural Institute**, which will see the Institute take up offices in the MMFA complex in 2021, and the highly publicized launch of the world's first **Museum Prescriptions**. Even more impressive, the Museum earned high praise for its innovative projects from the **OECD** and **ICOM** in their guide describing the impact of museums on local politics. The MMFA is cited in the guide for its best practices in five areas of social action: the creation of the **Zone Éducation-Culture**, its participation in the **Montréal Pride** parade, its **EducArt** educational platform, its **art therapy workshops**, the establishment of its **Art and Health Committee** and the implementation of the **Museum Prescriptions** program.

108,000 LOYAL MEMBERS

The MMFA has the distinction of being the museum with the highest membership in Canada, and it ranks fifth in North America in this regard. On behalf of the Board of Trustees, I'd like to express my gratitude to our roughly 108,000 Members for their invaluable and unwavering support – you are all proud examples of a committed and loyal community.

THE MMFA, AN IMPORTANT CULTURAL AMBASSADOR FOR MONTREAL ON THE WORLD STAGE

Following their presentations in Montreal, the Museum's major exhibitions travel to cities all over the world, where they continue to win renown by virtue of their high calibre and spectacular design. For example, *Napoleon: Art and Court Life in the Imperial Palace* embarked on a multi-city tour that took it from the United States (the Virginia Museum of Fine Arts, in Richmond, and the Nelson-Atkins Museum of Art, in Kansas City) to France (Château de Fontainebleau). For its part, the exhibition *Alexander Calder: Radical Inventor*, presented in Montreal in fall 2018, went on to enjoy a run at the National Gallery of Victoria in Melbourne, Australia.

Toward the end of the fiscal year, in March 2019, the Museum earned rave reviews from the international press for the world premiere of *Thierry Mugler: Couturissime*. The show, a resounding success, attracted unprecedented media coverage.

I have all the admiration in the world for Nathalie Bondil and our teams for putting together exhibitions that are ever-more bold, relevant and multidisciplinary. Thanks to their vision, the MMFA continues to make Montreal shine far beyond its borders.

SOUND AND EFFECTIVE FINANCIAL MANAGEMENT

Last year, the Museum received an injection of additional financial aid totalling \$2 million per year over five years, which allowed it to offset repeated cuts to its funding in recent years and achieve a more balanced budget. Coupled with the Museum's self-generated revenues (54%), it now has a budget of \$37.8 million to help it manage rising costs related to operations and the development of new projects while continuing to maximize accessibility.

As part of an initiative launched by the Ministère de la Culture et des Communications in March 2018, the Museum offers free admission to its collections and Discovery Exhibitions on the first Sunday of each month. However, since the MMFA's major exhibitions are critical to its self-generated revenues, these exhibitions are not included in the free admission on those days.

The fiscal year ended with a small surplus. I'd like to thank the Audit and Financial Administration Committee, chaired by Lise Croteau and composed of Alain B. Auclair, Louis Bernard, Jessica Pathy and Yves Roy, as well as the Administration team for their exemplary professionalism.

THE MMFA FOUNDATION HITS NEW HEIGHTS

The Foundation earned the number one spot among arts and cultural organizations on the Charity 100 list, *Maclean's* annual ranking of Canadian charities. With a final grade of B+, the Museum Foundation was this year's top-ranked cultural charity, ahead of the other 27 organizations in this category, which scored B or less.

Adding to a banner year, the 2018 edition of the Museum Ball was a huge success, setting a new record by raising \$1.5 million in net proceeds. The Foundation's revenues were up 11% compared with fiscal year 2017-2018.

Hats off to Danielle Champagne, Director General of the Foundation, and to the members of the Foundation's Board, presided by Sylvie Demers. By ensuring the Museum's sustainability, the Foundation is a driving force whose remarkable efforts are infinitely appreciated.

AN ENRICHED COLLECTION THANKS TO GENEROUS DONORS

Given our limited budget for new acquisitions, the Museum relies almost entirely on the generosity of collectors and donors to build its collections. Among them, I would particularly like to thank Bruce Bailey for his dedicated commitment to our cause. On September 23, 2018, he organized a Fête Champêtre in support of the MMFA at his country estate north of Toronto. The gala event raised over \$400,000 for our acquisitions fund (mainly earmarked for post-1900 international art).

I'd like to express my heartfelt gratitude to all the donors and patrons who helped enrich our collections in 2018-2019. Thanks to them, the MMFA was able to acquire 400 new works this year.

THE MICHEL DE LA CHENELIÈRE INTERNATIONAL ATELIER FOR EDUCATION AND ART THERAPY CAPTURING WORLDWIDE INTEREST

Invitations poured in from around the world for the MMFA to present its innovative vision of education and art therapy. The world's leading museums are all curious to learn more about these new practices imagined and implemented by Nathalie Bondil. A number of cooperation agreements have been reached with the likes of the Musée du Louvre, Musée du Quai Branly – Jacques Chirac, Musée Rodin and Musée d'Orsay. What an honour it is to share our expertise with these prestigious institutions!

I would also like to highlight the Museum's increasingly important role in scientific research focusing on the health benefits of art. For example, the RUISSS McGill Centre of Excellence on Longevity and Montreal's Jewish General Hospital partnered with the MMFA to conduct a study evaluating the effects of participatory cultural mediation activities on the health and quality of life of healthy people aged 65 and over living in the Montreal community. The results of the study show that taking part in such activities not only improved the well-being and quality of life of the participants, but also had benefits for their health.

VOLUNTEERS, THE HEART AND SOUL OF OUR ACTIONS

Once again this year, I would like to express my great admiration for the many volunteers who work at the Museum: for the Guides who offer enriching visitor experiences, for the Acquisition Committee members, and for the members who are part of our Philanthropic Circles community and involved in fundraising events. A special thank you to my colleagues on the Boards of Trustees of the Museum and its Foundation for their devoted efforts in ensuring our continued growth.



JACQUES PARISIEN
Chair of the Board

Photo © Manon Boyer



Congratulations to architect Manon Asselin, who won an Ernest-Cormier Award for her outstanding career achievements. The firm Atelier TAG, of which she is the cofounder and codirector, received a Governor General's Award in architecture for the Michal and Renata Hornstein Pavilion for Peace, realized in consortium with Jodoin Lamarre Pratte architectes. My sincere thanks to Manon for creating such a stunning showcase for our collection of international art from the Middle Ages to today.

Photo © Mark Cramer

"It is a tremendous joy and honour to succeed Jacques Parisien as Chair of the Board. Jacques enabled the Museum to improve its financial situation and reinforce its governance practices. I am embarking on this new challenge with a great sense of motivation. The MMFA has earned widespread renown for every aspect of its activities – for its outstanding exhibitions, for its innovative approach in education and art therapy, and for its community involvement. It is my desire to continue to consolidate its financial situation so that it can implement even more new and innovative projects."

– Michel de la Chenelière,
33rd Chair of the MMFA
Board of Trustees

PRESTIGIOUS HONOURS

The Museum and its teams have earned many accolades for their avant-gardism. For her remarkable contribution to the city's reputation and development, Nathalie Bondil was named a Knight of the Ordre de Montréal, the city's highest honour, in May 2018. In November, she received the prestigious Peter Herrndorf Award, becoming the first director of a Quebec cultural institution to win this distinction. At the beginning of 2019, she was named a Knight of the Legion of Honor, France's highest national distinction. The title was officially bestowed on her at a ceremony in summer 2019.

My congratulations also go to Michel de la Chenelière, who received the Award of Excellence in Philanthropy from the Canadian Museums Association, as well as being appointed a member of the Order of Canada. I would like to express my utmost gratitude to him for his remarkable generosity and philanthropic dedication to education at the MMFA.

THREE MEMORABLE YEARS AS CHAIR OF THE BOARD

A special thanks is owed to all the members of the Board as well as the Museum's management and staff for their confidence and support over the past three years of my term, an adventure that began in June 2016, just before the inauguration of the Pavilion for Peace. In the course of my duties, I have always strived to ensure good governance of the Museum throughout a period of remarkable growth marked by new attendance records (notably 1.3 million visitors in 2017, the year of Montreal's 375th anniversary).

I am proud of the role I have played in improving the MMFA's financial stability, reinforcing its governance processes, and launching strategic

initiatives in the areas of digital projects, security and funding. Each of these endeavours was overseen by a member of the Board of Trustees.

I would like to commend Michel de la Chenelière, my successor as Chair of the Board of Trustees. A major patron of education at the MMFA, Michel is the perfect candidate to take up this challenge. Determined, rigorous and persuasive, he can be counted on to continue to pursue the Museum's mission of excellence while strengthening its ties with the Montreal community and expanding on its international renown. It is with great pleasure that I will continue to serve on the Board as Honorary President. This role will allow me to participate in the implementation of new and exciting projects for the benefit of our magnificent Museum.

In closing, I would like to thank the various government bodies for their essential role in supporting the fulfilment of the MMFA's mission and the development of its many projects: the Ministère de la Culture et des Communications, the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal.

¹ "Art's Most Popular: exhibition and museum visitor figures 2018", *The Art Newspaper*, April 2019.



SOME DEAR FRIENDS OF THE MUSEUM LEFT US IN 2018-2019

Pierre Théberge (1942-2018)

On October 5, 2018, we were deeply saddened to learn of the death of Pierre Théberge, a key figure in the history of the Montreal Museum of Fine Arts and later of the National Gallery of Canada. When he took the helm of the MMFA in 1986, Théberge was considered to be one of the foremost connoisseurs of Canadian and international contemporary art. Successively curator (1977-1978), the first Chief Curator (1979-1985) and then, for nearly 12 years, the Director of the MMFA (1986-1997), Théberge helped

make the institution more dynamic and democratic, to the delight of Montrealers, by presenting exhibitions specially designed for the general public. With an ambitious policy centred on major exhibitions, he raised the Museum's profile in cultural and artistic circles across the world, most notably in France, Germany, the United States and the Netherlands. In addition to his collaborations with Jean-Louis Prat and Jean Clair, he organized exhibitions on Guido Molinari, Greg Curnoe, N.E. Thing Co., Michael Snow and Joyce Wieland.

Théberge notably donated paintings, prints and drawings by Ron Martin, Betty Goodwin and Leon Golub, among others, as well as a series of Chinese propaganda posters. A loyal friend of the MMFA, he served as a volunteer on the Acquisition Committee – International Art after 1900 up until his passing.

Pierre Théberge and Bobinette in front of Roy Lichtenstein's *Tintin Reading*. © Estate of Roy Lichtenstein / SOCAN (2019). Photo MMFA, Christine Guest



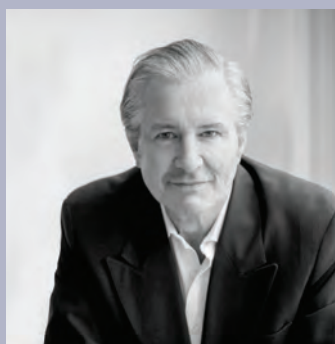
François-Marc Gagnon (1935-2019)

François-Marc Gagnon leaves behind an inestimable legacy to Quebec and Canadian art history. A prolific author of essential scholarly works, he was also an esteemed professor and speaker. Forever questioning the stereotypes depicted in colonial-era representations, Gagnon became an undisputed expert on the modernist movement. In 1978, he was awarded the prestigious Governor General's Award for his critical biography of Paul-Émile Borduas and published a book on the artist's writings that

same year. In 1988, the MMFA invited him to curate its major retrospective on Borduas. Other distinctions underscoring his outstanding contributions would follow, including the Order of Canada in 1999, the André-Laurendeau Prize in 2008, the Gérard-Morisset Award in 2009 and the Ordre national du Québec in 2015. Gagnon served on three of our acquisition committees. Up until his passing on March 28, 2019, he was adding the finishing touches to a scholarly article to

appear in the catalogue for the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*. Our thoughts are with the family and friends of this leading figure in Quebec art history, who so generously shared his passion and knowledge with the public and the Museum's teams.

François-Marc Gagnon in front of the portrait of his father, Maurice Gagnon, by Paul-Émile Borduas. © Estate of Paul-Émile Borduas / SOCAN (2019). Photo Richard-Max Tremblay



François Dell'Aniello (1959-2018)

An art enthusiast and loyal friend to the Museum, François Dell'Aniello went to extraordinary lengths to rally collectors, artists and donors. This charming man of generous heart passed away on July 5, 2018. As a major collector of

contemporary art and member of the MMFA's Decorative Arts and Design Acquisition Committee since January 2010, Mr. Dell'Aniello donated several important artworks to the Museum, along with his partner, J. Serge Sasseville.

The MMFA extends its sincere condolences and support to his partner and his family and friends.

DARING AND ENGAGED:

The MMFA's leadership lauded across Canada and internationally

This year, the MMFA once again distinguished itself for its complex and ambitious exhibition productions that it exported abroad – notably, with the Australian premiere of *Alexander Calder: Radical Inventor* and the three-stop tour of *Napoleon: Art and Court Life in the Imperial Palace* in the U.S. and France. To top it off, the Museum was praised far and wide as a trailblazing and engaged leader. All this was achieved in a balanced budget that is two-thirds self-financed: a continual challenge. Below is an overview of our committed actions, successes and firsts.

I wish to thank the indispensable people who bring this vision to life: our extraordinary teams at the MMFA and its Foundation, our steadfast volunteers, our invaluable collaborators and partners, our generous donors and patrons, our dear friends and, of course, our diverse audiences.

CHAGALL, DAVID AND CAILLEBOTTE: FOR EACH PAINTING A VICTORY, IN QUEBEC AND CANADA

We waged three media and legal battles, which generated a lot of ink in Canada and around the world, in order to keep three paintings within Quebec's and Canada's cultural heritage. The first embroilment concerned the National Gallery of Canada's (NGC) intention to auction off its Marc Chagall masterpiece, *The Eiffel Tower* (1929). The somewhat secretive and hasty departure of this painting from a public collection triggered a massive outcry among the Jewish community as well as art lovers and museum professionals, more broadly. The scandal revealed the public's affection for this major artist, which was also strongly evidenced in our exhibition *Chagall: Colour and Music*. We led an intense fight to keep this painting in the country. Backed by our curators and numerous friends, including notably Chagall's granddaughters, Meret and Bella Meyer, we prevailed.

In the course of this controversy, we were surprised to learn that the disposition was part of a strategy to raise funds to purchase a rare Jacques-Louis David painting, *Saint Jerome Hears the Trumpet of the Last Judgment* (1779), which belonged to the civil corporation of the parish of Notre-Dame de Québec. Meanwhile, this canvas had also been offered for sale to the Musée de la civilisation du Québec (MCQ), the depository of the Cramail sisters' bequest, and the MMFA, where the painting has been on display in our Pavilion for Peace since 2016. Together, the MCQ and MMFA wanted to buy back this work steeped in Quebec history by teaming up with the National Gallery,¹ but this offer was flatly refused. In this "David vs. Goliath"² battle (so termed by certain media organizations), ethical issues of heritage preservation and professional collaboration played in our favour, as our joint proposal with the MCQ led Marie Montpetit, Minister of Culture and Communications, to classify the work as an object of cultural heritage on April 23, 2018.

The MMFA acted quickly, effectively and altruistically. We are proud to have played a part in keeping the Chagall at the National Gallery of Art, the David in Quebec and Gustave Caillebotte's *Blue Irises* at the Art Gallery of Ontario. This French Impressionist painting was blocked from being exported by the Canadian Cultural Property Export Review Board (CCPERB), a ban that was later annulled by the decision of Judge Manson. In fact, the June 12, 2018, Federal Court ruling in the case of the Heffel Auction House validated a restrictive definition of a work of "national importance"; specifically, that it must be strictly Canadian or be central to Canadian heritage. This decision gravely threatened international donations of artworks and, moreover, was completely at odds with museums' philosophical mission in a country that promotes multiculturalism and immigration. We took a public stance by coordinating an open letter to the minister that was published in French and English dailies in order to alert the public. Our leadership brought about a reversal of the Manson decision in an epic legal battle. As the principal trustee, the MMFA assembled approximately 10 museum institutions across Canada to launch an appeal, backed by law firm Sarrazin+Plourde. The Federal Court of Appeal validated the role and authority of the CCPERB on April 16, 2019, a move we were profoundly grateful for. In winning the case, together with the unprecedented action of Canadian museums, we successfully defended the universality of our missions and collections.

This achievement is owed to the remarkable internal and external teamwork of our legal counsel, in particular François Le Moine, our partners (Canadian Art Museum Directors' Association, the Art Gallery of Ontario and the other signatories) and, of course, the Honourable Serge Joyal, who offered his sage advice.

A DECOLONIALIZED, INTERCULTURAL AND INCLUSIVE APPROACH IN THE TIME OF SLĀV AND KANATA

At a time when the social climate is often polarized between positions that are not communicating with each other, and when minorities are asserting their voices, we want to instill a program that prompts intercultural dialogue.

Presented under the title "Primitive Picasso" (a controversial term, therefore possessing an etymology ripe for contextualization), this exhibition project spoke to me as an exercise of reflection in anticipation of the future opening of the Wing for the Arts of One World.

We gave the Montreal version the name *From Africa to the Americas: Face-to-face Picasso, Past and Present* in order to tell a story of decolonization that took place over the course of a century – Picasso's century. This period unfolded like a book, in which the emancipation of an entire continent told of the liberation of new perceptions, appropriations and reappropriations. How did an ethnographic object come to be an aesthetic object? How did this process of "decolonization of our gaze" gradually play out from the last century to the present? The Montreal presentation related the story of the "museum of the Other," a legacy of a colonial world redefined in the current globalized world. It took a critical look at the evolution of mentalities and views, and ended on the fractured atlas of the old worlds, reflecting the reality of today's "glocal" civilization. To promote a transcultural perspective, throughout the exhibition I wove in the narratives expressed in works by contemporary artists from Africa or of African descent, many of which have been acquired for the collection. The borders that previously delineated modernity's various narratives have today become blurred, as artists of the world assert their transnational identities. Cultural Eurocentrism begs revisiting in an art history that must reinvent itself.

With *Here We Are Here: Black Canadian Contemporary Art*, a Royal Ontario Museum production, I wanted to round out the above experience by reinforcing an understanding of Afro-Canadian cultural diversity, adding Quebec artists who, surprisingly, were not part of the Toronto selection. The exhibition presented a variety of perspectives on our long and complex shared histories, thus enriching our common aesthetic imagination. The decontextualized gaze as well as the unifying, inclusive and constructive approach we put forth – widely lauded in the media³ – was also greatly appreciated by our colleagues of the Association of Art Museum Curators, who gathered at the MMFA for their annual conference.

Lastly, the performance video by Kent Monkman in collaboration with Jean Paul Gaultier, *Another Feather in Her Bonnet*, was an act of reconciliation and intercultural respect. While the issue of appropriation of Indigenous culture in art and fashion is nothing new, considerable gains have been made in the debate. We invited Monkman to create this performance piece with the couturier to reappropriate a headdress. With the intent of tearing down the impasses of indifference on one side and self-censorship on the other, I wanted to imagine a constructive and creative "third path," a gesture of friendship taking the form of a dialogue between the two artists. As debates over cultural appropriation waged in the news over *Kanata*, this example of reconciliation provided positive food for thought. Meanwhile, I am proud to say, we have established a long-term partnership with the team of the Avataq Cultural Institute to promote Inuit art and culture, thereby creating a context for intercultural and educational exchanges and strengthening our ties with experts and communities.

In addition to these projects, which have seen us enrich our collections in advance of the inauguration of the Wing for the Arts of One World – made possible by Stephan Crétier and Stéphany Maillery, two new major donors to the Museum – we expanded our relationships with Montreal's diverse communities



NATHALIE BONDIL

Director General
and Chief Curator

Photo Max Abadian



Nathalie Bondil and Philippe Couillard, former Prime Minister of Quebec, in front of *Saint Jerome* by Jacques-Louis David.



Michaëlle Jean, former Governor General of Canada, speaks at the Power of the Arts National Forum at the MMFA in February 2018. Photo Antoine Coallier



André-Philippe Côté
Le Soleil, April 2018
 [Mélanie Joly: I've always loved Chagall!
 Nathalie Bondil: the Chagall... it's the
 other painting Mrs. Joly!]



Bado
Le Droit, April 2018
 [The Chagall stays in Ottawa. Marc Mayer:
 I heard the trumpet of the
 last judgement]



Gustave Caillebotte (1848-1894), *Iris bleus, jardin du Petit Gennevilliers*, 1892, oil on canvas, 55.2 x 46.4 cm. Art Gallery of Ontario, purchase, with funds by exchange from the R. Fraser Elliott Estate and the Bequest of F.W.G. Fitzgerald. Purchased with the assistance of a Moveable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act, 2019. 2019/2268 © Art Gallery of Ontario

(for example, The Power of the Arts National Forum, from February 16 to 18, 2018, organized by the Michaëlle Jean Foundation). We also presented the exhibition *Connections: Our Artistic Diversity Dialogues with our Collections*, in which artists of diverse backgrounds from across Canada were commissioned to produce seven works, thanks to the support of the Canada Council for the Arts, under its New Chapter Program. On a similar positive note, artist Leila Zelli won the 2019 Impressions Residency: a pilot project that, since its creation by the Conseil des arts de Montréal and the MMFA, has served as a launch pad for several emerging artists from diverse cultures as well as from First Nations, Inuit and Métis communities: Jobena Petonoquot, Ari Bayuaji, Pansee Atta, Naghmeh Sharifi and Karen Tam. Interculturalism favours exchange and coming together, as we have seen in our collections. In the context of our increasingly intermingled society, the Museum is a phenomenal diplomatic tool for intercultural dialogue.

In order to bring this future project to life – that of a cultural metropolis for the new century – let us all take a broad-minded view – intercultural rather than multicultural – to construct different narratives from a spirit of co-creation with a wide spectrum of curators, stakeholders, artists and professionals in the field, to whom I owe a profound debt of gratitude.

THE BIRTH OF A NEW DISCIPLINE: MUSEUM THERAPY MMFA RECOGNIZED FOR ITS INNOVATIONS IN HEALTH AND WELLNESS

I am convinced that, in the 21st century, culture will be what physical activity was for health in the 20th century. Cultural experiences will enhance wellness, just as engaging in sports contributes to fitness. For those who are sceptical, recall that just a century ago, sport was thought to deform the body and hamper women's fertility. Discussions about the effects of art on health are often restricted to the context of art therapy, a psychosocial approach that helps patients express themselves through art. However, beyond this practice, art and cultural venues have a medical utility, as well as a tangible impact on health, the healing process and well-being. Supported by research, the benefits of these transdisciplinary actions are now recognized by the Organisation for Economic Co-operation and Development (OECD) (2018) and the World Health Organization for Europe (2019): relieves symptoms associated with medical treatments; has positive effects on anxiety; reduces sedative use in children; improves mobility, and the list goes on... The arts are a vital component of the healing ecosystem.

Combining science and health together with the field of art, and encouraging an interdisciplinary dialogue were the core goals of the Art, Health and Well-being Symposium presented by the MMFA and UQAM on November 9, 2018. Such considerations demanded a bold, multifaceted and holistic approach. **Incidentally, the MMFA stands apart in its development of close partnerships with universities and hospitals, in an effort to dream up new treatment practices for eating disorders, geriatric issues, mental illness, Alzheimer's disease, recovery and others. As the first museum to have an in-house art therapist, we work with physicians on in situ pilot projects.**

Formed in January 2017, our Art and Health Committee is unique. Presided by Rémi Quirion, Quebec's Chief Scientist and member of our Board of Trustees, it is notably composed of scientists and health professionals. The Committee is currently overseeing a dozen or so clinical pilot studies being conducted in the MMFA's Michel de la Chenelière International Atelier for Education and Art Therapy. Key among them was a study completed by Committee member Dr. Olivier Beauchet on people aged 65 and over. In the context of an aging Quebec population, and with the help of our Foundation and Groupe Sélection, we created a variety of activities for our Thursdays at the Museum seniors' program. This study, initiated by the Museum, the RUISSS McGill Centre for Excellence on Longevity and the Jewish General Hospital, is now being replicated worldwide. Its purpose is to evaluate the benefits of cultural mediation on health in older adults.

With our museum prescription program, physicians can now recommend a visit to the MMFA. We are extremely proud of this visionary pilot project that was realized in partnership with the *Médecins francophones du Canada*. Launched on November 1, 2018, this art

therapy initiative garnered widespread media coverage: the October announcement quickly spread around the globe.

A heartfelt thank you to the Education and Wellness team as well as to our many partners, volunteers and employees who make such advancements possible. We can safely say that, in its spirit of innovation and engagement, the Museum lives up to the praise it receives.

THE MMFA CITED AS EXEMPLARY MODEL IN THE OECD AND ICOM'S GUIDE, *CULTURE AND LOCAL DEVELOPMENT: MAXIMISING THE IMPACT. GUIDE FOR LOCAL GOVERNMENTS, COMMUNITIES AND MUSEUMS*

In collaboration with the International Council of Museums (ICOM), the European Commission and UNESCO, the OECD launched this guide in December 2018 at the international conference titled Unleashing the Transformative Power of Culture and Creativity for Local Development. Various studies commissioned by the OECD on the roles played by international museums in local development that were conducted in 2017-2018 served as the basis for this guide. Among them was a study on the MMFA led by Lucie K. Morisset, Canada Research Chair on Urban Heritage and professor at UQAM, and coauthored by Laurent Sauvage and Myriam Joannette, doctoral candidates in Urban Studies at UQAM. *Culture and Local Development: Maximising the Impact* underscores the pioneering role played by the Museum. Invited as panellists for the launch of the Guide, Lucie K. Morisset and I were amazed to discover that the MMFA – the only Canadian institution featured in the publication – was used in 5 of the 16 international case studies.

The OECD's and ICOM's recognition of the exemplary actions stemming from our humanist, innovative and inclusive vision – and of the MMFA as a catalyst for social progress – marks a turning point. This remarkable validation from two major international economic and cultural institutions will enable us to disseminate our message ever farther, so as to strengthen the role of culture and expand the definition of trailblazing museums, like the MMFA, that are fostering greater inclusion and wellness.

Many thanks to everyone!

¹ Note that, with a handsome publicly funded acquisition budget (\$8M/year), the NGC had ample means to purchase the David without selling the Chagall. Meanwhile, with the MCQ having almost no such budget and the MMFA raising about \$1M/year from private donors, a fundraising campaign and provincial assistance were necessary.

² Catherine Lalonde, "Un Chagall contre un David et deux églises,"

Le Devoir, April 12, 2018.

³ Among others, Fabrice Vil, "SLÄV," *Le Devoir*, June 29, 2018.

REPORT FROM THE DIRECTOR OF ADMINISTRATION



MATHIEU LAPERLE
Director of Administration

Over the past two years, the Administration has undertaken a major shift in governance and the modernization of its management tools. Our team is made up of six key departments: Finance, Accounting and Purchasing; Grants Management; Buildings, Equipment and Maintenance Services; Human Resources; Security; and IT Services. While rarely in the spotlight, these services are essential. Through unwavering commitment, their members ensure the smooth running of the MMFA and the achievement of its objectives.

The Museum's 2018-2019 operating budget stands at close to \$37 million, 46% of which is provided in grants by our public partners, mainly the Ministère de la Culture et des Communications. Membership and ticket revenues account for 24% of the operating budget, while private partners, most notably the Foundation, contribute another 20%. Finally, 10% comes from related activities, in particular the Museum Boutique and Bookstore.

Fiscal 2018-2019 was a pivotal year for our division. An in-depth analysis and reflection led to a major revision of our practices and processes, specifically by means of investments in the asset maintenance program, the establishment of a Human Resources department and the implementation of a new information management system (IMS).

Since 2016, the MMFA has been granted \$7.5 million from the Ministère de la Culture et des Communications for major renovations to maintain the Museum's assets. Investments were strategically allocated to public and non-public spaces, security and IT.

The appointment of the first Head of Human Resources, Talent Management and Organizational Development, Catherine Tremblay, allowed us to improve our practices and optimize our processes. In collaboration with managers, a schedule and timesheet management software application was deployed in all departments requiring the preparation of such documents. This new tool saves us time and

provides employees with an instantaneous, collaborative online platform. Recruitment was high on the agenda this year, and interview guides, coaching and new processes facilitated the hiring of new talent, as did the redesign of the Careers page on our website.

In the spirit of collaboration, a new intranet was launched to facilitate internal communication. The goal of this completely redesigned site is to share the Museum's news with all employees and give them access to a wide range of practical tools and resources, including announcements of new employees, the MMFA's work environment policies, the list of benefits and the most frequently used forms.

Several training courses were offered during the year. Special emphasis was placed on preventing harassment in the workplace, with presentations given to all employees and workshops for managers. This initiative was backed by the creation of a statement on workplace harassment prevention.

To increase the efficiency of its business processes and meet future financial challenges, the Museum acquired a new financial management system through the asset maintenance program. Our biggest project this year consisted in developing and rolling out this software. More than 25 employees of the MMFA and its Foundation helped us identify various needs. The budget and deadline were met despite many tasks that had to be completed in a short period of time, and the software was launched on January 1, 2019. This solution will help the Museum eliminate the handling and printing of more than 10,000 invoices each year.

I am extremely proud of the entire Museum staff, who rolled up their sleeves, rose to the challenge and undertook all this year's projects with such enthusiasm and commitment.



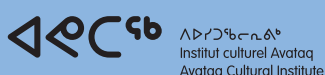
Sculptor Mattiussi Iyaituk, 2019. Photo Robert Fréchette, Puvirnituq



Left to right: Michel de la Chenelière, Vice-President, MMFA; Robert Fréchette, Director General, Avataq Cultural Institute; Nathalie Bondil, Director General and Chief Curator, MMFA; Josepi Padlayat, President, Avataq Cultural Institute. Photo Pierre Longtin

THE AVATAQ CULTURAL INSTITUTE – SIGNATURE OF A LONG-TERM PARTNERSHIP WITH THE MMFA

An important collaboration agreement was reached with the Avataq Cultural Institute this year in view of promoting Inuit art and culture and forging a long-term partnership. Under the agreement, the institute will move into MMFA spaces on Crescent Street. Founded in 1980, Avataq is headquartered in Inukjuak. The organization is a leader in Nunavik Inuit culture and an authority in the field, both in Canada and abroad. Its mission is to protect and promote the Inuit language and culture so that future generations can benefit from the rich tradition inherited from their ancestors and passed down by the elders. We are thrilled to welcome the Avataq team into our museum complex!





DIRECTOR OF COMMUNICATIONS' REPORT

COMMUNITY VISIBILITY STRONGER THAN EVER

Beyond the promotion of major exhibitions, the Communications team develops strategies to maintain and build on the Museum's strong profile in the community. Our institution's engagement – rooted in **humanism, inclusion and innovation** – was demonstrated in our third consecutive participation in the annual Montréal Pride Festival and our offer of free public access to our collections every first Sunday of the month as well as during the holiday season and spring break.

In March 2018, the MMFA also introduced a single fee for visiting its major exhibitions, discovery exhibitions and all of its collections spread throughout five pavilions. **Visitors 20 and under can now explore the entire Museum for free.**

A major player in Montreal's tourism industry, the **MMFA is the largest museum attraction in the city**, generating more visits than any other local museum or cultural organization.

"COVER UP THAT BOSOM, WHICH I CAN'T ENDURE TO LOOK ON."¹

Knowing Facebook's popularity, the Museum makes use of the powerful platform as a promotional tool. Last summer, to everyone's surprise, the social networking giant blocked an ad for the exhibition *From Africa to the Americas: Face-to-face Picasso, Past and Present* featuring the famous painting *Women at Their Toilette*. In the eyes of company representatives, this masterpiece of modern art, which has been exhibited in the world's leading cultural institutions, was "too risqué" to be shown to the public. This act of censorship was not only exercised by Facebook's automated algorithm system, but also by its committee responsible for reviewing decisions that have been challenged. Fortunately, after discussions, the officials changed their minds and promised to revisit their policy on artworks. Meanwhile, the story captured worldwide attention.

THE MONTREAL HONEY OF FINE ARTS

Some 100,000 bees contributed to the greening of the neighbourhood thanks to two urban beehives installed in 2018 on an outdoor terrace on the second floor of the Michal and Renata Hornstein Pavilion for Peace. The bees pollinated an approximately 5 km radius around the Museum. The aim of the project, designed in collaboration with the social enterprise Alvéole, is to protect these precious insects, whose decline is a serious cause for concern around the world. Incidentally, our delicious fine art honey was all the rage. The resulting 300 pots

sold in no time at the Museum Boutique and Bookstore! All proceeds went to the Art Hive.

THE MMFA CELEBRATES DIVERSITY AND TOGETHERNESS IN PARTNERSHIP WITH THE MONTRÉAL PRIDE FESTIVAL

Joining Montreal's Pride parade for the third year in a row, the MMFA presented a vibrant living adaptation of the installation *Blue Stick Garden* by landscape artist Claude Cormier. Participants in this remarkable artistic procession marched to the rhythm and music of DJ Tatïe au Miel.

MOVING DUNES

For a seventh consecutive year, Du Musée Avenue was transformed into a pedestrian street to house a large-scale interactive public art installation. Designed by NÓS Architectes, *Moving Dunes* was inspired by the exhibition *From Africa to the Americas*. The work transported visitors to the heart of an off-kilter abstract geometric landscape. On June 20, 2018, musician **Pierre Kwenders** and his guests gave an exciting performance at an event that also featured dancing and aperitifs.

Through its ephemeral installations and musical performances, Du Musée Avenue has over the years become a favourite gathering place for Montreal residents and tourists.

I would like to take this opportunity to thank our entire Communications team, whose sole objective is to promote and expand the visibility of the Museum in all its many facets.

CINÉMA DU MUSÉE

In September 2018, the Museum successfully inaugurated the Cinéma du Musée with the screening of Geneviève Dulude-DeCelles' feature-length film *Une colonie* (Grand Prize at the Québec City Film Festival). An anonymous donation of \$200,000 for renovations and the procurement of theatre equipment as well as an additional investment from the Museum for infrastructure (security, emergency exits, plumbing and electricity) gave rise to enhancements in both the venue, whose producer and patron is Denise Robert, and the cinematic offering. Cinéma du Musée is the second largest independent theatre in Montreal, with seating for close to 300. It will be run by an independent NPO established for this purpose, with equal representation from the MMFA and its partner.

¹ English translation of a line from the Molière play *Tartuffe*, "Cachez ce sein que je ne saurais voir!"



PASCALE CHASSÉ
Director of Communications
Photo Jean-François Brière



A Canadian museum whose ads featuring Picasso nudes were rejected by Facebook says it is pleased the social media giant is reviewing its nudity policy.

BBC.com

The Montreal Museum of Fine Arts got the prudish social media giant to back down. After removing the photos of certain [Picasso] canvases, [Facebook] announced it would review its site moderation criteria to allow artistic nudes. At last.

LEFIGARO.FR

Montrealers have a new cinema that Montreal Gazette columnist T'Cha Dunlevy says will be a downtown hub for independent film.

THE MONTREAL GAZETTE

At a time when we are decrying the lack of author's films, here is a new movie theatre dedicated entirely to the genre, set to open its doors at the end of the month. Located in the heart of the Golden Square Mile, Cinéma du Musée will also be the only theatre in the city's west end to offer a program that's geared to a French-speaking audience.

LA PRESSE, Montreal

We're talking first-class cinema.

It will be the only independent theatre west of Saint-Laurent.

ICI RADIO-CANADA
PREMIÈRE

AT THE MUSEUM

1,046,120 VISITORS

OUTSIDE ITS WALLS

- 1st in Quebec
- 2nd in Canada
- 15th in North America
- 76th in the world

DIGITAL PLATFORMS

Website	2,075,435	visitors
Mobile app	22,037	users
Facebook	140,972	followers
Instagram	55,065	followers
Twitter	130,797	followers
LinkedIn	7,049	followers
YouTube	1,708	followers



▲ From left to right, top to bottom: Cinéma du Musée. Photo MMFA, Christine Guest | Director Geneviève Dulude-De Celles (centre) with the team on her film *Une colonie*. Photo Nicolas Abou | The Cinéma du Musée entrance. Photo Nicolas Abou | Contemplative session under one of the masterpieces of the *Alexander Calder: Radical Inventor* exhibition. © 2020 Calder Foundation, New York/ Artists Rights Society (ARS), New York / SOCAN, Montreal | Alvéole urban beehives. Photos Sébastien Roy | *Moving Dunes*. Photo @veveordie | Opening of Du Musée Avenue. Photo Sébastien Roy | Miracle at the Museum digital Intervention. James Kerr / Scorpion Dagger | Michal and Renata Hornstein Pavilion. Photo Julia Frainier | 2018 Montréal Pride Festival. Photo Sébastien Roy

FROM AFRICA TO THE AMERICAS FACE-TO-FACE PICASSO, PAST AND PRESENT

May 12 – September 16, 2018

With this major exhibition, the MMFA undauntedly took on the challenge of telling the story of the “decolonization of the colonial gaze,” based on Pablo Picasso’s (1881-1973) art to that of today. The exhibition was first shown in 2017 at the Musée du quai Branly – Jacques Chirac under the title *Picasso Primitif*. The Museum then adapted it by broadening the perspective and incorporating works by contemporary artists. Seen by 183,173 visitors, *From Africa to the Americas* looked at how our views of the arts of Africa, Oceania and the Americas have transformed from the end of the 19th century to the present day. Following milestones in the life of Pablo Picasso and in history, it explored the close relationship between the Spanish master and these arts, highlighting evolving attitudes.

From Africa to the Americas brought together over 300 works and documents, including close to a hundred by Picasso – paintings, sculptures, ceramics and works on paper – that attest to the important influence of Africa and Oceania on his oeuvre. A vast collection of documents, objects and photographs, together with works from the artist’s personal collection, further demonstrate the lifelong inspiration these arts held for Picasso. Finally, the exhibition incorporated some outstanding loans from the Redpath Museum and the Lune Rouge Collection.

MMFA Curator Nathalie Bondil sought to create disruptive juxtapositions by adding works by leading artists from the African and Afro-American contemporary art scene in order to challenge this post-colonialist heritage: Omar Ba, Edson Chagas, Omar Victor Diop, Theo Eshetu, Samuel Fosso, Romuald Hazoumè, Masimba Hwati, Moidja Kitenge Banza, Mohau Modisakeng, Zanele Muholi, Zina Saro-Wiwa, Yinka Shonibare (MBE), Mickalene Thomas and Kehinde Wiley. Several of their creations have since entered the Museum’s permanent collection. At every step of the exhibition, these contemporary artists provided a counterpoint to Picasso, thus expanding the points of view on an international history of art that bears rethinking. The public then continued their visit with the exhibition *Here We Are Here: Black Canadian Contemporary Art* (see p. 12).

This exhibition was organized by the Musée du quai Branly – Jacques Chirac, in collaboration with the Musée national Picasso-Paris, and adapted by the Montreal Museum of Fine Arts. It was curated by Yves Le Fur,



© Estate of Picasso / SOCAN (2019)

Director of the Department of Heritage and Collections, Musée du quai Branly – Jacques Chirac. The Montreal adaptation was curated by Nathalie Bondil, Director General and Chief Curator, MMFA, assisted by Erell Hubert, Curator of Pre-Columbian Art, MMFA. Thanks are also owed to several collaborators: Shelley Ruth Butler, cultural anthropologist, Institute for the Study of Canada, McGill University; Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA; Dominique Fontaine, independent curator and Founding Director of aPOSteRIORi; Jacques Germain, art dealer and Africanist; James Oscar, art critic; and Constantine Petridis, Chair and Curator of African Art and Indian Art of the Americas, Art Institute of Chicago. The exhibition design was realized by Sandra Gagné, Head of Exhibitions Production, MMFA.

This exhibition was made possible thanks to the generous support of Stephan Crétier and Stéphanie Maillery, in collaboration with Tourisme Montréal. The educational activity space of this exhibition received valuable backing from Desjardins. The Museum acknowledges the vital contribution of Air Canada, the MMFA’s Angel Circle and media partners Bell, *La Presse* and the *Montreal Gazette*. The exhibition also received the support of the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program.

An exhibition I thoroughly recommend seeing.

– Dany Laferrière, writer

Photos Denis Farley

© Mickalene Thomas, Romuald Hazoumè and Estate of Picasso / SOCAN (2019)

An exhibition on the links between Picasso and the “primitive” arts, yet emphasizing a “decolonization of the gaze” ... and also presenting the works of contemporary Black Canadian artists.

LE MONDE, Paris

The Montreal Museum of Fine Arts’ [exhibition] stands out for the originality of its subject matter. ... Its design creates visual surprises that are both stimulating and audacious. ... Beyond its educational effect and undeniable aesthetic appeal ... the exhibition has the feel of a manifesto.

L’OBJET D’ART, Paris

Appropriation and reappropriation are the themes examined at the Montreal Museum of Fine Arts. ... The tone is set right from the beginning of the Montreal exhibition. It opens with three landmark works from the contemporary African scene that deal with slavery.

ART ABSOLUMENT, Paris

MONTREAL FACE-TO-FACE WITH PICASSO
The Montreal Museum of Fine Arts presents an exhibition developed by the Musée du quai Branly ... on the sensitive topic of the relationship between Pablo Picasso and African art. ... Nathalie Bondil, the MMFA’s Director General, has revolutionized the dialogue on the subject.

LE QUOTIDIEN DE L’ART, Paris

The MMFA offers up a brilliant exhibition on Picasso and our relationship with the so-called “primitive” arts. ... Here is an exhibition that provides an intelligent rereading of art history.

LE DEVOIR, Montreal

A FIRST-CLASS EXHIBITION
The Picasso-themed exhibition is first-rate, in terms of both the visual offering and the depth of its subject treatment. ... Nathalie Bondil, the Museum’s Director General and Chief Curator, has added a component to the Paris exhibition that counterbalances the narrative with works by contemporary African artists. ... The exhibition is a refreshing and informative journey into the interwoven world of art and human histories.

LA PRESSE, Montreal

It’s a show in which several narratives overlap There’s the tale of the great European painter, plundering and transforming images delivered to him by an actual plundering empire. There’s the newer story of artists from former colonies who subvert the iconography of “the primitive,” and reappropriate aspects of European art history. There’s also a tale of art institutions evolving away from the notion that art is primarily what Europeans make, and that the cultural productions of other peoples are ethnological.

THE GLOBE AND MAIL, Toronto

The exhibition is punctuated with contemporary counterpoints by artists mainly based in the African continent or forming its diaspora. The fine, well-articulated choices create a portrait of a community no longer in search of an identity, but in the process of restoring its core identities: those of roots and origins, a sort of reappropriation of its African codes.

ESPACE, Montreal

From Africa to the Americas ... is not another Picasso retrospective. Rather, Picasso’s work is situated amid the artefacts that so significantly shaped his vision, giving it a kind of context that many visitors may not have previously considered.

CULTURE TRIP, New York



HERE WE ARE HERE BLACK CANADIAN CONTEMPORARY ART

May 12 – September 16, 2018

Here We Are Here, presented alongside the exhibition *From Africa to the Americas: Face-to-face Picasso, Past and Present*, invited visitors to continue their reflection on cultural diversity. Developed by the Royal Ontario Museum, the exhibition challenged preconceived notions of Blackness in Canada through the work of eight contemporary artists – Sandra Brewster, Sylvia D. Hamilton, Chantal Gibson, Bushra Junaid, Charmaine Lurch, Esmaa Mohamoud, Michèle Pearson Clarke and Gordon Shadrach – as well as that of Montreal artists Eddy Firmin called Ano, Manuel Mathieu and Shanna Strauss, which the MMFA added for its presentation. Together, they expressed a multitude of viewpoints on the place of Canadians of African descent, countering the long-standing perception of Blacks being on the margins of Canada's history. Though this country is widely celebrated as a triumph of cultural diversity, the predominant narrative reduces the Black Canadian experience to one of the eternal immigrant or newcomer. These artists questioned this view by exposing the traces of their communities' long historical presence in Canada. The multiple voices and sensitivities presented disrupted simplistic and comforting narratives, while affirming the long-standing contribution of Black people to the fabric of Canada.

"These talented artists created works that pay tribute to their forebears; each of them revisited their own history in relating to their Montreal reality. Innovation married seamlessly with tradition in their works. They invited visitors to take an empathic view of the

Black Canadian experience, and they did so poetically," said Geneviève Goyer-Ouimette, curator of the Montreal presentation, noting that our city's contemporary art scene is made up of a plurality of creators, many of whom are of African descent.

An exhibition developed by the Royal Ontario Museum, Toronto, and adapted by the MMFA for the Montreal presentation. It was curated by Silvia Forni, Curator of African Arts and Culture, ROM, Julie Crooks, Assistant Curator, Art Gallery of Ontario, and Dominique Fontaine, independent curator. Geneviève Goyer-Ouimette, Gail and Stephen A. Jarislowsky Curator of Quebec and Canadian Contemporary Art (from 1945 to today), MMFA, curated the Montreal component. The exhibition was presented in Montreal thanks to the generous support of Stephan Crétier and Stéphanie Maillery. The Museum acknowledges the vital contribution of Air Canada, the MMFA's Young Philanthropists' Circle and media partners Bell, *La Presse* and the *Montreal Gazette*.



THE MUSEUM BELONGS TO THEM

An educational space designed in collaboration with Youth Fusion and The Woman Power

This space invited visitors to reflect on the notions of representation and otherness through a variety of displays and activities. The installation *The Real Demoiselles d'Avignon* was a participatory mosaic imagined by The Woman Power collective around Picasso's famous painting. An exhibition was also created by students from the Commission scolaire de Montréal (CSDM), in collaboration with Youth Fusion, on the topic of encounters with alterity. To enrich their exploration, visitors could peruse a selection of books illustrating the MMFA's diverse communities and take part in an elaborate, colourful drawing in collaboration with the artist MALICIOUS.

Plurality ... is centre stage in the three exhibition galleries, inviting visitors to appreciate the complexity of the individual stories and experiences in order to counter the reductionist narratives that often feed prejudices. ... The exhibition encourages a truly decentralized perspective, affirming the place of Blacks in the heart of Canadian history and society.

ARTPRESS, Paris

Here We Are Here provokes thought about the issue of identity without naïve optimism or excessive contrition ... preferring to construct a sharply critical culture, analyzing the political dimension through more intimate aspects and asking profound questions about a Canadian identity pulled between its provincial particularisms, its earliest origins and the contribution brought by its active immigration policy.

ESPACE, Montreal

The joy of the exhibition Here We are Here is found in discovering a variety of artists, with their concerns, unique stories and diverse approaches and challenges.

LA PRESSE+, Montreal

If we had to identify a common thread in the works by the 11 Black Canadian artists featured in Here We Are Here, it would be irony. ... Their art has been selected to remind Museum visitors not only of the artists' enslaved or colonized ancestors but, above all, of the precarious condition Blacks often endure today, even here in their own country.

VIE DES ARTS, Montreal

Through these unique and visually compelling installations, the artists express a multitude of viewpoints on the place of Canadians of African descent and implore viewers to think differently about the deep-rooted histories and enduring presence of Black Canadians. ... The artworks on display use both current and historical objects that blur the longstanding opinion that the Black community belongs on the edge of Canadian history.

BLOUIN ART INFO, New York

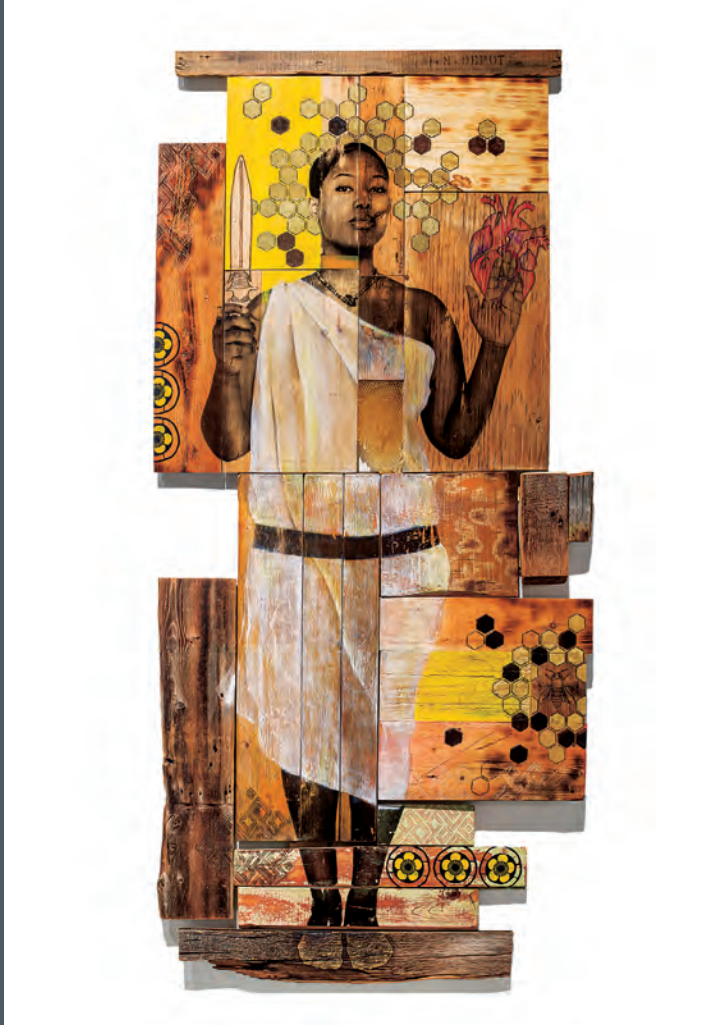
At the Montreal Museum of Fine Arts, a powerful exhibition gives the floor to Canadian artists of color. Here We Are: Black Canadian Contemporary Art is an intimate showcase of recent work by artists whose practices explore their respective experiences as Black Canadian residents.

CULTURE TRIP, New York

1. Eddy Firmin called Ano (born in 1971), *[Étrange danger]* 1/3, 2016. Collection of François Dell'Aniello
2. Esmaa Mohamoud, *Untitled (No Fields)*, 2018. Courtesy of Georgia Scherman Projects and the artist
3. Shanna Strauss, *Memory Keepers*, 2017. MMFA, purchase, gift of R. Fournelle
4. Michèle Pearson Clarke (born in 1973), *Suck Teeth Compositions (After Rashaad Newsome)*, 2017. Collection of the artist
5. Sandra Brewster, *Hiking Black Creek*, 2017. Courtesy of Georgia Scherman Projects and the artist
6. Manuel Mathieu (born in 1986), *Self-portrait*, 2017. MMFA, purchase, Hélène Couture Fund



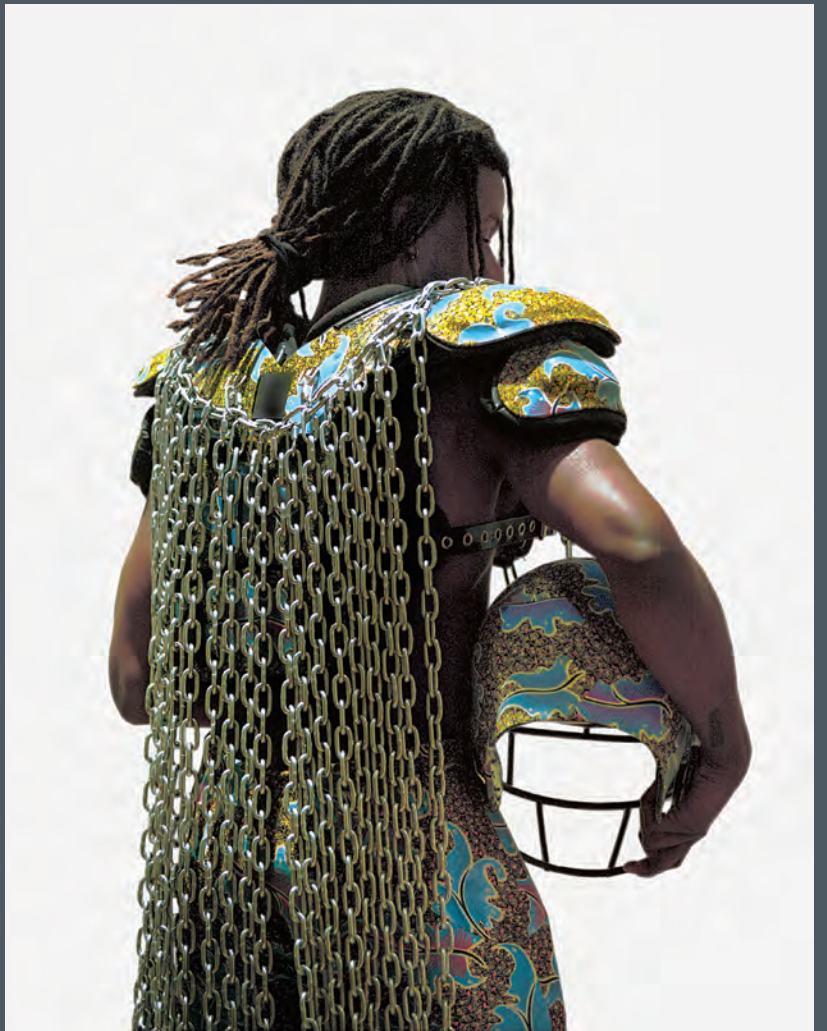
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ALEXANDER CALDER RADICAL INVENTOR

September 21, 2018 – February 24, 2019

"Montreal is home to the most important work of public art in Canada: the monumental sculpture Trois Disques, or as Montrealers affectionately call it, Man, remembering Man and His World. Evoking humanism as did Expo 67 ... this sculpture alludes to humanity's technical progress and efforts, and its aspiration toward a collective harmony. And yet, the life and work of this modern art giant remain underappreciated in Canada." – Nathalie Bondil

This first-ever retrospective of Alexander Calder in Canada and Australia showcased the full scope of the career of the modern artist who set art in motion. The fruit of in-depth research, it shed new light on Calder's work from the perspective of innovation. The exhibition was met with critical success and delighted upwards of 150,000 visitors in Montreal before it journeyed to the National Gallery of Victoria (NGV) in Melbourne, Australia, where it will be on view from April 5 to August 4, 2019.

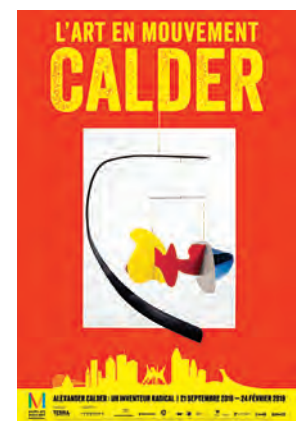
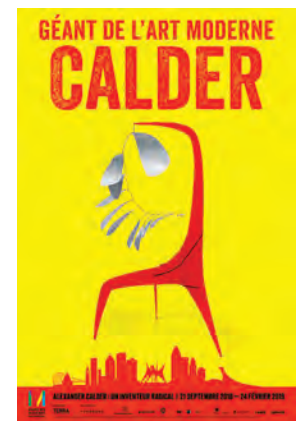
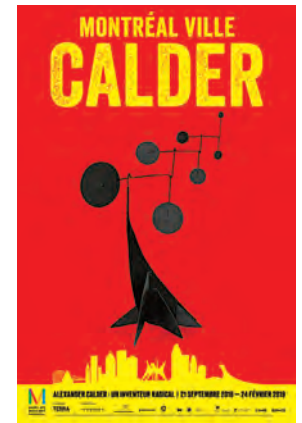
A highly complex exhibition to mount, *Alexander Calder: Radical Inventor* brought together over 150 works (paintings, sculptures, jewellery and graphic works), giving the public an appreciation of the sheer extent of Calder's extraordinarily innovative multidisciplinary practice that went from wire portraits to paintings, to his invention of the mobile and, finally, his monumental sculptures. Over the course of an international career that spanned half a century, this artist exhibited on five continents and worked in an astonishing array of fields, including drawing, sculpture, painting, design and performance art.

The public had the opportunity to see a great number of works and documents that have rarely or never before been presented and were specially restored for the exhibition. Among them the sculptures

Little Spider (about 1940), on loan from the National Gallery of Art, Washington, D.C., *The Brass Family* (1929), on loan from the Whitney Museum of American Art, New York, *Kiki de Montparnasse (II)* (1930), on loan from the Centre Pompidou, Paris, *White Panel* (1936), on loan from the Calder Foundation, and the *Red Gongs* (1950) mobile, on loan from the Metropolitan Museum of Art, New York. Little-known works crafted by the artist when he was a child were also revealed.

As a radical inventor, Calder not only introduced a new dimension to sculpture but changed the way we experience art in the modern world. Beyond the actual objects on display, the exhibition drew attention to the space they occupy, offering visitors the rare opportunity to observe Calder's works being set in motion. These activations of the mobiles gave a truer representation of the artist's vision for these kinetic works.

The exhibition was developed, organized and circulated by the MMFA in collaboration with the Calder Foundation, to whom we are grateful. The Montreal presentation was curated by Anne Grace, Curator of Modern Art, MMFA, and Elizabeth Hutton Turner, guest curator under the direction of Nathalie Bondil, Director General and Chief Curator, MMFA. The exhibition design was realized by Sandra Gagné, Head of Exhibitions Production, MMFA. The exhibition and its international tour were made possible thanks to the generous support of the Terra Foundation for American Art, Major Benefactor of *Alexander Calder: Radical Inventor*. The Museum wishes to underline the invaluable contribution of Pembroke and Provencher_Roy Architects. It further acknowledges the vital contribution of Air Canada, the MMFA's Angel Circle and media partners Bell, *La Presse* and the *Montreal Gazette*.



A CITY FOR TOGETHERNESS

A creative space for families designed in collaboration with Mere Phantoms

Families were invited to immerse themselves in the imaginary cityscape created by the Montreal collective founded by artists Maya Ersan and Jaimie Robson. The installation was designed as a shadow play and evoked the cities where Alexander Calder left his mark, notably Paris, New York and Montreal. Using materials provided on site and lighting effects, visitors invented their own poetic animation reflecting their city of tomorrow and ideas of living together in harmony.

A highlight is a monumental canopy display of Calder's striking mobiles; impressively sized hanging sculptures of wire and sheet metal, which surround audiences with hypnotic and boldly coloured moving shapes.

SMS ITALIAN, Melbourne

Alexander Calder's irreverent pieces challenged the very definition of sculpture. He invented the kinetic sculpture, or mobile, and changed the course of art history in the process.

BROADSHEET, Melbourne

Alexander Calder: Radical Inventor aims to reassess this quintessential modernist.

ART IN AMERICA, New York

CALDER FLOATS ON AIR IN MONTREAL This first Canadian retrospective dedicated to Alexander Calder by the MMFA shows the diversity of his art, from paintings to mobiles.

CONNAISSANCE DES ARTS, Paris

Legendary sculptor's kinetic creations receive a Canadian retrospective for the first time in Montreal.

THE GLOBE AND MAIL, Toronto

As the snow covers the ground outside, a visit to the MMFA to see Alexander Calder: Radical Inventor is almost therapeutic. Like the American artist's mobiles themselves, time gets suspended in the galleries of the airily designed exhibition.

LE DEVOIR, Montréal

In a luminous gallery at the heart of this exhibition, a selection of [mobiles] of rare finesse create an exceptionally poetic space.

LE JOURNAL DES ARTS, Paris

The Museum presents an impressive series of mobiles, some of which are animated once a day. These Momentums enable the public to admire the ingenuity of abstract sculptures, a unique experience.

L'OBJET D'ART, Paris

A remarkable museum exhibition that sets Calder's art in motion. ... The MMFA's innovative mise en scène fully exploits the artist's conception of time and space.

MONTREAL GAZETTE

As well-known as Calder's work may be, it never ceases to enchant and surprise, which the exhibition portrays in perfectly balanced fashion.

L'CEIL, Paris



THIERRY MUGLER COUTURISSIME

March 2 – September 8, 2019

Following *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011–2016), the MMFA continued its grand premieres in the field of fashion 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 Museum's history.

Highly acclaimed by the international media and public alike, *Couturissime* traced 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 outfits produced between 1977 and 2014 – most of which were restored and exhibited for the first time – 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 on the order of masterpieces, like the *Chimère* collection and his bodysuited fembots inspired by comic books, fauna and science fiction.

The exhibition presented some 100 rare prints by the biggest names in fashion photography, including Guy Bourdin, Dominique Issermann, Pierre et Gilles, Paolo Roversi, Ellen von Unwerth and Helmut Newton, especially. It marked the first time the Helmut Newton Foundation loaned works for an exhibition. Mugler's own photography was also on display.

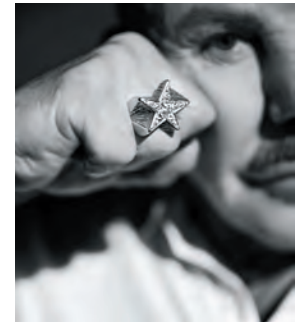
Conceived as an opera in six acts, the flow of *Couturissime* revisited Mugler's iconic creations and collaborations in a spectacular gallery design that saw contributions by German artist Philipp Fürhofer and design studio Tord Boontje. The presentation notably showcased Montreal's creativity as well by integrating a digital work by

Michel Lemieux and an immersive installation designed by the Oscar-winning special effects studio Rodeo FX. It also highlighted 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 *Umanity*. In addition, the public's eyes were opened to the myriad garments donned by celebrities across the decades, including Cardi B, Beyoncé, David Bowie, Céline Dion, Diane Dufresne, Lady Gaga and Diana Ross.

In tandem, the Museum partnered with various festivals, including Wiggle, Fashion & Design and Pride Montréal, with a view to celebrating diversity and local talent. *Couturissime* began its international tour in the fall with a first stop in Rotterdam, followed by Munich and Paris, the city where Mugler made his name.

The exhibition was initiated, produced and circulated by the MMFA, in collaboration with the Clarins Group, which restored a number of garments from its archives, and, of course, the Maison Mugler. It was curated by Thierry-Maxime Loriot under the direction of Nathalie Bondil, Director General and Chief Curator, MMFA. The exhibition design was realized by Sandra Gagné, Head of Exhibitions Production, MMFA.

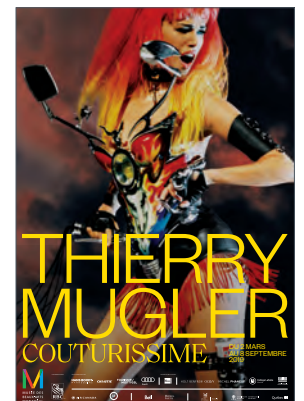
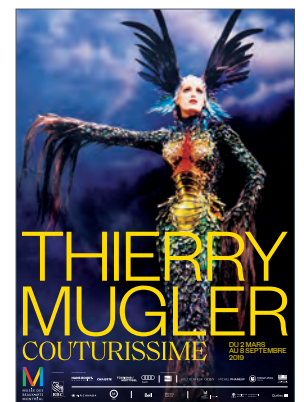
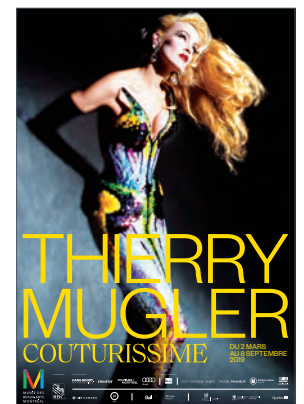
The presentation of *Thierry Mugler: Couturissime* was made possible with the generous support of RBC Royal Bank, in collaboration with Hans Boodt Mannequins, Tourisme Montréal, Audi and official media partner *La Presse*. The Museum underscores the important contribution of Michel Phaneuf, Holt Renfrew 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*.



"People have offered to exhibit my work a number of times, but the idea of simply looking back has never interested me. ... Nathalie Bondil and Thierry-Maxime Loriot were the right people, with the right approach, to reinvent the past with innovative staging, eclectic melanges and a new vision of my work."

– Manfred Thierry Mugler

Max Abadian, Manfred Thierry Mugler (Montreal, 2018). © Max Abadian



The designer's first major museum retrospective, Thierry Mugler: Couturissime, ... opens at the Montreal Museum of Fine Arts.

THE NEW YORK TIMES

The exhibition of Thierry Mugler we've all been waiting for.

ELLE MEXICO

The team has made an adventure of some 150 garments ... [that] might better be described as follies, fantasies and phantasmagoria.

THE WALL STREET JOURNAL, New York

A new retrospective celebrates the creator and his glamorous superheroin.

DEUTSCHE WELLE, Berlin

One of the year's top exhibitions!

VOGUE ESPAÑA

The magic of Mugler comes to Montreal.

NEWSWEEK, New York

The costumes ... transcend the everyday and literally re-enchanted the fashion world.

NUMÉRO, Paris

An immersion in Mugler's unbridled fashion and popular culture of the past forty years.

CORRIERE DELLA SERA, Milan

A rare glimpse into the creative world of designer Thierry Mugler.

HARPER'S BAZAAR VIETNAM

A must-see exhibition of the Montreal Museum of Fine Arts.

RADIO-CANADA INTERNATIONAL

For this first exhibition of the couturier who stepped away from the catwalk, the MMFA ... has presented his creations within a spectacular set design.

LE JOURNAL DES ARTS, Paris

For over thirty years, Thierry Mugler was the pinnacle of spectacular haute couture.

VOGUE POLSKA

Thierry Mugler finally gets the museum retrospective he deserves.

W MAGAZINE, New York

Thierry Mugler deserves to be recognized and applauded as a unique and important player on the fashion stage.

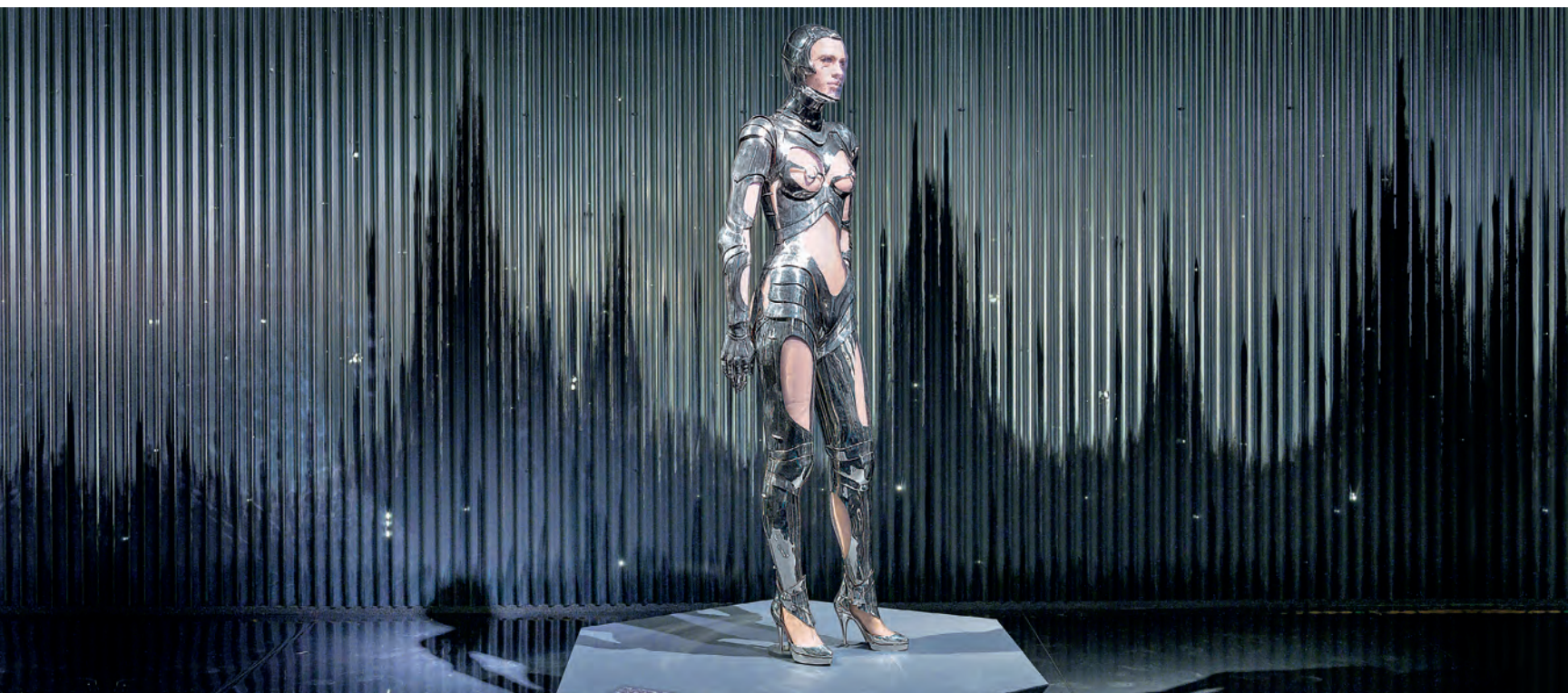
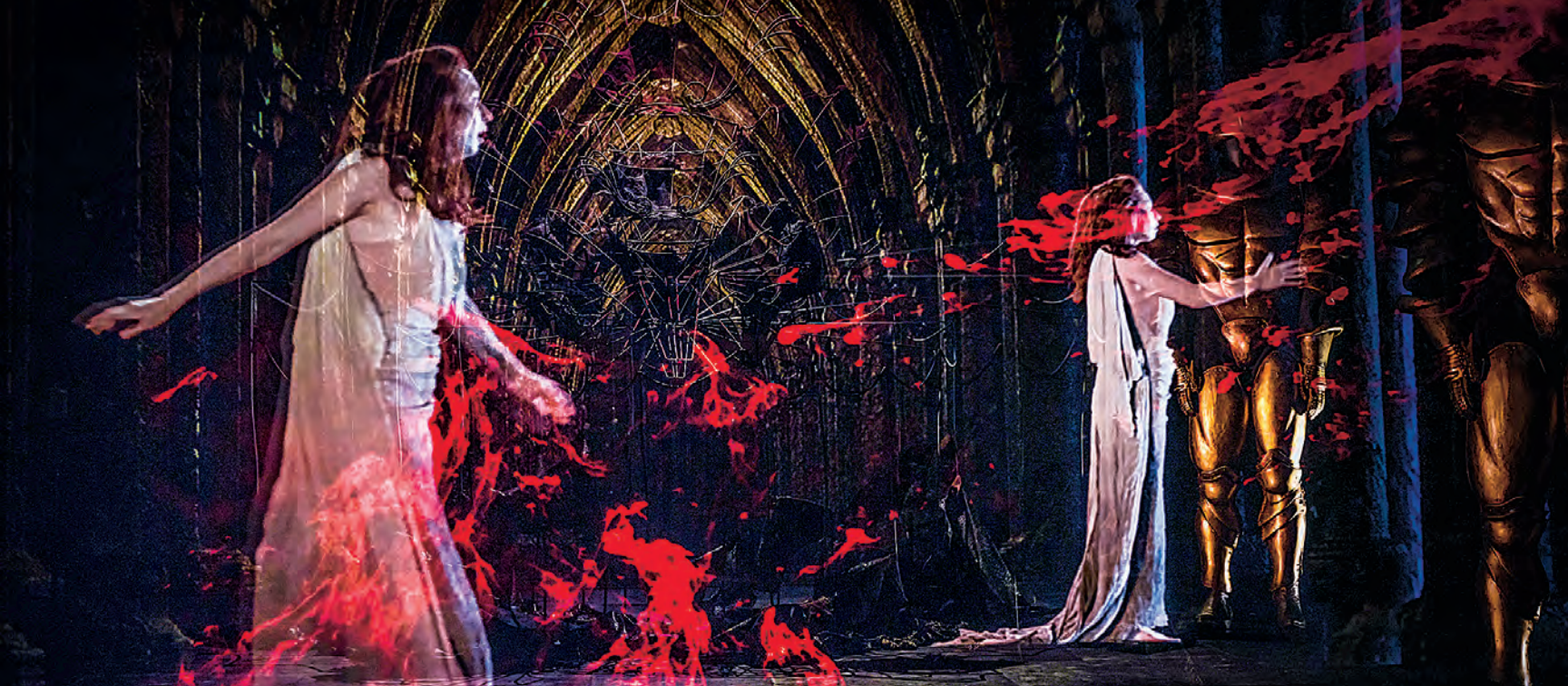
VOGUE INTERNATIONAL

The first retrospective dedicated to this fashion genius who continues to inspire the world today.

MADAME FIGARO, Paris

Dominique Issermann, *Jerry Hall* (Paris, 1997). Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997. © Dominique Issermann
Alan Strutt, *Yasmin Le Bon, Palladium* (London, 1997). *La Chimère* collection, haute couture fall/winter 1997–1998. © Alan Strutt
Patrice Stable, *Emma Sjöberg* (Paris, 1992). Thierry Mugler, *Les Cow-boys* collection, prêt-à-porter spring/summer 1992. © Patrice Stable

Lemieux Pilon 4D Art, Michel Lemieux (born in 1959) and Victor Pilon (born in 1958), *The Undoing of Lady Macbeth*, 2019.
Design and direction: Michel Lemieux, choreography: Julie Perron, dancer: Alexia Martel. Photos © Denis Farley and Nicolas Ruel



MONTREAL COUTURE

March 2 – September 8, 2019

Presented alongside *Thierry Mugler: Couturissime*, this exhibition showcased some 30 garments created by established or emerging designers who are shaping Quebec fashion today.

This marked the first time that Quebec couture icons were brought together in a museum. Marie Saint Pierre, the first designer admitted to the Royal Canadian Academy of Arts, has for over three decades been creating clothing with precise, timeless cuts that seamlessly marry style and function. Since 1994, Philippe Dubuc has been reinventing menswear with minimalist, modern lines and setting himself apart with his meticulous finishings and structure. Denis Gagnon hit the Quebec scene by storm at the dawn of the 2000s with his irreverent style and spectacular pieces characterized by a sophisticated use of volume, pleats, leather and zippers. The exhibition also highlighted the work of Helmer Joseph, whose elegant designs draw on his Haitian roots and the expertise he acquired in Paris fashion houses. Finally, Ying Gao, whose work blends the unlikely fellows of fashion, industrial design and robotics, has exhibited her creations in major museums the world over. In her work, she explores the use of new materials, such as medical latex, and interactive sensory technology to imbue her garments with a poetic and participative quality.

Montreal Couture also shone a spotlight on up-and-coming designers. Casting aside societal conventions, the duo Fecal Matter, comprising Hannah Rose Dalton and Steven Raj Bhaskaran, sparked an international craze when they presented their transhumanist-inspired 2018 Spring/Summer collection in London. Marie-Ève Lecavalier became the first Canadian to win the prestigious Chloé Prize at the 33rd edition of

the Hyères International Festival of Fashion and Photography, making a grand debut in the world of high-end and luxury fashion. Koku and Gildas Awuye, the duo behind the label Atelier New Regime, were named Menswear Designer of the Year at the 2018 Canadian Arts & Fashion Awards for their modern, technical streetwear. And who can forget Nathon Kong, who designs custom clothing using 3D technology and by collaborating with artists and community organizations, and MARKANTOINE, who fashions his prêt-à-porter creations in a “gothic-exotic” style.

Montreal photographer Max Abadian, whose work has been featured in the pages of international magazines like *Vogue*, *Elle* and *Vanity Fair*, was commissioned to create the portraits of the 10 designers and collectives in the exhibition (opposite). Videos of the outfits, shot specially for this exhibition by Martin Laporte, complemented the presentation.

The exhibition was designed and produced 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, who developed the artistic concept for the 2018 Museum Ball, *Nuit Couture*. The Museum wishes to underscore the important contribution of LaSalle College and thank the Muses of *Montreal Couture*, Lucie Bouthillette, Ruby Brown, Natalie Bussière, Isabelle Chevalier, Claude Krynski, Karine Kay Limage, Julia Reitman, Alysia Yip-Hoi and Debbie Zakaib. It further acknowledges the vital support of Air Canada and media partners Bell, *La Presse* and the *Montreal Gazette*.



THE SEWING BOX

An educational foray into the world of haute couture in three parts.

Set designers Catherine Nadeau and Melissa Thompson wanted to pay tribute to the work of fashion artisans and creators by putting a face to the names of these talented professionals.

Secondly, to give the public a close-up view of the haute couture aesthetic in its early days, in the 19th century, Theatre School professor Véronique Borboën drew inspiration from the famous painting *October* by James Tissot, which depicts the artist's elegantly dressed muse, Mrs. Newton.

The installation *Designers of Tomorrow* created by LaSalle College presented three creations selected from among its students' collections.

Photos MMFA, Denis Farley

SPOTLIGHT ON QUEBEC CREATORS

While some are already big names in Quebec fashion, like Marie Saint Pierre, Philippe Dubuc and Denis Gagnon, others are stars in their own world (Helmer Joseph, Ying Gao), and still others are rising stars (Fecal Matter, Marie-Eve Lecavalier) or standard-bearers of a new generation (Atelier New Regime, MARKANTOINE, Nathon Kong).

QUÉBEC LE MAG, Montreal

An exhibition that introduces you to 10 Quebec fashion designers. ... Titled Montreal Couture, it presents both well-established and talented emerging designers.

TV5 MONDE

FASHION RENDEZVOUS

This exhibition brings together the creations of 10 Quebec designers and collectives, celebrating their talent and audacity.

CLIN D'ŒIL, Montreal

A superb showcase for local designers, both emerging and established.

LA PRESSE+, Montreal

A PANOPLY OF CREATIONS BY LOCAL DESIGNERS

A colourful tribute to haute couture showcasing Quebec fashion icons and up-and-coming designers.

VÉRO MAGAZINE, Montreal

BON APPÉTIT! Contemporary Foodware Designs In Quebec

March 24, 2018 – March 24, 2019



The MMFA celebrated the culinary arts and local creativity with the presentation of some 50 objects in its Design Lab that were designed by Quebec creators. Some of them combined beauty with utility, form and function; others redefined the acts of eating and drinking through

experimentation or creative projects. The objects covered everything from grocery baskets to kitchen utensils, to tableware, as well as the raw, the cooked, water and wine – even an edible plate, in keeping with sustainable food practices! Several of these creations have won awards in Quebec and internationally. *Bon appétit!* paid tribute to multiple generations of designers, from established masters to those now coming to the fore, who, thanks to their expertise, give meaning to such utilitarian objects and promote a better way of living.

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

This exhibition celebrates the culinary arts and homegrown creativity with the presentation of some fifty objects designed by Quebec creators. It brings together the accoutrements of welcoming people to a table; industrial and artisanal objects that are always attractive.

CANADIAN ART, Toronto

The MMFA displays a selection of intelligently designed objects made by Quebec creators. ... Several of these creations have won awards both in Quebec and internationally.

ARTDAILY.ORG, Mexico and New York

Mario Gagnon for ALTO DESIGN (born in 1953), *Proposed Design for Dinnerware and Flatware*, 2004.

Atelier New Regime



Ying Gao



Philippe Dubuc



Helmer Joseph



Fecal Matter



Nathon Kong



Denis Gagnon



Marie-Ève Lecavalier



Marie Saint Pierre



MARKANTOINE



GRAPHIC ARTS

FROM THE HANDS OF THE MASTERS II: Parmigianino to Matisse

April 10 – August 12, 2018

As the successor to the 2013 exhibition, *From the Hands of the Masters II* brought together 55 remarkable drawings from the 16th to the 20th century that were loaned to the Museum by an anonymous Montreal collector. The same individual generously donated a further 20 masterworks by such artists as Delacroix, Greuze, Ingres and Géricault, also presented in the exhibition. Comprising creations by Courbet, Moreau, Degas, Gris, Matisse and Modigliani, among others, this rich selection showcased a vast array of subjects: studies for religious compositions, sensuous female nudes, representations of the Virgin and a

ballerina, male portraits and Japanese warriors engaged in battle. A variety of landscapes – from a wintry 16th-century European village scene to a lush tropical Venezuelan jungle – and still lifes rounded out the ensemble, together with a rare silhouette cut-out of an eagle by Victor Hugo.

This exhibition was organized by the MMFA and curated by Hilliard T. Goldfarb, Senior Curator – Collections, and Curator of Old Masters.

EXQUISITE DRAWINGS AT THE MMFA

Thanks to a passionate collector, the MMFA is exhibiting 55 drawings by Old Masters and modern artists. Rare works by some of the great names in art history ... are beautifully presented and complemented by descriptive labels that are so well crafted they inspire visitors to learn more by digging in their smartphones!

LA PRESSE+, Montreal

The Montreal Museum of Fine Arts presents old and modern master drawings from Canada's most important private collection.

ARTDAILY.ORG,
Mexico and New York

A striking range of works from 16th-century Italy to 20th-century France. The breadth of the selection reveals the collector's sensitive and profoundly human outlook. It's the perfect exhibition to appreciate the miracles that can be performed with charcoal and graphite!

NIGHTLIFE.CA, Montreal

RESPLENDENT ILLUMINATIONS: Books of Hours from the 13th to the 16th Century in Quebec Collections

September 4, 2018 – January 6, 2019

This exhibition was the first-ever presentation of Books of Hours (mainly illuminated manuscripts) held in seven Quebec collections: those of the MMFA, McGill University, the Bibliothèque des arts de l'Université du Québec à Montréal, the Séminaire de Saint-Sulpice, the Archives of the Jesuits of Canada, Concordia University and the Musée de l'Amérique francophone. The fruit of intense research, *Resplendent Illuminations* offered the public a rare opportunity to admire 59 works from the European heritage of the Middle Ages and the Renaissance that have since become an integral part of our own religious and cultural heritage. Visitors were amazed by the sheer number of Books of

Hours that have existed in Quebec for over two centuries as well as to learn of women's contribution to the production of these precious works.

The exhibition was organized by the MMFA in collaboration with UQAM and McGill University. It was curated by Brenda Dunn-Lardeau, Associate Professor, Department of Literary Studies, UQAM, Hilliard T. Goldfarb, Senior Curator – Collections, and Curator of Old Masters, MMFA, and Richard Virr, Chief Curator (retired), Rare Books and Special Collections, McGill University.

The exhibition presents the results of a long-term research project undertaken by a team of librarians and literature specialists, with extensive input from expert art historians along the way.

THE BURLINGTON MAGAZINE,
London

*MONTREAL MUSEUM OF FINE ARTS
ILLUMINATES MEDIEVAL BOOKS
OF HOURS*

A rare opportunity for a comprehensive, centuries-spanning appreciation of worshippers' elaborately illustrated companions.

MONTREAL GAZETTE

*EXTRAORDINARY BOOKS OF HOURS
Painstakingly illuminated, Books
of Hours ... are works of art.
The exhibition Resplendent
Illuminations ... presents a selection
of them, brought back at long last
from oblivion.*

LE DEVOIR, Montreal

*RESPLENDENT ILLUMINATIONS
AT THE MMFA:
THE GLORIOUS HOURS
Tiny treasures from seven
collections, including some
illustrations that were created
in the Middle Ages.*

LA PRESSE+, Montreal

A MODEL IN THE STUDIO, MONTREAL 1880-1950: New Acquisitions

January 20 – May 26, 2019

A Model in the Studio raised the veil on a little-known pivotal moment in the academic and artistic history of Montreal and the Museum, which was formerly the home to a school of art. Most of the 70 selected works had never before been shown or were recent acquisitions, and they bore witness to the importance of an artistic and educational process that was formerly fundamental to creating human body representations: the study of the live model. Be it in a quick sketch or a completed drawing, something of the artist's personality and originality is always revealed in the lines of the models depicted. Several pochades and sculptures were presented in addition to the many graphic works.

All were executed between the late 19th and mid-20th century by some 30 artists who worked in Montreal, including Prudence Heward, Louis Archambault, Jori Smith, Ernest Aubin, Lilius Torrance Newton, Louis-Philippe Hébert, John Lyman, Alfred Laliberté, Ozias Leduc, Mabel May and Rita Mount.

The exhibition was organized by the MMFA and curated by Jacques Des Rochers, Curator of Quebec and Canadian Art (before 1945), MMFA.

For the first time, the MMFA presents ... small treasures of graphic art from its collection. A strong exhibition on female and male nude representations created in Montreal ... that explores, with finesse and without prejudice, the humanity in depictions of the body.

LA PRESSE+, Montreal

A Model in the Studio ... [features] drawings, sketches and sculptures of live models in various stages of undress rendered between 1880 and 1950 by more than 30 artists with ties to the city. ... The exhibit ... tracks the development of this academic and modernist discipline in Montreal, revealing insights about each artist with works that represent different phases of the creative process.

NATIONAL POST, Toronto

With more than 70 works by some of the leading artists of Canada, this exhibition demonstrates the impact of a creative and training process that was once the foundation of all representations of the human body.

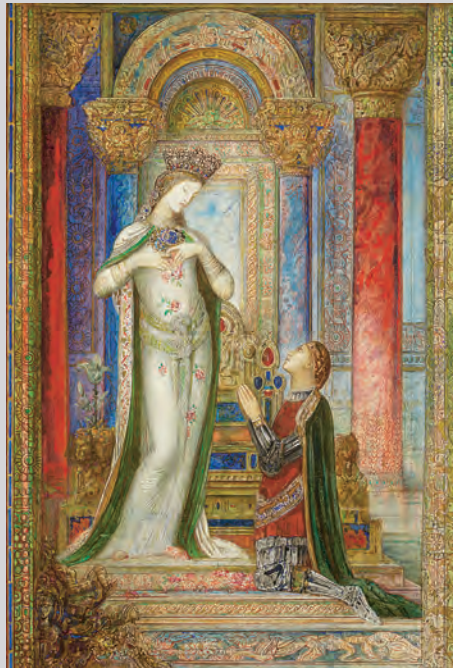
BLOUIN ART+AUCTION,
New York

*THE GRADUAL FREEING
OF THE NUDE
The Montreal Museum of Fine Arts presents an exhibition that explores the evolution of body censorship in artistic representations in Quebec.*

LE DEVOIR, Montreal



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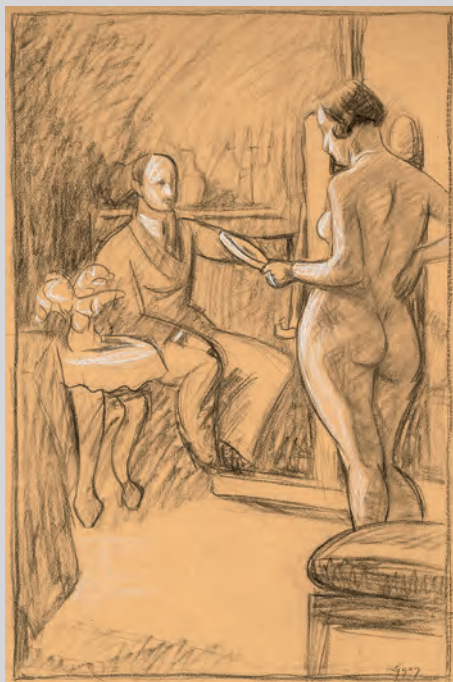
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9.

1. Edgar Degas (1834-1917), *Study of a Dancer*, about 1890 (?) | 2. Gustave Moreau (1826-1898), *Saint Elizabeth of Hungary*, 1882 | 3. Victor Hugo (1802-1885), *Eagle*, about 1855 | 4. A late follower of Robert Boyvin, *The Adoration of the Magi*, about 1500 (1495-1505), Rouen, leaf from a manuscript Book of Hours in Latin for the use of Rouen. Montreal, McGill University Library, Rare Books and Special Collections, Catherine Rhodes Tudor-Hart Bequest, 1972. Photo Gregory Houston | 5. Simon Bening (1483-1561), *Saint Sebald of Nuremberg*, about 1515-1525, Flanders, Southern Netherlands, manuscript leaf from a Book of Hours, a prayer book or a breviary, MMFA, Horsley and Annie Townsend Bequest | 6. Workshop of the Master of the Échevinage of Rouen, *The Annunciation to the Shepherds, Hours of Pellegri de Remicourt and Madeleine Symier*, about 1470-1475, Rouen. Université du Québec à Montréal, Arts Library, Special Collections, Montreal School of Fine Arts Bequest, 1969. Photo Gilles Saint-Pierre | 7. Louis-Philippe Hébert (1850-1917), *Woodland Flower*, 1897, cast R. Hohwiller, Paris. MMFA, gift in memory of Michel Moreault | 8. John Lyman (1886-1967), *Self-portrait with Female Model Posing in the Nude*, 1930s. MMFA, gift of Mr. Jean-Pierre Valentin | 9. John Lyman, *Back View of a Male Model*, 1930s. MMFA, gift of Mr. Jean-Pierre Valentin

CONTEMPORARY ART

JEAN-MICHEL OTHONIEL: Motion – Emotion

June 20 – November 11, 2018

An homage to the violence of the elements, this exhibition marked Jean-Michel Othoniel's first-ever solo in Canada. In it, natural shapes – an enduring source of inspiration for the artist – were used to express a deep concern for the environment, departing from their dazzling tendency and giving a more sombre note to the precariously balanced sculptures. Monumental *Tornadoes* in chromed aluminum or stainless steel, four of which were activated by a motor – a complex feat of engineering – physically surrounded all who approached them. In their twisted movements and imposing size, they evoked nature

in all its power. As visitors gazed at the reflective surfaces, they saw in them their own image: the works becoming gigantic mirrors reflecting human fears and desires, while inviting us to engage in an intimate dialogue with architecture and the environment.

The exhibition was organized by the MMFA in collaboration with Jean-Michel Othoniel and Galerie Perrotin. It was curated by Diane Charbonneau, Curator of Modern and Contemporary Decorative Arts, MMFA.

The MMFA is hosting ... the first solo exhibition by French artist Jean-Michel Othoniel in Canada. The display showcases a recent body of work by the artist, which discusses storms and natural violences. ... These evocative works, suspended in space, appear like mobiles that surround whomever approaches them.

BLOUIN ART INFO, New York

VIOLENCE IN LIGHTNESS

Twirling tornadoes of beads that reflect with elegance and spirituality the French artist's concerns about the political and environmental state of the planet. ... The sculptures are all suspended from steel wires after being perfectly balanced to effect delicate, harmonious works that appear light despite their 150 kg weight.

LA PRESSE+, Montreal

LIMINALS: A Para-fiction of Transcendence by Jeremy Shaw

September 6, 2018 – June 2, 2019

Making its North American premiere at the MMFA, this immersive video installation by Jeremy Shaw explores the cathartic potential of spiritual ecstasy in a fictional parallel future. A rich work, *Liminals* at first appears to be a black and white 16 mm documentary shot sometime in the 1970s but subsequently evolves from its vérité aesthetic to something caught between a ritual documentary, music video and science fiction film. The narrator relates that the story is in fact set three generations from now, when humanity is on the verge of extinction. Our visitors followed the adventures of eight characters who

attempt to save humanity through a combination of Machine DNA brain augmentations and long-abandoned spiritual rituals. This immersive, multi-sensory experience was made possible for our visitors thanks to a generous loan from Canadian collector Bruce Bailey. Not surprisingly, *Liminals* turned heads when it was presented at the 2017 Venice Biennale.

This installation was curated by Geneviève Goyer-Ouimette, Gail and Stephen A. Jarislowsky Curator of Quebec and Canadian Contemporary Art (1945 to Today), MMFA.

Jeremy Shaw's Liminals, originally presented at the 2017 Venice Biennale, had its North American premiere ... at the Montreal Museum of Fine Arts. ... Liminals explores ideas of transcendence, a theme frequently found in Shaw's work, while reinterpreting traditional methods of documentary filmmaking, contemporary art and scientific research.

THE GLOBE AND MAIL, Toronto

A SUBMERSION IN FUTURE CONSCIOUSNESS

Fascinated by hypotheses about societies of the future, Jeremy Shaw plays with fiction and scientific developments to inspire reflection on the human condition.

LA PRESSE+, Montreal

Liminals explores notions of community, tribalism, technology and various kinds of evolution. It contemplates and examines the future while also exploring the lengths people will go to in order to achieve that most nebulous of ideas: transcendence.

CULT MTL

OF INDIVIDUALS AND PLACES: Photographs from the Lazare Collection

November 28, 2018 – April 28, 2019

Jack Lazare, leading businessman in the travel and music industries and member of our Acquisition Committee – International Art after 1900, has built up a remarkable photography collection – mainly contemporary – since the 1980s. Bringing together some 100 works by major Canadian and international photographers, *Of Individuals and Places* revealed the collector's sensitive eye and particular love of images that appear suspended in time and stir reflection. Ten years after presenting a selection of his collected works in the exhibition *All for Art! Our Great Private Collectors Share their Works*, Lazare, together with his wife Harriet, offered the MMFA 33 stunning photographs, some of

which were displayed in last year's exhibition. This generous gift from the patron couple has greatly enriched our holdings in view of our upcoming opening of a dedicated cabinet of photography.

The exhibition was organized by the MMFA with the participation of the Lazare family. It was curated by Diane Charbonneau, Curator of Modern and Contemporary Decorative Arts, MMFA.

Images by renowned local and international artists that the MMFA has showcased in a spectacular visual symphony ... The inspired and non-linear arrangement created by curator Diane Charbonneau ... effectively highlights the collection's soul.

LA PRESSE+, Montreal

The results of Lazare's obsession are on full display in the Montreal Museum of Fine Arts' remarkable new exhibition ... You can find yourself forgetting about time as you stand in front of these images and ponder their truth.

MONTREAL GAZETTE

THE MMFA CONTINUES ITS TRIBUTE TO PHOTOGRAPHY
This exhibition shows ... the path the photo has taken from its beginnings, its dialogue with the dual nature of the image ... both as historical witness and in artistic expression. True to form, the images presented here have one foot in the documentary world and the other in the art world.

LE DEVOIR, Montreal

The donation of some 30 photographs to the MMFA by collector Jack Lazare was the perfect opportunity to showcase the unique sensibilities of a personal collection that reflect a melancholy vision of the world.

CIEL VARIABLE, Montreal

This exhibition features almost 100 photographs by major Canadian and international artists, including 33 works that were donated to the Museum by Jack and Harriet Lazare.

PHOTO LIFE, Quebec





From left to right: Arwa Abouon, Maria Ezcurra and Nuria Carton de Grammont (photo Daniela Ortiz), Karen Tam (photo Gabrielle Provost), the members of the Z'otz* Collective (photo Pascal Flores), Brendan Fernandes (photo Chester Vincent Toye), Hua Jin (photo Jinyoung Kim) and Pavitra Wickramasinghe (photo Jonathan Villeneuve).

CONNECTIONS Our Artistic Diversity Dialogues with Our Collections

September 18, 2018 – June 9, 2019

What constitutes our cultural identity and how does it evolve? The MMFA initiated a reflection on this question through *Connections*, an exhibition that presented seven commissioned works by emerging Canadian artists from culturally diverse communities. Arwa Abouon, Maria Ezcurra and Nuria Carton de Grammont, Brendan Fernandes, Hua Jin, Karen Tam, Pavitra Wickramasinghe and the members of Z'otz* Collective were invited to create an artwork, inspired by an object in the MMFA's permanent collection, that would spark a transhistorical and contemporary dialogue on identities. Presented alongside the work from the MMFA's African, Asian, Middle Eastern and Pre-Columbian art collections that influenced the respective artists, each work or installation explored

the theme of cultural fluidity and identities in perpetual renegotiation. Six of these works will be on display in the galleries of the Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World.

This exhibition was organized by the MMFA with support from the Canada Council for the Arts' New Chapter program. It was curated by Laura Vigo, Curator of Asian Art, MMFA, in collaboration with Erell Hubert, Curator of Pre-Columbian Art, MMFA, Geneviève Goyer-Ouimette, Gail and Stephen A. Jarislowsky Curator of Quebec and Canadian Contemporary Art (from 1945 to Today), MMFA, and Valerie Behiery, arts writer and independent scholar.

A PLURALITY OF VIEWS OFFERS A NEW TWIST ON EARLY ARTWORKS

The seeds of Connections were first sewn at the MMFA with From Africa to the Americas: Face-to-face Picasso, Past and Present and Here We Are Here: Black Canadian Contemporary Art. These two exhibitions ... sought to widen the focus beyond the traditional discourse of art history. Connections continues the dialogue between cultures and eras.

LE DEVOIR, Montreal

Emerging or established artists were invited to create a work representing transhistorical and contemporary dialogue in connection with the MMFA's collection of ancient African, Asian, Mediterranean, Oriental and pre-Columbian art. ... This exhibition poses for viewers as an opportunity to preview contemporary artworks alongside the artists' objects of inspiration and rediscover the Museum's collections.

BLOUIN ART INFO, New York

BUILDING NEW NARRATIVES AT THE MONTREAL MUSEUM OF FINE ARTS

A new exhibit at the MMFA connects artwork from the Museum's collections with contemporary work from diverse cultural backgrounds.

CONCORDIA.CA, Montreal

To celebrate the 150th anniversary of Canadian Confederation, the MMFA invited seven artists representing our cultural diversity to create a work inspired by its collection of world cultures.

MONTREAL GAZETTE

LEILA ZELLI, WINNER OF THE 2019 IMPRESSIONS ARTIST RESIDENCY

Every year since 2013, with the support of the Conseil des arts de Montréal, the MMFA has 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. The winner of the 2019 Impressions Residency, Leila Zelli, explored the Museum's Persian art collection and objects from Iran, where she was born and raised. She creates in situ digital installations using existing media images and videos found on the Internet. The resulting visual and sound experiences create an opportunity to reflect on the state of the world, the relationship with the Other and the actual effect of our actions on humanity.



Photo Marie-Christiane Mathieu



ASSOCIATION OF VOLUNTEER GUIDES' REPORT

A GROUP RICH IN DIVERSITY

One of the Museum's great assets is its corps of Volunteer Guides, who belong to a self-governing association dating back 54 years (the AVG). Our members now total 253, consisting of 162 active guides and 91 associates, a small group of whom serve as "ambassadors," welcoming visitors to the Museum. Every year, a dozen or so new guides join our association. They are increasingly diverse in background and life experience, which enriches the tours and the AVG as a whole.

SPECTACULAR, INSPIRING EXHIBITIONS

Nearly 70,000 visitors participated in the tours offered by our Guides from April 1, 2018, to March 31, 2019. This year gave us three very different, awe-inspiring temporary exhibitions, all executed in the sophisticated, theatrical style for which our Museum is known.

We greatly enjoyed delving into *From Africa to the Americas: Face-to-face Picasso, Past and Present* and *Here We Are Here: Black Canadian Contemporary Art* (May 12 to September 16, 2018), which were an extraordinary immersion in the art of Africa and how it has inspired artists from Picasso to our current generation. *Alexander Calder: Radical Inventor* (September 21, 2018, to February 24, 2019) stretched our imaginations with its playful evocations of the circus. This exhibition was followed by *Thierry Mugler: Couturissime* (March 2 to September 8, 2019), a glamorous exploration of creative genius.

Our Guides were also regularly on hand to interact informally with visitors in this year's Discovery Exhibitions, presented on Level S2 of the Desmarais Pavilion: *Jean-Michel Othoniel: Motion – Emotion, Connections: Our Artistic Diversity Dialogues with our Collections* and *Of Individuals and Places: Photographs from the Lazare Collection*.

MEMORABLE EXPLORATIONS OF THE PERMANENT COLLECTION

Some 24,000 visitors delighted in tours of the Museum's extensive permanent collection this year. Love at First Sight is a themed visit devised by each individual Guide for the general public. VIPs, for their part, were treated to Masterpiece Spotlight, a themed tour focusing on a selection of our prized works chosen by our Director, Nathalie Bondil.

Other forms that our innovative tours took this year were the Rendezvous, a 10-minute chat around a single artwork, the 90-minute

Great Tours geared toward new Museum Members, and summer visits (sometimes under umbrellas) of the outdoor Sculpture Garden bordering the Museum. In addition, we regularly gave tours to large visitor groups, such as students, tourism professionals and art collectors.

RENEWED PARTICIPATION IN DEM PROJECTS

We are especially proud of the trust placed in us by the Museum's Education and Wellness Division (DEM). Under its direction, selected Guides gave tours to the blind and partially sighted, recent immigrants and groups with special needs, such as people with autism or mental health issues. Through our collaborations with a geriatric specialist at a Montreal hospital, we are currently participating in groundbreaking research on the therapeutic benefits of fine arts on older adults.

EVER-BROADENING HEARTS AND MINDS

If our service to the Museum is of exceptional quality, it is greatly owed to the in-house training provided by the MMFA, including fascinating lectures by academics and curators. In addition, as always, we continually refreshed our knowledge of art and archaeology this year by visiting other art galleries and museums in Montreal, Quebec and abroad. The guided tours we receive from local experts in these great institutions is an invaluable inspiration for us. In 2018, we visited Amsterdam, and in 2019, Mexico City.

AFFILIATIONS WITH INTERNATIONAL ORGANIZATIONS

The MMFA, in its physical and historical relation to Europe and North America, is uniquely placed to interpret art to its audiences, but we do not do so in isolation. Increasingly, the AVG has been reaching out to our colleagues in the United States through our participation in the National Docent Symposium, a biennial conference of volunteer museum guides. We have also joined the Canadian Federation of Friends of Museums, and through it, the World Federation of Friends of Museums, which held its annual general meeting in Montreal in May 2019, dealing with the issues and concerns of museum volunteers from as far away as Singapore, Israel, Peru, South Africa, Hungary and France.

BARBARA BLACK

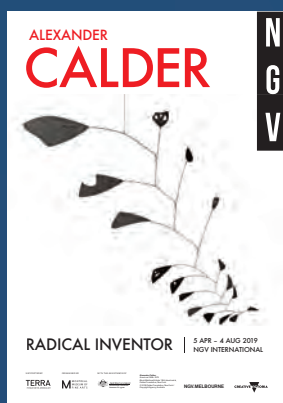
President 2018-2019
Association of Volunteer Guides

▲
Kent Monkman (born in 1965),
Miss America, 2012. MMFA, gift of
Jacques and Céline Lamarre

OUR EXHIBITIONS AROUND THE WORLD



● BUENOS AIRES



● MELBOURNE

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New York / Artists Rights
Society (ARS), New York /
SOCAN, Montreal

LOVE IS LOVE

A nod to the words of Barack Obama spoken upon the announcement of the legalization of same-sex marriage in the United States in 2015, the exhibition Love Is Love [is] being presented at Buenos Aires' Kirchner Cultural Centre. ... The second stop after the Montreal Museum of Fine Arts, the installation designed as a majestic three-metre-high wedding cake reveals the most magnificent wedding attire created by the couturier for all couples.

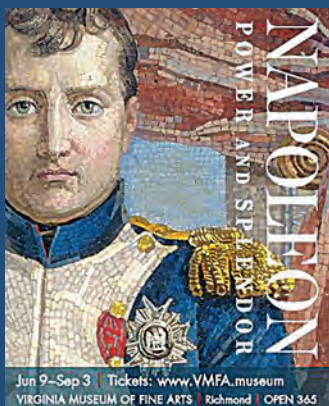
LE QUOTIDIEN DE L'ART, Paris

ALEXANDER CALDER

AFTER MONTREAL, THE MUSEUM OF FINE ARTS OPENS FIRST CALDER RETROSPECTIVE IN AUSTRALIA.

After delighting more than 150,000 visitors at the Montreal Museum of Fine Arts, the exhibition Alexander Calder: Radical Inventor starts its run at the National Gallery of Victoria in Melbourne, Australia.

ARTDAILY.ORG, Mexico and New York



● RICHMOND



● KANSAS CITY



● FONTAINEBLEAU

NAPOLEON

The exhibition organized by the Montreal Museum of Fine Arts ... and now touring in a less expansive format to three other locations is remarkably innovative.

THE BURLINGTON MAGAZINE, London

NAPOLEON

The Château de Fontainebleau presents an exhibition designed by the Montreal Museum of Fine Arts. After its showing in three cities on the other side of the Atlantic (Montreal, Richmond and Kansas City), these works are now on display in the Belle Cheminée wing of the magnificent palace.

LE MONDE, Paris

NAPOLEON

FONTAINEBLEAU: QUEBECERS SHARING NAPOLEON WITH THE CHÂTEAU
An outstanding exhibition developed by the Montreal Museum of Fine Arts is on view at the château.

LE PARISIEN

CONSERVATION OF WORKS IN THE COLLECTION

This year, much of our energies were devoted to art installations and documentation: the two major exhibitions that left on tour after their Montreal run, *Alexander Calder: Radical Inventor* and *Thierry Mugler: Couturissime*, required a broad range of expertise to mount both in their initial and subsequent locations.

Installing the Calder retrospective presented a number of challenges, notably relating to the assembly and balancing of the mobiles as well as to minimizing the risk of damaging the original paint layers in the movement of the different components. In several cases, we required the services of preparators familiar with these assembly steps, and we made technical notes in the condition reports. As it happens, the MMFA has two mobiles from 1956 and 1957 in its permanent collection that have conserved their original paint. This facilitated the assembly process, since we already had a certain degree of expertise in the area.

Recent studies on Calder's work revealed that the artist would intentionally place his mobiles in motion in his studio, so that visitors and collectors could admire their delicately balanced design and experience the complexity of their movement. To honour the artist's intention, the Whitney Museum of American Art, whose collection features a large number of Calder mobiles, launched a project to "activate" the works in its galleries. These activations are performed by conservation technicians who strategically trigger the motion of the mobile in such a way as to mitigate the risk of the multiple rods and suspended pieces colliding. These same precautions, of a type rarely seen in preventive conservation, were also taken for the Calder exhibition in Montreal after approval was obtained to perform activations on six mobiles, including two from the Museum's own collection. This project required the collaboration of seven conservators and technicians from the Conservation Department. Once a day during opening hours, three of Calder's mobiles were set in motion to the delight of visitors.

Fashion exhibitions also come with their fair share of installation challenges, whether it's fitting the garments onto stiff-limbed mannequins or dealing with the many accompanying accessories. The task of displaying the over 150 outfits designed by Thierry Mugler was no exception. The haute couture exhibition featured bodysuits and dresses made of figure-hugging silicon or latex, as well as ensembles crafted from intricate mesh and fishnet fabrics, many of them covered in pearls or adorned with often massive crystals. During the process of dressing the mannequins, some of their body parts had to be modified or even trimmed to accommodate the outfits. Documenting this project conceived by the MMFA proved essential, both as a way of providing

step-by-step instructions for handling the garments and dressing the mannequins and of creating condition reports to accompany the pieces on their subsequent travels. One of the things we learned from this initial installation was that all or part of certain garments would have to remain on their respective mannequins in order to safeguard them on the different stages of the tour. This helped us determine the packing cases needed as well as any adaptations required to them to preserve the integrity of the pieces during transit.

In Canadian art, the stunning exhibition *A Model in the Studio, Montreal 1880-1950: New Acquisitions* saw our body of works on paper enriched with numerous studies of nudes. The exhibition design offered novel ways for presenting certain drawings that gave the public more direct access to them in an intimate setting. Moreover, the exhibition *Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections* provided the opportunity for our graphic arts conservator to study and analyze the materials and media used in these representations, contributing to a more accurate identification of the origin of certain leaves that had been separated from their original volumes.

Through these exhibitions and recent acquisitions, the restoration team was able to carry out a number of significant treatments, including structural repairs to the weakened and deformed support of *Canadian Harvest Worker* (1911) by Joseph Saint-Charles as well as a cleaning of its paint layers. In sculpture, the reconstruction of lost components always poses a challenge. One solution is to find conclusive evidence of the original work, such as a print depicting the object. Such was the case of the solid silver scale representing justice that sits atop a presentation piece (1877) by Robert Hendery.

The restoration profession can give rise to collaborations with individuals possessing highly specialized know-how. In one such example, a generous donation of an important Borghese vase produced by Berlin's Royal Porcelain Manufactory between 1823 and 1832 prompted us to seek the services of a talented French specialist in porcelain restoration in order to return the object to its full material and decorative integrity. The vase had been partially broken and, unfortunately, improperly restored in the past.

RICHARD GAGNIER

Head of the Conservation Department



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



Joseph Saint-Charles (1868-1956), *Canadian Harvest Worker*, 1911, oil on canvas. MMFA, gift of the Club Saint-Denis of Montreal

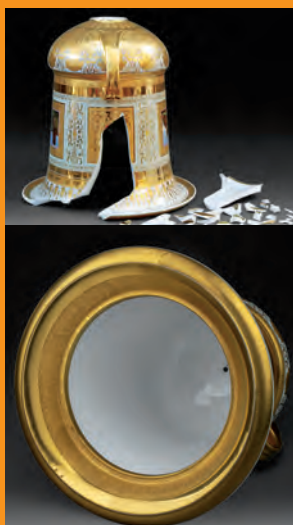
Berlin Royal Porcelain Manufactory (founded in 1763), "Borghese"-shaped vase adorned with cartouches imitating micromosaics:

Landscape with Roman Ruins and The Temple of Hercules in Cori, near Velletri, between 1823 and 1832, hard-paste porcelain. MMFA, gift of Mrs. T.T. McG. Stoker

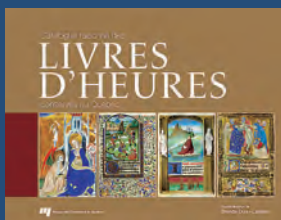
Robert Hendery (1814-1897), presentation piece, 1877, silver. MMFA, purchase, gift of the Honourable Serge Joyal, P.C., O.C., O.Q.,

T. R. Meighen Family Fund and Dr. Brian K. Stonehocker Fund

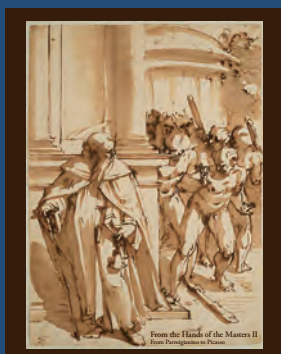
Photos before and after restoration



SCHOLARLY PUBLICATIONS



Catalogue raisonné des livres d'Heures conservés au Québec, published by Presses de l'Université du Québec and edited by Brenda Dunn-Lardeau.



From the Hands of the Masters II – From Parmigianino to Matisse, edited by Hilliard T. Goldfarb, Senior Curator – Collections and Curator of Old Masters, MMFA.

Over the course of fiscal 2018-2019, the Publishing Department produced an impressive catalogue for each of the three major exhibitions presented in the Museum's galleries.

THROUGH THE EYES OF PICASSO. FACE TO FACE WITH AFRICAN AND OCEANIC ART

Picasso once famously – and provocatively – declared that he was not acquainted with African art. Yet hundreds of archival documents and photographs illustrate how such works were a continual source of inspiration for the master artist throughout his career.

Divided into three parts, this comprehensive tome explores Picasso's fascination with art from outside of Europe. A chronology – spanning from 1900, when he arrived in Paris, to 1974, the year following his death – highlights the principal points of intersection between the artist and "primitive" art. An examination of the thematic links between Picasso's oeuvre and diverse non-European works reveals recurrent themes along with parallel artistic expressions of those subjects. Essays by three authoritative authors complete the exploration of the influence of these works on Picasso and the lasting and meaningful bond he had with them.

CALDER. RADICAL INVENTOR

Alexander Calder made sculpture move and forged a practice in constant dialogue with the world in motion and the motion in things. Calder's probing mind, love of materials and penchant for invention empowered him to discard the traditional artistic hierarchies and construct his own set of postulates for the behaviour of art based on new scientific precepts of reality to arrive at "a new possibility of beauty."

This catalogue examines the full scope of the artist's career through the perspective of engineering, popular culture, physics, astronomy, photography, architecture, industry, politics and conservation.

The book's graphic design, realized by Montreal firm Compagnie et cie, was prized as one of the top designs of the year in the 2019 Grafika contest (Montreal) and also won the Complete Book Design Award at the 2019 Applied Arts Design Awards (Toronto).

THIERRY MUGLER. COUTURISSIME

Since the creation of his label in 1974, Thierry Mugler has continuously revolutionized contemporary fashion with his singular, imaginative vision. Beyond his iconic prêt-à-porter and haute couture garments, Mugler has left his mark as a photographer, director, choreographer and perfumer.

The first major scholarly publication dedicated to the fashion mogul of the 1970s and '80s, this richly illustrated catalogue comprises over 450 photos, many rare or never previously published. In its glamorous pages, the book relates Mugler's career in images, including his work with photography giants Helmut Newton (1920-2004) and Guy Bourdin (1928-1991). The book also brings together images by famous photographers Richard Avedon, David LaChapelle, Lillian Bassman, Dominique Issermann, Herb Ritts, Ellen von Unwerth, Pierre et Gilles, Francesco Scavullo, Steven Meisel, Sarah Moon, Bruce Weber, Paolo Roversi, Jean-Paul Goude and, of course, Mugler himself. Numerous sketches and unpublished documents, along with photos taken behind the scenes during fashion shows, are published here for the first time.

FRANCINE LAVOIE

Head of Publishing

SÉBASTIEN HART

Publishing Assistant



Published in French and English by the Musée du quai Branly – Jacques Chirac and Flammarion, in collaboration with the MMFA, under the general editorship of Yves Le Fur. 344 pages



Published in French and English by the MMFA in collaboration with 5 Continents Editions, Milan, under the general editorship of Anne Grace and Elizabeth Hutton Turner. Graphic design: Compagnie et Cie (Montreal) 240 pages

- 2019 Grafika Winner (Montreal)

- 2019 Applied Arts Design Awards (Toronto), in the Complete Book Design category



The catalogue's graphic design was realized by Montreal firm Paprika. The book was published in French and English by the MMFA in collaboration with Phaidon, under the general editorship of Thierry-Maxime Lorient. 400 pages

The exhibition catalogue, with its 600 illustrations, ... is the creator's first monograph.

VOGUE, Paris

The richly illustrated publication, brings together texts written by a line-up of personalities including fashion expert Jeanne Beker, former French Minister of Culture Jack Lang, and Belgian writer Amélie Nothomb.

RADIO-CANADA INTERNATIONAL

A MUSEUM IN TUNE WITH THE NEEDS OF OUR SOCIETY

As a year defined both by innovation and by the implementation and expansion of rich and wide-ranging projects, 2018-2019 was extremely stimulating. Continuing along the path laid out the previous year in the areas of education, fun cultural programming, and health and wellness – the three building blocks of our DNA – we worked tirelessly to further promote accessibility and inclusion, diversity and togetherness, research and evaluation, and digital mediation.

These initiatives prompted the creation of three new spaces within the Michel de la Chenelière International Atelier for Education and Art Therapy: the expansion of the **Art Hive**; a creative studio for youth aged 15 to 20, **WKSHP 15-20**; and a **digital mediation lab**. These spaces cater to three distinct clienteles that we intend to develop further in the coming months.

The results of all these efforts exceeded our expectations, leading to the hiring of two new employees in the Education and Wellness Division (DEM). The first, Moridja Kitege Banza, Educational Programs Officer – Diversity and Togetherness, headed a major campaign aimed at Montreal's cultural communities, backed by the Art and Togetherness Committee, of which he is also a member. Together, we are preparing a highly eclectic program to mark the inauguration in November 2019 of the **Stephan Crétier and Stéphany Maillery Wing**, which will showcase the Museum's Arts of One World collection. We also welcomed Charlene Bélanger to our team as Educational Programs Officer – Digital Mediation. With support from Quebec's Plan culturel numérique and the Digital Committee, which she co-chairs, Charlene is implementing the digital mediation lab, whose mission is to integrally involve the visitor in the MMFA's technological innovations. Mobilizing a vast network of partners, the lab will foster collaborations and experiments aimed at conceiving and co-creating new forms of digital museum mediation.

This year, thanks to the unwavering efforts of a team of over 200 dedicated employees and Volunteer Guides, the Museum's rich offering of activities and initiatives attracted 358,214 visitors. This figure attests not only to the relevance of our programs, but also to their ability to appeal to an increasingly diversified audience. The total number of participants and users breaks down as follows:

- 81,280 participants in our leisure programs for families, young adults and seniors.
- 70,146 participants in our school programs
- 29,006 participants in our health and community programs
- 133,330 participants in our cultural activities (including Arte Musica and the Cinéma du Musée)
- 44,452 users of the MMFA's audioguides and mobile apps

The DEM remains steadfast to its priority: to offer all our participants, whether they come alone or in a group with a partner organization, a tailor-made experience that fulfils their needs and expectations. This mission permeates all our programs, which are underpinned by two fundamental questions: What can the Museum do for you, and how can it help you find solutions adapted to your reality?

Launched 20 years ago specifically to address these questions, the **Sharing the Museum** accessibility program offers a long-term solution that allows us to think and act locally. Several other pioneering projects have garnered both national and international recognition: key examples include **Museum Prescriptions**, **Thursdays at the Museum** (activities reserved for people aged 65 and over) and the **Art of Being Unique** program, designed for neurodiverse people.

A MUSEUM AS SCHOOL

Born of a collaboration between the MMFA, the Marguerite-Bourgeoys school board (CSMB), Dawson College, Université du Québec à Montréal (UQAM) and Concordia University, the pilot project aimed at turning the Museum into a classroom really took off in 2018. Following a series of training sessions at the Museum, three teachers from the CSMB made regular trips to the MMFA with their preschool and secondary school students. Starting in January 2019, the Museum became the

students' classroom once a week over an eight-week period, as the teachers incorporated works from our collection into all of their subjects. Moreover, an art history teacher from Dawson College gave a course at the Museum for an entire term, drawing on our collection for her teaching resources. As part of an agreement with UQAM, several professors from the university's Faculty of Art organized seminars on site. For its part, Concordia University continued to offer art therapy courses at the Art Hive. In 2019-2020, we plan to convert one of Concordia's outdoor spaces across from the Michal and Renata Hornstein Pavilion into a playground.

We also struck an innovative interdisciplinary educational partnership with the Institut de tourisme et d'hôtellerie du Québec (ITHQ). As part of this initiative, since October 2018, students enrolled in the ITHQ's advanced culinary training program Formation supérieure en cuisine (FSC) are invited to exercise their culinary creativity by making dishes inspired by free visits to our collection and special encounters with artists exhibiting at the Museum. Given the enthusiastic response of both participants and organizers, these projects will most certainly be renewed.

We continued our focus on the Museum's extramural projects, notably with the deployment of the primary school version of the **EducArt platform** (three themes), the implementation of EducExpos based on this educational approach prized by schools and universities, and the training of several hundred teachers. We also began reflections and discussions on the transformation of an EducArt thematic planet by and for Indigenous communities, which will culminate with the development of a concrete project in the near future. At the same time, we are working with UQAM to develop a free online course. Aimed at a French-speaking audience, the course would highlight the work of Indigenous artists represented in the MMFA's collection.

In other excellent news, the founding members of the Coalition nationale pour une éducation artistique de qualité (CNÉAQ) voted to mandate the Museum to coordinate the organization's upcoming initiatives and to oversee the achievement of its objectives: enabling specialist teachers to offer quality teaching in all Quebec schools; and fostering the emergence of creativity in children by giving them access to spaces adapted to their respective realities. It is our fervent hope that 2019 will be a pivotal year for the teaching of dance, theatre, music and visual arts in schools across the province.

A FUN CULTURAL MUSEUM

Adding to **Family Weekends** and Thursdays at the Museum, our team developed a new program designed for teenagers and young adults aged 15 to 20 in response to the needs expressed by many young people and community organizations. Thanks to the formation of the Youth Committee and the establishment of the WKSHP 15-20 studio, young people now have their own 80 m² space in the Museum where they can give free rein to their creativity.

The MMFA also became the first cultural organization to join Horizon 0-5, a regional consultative forum that mobilizes partners involved in the development and well-being of Montreal children aged 0 to 5 around the shared objective of implementing activities for preschool children and their families. We increased the number of Saturdays reserved for people from economically disadvantaged communities to two per month as part of the **Lending Families a Helping Hand** program with our partner organization a Montreal School for All. Through this increasingly popular initiative, each year we distribute 15,000 free family passes (for two adults and two children each) to the MMFA, facilitating their transportation by means of chartered buses and offering on-site activities tailored to their needs.

What's more, the Museum's special offering for seniors is proving beneficial. A study released in late 2018 by a team at the RUISSS McGill Centre of Excellence on Longevity showed that the creative activities offered by Thursdays at the Museum improved the quality of life and health of participants aged 65 and over, while also helping to break their isolation.



THOMAS BASTIEN

Director of Education and Wellness

Photo Jean-François Brière



Liza Frulla, General Director, ITHQ, at the MMFA for the announcement of a new interdisciplinary educational partnership.



Photo Pierre Longtin



Educart wins the SMQ Prize for Excellence, category 2.

Photo Marion Desjardins © SMQ

A WORLD FIRST: The MMFA's museum prescriptions make international news – a unique pilot project

 MUSÉE DES BEAUX-ARTS MONTRÉAL	PRESCRIPTION MUSÉALE
	 MÉDECINS FRANCOPHONES DU CANADA
NOM DU PATIENT :	

R

Profitez d'une
visite gratuite au
Musée pour vous
faire du bien!

NOM DU MÉDECIN : _____

NUMÉRO DE MEMBRE : _____

SIGNATURE : _____

L'art fait du bien,
c'est prouvé!

L'expérience artistique et le contact avec
des œuvres d'art ont des effets positifs
sur la santé et le mieux-être.

1380, rue Sherbrooke Ouest, Montréal. mbam.qc.ca

Présentez cette ordonnance à la file express de la billetterie du MBAM. Admet jusqu'à deux adultes et deux enfants (17 ans et moins). Valable pour une visite jusqu'au 31 décembre 2019. Les fac-similés ne sont pas acceptés.



leconomiste.com (Morocco): [Doctor: New treatment for depression – a weekly visit to the Museum. Patient: Do I take it before or after meals?]



Le Télégramme, October 31, 2018: [Montreal. Museum therapy for patients. Physician: "For your stress, a Van Gogh exhibition morning, noon and night." Patient: "Uh... isn't there a Gaston Lagaffe exhibit instead?!" The Montreal Museum of Fine Arts and the city's physicians entered into an agreement to allow practitioners to prescribe therapeutic culture experiences to their patients, effective November 1, 2018.]

The museum prescription form developed by the MMFA.

THE MUSEUM AS MEDICAL TREATMENT

Going to the museum to feel better, on doctor's orders: This is now possible in Quebec, Canada, thanks to a partnership between the Montreal Museum of Fine Arts and the Médecins francophones du Canada association.

SCIENCES ET AVENIR, Paris

A groundbreaking initiative.

EL PAIS, Madrid

Absolutely brilliant,
art as medicine. ...
A visionary project.

TV5 MONDE

In the Canadian City of Montreal, medical practitioners are prescribing trips to the city's Fine Arts Museum.

ABC NEWS RADIO, Australia

A VISIT TO THE MUSEUM TO TREAT BURNOUT
That's the aim of the Médecins francophones du Canada association and the MMFA. ... This Canadian example could very well come to France someday.

LE FIGARO, Paris

Canadian doctors to start prescribing museum visits. Patients suffering from a number of physical and mental health issues, along with their loved ones, can take in the benefits of art on health with free visits to the MMFA.

ASIAONE.COM, Singapore

Montreal museum partners with doctors to "prescribe" art. ... The initiative is being billed as the first of its kind in the world.

BBC NEWS, London

The potential medical benefits of experiencing works of art is not new, but the idea that doctors could prescribe a visit to an art museum was developed by Nathalie Bondil, Director General and Chief Curator at the MMFA.

OBSERVER.COM, New York

Finally, a new category of Volunteer Guides was created: our new Ambassador Guides accompany our visitors during their exploration of various strategically selected locations, allowing them to discover the Museum in optimal conditions. Specialized training was offered by the Ministère de l'Immigration, de la Francisation et de l'Intégration in order to meet the increasing demand for francization tours for newcomers to Quebec.

A HEALTH AND WELLNESS MUSEUM

It was 20 years ago that the Museum first offered activities designed for people dealing with mental health issues. Twelve years later, we again broke new ground by joining forces with an art therapist, a physician and a researcher as part of a program aimed at people recovering from bulimia and anorexia. And, only two years ago, we scored several international firsts with the implementation of the Art and Health Committee, the hiring of a full-time art therapist and the opening of the Art Hive creative studio at the Museum. In November 2018, we took things a step further by creating the Museum Prescriptions program in partnership with the Association des médecins francophones du Canada, an initiative that made international headlines. This simple concept is founded in the results of numerous studies demonstrating the positive health and well-being effects of visits to the MMFA and participation in its creative workshops. By late March 2019, as many as 800 physicians had already registered for the program and over 200 patients had taken part. This autonomous offering adds to the semi-autonomous activities offered by the Art Hive as well as the different group activities fully supervised by our professionals. Our goal for 2022 is to reach a total of 5,000 participating patients in our Museum Prescriptions initiative.

Alongside several partner organizations from a forum created three years ago, we also celebrated the second edition of the MMFA's Neurodiversity Awareness Day. The event was followed by the unveiling of the preliminary findings of a study by the Cognitive Neuroscience Laboratory at the Centre national de la recherche scientifique (CNRS) in France and Université de Montréal. Judging from the results presented, we're off to a good start!

Over 20 studies are currently being conducted by some 50 researchers from Montreal's major universities and international partners. As always, the Art and Health Committee remains close at hand to assess,

promote and guide our activities in this area. Incidentally, a number of our projects were presented at the Art, Health and Well-being Symposium organized in collaboration with UQAM in November 2018.

AN AMBASSADOR MUSEUM

Our expertise in understanding museum audiences and our capacity to co-create programs with a wide variety of partner organizations are revered the world over. In fact, the OECD and the ICOM recognized our pioneering role by mentioning the Museum in several sections of their guide *Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums*.

Also of note, a research and teaching seminar dedicated to the empirical study of museum visitors was launched in October 2018 as a joint initiative of the École du Louvre, the MMFA and UQAM. We took this opportunity to present the findings of some of the many researchers who have worked within our walls.

Thanks to FRAME (French Regional & American Museum Exchange), we were able to start work on the development of a recommendations guide in partnership with the Dallas Museum of Art and the Palais des beaux-arts de Lille. This guide is intended for museums interested in implementing their own program of activities promoting neurodiversity.

With invitations pouring in from across Canada, the United States, France, Belgium, Switzerland, Spain and even India, we had several opportunities to present our major projects while at the same time forge ties with numerous organizations and institutions, including the UNESCO Mahatma Gandhi Institute of Education for Peace and Sustainable Development, the Musée du Louvre and the Centre Pompidou. We look forward to seeing the fruit of all these encounters very soon.



Photo Swann Bertholin

2018-2019 EDUCATION AND WELLNESS PARTNERS

The MMFA wishes to thank the following individuals, foundations and businesses that supported the Museum's education and wellness programs between April 1, 2018, and March 31, 2019.

GREAT PATRON OF EDUCATION AND WELLNESS

Fondation de la Chenelière

CULTURAL ACTIVITIES

Domtar,
Magdeleine Loevenbruck

THURSDAYS AT THE MUSEUM

Domtar, Groupe Sélection

SHARING THE MUSEUM

Bell, Trottier Family Foundation, Fondation J.A. DeSève, Borden Ladner Gervais, the Fondation Jacques et Michel Auger

SCHOOL CONCERTS

TD Bank Group

SCHOOL OUTINGS

Caisse de dépôt et placement du Québec, CN, Molson Foundation, CIBC, Ubisoft, BNP Paribas, Yves Fontaine, The Cowan Foundation, Hyman Bloom, the MMFA'S Angel Circle, Keolis

FAMILY WEEKENDS

BMO Financial Group

LENDING FAMILIES A HELPING HAND

Fondation René Malo, Ubisoft, the MMFA'S Angel Circle

DAY CAMP

Lethbridge Fund, Merlin Fund

ART THERAPY

The Rossy Foundation, Canada Life, Cynthia Shewan

THE ART OF BEING UNIQUE

Miriam Foundation, Stella-Jones

ART SUPPLIES

DeSerres

EDUC-EXPOS



Derek Miner and Raphaël Malchelosse, students of Académie Dunton secondary school, *La sœur de la lune*, 2018, digital print on cardboard.



Photo Sattewa Olatunde

MY VERY OWN MUSEUM!

April 5 to May 27, 2018

In collaboration with the Breakfast Club of Canada

For the fourth consecutive year, the Breakfast Club of Canada and the MMFA joined hands to encourage children from underprivileged backgrounds. In 2018, under the theme *My Very Own Museum!*, the students from three elementary school classes were given a cultural and artistic experience at the Museum aimed at igniting and reinforcing their sense of pride and self-esteem. The participants got hands-on experience with every step involved in mounting and curating an exhibition: choosing a theme, selecting an artistic technique, designing the gallery space and the flow of the exhibition, and crafting wall texts and descriptive labels. Through this project, the children found and used their voices!

POSTAL ART: ENCOUNTERS IN ART AND IDENTITY

April 21 to June 3, 2018

In collaboration with La Visitation, Gilles-Vigneault, Saint-Gabriel, Henri-Beaulieu, Sainte-Bernadette-Soubirous and Joseph-François-Perrault schools

As part of the program *A Montreal School for All*, six elementary and secondary school classes were invited on a journey into the world of language and illustration. The students took part in a cultural experience centred on postal art – a mode of communication that lends itself to artistic exchange. As they embarked on an exploration of the Museum's works, the young participants reflected on the theme of identity. Then, back in the studio, artist Queen Ka – a juggler of words and poetry – guided the students to create their own poems, illustrated using techniques introduced by artist Marianne Chevalier.

MONTREAL NORTH AT THE MUSEUM

June 13 to September 2, 2018

In collaboration with our partners of the Plan d'action collectif de Montréal-Nord – Priorité jeunesse

The Museum entered into a partnership with members of the Plan d'action collectif de Montréal-Nord, thus confirming its long-term commitment to the youth in this borough. This EducExpo was specially designed for two classes from elementary schools Jules-Verne and Adélarde-Desrosiers that, under the theme of diversity, were invited to create artworks inspired by our collections. An initiative that nourished each child's potential.

EDUC-ART: ART IN/SIGHT

June 21 to August 12, 2018

In collaboration with the English Montreal School Board, Lester B. Pearson School Board, Commission scolaire Marguerite-Bourgeoys, Commission scolaire de Montréal and Commission scolaire de la Pointe-de-l'Île

For this EducExpo, the MMFA invited students from diverse educational institutions in Montreal – Académie Dunton, La Voie, Vincent Massey, Royal Vale, des Sources, Sainte-Gertrude and Pierrefonds Comprehensive – to present their artistic creations and essays completed in class using EducArt, the Museum's educational platform launched in 2017. In engaging with the artworks and the themes in this innovative academic tool, these young people showed their mettle as creators, thinkers and citizens of tomorrow.

WHEN I GROW UP, I'M GOING TO BE... Toward an inclusive education for girls around the world

September 27, 2018, to January 20, 2019

In collaboration with the NOLA Project and The Woman Power collective

Two-thirds of the world's illiterate population are women. At this very moment, 31 million school-aged girls and 34 million adolescents are deprived of education for one reason or another, be it poverty, violence, forced marriage, traditional family roles or otherwise. Weaving a three-way dialogue between an artwork in the MMFA's collection, Manuela Clément-Frencia's documentary work in Lesotho and Togo, and The Woman Power collective's initiatives, this EducExpo opened visitors' eyes and minds to this major social issue.

WHAT IF...?

Strengthening intercommunity and intergenerational bonds through artistic expression

October 29, 2018, to January 13, 2019

In collaboration with the SHERPA research and training centre and the RAPS team (research and action on social polarization)

What if... we shared the same dreams, the same fears? And *What if...* we decided to create together? Reflecting a rich linguistic, cultural and socioeconomic diversity, this EducExpo brought together a group of collaborative works at the Museum created by residents from across

Montreal and Quebec City. The presentation was part of a research and intervention project led by the SHERPA research and training centre and the RAPS team, whose mission in part is to counter social polarization and isolation – common seeds of violence.

TRANSFORMATION LOVE RETURNS TO THE MUSEUM

February 5 to March 31, 2019

In collaboration with Leave Out Violence (LOVE)

Transformation presented a series of photographs made by youth aged 13 to 21 as part of LOVE (Québec), a project aimed at building a society that is free of fear and violence. In summer 2018, the participants gathered at the Museum for two weeks to talk about art and social issues as they visited the collections and the exhibition *From Africa to the Americas: Face-to-face Picasso, Past and Present*. Promoting introspection, communication, autonomy, empathy, pride and self-esteem, these gatherings facilitated by Mordja Kitenge Banza, artist and Educational Programs Officer – Diversity and Togetherness, MMFA, spurred the youth to explore the theme of identity and to share their messages of non-violence. The teens also presented accompanying texts that spoke about their reflections and their desire to inspire tolerance, respect and peace.

EDUCART EXPO WHEN ART SPEAKS TO US

February 12 to May 5, 2019

In collaboration with Lester B. Pearson School Board and the Commission scolaire des Affluents

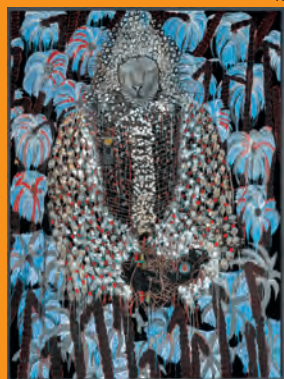
The digital platform EducArt equips teachers and students in Quebec's elementary schools who are interested in using the treasures in our encyclopedic collection as a basis for a variety of academic projects. Addressing themes of resiliency and communication, this EducExpo's goal was to foster interaction between students from Evergreen and Hauts-Bois schools. These budding artists offered us a window into their creative minds as they expressed their points of view and aesthetics in activities centred on interdisciplinary learning.

THE MUSEUM'S ARTWORKS ON LOAN AROUND THE WORLD

NEARLY 300 WORKS FROM THE MUSEUM'S COLLECTION TRAVELLED AROUND THE WORLD THIS YEAR. HERE ARE A FEW EXAMPLES...



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.

IN CANADA

1. Rebecca Belmore (born in 1960)

Mixed Blessing, 2011
Purchase, Louise Lalonde Lamarre Memorial Fund

Rebecca Belmore: Facing the Monumental
Art Gallery of Ontario, Toronto
July 12 – October 21, 2018

Remai Modern, Saskatoon
February 1 – May 12, 2019

2. Omar Ba (born in 1977)

Africa, Looting, Trees, Wealth, 2014
Purchase, Horsley and Annie Townsend Bequest
© Omar Ba. Courtesy of the artist and Hales gallery

Omar Ba. Same Dream
The Power Plant Contemporary Art Gallery, Toronto
January 26 – May 12, 2019

3. BGL (collective founded in 1996)

An Adult's Toy, 2003
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the David R. Morrice and Mary Eccles Bequests

BGL: Spectacle + Problems
Museum London, Ontario
April 28 – August 26, 2018

4. Mickalene Thomas (born in 1971)

I Learned the Hard Way, 2010
Purchase, the Museum Campaign 1988 1993 Fund
© Mickalene Thomas / SOCAN (2019)

Mickalene Thomas: Femmes Noires
Art Gallery of Ontario, Toronto
November 29, 2018 – March 24, 2019

5. Shuvina Ashoona (born in 1961)

Happy Mother, 2013
Purchase, Monique Parent Fund

Shuvina Ashoona: Mapping Worlds
The Power Plant Contemporary Art Gallery, Toronto
January 26 – May 12, 2019

6. Françoise Sullivan (born in 1923)

Rencontre avec Apollon archaïque, 1974
Don de Françoise Sullivan
© Françoise Sullivan / SOCAN (2019)

Françoise Sullivan
Musée d'art contemporain de Montréal
October 20, 2018 – January 20, 2019

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

7. Meiji Period (1868-1912)

JAPAN, KAGOSHIMA PREFECTURE
Satsuma ware

Mokugyo shaped (Buddhist gong)
1880s Vessel
Gift of Anthony Lee and Glenda Garbutt in memory of Great aunt Chiu Wun King Lo

Obsession: Sir William Van Horne's Japanese Ceramics
Gardiner Museum, Toronto
October 20, 2018 – January 20, 2019

204 works loaned by the MMFA

8. Mary Alexandra Bell Eastlake (1864-1951)

The Annunciation, 1896
Purchase, Horsley and Annie Townsend Bequest

Adisokamagan / Nous connaître un peu nous-mêmes / We'll All Become Stories
Ottawa Art Gallery
April 28 – September 16, 2018

9. Djemdet-Nasr (3100-2700 AEC), IRAQ

Votive mace head
Gift of F. Cleveland Morgan

Into the Wonder Room
Montreal Archaeology and History Complex
February 13, 2019 – January 10, 2021

9 works loaned by the MMFA

10. Frédéric Back (1924-2013)

Lumber Mill, Baie Saint Paul, 1949
Gift of Ghylaine and Frédéric Back

Frédéric Back, la célébration de la vie
Cinéma québécoise
July 3 – August 19, 2018

11. New Kingdom (1570-1085 BCE) 18th-19th dynasties (1570-1279 BCE), EGYPT

Mummy Mask
Achat

Queens of Egypt
Pointe-à-Callière, Montréal Archaeology and History Complex
April 10 – November 4, 2018

7 works loaned by the MMFA

12. Laurent Amiot (1764-1839)

Teapot, about 1805
Ramsay Traquair Bequest

Laurent Amiot: Canadian Master Silversmith
National Gallery of Canada, Ottawa
May 11 – September 23, 2018

13. Paul-Émile Borduas (1905-1960)

Untitled (One Bird), 1942
Gift of Mr. Denis Noiseux and Mrs. Magdeleine Desroches Noiseux
© Estate of Paul-Émile Borduas / SOCAN (2019)

La Révolution Borduas: espaces et liberté
Musée d'art contemporain de Baie-Saint-Paul
June 23 – November 4, 2018

Musée des beaux-arts de Sherbrooke
November 29 2018 – March 24, 2019

7 works loaned by the MMFA

14. Marcel Barbeau (1925-2016)

Au château d'Argol or Harabilthe Nocture, about 1946-1947
Purchase, Saidye and Samuel Bronfman Collection of Canadian Art

Marcel Barbeau. In Motion
Musée national des beaux-arts du Québec
October 11, 2018 – January 6, 2019

15. Barbara Todd (born in 1952)

Night Sky, 1994
Gift of the artist

Fait main / Hand Made
Musée national des beaux-arts du Québec
June 14 – September 3, 2018

IN THE UNITED STATES

16. Edgar Degas (1834-1917)

At the Theatre: Woman Seated in the Balcony, about 1877-1880
Gift of Mr. and Mrs. Michal Hornstein

Degas: A Passion for Perfection
Denver Art Museum
February 11 – May 20, 2018

17. Workshop of François-Pascal-Simon Gérard (1770-1837)

Bust length Portrait of Napoleon in Ceremonial Robes, about 1805-1814
Ben Weider Collection

Napoléon: Art and Court Life in the Imperial Palace
The Nelson-Atkins Museum of Art, Kansas City
October 26, 2018 – March 10, 2019

13 works loaned by the MMFA

18. Hyacinthe Rigaud (1659-1743)

Modello for the Portrait of Louis XIV in Royal Ceremonial Robes, 1701
Purchase, gifts of W. Bruce C. Bailey in honour of Hilliard T. Goldfarb, and of Dan and André Mayer, the Montreal Museum of Fine Arts' Volunteer Association Fund, the Museum Campaign 1988 1993 Fund, and the Serge Desroches, Hermina Thau, David R. Morrice, Mary Eccles, Jean Agnes Reid Fleming, Geraldine C. Chisholm, Margaret A. Reid, F. Eleanor Morrice, Harold Lawson, Marjorie Caverhill, Harry W. Thorpe and Mona Prentice Bequests

Napoleon: Art and Court Life in the Imperial Palace
Virginia Museum of Fine Arts, Richmond, Virginia
June 9 – September 3, 2018

13 works loaned by the MMFA

19. Late Period, 26th Dynasty (664-525 B.C.E.), EGYPT

Amulet: Wedjat eye
Gift of Mrs. J. Douglas Morgan

Queens of Egypt
National Geographic Museum, Washington
March 1 – September 2, 2019

7 works loaned by the MMFA

20. Jean-Joseph Benjamin-Constant (1845-1902)

The Pink Flamingo, 1876
Gift of Philippe and Michèle Stora in honour of the Montreal Museum of Fine Arts' 150th anniversary

Keepers of the Flame: Parrish, Wyeth, Rockwell and the Narrative Tradition
Norman Rockwell Museum, Stockbridge, Massachusetts
June 9 – October 28, 2018

IN EUROPE

21. Jean Paul Riopelle (1923-2002)

Homage to Grey Owl, 1970
Oil on canvas 299.5 x 400 cm
Gift of the Canadian Imperial Bank of Commerce
© Estate of Jean Paul Riopelle / SOCAN (2019)

Mitchell / Riopelle. Un couple dans la démesure
Aux Capucins, Landerneau, France
December 16, 2018 – April 22, 2019

22. Maria Hupfield (born in 1975)

Jingle Spiral, 2015
Purchase, Janet G. Bailey Fund

The One Who Keeps On Giving
Canadian Cultural Centre, Paris, France
September 26, 2018 – January 18, 2019

23. Jan Steen (1626-1679)

The Return of the Prodigal Son, about 1668-1670
Gift of Mr. and Mrs. Michal Hornstein in honour of Paul Lavallée

Jan Steen's Histories
Mauritshuis, The Hague, Netherlands
February 15 – May 13, 2018

24. Jean-Michel Basquiat (1960-1988)

A Panel of Experts, 1982
Gift of Ira Young
© Estate of Jean-Michel Basquiat / SOCAN (2019)

Basquiat: Boom for Real
Schirn Kunsthalle Frankfurt, Allemagne
February 16 – May 27, 2018

25. Giovanni Antonio Canal, called Canaletto (1697-1768)

Interior of San Marco, Venice, about 1740-1745
Adaline Van Horne Bequest

Canaletto, 1697-1768
Palazzo Braschi, Rome, Italy
April 11 – September 23, 2018



ACQUISITIONS

STRONG SUPPORT FROM OUR GENEROUS DONORS

As of March 31, 2019, the Museum's collection totalled 43,849 artworks. Among the 414 acquired, donated or bequeathed this fiscal year, we wish to highlight a few individual and groups of works that stand out by virtue of their contribution to the enrichment and diversity of our collection.

This year was notable for the generosity of artists. In all, 36 works came to us from the studios of Jocelyne Allouche, Dominique Blain, Shary Boyle, André Fournelle, Donald Friedlich, Mario Gagnon, Kino Guérin, Lorraine Gilbert, Michel Lamothe, Eva Lapka, Rafael Lozano-Hemmer, Kent Monkman, Natascha Niederstrass, Graeme Patterson, Natalie Reis, Marcel Saint-Pierre, Jana Sterbak and Kim Waldron. Several of these are already on display or soon to be exhibited in the MMFA's galleries. In particular, visitors can admire the installations *Planetarium (Montserrat Version)* by Jana Sterbak, *Untitled/Protection* by Dominique Blain, *Black Charcoal Cross – Charcoal Ash – White Charcoal* by André Fournelle and *1,000 Platitudes* by Rafael Lozano-Hemmer on Level S2 of the Jean-Noël Desmarais Pavilion.

Several Montreal galleries also showed exceptional generosity toward our institution by sending collectors our way and contributing to the enrichment of our collection. The late Jean-Pierre Valentin enhanced the content of the exhibition *A Model in the Studio, Montreal 1880-1950: New Acquisitions* by offering us two sculptures by Alfred Laliberté and two drawings by John Lyman. Eric Klinkhoff's gift of works by Arthur Lismer and Prudence Heward was a wonderful addition to the MMFA's representation of these major figures of Canadian art. In addition, Mark and Stephanie London strengthened our holdings of Pudlo Pudlat works by donating three quintessential drawings of Inuit graphic art. Finally, thanks to the generosity of Roger Bellemare, our collection now features a four-piece watercolour by Marcel Marois.

The exhibition *A Model in the Studio, Montreal 1880-1950* resulted in the significant enrichment of our graphic arts collection. Several descendants of the artists (Roxanne and Monique Dehaut, Gaëtan Dorion, and Mario and Richard Contant) and certain collectors (Laurier Lacroix, Paul Maréchal and Jean-Marie Saint-Georges) kindly opened their doors to curator Jacques Des Rochers and allowed him to select works, which they then offered to the Museum. Another exhibition, *Bon appétit! Contemporary Foodware Designs in Quebec*, presented in the Design Lab, led to the acquisition of measuring cups designed by Marie-Hélène Beaulieu and Sébastien Duchange, the work *Ready-Made No. 3* by Sébastien Duchange, a set of stackable baskets from the duo Dear Human and *Proposed Design for Dinnerware and Flatware*, a work created by Mario Gagnon for ALTO DESIGN. We received a noteworthy gift from **Paul-Émile Borduas' daughter Renée Borduas, who bequeathed to us a substantial archive** including several of her father's early drawings as well as 46 artworks (pochades, gouaches, drawings, photographs and sculptures). The donation also features works by Louise Gadbois, Edwin Holgate, Jean-Paul Mousseau (2) and a drawing executed by Paul-Émile Borduas in collaboration with Ozias Leduc.

Furthermore, **the Museum's number of donors grew**, thanks to gifts by several individuals, including Maude Lévesque, who offered us two paintings by Tammi Campbell; Richard and Arlene Leibtag, who donated three paintings by Ron Martin; and Marie-José Lacour, whose gift of 90 prints allowed us to present the work of photographer Serge Emmanuel Jonqué. Two sculptures by Melvin Charney were also donated to the Museum by his daughter Dara Charney. A rediscovered work by artistic duo N.E. Thing Co. was offered to the Museum by David and Julie Moos, Alistair Mitchell and Naomi Margo, and works by Los Carpinteros and Laurent Grasso were gifted to the MMFA in memory of Michèle Carignan. In addition, we were able to acquire Lynn Chadwick's *Cloaked Figure IX* thanks to a gift of the children of Simha and Maurice S. Peress in honour of their parents, and we welcomed a new Jim Dine bronze into our collection thanks to an anonymous donation. Finally, the purchase of major works was made possible by two generous donors. The rare *Ewer of the Israelite Mothers* by Henry de Triqueti was acquired thanks to Dominique Joyal, and the monumental painting *Bill at St. Mark's* by Elaine de Kooning was acquired thanks to an exceptional gift by Roslyn Margles in memory of her husband, Max H. Margles.

The Museum is extremely grateful for the loyal support of all the collectors and donors who regularly contribute to the expansion and enrichment of its collections through major and targeted donations. The family of Roy Lacaud Heenan continued the work of this great collector by enhancing the MMFA's holdings with creations by Greg Curnoe and Jon Rafman. Céline and Jacques Lamarre generously donated works by Marcelle Ferron, Kent Monkman and Tony Cragg. Pierre Bourgie made a personal gift of a group of 12 paintings from the "Inner Space" series by Michael Merrill. Sharing his passion for collecting, the Honourable Serge Joyal enriched the Museum's collection with a gift of 24 works (book of hours, silverware, sculptures, photographs). For their part, print collectors Freda and Irwin Browns added six etchings by Rembrandt Harmensz. van Rijn to our graphic arts corpus. With their donation of 32 works, Barbara and Philip Silverberg made a major contribution to our collection of Canadian ceramics. Our Chinese archeological corpus also saw the addition of 21 objects offered by the Guérin-van Oenen family. Finally, thanks to their acquisition fund, Roger Fournelle and G. Pierre Lapointe made it possible for us to acquire paintings by Kathleen Moir Morris depicting Montreal scenes, while Caroline and Marcel Elefant enabled the Museum to purchase three cast iron sculptures signed by Magdalena Abakanowicz. These monumental sculptures now stand on the terrace named in honour of the donors.

The strength of our Museum's identity and its reflection of the rich diversity of Montreal would not be possible without the support of all these generous patrons and the commitment of our employees and the Foundation, who devote their expertise to the enrichment and preservation of our collections on a daily basis.

DANIÈLE ARCHAMBAULT
Registrar and Head of Archives



Philippe, Simha, Maurice and Grace Peress
Photo Jean-François Brière



Émilie L. Cayer, Assistant Director – Planned Giving and Major Gifts, MMFA Foundation; Dominique Joyal, donor, and Danielle Champagne, Director General, MMFA Foundation
Photo Sébastien Roy



Émilie L. Cayer; Hilliard T. Goldfarb, Senior Curator – Collections and Curator of Old Masters, MMFA, and Roslyn Margles, donor. © EdeK Trust.
Photo Sébastien Roy

MAJOR SCULPTURE BY LYNN CHADWICK DONATED TO THE MMFA
The large enigmatic figure in *Cloaked Figure IX* is the culmination of a series of small sculptures and mock-ups done in pairs and as lone pieces. The fluidity of the cape contrasts with the exactly defined shapes, and together they form an original quality, transforming the figure into a powerful, dynamic character, somewhat enveloped in mystery.

ARTDAILY.ORG, United States

DONATION TO THE MMFA
Adorning the Entrance to the MMFA, the magnificent sculpture *Cloaked Figure IX* by world-renowned British sculptor Lynn Chadwick (1914-2003) has entered the Museum's collection. Of the six existing editions of the original, the sculpture given to the MMFA is the only one in Canada.

LA PRESSE+, Montreal



INTERNATIONAL ART

INSTALLATIONS

Magdalena Abakanowicz
Falenty, Poland, 1930 – Warsaw 2017

Walking Figures
2005
Cast iron
284 × 135 × 71 cm (each of the 3 figures)
Purchase, gift of Marcel and Caroline Elefant
2018.186.1-3
See page 53

WORKS ON PAPER

Anonymous
Distant follower of the Rouen illuminators



Horæ for the Use of Rouen
Manuscript Book of Hours in Latin and Middle French
About 1460-1475
Tempera, ink, gold leaf and powdered gold ink on parchment
19.7 × 13.8 x (4.8 to 8 cm) (book closed)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2018.210

Otto Dix
Untermhaus, Germany, 1891 – Singen, Germany, 1969



Study for the Portrait of the Lawyer
Hugo Simons
1925
Charcoal, gouache
43 × 33.2 cm
Purchase, Robert Allard and Charles Cole Fund
2018.153
© Estate of Otto Dix / SOCAN (2019)

Lyonel Feininger
New York 1871 – New York 1956



Unsere erste "Burg" [Our First "Castle"]
1924
Graphite
14.1 × 21.7 cm
Gift of Erica Feininger
2018.207
© The Lyonel Feininger Family LLC / SOCAN (2019)



Auf unserm [sic] Lauf nach Horst vor 3 Jahren! [On Our Walk to Horst 3 Years Ago!]
1925
Graphite
14.1 × 22.1 cm
Gift of Erica Feininger
2018.208
© The Lyonel Feininger Family LLC / SOCAN (2019)



Blick aus meinen Zeichenraum, links vom Fenster ausschauend [The View from My Drawing Room, Looking Out from the Left of the Window]
1934
Graphite
14.1 × 21.3 cm
Gift of Erica Feininger
2018.209
© The Lyonel Feininger Family LLC / SOCAN (2019)

Henri Matisse
Le Cateau-Cambrésis, France, 1869 – Nice 1954



Nude with a Bracelet
1943
Linocut
31.9 × 24.4 cm (sheet)
24.6 × 17.7 cm (image)
Purchase, Claude Dalphond Fund in memory of Gisèle Lachance
2018.133
© Estate of H. Matisse / SOCAN (2019)

Otto Mueller
Liebau, Germany (now Lubawka, Poland) 1874 – Breslau, Germany (now Wrocław, Poland) 1930



Self-portrait with Model and Mask
1921-1922
Lithograph
53.1 × 35.4 cm
Purchase, Horsley and Annie Townsend Bequest
2018.135

Rembrandt Harmensz. van Rijn
Leiden 1606 – Amsterdam 1669



Beggar Seated on a Bank
1630
Etching, state I/II
12 × 7.4 cm (sheet)
11.7 × 7 cm (platemark)
Gift of Freda and Irwin Browns
2018.142



Self-portrait in a Velvet Cap with Plume
1638
Etching, state II/IV
14.2 × 11 cm (sheet)
13.5 × 10.4 cm (platemark)
Gift of Freda and Irwin Browns
2018.143



Landscape with Cottages and a Hay Barn: Oblong
1641
Etching, drypoint, only state
13.6 × 32.4 cm (sheet)
12.8 × 32.4 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund and Wake Robin Fund in memory of Nelo St.B. Harrison
2018.134



Sick Woman with a Large White Headdress (Saskia)
About 1645
Etching, drypoint, state II/II
6.3 × 5.2 cm (sheet)
6.1 × 5 cm (platemark)
Gift of Freda and Irwin Browns
2018.144

PAINTING

Omar Ba
Born in Dakar, Senegal, in 1977



Africa, Looting, Trees, Wealth
2014
Oil, gouache, ink and crayon on corrugated cardboard
199.5 × 150.2 cm
Purchase, Horsley and Annie Townsend Bequest
2018.430
© Omar Ba. Courtesy of the artist and Hales Gallery

Elaine de Kooning
Brooklyn 1918 – Southampton, New York, 1989

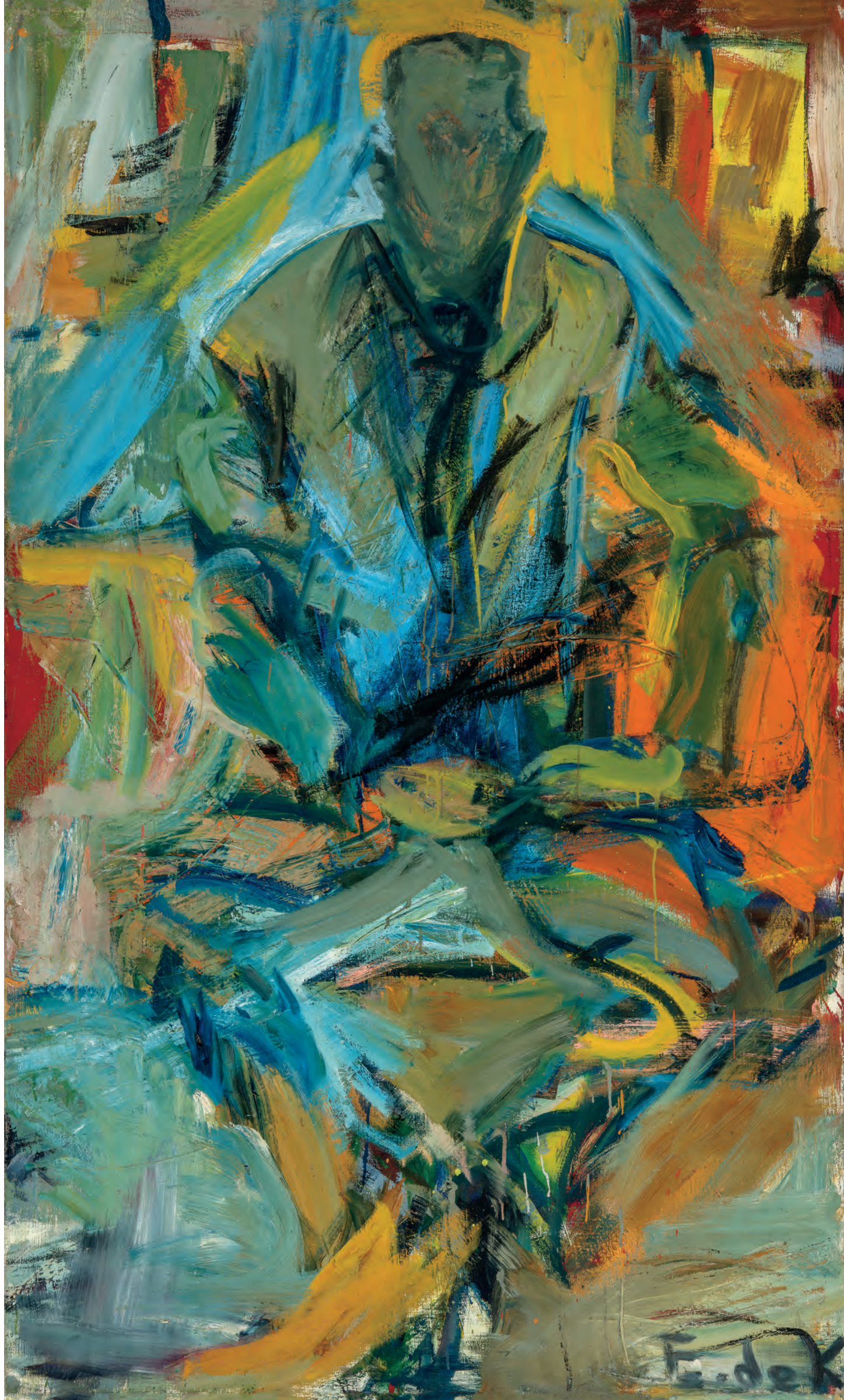
Bill at St. Mark's
1956
Oil on canvas
183 × 109.7 cm
Purchase, gift of Roslyn Margles in memory of her husband Max H. Margles
2019.5
See opposite

Pierre-Joseph-Célestin François
Namur 1759 – Brussels 1851



Following an Absence and Great Perils, Psyche Again Sees and Embraces Her Dear Cupid
1796
Oil on wood
29.1 × 21.7 cm
Purchase, Horsley and Annie Townsend Bequest
2018.371

►
Elaine de Kooning (1918-1989)
Bill at St. Mark's, 1956.
MMFA, purchase, gift of Roslyn Margles in memory of her husband Max H. Margles. © EdeK Trust



INTERNATIONAL ART (CONT'D)

Laurent Grasso

Born in Mulhouse, France, in 1972



Studies into the Past
2009
Oil on plywood
50 × 60 cm
Gift in memory of Michèle Carignan
2018.431
© Laurent Grasso / SOCAN (2019)

Thomas Frederick Mason Sheard

Oxford, England, 1866 – London 1921



Portrait of the Sculptor George W. Hill
1892
Oil on canvas
130.5 × 98 cm
Gift in memory of John Russell Harper (1914-1983)
2018.28

PHOTOGRAPHY

Leila Alaoui

Paris 1982 – Ouagadougou, Burkina Faso, 2016



Untitled
From the series "No Pasara" [Entry Denied]
2008, posthumous print 2018
Gelatin silver print, 2/5
Printed by Picto, Paris
73.3 × 102.2 cm
Purchase, William Gilman Cheney Bequest
2018.426

Zina Saro-Wiwa

Born in Port Harcourt, Nigeria, in 1976



The Invisible Man: Empty Bench
2015
Ink sublimation on aluminum, 1/5
67.8 × 101.6 cm
Purchase, gifts of David Appel, W. Bruce C. Bailey,
Erin Battat, Dax Dasilva and Lillian Maurer
2019.9



The Invisible Man
2015
Ink sublimation on aluminum, 2/5
67.6 × 101.5 cm
Purchase, gifts of David Appel, W. Bruce C. Bailey,
Erin Battat, Dax Dasilva and Lillian Maurer
2019.10

SCULPTURE

Los Carpinteros

Havana, 1992-2018



Cromo Diez [Chrome Ten]
2011
Chrome-plated kerosene lamp and bronze
17 × 100 × 73 cm
Gift in memory of Michèle Carignan
2018.432.1-3
© Los Carpinteros
Courtesy Sean Kelly, New York & MMFA, Montreal

Lynn Chadwick

London 1914 – Stroud, England, 2003

Cloaked Figure IX
1978, cast 1989
Bronze, 2/6
Cast Burleighfield, Loudwater, England
183 × 84 × 138.8 cm
Gift of the children of Simha and Maurice S. Peress
in honour of their parents
2018.358

Tony Cragg

Born in Liverpool in 1949

Sharing
2005
Bronze
Cast Schmücke, Düsseldorf
98 × 109 × 108 cm
Gift of Jacques and Céline Lamarre
2018.374
See opposite

Jim Dine

Born in Cincinnati in 1935



The Zebra (The Blue Version)
2010
Bronze, oil-based enamel paint, artist's proof 1/2
162 × 77.7 × 88 cm
Anonymous gift
2018.206
© Jim Dine / SOCAN (2019)

Romuald Hazoumè

Born in Porto-Novo, Benin, in 1962



The Goddess of Love
2012
Wood, steel, iron, copper, padlocks, keys, fabric
182 × 84 × 84 cm
Purchase, Horsley and Annie Townsend Bequest
2019.7
© Romuald Hazoumè / SOCAN (2019)

VIDEO

Theo Eshetu

Born in London in 1958



Atlas Fractured
2017
Colour video with sound, 2/5
Duration: 18 min 44 s
Purchase, Horsley and Annie Townsend Bequest
2019.6
© Theo Eshetu. Courtesy of the artist and
Axis Gallery, New York and New Jersey

ANCIENT CULTURES

CHINA

Han Dynasty (206 B.C.E.-220 C.E.)

Funerary Jar (*guan*)
Earthenware, green lead glaze
12.5 cm (h.); 14.5 cm (diam.)
Gift of the Guérin-van Oenen family
2018.291

CHINA

Western Han dynasty (206 B.C.E.-9 C.E.)

Funerary Jar (*guan*)
Porcellaneous stoneware, yellow-green glaze
23.6 cm (h.); 26.7 cm (diam.)
Gift of the Guérin-van Oenen family
2018.304

Funerary Wine or Water Vessel (*hu*)
Porcellaneous stoneware, combed decoration,
yellow-green glaze
37 cm (h.); 30.6 cm (diam.)
Gift of the Guérin-van Oenen family
2018.306

CHINA

Eastern Han dynasty (25-220 C.E.)



Funerary Cosmetic or Condiment Vessel
Earthenware, green lead glaze
9.5 × 16.5 × 15 cm
Gift of the Guérin-van Oenen family
2018.307



Funerary Food Vessel (*ding*)
Earthenware, green lead glaze
21 × 24.5 × 20.7 cm
Gift of the Guérin-van Oenen family
2018.308



Funerary Incense Burner with Cover
Earthenware, green lead glaze
19.5 cm (h.); 17.3 cm (diam.)
Gift of the Guérin-van Oenen family
2018.292.1-2



8 Funerary Models
Earthenware, green lead glaze
Various dimensions
Gift of the Guérin-van Oenen family
2018.293-294, 296, 298-302



Funerary Statuette: Rooster
Earthenware, green lead glaze
14.7 × 14.9 × 6 cm
Gift of the Guérin-van Oenen family
2018.289

Funerary Steamer-Cooker
Earthenware, green lead glaze
15.3 cm (h.); 19.3 cm (diam.)
Gift of the Guérin-van Oenen family
2018.297

Funerary Vase (*hu*)
Earthenware, green lead glaze
12.1 cm (h.); 9.4 cm (diam.)
Gift of the Guérin-van Oenen family
2018.288



Funerary Wine Cup (*yushang*) and
Wine Warmer
Earthenware, green lead glaze
Cup: 4.3 × 13.8 × 10.8 cm
Wine warmer: 22.8 cm (h.); 20 cm (diam.)
Gift of the Guérin-van Oenen family
2018.295, 303

Funerary Wine or Water Vessel (*hu*) and Ladle
Earthenware, green lead glaze
Vessel: 37 cm (h.); 33 cm (diam.)
Ladle: 12.1 × 20.3 × 14.5 cm
Gift of the Guérin-van Oenen family
2018.290, 305



QUEBEC AND CANADIAN ART

INSTALLATIONS

Jocelyne Allouche

Born in Quebec City in 1947

Seuils 2

2018

Ink-jet print from a scanographic image, pressed wood painted with casein, 1/1
Printer: PhotoSynthèse, Montreal
Photograph: 149.2 × 205.9 cm
Architectural element: 108.5 × 206.5 × 61 cm
Purchase, Horsley and Annie Townsend Bequest
2019.2.1-2

Dominique Blain

Born in Montreal in 1957



Untitled/Protection

1989

Gelatin silver prints on polymeric film mounted on canvas, gilt frames, burlap bags
Variable dimensions
Gift of Erik Deslandres
2018.365.1-11

Shary Boyle

Born in Scarborough, Ontario, in 1972



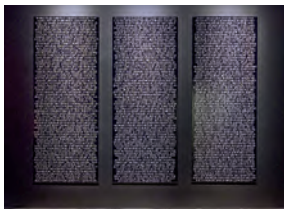
White Light

2010

Nylon, cotton, porcelain, hair, black light
Variable dimensions
Gift of the artist
2018.274

Rafael Lozano-Hemmer

Born in Mexico City in 1967



1,000 Platitudes

2003

Chromogenic prints mounted on aluminum, video, artist's proof
3 panels of 300 × 120 cm (each)
Duration of video: 25 min
Anonymous gift
2018.377.1-4
© Rafael Lozano-Hemmer / SOCAN (2019)

Kent Monkman

Born in Saint Marys, Ontario, in 1965



Théâtre de Cristal

2007

Crystal, projector, chandelier, *Group of Seven* Inches video (2005, 7 min 31 s), 3/3
Variable dimensions
Anonymous gift
2018.287

Karine Payette

Born in Montreal in 1983



The Other Saturday Morning (detail)

2017

Urethane, expanding foam, pigment, table, chair, bowl
Variable dimensions
Purchase, Hamelys Fund
2018.33

Jana Sterbak

Born in Prague in 1955

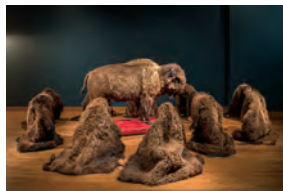
Planetarium (Montserrat Version)

2000-2002

Blown glass, aluminum tables
134.5 × 499.7 × 103 cm
Purchase, through the generosity of Miriam Aaron Roland
2019.14
See page 61

Adrian Stimson

Born in Sault Sainte Marie, Ontario, in 1964



Beyond Redemption

2010

Taxidermied bison, bison hides, wood, polyurethane foam, polyester resin, alkyd paint
175 × 725 × 410 cm
Purchase, Horsley and Annie Townsend Bequest and gift in memory of Adrian Stimson Sr.
2018.198.1-12

WORKS ON PAPER

Ernest Aubin

Montreal 1892 – Montreal 1963

View of the Life Class Studio at the Art Gallery, Montreal

1911-1912

Ink over traces of graphite
10 × 15.5 cm
Gift of Roxanne and Monique Dehaut
2018.216

Female Nudes Leaning Forward

1937

Charcoal, white and red chalk highlights
31.7 × 47.9 cm
Gift of Roxanne and Monique Dehaut
2018.217



Mosaic of Female Nudes

1937

Charcoal, gouache and white chalk highlights
61.8 × 49.2 cm
Gift of Roxanne and Monique Dehaut
2018.218



Mosaic of Female Nudes (recto)

Seated Female Nude (verso)

1938

Graphite, red chalk
58.6 × 36.9 cm
Purchase, Cecil and Marguerite Buller Fund, and Christiane and Félix J. Furst Fund
2018.201.1-2

Front View of Seated Male Model

1939

Charcoal, white and coloured chalk highlights
61.6 × 48.4 cm
Gift of Roxanne and Monique Dehaut
2018.219

Henri Beau

Montreal 1863 – Paris 1949

Seated Female Nude

1933

Charcoal, red and white chalk, pastel highlights
29.7 × 20.9 cm
Gift in memory of Norma Dewitta Morgan (1929-2010)
2018.422

Paul-Émile Borduas

Saint-Hilaire, Quebec, 1905 – Paris 1960

Still Life (Violin and Its Case on a Table)

1923

Charcoal, graphite
24.4 × 31.5 cm
Renée Borduas Bequest
2018.228

Portrait of Young Girl

1923

Charcoal
63.2 × 48.2 cm
Renée Borduas Bequest
2018.229



7 Gouaches

1942

Gouache
Various dimensions
Renée Borduas Bequest
2018.220-221, 223-227
© Estate of Paul-Émile Borduas / SOCAN (2019)

Composition

About 1958

Ink

76.1 × 55.7 cm
Renée Borduas Bequest
2018.222

Paul-Émile Borduas

Saint-Hilaire, Quebec, 1905 – Paris 1960 and

Ozias Leduc

Saint-Hilaire, Quebec, 1864 – Saint-Hyacinthe, Quebec, 1955

Glass on a Saucer (recto)

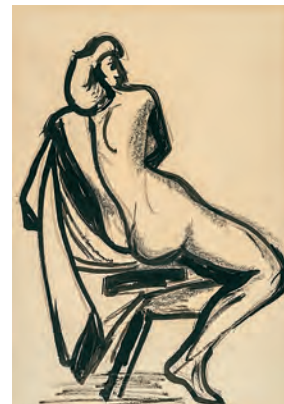
Portrait of Young Man (verso)

1923

Graphite, gouache highlights (recto)
Graphite (verso)
29.5 × 31.9 cm
Renée Borduas Bequest
2018.233.1-2

Fritz Brandtner

Danzig (now Gdańsk) 1896 – Montreal 1969



Three-quarter View of Seated Female Nude

(recto and verso)

About 1935

Ink, graphite (recto)
Graphite (verso)
35.5 × 25.2 cm
Gift of Jean-Marie Saint-Georges
2018.416.1-2

William Brymner

Greenock, Scotland, 1855 – Wallasey, England, 1925



Standing Female Nude, Front View

About 1880-1890

Charcoal, graphite, pastel highlights
36.3 × 25.5 cm
Gift of Jean-Marie Saint-Georges
2018.417

Stanley Cosgrove

Montreal 1911 – Montreal 2002

Rural Mexican Women

1940

Ink over traces of graphite
39.9 × 32.3 cm
Gift in the memory of Lucille Rouleau Ross (1926-2008)
2019.13

Greg Curnoe

London, Ontario, 1936 – London 1992



Homage to Van Dongen # 2

July 16, 1979, December 18, 1980, February 13, 1981
Watercolour over traces of graphite
107 × 226.5 cm (sight)
Gift in memory of Roy L. Heenan
2018.187
© Estate of Greg Curnoe / SOCAN (2019)

Jean Dallaire

Hull, Quebec, 1916 – Vence, France, 1965

Sketch for Tragedy

1947

Ink
25.4 × 20.2 cm
Gift of Gian Carlo and Anna Biferalli
2018.150

Charles Daudelin

Granby, Quebec, 1920 – Montreal 2001



Composition

1947

Gouache and collage on paper
30.5 × 23.1 cm
Gift of R. Fournelle
2018.185
© Estate of Charles Daudelin / SOCAN (2019)

Edmond Dyonnet

Crest, France, 1859 – Montreal 1954

Head of Young Man, in Profile

About 1892-1895
Graphite
29 × 23.6 cm
Gift in memory of Janet G. M. Harbron Braide
(1926-1987)
2019.12



8 Sketches
Farmer; 3 Bathers (recto)
Seated Woman; Female Nude; Landscape;
Farmer (verso)
Early 20th c.
Conté crayon, graphite (recto and verso)
28.1 × 21.6 cm
Gift of Jean-Marie Saint-Georges
2018.418.1-2

Clarence Gagnon

Montreal 1881 – Montreal 1942



Standing Male Nude, Front View

About 1904-1905
Red chalk
26.7 × 18.6 cm
Gift of Jean-Marie Saint-Georges
2018.419

Standing Female Nude, Front View

About 1904-1905
Graphite
26.6 × 20.4 cm
Gift of Jean-Marie Saint-Georges
2018.424

Claudie Gagnon

Born in Montreal in 1964



Skeleton Guardians

2018
Collage of xerographs mounted on foam board,
paint, varnish, iridescent pigments
41.9 × 55.2 cm
Purchase, Young Philanthropists' Circle Fund and
André Dufour Fund
2018.136

Adrien Hébert

Paris 1890 – Montreal 1967

Standing Female Nude, Front View

1920s (?)
Charcoal
63.7 × 48.5 cm
Gift of Jean-Marie Saint-Georges
2018.425

Henri Hébert

Montreal 1884 – Montreal 1950

Seated Female Nude

Sketch for the Pen and Pencil Club of Montreal
1918
Watercolour over traces of graphite
12.6 × 15.3 cm
Gift of Paul Maréchal
2018.423

(To My Friend Coco) Back View of a Standing

Female Nude with Shoes
1927
Charcoal, red chalk
31.8 × 23.8 cm
Gift of Jean-Marie Saint-Georges
2018.420

Edwin Holgate

Allandale, Ontario, 1892 – Montreal 1977



Study (Woman)

1937
Gouache, watercolour (?), India ink, crayon, charcoal
42.6 × 49 cm
Renée Borduas Bequest
2018.260

Fernand Leduc

Montreal 1916 – Montreal 2014



Cartoon for the Tapestry Stop in Perdita's

Garden
1957
Gouache over traces of graphite, collage
190.7 × 91.3 cm
Gift of Pierre Bruneau in memory of Bruno M. and
Ruby Cormier
2018.427
© Estate of Fernand Leduc / SOCAN (2019)

Ozias Leduc

Saint-Hilaire, Quebec, 1864 – Saint-Hyacinthe,
Quebec, 1955



Evening Light

1916
Graphite
13.8 × 12.2 cm
Purchase, Joy Sedgewick-Shannon Memorial Fund
2018.356
© Estate of Ozias Leduc / SOCAN (2019)



Dominant Clouds

From the series "Imaginations"
1936
Graphite, charcoal
14.1 × 16.3 cm
Jeannine Beauchamp-Desaulniers Bequest
2018.362
© Estate of Ozias Leduc / SOCAN (2019)

Jean-Onésime Legault

Sainte-Justine-de-Newton, Quebec, 1882 –
Montreal 1944

Front View of Seated Male Model

1939
Graphite
63.7 × 48.1 cm
Gift of Gaëtan Dorion
2018.412

Back View of Standing Male Model Pulling

On a Rope
1939
Graphite
63.8 × 48.5 cm
Gift of Gaëtan Dorion
2018.413

Back View of Standing Male Model Holding

a Board
1939
Graphite
63.7 × 48.5 cm
Gift of Gaëtan Dorion
2018.414

John Lyman

Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

Self-portrait with Female Model Posing in

the Nude
1930s
Charcoal, white chalk highlights
62.8 × 47.8 cm
Gift of Mr. Jean-Pierre Valentin
2018.138
See page 21

Back View of a Male Model

1930s
Charcoal, stump
62.8 × 47.8 cm
Gift of Mr. Jean-Pierre Valentin
2018.139

Sleeping Woman (Nude)

1st half of 20th c.
Graphite
31.1 × 47 cm
Gift of Gian Carlo and Anna Biferali
2018.151

Marcel Marois

Born in Saint-Éphrem-de-Beauce, Quebec, in 1949

Zone No. 1, No. 2, No. 3, No. 4

2002
Watercolour on screen print, graphite
49.9 × 69.5 cm (each of the 4 watercolours)
Gift of Roger Bellemare
2018.137.1-4

Jean-Paul Mousseau

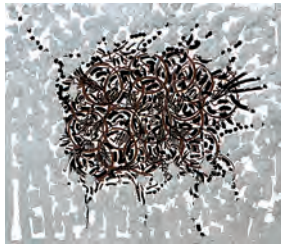
Montreal 1927 – Montreal 1991

Untitled

About 1945
Gouache on cardboard
38.4 × 39.1 cm
Renée Borduas Bequest
2018.261

Jean-Paul Riopelle

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



Untitled

From the series "Un coude"
1986
Metal leaf on silkscreen prints, etching
43.1 × 51.7 cm
Gift of Paul Maréchal
2018.211
© Estate of Jean Paul Riopelle / SOCAN (2019)

PAINTING

Ernest Aubin

Montreal 1892 – Montreal 1963

Seated Male Nude

1928-1929
Oil on wood
20.6 × 13.7 cm
Gift of Mario and Richard Contant
2018.428

Nude with Mirror

About 1930
Oil on wood
27.3 × 12.9 cm
Gift of Mario and Richard Contant
2018.429

Paul-Émile Borduas

Saint-Hilaire, Quebec, 1905 – Paris 1960

View of a Building and Arch Bridge

Between 1928 and 1930 or later
Oil on wood
24.6 × 33.2 cm
Renée Borduas Bequest
2018.259.1-2

Landscape (recto and verso)

Between 1928 and 1930 or later
Oil on pasteboard
22.7 × 16 cm
Renée Borduas Bequest
2018.263.1-2

Shespre (Meuse)

1929
Oil on cardboard
16.4 × 24.7 cm
Renée Borduas Bequest
2018.254

3 Pochades Executed in France

About 1929
Oil and graphite on wood
13.6 × 22 cm (each)
Renée Borduas Bequest
2018.231, 236-237

Portrait of Henriette Cheval

About 1931
Oil on cardboard
20.6 × 13.7 cm
Renée Borduas Bequest
2018.265



View of a Backyard with Clothesline

About 1932
Oil on academy board
15.5 × 23.4 cm
Renée Borduas Bequest
2018.235
© Estate of Paul-Émile Borduas / SOCAN (2019)

Church in Saint-Hilaire

About 1933
Oil on plywood
24 × 32.9 cm
Renée Borduas Bequest
2018.230

Portrait of Simone Aubry Beaulieu

About 1933
Oil on canvas board
22 × 16.5 cm
Renée Borduas Bequest
2018.247

Portrait of Gabrielle Goyette

About 1934
Oil on plywood
22 × 14 cm
Renée Borduas Bequest
2018.266

Gaspé Landscape (Rivière-au-Renard)

1938
Oil on plywood
13.8 × 22.1 cm
Renée Borduas Bequest
2018.232

Gaspé Landscape

1938
Oil and graphite on wood
23.6 × 33 cm
Renée Borduas Bequest
2018.262.1-2

Portrait of Laurette, Known as Mignonne

1930s
Oil on plywood
22.2 × 14 cm
Renée Borduas Bequest
2018.234



Onions

About 1941
Oil on laminate cardboard
22.8 × 26.6 cm
Renée Borduas Bequest
2018.257
© Estate of Paul-Émile Borduas / SOCAN (2019)

QUEBEC AND CANADIAN ART (CONT'D)

Tammi Campbell

Born in Calgary in 1974

Works in Progress (Studies)

2012
Acrylic and graphite on cardboard
97 × 81 cm
Gift of Maude Lévesque in memory of
Pascal Champoux
2018.410

Paper Series

2014
Folded acrylic paint skin, mounted on cardboard
39.5 × 33 cm
Gift of Maude Lévesque in memory of
Pascal Champoux
2018.411

Alberta Cleland

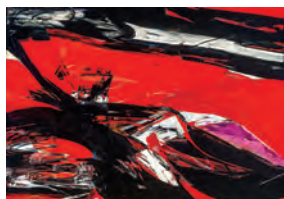
Montreal 1876 – Cushing, Quebec, 1960

Low Tide, Beaupré

About 1896-1904
2 oil paintings on panel
11.5 × 21.5 cm (each)
Jeannine Beauchamp-Desaulniers Bequest
2018.359-360

Marcelle Ferron

Louiseville, Quebec, 1924 – Montreal 2001



L'Échourie

1965
Oil on paper mounted on canvas
114.3 × 162.3 cm
Gift of Jacques and Céline Lamarre
2018.375
© Œuvres Ferron / SOCAN (2019)

Marc-Aurèle Fortin

Sainte-Rose, Quebec, 1888 – Macamic, Quebec, 1970



Impression of Fall, Edmonton, Alberta

Between 1907 and 1919
Oil on canvas
36 × 30.8 cm
Jeannine Beauchamp-Desaulniers Bequest
2018.361
© Fondation Marc-Aurèle Fortin / SOCAN (2019)

Louise Gadbois

Montreal 1896 – Montreal 1985



Portrait of Gabrielle Borduas

1941
Oil on plywood
56 × 45.8 cm
Renée Borduas Bequest
2018.264

Prudence Howard

Montreal 1896 – Los Angeles 1947



Summertime

Between 1936 and 1939
Oil on plywood
36.2 × 30.4 cm
Gift of Eric Klinkhoff
2018.203

Mathieu Lefèvre

Edmonton 1981 – New York 2011

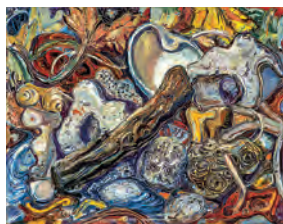


Rotten Tomatoes

2011
Oil on canvas
142.8 × 122 cm
Gift of the Mathieu Lefèvre family
2018.152

Arthur Lismer

Sheffield, England, 1885 – Montreal 1969



Beach Texture II

1952
Oil on plywood
40.6 × 50.8 cm
Gift of Eric Klinkhoff
2018.204

Ron Martin

Born in London, Ontario, in 1943

Union of Opposites, Mars Black

From the series "2-8-32-128"
September 9-23, 1985
Acrylic on canvas
244.3 × 122 cm
Gift of Richard and Arlene Leibtag
2018.271



Unknown No. 9

January 18-19, 1987
Acrylic on canvas
183.2 × 183 cm
Gift of Richard and Arlene Leibtag
2018.272
© CARCC, 2020



A Confusion of Shapes

From the series "Black, White and Grey Paintings"
April 4-15, 1988
Acrylic on canvas
183.2 × 152.8 cm
Gift of Richard and Arlene Leibtag
2018.273
© CARCC, 2020

Manuel Mathieu

Born in Port-au-Prince in 1986

Self-portrait

2017
Acrylic, oil stick, charcoal, spray paint, chalk and
masking tape on canvas
177.8 × 203.2 cm
Purchase, Hélène Couture Fund
2018.195

Michael Merrill

Born in Montreal in 1953

12 Paintings Inspired by the Museum's
Architecture
From the series "Inner Space"
2009, 2010, 2011
Vinyl paint on plywood
Various dimensions
Gift of Pierre Bourgie
2018.275-286
See page 3

Kent Monkman

Born in Saint Marys, Ontario, in 1965



Miss America

2012
Acrylic on canvas
214 × 336 cm
Gift of Jacques and Céline Lamarre
2018.373

Kathleen Moir Morris

Montreal 1893 – Rawdon, Quebec, 1986



Gardens of the Grand Séminaire, Montreal

(recto)
Still Life with Houseplant (verso)
After 1932
Oil on cardboard
45.3 × 40.2 cm
Purchase, Christine and Pierre Lapointe Fund, and
Horsley and Annie Townsend Bequest
2018.190.1-2

Preparatory Sketch for Beaver Hall Hill, Montreal

1936 or before
Oil on plywood
35.5 × 30.3 cm
Purchase, gift of R. Fournelle and
Joy Sedgewick-Shannon Memorial Fund
2019.8
See opposite

Natalie Reis

Born in Montreal in 1981

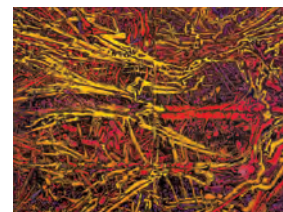


Handle with Care

2013-2018
Acrylic on canvas
167.8 × 228.4 × 4.5 cm
Gift of Natalie Reis
2019.11
© Natalie Reis / SOCAN (2019)

Marcel Saint-Pierre

Born in Montreal in 1944



A Walk on the Wet Side

From the series "Déloge"
1990-1992
Acrylic film bonded to canvas
300 × 400 cm
Gift of Marcel Saint-Pierre
2018.148

Jean Soucy

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



War

About 1943-1944
Oil on canvas
71.3 × 60.8 cm
Purchase, gift of R. Fournelle
2018.141

PHOTOGRAPHY

Arwa Abouon

Born in Tripoli, Libya, in 1982



I'm Sorry / I Forgive You

2012
2 ink-jet prints, artist's proof 1/3
77.2 × 102.5 cm (each)
Purchase, Horsley and Annie Townsend Bequest
2018.205.1-2



Ustadha [Woman Teacher]

Healing the Natural Way
Transmission
One on One
2018
3 ink-jet prints
102.5 × 103 cm (each)
Purchase, Canada Council for the Arts' New Chapter
program
2018.132.1-3



QUEBEC AND CANADIAN ART (CONT'D)

Jocelyne Alloucherie
Born in Quebec City in 1947



Sables rouges
From the series "Climats"
2010, print 2014
Ink-jet prints from scanographic images on polyethylene (Tyvek), 2/2
Printer: PhotoSynthèse, Montreal
259 × 152.6 cm (each of the 7 panels)
Gift of Jocelyne Alloucherie
2018.364.1-7

Paul-Émile Borduas
Saint-Hilaire, Quebec, 1905 – Paris 1960

18 Photographs Taken in the Gaspé Peninsula
1938
Gelatin silver prints
Various dimensions
Renée Borduas Bequest
2018.238-246, 248-253, 255-256, 258

Evergon
Born in Niagara Falls, Ontario, in 1946



Young Juggler on Wooden Ball
From the series "Cirque Series: Works by Celluloso Evergonni"
1989
Colour Polaroid
232 × 110.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.27

Julie Favreau
Born in Quebec City in 1981



Nudes
From the series "Délicat Pulse"
2016
Ink-jet print, 3/3
81.3 × 106.7 cm
Purchase, thanks to the Montreal Museum of Fine Arts' sponsorship of the artist's studio in the Darling Foundry
2018.372

Lorraine Gilbert
Born in Metz, France, in 1955



12 Photographs
From the series "Le patrimoine"
2006, 2007 and 2009
Ink-jet prints, 1/5
Various dimensions
Anonymous gift
2018.160-171

Angela Grauerholz
Born in Hamburg in 1952



Sententia Special Edition No. 63
1998
Gelatin silver print
119.4 × 82.4 cm (sight)
Purchase, Horsley and Annie Townsend Bequest
2018.188

Serge Emmanuel Jongué
Aix-en-Provence 1951 – Montreal 2006

Nomad Series
1987-1991, prints 1991
20 gelatin silver prints, ink, 1/1
50.5 × 20.7 cm (each)
Gift of Marie-José Lacour
2019.21.1-20

Objects of Memory #2 Series
1994-2005, posthumous prints 2007
20 ink-jet prints, 1/1
Printed by Alix & Gagné, Montreal
51 × 35.5 cm or 35.5 × 51 cm (each)
Gift of Marie-José Lacour
2019.23.1-20

Cuban Suite
2002-2005, prints about 2005
50 ink-jet prints, masking tape, felt pen, 1/1
28 × 21.7 cm (each)
Gift of Marie-José Lacour
2019.22.1-50

Michel Lamothe
Born in Saint-Louis-de-France, Quebec, in 1949

Untitled
1982-1983, prints 2018
20 gelatin silver prints, 1/5
Approx. 40.7 × 50.8 cm (each)
Gift of René Lamothe
2018.368.1-20

Wallace R. MacAskill
St. Peter's, Nova Scotia, 1887 – Ferguson's Cove, Nova Scotia, 1956

The Starboard Lookout
1933
Gelatin silver print
13.8 × 9.8 cm
Gift in memory of Ian and Beverly Macfarlane
2018.202

Natascha Niederstrass
Born in Montreal in 1973



Alley No. 2 (Dead End)
2017
Digital ink-jet print on cardboard, 1/3
101.7 × 86.5 cm
Purchase, Young Philanthropists' Circle Fund and André Dufour Fund
2018.154

Shroud, Coffin and Corpse
2017
Digital ink-jet print on cardboard, 2/3
90 × 125 cm
Gift of the artist
2018.156

Jon Rafman
Born in Montreal in 1981



Jigokudani Monkey Park, Yamanouchi, Japan
From the series "The Nine Eyes of Google Street View"
2012
Ink-jet print, 1/1
100.4 × 161.6 cm (sight)
Gift in memory of Roy L. Heenan
2018.212

Kim Waldron
Born in Montreal in 1979



6 Photographs
From the series "Beautiful Creatures"
2010, 2013
Ink-jet prints
Various dimensions
Gift of Margot Eleanor and Thomas Henry Ross
2018.309-314

SCULPTURE

Paul-Émile Borduas
Saint-Hilaire, Quebec, 1905 – Paris 1960

3 Sculptures
1951
Wood
Approx. 30 cm (h.) (each)
Renée Borduas Bequest
2018.268-270

Melvin Charney
Montreal 1935 – Montreal 2012

Cities on the Run... Tenements on the Move
1996-1998
Partially varnished wood
67 × 170.6 × 21.3 cm
Gift of Dr. Dara Charney
2018.366

Cities on the Run... Blocks Running Scared
1997-1998
Partially varnished wood
66.5 × 172.8 × 32.8 cm
Gift of Dr. Dara Charney
2018.367

André Fournelle
Born in Kingston upon Hull, England, in 1939



Black Charcoal Cross – Charcoal Ash – White Charcoal
From the series "Black Fire"
2009
Natural black charcoal, charcoal ash, titanium-white coloured charcoal, Plexiglas cases
152.3 × 152.3 × 4.4 cm (each element)
Gift of André Fournelle
2018.189.1-3

Henri Hébert
Montreal 1884 – Montreal 1950



Flapper
1927
Bronze
50 × 20.5 × 12.3 cm
Gift of Jean-Marie Saint-Georges
2018.421

Louis-Philippe Hébert
Sainte-Sophie-d'Halifax, Quebec, 1850 – Westmount, Quebec, 1917

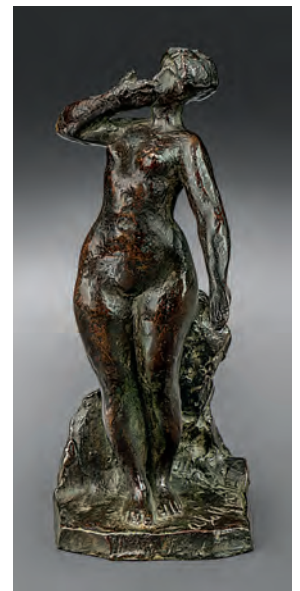
Woodland Flower
1897
Bronze
Cast R. Hohwiller, Paris
53.3 × 39.8 × 16.5 cm
Gift in memory of Michel Moreault
2018.415



Édouard Richard
1900
Patinated plaster
33 × 21.3 × 4 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2018.369

Alfred Laliberté
Sainte-Élisabeth-de-Warwick, Quebec, 1877 – Montreal 1953

Female Nude
Between 1904 and 1924, or 1929
Patinated plaster
17.8 × 7.5 × 9.4 cm
Gift of Mr. Jean-Pierre Valentin
2019.3



Female Nude
Between 1904 and 1924, or 1929
Bronze
Cast Andro, Paris
17.5 × 7.2 × 9.3 cm
Gift of Mr. Jean-Pierre Valentin
2019.4

Maquette for the Dollard des Ormeaux Monument in Parc La Fontaine, Montreal
1911
Terracotta
26.6 × 19.2 × 17.5 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.16



DECORATIVE ARTS AND DESIGN

Robert Archambeau

Born in Toledo, Ohio, in 1933

Jar

1985
Partially glazed stoneware, patinated bronze
20.7 cm (h.); 27.9 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.336

Gilles Beaugrand

Montreal 1906 – Laval, Quebec, 2005

Ladle

About 1940
Silver
46.9 × 12.3 × 6.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.28

Marie-Hélène Beaulieu

Born in Rouyn-Noranda, Quebec, in 1979
and
Sébastien Duchange
Born in Saint-Gobain, France, in 1977

Measuring Cups

2014
Blown, cut and polished borosilicate glass, gold
Various dimensions
Purchase, Ruth Jackson Bequest
2018.192.1-7

Louis-Jacques Berger

Active in Paris from 1798

Chalice

1807-1809
Silver, silver gilt
28.7 cm (h.); 15.3 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.40

Jeannot Blackburn

Dunham, Quebec, 1959 – Montreal 1996

Candlestick

About 1981
Glazed earthenware
36.4 × 18.4 × 20 cm
Gift of Barbara and Philip Silverberg
2018.337

Bonbonnière

1989
Glazed earthenware
26.6 × 10.7 × 8.8 cm
Gift of Barbara and Philip Silverberg
2018.338

Charles-Antoine Blerzy

Active in Paris from 1799-1800

Pyx

1798-1809
Silver, silver gilt
10.9 cm (h.); 5.2 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.36.1-5

Marguerite Bourgoin (widow of Philippe Regnault)

Active in Paris from 1671

Aspersorium

1671-1672
Silver, lead (?)
20.6 × 9.8 × 5.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.43

Jean-Charles Cahier

Soissons, France, 1772 – Soissons 1849

Cruets

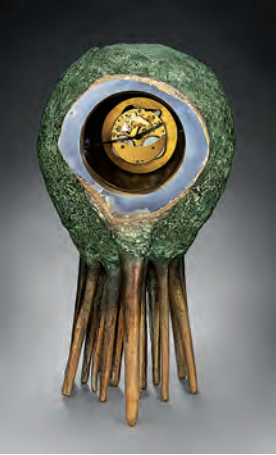
1798-1809
Silver gilt
16 × 8.5 × 6.2 cm (each)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.33.1-2

Incense Boat

1798-1809
Silver
13.3 × 16.7 × 9.2 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.34

Nacho Carbonell

Born in Valencia, Spain, in 1980



Time is a Treasure VIII

From the series "Time is a Treasure"
2013
Bronze, blue agate, clock
55.5 × 38 × 31 cm
Purchase, Suzanne Caouette Bequest
2018.196

John Chalke

Newent, England, 1940 – Calgary 2014

2 Plates

1988-1989
Stoneware, dull glaze
4.7 × 33 × 30.5 cm
5.2 × 39 × 26.3 cm
Gift of Barbara and Philip Silverberg
2018.339.1-2

Victor Cicansky

Born in Regina, Saskatchewan, in 1935

Peas

From the series "Pantry and Jars"
1980
Glazed earthenware
15.1 cm (h.); 10 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.329



Armchair Man with Vegetables

From the series "Chairs"
1987
Painted and glazed earthenware
42.5 × 35.5 × 30 cm
Gift of Barbara and Philip Silverberg
2018.330

Bruce Cochrane

Born in Vancouver in 1953

Serving Dish

About 1992
Partially glazed earthenware
19 × 41 × 14 cm
Gift of Barbara and Philip Silverberg
2018.340

Dear Human

Duo formed in Vancouver in 2009
Jasna Sokolovic
Born in Sarajevo in 1971
Noel O'Connell
Born in Madison, Wisconsin, in 1976

Stacking Baskets with Strap

From the series "Or Something In Between"
2016
Recycled paper, ink, paint, nylon, galvanized steel
42.5 × 23 × 21 cm
Purchase, Ruth Jackson Bequest
2018.140.1-3

Design Collaborative Montreal Ltd.

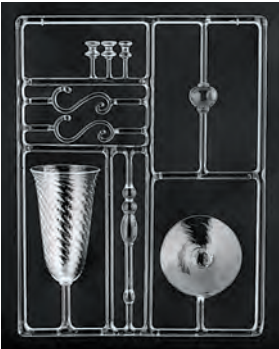
Montreal, 1965-1977

The Visual Image of the Munich Games 1972

1972
Offset lithograph
89.6 × 30.2 cm
The Montreal Museum of Fine Arts Collection
2018.346

Sébastien Duchange

Born in Saint-Gobain, France, in 1977



Ready-Made No. 3

From the series "Ready-Made"
2014
Hot-worked, lamp-blown soda-lime glass
33.7 × 26 × 8.9 cm (approx.)
Purchase, T. R. Meighen Family Fund
2018.191
© Sébastien Duchange / SOCAN (2019)

Fecal Matter

Duo formed in Montreal in 2016
Hannah Rose Dalton
Born in Auckland, New Zealand, in 1995
Steven Raj Bhaskaran
Born in Montreal in 1993



Skin Heels Boots

2018
Silicone, nylon, polycarbonate, fibreglass
80 × 24 × 14 cm (approx.) (each)
Purchase, William Gilman Cheney Bequest
2019.15.1-2

Robert "Irish" Flynn

Born in Teaneck, New Jersey, in 1944

Untitled

From the series "Vortex Pot"
Between 1985 and 1989
Partially glazed earthenware
66.7 × 29.8 × 15.8 cm
Gift of Barbara and Philip Silverberg
2018.333

Léopold L. Foulem

Born in Bathurst, New Brunswick, in 1945

Cup and Saucer

1986
Glazed earthenware
9.7 × 10.5 × 11.3 cm
Gift of Barbara and Philip Silverberg
2018.341

Cup and Saucer

1986
Glazed earthenware
11.9 × 17.1 × 14.6 cm
Gift of Barbara and Philip Silverberg
2018.342

Cup and Saucer with Leaves

From the series "Structures & Armatures"
1992
Ceramic, found objects
15.2 cm (h.); 14.1 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.343

Nicolas Auguste Franckson

Active in Paris from 1801

Censer

1819
Silver
28.8 cm (h.); 12 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.38

Donald Friedlich

Born in Montclair, New Jersey, in 1954

Brooch

From the series "Magnification"
2013
Etched, cold-worked and press-moulded glass, gold
7.3 × 7.5 × 2 cm
Gift of Donald Friedlich
2018.409

Mario Gagnon for ALTO DESIGN

Born in Saint-Hermas, Quebec, in 1953

Proposed Design for Dinnerware and Flatware

2004
Walnut, resin, porcelain
11.4 × 55.8 × 35.5 cm
Gift of Mario Gagnon, industrial designer
2018.149.1-13

Jean-Louis Galliot

Active in Lyons, before 1813-after 1850



Ciborium

1818-1819
Silver, silver gilt
25.2 cm (h.); 11.9 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.41.1-2

David Gilhooly

Auburn, California, 1943 – Newport, Oregon, 2013

Frog Cookie Jar

1973-1974
Painted and glazed earthenware
32.7 × 42.5 × 29.2 cm
Gift of Barbara and Philip Silverberg
2018.344.1-108



Late Afternoon Snack

1983
Painted and glazed earthenware, wood
28.8 × 43.8 × 30.5 cm
Gift of Barbara and Philip Silverberg
2018.324

Ham and Cheese

About 1983
Painted and glazed earthenware
16.3 × 14.7 × 13.1 cm
Gift of Barbara and Philip Silverberg
2018.325

Gottschalk + Ash Ltd.

Founded in Montreal in 1966

Dada 1916-1966

1971
Silkscreen
Printed by The Simpson Press Ltd., Montreal, for the
Montreal Museum of Fine Arts
81.9 × 41.8 cm
The Montreal Museum of Fine Arts Collection
2018.193

Denise Goyer

Born in Saint-Bruno-de-Montarville, Quebec, in 1947
and
Alain Bonneau
Born in Montreal in 1946

La théière Teapot

1985
Glazed earthenware
11 × 25 × 23.2 cm
Gift of Barbara and Philip Silverberg
2018.323.1-2

Kino Guérin

Born in Sacré-Cœur, Quebec, in 1974

Nebula Console Table

2011 (example of 2018)
Bent laminated plywood and walnut veneer
82 × 153 × 36 cm
Gift of Kino Guérin
2018.172

Guillaume René Hardy

Active in Angers, France, 1742-1775

Spoon and Fork

Between 1742 and 1775
Silver
Spoon: 19 × 4.2 × 2.5 cm
Fork: 18.2 × 2.5 × 1.9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.30.1-2

Renate Heywood

Born in Munich in 1944

Still Life with Sea Shell

1990
Glazed earthenware, painted decoration (maiolica)
122 × 43 × 42 cm
Gift of Barbara and Philip Silverberg
2018.345

DECORATIVE ARTS AND DESIGN (CONT'D)

Eva Lapka
Born in Brno, Czechoslovakia, in 1944
and
Milan Lapka
Brno, Czechoslovakia, 1942 – Montreal 1999

Motherhood
1975
Glazed stoneware
65.5 × 35.8 × 18.9 cm
Gift of Eva Lapka
2018.157

General
1980
Glazed stoneware
48.2 × 38 × 30 cm
Gift of Eva Lapka
2018.158.1-3

Fountain
1984
Glazed and gilded earthenware
52 × 27 × 20 cm
Gift of Eva Lapka
2018.159

Jean-Charles Lefèvre
Master in Paris from 1747, died in 1759



Chalice
1749-1750
Silver, silver gilt
29.2 cm (h.); 16.4 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.32

Jean-Ange-Joseph Loque
Active in Paris from 1777

Incense Boat
1798-1809
Silver
10.3 × 15.2 × 6.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.42

Yves Louis-Seize
Born in Saint-André-Avellin, Quebec, in 1950

Vase
1981
Stoneware, dull glaze
28.2 cm (h.); 20 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.347

Magenta Workshop
Founded in Aminadav, Israel, in 1992

3 *Christmas* Cabinets
2015
UV print on plywood, plastic laminate, steel
Various dimensions
Purchase, Rhéal Dallaire Fund
2018.378-380

Master "L.C."
Active in Arras, France

Chalice
1798-1809
Silver, silver gilt
25.8 cm (h.); 14.4 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.39

Paul Mathieu
Born in Bouchette, Quebec, in 1954

Plate
1977
Glazed earthenware
3 cm (h.); 24 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.326

Conceptual Flower Vase with Flower
From the series "Folded Flower Vases"
1981
Partially glazed stoneware, glazed earthenware
24.3 × 27.9 × 22.5 cm
Gift of Barbara and Philip Silverberg
2018.327

Untitled Vase
From the series "Thrown Flower Vases"
1989
Glazed stoneware
28.6 cm (h.); 13.8 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.328

The Will to Will – La volonté de vouloir
1991
Glazed earthenware
26.3 × 40 × 46 cm
Gift of Barbara and Philip Silverberg
2018.348.1-8

Jean François Mézard
Active in Paris from 1798
and
Favier Frères (lunula)
Active in Lyons from 1824

Monstrance
1819 (lunula: after 1838)
Silver, silver gilt, glass
50.5 × 16 × 10.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.35

Richard Milette
Born in L'Assomption, Quebec, in 1960



Lekythos 11-3294
1986
Ceramic
38.2 cm (h.); 12.8 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.349

Jean-Paul Mousseau
Montreal 1927 – Montreal 1991

Scarf
1947
Silk, paint, thread
90 × 85 cm
Renée Borduas Bequest
2018.267

Zoë Mowat
Born in Edmonton in 1985

Arbor Jewellery Stand
2013 (example of 2018)
Painted wood, brass, stone, felt, mirror, 3/5
32.5 × 43.5 × 10.2 cm
Purchase, Dr. Brian K. Stonehocker Fund
2018.78.1-4

Wayne Ngan
Born in Guangzhou, China, in 1937

Vase
About 1987
Glazed stoneware
40.3 cm (h.); 22.5 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.350

Matthias Ostermann
Wangen im Allgäu, Germany, 1950 – Montreal 2009

Platter
1990s
Glazed earthenware (maiolica), sgraffito
7.5 × 60.4 × 17.3 cm
Gift of Barbara and Philip Silverberg
2018.351

Walter Ostrom
Born in Binghamton, New York, in 1944

Fish Vase with Greek Pot
1990
Partially glazed earthenware (maiolica)
26.8 × 24.5 × 7.5 cm
Gift of Barbara and Philip Silverberg
2018.334

Pierre Paraud
Active in Paris from 1800, died in 1815

Censer
1800-1809
Silver
26.1 cm (h.); 12.5 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.37

Greg Payne
Born in Edmonton in 1956

Teapot
1993
Partially glazed earthenware, terra sigillata, slip
31 cm (h.); 24 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.352

Mireille Perron
Born in Montreal in 1957

Elements Vase
1984
Painted and glazed earthenware
62 × 53.5 × 23 cm
Gift of Barbara and Philip Silverberg
2018.353

Gio Ponti
Milan 1891 – Milan 1979



Tutto Passa [All Things Pass] Tile
Between 1923 and 1930
Glazed earthenware, painted decoration
Produced by Società ceramica Richard-Ginori, Milan,
San Cristoforo Manufactory, Italy
25.3 × 25.3 × 1 cm
Gift of Elizabeth Morgan and James Morgan
in memory of Frederick Cleveland Morgan
2018.31

Alexis Porcher
Master in Paris from 1725

Chalice
1737-1738
Silver, silver gilt
28.3 cm (h.); 15.4 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.31

Anastasia Radevich
Born in Minsk, Belarus, in 1981



ALBEDO – FLOWER OF LIFE
2015
Cowhide, ABS
25 × 20 × 10 cm
Purchase, T. R. Meighen Family Fund
2018.75

Raw Edges
Founded in London in 2007

Kenny Armchair
2016
Fibreglass, polyurethane foam, wool and viscose
upholstery, varnished oak
Produced by Moroso, Cavalico, Italy
Hallingdal 65 Fabric designed by Nanna Ditzel
(1923-2005), produced by Kvadrat, Ebeltoft,
Denmark
83 × 105 × 54 cm
Purchase, Suzanne Caouette Bequest
2018.173

Shay Salehi
Born in Toronto in 1993



Constructed Bowl
From the series "Pâte de verre"
2016
Pâte de verre, pigments
37 × 37 × 21 cm
Purchase, T. R. Meighen Family Fund
2018.32

Lisette Savaria
Born in McMasterville, Quebec, in 1947

Mayflies Bowl
From the series "Éphémères"
1983
Porcelain, gold, glaze
5.7 cm (h.); 22.1 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.332

Maurice Savoie
Sherbrooke, Quebec, 1930 – Longueuil, Quebec,
2013

Untitled
About 1987
Painted, partially glazed earthenware, slip
27.5 × 12.7 × 12.3 cm
Gift of Barbara and Philip Silverberg
2018.335

Chris Schanck
Born in Pittsburgh in 1975



Alufoil (Arcade Mirror)
2016
Polystyrene, aluminum foil, metal, resin
127 × 274 × 30.5 cm
Purchase, Suzanne Caouette Bequest
2018.197

Jack Sures
Brandon, Manitoba, 1934 – Regina, Saskatchewan,
2018

Untitled
1986
Porcelain, underglaze pencil
7.2 cm (h.); 33.9 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.331

Jim Thomson
Ottawa 1953 – East Aldfield, Quebec, 2013

Bowl
About 1987
Glazed stoneware
27.5 cm (h.); 57.2 cm (diam.)
Gift of Barbara and Philip Silverberg
2018.354

Untitled
About 2005
Painted and glazed earthenware
24.3 × 48.5 × 27.7 cm
Gift of Barbara and Philip Silverberg
2018.355

Henry de Triqueti
Conflans-sur-Loing, France, 1803 – Paris 1874

Ewer of the Israelite Mothers
1835
Bronze
39.1 × 18 × 15.3 cm
Purchase, gift of Dominique Joyal
2018.357
See opposite

Raymond Vinsac
1742-1781, active in Toulouse from 1773



Ceres
Award of the Toulouse Stock Exchange
1775
Silver
37 × 10.1 × 10.1 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.29

Thaddeus Wolfe
Born in Toledo, Ohio, in 1979

Assemblage
2016
Mould-blown glass, polished and ground
25.4 × 10.8 × 10 cm
Purchase, Suzanne Caouette Bequest
2018.76

Henry de Triqueti (1803-1874)
Ewer of the Israelite Mothers, 1835.
MMFA, purchase, gift of Dominique Joyal



REPORT FROM THE DIRECTOR GENERAL AND THE PRESIDENT OF THE FOUNDATION

THE MMFA FOUNDATION RANKS 1ST AMONG CANADA'S CULTURAL CHARITIES

The entire MMFA Foundation team feels honoured to be able to support an innovative, vibrant and humanist museum like ours. A museum that is engaged in myriad forms of partnerships and that offers a wealth of cultural, health and education programs, all of which contribute to the wellness of hundreds of thousands of people, from schoolchildren to youth, families, adults and seniors who are passionate about art or just looking for an enjoyable experience. So many facets and so many opportunities for our generous donors to help our community grow.

Overseeing the development of a museum foundation is a constant challenge in today's cultural context: donations to museums are not necessarily top-of-list among Quebec donors. In fact, according to a study conducted by the firm Épisode looking at current philanthropic trends in Quebec, titled *Étude sur les tendances en philanthropie au Québec en 2020*, donors strongly favour causes related to health (52% of donations) and children (37% of donations). Culture often gets left out in the cold...

Fortunately, owing to the Museum's innovative and socially engaged programs (some of which have a health or youth focus), combined with the relevant and astute vision of Nathalie Bondil, Director General and Chief Curator, MMFA, the Foundation was able to reach its ambitious objectives, backed by the members of its Board of Directors.

The Foundation's outstanding performance in fact earned it enthusiastic accolades for its number one ranking among Canada's arts and culture charitable organizations in *Maclean's* annual Charity 100 rating. Based on financial efficiency and transparency in the use of funds, this list uses the financial data supplied by Charity Intelligence Canada to evaluate Canadian charitable organizations that generate over \$2 million a year in revenues. This research institution in turn sourced its data directly from the foundations' financial statements. With a final grade of B+, the MMFA Foundation ranked first, ahead of the other 27 cultural charities (with grades equal to or lower than a B).

Fiscal 2018-2019 was a year driven by development and innovation for the Foundation, but also by the continuity and consolidation of its activities. Following two years of sustained growth, our team has maintained its overall results in paid contributions, thanks to increased revenue generated by the Foundation's annual and major campaigns. It pulled out all the stops to support the development of its initiatives, especially major donations. At the end of the fiscal year, the Foundation reported an administrative cost ratio of 6.4%.

The Foundation helped generate over \$16 million in 2018-2019, including pledged donations and sponsorships not paid this year totalling \$4,137,173. Of the overall amount, the Museum received \$8,628,061 for its operating budget, an increase of \$1,126,074 over last year. An additional \$907,386 in sponsorships was paid directly to the MMFA, for a total of \$9,535,447. These amounts do not include revenues from the Membership and Customer Service division (\$3,709,544), which reports to the Foundation for its activities but whose revenues appear directly in the Museum's financial statements. It should be noted that the Foundation also helped generate \$1,345,031 for the MMFA's acquisition fund.

THANKS TO ALL OUR DONOR MEMBERS

Once again, our annual campaign achieved record donations, totalling \$857,990, primarily from the Museum's loyal and generous members, whom we would like to thank. We are particularly grateful to Yves Fontaine and Mina Dimaropoulos, who agreed to match their donation with those of other donors – a new option that generated excellent results.

The Foundation's motivated, dedicated and extremely creative team, which is responsible for managing and developing the Membership and Customer Service department, helped to maintain Museum member numbers at over 110,000 – one of the highest in Canada and the fifth highest in North America. This year, a new campaign, Love of Fine Arts, provided an opportunity for members to discover or rediscover our collections from a new angle. It also substantially boosted the renewal rate and the rate of conversion of visitors to members.

THE MUSEUM FOUNDATION'S BALL: RECORD NET PROCEEDS OF \$1.5 M

We hit another record this year with the Museum Ball, which for the first time exceeded the \$1.5 million mark in net proceeds. For the 58th edition of the ball, held on Saturday, November 3, 2018, over 950 guests gathered to show their support for the institution and celebrate Quebec fashion designers. Under the theme *Nuit Couture*, the evening was jointly presided by Isabelle Chevalier, CEO of Bio-K+ International, Mitch Garber, Chairman of the Board of both Cirque du Soleil and Invest in Canada, and Mark Pathy, President of Mavrik Corp, with the support of Advisory Committee members Caroline Deitcher, Willamina Leus Martire, Julie Moisan, Louise Racine and Debbie Zakaib. The Museum was also pleased to welcome accomplished businessman Aldo Bensadoun, founder of ALDO Group, as the guest of honour. As a tribute to Quebec's world of fashion, each banquet hall was dedicated to one of nine local designers: Philippe Dubuc, Denis Gagnon, Helmer Joseph, Nathon Kong, Marie-Ève Lecavalier, MARKANTOINE, Fecal Matter, Atelier New Regime and Marie Saint Pierre. Guests were awed by the artistic direction inspired by the imagination of Catherine Nadeau and Melissa Thompson of the creative wellspring Cirque du Soleil.

THE PHILANTHROPIC CIRCLES: THE REMARKABLE REACH OF A COMMUNITY

Over 1,000 members of the Foundation's Philanthropic Circles helped the Museum in its mission to promote contemporary art (Young Philanthropists' Circle), major exhibitions and families in disadvantaged situations (Angel Circle), women artists and women in disadvantaged situations (Women of Influence Circle), as well as the Museum's four pillars – presenting major exhibitions and a fulsome cultural program; implementing education, health and wellness programs; enriching and preserving the encyclopedic collection of 43,000 artworks; and fostering greater accessibility to art for all audiences (Elite, Prestige and Ambassadors Circles). Thanks to these individuals' active participation and contribution, the Foundation raised \$1,074,104 in net revenues for the MMFA.

This year, we marked the 30th anniversary of the President's Circle, created in 1988 by Michelle Prévost while she was the coordinator of fundraising for the MMFA. Three decades later, this Circle continues to rally the Museum's most avid and loyal supporters around a common goal: to serve a meaningful role in the institution through their philanthropic commitment. Over the last few seasons, the President's Circle soirées have honoured several major donors, including Bruce Bailey, Irwin and Freda Browns, Bernard Lamarre, Huguette Weider, Marcel Elefant, Stephan Crétier and Stéphanie Maillery, and Michel Phaneuf.

We offer our thanks to our partners the National Bank (Young Philanthropists' Circle), Vo-Dignard Provost Group of National Bank Financial – Wealth Management (Angel Circle) and the National Bank's Private Banking 1859 (Women of Influence Circle), as well as BFL Canada and The Guarantee (President's Circle) for supporting these philanthropic communities that are so vital to the Museum's development.

PEOPLE OF EXCEPTIONAL GENEROSITY

The Foundation team has been redoubling its efforts to reach major donation agreements for multi-year commitments, referred to as "pledges." The donation and sponsorship pledges made to the Foundation but not collected in 2018-2019 total \$4,137,173.

The 2008-2012 major campaign to realize the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, and the 2014-2019 campaign in support of the Michal and Renata Hornstein Pavilion for Peace and the Museum's education and art therapy programs are both wrapping up. Funds that were pledged over several years are gradually coming to an end and, as to be expected, these revenues declined. The paid contributions of these two major campaigns in 2018-2019 totalled \$2,556,028.

While there is no new major public campaign, important fundraising initiatives are underway to support various Museum projects, including the new Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World. Additional major donations made in 2018-2019 totalled \$631,939.



DANIELLE CHAMPAGNE

Director General of the MMFA Foundation

Photo Jimmy Hamelin

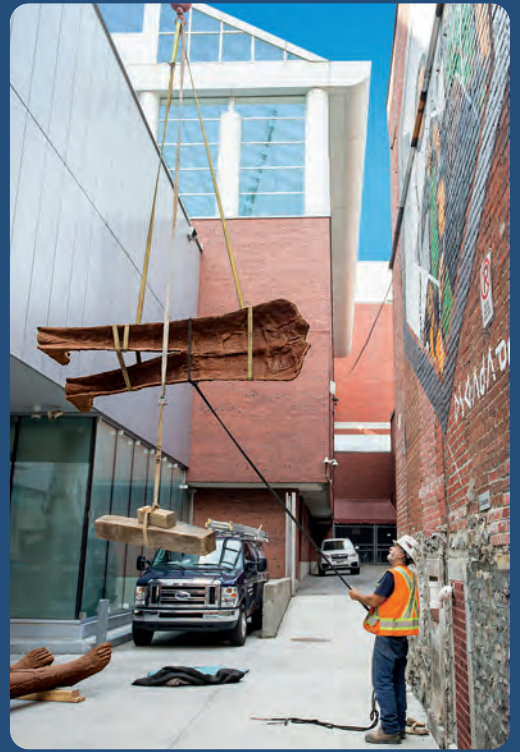


SYLVIE DEMERS

President of the Board of Trustees of the MMFA Foundation

Photo © photographescommercial

►
Magdalena Abakanowicz (1930-2017)
Walking Figures, 2005.
MMFA, purchase, gift of Marcel and
Caroline Elefant. © The Estate of
Magdalena Abakanowicz, courtesy
Marlborough Gallery, New York.
Photos © Denis Farley,
Pierre Longtin and Sébastien Roy



THE MMFA FOUNDATION RANKS 1ST AMONG CANADA'S CULTURAL CHARITIES

The entire MMFA Foundation team feels honoured to be able to support an innovative, vibrant and humanist museum like ours. A museum that is engaged in myriad forms of partnerships and that offers a wealth of cultural, health and education programs, all of which contribute to the wellness of hundreds of thousands of people, from schoolchildren to youth, families, adults and seniors who are passionate about art or just looking for an enjoyable experience. So many facets and so many opportunities for our generous donors to help our community grow.

Overseeing the development of a museum foundation is a constant challenge in today's cultural context: donations to museums are not necessarily top-of-list among Quebec donors. In fact, according to a study conducted by the firm Épisode looking at current philanthropic trends in Quebec, titled *Étude sur les tendances en philanthropie au Québec en 2020*, donors strongly favour causes related to health (52% of donations) and children (37% of donations). Culture often gets left out in the cold...

Fortunately, owing to the Museum's innovative and socially engaged programs (some of which have a health or youth focus), combined with the relevant and astute vision of Nathalie Bondil, Director General and Chief Curator, MMFA, the Foundation was able to reach its ambitious objectives, backed by the members of its Board of Directors.

The Foundation's outstanding performance in fact earned it enthusiastic accolades for its number one ranking among Canada's arts and culture charitable organizations in *Maclean's* annual Charity 100 rating. Based on financial efficiency and transparency in the use of funds, this list uses the financial data supplied by Charity Intelligence Canada to evaluate Canadian charitable organizations that generate over \$2 million a year in revenues. This research institution in turn sourced its data directly from the foundations' financial statements. With a final grade of B+, the MMFA Foundation ranked first, ahead of the other 27 cultural charities (with grades equal to or lower than a B).

Fiscal 2018-2019 was a year driven by development and innovation for the Foundation, but also by the continuity and consolidation of its activities. Following two years of sustained growth, our team has maintained its overall results in paid contributions, thanks to increased revenue generated by the Foundation's annual and major campaigns. It pulled out all the stops to support the development of its initiatives, especially major donations. At the end of the fiscal year, the Foundation reported an administrative cost ratio of 6.4%.

The Foundation helped generate over \$16 million in 2018-2019, including pledged donations and sponsorships not paid this year totalling \$4,137,173. Of the overall amount, the Museum received \$8,628,061 for its operating budget, an increase of \$1,126,074 over last year. An additional \$907,386 in sponsorships was paid directly to the MMFA, for a total of \$9,535,447. These amounts do not include revenues from the Membership and Customer Service division (\$3,709,544), which reports to the Foundation for its activities but whose revenues appear directly in the Museum's financial statements. It should be noted that the Foundation also helped generate \$1,345,031 for the MMFA's acquisition fund.

THANKS TO ALL OUR DONOR MEMBERS

Once again, our annual campaign achieved record donations, totalling \$857,990, primarily from the Museum's loyal and generous members, whom we would like to thank. We are particularly grateful to Yves Fontaine and Mina Dimaropoulos, who agreed to match their donation with those of other donors – a new option that generated excellent results.

The Foundation's motivated, dedicated and extremely creative team, which is responsible for managing and developing the Membership and Customer Service department, helped to maintain Museum member numbers at over 110,000 – one of the highest in Canada and the fifth highest in North America. This year, a new campaign, Love of Fine Arts, provided an opportunity for members to discover or rediscover our collections from a new angle. It also substantially boosted the renewal rate and the rate of conversion of visitors to members.

THE MUSEUM FOUNDATION'S BALL: RECORD NET PROCEEDS OF \$1.5 M

We hit another record this year with the Museum Ball, which for the first time exceeded the \$1.5 million mark in net proceeds. For the 58th edition of the ball, held on Saturday, November 3, 2018, over 950 guests gathered to show their support for the institution and celebrate Quebec fashion designers. Under the theme *Nuit Couture*, the evening was jointly presided by Isabèle Chevalier, CEO of Bio-K+ International, Mitch Garber, Chairman of the Board of both Cirque du Soleil and Invest in Canada, and Mark Pathy, President of Mavrik Corp, with the support of Advisory Committee members Caroline Deitcher, Willamina Leus Martire, Julie Moisan, Louise Racine and Debbie Zakaib. The Museum was also pleased to welcome accomplished businessman Aldo Bensadoun, founder of ALDO Group, as the guest of honour. As a tribute to Quebec's world of fashion, each banquet hall was dedicated to one of nine local designers: Philippe Dubuc, Denis Gagnon, Helmer Joseph, Nathon Kong, Marie-Ève Lecavalier, MARKANTOINE, Fecal Matter, Atelier New Regime and Marie Saint Pierre. Guests were awed by the artistic direction inspired by the imagination of Catherine Nadeau and Melissa Thompson of the creative wellspring Cirque du Soleil.

THE PHILANTHROPIC CIRCLES: THE REMARKABLE REACH OF A COMMUNITY

Over 1,000 members of the Foundation's Philanthropic Circles helped the Museum in its mission to promote contemporary art (Young Philanthropists' Circle), major exhibitions and families in disadvantaged situations (Angel Circle), women artists and women in disadvantaged situations (Women of Influence Circle), as well as the Museum's four pillars – presenting major exhibitions and a fulsome cultural program; implementing education, health and wellness programs; enriching and preserving the encyclopedic collection of 43,000 artworks; and fostering greater accessibility to art for all audiences (Elite, Prestige and Ambassadors Circles). Thanks to these individuals' active participation and contribution, the Foundation raised \$1,074,104 in net revenues for the MMFA.

This year, we marked the 30th anniversary of the President's Circle, created in 1988 by Michelle Prévost while she was the coordinator of fundraising for the MMFA. Three decades later, this Circle continues to rally the Museum's most avid and loyal supporters around a common goal: to serve a meaningful role in the institution through their philanthropic commitment. Over the last few seasons, the President's Circle soirées have honoured several major donors, including Bruce Bailey, Irwin and Freda Browns, Bernard Lamarre, Huguette Weider, Marcel Elephant, Stephan Crétier and Stéphany Maillery, and Michel Phaneuf.

We offer our thanks to our partners the National Bank (Young Philanthropists' Circle), Vo-Dignard Provost Group of National Bank Financial – Wealth Management (Angel Circle) and the National Bank's Private Banking 1859 (Women of Influence Circle), as well as BFL Canada and The Guarantee (President's Circle) for supporting these philanthropic communities that are so vital to the Museum's development.

PEOPLE OF EXCEPTIONAL GENEROSITY

The Foundation team has been redoubling its efforts to reach major donation agreements for multi-year commitments, referred to as "pledges." The donation and sponsorship pledges made to the Foundation but not collected in 2018-2019 total \$4,137,173.

The 2008-2012 major campaign to realize the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, and the 2014-2019 campaign in support of the Michal and Renata Hornstein Pavilion for Peace and the Museum's education and art therapy programs are both wrapping up. Funds that were pledged over several years are gradually coming to an end and, as to be expected, these revenues declined. The paid contributions of these two major campaigns in 2018-2019 totalled \$2,556,028.

While there is no new major public campaign, important fundraising initiatives are underway to support various Museum projects, including the new Stephan Crétier and Stéphany Maillery Wing for the Arts of One World. Additional major donations made in 2018-2019 totalled \$631,939.

►
1. In front: film and theatre producer Evan Dell'Aquila. Back row, left to right: Hilary McCain with husband, Mike Sharp, and other guests at the Fête Champêtre | 2. Bruce Bailey at his Fête Champêtre | 3. Left to right: Sarah Paul, Kyra Griffin and Cleophee Eaton at the Fête Champêtre | 4. Donor Michel Phaneuf. Photo Christine Guest | 5. The Ball Committee, from left to right: Louise Racine; Debbie Zakaib; Mark Pathy; Isabèle Chevalier; Nathalie Bondil, Director General and Chief Curator, MMFA; Jacques Parisien, President, MMFA; Sylvie Demers, President, MMFA Foundation Board; Mitch Garber; Julie Moisan; Willamina Leus Martire; Caroline Deitcher; Geneviève Lafaille, Head of Event Management, MMFA, and chief coordinator of the Ball; and Danielle Champagne, Director General of the MMFA Foundation. Photo Pierre Longtin | 6. The designers and their Muses with the Ball's artistic directors. Photo Pierre Longtin | 7. Donors Jocelyne and Jean C. Monty | 8. Manfred Thierry Mugler; Thierry-Maxime Loriot, curator of the exhibition *Thierry Mugler: Couturissime*; Nathalie Bondil; and Krzysztof Leon Dziemaszkiewicz. Photo Judith Gauthier | 9. Art critic James Oscar and donor Bruce Bailey with a guest at an opening event for the exhibition *From Africa to the Americas*. Photo Pierre Longtin | 10. Elaine Bissonnette Danielle Champagne and Sophie Emond. Photo Pierre Longtin | 11. Right of centre, donor André Dufour with members of the MMFA's Young Philanthropists' Circle at the Papier 17 contemporary art fair | 12. Eddy Firmin, artist; Dominique Bouffard, gallerist; Silvia Forni, Curator of Anthropology, ROM; and Moridja Kitenge Banza, Education Programs Officer – Diversity and Togetherness, MMFA. Photo Pierre Longtin | 13. Yves Le Fur, Director of the Department of Heritage and Collections, Musée du quai Branly – Jacques Chirac; Dominique Fontaine, independent curator and Founding Director of aPOSteRIORI; Erol Ok, Director General of the Musée National Picasso; Silvia Forni; Nathalie Bondil, MMFA; Stéphane Martin, president of the Musée du quai Branly – Jacques Chirac; and Julie Crooks, Assistant Curator of Photography, AGO. Photo Pierre Longtin



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11.



12.



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As of March 31, 2019

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As of March 31, 2019

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Isabelle Gauthier Brancoli
Jean-François Hanczakowski
Emmanuel Philippe

2018-2019 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, 2018, and March 31, 2019, or an instalment on their pledge toward a major gift to support Museum projects, acquisitions or Philanthropic Circles.

\$250,000 AND MORE

Elefant, Marcel and Caroline

\$100,000 AND MORE

Bailey, W. Bruce C.
Crétier, Stéphane D. and
Stéphany Maillery
Margles, Roslyn
Roland, Miriam J.
Schubert, François

\$50,000 AND MORE

Fournelle, Roger
Harrison, Michael St. B.
Joyal, Dominique
Levitt, Brian M.
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\$25,000 AND MORE

Allard, Robert
and Charles Cole
Desmarais Jr., Paul
Drimaropoulos, Mina
Fontaine, Yves
Fortier, The Hon. Michael M.,
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Godin, Jacques
Lapointe, G. Pierre
Le Blanc, Guy and Marina
Tremblay
Anonymous
Parent, Monique and Gérald
Dufour
Penner, Michael D.
Phaneuf, Michel
—
Birks Group

\$10,000 AND MORE

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Bovet, Pierre
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Chouinard, Denys
Fischer, Gustel
Fournelle, Michel-Éric
Goyenko, Russ
Anonymous
McAuliffe, Raymond
MacIntyre, Drew E.
Maguire, John
Rossy, Larry and Cookie
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Audain, Michael
Bellefeuille, Jacques
and Helen
Anonymous
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and Yves-R. Boivin
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Chagnon-Buchet, Louise
Chatel, Sigrid
Chorlton, Dixi
Courtois, Jacques
Dalphond, Claude
Dansereau, Janine
Anonymous
Deck, Philip
Deegan, Paul
and Rebecca Goldfarb
Desloges, Danielle
Desmarais, Pierre R.
Dufour, Marie-Christine
Field-Marsham, Rita
Anonymous
Gagnon, Jean H.
Graham, Gillian
Hagn, Michael
Koenig, Andrew and Yvonne
Labrecque, Louise Geneviève
Leclair, François
Leonard, Pierre
Marchand, Stéphanie
Marois, Pauline
Mizrahi, Henry
Monk, Joan A. and Peter H.
Orr, Jeffrey
and Suzanne Legge
Pathy, Jessica
Philippe, Emmanuel
Quintal, Gilles
Quirion, Rémi
Riou, Diane Ariane
Roy, Yves
St-Germain, Guy
Shoener, Anik
Weider, Huguette
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Arsenault, Stéphane
Barrette, Brigitte
and Claude Deschamps
Beauchemin, Lucille
Beckerleg, James W.
and Michèle
Bélanger, Robert P.

Benjamin, John
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Bernier, Gilles
Bettin, Antje
Birks, Barrie and F. Ann
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Bruneau, Luc
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Champoux, Johanne
Champoux, Yvan
Chatel, Gilles
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Drymer, Heidi
Dufour, André
Dustin, Steve
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Forest, Georges C.
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Gauthier, Claude
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Gomery, John H.
and Pierrette Rayle
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Hancock, Martha
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Hecht, Riva and Thomas O.
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Houde, Josée
Humphries, W.B.G.
Ivory, Joan F. and Neil B.
Jacob, Robert

Jolicoeur, Marjory
Jubinville, Stéphane
Kadri, Rikki
Kahner, Bill Jens
Anonymous
Kotcheff, Jonathan
Anonymous
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Lacoursière, Renée
and Pierre Béland
Lalime, Hélène
and Paul Morrisette
Lalonde, Fernand
and Marie Elie
Lamarre, Jacques
and Céline Robitaille
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Lapointe, Lucie
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McBride, Peter
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and Eunice
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and Jacqueline McClaran
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Moisan, Erik
Molson, Eric H.
Molson, Stephen T.
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Mongeon, François-Pierre
Morin, Claude
Newton, Lionel
Ouellette, Denise
Parent, Monique
and Gérald Dufour
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Champoux
Anonymous
Pepall, Rosalind
Perron-Collins, Olivier
Phelan, Jennen
Picotte, Daniel and Nicole
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Poissant Chagnon, Laurence
Pomeroy, Marnie
Porebski, Piotr
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Proulx, Jean-Denis
Anonymous
Quach, Caroline
Raby, Jean-François
Racine, Louis
Richer, Gilles E.
Rivest, André
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Rosenthal, Martin
Rossy, Roula
Rusgal, Bernadette
St-Pierre, Christian
Saint-Pierre, Francine
and Guy
St-Pierre, Louise

St-Pierre-Marcotte, Bernard
Savard, Guy
Séguin, Claude
Séguin, Daniel
Shak, Perry
Shannon, David
Shannon, Valerie
Shannon Peacock, Patricia
Anonymous
Simons, Irene
Sinclair, Candice T.
Snell, Linda
and Beverly Rowat
Sorel, Chantal
Sormany, Pierre
Soutar, Helgi and Ian A.
Stevenson, Robert
and Deirdre M.
Stoddart, Jennifer
Tabbah, Nadia
Thériault, Christian
Thibault, Bernard
Thibodeau-Deguire, Michèle
Tiven, Gabrielle
Tomkins, Elizabeth
Trudel, Anik
Tulk, David
Van Wyk III, William J.
Vanasse, Martine
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\$1,000 AND MORE

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Bovet, Sylvie
Broquin, François
Brough, Allison Courtney
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Deumié, Louis C.
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ARTE MUSICA – 2018-2019 SEASON – YEAR 8

250 CONCERTS AND EDUCATIONAL MUSIC ACTIVITIES FOR 53,072 PEOPLE

In its 11th year in residence at the Montreal Museum of Fine Arts and 8th season at Bourgie Hall, Arte Musica presented 250 music events, compared with 216 the previous year. They were attended by a total of 53,072 people, representing a 22% increase and an absolute record since the organization's founding! From September 14, 2018, to June 16, 2019, the music program offered at the Museum included:

203 CONCERTS FOR 51,531 SPECTATORS

- 107 concerts presented by Arte Musica at Bourgie Hall (31,003 spectators)
- 89 concerts presented by companies and musical organizations that rented Bourgie Hall (20,528 spectators)
- 7 in situ concerts presented by Arte Musica in Museum galleries (undetermined attendance)

47 EDUCATIONAL ACTIVITIES FOR 1,541 PEOPLE IN VARIOUS MUSEUM LOCATIONS

ARTE MUSICA'S PROGRAM

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 programming is inspired by exhibitions on view at the Museum. Our concerts also incorporate other disciplines, such as circus, dance and film.

BOURGIE HALL CONCERTS

This season, six concerts echoed the exhibition *Alexander Calder: Radical Inventor*, while two concerts and a lecture were presented in connection with the exhibition *Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections*.

One of our main themes was French music. The Couperin Days series marked the 350th anniversary of the birth of the important 18th-century composer François Couperin and featured, for the first time in Quebec, the renowned French vocal and instrumental ensemble Les Talens Lyriques. The extraordinarily talented Jordi Savall and his ensemble, the Concert des Nations, performed the soundtrack of the film *Tous les matins du monde*. In addition, the great Canadian pianist Louis Lortie played three very popular concerts at Bourgie Hall – two devoted to Fauré and one in duo with Hélène Mercier, recorded by medici.tv.

Bach was in the spotlight in the five concerts of the Bach Rendezvous series as well as in the eight concerts featured in Year 5 of Arte Musica's Complete Bach Cantatas series. The majority of these concerts continue to regularly sell out.

Also of note this year was the creation of the Musical Odyssey series highlighting world music and giving free rein to many aesthetic crossovers.

Despite a steady increase in the number of concerts at Bourgie Hall, the attendance rate has remained relatively stable over the past few years. It stands at 63% this season, compared with 61% last year, an excellent result considering the large number and range of concerts presented. Some 20 concerts were sold out. Among the most popular, aside from the Complete Bach Cantatas, were the Violons du Roy, the Jazz 5 à 7 series, the holiday concerts and the many performances given by international artists (countertenor Andreas Scholl, cellist Jean-Guihen Queyras, pianists Christian Blackshaw, Yefim Bronfman and Khatia Buniatishvili, as well as the fabulous King's Singers in their first concert at Bourgie Hall) and Canadian performers (contralto Marie-Nicole Lemieux, baritone Philippe Sly, pianist Charles Richard-Hamelin and, of course, the musicians of the OSM).

Finally, Arte Musica continued to develop co-production and co-presentation partnerships with many organizations. In 2018-2019, new partnerships were formed with two major international organizations, the Queen Elisabeth Music Chapel (Brussels) and the Palazzetto Bru Zane (Venice), as well as a Canadian organization, the Azrieli Music Prizes (Toronto).

TICKET PRICES AND BREAKDOWN OF SALES

Arte Musica maintained its affordable pricing to encourage accessibility. The average ticket price for the general public was \$44.66 (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.

It is noteworthy that Museum members made up 45% of all ticket purchases for concerts at Bourgie Hall, which underscores the importance of the partnership between Arte Musica and the MMFA.

IN SITU CONCERTS

In addition to the concerts at Bourgie Hall, Arte Musica presented two programs in the Museum's galleries – a piece inspired by the *Alexander Calder* exhibition in the Hall of Bronzes (three performances) and a piano work by Canadian composer Ann Southam in the Claire and Marc Bourgie Pavilion (four performances) – thus immersing visitors in art and music.

GUEST PRESENTERS' CONCERTS

Bourgie Hall was rented to 16 musical organizations for presentations of their own concert series, for a total of 89 concerts whose attendance rate was 50%.

EDUCATION AND MEDIATION

Arte Musica pursued its educational mission by offering a variety of activities to amateur musicians, music lovers as well as school and community groups. A new series of concert lectures devoted to world music was presented by ethnomusicologists at Bourgie Hall. Combined with live performances, they have proven to be an excellent way to introduce the public to various musical traditions.

Following the success of last year's hands-on music creation workshops and the choral workshop for parents and children, Arte Musica continued to expand its programming.

It also organized a school concert together with the MMFA that tied in with the Alexander Calder exhibition and combined visual arts and music.

For the adult audience, Arte Musica presented eight lectures, an interview and a film that paired our concert program with the Museum's exhibitions.

Furthermore, Arte Musica opened the doors of Bourgie Hall free of charge on numerous occasions, including for some 20 concerts for various Montreal community groups, and for a private concert designed specially for participants in the Sharing the Museum program.

In summary, the results of the 2018-2019 season confirm the growing public interest in our music programming and the obvious synergy between the Museum's educational and cultural missions and those of Arte Musica. Bourgie Hall's position as a major presenter of classical music within the Canadian music landscape is now widely recognized and continues to develop to everyone's delight.



ISOLDE LAGACÉ

General and Artistic Director

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EXHIBITIONS PRESENTED AT THE MUSEUM

MNEMOSYNE

When Contemporary Art and the Art of the Past Meet
April 12, 2017 – August 12, 2018
An MMFA production.

NADIA MYRE

Scattered Remains –
Tout ce qui reste
November 15, 2017 –
May 27, 2018
An MMFA production.

NAPOLEON

Art and Court Life in the Imperial Palace
February 3, 2017 –
May 10, 2018
An MMFA production, with the participation of the Château de Fontainebleau and exceptional support from the Mobilier national de France.

BON APPÉTIT!

Contemporary Foodware
Designs in Quebec
March 24, 2018 – March 24, 2019
An MMFA production.

FROM THE HANDS OF THE MASTERS II

From Parmigianino to Matisse
April 10 – August 12, 2018
An MMFA production.

FROM AFRICA TO THE AMERICAS

Face-to-face Picasso, Past and Present
May 12 – September 16, 2018
Development Musée du quai Branly – Jacques Chirac, in partnership with the Musée national Picasso-Paris. Adapted by the MMFA.

HERE WE ARE HERE

Black Canadian Contemporary Art
May 12 – September 16, 2018
Development Royal Ontario Museum, Toronto, and adapted by the MMFA for Montreal.

JEAN-MICHEL OTHONIEL

Motion – Emotion
June 20 – November 11, 2018
An MMFA production in collaboration with Jean-Michel Othoniel and galerie Perrotin.

MOVING DUNES

Installation by NÓS Architectes on Du Musée Avenue
June 20 – October 21, 2018
An MMFA production in collaboration with NÓS Architectes and MU, with the support of the Ville de Montréal – Ville-Marie Borough.

RESPLENDENT ILLUMINATIONS

Books of Hours from the 13th to the 16th Century in Quebec Collections
September 4, 2018 – January 6, 2019
An MMFA production in collaboration with Université du Québec à Montréal and McGill University.

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.

ALEXANDER CALDER

Radical Inventor
September 21, 2018 –
February 24, 2019
An MMFA production in collaboration with the Calder Foundation.

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 Clarins Group and the Maison Mugler.

MONTREAL COUTURE

March 2 – September 8, 2019
An MMFA production.

MUSEUM EXHIBITIONS ON TOUR

LOVE IS LOVE

Wedding Bliss for All à la Jean Paul Gauthier
Buenos Aires, Centro Cultural Néstor Kirchner
March 21 – July 15, 2018
An MMFA production in collaboration with Maison Jean Paul Gauthier.

NAPOLEON

Art and Court Life in the Imperial Palace
Richmond, Virginia Museum of Fine Arts
June 9 – September 3, 2018

Kansas City, The Nelson-Atkins Museum of Art
October 26, 2018 –
March 10, 2019
An MMFA production, with the participation of the Château de Fontainebleau and exceptional support from the Mobilier national de France.

ALEXANDER CALDER

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

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LaSalle College, Studio Max Abadian, Air Canada, the MMFA's Young Philanthropists' Circle, Lucie Bouthillette, Ruby Brown, Natalie Bussière, Isabelle Chevalier, Claude Krynski, Karine Kay Limage, Julia Reitman, Alysia Yip-Hoi and Debbie Zakaib

THE SEWING BOX

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Air Canada

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At all times, the Trustees respect the *tCode 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 2018-2019, all Trustees signed this declaration.

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