



MONTREAL
MUSEUM
OF FINE ARTS

2024-2025
Annual
Report

Mathieu Lacombe
Minister of Culture and Communications

Dear Minister,

In accordance with section 35 of the *Act respecting the Montréal Museum of Fine Arts*, and on behalf of the members of the Board of Trustees, I am delighted to present to you the annual report on the activities of the Montreal Museum of Fine Arts and its Foundation, with accompanying financial statements, for the fiscal year ended March 31, 2025.

We trust that everything is to your satisfaction.
Yours sincerely,

A handwritten signature in black ink, reading "André Dufour". The signature is written in a cursive style with a large, stylized initial 'A'.

André Dufour
Chair of the MMFA Board of Trustees

CONTENT

Report from the Chair of the Museum's Board of Trustees	4
Report from the Director	6
2023-2026 Strategic Plan	10
Report from the Association of Volunteer Guides	11
Arte Musica and Bourgie Hall	12
Cinéma du Musée	14
List of exhibitions	16
Acquisitions	18
Museum Board of Trustees and Committees	46
List of personnel	61
Museum Foundation	65
Partners	78
Financial Statements	81

Cover:
MARC-AURÉLE FORTIN
Sainte-Rose, Quebec, 1888 – Macamic, Quebec, 1970
View of Montreal from Saint Helen's Island, (detail)
About 1927
Gift of Peter Henry Monk and Joan A. Monk
© Fondation Marc-Aurèle Fortin pour les arts / CARCC Ottawa 2026

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

The 2024-2025 fiscal year was marked by strong achievements and generous philanthropic support. These encouraging results reflect both the momentum generated by the Museum's leadership and teams, and the unwavering support of our community and business partners.

In line with the Museum's strategic plan, we advanced key structural projects on three fronts: programming and reach, audience development, and organizational capacity.

Our calendar of exhibitions, lectures, and cultural and educational activities illustrates our commitment to embracing every artistic sensibility. This rich programming not only expands our audience, it also strengthens, and, in some cases forges, alliances with leading museums across North America and Europe. It has inspired new presentation, promotion, and marketing strategies, and has fostered dialogue with collectors and art fairs worldwide. Together, these efforts further embed the MMFA in the heart of the international artistic and cultural arena. The spin-offs to this are significant: a broader range of high-calibre exhibitions, new acquisitions and donations of masterworks (even entire collections), an expanded donor base, invitations to international museum forums, as well as strategic partnerships, to name a few.

Two flagship projects merit special mention: the revitalization of the Sculpture Garden, undertaken in collaboration with Espace pour la vie and made possible through the generosity of patrons; and the new presentation of the Inuit art collection, which has significantly grown in recent years. These achievements underscore both our commitment to sustainable development and the vibrancy of Indigenous and Inuit art today.

These projects stand as clear examples of our efforts to put the public at the heart of our organizational decisions. The Director's report describes several other initiatives in detail. More broadly, special attention has been given to different generations and their cultural habits, to hospitality and universal accessibility, and to a revised pricing structure that now offers free admission to all visitors aged 25 and under.

The Museum has thus sustained a rich and diverse offering while exercising rigorous financial oversight. At the close of the 2024-2025 fiscal year, we recorded a modest surplus of \$7,000. This marks a meaningful improvement over last year, reflecting the creativity of our teams in developing innovative and engaging projects while contributing to the Government of Quebec's objective of restoring fiscal balance. These results are also a testament to the unwavering support of our sponsors and donors, and to the outstanding performance of the MMFA Foundation.

Speaking of which, our major fundraising campaign is well underway, with several strategic announcements made over the course of the year. I encourage you to consult the Foundation's report to learn more about the vital support provided by companies, prominent families, and individual patrons, support that I am deeply grateful for. I would also like to commend the outstanding work of the Foundation team and its Board of Trustees, and in particular the strong leadership of its Chair, Henry Mizrahi. Working alongside us, these individuals tirelessly seek new ways to advance the Museum's ambitions.

I also extend my thanks to our government partners for their indispensable support of the MMFA's mission and projects, despite their own fiscal constraints: the Canada Council for the Arts, the Department of Canadian Heritage, and the Conseil des arts de Montréal.

This year, the Board approved several strategic measures across a wide range of areas that reflect the scope and complexity of a museum's

mission: integrated risk management, compliance with the *Privacy Act*, insurance plans, and the process of acquiring and deaccessioning works of art.

Like other major museums around the world, the MMFA has begun the thoughtful process of deaccessioning certain works from its collection. Over its 165-year history, the collection has grown in line with the opportunities, regulatory frameworks, and artistic visions of each era. Today, however, the Museum's storage facilities are overcrowded. They contain redundant works or pieces that are less representative of the practice of renowned artists. Whether these works are transferred to other museums or sold at auction through respected auction houses, this significant deaccessioning initiative is being closely overseen by the Board of Trustees. Members and donors can rest assured that all funds raised will be used exclusively to acquire new works to further enrich the Museum's collection.

Through all of this, the MMFA's 2023-2026 Strategic Plan is beginning to take shape. With a spirit of excellence and openness, blending responsibility with creativity, and demonstrating unwavering commitment, the Museum's teams are working tirelessly to reaffirm its relevance. They do so by broadening the perspectives offered through our two partners in residence, Arte Musica and the Cinéma du Musée; by embedding the MMFA ever more deeply within both local and international communities; and by continuing to strengthen our governance principles.

I extend my heartfelt gratitude to the members of the Museum's Board, who generously volunteer their time and expertise to guide the MMFA's ambitions with dedication and enthusiasm. I also wish to thank Lillian Mauer, who stepped down after five dynamic years of service, and to warmly welcome Jérôme Dupras. My thanks as well to our Governors Emeriti, our valued ambassadors who continue to provide exceptional support to the Museum and its teams.

I am deeply grateful to those who serve on the art acquisition and advisory committees. Your expertise, perspectives, and networks are instrumental in sustaining the Museum's excellence and influence.

To our partners and sponsors: thank you for your generosity and steadfast support of the MMFA's mission. You enable us to deliver rich programming to diverse communities and to strengthen the social fabric of Montreal.

Thank you to the Museum's Members, to our donors, and to all of you who support the MMFA in tangible ways. It is thanks to this support that the Museum has fully embraced an ambitious and essential transformation, so that art may continue to change lives.

To our staff: thank you for the passion and dedication you bring, individually and collectively. You make the MMFA a great museum that advances with courage and resilience.

The fiscal year closes on an optimistic note as our new business model takes shape and other ambitious initiatives are launched, including the extensive redevelopment of our reception areas and Member and visitor services. This is another step towards realizing the MMFA's vision as a welcoming haven for all—another step towards renewed relevance in a rapidly changing world.

— ANDRÉ DUFOUR
Chair of the Board of Trustees

REPORT FROM THE DIRECTOR

It is always a delight to look back on the projects accomplished over the past year by the team at the Montreal Museum of Fine Arts: diversely themed exhibitions presented in ways that are increasingly attuned to the needs of our visitors; the showcasing of our rich collection; educational and cultural programs developed in collaboration with numerous organizations, including our partners in residence; and the continuous evolution of our offerings for audiences and Members, ensuring that the Museum remains deeply rooted in its various communities.

This year, our programming sought to strike a balance between presenting new works and timeless classics, spanning multiple artistic periods. And we succeeded in that regard. The MMFA partnered with institutions in Europe and the United States while also showcasing the depth of its own collection. In doing so, I feel we achieved our mission to offer something for everyone.

Through our exhibitions, we highlighted masterpieces of Flemish painting in *Saints, Sinners, Lovers and Fools: Three Hundred Years of Flemish Masterworks*; we celebrated the sculptures and paintings inspired by nature from two icons of the 20th century, Georgia O’Keeffe and Henry Moore; and we explored the bold, multifaceted creativity of Joyce Wieland, one of the most influential Canadian artists of her generation. We also presented recent works by Canadian artist Wanda Koop and brought music into the galleries with Anri Sala’s immersive video installation *Ravel Ravel Interval*. Lastly, we gave prominence to Inuit artist Glenn Gear, whose work for the Digital Canvas project animated the facade of the Michal and Renata Hornstein Pavilion, extending the Museum’s presence beyond its walls.

Visitors exploring our galleries may have noticed the minimalist scenography, designed to create a distinctive atmosphere that enhances both the experience of the works and the flow of visitors. This approach also integrates principles of sustainable development, a key priority for our institution. In 2024, for instance, 81% of the waste generated by the Museum (such as, for exhibition production) was recovered, recycled, or otherwise repurposed.

You may also have noticed the many ways in which we highlighted the Museum’s rich collection this year: the presentation of works acquired over the past five years in *Two by Two, Together: Recent Additions to the MMFA Collection*; the rediscovery of remarkable print collections in the intimate setting of the Graphic Arts Centre with 東海道 *Tōkaidō: Dreamscapes by Andō Hiroshige* and *Bad Girls Only: Women and the Seven Deadly Sins*; the spotlight on an iconic print, Hokusai’s *The Great Wave off Kanawaga*; and the introduction of a “New Acquisition” label to draw attention to recent additions in the galleries. Each of these initiatives underscores a simple truth: every work of art has something to say. By creating new contexts and dialogues, we reveal not only the enduring power of art, but also the unique role of art museums in deepening our understanding of the world and inspiring our imagination.

In this way, the return of the Inuit art collection in newly renovated galleries has been a landmark achievement. Guided by major recent acquisitions and a commitment to building a new scientific partnership, the exhibition *uummaqutik: essence of life* gives voice to artists, curators, specialists, and Inuit communities. Their perspectives shape the selection and interpretation of works and enrich the experience through digital content, as well as educational and cultural programming.

The permanent collection also continues to grow, with the addition of iconic works by artists who deserve their place at the Museum. However, we wish to ensure that this growth

takes place at a measured pace, in light of the realities of storage, display opportunities, and the resources required for study and conservation. We are deeply grateful to the collectors who trust us with their works, and sometimes their entire collections, allowing us to share them with the public. We are equally indebted to the donors who so generously support our acquisition funds.

Throughout 2024-2025, we have highlighted and celebrated artists, alongside our partners at Bourgie Hall and the Cinéma du Musée. It is a true joy to work in synergy with these leading organizations. I encourage you to read the reports from their directors in this document, which reflect the creativity of their teams in designing acclaimed programs and in bringing our museum complex to life.

The MMFA is a defender of artists. I am therefore especially proud of the role our team played in ratifying the first collective agreement on artists' rights, in partnership with the Musée d'art contemporain de Montréal, the Musée national des beaux-arts du Québec, the Musée de la civilisation, the Regroupement des artistes en arts visuels, and the Conseil des métiers d'art du Québec. This agreement establishes minimum standards for contracts with living artists, regardless of their nationality, covering the exhibition and reproduction of their works.

The Museum is also committed to enhancing the visitor experience for all audiences, whether by modernizing its reception spaces or by improving its services.

One of the most visible changes has been the Du Musée Avenue's green transformation, made possible through a collaboration with Espace pour la vie and a landmark donation from Jess and Mark Pathy. This revitalization of our Sculpture Garden contributes directly to biodiversity in the heart of the city and demonstrates our alignment with the UN's sustainable development goals. It is a joy to see families and students relaxing in this space,

or taking part in summer activities held along the avenue. The conversion of Du Musée Avenue into a pedestrian space has been embraced by Montrealers of all generations, who attend musical events there and enthusiastically share their experiences on social media.

The same goes for our La Buvette events, which offer a fun way to end the workday in a lively artistic setting. We successfully adapted this concept for teens as well, organizing a Just for Teens evening in connection with the *Saints, Sinners, Lovers and Fools* exhibition.

Inside the Museum, we have redesigned the Boutique and refined its offerings to better align with the needs of our visitors and our vision of an art museum. We also entrusted the operation of our café to Aube Boulangerie, which offers a rich selection of local products. It is a brand that embodies the culture of Montreal.

All of these initiatives are designed to create an inviting and inclusive environment for all visitors, encouraging them to return more often and, perhaps, to become Members to enjoy additional privileges—including the return of the *M* magazine, now presented in a more practical and environmentally responsible format. This publication offers a behind-the-scenes look at the Museum while also engaging with broader issues in the artistic and museum worlds. Other significant improvements will be introduced over the next two years, further enriching the Museum experience, particularly for Members.

One thing is certain: our Volunteer Guides will continue to welcome and support our thousands of visitors. I would like to express my heartfelt gratitude to them, and I would also like to take this opportunity to highlight the 60th anniversary of their association, a significant milestone that attests to their essential contribution to the educational mission of the MMFA.

The Association of Volunteer Guides of the MMFA is supported by the Learning and Community Engagement Division, which

this year has actively advanced our educational, social, and therapeutic projects. In this regard, we are particularly grateful for the endowment of the Ariane Riou and Réal Plourde Chair for Art and Education in Service of the Community.

In 2024-2025, the education team fulfilled its commitments to the Museum's diverse audiences with great enthusiasm. Major exhibitions served as catalysts for new initiatives: the opening of an Art Hive in tribute to Joyce Wieland, and the creation of an exploration guide for the *Saints, Sinners, Lovers and Fools* exhibition. With a strong focus on youth, the MMFA now offers a space for 2- to 5-year-olds, free admission for visitors 25 and under at all times, and free admission for families on Saturday mornings, during the holidays, and during spring break, thanks to BMO. Community and school groups continue to flock to the Museum, enjoying memorable experiences while strengthening their ties with the community.

Building on its long-standing work at the crossroads of arts and health, the Learning and Community Engagement Division has launched a major partnership with the Faculty of Medicine at the Université de Montréal. Together, they have developed outreach activities to help future doctors cultivate essential skills such as careful observation, active listening, and openness to multiple perspectives. Ever mindful of the world around it, the Museum has also hosted lectures and conversations linked to its exhibitions, addressing themes connected to both the featured artists and contemporary museum concerns.

The education team has also played an important role in promoting the MMFA on the international stage by presenting at regional and global conferences (Société des musées du Québec, International Council of Museums [ICOM], Comité pour l'éducation et l'action culturelle [CECA], FRAME network). The curatorial team has done the same, and both teams have welcomed interns, ensuring the

training of the next generation—a component of our mission that we hold dear.

This year, the Museum reached significant milestones, thanks in large part to the major fundraising campaign currently underway, led with determination by the MMFA Foundation team, its campaign cabinet, and its Board of Trustees, to whom I extend my warmest thanks. This ambitious campaign mobilizes the business community as well as individuals who, through their concrete actions, support and recognize the Museum and its mission. Our finances remain a concern, but the breadth of support has strengthened our teams' determination (and creativity!) in developing new sources of revenue. What's more, the end of 2024 came with a most welcome surprise: the Ville de Montréal announced it would exempt non-profit organizations, including museums, from property taxes. What a powerful recognition of our role in the community!

Since taking office, I have witnessed a new MMFA taking shape. The changes are sometimes quite visible, sometimes more discreet. This new MMFA experiments, dreams, is more resilient, and adapts to its environment. It engages in dialogue with its audiences, brings them together, offers new perspectives on art, amplifies the voices of artists, and reveals the transformative power of art.

As I do each year, I would like to close my report by expressing my gratitude to the Museum's caring and committed ecosystem.

I thank the government agencies whose steadfast support sustains our activities: the Ministère de la Culture et des Communications du Québec, the Canada Council for the Arts, the Department of Canadian Heritage, and the Conseil des arts de Montréal.

Thank you as well to our Members, collectors, and donors, who accompany the Museum in its transformation, extend its influence and support its ambitions.

I am also grateful to the volunteer members of our Board of Trustees and its committees, who so effectively contribute their expertise and networks in service of the MMFA.

And finally, my warmest thanks to the entire Museum team. Whether in the spotlight or behind the scenes, you all contribute to the growth of the MMFA.

Through the expertise of its teams and the clear support of its community, the Museum continues to adapt its offerings to better reflect the realities of its audiences and to embody the vision of a relevant and dynamic art museum. I hope this report has convinced you that there is always something new to discover at the MMFA.

— STÉPHANE AQUIN
Director

HIGHLIGHTS OF THE 2023-2026 STRATEGIC PLAN

Guided by values of commitment and excellence, the Museum's teams work diligently to fulfill the objectives of the MMFA's strategic plan. Our management provides regular and thorough follow-up on action plans, ensuring that the necessary resources are effectively mobilized.

PROGRAMMING AND OUTREACH

The Museum continues to offer programming and activities that reflect the diversity of collecting priorities outlined in its General Collections Management Policy. Over the past year, 100% of these priorities were addressed, surpassing the initial target of 80%.

Thanks to the sustained involvement and active participation of employees from multiple departments, under the leadership of the Director, the MMFA reaffirmed its role as a key player in both the Montreal and international museum communities. Their collective efforts led to the Museum's participation in the International Exhibition Organizers conference, an event that brings together leading museum institutions worldwide. The Museum also took part in a panel discussion hosted by Singapore's National Heritage Board.

AUDIENCES

Making the MMFA a place for encounters and discoveries while building audience loyalty remains a priority for all teams. This commitment inspired numerous initiatives throughout the year. Among the year's key indicators, the membership renewal rate reached 59.6%, surpassing the initial target of 55%. This result reflects the renewal of the community's strong attachment to and engagement with the Museum.

Visitor feedback also highlights the quality of the MMFA experience: post-visit surveys reported an 89% satisfaction rate and a 91% recommendation rate, underscoring the appeal and high quality of our programming and activities.

ORGANIZATIONAL CAPACITY

Teams across the Museum contributed to the rollout of activities and projects under the Digital Transformation Plan (DTP), launched in 2023. This structural plan encompasses 20 projects scheduled through 2027. As of March 31, 2025, 52% of the projects were either completed or underway, well ahead of the initial target of 33%. The Museum's digital transformation strengthens the role of technology and business intelligence in our organizational ecosystem, optimizing tools, processes, and the use of data.

In June 2024, the MMFA conducted its second organizational survey, which saw an outstanding participation rate of 89%. The employee engagement score rose slightly to 7.1, compared with 6.9 in 2023. While this result remains just below the target, the analysis revealed clear strengths: strong pride in working at the MMFA and high-quality interpersonal relationships among colleagues. The areas for improvement that were identified include greater transparency in communications and increased efficiency in processes and documentation.

MESSAGE FROM THE ASSOCIATION OF VOLUNTEER GUIDES

The Association of Volunteer Guides (AVG) of the MMFA had another busy year. Thanks to the AVG, MMFA Members, the general public, and school, community, and professional groups were able to enjoy engaging, interactive tours of the Museum's permanent collection and temporary exhibitions. Nearly 25,000 people took part in guided tours throughout the year!

The year 2025 is particularly significant for the AVG, as it marks the 60th anniversary of its founding. In 1965, a group of guides came together to create an association to represent all guides at the MMFA and to organize social activities that would foster a sense of belonging among its members. Over the years, successive AVG executive boards have continued to nurture this spirit of community, always with their members' needs at heart. The longevity of such a volunteer-run organization is truly noteworthy.

To commemorate this milestone, a 60th anniversary celebration committee was formed in the spring of 2024, in collaboration with the Learning and Community Engagement Division (LCED). Composed of members of the AVG Executive Board, the committee developed a structured plan to mark the anniversary in a variety of ways. The goal is to honour the association's longstanding commitment to the Museum and to share its history with both the public and MMFA Members. The celebrations will take place throughout 2025-2026.

Collaboration with the LCED has also led to two initiatives focused on the Guides' activities and evolving needs. After a five-year pause due to the pandemic, the training of new Guides has resumed, signalling a welcome increase in the volunteer pool, especially as several Guides have stepped away in recent years. The association has contributed to the development of the

new training program and to recruitment efforts. In parallel, the LCED and the AVG have launched a new project examining the career path of Volunteer Guides. This committee aims to reassess the time commitment required and propose new formats better suited to the changing needs of volunteers.

The many annual outings and trips are an integral part of our life as Guides. This year, AVG members had the opportunity to enjoy unique experiences and discover "treasures" that are typically off-limits to the public, such as private collections, artists' studios, and architectural projects in progress, to name a few. These visits contribute to both our personal growth and the enrichment of our collective knowledge. A group visit to the Musée national des beaux-arts du Québec to see the exhibition *Helen McNicoll. An Impressionist Journey* was a great success, drawing more than 45 participants.

In addition to presentations focused on the permanent collection and temporary exhibitions, the continuing education program also addresses important topics related to diversity, equity, and inclusion. These sessions help raise awareness among guides and better equip us to serve a diverse clientele and lead select exhibitions with greater sensitivity and insight.

In sum, this has been a fulfilling and rewarding year. The guide community met numerous challenges with cooperation, flexibility, and professionalism. We extend our sincere thanks to the LCED for its outstanding collaboration in every aspect of our work.

This reflection on our 60-year journey has also prompted us to look towards the future, both as an association and as a community of guides, drawing on the lessons of the past to carry forward our mission: to proudly represent the Montreal Museum of Fine Arts.

— DOMINIQUE LANGELIER
President 2024-2025
Association of Volunteer Guides

ARTE MUSICA AND BOURGIE HALL

The 2024-2025 season at Bourgie Hall stood out for the richness and diversity of its programming. Arte Musica, which oversees the Hall's artistic direction, presented 93 concerts and lectures, while guest musical organizations renting the venue added 54 public events. In all, nearly 150 performances were held over the course of the season.

AUDIENCE REACH AND TICKET SALES

Public interest remained strong, with an average attendance rate of 68% and a total of 28,285 tickets distributed (including complimentary tickets). Among Arte Musica's concerts, 33 surpassed an attendance rate of 85%. When including events presented by guest organizations, Bourgie Hall welcomed close to 40,000 attendees.

Staying true to its mission, Arte Musica continues to place accessibility at the forefront by offering concerts at affordable prices. The average ticket price for the general public was \$52 (taxes and fees included), not counting the discounts available to MMFA Members and subscribers, and through special promotions. MMFA Members, who benefit from a 15% discount on all ticket purchases, accounted for nearly 32% of total ticket sales, which demonstrates the close ties between Bourgie Hall and the Museum community.

In addition, subscriptions continue to gain in popularity: 26% of tickets were sold to subscribers, a notable increase compared with previous seasons (21% in both 2023-2024 and 2022-2023). The commitment to supporting the next generation of musicians is also reflected in the strong participation of younger audiences, with 13% of tickets purchased by guests aged 34 and under, who enjoy a preferential rate.

MUSICAL PROGRAMMING HIGHLIGHTS

With its programming of remarkable diversity and quality, the 2024-2025 season at Bourgie Hall captured the attention of both critics and audiences.

It cannot go unmentioned that artists from Quebec and across Canada accounted for 50% of Bourgie Hall's programming.

The inaugural year of Franz Schubert's complete lieder was a resounding success. Seven recitals of sublime artistry featured distinguished performers such as tenor Ian Bostridge and pianist Julius Drake, baritone Benjamin Appl, soprano Magali Simard-Galdès, and mezzo-soprano Harriet Burns.

The Jazz 5 à 7 series was enhanced with the presentation of nine concerts spanning blues, bossa nova, and beyond, bringing in artists such as Harrison Kennedy, Rémi Bolduc & Baptiste Trotignon, the Marianne Trudel Trio, and others.

Concerts tied to MMFA exhibitions drew large audiences. Highlights included Luc Beauséjour's recital inaugurating the newly restored Flemish harpsichord (in connection with *Saints, Sinners, Lovers and Fools: Three Hundred Years of Flemish Masterworks*), and the stirring Saimaniq Simuvut concert by the Oktoécho ensemble, marking the opening of ᐃᓄᓄᓄᓄᓄᓄ *uummaqutik: essence of life*. In relation to Anri Sala's installation *Ravel Ravel Interval*, pianist Louis Lortie performed the complete piano works of Maurice Ravel to commemorate the composer's 150th anniversary. The group The McDades offered a concert inspired by *Joyce Wieland: Heart On*. Finally, musicians from the Orchestre Métropolitain presented *Paris 1900* to full houses as part of the exhibition *Berthe Weill, Art Dealer of the Parisian Avant-garde*.

The prestigious Concours musical international de Montréal—an important partner of Bourgie Hall—dedicated this year's competition to the voice. Over the course of a week, Bourgie

Gall hosted the quarterfinals and semifinals, along with several related events. For the first time, it also awarded a prize during the final of the “Melody” category. Colombian baritone Laureano Quant won the Schubert Prize, which will grant him the opportunity to perform a recital in a future season.

COMMUNICATIONS, MARKETING AND INSTITUTIONAL OUTREACH

The Arte Musica team devoted significant effort to raising awareness about Bourgie Hall and highlighting its place within the MMFA offering. This year, the team focused on a campaign featuring artists from the programme to showcase the human side of the concert experience. An extensive promotional plan was implemented across traditional media, outdoor advertising, direct marketing, the web, and social media. Bourgie Hall also continued its efforts to expand its audience through a partnership strategy emphasizing cross-promotion.

To stimulate a growth in popularity, the Arte Musica team also invested in creating video content, specifically with the broadcast of concert excerpts. The success of this strategy is reflected in the steady increase in followers across Bourgie Hall’s social media platforms.

In terms of media relations and visibility, Bourgie Hall was mentioned more than 270 times (in print, online, on the radio, and on television) in some 50 different media outlets by nearly 80 journalists. The concerts presented by Arte Musica received 70 reviews, many of them being highly favourable. This is a testament to the quality of the programming.

The team is also focused on the audience experience. The Bourgie Hall bar’s operating hours were revised so that refreshments would be available for sale at most evening concerts, enhancing the overall experience for concertgoers.

Finally, Arte Musica resumed distributing printed programmes for each concert this season, a decision made in response to a request expressed in a public survey.

EDUCATION AND COMMUNITY OUTREACH

Once again this season, the Arte Musica team collaborated with the MMFA through the Sharing the Museum program, which opens the doors of Bourgie Hall to community groups. On the 7th of May, 320 people were invited by the MMFA’s Learning and Community Engagement Division to attend a free concert featuring cellist Dominique Beauséjour-Ostiguy and pianist Jean-Michel Dubé.

In addition, five master classes were led by guest artists at Bourgie Hall. These events continue to grow in popularity among both the general public and advanced music students.

A FORWARD-LOOKING TEAM

Fuelled by the energy and expertise of its team, Arte Musica continues its mission to promote and showcase Bourgie Hall within Quebec’s cultural landscape and on the international stage. Its flourishing reputation, together with the enthusiasm of outstanding artists from here and abroad, point to particularly promising prospects for the seasons ahead. Numerous projects and artistic collaborations will build on this momentum and further strengthen public engagement.

— OLIVIER GODIN
Artistic Director

— CAROLINE LOUIS
Executive Director

MESSAGE FROM CINÉMA DU MUSÉE

The 2024-2025 season at the Cinéma du Musée was marked by a particularly dynamic and diverse program. Audiences enjoyed several thematic series, numerous festivals, major premieres, and hit films. Between April 1, 2024, and March 31, 2025, the Cinéma du Musée presented 190 films from around the world in 1,052 screenings, welcoming a total of 48,746 spectators.

THE SERIES

Our four special-event series drew a total of 3,720 spectators across 42 screenings.

The **CINÉ-HISTOIRE: WERNER HERZOG** cycle explored historical cinema through the lens of celebrated director Werner Herzog. The five selected films were accompanied by presentations and discussions led by historians, raising questions about how the past is represented on screen.

The **PAINTING CINEMA** series aimed to build bridges between the visual arts and cinema by presenting films in dialogue with various pictorial movements, highlighting the role of the artistic gaze in filmmaking. Curated by Bruno Dequen, Programmer and Editor in Chief of *24 images*, alongside Itay Sapir from UQAM's Department of Art History, the series featured talks by art historians as well as public discussions.

In celebration of Concordia University's 50th anniversary, the **CONCORDIA 50** series, organized in collaboration with Professor Martin Lefebvre, offered a cinematic portrait of the years 1974 and 1975 in Quebec, North America, and around the world. This initiative marked the beginning of a new partnership with the Mel Hoppenheim School of Cinema.

Presented in collaboration with the Italian Cultural Institute of Montreal, the **RETOUR EN ITALIE** series showcased the richness of contemporary Italian cinema. Audiences discovered a selection of rarely seen films, screened on the first Thursday of each month.

FESTIVALS

The Cinéma du Musée reinforced its status as a key destination for Montreal's cinephile community by hosting nine festivals, which attracted 12,615 spectators over the course of 119 screenings. These included: Fantasia, Festival du nouveau cinéma, CINEMANIA, Festival International du Film sur l'Art (FIFA), Rencontres internationales du documentaire de Montréal (RIDM), Rendez-vous Québec Cinéma (RVQC), The Montreal First Peoples' Festival, the Montreal Japanese Film Festival, and the Montreal Black Film Festival.

PREMIERES AND SPECIAL EVENTS

In addition to its regular programming, Cinéma du Musée hosted a number of standout events, including eight Quebec and Canadian premieres, often followed by discussions with the filmmakers. These special evenings fostered meaningful exchanges between the films and their audiences, while highlighting the vitality of local creativity. Notable screenings included *Kanaval*, *La bataille de Saint-Léonard*, *La fête des pères*, and *Hola Frida*. A school screening was also held, reflecting the Cinéma's ongoing commitment to engaging with younger audiences.

REGULAR PROGRAMMING

The regular program drew a loyal and inquisitive audience, with 18,745 spectators attending 807 screenings. Among the films presented, two stood out for both critical acclaim and audience enthusiasm: *Vermiglio*, which drew 1,252 spectators, and *Flow*, with 1,231.

Also noteworthy were 15 Q&A sessions featuring a total of 27 distinguished guests, highlighting the importance placed on public dialogue. In addition, 66 third-party event screenings welcomed 9,639 attendees, thanks to venue rental agreements. Finally, our first collaboration with the PHI Centre as part of their exhibition *Jean-Marc Vallée: Mixtape* included a special screening of *Café de Flore*, followed by a Q&A with artists from the film.

COMMUNICATIONS

Throughout the fall, the Museum and Cinéma du Musée teams undertook a major business modelling exercise to better align our teams and programming.

Our Communications team rolled out a dedicated content strategy for Cinéma du Musée, leading to a significant increase in followers, engagement and reach on social media: a 37% rise on Instagram and 11% on Facebook. This fall also saw the launch of a joint newsletter with our Beaubien and Du Parc locations, allowing us to showcase the Museum's programming to audiences at all three cinemas. Additionally, the discount for Museum members was increased from 15% to 25% on general admission tickets. The Museum also introduced a dedicated Cinéma du Musée section in its Members' newsletter and began featuring information about select screenings in its online events calendar, particularly for series and special events.

We renewed our partnership with BIXI, offering 2-for-1 tickets at Cinéma du Musée on Sunday and Monday evenings after 6 p.m. to BIXI season and annual pass holders. As part of our community outreach, we donated 658 passes to 162 organizations.

Concession sales also saw a notable increase, rising by 55%.

The 2024-2025 season at Cinéma du Musée reaffirms its central role in Montreal's cultural landscape, with a rich, diverse program, an engaged audience, and strong partnerships. We remain committed to championing bold independent cinema while fostering meaningful exchanges between films, artists, and audiences.

— ROXANNE SAYEGH
Director

EXHIBITIONS PRESENTED AT THE MUSEUM

THE POP OF LIFE!

Pop Art in the Collection of the MMFA

August 31, 2023 – July 28 2024

An exhibition organized by the Montreal Museum of Fine Arts.

GEORGIA O'KEEFFE AND HENRY MOORE

Giants of Modern Art

February 10 – June 2, 2024

An exhibition organized by the San Diego Museum of Art in collaboration with the Montreal Museum of Fine Arts.

WANDA KOOP

Who Owns the Moon

April 11 – August 4, 2024

An exhibition organized by the Montreal Museum of Fine Arts.

東海道 TŌKAIDŌ

Dreamscapes by Andō Hiroshige

April 27 – October 13, 2024

An exhibition organized by the Montreal Museum of Fine Arts.

SAINTS, SINNERS, LOVERS AND FOOLS

Three Hundred Years of Flemish Masterworks

June 8 – October 25, 2024

An exhibition co-organized by the Denver Art Museum and The Phoebus Foundation, Antwerp, Belgium, in collaboration with the Montreal Museum of Fine Arts.

TWO BY TWO, TOGETHER

Recent Additions to the MMFA's Collection

September 11, 2024 – October 5, 2025

An exhibition organized by the Montreal Museum of Fine Arts.

ANRI SALA

Ravel Ravel Interval

November 29, 2024 – April 27, 2025

An exhibition organized by the Montreal Museum of Fine Arts.

JOYCE WIELAND

Heart On

February 8 – May 4, 2025

An exhibition organized by the Montreal Museum of Fine Arts and the Art Gallery of Ontario.

BAD GIRLS ONLY

Women and the Seven Deadly Sins

March 26 – August 10, 2025

An exhibition organized by the Montreal Museum of Fine Arts.

DIGITAL CANVAS

GLENN GEAR

ulitsuak | marée montante | rising tide

October 1, 2024 – March 30, 2025

This project was made possible thanks to the financial support of Tourisme Montréal's Fonds de maintien des actifs stratégiques en tourisme (FMAST) program, in collaboration with the Gouvernement du Québec.

MMFA EXHIBITIONS ON TOUR

BERTHE WEILL

Art Dealer of the Parisian Avant-garde

The Grey Art Museum, New York University

October 1, 2024 – March 1, 2025

Une exposition organisée par le Musée des beaux-arts de Montréal, le Grey Art Museum, New York University, et le Musée de l'Orangerie, Paris.

ANURIJUQ

(El viento sopla / Le vent souffle / The Wind Blows)

A selection of works from the collection of Lois and Daniel Miller promised to the Montreal Museum of Fine Arts

Museo del Oro, Bogotá

November 29, 2024 – May 18, 2025

An exhibition organized by the Montreal Museum of Fine Arts.

PERMANENT COLLECTION

NEW PRESENTATIONS AND SPECIAL PROJECTS

SPOTLIGHT

Women Artists in the Early Modern European Art Collection

February 21 – July 21, 2024

ᐃᓕᓕᓕᓕᓕᓕ UUMMAQUTIK

essence of life

Opened November 8, 2024

New presentation of the Inuit art collection

ACQUISITIONS

During the year, 487 works were added to the Museum's collection, consisting of 50 purchases and 437 donations. Among these acquisitions is a significant collection of 149 silver pieces, generously donated by the Honourable Serge Joyal.

Quebec and Canadian Art — 169 works

International Art — 65 works

Decorative Arts and Design — 209 works

Indigenous Art and Design — 44 works

DEACCESSIONING

In accordance with its General Collections Management Policy and the recognized ethical and professional standards of the museum community, the MMFA has incorporated the deaccessioning of works into its practices of sound collection management. This process, which aligns with the Museum's institutional mission, is continually reassessed to ensure its relevance and consistency with the Museum's strategic directions. During the 2024-2025 fiscal year, ten works from the Quebec and Canadian art collection were deaccessioned.

ACQUISITIONS



MARC-AURÉLE FORTIN (Sainte-Rose, Quebec, 1888 – Macamic, Quebec, 1970), *View of Montreal from Saint Helen's Island*, about 1927. Gift of Peter Henry Monk and Joan A. Monk. © Fondation Marc-Aurèle Fortin pour les arts / CARCC Ottawa 2026



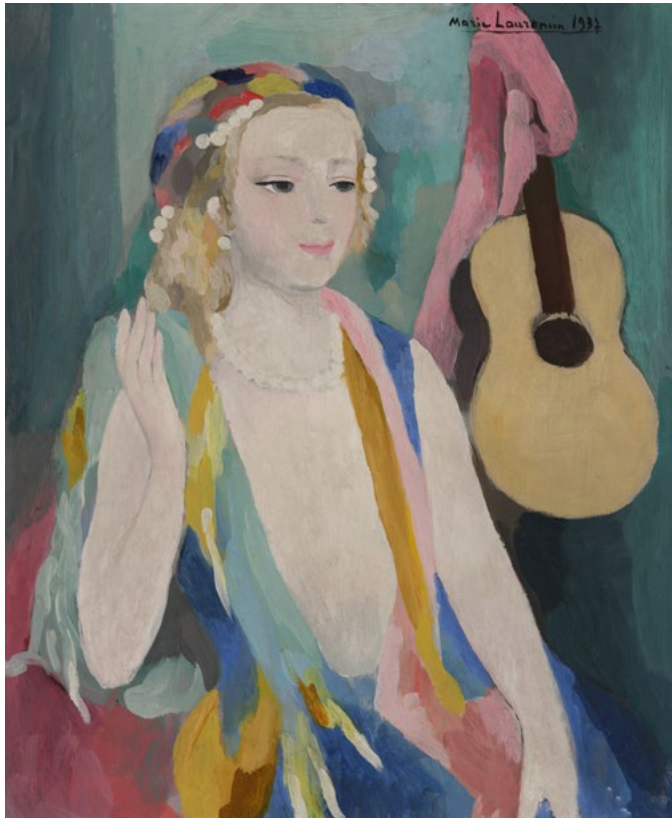
1.



1. Workshop of PHILIP GALLE (Haarlem 1537 – Antwerp 1612), after Jan van der Straet, called Stradanus (1523-1605), plate 2, *The Invention of the Compass*, from the series “Nova Reperta” [New Inventions of Modern Times], about 1590. Purchase, Robert Allard and Charles Cole Fund
2. SEBASTIANO FILIPPI, CALLED BASTIANINO (Ferrara, Italy, about 1528-1532 – Ferrara 1602), *The Holy Family with Saint John the Baptist*, about 1560. Gift of A. H. Caron, L. Caronia and family



LAVINIA FONTANA (Bologna 1552 – Rome 1614), in collaboration with Prospero Fontana (1512-1597), *The Presentation of Mary in the Temple*, about 1575-1580. Purchase, through the generosity of Fondation Courtois



1.



2.

1. MARIE LAURENCIN (Paris 1883 – Paris 1956), *Celemène*, 1937. Gift of Eric Klinkhoff in honour of Mr. and Mrs. Walter Klinkhoff. © Marie Laurencin / Fondation Foujita / ADAGP, Paris / CARCC Ottawa 2026
2. ÉMILIE CHARMY (Saint-Étienne, France, 1878 – Crosne, France, 1974), *Portrait of Berthe Weill*, about 1910-1914. Purchase, Horsley and Annie Townsend Bequest. © Émilie Charmy / ADAGP, Paris / CARCC Ottawa 2026



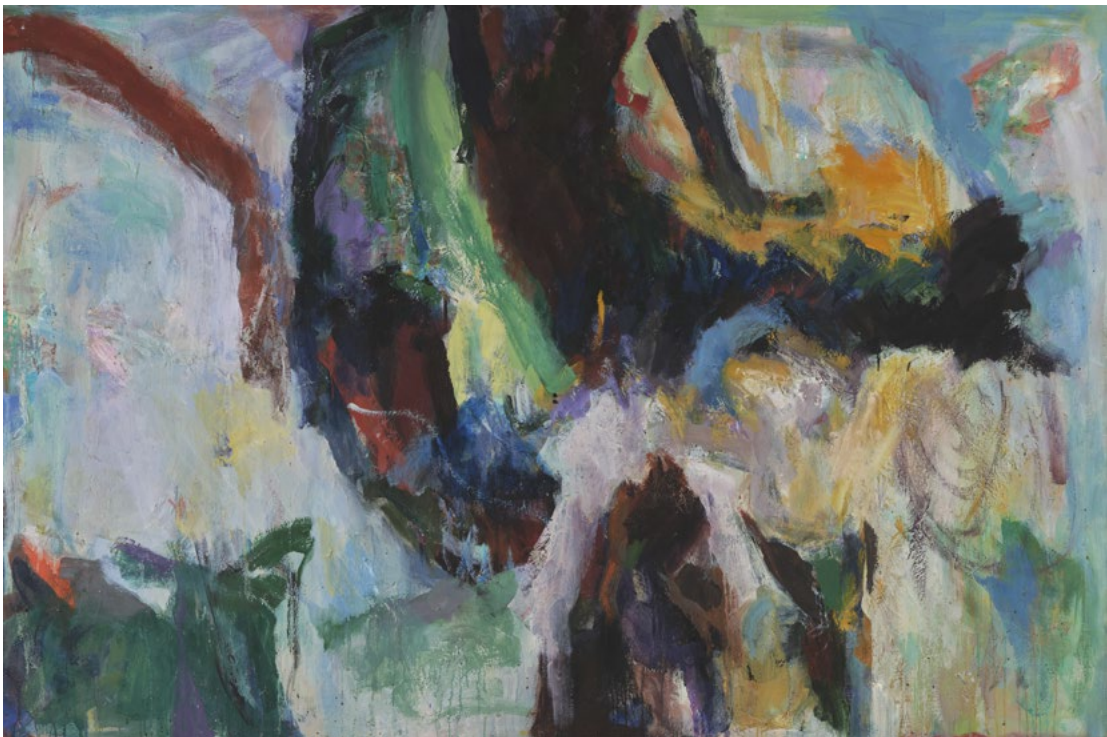
LILIAS TORRANCE NEWTON (Lachine, Quebec, 1896 – Cowansville, Quebec, 1980), *Nude in the Studio*, 1933. Gift of A. K. Prakash in honour of Jacques Des Rochers. © National Gallery of Canada, Ottawa



JUNE CLARK (born in New York in 1941), *Untitled*, 1976, print 2023. Purchase, Michel Phaneuf Fund



1.



2.

1. PAUL-ÉMILE BORDUAS (Saint-Hilaire, Quebec, 1905 – Paris 1960), *Frissement multicolore* [Multicoloured Crinkling], 1955. Gift of Peter Henry Monk and John A. Monk. © Estate of Paul-Émile Borduas / CARCC Ottawa 2026
2. SHIRLEY JAFFE (Elizabeth, New Jersey, 1923 – Louveciennes, France, 2016), *The White Day*, about 1955. Purchase, the Museum Campaign 1988-1993 Fund, Women of Influence Circle Fund and Giverny Capital Fund in memory of Pierre Théberge



1.



2.



3.

1. LETS'LO:TSELTUN – LAWRENCE PAUL YUXWELUPTUN (born in 1957; Tk'əmlúps Community, Quw'utsun and Syilx Nations, active in Vancouver), *Natives Playing on the Land*, 2015. Gift of W. Bruce C. Bailey in honour of Jacques Des Rochers, Senior Curator of Quebec and Canadian Art. © Lawrence Paul Yuxweluptun. Courtesy of the artist and Macaulay & Co. Fine Art
2. NICOLAS PARTY (born in Lausanne in 1980), *Landscape*, 2021. Gift of Iris and Adam Singer. © Nicolas Party
3. GRAEME PATTERSON (born in Saskatoon, Saskatchewan, in 1980), *Camp Wakonda*, from the series “Secret Citadel,” 2013. Gift of Hamelys Fund



RAJNI PERERA (born in Dehiwala, Sri Lanka, in 1985), *A Starry-eyed Subspecies*, 2022-2024. Gift of the artist



FLORA YUKHNOVICH (born in Norwich, England, in 1990), *Total Betty*, 2022. Gift of Stuart Barr and Sarah Mackey-Barr



1.

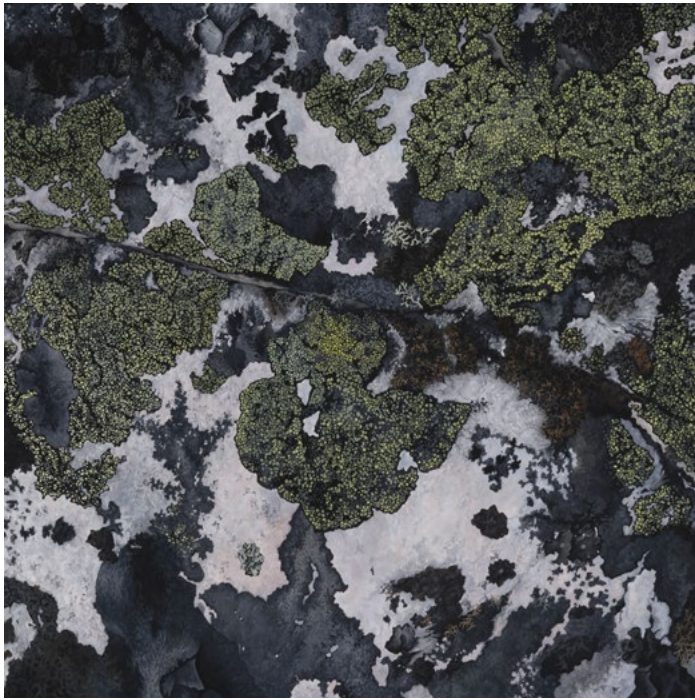


2.



3.

1. KWESI BOTCHWAY (born in Accra, Ghana, in 1994), *Customize Car Surprise*, 2021. Gift of Maruani Mercier Gallery
2. RAPHAELA SIMON (born in Villigen, Germany, in 1986), *Weißer Vogel [White Bird]*, 2023. Purchase, Hélène Couture Fund and the Clematis Foundation Fund. © Raphaela Simon
3. CHRISTINA QUARLES (born in Chicago in 1985), *Kicking n' Screaming*, 2022. Purchase, through the generosity of the International Friends of the Montreal Museum of Fine Arts and the support of Allison Berg as well as Xu & Huang Family Charitable Foundation. © Christina Quarles. Courtesy of the artist, Hauser & Wirth, and Pilar Corrias, London



1.



2.



3.



4.

1. JESSICA WINTERS (born in 1996; Inuk from Nunatsiavut, active in Maquuvik), *Lichen (Hopedale 1)*, 2023. Purchase, the Paradis family fund in memory of Claude Paradis
2. SIKU ALLOOLOO (born in 1986; Inuk from Nunavut, and Taino-Haitian from Haiti, active in Bowser, British Columbia), *Sapajují (Protector)*, 2021. Purchase, Marie-Solanges Apollon Fund
3. GAYLE UYAGAQI KABLOONA (born in 1986; Inuk from Nunavut, active in Qamani'tuaq and Ottawa), *Ilakka (My Extended Family)*, 2023. Purchase, the Frothingham Bursary Fund
4. KUDLUJUK ASHOONA (1958-2019; Inuk from Nunavut, active in Kinngait), *Untitled*, 2014. Purchase, Dr. Sean B. Murphy Fund. © Reproduced with the permission of Dorset Fine Arts



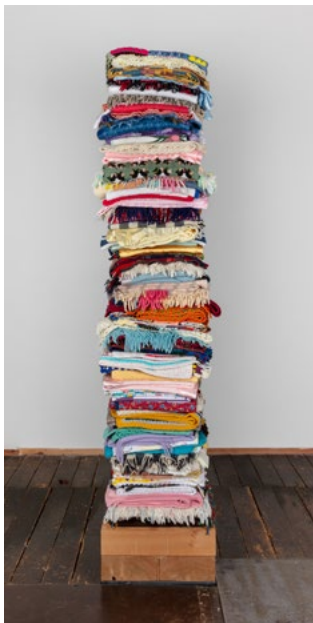
1.



2.



3.



4.



5.

1. NICOLAS RENAUD (born in 1974; Wendake Community, Wendat Nation, Wendat Confederacy in Huron-British Treaty territory, active in Montreal), *Peace and War at the Same Time*, 2023. Purchase, Marie-Solanges Apollon Fund
2. CAROLINE MONNET (born in 1985; Kitigan Zibi Community, Omāmiwinini Nation, active in Montreal), *Chantier [Worksite]*, 2023. Purchase, William Brymner Memorial Fund
3. ALAN MICHELSON (born in 1953; Ohswe:ken Community, Kanien'kehá:ka Nation, Rotinonhsión:ni Confederacy, active in New York), film still from *Wolf Nation*, 2018. Purchase, the Appel family fund in memory of Bram and Bluma Appel
4. MARIE WATT (born in 1967; Cattaraugus Community, Onödowá'ga: Nation, Rotinonhsión:ni Confederacy, active in Portland, Oregon), *Blanket Stories: Baby, Baby, Baby*, 2023. Purchase, W. Bruce C. Bailey Fête-champêtre Fund and William Gilman Cheney Bequest
5. ROBERT HOULE (born in 1947; Kaa-wii-kwe-tawang-kak Community, Sauteaux Nation in Treaty 1 territory, active in Toronto), *Kanehsatake X*, 2000. Gift of Comsatec Inc.



1.



2.

1. SÈVRES PORCELAIN MANUFACTORY (Sèvres, France, founded in 1756), decoration painted by Jean Georget (1763-1823), Cabaret (Breakfast Service) called "Famous Women," about 1814. Purchase, Suzanne Caouette Bequest
2. MARTIN GABRIEL MUMM (Wismar, Germany, 1723 – Brandenburg, Germany, 1799), Tureen and Stand with the Arms of Christian Louis II of Mecklenburg-Schwerin (1683-1756), about 1750. Gift of the Honourable Serge Joyal, P.C., C.C., O.Q.



1.



2.



3.

1. CAROLINE MONNET (born in 1985; Kitigan Zibi Community, Omâmiwinini Nation, active in Montreal), *Amik Chair*, 2023 (example of 2024), made by Humble Nature, Saint-Damase, Quebec. Purchase, Sheila and Paul Martin Family Foundation Fund and T. R. Meighen Family Fund
2. FRANÇOIS DALLEGRET (born in Port-Lyautey, Morocco, in 1937), *Ressort Chair Prototype*, 1967. Liliane and David M. Stewart Collection, acquired through the Roy Poretzky Fund and the Luc d'Iberville-Moreau Fund, by exchange. © François Dallegret / CARCC Ottawa 2026
3. 5.5 DESIGNERS (founded in Paris in 2003), *Chair Fitted with a Crutch*, from the series "Réanim: la médecine des objets," 2006. Gift of Sylvie Cataford and Simon Blais

QUEBEC AND CANADIAN ART

INSTALLATIONS

GRAEME PATTERSON

Born in Saskatoon, Saskatchewan, in 1980

Camp Wakonda

From the series "Secret Citadel"
2013

Torrefied wood, balsa, tree branches, polyester fibre and film, aluminum sheet, scale models, acrylic paint, synthetic polymer, stop-motion animated colour video with sound, LCD flat-screen monitors, digital projectors
195 × 330 × 275 cm (approx.)
Gift of Hamelys Fund
2024.107

RAJNI PERERA

Born in Dehiwala, Sri Lanka, in 1985

A Starry-eyed Subspecies 2022-2024

Polyurethane foam, cow hair, mannequins, polymer clay, clothing and accessories of various fabrics, bamboo, synthetic fibres, wool, leather, metal, plastic, glass, paint, dried grass, synthetic grass, wood
241 × 301 × 164 cm
Gift of the artist
2024.252

MICHAEL SNOW

Toronto 1928 – Toronto 2023

Sink

1970
100 colour slides, chromogenic print
Installation: variable dimensions,
52.2 × 144.3 cm (average surface area)
Photograph and projection:
52.2 × 56.9 cm (each)
Gift of Marielle and Paul Mailhot
2024.249

WORKS ON PAPER

FRANKLIN CARMICHAEL

Orillia, Ontario, 1890 – Toronto 1945

30 Sketches the Artist Made on a Trip to Lake Superior

1925
Graphite (29)
Graphite, watercolour (1)
Various dimensions
Gift of John, James, Jane and Catharine Maskin
2024.145.1-31

31 Sketches the Artist Made on a Trip to Lake Superior

1926
Graphite (30)
Graphite, coloured pencil (1)
Various dimensions
Gift of John, James, Jane and Catharine Maskin
2024.146.1-32

36 Sketches the Artist Made on a Trip to Lake Superior

1928
Graphite
Various dimensions
Gift of John, James, Jane and Catharine Maskin
2024.147.1-37

Lloydtown

About 1929
Wood engraving, edition of 50
26.6 × 21.7 cm (sheet)
11.7 × 13.8 cm (image)
Gift of John Mastin
2024.133

Pencilled Iris

About 1920-1930
Linocut
31 × 20.4 cm (sheet)
22.1 × 16.4 cm (image)
Gift of John Mastin
2024.144

Church, Burk's Falls

About 1930
Wood engraving, state I/II
28.1 × 21.7 cm (sheet)
12.3 × 14.1 cm (image)
Gift of John Mastin
2024.132

Summer Showers

About 1937
Wood engraving, state I/II
13.5 × 20.9 cm (sheet)
9.7 × 11.6 cm (image)
Gift of John Mastin
2024.143

Trilliums and Birds

About 1941
Wood engraving
20.8 × 15.7 cm (sheet)
11.7 × 10.7 cm (image)
Gift of John Mastin
2024.142

Cabins in the Forest

N.d.
Wood engraving
12.9 × 20 cm (sheet)
10 × 11.9 cm (image)
Gift of John Mastin
2024.129

Untitled (Village Landscape)

N.d.
Wood engraving
14.3 × 21.7 cm (sheet)
11 × 13.9 cm (image)
Gift of John Mastin
2024.130

Old Wagon

N.d.
Wood engraving
17 × 23.8 cm (sheet)
12 × 17.5 cm (image)
Gift of John Mastin
2024.131

Untitled

N.d.
Wood engraving
22.9 × 21.5 cm (sheet)
10.1 × 12.5 cm (image)
Gift of John Mastin
2024.134

Snowberry

N.d.
Wood engraving, state II/III
21.5 × 15.4 cm (sheet)
12.8 × 10.3 cm (image)
Gift of John Mastin
2024.135

Mountain Ash (Rowanberry)

N.d.
Wood engraving, state II/II
16.8 × 13.6 cm (sheet)
13 × 10.3 cm (image)
Gift of John Mastin
2024.136

Burning Babe

N.d.
Wood engraving, state I/II
24.2 × 16.2 cm (sheet)
13.7 × 10.5 cm (image)
Gift of John Mastin
2024.140

4 Christmas Cards

Various dates
Wood engraving, typography (3)
Wood engraving, silver-foil typography and embossing on cardboard (1)
Various dimensions
Gift of John Mastin
2024.137-139, 141

FRANÇOIS DALLEGRET

Born in Port-Lyautey, Morocco, in 1937

Gono

1968
Silkscreen, artist's proof 5/10
66.5 × 51.2 cm (sheet)
40.8 × 48.8 cm (image)
Gift of the artist
2024.229

AtomixMas

1968
Silkscreen, 26/70
51 × 48.6 cm (sheet)
38.4 × 41.8 cm (image)
Gift of the artist
2024.235

AtomixMas

1968
Silkscreen, 40/95
51 × 48.5 cm (sheet)
38.4 × 41.8 cm (image)
Gift of the artist
2024.236

ONÉSIME-AIMÉ LÉGER

Saint-Isidore-de-Prescott, Ontario, 1881 –
Montreal, Quebec, 1924

Jiménez

1922

Watercolour and ink over traces of graphite
on cardboard
32.6 × 50.3 cm
Gift of Michèle Léger and Louise Léger-Farkas
2024.98

Defending Home

1922

Watercolour and ink over traces of graphite
on cardboard
50.3 × 32.6 cm
Gift of Michèle Léger and Louise Léger-Farkas
2024.99

GUIDO MOLINARI

Montreal 1933 – Montreal 2004

Noir/blanc [Black/White] Series

1956-1967

12 silkscreens, 71/90
Various dimensions
Gift of Pierre Bourgie
2024.104.1-12

DAVID RABINOWITCH

Toronto 1943 – Cleveland 2022

Untitled (Drawing for Phantom Group)

1967

Graphite powder, graphite, crayon and gesso
on cardboard
60.8 × 50.6 cm
Gift of Pierre Bourgie
2024.211

CLAUDE TOUSIGNANT

Born in Montreal in 1932

Untitled

1955

Ink (recto and verso)
12.6 × 17 cm
Purchase, Dr. Sean B. Murphy Fund
2024.64.1-2

PAINTING

PAUL-ÉMILE BORDUAS

Saint-Hilaire, Quebec, 1905 – Paris 1960

Froissement multicolore

[Multicoloured Crinkling]

1955

Oil on canvas
76.3 × 91.9 cm
Gift of Peter Henry Monk and John A. Monk
2024.78

TAMMI CAMPBELL

Born in Calgary in 1974

Pre Post-painterly

(Notched-V Series No. 17, after Stella)

2014

Acrylic on cardboard
118.4 × 136.6 cm
Gift of Stephen Sperber Cohen in memory
of grandfather Marcus Sperber Q.C. and
uncle Simon Sperber M.D., who instilled
an appreciation for truth and beauty
2024.251

FRANKLIN CARMICHAEL

Orillia, Ontario, 1890 – Toronto 1945

La Cloche, Autumn

About 1928

Oil on cardboard
25.3 × 30.4 cm
Gift of John Mastin
2024.148

STANLEY COSGROVE

Montreal 1911 – Montreal 2002

Barachois

1936

Oil on hardboard
35.5 × 42.7 cm
Gift of Pierre Bourgie
2024.113

MARC-AURÈLE FORTIN

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

View of Montreal from Saint Helen's Island

About 1927

Oil on canvas
57 × 71.5 cm
Gift of Peter Henry Monk and Joan A. Monk
2024.103

EDWIN HOLGATE

Allandale, Ontario, 1892 – Montreal 1977

Jean Chauvin

1933

Oil on canvas
76.5 × 63.8 cm
Anonymous gift
2024.97

LILIAS TORRANCE NEWTON

Lachine, Quebec, 1896 –
Cowansville, Quebec, 1980

Nude in the Studio

1933

Oil on canvas
203.2 × 92 cm
Gift of A. K. Prakash in honour
of Jacques Des Rochers
2024.127

ROBERT W. PILOT

Saint John's, Newfoundland, 1898 –
Montreal 1967

Concarneau

1921

Oil on wood
13.8 × 18 cm
Gift of Robert L. Love
2024.110

FRANCINE SAVARD

Born in Montreal in 1954

Truisms 2

Truisms 3

2016

Acrylic on panels
195.6 × 214.6 × 9.5 cm (each)
Gift of the artist in memory of Pierre Fleury
2024.116.1-2

TOBIE STEINHOUSE

Born in Montreal in 1925

Self-portrait, Atelier (Paris)

1953

Oil on canvas
26.9 × 56.1 cm
Purchase, Dr. Francis J. Shepherd Bequest and
Denise Meloche Estate
2024.205

PHOTOGRAPHY

MICHEL DE BROIN

Born in Montreal in 1970

Shared Propulsion Car

2005

Inkjet print, 4/8
37.4 × 55.4 cm
Gift of Suzanne Lemire
2024.219

JUNE CLARK

Born in New York in 1941

Untitled

1976, print 2023

Gelatin silver print, 1/3
35.6 × 27.8 cm
Purchase, Michel Phaneuf Fund
2024.61

The Smoker

1977, print 2023

Gelatin silver print, 1/3
27.9 × 35.6 cm
Purchase, Arthur Lismer Fund
2024.62

Untitled

1977, print 2023

Gelatin silver print, 1/3
35.6 × 27.8 cm
Purchase, Dr. Francis J. Shepherd Bequest
2024.63

Untitled

About 1980, print 2023
Gelatin silver print, 1/3
27.8 × 35.6 cm
Purchase, Michel Phaneuf Fund
2024.60

EVERGON

Born in Niagara Falls, Ontario, in 1946

***If We Ever Catch You Skids Here Again
We Will Kill You, St. Catharines, Ontario***

From the series "Manscapes: Truck Stops,
Lovers Lanes and Cruising Grounds
by Egon Brut"
1994, print 1996
Gelatin silver print, selenium toning,
from a Polaroid 655 negative
74.8 × 100.2 cm (sight)
Gift of the artist
2024.254

Wet Me Water Boy, Gatineau, Quebec

From the series "Manscapes: Truck Stops,
Lovers Lanes and Cruising Grounds
by Egon Brut"
1994, print 1996
Gelatin silver print, selenium toning,
from a Polaroid 655 negative
75 × 100.2 cm (sight)
Purchase, the Museum Campaign
1998-2002 Fund
2024.156

Rock with Gum, Vancouver, British Columbia

From the series "Manscapes: Truck Stops,
Lovers Lanes and Cruising Grounds
by Egon Brut"
1994, print 1996
Gelatin silver print, selenium toning,
from a Polaroid 655 negative
74.7 × 100.3 cm (sight)
Purchase, the Museum Campaign
1998-2002 Fund
2024.157

Frost on Plants, Chippawa Creek, Ontario

From the series "Truck Stops, Lovers Lanes
and Cruising Grounds by Egon Brut"
1995, print 1996
Gelatin silver print, selenium toning,
from a Polaroid 655 negative
74.8 × 100.3 cm (sight)
Purchase, the Museum Campaign
1998-2002 Fund
2024.155

***Aubergine – Shipshaw (Passage between
the Two Beaches), Chicoutimi, Quebec***

From the series "Manscapes: Truck Stops,
Lovers Lanes and Cruising Grounds"
2003
Inkjet print from a Polaroid 655 negative, 1/5
108.5 × 92.5 cm (sight)
Purchase, Young Philanthropists' Circle Fund
2024.154

PASCAL GRANDMAISON

Born in Montreal in 1975

Waiting Photography, School Editing Video

2003
Inkjet print on polypropylene, 1/3
148.9 × 172.6 cm (sight)
Anonymous gift
2024.88

SUZY LAKE

Born in Detroit in 1947

On Stage

1972-1974, print 1996
Gelatin silver print, 3/10
35.2 × 86.2 cm
Gift of François R. Roy
2024.204

MYFANWY MACLEOD

Born in London, Ontario, in 1961

Artifact

2012
Inkjet print, 1/2
84.8 × 108.3 cm (sight)
Gift of François R. Roy
2024.208

MARISA PORTOLESE

Born in Montreal in 1969

Pina Albanese, Family Portrait***Domenico Portolese, Family Portrait******Family Portrait on Forfar Street******Timeline Panel 1317 Forfar Street***

From the series "Goose Village"
2022, print 2024
4 inkjet prints, 1/5
Various dimensions
Gift of the artist
2024.212-215

MICHAEL SNOW

Toronto 1928 – Toronto 2023

Painting (Closing the Drum Book)

1978
Chromogenic print, silvered wood frame,
plywood
25.7 × 111.2 × 117.7 cm (with base, approx.)
Gift of Marielle and Paul Mailhot
2024.250.12

GEORGE STEEVES

Born in Moncton, New Brunswick, in 1943

Untitled

1991
Gelatin silver print, selenium toning
50.8 × 40.5 cm
Gift of Suzanne Lemire
2024.223

SCULPTURE

MYFANWY MACLEOD

Born in London, Ontario, in 1961

Elephant

2012
Folded page from a magazine
31.5 × 27.5 × 14 cm
Gift of François R. Roy
2024.209

MICHAEL SNOW

Toronto 1928 – Toronto 2023

A Day

1959
Painted wood and plywood, steel
209.5 × 82.5 × 56 cm
Gift of Marielle and Paul Mailhot
2024.248

LAURIE WALKER

Montreal 1962 – Montreal 2011

Hive

1996
Paraffin wax, bees, rotating light,
stained wood
45.7 × 45.7 × 75.7 cm
Gift of Evelyn and Lorne Walker in memory
of Laurie Walker
2024.225

MIXED MEDIA

LYNE LAPOINTE

Born in Montreal in 1957

Acropora

2024
Monotype, collage of various papers and
canvas mounted on canvas, gold leaf, coral,
shell, painted wood frame
92.4 × 74.7 × 14 cm
Purchase
2024.102

VIDEO

JINJOO YANG

Born in Seoul in 1980

Coming Home

2024
Digital colour video with sound, 1/3
Soundtrack by Moon Young Ha and Josh Perry
Running time: 12 min 45 s
Purchase, Arthur Lismar Fund
2024.90

INTERNATIONAL ART

WORKS ON PAPER

EDUARDO BASUALDO

Born in Buenos Aires in 1977

Influencia [Influence]

Cadenas [Chains]

Habitáculo [Habitation]

From the series "Pupila" [Pupil]

2023

Pastel, grattage (1)

Pastel (2)

Various dimensions

Purchase

2024.71-73

ABRAHAM BOSSE

Tours, France, 1602/04 – Paris 1676

The Bride Taken Home

Plate 2 from the series "Marriage in the City"
1633

Etching

38.7 × 39 cm (sheet, approx.)

27.2 × 34.2 cm (platemark, approx.)

Gift of Pierre Bourgie

2024.125

Winter

From the series "The Four Seasons"

About 1637

Etching

28.7 × 36.3 cm (sheet)

26.2 × 32.7 cm (platemark)

Gift of Pierre Bourgie

2024.126

The Schoolmaster

About 1638

Etching

33.6 × 47.7 cm (sheet, approx.)

25.7 × 32.4 cm (platemark, approx.)

Gift of Pierre Bourgie

2024.123

The Schoolmistress

About 1638

Etching

33.7 × 47.7 cm (sheet, approx.)

26.5 × 33 cm (platemark, approx.)

Gift of Pierre Bourgie

2024.124

LOUISE BOURGEOIS

Paris 1911 – New York 2010

Paris Toujours Paris Album

2006

Coloured pencil, graphite, watercolour,
gouache, ink, 8/12

29.4 × 81.5 cm or 28.4 × 80.7 cm

(each of the 11 sheets, approx.)

Gift of Pierre Bourgie

2024.218-12

JOHN CAGE

Los Angeles 1912 – New York 1992

9 Stones 2

1989

Aquatint with sugar-lift and direct etching

on smoked paper, 14/20

58 × 46.1 cm (sheet, approx.)

35.1 × 40.3 cm (platemark)

Gift of Pierre Bourgie

2024.112

Variations III No. 1

1992

Monotype, foil stamping on smoked paper

44.5 × 65.5 cm

Gift of Pierre Bourgie

2024.111

JAN COLLAERT II

Antwerp about 1561 – Antwerp about 1620

After Jan van der Straet, called Stradanus

(1523-1605)

Amerigo Vespucci Discovering

the Southern Cross with an Astrolabe

Plate 18 from the series "Nova Reperta"

[New Inventions of Modern Times]

About 1590

Engraving, state II/V

20.2 × 28.4 cm (sheet, approx.)

Purchase, Robert Allard and Charles Cole

Fund

2024.85

ENRICO DAVID

Born in Ancona, Italy, in 1966

Untitled

2012

Graphite on cardboard

63.1 × 50.9 cm

Gift of Pierre Bourgie

2024.207

Workshop of

PHILIP GALLE

Haarlem 1537 – Antwerp 1612

After Jan van der Straet,

called Stradanus (1523-1605)

Frontispiece

Plate 2, *The Invention of the Compass*

From the series "Nova Reperta"

[New Inventions of Modern Times]

About 1590

Engravings

21.5 × 27.8 cm (each sheet, approx.)

20.5 × 26.9 cm (each platemark, approx.)

Purchase, Robert Allard and

Charles Cole Fund

2024.84, .151

Plate 7, *The Invention of Distillation*

Plate 12, *The Invention of the Olive Oil Press*

From the series "Nova Reperta"

[New Inventions of Modern Times]

About 1590

Engravings

21.6 × 28.5 cm (each sheet, approx.)

20.5 × 27.5 cm (each platemark, approx.)

Purchase, J. Herbert Larmonth Fund, in

memory of Mildred L. Meakins

2024.120, .203

HENRI MATISSE

Le Cateau-Cambrésis, France, 1869 –

Nice 1954

Leg Study

1925

Lithograph, 40/50

46 × 56.3 cm

Gift of Pierre Bourgie

2024.108

Reclining Nude, Bent Leg – Leg Study

1925

Lithograph, 39/50

46.2 × 56.3 cm

Gift of Pierre Bourgie

2024.109

NICOLAS PARTY

Born in Lausanne in 1980

Landscape

2021

Pastel on canvas stretched on wood panel

265 × 180 cm

Gift of Iris and Adam Singer

2024.74

SANDRA VÁSQUEZ DE LA HORRA

Born in Viña del Mar, Chile, in 1967

Momento Efímero [Fleeting Moment]

2016

Graphite on paper, dipped in beeswax

78.5 × 107.5 cm (approx.)

Gift of Pierre Bourgie

2024.216

Componen sus Ritmos

[Composing Their Rhythms]

2016

Graphite and watercolour on paper,

dipped in beeswax

106.5 × 77.7 cm (approx.)

Gift of Pierre Bourgie

2024.217

PAINTING

SEBASTIANO FILIPPI, CALLED BASTIANINO

Ferrara, Italy, about 1528-1532 – Ferrara 1602

The Holy Family with Saint John the Baptist

About 1560

Oil and traces of gold powder on wood

30.3 × 26.2 cm

Gift of A. H. Caron, L. Caronia and family

2024.118

KWESI BOTCHWAY

Born in Accra, Ghana, in 1994

Customize Car Surprise

2021

Acrylic and oil on canvas

240 × 200 cm

Gift of Maruani Mercier Gallery

2024.224

ÉMILIE CHARMY

Saint-Étienne, France, 1878 – Crosne, France, 1974

Still Life with Pomegranates

About 1904
Oil on canvas
46.4 × 54.9 cm
Gift of Indivision Bouche
2024.80

Portrait of Berthe Weill

About 1910-1914
Oil on canvas
90.3 × 61.2 cm
Purchase, Horsley and Annie Townsend
Bequest
2024.81

HENRI FANTIN-LATOURE

Grenoble 1836 – Buré, France, 1904

Stabat Mater

1896
Oil on canvas
47.4 × 67.4 cm
Gift of Pierre Bourgie
2024.105

LAVINIA FONTANA

Bologna 1552 – Rome 1614
In collaboration with Prospero Fontana
(1512-1597)

The Presentation of Mary in the Temple

About 1575-1580
Oil on canvas
91.5 × 74.5 cm
Purchase, through the generosity
of Fondation Courtois
2025.137

MIYOKO ITO

Berkeley, California, 1918 – Chicago 1983

The Bird House

1958-1960
Oil on canvas
122 × 78.7 cm
Gift of Pierre Bourgie
2024.119

SHIRLEY JAFFE

Elizabeth, New Jersey, 1923 –
Louveciennes, France, 2016

The White Day

About 1955
Oil on canvas
129.6 × 194.9 cm
Purchase, the Museum Campaign 1988-1993
Fund, Women of Influence Circle Fund and
Giverny Capital Fund in memory of Pierre
Théberge
2024.86

MARIE LAURENCIN

Paris 1883 – Paris 1956

Celemène

1937
Oil on canvas
61.3 × 50.5 cm
Gift of Eric Klinkhoff in honour
of Mr. and Mrs. Walter Klinkhoff
2024.190

CHRISTINA QUARLES

Born in Chicago in 1985

Kicking n' Screaming

2022
Acrylic on canvas
218.4 × 330.2 cm
Purchase, through the generosity of the
International Friends of the Montreal Museum
of Fine Arts and the support of Allison Berg
as well as Xu & Huang Family Charitable
Foundation
2024.77

RAPHAELA SIMON

Born in Villigen, Germany, in 1986

WeiBer Vogel [White Bird]

2023
Oil on canvas
210.1 × 170.1 cm
Purchase, Hélène Couture Fund
and the Clematis Foundation Fund
2025.134

AVERY SINGER

Born in New York in 1987

Limelight

2023
Acrylic paint and ink on canvas stretched
over aluminum panel
216.5 × 241.9 cm
Purchase, through the generosity of
the International Friends of the Montreal
Museum of Fine Arts, made possible
by the Mayflower Trust
2024.114

ROBIN F. WILLIAMS

Born in Columbus, Ohio, in 1984

Troll

2021
Acrylic, vinyl and oil paint,
modelling clay on canvas
182.9 × 127 cm
Gift of Stuart Barr and Sarah Mackey-Barr
2024.75

FLORA YUKHNOVICH

Born in Norwich, England, in 1990

Total Betty

2022
Oil on linen canvas
Diam. 180 cm
Gift of Stuart Barr and Sarah Mackey-Barr
2024.100

PHOTOGRAPHY

JOHN BALDESSARI

National City, California, 1931 –
Venice, California, 2020

National City (W, 1, 2, 3, 4, 5, 6, B) Series
1996/2009

8 chromogenic prints, acrylic paint, 4/12
48.5 × 47.6 cm (each)
Gift of Pierre Bourgie
2024.115.1-8

NAN GOLDIN

Born in Washington, D.C., in 1953

My Room, Halfway House, Belmont, MA
1988

Cibachrome print
30.6 × 40.8 cm
Gift of Suzanne Lemire
2024.220

Sunny at the Spa, Distortion. L'Hôtel, Paris
2010

Chromogenic print
15.2 × 15.2 cm
Gift of Suzanne Lemire
2024.221

Drugs on the Rug

2016
Chromogenic print
15.2 × 15.2 cm
Gift of Suzanne Lemire
2024.222

SCULPTURE

ANONYMOUS

Northern Italy

Hercules and the Centaur

1505-about 1525

Copper alloy

Diam. 5.5 cm

Gift of Dr. Paul D. Leblanc

2024.240

ANONYMOUS

Southern Germany

The Fall of Phaeton

Early 17th c.

Copper alloy

7.2 × 12.5 cm

Gift of Dr. Paul D. Leblanc

2024.241

ENRICO DAVID

Born in Ancona, Italy, in 1966

Untitled

2014

Celotex, expanded polyurethane foam,
synthetic fibres, Jesmonite, pigment,

copper wire, brass rods

134 × 28 × 41 cm

Gift of Pierre Bourgie

2024.206

REBECCA HORN

Michelstadt, Germany, 1944 –

Bad König, Germany, 2024

White Feather Wheel

1984

Feathers, brass, nylon thread, electric motor,
brushed aluminum, latex-painted MDF

244 × 122 × 40 cm

Anonymous gift

2024.87

THOMAS HOUSEAGO

Born in Leeds, England, in 1972

Baby One

2010

Plaster, steel, crayon

146 × 213.4 × 101.6 cm

Gift of Arlene Goldman and George Hartman

2024.202

WILLIAM KENTRIDGE

Born in Johannesburg, South Africa, in 1955

Untitled (Singer Chorus)

2013

Sewing machines, wood, steel, aluminum,
found objects, computer, software, sound
interface and encoder, amplifier, speakers

165.5 × 371 × 49.7 cm

Gift of Pierre Bourgie

2024.210

ALICE RAHON

Chenecey-Buillon, France, 1904 –

Mexico City 1987

Juggler

1946

Brass, gold paint

69 × 49 × 8 cm

Purchase, Horsley and Annie Townsend

Bequest

2025.135

ARLENE SHECHET

Born in New York in 1951

Fancy

2020

Wood, cement, stone aggregate,

oil and acrylic paint

170.3 × 53.5 × 48 cm

Anonymous gift

2024.89

VIDEO

NALINI MALANI

Born in Karachi, British India, in 1946

Dream Houses I

1969

Stop-motion animation on 8 mm colour film

transferred to video with sound, 6/10

Running time: 2 min 6 s

Purchase, W. Bruce C. Bailey Fête-champêtre

Fund

2024.82

Ballad of a Woman

2023

Hand-drawn digital animated colour video

with sound, 1/10

Running time: 5 min 31 s

Purchase, W. Bruce C. Bailey Fête-champêtre

Fund

2024.83

DECORATIVE ARTS AND DESIGN

5.5 DESIGNERS

Founded in Paris in 2003

Chair Fitted with a Crutch

From the series
"Réanim: la médecine des objets"
2006
Recycled chair (varnished wood, painted wood), lacquered steel, string-attached label (ink on paper, polyethylene)
104 × 43 × 50 cm
Gift of Sylvie Cataford and Simon Blais
2024.150

CHRISNA AMUAH

Born in London in 1982

Sella Fabric (model 3542)

"Duality" Collection
2018
Polyester, nylon
Produced by Bernhardt Design, Lenoir, North Carolina
342.5 × 148.5 cm
Liliane and David M. Stewart Collection, gift of the manufacturer
2024.180

YVES BÉHAR

Born in Lausanne in 1967

Sayl Office Chair

2010
Recycled plastic, metal, foam, synthetic fabric upholstery
Produced by Herman Miller Inc., Zeeland, Michigan
95 × 70 × 70 cm
Liliane and David M. Stewart Collection
2024.196

MARIO BELLINI

Born in Milan in 1935

GA 45 Pop Portable Record Player

1968
ABS, chrome-plated steel
Produced by Minerva, Milan
21.9 × 19.7 × 8.3 cm
Liliane and David M. Stewart Collection
2024.184

ETP 55 Portable Typewriter

1985-1986
Injection-moulded ABS
Produced by Ing. C. Olivetti & C., Ivrea, Italy
12.4 × 41 × 33 cm
Purchase
2025.115

TORD BOONTJE

Born in Enschede, Netherlands, in 1968

Daedalus Table Lamp

2007
Polyester, painted steel
Produced by Artecnic, Los Angeles
58 × 27 cm
Liliane and David M. Stewart Collection
2024.198

TORD BOONTJE

Born in Enschede, Netherlands, in 1968

EMMA WOFFENDEN

Born in Watford, England, in 1962

Vase 1

"tranSglass" Collection
1997
Recycled glass bottle
H. 25.5 cm; Diam. 7.5 cm
Liliane and David M. Stewart Collection
2024.257

Double Vase

"tranSglass" Collection
1997
Recycled glass bottles
Made by artisans in Guatemala City for Artecnic, Los Angeles
H. 37.5 cm; Diam. 7.2 cm
Liliane and David M. Stewart Collection
2024.185

Cut Vase

"tranSglass" Collection
1997
Recycled glass bottle
Made by artisans in Guatemala City for Artecnic, Los Angeles
H. 24.5 cm; Diam. 9 cm
Liliane and David M. Stewart Collection
2024.258

SYD CARPENTER

Born in Pittsburgh in 1953

Indiana Hutson Bowl

From the series "Farm Bowls"
2020
Stoneware
27.5 × 54.2 × 53.3 cm
Liliane and David M. Stewart Collection, acquired through the Luc d'Iberville-Moreau Fund, by exchange
2024.192

CÉRAMIQUE DE BEAUCE

Active in Beauceville (1940-1943) and in Saint-Joseph-de-Beauce (1943-1989)

Commemorative Plate of Montreal's Universal and International Exhibition 1967

1967
Glazed earthenware, painted gold relief decoration
After the Expo 67 logo designed by Julien Hébert (1917-1994)
H. 2.6 cm; Diam. 32.3 cm
Purchase
2025.117

CHIFEN CHENG

Born in Tainan, Taiwan, in 1983

180° Necklace (model No. 1)

2015
Copper, nylon
Produced by Designlump, Montreal
19 × 10.5 × 1 cm (approx.)
Adjustable cord: Diam. 0.5 cm
Liliane and David M. Stewart Collection, acquired through the Luc d'Iberville-Moreau Fund, by exchange
2024.188

EDWARD J. CONROY

New Haven, Connecticut, 1912 – Putnam, Connecticut, 1991

American Airlines DC-3 Flagship

Fork and Knife
About 1936
Fork: silver-plated metal
Knife: stainless steel, silver-plated stainless steel
Produced by International Silver Company, Meriden, Connecticut
Fork: 15.4 × 2.3 × 1.4 cm
Knife: 16.7 × 1.5 × 0.5 cm
Liliane and David M. Stewart Collection
2024.181-2

FRANÇOIS DALLEGRET

Born in Port-Lyautey, Morocco, in 1937

Atomix

1966
Plexiglas, stainless steel
Gift of the artist
2024.234

Ressort Chair Prototype

1967
Anodized and laminated aluminum
100.2 × 61 × 74 cm
Liliane and David M. Stewart Collection, acquired through the Roy Poretsky Fund and the Luc d'Iberville-Moreau Fund, by exchange
2024.178

Kiik 69

1968
Stainless steel, glass, plastic, cotton wool
Sensory toy: 1.7 × 5 cm
Container: H. 7.2 cm; Diam. 3.1 cm
Gift of the artist
2024.226.1-2

Dialogues: America-Europe

1968
Lithograph
Produced for the 18th International Design Conference, Aspen, Colorado
Printed by Hillison & Etten Company, Chicago
86.5 × 43.3 cm
Gift of the artist
2024.227

Dialogues: America-Europe Registration Kit

1968
Produced for the 18th International Design Conference, Aspen, Colorado
Printed by Hillison & Etten Company, Chicago
Sleeve: 31.3 × 32 cm
Poster: 43.2 × 86.5 cm
Program: 29.3 × 29.3 cm
Paper hat: 22 × 22 cm
Gift of the artist
2024.228.1-4

Light Lamp Prototype

From the series "Atom"
1969
Stainless steel, plastic
H. 22 cm; Diam. 20.2 cm
Gift of the artist
2024.231

Ash Ashtray Prototype
From the series "Atom"
1969

Stainless steel
H. 10 cm; Diam. 20.2 cm
Gift of the artist
2024.232

Reflect Mirror Prototype
From the series "Atom"
1969

Stainless steel
H. 10 cm; Diam. 20.2 cm
Gift of the artist
2024.233

Lines Fabric
1972

Cotton, silkscreen printed
Produced by Pausa AG, Mössingen, Germany,
for Knoll Textiles, New York
75.5 × 120 cm
Gift of the artist
2024.230

Olympic Discus
1976

Silver-plated brass
H. 2.5 cm; Diam. 13.3 cm
Gift of the artist
2024.237

HENRY DREYFUSS
New York 1904 – South Pasadena,
California, 1972

Sconce for the 20th Century Limited Train
About 1938

Aluminum, enamelled glass,
chrome-plated brass
Produced by Luminator Inc., Chicago
24.7 × 12.7 × 6.6 cm
Liliane and David M. Stewart Collection
2024.182

PIERRE GARNER
Born in Toulouse in 1968

ELISE BERTHIER
Born in Boulogne-Billancourt, France, in 1965

LA 81 Portable Radio
"Safe" Collection

About 2010
PLA bioplastic, bamboo, metal
Produced by Lexon, Boulogne-Billancourt,
France
10 × 14 × 4.7 cm
Purchase
2025.114

MICHAEL GRAVES for Target Corporation
Indianapolis 1934 –
Princeton, New Jersey, 2015

Telephone (model MG1000)
About 1990

ABS, rubber
14 × 19.8 × 17.5 cm
Purchase
2025.116

KONSTANTIN GRČIĆ
Born in Munich in 1965

Chair
"360°" Collection
2009

Painted steel, aluminum, polyurethane
Produced by Magis, Torre di Mosto, Italy
63 × 63 × 69.7 cm
Liliane and David M. Stewart Collection
2024.187

HERMANN GRETSCH
Augsburg, Germany, 1895 – Stuttgart 1950

Tea and Coffee Service (model Arzberg 1382)
1931

Porcelain
Produced by the Porzellanfabrik Arzberg,
Arzberg, Germany
Various dimensions
Gift of Hélène Caillé Bossé
2024.121.1-8

ZAHA HADID
Baghdad 1950 – Miami 2016

Niche ZH02 Centrepiece
2009

Melamine
Produced by Alessi, Crusinallo, Italy
7 × 60 × 29.8 cm
Liliane and David M. Stewart Collection,
gift of Luc d'Iberville-Moreau
2024.189.1-5

STEVEN HEINEMANN
Born in Toronto in 1957

Untitled (Disc No. 1)
2000-2014

Slip-cast earthenware
80 × 80 × 25 cm
Gift of the artist in memory of Eva Heinemann
2024.79

HITOMI HOSONO
Born in Gifu Prefecture, Japan, in 1978

A Large Rhododendron Open Bowl
2023

Sprig-moulded porcelain, assembled,
unglazed
H. 18.3 cm; Diam. 35.7 cm
Liliane and David M. Stewart Collection,
acquired through the Geoffrey Bradfield Fund,
by exchange
2024.177

HELLA JONGERIUS
Born in De Meern, Netherlands, in 1963

Repeat Dot Print Fabric
2001

Cotton, polyester, rayon
Produced by Maharam, New York
217.7 × 144.5 cm
Liliane and David M. Stewart Collection,
gift of the manufacturer
2024.193

ROSS LOVEGROVE
Born in Cardiff, Wales, in 1958

Go Chair
1999

Powder-coated magnesium-aluminum alloy,
moulded polypropylene
Produced by Bernhardt Design, Lenoir,
North Carolina
77.5 × 68.6 × 58.4 cm
Liliane and David M. Stewart Collection,
gift of the manufacturer
2024.186

INGO MAURER AND TEAM
Reichenau, Germany, 1932 – Munich 2019

Veramente Al Dente [Truly Al Dente]
Table Lamp

2009
Porcelain dishes, chrome-plated forks,
spoons and knives, resin
Produced by Ingo Maurer GmbH, Munich
69.5 × 27.5 × 27.5 cm
Liliane and David M. Stewart Collection,
gift from the George R. Kravis II collection
2024.195

ANDRÉ MORIN
Born in Montreal in 1941

Stacking Kitchen Containers (model 63440)
"IPL" Collection

1978
ABS
Produced by Les Industries Provinciales
Limitée (IPL), Saint-Damien-de-Buckland,
Quebec
H. 10.2 cm; Diam. 10.2 cm (each)
Purchase
2025.108-109

ZOË MOWAT
Born in Edmonton in 1985

Trestle Bowl
2017

3D-printed porcelain
Produced by OTHR, New York
H. 8.9 cm; Diam. 7.9 cm
Liliane and David M. Stewart Collection,
acquired through the Luc d'Iberville-Moreau
Fund, by exchange
2024.255

Trestle Bowl
2017

3D-printed porcelain
Produced by OTHR, New York
H. 5.4 cm; Diam. 9.3 cm
Liliane and David M. Stewart Collection,
acquired through the Luc d'Iberville-Moreau
Fund, by exchange
2024.256

SÈVRES PORCELAIN MANUFACTORY
Sèvres, France, founded in 1756
Decoration painted by Jean Georget
(1763-1823)

**Cabaret (Breakfast Service)
called "Famous Women"**

About 1814
Hard-paste porcelain, painted decoration
in polychrome enamel, gold and platinum
Teapot: 17.3 × 17 × 10.2 cm
Sugar bowl: 8.3 × 8.4 × 9.9 cm
Creamer: 15.5 × 9.9 × 7.2 cm
2 cups: H. 8.4 cm; Diam. 6.2 cm
2 saucers: H. 2.7 cm; Diam. 13 cm
Purchase, Suzanne Caouette Bequest
2025.2.1-7

PHILIPPE STARCK
Born in Paris in 1949

EUGENI QUITLLET
Born in Ibiza, Spain, in 1972

Masters Armchair
2009

Polypropylene
Produced by Kartell, Noviglio, Italy
83 × 54.6 × 56.3 cm
Liliane and David M. Stewart Collection
2024.179

ALEXANDER TAYLOR
Born in County Durham, England, in 1975

Fold Table Lamp (model T2)
2006

Powder-coated steel, plastic,
braided fabric cable
Produced by Established & Sons, London
44 × 25.8 × 25.8 cm
Purchase
2025.118

ANGELO TESTA
Springfield, Massachusetts, 1921 –
Springfield 1984

Little Man Fabric
1942

Printed linen
Produced by Cohn-Hall-Marx Co., New York
199 × 129 cm
Liliane and David M. Stewart Collection,
gift of Dr. Michael Sze
2024.183

FAYE TOOGOOD
Born in County Rutland, England, in 1977

Roly-Poly Armchair
2014 (example of 2019)

Rotation-moulded polyethylene
Produced by Driade, Fossadello di Caorso,
Italy
63 × 84 × 56.9 cm
Liliane and David M. Stewart Collection,
acquired through the Dr. Michael Sze Fund,
by exchange
2024.197

IONNA VAUTRIN
Born in Hennebont, France, in 1979

**TGV Table Lamp for France's TGV
high speed trains**
2017

Aluminum, polycarbonate
Produced by Moustache, Paris, for Société
nationale des chemins de fer français
(SNCF), France
28.5 × 27.5 × 9 cm
Liliane and David M. Stewart Collection,
acquired through the Jane Scobey Fund,
by exchange
2024.191

MARCEL WANDERS
Born in Boxtel, Netherlands, in 1963

Knotted Chair
1996

Aramid fibre with a carbon core, epoxy resin
Produced by Cappellini, Arosio, Italy
73.8 × 53.8 × 65 cm
Gift of Sylvie Cataford and Simon Blais
2024.149

TOKUJIN YOSHIOKA
Born in Saga, island of Kyūshū, Japan, in 1967

ToFU Table Lamp
2000

Polished and frosted acrylic, brushed
aluminum
Produced by Yamagiwa Corporation, Tokyo
29.5 × 36.5 × 7.6 cm
Liliane and David M. Stewart Collection,
gift of the manufacturer
2024.194

In addition to these acquisitions, a significant
collection of 149 silver pieces, generously
donated by the Honourable Serge Joyal,
has been added to the Museum's Collection
of Decorative Arts and Design.

INDIGENOUS ART AND DESIGN

INSTALLATIONS

NICOLAS RENAUD

1974-
Wendake Community
Wendat Nation
Wendat Confederacy in Huron-British
Treaty territory
Active in Montreal

Peace and War at the Same Time

2023
Moosehide, Northern quahog, nylon thread,
mirror, walnut
32 × 28 × 12.7 cm (approx.)
Purchase, Marie-Solanges Apollon Fund
2024.153

WORKS ON PAPER

ANNA AKULUKJUK

1939-
Inuk from Nunavut
Active in Pangnirtung

Singers

1985
Stencil, 35/50
Printmaker and printer: Inookee Akulukjuk
(1943-2006)
33.7 × 24.8 cm
Gift of Jean-Jacques Nattiez
2024.164

THOMASIE ALIKATUKTUK

1953-2009
Inuk from Nunavut
Active in Pangnirtung

Powerful Men!

1979
Stonecut, 33/50
Printmaker and printer: Imoona Karpik (1950-)
41.3 × 69 cm
Gift of Jean-Jacques Nattiez
2024.170

LUKE ANGUHADLUQ

1895-1982
Inuk from Nunavut
Active in Qamani'tuaq

Drum Dance

1970
Stonecut, 21/50
Printmaker and printer: Francis Kaluraq
(1931-1990)
46.8 × 60.9 cm
Gift of Jean-Jacques Nattiez
2024.165

A Time for Celebration

1974
Stonecut, stencil, 28/50
Printmaker and printer: David Tiktaalaaq
(1927-1998)
63.7 × 98.5 cm (approx.)
Gift of Jean-Jacques Nattiez
2024.166

Drum Dancing

1975
Stonecut, stencil, 42/50
Printmaker and printer: Hattie Akilak
(1938-2010)
56.2 × 76.7 cm
Gift of Jean-Jacques Nattiez
2024.167

Shaman Entering the Drum Dance

1976
Silkscreen, 10/59
Printmaker and printer: William Ukpatiku
(1935-2014)
76 × 56 cm (approx.)
Gift of Jean-Jacques Nattiez
2024.168

The Drummer Stopped the Drum Beat

1982
Lithograph, 22/30
Printmaker and printer: James Himga (1958-)
70.1 × 102 cm
Gift of Jean-Jacques Nattiez
2024.176

LUKE ANOWTALIK

1932-2006
Inuk from Nunavut
Active in Arviat

Drum Dance inside the Iglu

N.d.
Coloured pencil
19.3 × 25.2 cm
Gift of Jean-Jacques Nattiez
2024.169

KENOJUAK ASHEVAK

1927-2013
Inuk from Nunavut
Active in Kinngait

Guardians of Katajaniq

1992
Lithograph, stencil, 17/50
Printmaker: Aoudla Pudlat (1951-2006)
Printer: Enoosik Ottokie (1953-)
57.5 × 76.5 cm (sheet)
51.3 × 67 cm (image)
Gift of Jean-Jacques Nattiez
2024.162

KUDLUAJUK ASHOONA

1958-2019
Inuk from Nunavut
Active in Kinngait

From a Family Photo

2013
Coloured pencil, felt pen
119.3 × 123.2 cm
Purchase, Dr. Sean B. Murphy Fund
2024.91

Untitled

2014
Coloured pencil, felt pen
105.8 × 105 cm (approx.)
Purchase, Dr. Sean B. Murphy Fund
2024.92

Children with Flowers

2015
Coloured pencil, felt pen
58.7 × 76.4 cm
Purchase, Dr. Sean B. Murphy Fund
2024.93

PITSEOLAK ASHOONA

1904-1983
Inuk from Nunavut
Active in Kinngait

Untitled (Performing Nipaquhiit on a Boat)

1974
Coloured pencil, felt pen
43 × 50.7 cm
Gift of Jean-Jacques Nattiez
2024.159

LUCASSIE ECHALOOK

1942-
Inuk from Nunavik
Active in Inukjuak

Two Women Performing Katajaniq

1974
Stonecut, artist's proof I
Printmaker: Thomassie Echaloook (1935-2011)
Printer: Mina Weetaluktuk (1954-)
45.6 × 43.2 cm
Gift of Jean-Jacques Nattiez
2024.158

ELISAPEE ISHULUTAQ, C.M.

1925-2018
Inuk from Nunavut
Active in Pangniqtuuq

Learning Songs and Dances from Father

1992
Etching, stencil, plate toning, 6/50
37 × 43.1 cm (sheet)
25.4 × 29.7 cm (platemark)
Gift of Jean-Jacques Nattiez
2024.171

JANET KIGUSIUQ

1926-2005
Inuk from Nunavut
Active in Qamani'tuaq

Untitled

1980
Graphite, coloured pencil
56.5 × 76.4 cm
Gift of Jean-Jacques Nattiez
2024.175

Singers with Basin

1985
Stonecut, stencil, 17/50
Printmaker and printer: Irene Avaalaaqiaq
Tiktaalaaq (1941-)
63.8 × 94.7 cm (approx.)
Gift of Jean-Jacques Nattiez
2024.163

JESSIE OONARK

1906-1985

Inuk from Nunavut
Active in Qamani'tuaq

Evil Spirits Surround the Iglu
1972Stonecut, stencil, 29/39
Printmaker and printer: Margaret Amarook
Tullik (1942-)
58.6 × 64.8 cm (approx.)
Gift of Jean-Jacques Nattiez
2024.174

PETER PITSEOLAK

1902-1973

Inuk from Nunavut
Active in Kinngait

Dancer

1975

Lithograph, 13/17
Printmaker and printer: Pee Mikkigak
(1940-1996)
57 × 73.9 cm
Gift of Jean-Jacques Nattiez
2024.172

KANANGINAK POOTOOGOOK

1935-2010

Inuk from Nunavut
Active in Kinngait

Masked Drummer

1989

Stonecut, stencil, 27/50
Printmaker and printer: Qiatsuq Niviaqsi
(1941-2024)
45.9 × 51.2 cm
Gift of Jean-Jacques Nattiez
2024.173

NAPACHIE POOTOOGOOK

1938-2002

Inuk from Nunavut
Active in Kinngait

***Untitled (Katajaniit Performers
and Women Sitting)***

2000

Felt pen and coloured pencil on paper
mounted on cardboard
38.8 × 60.4 cm
Gift of Jean-Jacques Nattiez
2024.160

Katajaqtut

2000

Lithograph, stencil, 6/50
Printmaker and printer: Pitseolak Niviaqsi
(1947-2015)
38.4 × 51.4 cm (sheet)
30.5 × 43.4 cm (image)
Gift of Jean-Jacques Nattiez
2024.161

PAINTING

ROBERT HOULE

1947-

Kaa-wii-kwe-tawang-kak Community
Saulteaux Nation in Treaty 1 territory
Active in Toronto

Kanehsatake X

2000

Oil on paper mounted on hardboard, oil on
canvas, inkjet print mounted on hardboard,
aluminum
258 × 441.7 cm (approx. surface area)
Gift of Comsatec Inc.
2024.2011-8

JESSICA WINTERS

1996-

Inuk from Nunatsiavut
Active in Maquuvik

Lichen (Hopedale 1)

2023

Acrylic on canvas
91.5 × 91.5 cm
Purchase, the Paradis family fund in memory
of Claude Paradis
2024.95

LETS'LO:TSELTUN – LAWRENCE PAUL

YUXWELUPTUN

1957-

Tk'əmlúps Community
Quw'utsun and Syilx Nations
Active in Vancouver

Natives Playing on the Land

2015

Acrylic on canvas
274 × 183 cm
Gift of W. Bruce C. Bailey in honour of Jacques
Des Rochers, Senior Curator of Quebec and
Canadian Art
2024.76

SCULPTURE

DAVIDIALUK ALASUA AMITTU

1910-1976

Inuk from Nunavik
Active in Puvirnituq

Untitled (Fish Pulling Man)

1960

Steatite
5.5 × 15.2 × 6.3 cm
Gift of Frederick Sweet in memory of
Katherine Lippel
2024.243

GEORGE ARLUK

1949-2023

Inuk from Nunavut
Active in Arviat

Untitled (Inuk)

N.d.

Basalt
22.5 × 13.7 × 7.8 cm
Gift of Frederick Sweet in memory of
Katherine Lippel
2024.244

KAROO ASHEVAK

1940-1974

Inuk from Nunavut
Active in Talurjuaq

Untitled (Shaman)

Between 1970 and 1974

Whale bone, stone
26.5 × 15 × 14.5 cm
Gift of Frederick Sweet in memory
of Katherine Lippel
2024.242

Untitled (Janus Figure)

Between 1970 and 1974

Whale bone, stone, marine ivory
19.8 × 17.5 × 6.4 cm
Gift of Frederick Sweet in memory of
Katherine Lippel
2024.246

Untitled (Reclining Figure)

Between 1970 and 1974

Whale bone, stone, marine ivory
13.2 × 66.2 × 7.5 cm
Gift of Frederick Sweet in memory of
Katherine Lippel
2024.247

CAROLINE MONNET

1985-

Kitigan Zibi Community
Omāmiwinini Nation
Active in Montreal

Chantier [Worksite]

2023

Polyester vapour barrier, neon, wood case
202.6 × 191.4 × 16.3 cm
Purchase, William Brymner Memorial Fund
2024.200

JOHN PANGNARK

1920-1980

Inuk from Nunavut
Active in Arviat

Untitled (Inuk)

N.d.

Steatite
10.5 × 10.6 × 13 cm
Gift of Frederick Sweet in memory of
Katherine Lippel
2024.245

SILAS QAYAQJUAQ

1956-2024

Inuk from Nunavut
Active in Ottawa

Untitled (Piqquisiqtuuk in Kneeling Position)

1993

Stone
4.3 × 7.7 × 3.8 cm
Gift of Jean-Jacques Nattiez
2024.238

***Untitled (Performing Nipaquhiit
on a Spirit Boat)***

2012

Walrus ivory, steatite
4.4 × 5.2 × 1.4 cm
Gift of Jean-Jacques Nattiez
2024.239

MIRIAM MAREALIK QIYUK
1933-2016

Inuk from Nunavut
Active in Qamani'tuaq

.....
Migration Boat

1990
Basalt
18.3 × 29.3 × 9.1 cm
Gift of Roger Fournelle
2024.253

MARIE WATT

1967-
Cattaraugus Community
Onödowá'ga: Nation
Rotinonhsión:ni Confederacy
Active in Portland, Oregon

.....
Blanket Stories: Baby, Baby, Baby

2023
Recycled blankets, cedar, steel
217 × 48.3 × 48.3 cm
Purchase, W. Bruce C. Bailey Fête-champêtre
Fund and William Gilman Cheney Bequest
2024.128

VIDEO

ALAN MICHELSON

1953-
Ohswé:ken Community
Kanien'kehá:ka Nation
Rotinonhsión:ni Confederacy
Active in New York

.....
Wolf Nation

2018
HD digital colour video projection with sound, 2/3
Soundtrack by Laura Ortman
Running time: 9 min 59 s
Purchase, the Appel family fund in memory
of Bram and Bluma Appel
2025.136

KENT MONKMAN

1965-
ocëkwí sîpiy Community
Néhiyaw Nation in Treaty 5 territory
Active in Toronto and New York

.....
Casualties of Modernity

2015
HD digital colour video with sound, 2/3
Running time: 14 min 20 s
Gift of Danny Pagé
2024.101

CAROLINE MONNET

1985-
Kitigan Zibi Community
Omâmiwinini Nation
Active in Montreal

.....
Creatura Dada

2016
HD digital colour video with sound, 2/3
Running time: 2 min 55 s
Purchase, William Brymner Memorial Fund
2024.199

DECORATIVE ARTS AND DESIGN

SIKU ALLOOLOO

1986-
Inuk from Nunavut, and Taino-Haitian
from Haiti
Active in Bowser, British Columbia

.....
Sapajui (Protector)

2021
Cotton, wool, dye, sealskin, glass beads,
pearls, abalone shell, caribou hide
38 × 30.5 × 21 cm
Purchase, Marie-Solanges Apollon Fund
2024.96.1

GAYLE UYAGAQI KABLOONA

1986-
Inuk from Nunavut
Active in Qamani'tuaq and Ottawa

.....
Ilakka (My Extended Family)

2023
Partially glazed earthenware, slip and
underglaze painted decoration
H. 34.5 cm; Diam. 18 cm
Purchase, the Frothingham Bursary Fund
2024.94

CAROLINE MONNET

1985-
Kitigan Zibi Community
Omâmiwinini Nation
Active in Montreal

.....
Amik Chair

2023 (example of 2024)
Ash, stained and varnished ash veneer, 4/10
Made by Humble Nature, Saint-Damase,
Quebec
76.2 × 116.8 × 243.8 cm
Purchase, Sheila and Paul Martin Family
Foundation Fund and T. R. Meighen Family
Fund
2025.1

LUMLAMELUT – LAURA WEE LÁY LÁQ

1952-
Ch'iyáqtel Community
Stó:ló and wakwákw'wakw Nations
Active in Chilliwack, British Columbia

.....
Geometry of Space II

2020
Earthenware
H. 31.5 cm; Diam. 29.5 cm
Purchase, T. R. Meighen Family Fund
2024.152

MUSEUM BOARD OF TRUSTEES AND COMMITTEES

COMPOSITION OF THE BOARD OF TRUSTEES

As of March 31, 2025, the Board of Trustees of the MMFA was comprised of 15 members, including the President and the Director of the Museum. Its composition is therefore in compliance with the provisions of the *Act respecting the Montréal Museum of Fine Arts*; specifically that there be:

- One member of the professional order of accountants specified in the Professional Code
- A person who is 35 years of age or younger at the time of their appointment
- Individuals from a variety of communities, so as to be representative of Quebec society
- Seven women and seven men, excluding the Director

The appointments fall in line with the expertise and experience profiles adopted by the Board in 2021.

All members of the Board of Trustees have read and signed the Code of Ethics. No conflict of interest has been identified, nor has any trustee received any remuneration for the performance of their duties. The MMFA is not subject to the *Act respecting the Governance of State-owned Enterprises*. As such, the Government of Quebec's measure regarding the remuneration of members of boards of directors does not apply to it.

DIRECTOR OF THE MMFA

Stéphane Aquin

Appointed October 15, 2020

Term renewed October 11, 2023, for three years

Stéphane Aquin is originally from Montreal and has lived in the United States and Switzerland. He holds a Master's in Art History from Université de Montréal. During the 1990s, following his collaboration on the opening of the Jean-Noël Desmarais Pavilion in his first stint at the Museum, Aquin made his mark as an art critic in Quebec and Canada. He rejoined the MMFA's ranks in 1998 as Curator of Contemporary Art, a position he held for 16 years. In 2015, he was appointed Chief Curator of the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden, in Washington, D.C. Since assuming the leadership of the MMFA in December 2020, he has continued to develop the great Montreal institution with a focus on artistic inclusion and innovation, upholding and respecting the artist's vision, and fulfilling the Museum's educational mission.

MEMBERS APPOINTED BY THE GOVERNMENT

Jérôme Dupras – independent member

Appointed January 23, 2025 –
first term of four years

Chair of the Board of the Fondation
des Cowboys Fringants

Member of the Boards of Habitat, the
Research and Development Institute for the
Agri-environment, and the Quebec Wildlife
Foundation

Jérôme Dupras is a professor in the Department of Natural Sciences at the University of Quebec in Outaouais. He founded the Applied Research Centre on Biodiversity and Ecosystems and holds the Canada Research Chair in Ecological Economics and the UNESCO Chair in Socio-Economic Assessment of Biodiversity and Ecosystems. Having a PhD in geography

and a postdoctoral fellowship in biology, he is an expert in land use planning and environmental protection. He is also a member of the celebrated Francophone folk rock band Les Cowboys Fringants.

Sébastien Fauré – independent member

Appointed July 1, 2022 –
first term of four years

Sébastien Fauré is a renowned entrepreneur in the Canadian marketing communications industry. He is Senior Partner at the ad agency Bleublancrouge and co-founder of the Humanise Collective, a group of independent businesses comprising some 330 professionals. Together, these organizations take a unique, collaborative approach to solving clients' challenges and implementing solutions adapted to a new humanistic era. Sébastien Fauré previously served on the board of directors of the École d'entrepreneurship de Beauce, as well as on the Quebec and national boards of the Young Presidents' Organization.

Sari Hornstein, Ph.D. – independent member

Appointed July 1, 2022 –
second term of four years

Member of the boards of directors of ArtStream, the Woolly Mammoth Theatre Company and the Arc of the US Foundation

Member of the Advisory Board of the Institute for After School Development, an affiliate of the All Stars Project

Sari Hornstein is a historian who has taught college history, edited and written books (notably on naval history) and served as an Executive Director. She has also worked with many non-profit organizations and written extensively on the rights of people with disabilities, a cause to which she continues to devote herself. Born and raised in Montreal, she lived in London and the Netherlands before settling in the United States. She has a Bachelor's in Economics from McGill University, a Master's from the London School of Economics and a Ph.D. from Leiden University.

G. Pierre Lapointe, ICD.D – independent member

Appointed July 1, 2022 –
third term of four years

G. Pierre Lapointe was Vice-Chair of the Board of Directors and Head of Private Wealth Management at Jarislowsky Fraser until he left the firm in 2022. Over the course of his 37-year career with this firm, he held a number of positions, including President from 2012 to 2018. He is now cofounding President of Granite Family Office. Previously, he has sat on the boards of directors or committees of a number of organizations, including those of *La Presse*, the Fondation de l'Hôpital Maisonneuve-Rosemont, the National Ballet School Foundation, the Gold Cross (part of the Cardinal Léger Foundation network), Stedfast, the Fondation du Collège de Montréal, the McGill Friends of Jazz (Schulich School of Music) and Ivey Business School. He holds a Master's from the University of Aberdeen, Scotland, and an MBA from the University of Western Ontario.

Stéphanie Marchand, Eng. – independent member

Appointed July 1, 2022 –
second term of four years

President of the *Guilde du jeu vidéo du Québec*

Stéphanie Marchand is Senior Vice-President – Production at Behaviour Interactive, a Quebec-based video game and immersive experience company. She began her career in the video game industry as a programmer, over 20 years ago. Her passion for game development, project management and training new leaders saw her occupy the positions of Lead Programmer, Producer and Executive Producer. She has been involved in over 50 game development projects, in partnership with such industry giants as Microsoft, EA, Ubisoft, King, Bethesda, Sony and Activision. She is also dedicated to encouraging girls and women to pursue careers in science and technology. She has a Bachelor's in Computer Engineering from Polytechnique Montréal.

Jonathan Tétrault – independent member

Appointed July 1, 2022 –
first term of four years

Serves on several boards, including those of goeasy (TSX: GSY), the C.D. Howe Institute, and the Orchestre symphonique de Montréal.

Jonathan Tétrault is a Managing Partner at Sagard and CEO of Sagard Private Equity Solutions, and is based in Montreal. In this capacity, he is tasked with overseeing the firm's international development, including its M&A and strategic partnerships activities. Prior to Sagard, Tétrault served as President and Chief Operating Officer of Cirque du Soleil Entertainment Group, where he oversaw the operations and corporate development activities of the group globally. Prior to joining Cirque du Soleil, he spent 14 years at McKinsey & Company, where he was a Senior Partner. There, he co-led the Global Institutional Investors Practice, led the Canadian Financial Services practice, and acted as Managing Partner of the Montreal office. He has advised institutional investors, private equity firms, asset management firms and banks on a broad range of strategic and investment matters in more than 25 countries. Jonathan holds an MBA from Oxford University, an LL.B. from the Université de Montréal, and a CEP from the Institut d'Études Politiques de Paris. He is a member of the Barreau du Québec.

MEMBERS ELECTED BY THE GENERAL ASSEMBLY OF MEMBERS OF THE MUSEUM

Clare A. Chiu – independent member

Elected June 28, 2022 –
second term of four years

Director of Campaign Board of Pembroke College - Cambridge University

Clare A. Chiu is Executive Director at Warwick Hotels and Resorts, an international hospitality group with over 40 hotels and resorts across five continents, and Managing Director of the Warwick Le Crystal in Montreal. She is responsible for devising and implementing

the group's major revenue and operational strategies. Prior to joining Warwick, she worked in investment banking and the World Bank. Clare A. Chiu holds a B.A. (Hons.) and an M.A. in Economics from Cambridge University and an MBA from Columbia University.

Yolande James

Elected June 28, 2022 –
first term of three years

Yolande James is Managing Director and Head of Strategic Communications and Global Government Affairs at the Public Sector Pension Investment Board (PSP Investments). With over 20 years' experience, she joined the organization in September 2023 to lead the communications and government relations functions. Since leaving politics, Yolande James has been working as a lawyer and mediator, accredited for civil, commercial and labour issues. As a member of the Institut de médiation et d'arbitrage du Québec (IMAQ), she has successfully managed various disputes relating to construction, hidden defects, insurance and labour relations. As Minister, she led a number of important negotiations. Under her leadership, the government negotiated the first-ever collective agreement for home childcare service providers as well as the renewal of the collective agreements for early childhood educators. Prior to joining PSP Investments, Yolande was Executive Director, Diversity and Inclusion, at Radio-Canada, an organization where she spent several years as a political analyst and commentator on the televised shows *Le Club des ex* (ICI RDI) and *Power and Politics* (CBC). She holds a Bachelor of Law from Université de Montréal and a Bachelor of Common Law from Queen's University. Yolande is also a certified mediator in civil, commercial and labour law with IMAQ.

Alexandre Mclean

Elected June 28, 2022 –
first term of four years

A young entrepreneur in the area of social and environmental causes, Alexandre Mclean is a central player in the global movement for sustainable cities. He cofounded Alvéole, an urban beekeeping company whose mission is to bring metropolitan communities closer to nature. In his role as President and CEO, he oversees a team of over 200 people in some forty cities across Canada, the United States and Europe. His company is a member of the 1% for the Planet and B Corp certifications.

Alanis Obomsawin, C.C., G.O.Q., C.A.L.Q.

Elected June 28, 2022 -
second term of two years

Member of the Indigenous Screen Office's
Membership Circle

A member of the W8banaki Nation, Alanis Obomsawin is one of Canada's leading documentary filmmakers. As a director and producer with the National Film Board of Canada, she has made 65 films and dedicated her 58-year career to chronicling the lives and concerns of Indigenous people and to examining issues of universal importance. She is the recipient of the Edward MacDowell Medal, the Jeff Skoll Award in Impact Media, the Rogers-DOC Luminary Award from the DOC Institute, the Glenn Gould Prize and the Iris Hommage Award.

MEMBERS APPOINTED BY THE BOARD OF TRUSTEES

Alix d'Anglejan-Chatillon – independent member

Appointed July 1, 2022 –
fourth term of four years

Alix d'Anglejan-Chatillon is a partner and Co-Head of the Financial Products and Services Group of Stikeman Elliott. She practises principally in the areas of investment management, the regulation of capital markets and derivatives, and is recognized in global rankings as a leading legal expert in asset management and investment funds. Alix is also Senior Vice-Chair of the Asset Management and Investment Funds Committee of the International Bar Association and an active member of the American Bar Association. She is a graduate of Queen's University (Honours, B.A. Economics) and of the McGill University Faculty of Law (B.C.L., LL.B.). She is a member of the Barreau du Québec and was admitted as Avocat à la cour du Barreau de Paris.

André Dufour

Chair of the MMFA's Board of Trustees

Appointed July 1, 2022 –
first term of four years

Chair of the boards of directors of Mission
Inclusion and Globocam

André Dufour is a business lawyer specialized in mergers and acquisitions. He is a Partner at the Canada-wide law firm Borden Ladner Gervais. An art collector (chiefly of Canadian contemporary art), he sat on the MMFA Foundation's Board of Trustees from 2014 to 2022 and has chaired the MMFA's Board of Trustees since 2022.

Jessica Pathy, CPA auditor, CA – independent member

Appointed July 1, 2022 – second term of four years

Chair of the boards of directors of the Fondation Marie-Vincent and the Centre d'expertise Marie-Vincent

Member of the boards of directors of the PLUS1, PLUS1 USA, and World Wildlife Fund Canada

Jessica Pathy worked in the Audit Services department at Ernst & Young, where her responsibilities included recruiting and mentoring junior employees. Prior to that, she was a full-time Sessional Lecturer in the undergraduate and graduate programs of McGill University's Faculty of Management. She chiefly taught classes in financial analysis, management accounting, audit and governance. She is involved in numerous organizations that provide essential support. Jessica Pathy holds a Bachelor's with honours from McGill University and is a chartered accountant. Additionally, she completed the ICD-Rotman NFP Program.

Pierre A. Raymond

Appointed July 1, 2022 – first term of four years

Pierre A. Raymond is currently a consultant and director of non-profit companies and organizations and has served as a director of several public companies in the past. Prior to this, he spent his entire legal career at the firm Stikeman Elliott, where he was a partner and practised business law and tackled important, complex issues relating to reputation and governance. He served his last six years at Stikeman Elliott as Chairman of the firm. In October 2020, Pierre A. Raymond was commissioned by the Museum's Board of Trustees to offer counsel and make appropriate recommendations in regards to an in-depth assessment of the MMFA's governance structure and management.

CODE OF ETHICS AND PROFESSIONAL CONDUCT

FOR THE BOARD OF TRUSTEES AND COMMITTEE MEMBERS

I. SCOPE

1. This Code applies to any person appointed under the *Act respecting the Montréal Museum of Fine Arts* (the “Act”), chapter M-42, to sit on the Board of Trustees of the Museum (the “Board of Trustees”), as well as to any person who is appointed by the Board of Trustees to sit as a member on a committee of the Montreal Museum of Fine Arts (the “Museum”) or who is required by the Board of Trustees to comply with this Code (hereinafter collectively referred to as the “Member”).

II. GENERAL DUTIES

1. All Members are required to comply with the ethical principles and rules of professional conduct as set out in the Act, the *Regulation respecting the General Administration* (the “Internal Regulation”) and this Code. In the event of a discrepancy, the most stringent principles and rules shall apply.
2. In case of doubt, the Member shall act in accordance with the spirit of these principles and rules.
3. The Member shall ensure that their actions and decisions are, and appear to be, free from any form of favouritism, bias or self-interest. This obligation cannot be fully discharged by simply acting within the law. The Member shall also organize their personal affairs in such a way that they do not interfere with the performance of their duties.
4. The Member shall act honestly, loyally, prudently, diligently, efficiently, fairly and in good faith in the performance of their duties.
5. The Member shall make their decisions independent of any consideration that is incompatible with the interests of the Museum, in particular any partisan political consideration.

III. SPECIFIC OBLIGATIONS

Personal property and activities

1. The Member shall manage their affairs in such a way as to always differentiate between the property or funds of the Museum and their own, and to never confuse the two.
2. The Member shall not make improper or unauthorized use of the Museum’s property or material, physical or human resources for their personal benefit or for the benefit of third parties; nor can they allow said property or resources to be used for purposes other than those approved by the Museum.
3. The Member shall not compete with the Museum in the acquisition of works of art.
4. The Member shall not associate the Museum, directly or indirectly, with any personal endeavour, including, without being limited to, collecting activities or political activities.

Conflict of interests

5. The Member shall avoid placing themselves in a situation where their personal interest would be in conflict with the obligations related to their duties. They shall avoid placing themselves in a situation that leaves a reasonable doubt as to their ability to perform their duties loyally and impartially. For the purposes of this Code, a Member’s “personal interest” means their personal interest or that of any person related to them, including their spouse, child, spouse’s child, a person with whom the Member is associated or a partnership of which the Member is a partner, a legal entity that is controlled by the Member or their spouse, child or spouse’s child, or a legal entity in which the Member has a stake of 10% or more.
6. The Member shall declare to the Governance and Ethics Committee of the Board of Trustees (“Governance Committee”) any direct or indirect interest they have in an organization, enterprise or association that

may place them in a situation of conflict of interest and of any rights they may invoke against such organization or enterprise, indicating their nature and value, where applicable. In addition to signing the Code of Ethics and Professional Conduct on an annual basis, the Member shall complete and sign the Declaration of Conflict of Interest on an annual basis, and/or upon a change occurring in the status of their conflict of interest.

7. A Member who has a direct or indirect interest in an organization, enterprise or association that puts their personal interest in conflict with that of the Museum shall, on pain of dismissal, declare this interest in writing to the Governance Committee and, where applicable, abstain from taking part in any deliberations or decision concerning the organization, enterprise or association in which they have this interest. They shall also recuse themselves from the proceedings for the duration of the deliberations and the vote relating to this matter. Their withdrawal shall be recorded in the minutes of the proceedings at which the matter is on the agenda.
8. A Member may not take part in the deliberations or vote on a matter in which they have a personal interest; they shall recuse themselves from such proceedings. The Board of Trustees or the committee on which the Member sits may ask the Member any question deemed necessary or useful prior to their withdrawal.
9. A Member who assumes obligations with respect to other entities might, on occasion, find themselves in a conflict of interest situation. Where this Code does not provide for such a situation, the Member shall determine whether their conduct is in keeping with behaviour that the Museum could reasonably expect from a Member under such circumstances. They must also decide whether a reasonably well-informed person would conclude that the interest that they hold in another entity risks influencing their decisions and impairing their objectivity and impartiality in the carrying out of their duties at the Museum. In this respect, the Member may consult the Governance

Committee and the chairperson of the Committee on which they serve.

10. A Member may not directly or indirectly acquire, for themselves or for a third party, a work by an artist between the time they become aware of the Museum's intention to purchase or dispose of a work by that artist (agreement in principle with a gallery or the artist) or to organize an exhibition by that artist (exhibition project included in the exhibition program) and the time at which the acquisition of the work or the exhibition is approved by the Board of Trustees and subsequently made public by the Museum.
11. Notwithstanding the preceding paragraphs, a Member may, alone or in association with one or more other Members, acquire a work or works to be donated to the Museum.
12. In such a case, the Member shall declare their intention to acquire said work(s) to the Governance Committee and recuse themselves from all deliberations and votes relating to the proposed donation.
13. The donation offer will be evaluated by the Museum in accordance with its Collections Management Policy.

Confidentiality of information

14. The Member shall, in all circumstances, protect the confidentiality of deliberations of the Board of Trustees or its committees and of any information obtained in the course of or in connection with the performance of their duties which is not intended for public disclosure. They shall not use the information thus obtained for their own benefit or for the benefit of third parties.
15. The Member is responsible for taking measures to protect the confidentiality of information to which they have access. These measures include:
 - not leaving documents containing confidential information in plain view of third parties or employees who are not authorized to access it;
 - not disclosing or leaving in plain view of third parties passwords giving access to documents containing confidential information;

- taking appropriate measures to ensure the physical protection of paper or electronic documents;
- avoiding discussions in public places that could reveal confidential information;
- disposing of confidential documents by appropriate means (shredding, archiving, etc.) when the documents are no longer required for the performance of their duties.

16. The Museum shall take the necessary measures to ensure the confidentiality of information provided by Members in connection with the application of this Code.

Gifts and other benefits

17. The Member shall not keep any gifts, hospitality or other benefits other than those that are customary and of modest value in carrying out or in consideration of their duties.
18. The Member shall not, directly or indirectly, grant, solicit or accept any favour or undue advantage for themselves or a third party.
19. In making their decisions, the Member shall avoid allowing themselves to be influenced by offers of employment.
20. The Member shall not step out of their official role in order to assist private entities or persons in their dealings with the Museum, where this may give rise to preferential treatment.

Opinions and political activities

21. A Member who wishes to stand for elective public office must resign from their position as a Trustee or Committee member.
22. The Member shall, in the performance of their duties, make their decisions independently of any partisan political considerations.
23. The Member shall show restraint in the public expression of their political opinions.

Obligations after leaving office

24. A Member's duty of loyalty shall remain in force for a period of one year after they cease to perform their duties with the Museum.
25. A Member who has ceased to perform their duties shall behave in such a way as to avoid taking undue advantage of their position on the Board, whether by using confidential information or influence acquired during the performance of their duties on the Board.
26. A Member who is in possession of information not available to the public concerning a proceeding, negotiation or other transaction involving the Museum shall not, for a period of one year after leaving office, act for or on behalf of others in connection with such matters, or deal with persons involved in such matters, without the authorization of the Museum.

IV. MECHANISMS FOR ENFORCEMENT OF THIS CODE

1. The enforcement of this Code is entrusted to the Governance Committee, which is responsible for ensuring compliance with the rules set out herein. The mandate of the Governance Committee is to:
 - a. review this Code and submit any amendments to the Board of Trustees for approval;
 - b. disseminate this Code to Members;
 - c. advise Members on any matter relating to the application of this Code;
 - d. advise and provide support to the Board of Trustees or to any Member facing a situation deemed by the Committee to be problematic;
 - e. receive and deal with allegations of breaches of this Code that are submitted to it in writing.

Reporting a breach

2. Any Member who knows or suspects that there has been a breach of this Code, including improper use or disclosure of confidential information or an undisclosed conflict of interest, shall report such breach to the Governance Committee.
3. This report shall be made confidentially and should contain the following information:
 - the identity of the perpetrator or perpetrators of the breach;
 - a description of the breach;
 - the date or period during which the breach occurred;
 - a copy of any document supporting the report of the breach.

Disciplinary process

4. If a Member or the Board of Trustees itself has reasonable grounds to believe that a Member has breached this Code, they shall refer the matter to the Governance Committee and provide it with all available and relevant documents.
5. After analyzing the file, the Governance Committee shall determine whether there are grounds for investigation. If so, it shall notify the Member concerned in writing of the alleged breaches and provide them with a copy of all relevant documents in its possession relating to the case, the disclosure of which is not restricted by professional secrecy or confidentiality obligations.
6. A Member accused of misconduct may, within seven (7) days, submit written observations to the Governance Committee. They may also ask to be heard by the Governance Committee on the matter.
7. Upon finding that the Member has contravened this Code, the Act or the Internal

Regulation, the Governance Committee shall make a recommendation to the Board of Trustees, which shall impose the sanction it considers appropriate in the circumstances.

8. The sanctions that can be imposed on a Member may include a reprimand, suspension or removal from office as a Trustee or committee member. Any sanction imposed on a Member, as well as any decision to temporarily or permanently relieve them of their duties, must be in writing and must state the reasons on which it is based.

V. MISCELLANEOUS PROVISIONS

1. This Code shall be reviewed by the members of the Board of Trustees every three (3) years.
2. This Code shall come into force on the date of its adoption by the Board of Trustees.
3. Before taking up their duties, and once a year thereafter, the Member shall certify in writing that they have read this Code by signing the declaration of adherence appended to this Code and forwarding it to the secretariat of the Board of Trustees.

Adopted by resolution of the Board of Trustees on March 26, 2025.

This Code of Ethics and Professional Conduct is available on the [MMFA's website](#).

ACTIVITIES OF THE BOARD OF TRUSTEES

The Board of Trustees met on six occasions during fiscal 2024-2025. Chiefly, they supported the management team in developing strategies to expand the Museum's reach, increase revenues and control operating costs. The following strategic and operational files were addressed:

FINANCE

- Annual budget, financial forecasts and projections, the financial statements and the loan portfolio
- Organizational performance as part of the MMFA's commitment to the Quebec government's objective of restoring a balanced budget
- Strategy for marketing and serving diverse audiences
- Follow-up on the Museum Foundation's major fundraising campaign
- The Museum's insurance policies
- Integrated risk management
- Triennial strategic plan

GOVERNANCE

- Functioning of the Board
- Declaration of conflicts of interest and updating of the Code of Ethics and Professional Conduct for the Board of Trustees and Committee Members
- Artwork acquisition and deaccession process
- Mandate of the acquisition committees
- Approval of the recommended artwork acquisitions and deaccessions
- Recommendations of artwork acquisitions and deaccessions
- Application of requirements under the *Act respecting the Protection of Personal Information in the Private Sector*
- Appointment of chairs and members of the statutory, advisory and artwork acquisition committees

HUMAN RESOURCES

- Results of the second organizational survey
- Review process for Museum job descriptions and salaries

INFRASTRUCTURES

- Major renovation and maintenance projects for assets in the museum complex
- Review of investments pursuant to cuts to the Quebec government's capital assistance program, with a view to controlling expenses

ADMINISTRATION

- Adoption of various administrative and financial resolutions
- Follow-up on negotiations of a collective agreement with the Regroupement des artistes en arts visuels and the Conseil des métiers d'art du Québec with respect to copyright

Each quarter, a report detailing the main activities of the Museum's divisions and departments is submitted to the members of the Board of Trustees for discussion and deliberation, in addition to ad hoc documents produced for committee work.

Work continued on the professional development program with the presentation of various issues and Museum roles. This year, the information session program was expanded to members of the Museum Foundation Board of Trustees and the members of the artwork acquisition committees.

Lastly, prior to the end of the fiscal year and in accordance with the Museum's legal obligations, individual members of the Board underwent an evaluation based on criteria that were adopted by the Board.

STATUTORY COMMITTEES

In accordance with the *Act respecting the Montréal Museum of Fine Arts*, the Board of Trustees has put in place the following statutory committees:

- Governance and Ethics Committee
- Audit Committee
- Human Resources Committee

In addition, the Museum has four Art Acquisition Committees and one Infrastructures and Security Advisory Committee. In 2025, it established a Strategy Advisory Committee. These committees are composed of Board members and external consultants who provide ongoing expert advice to the MMFA's teams on a volunteer basis.

GOVERNANCE AND ETHICS COMMITTEE

This committee is mandated to put forth recommendations on any issue pertaining to the composition and functioning of the Board of Trustees and its committees and, more generally, to ensure the adoption of best practices in the area of governance and ethics.

This year, the committee met on four occasions. Its members notably addressed the following files:

- Evaluation of the Board's functioning
- Process for declaration of conflicts of interest and the updating the Code of Ethics and Professional Conduct for the Board of Trustee and Committee Members
- Artwork acquisition and deaccession process
- The term of the acquisition committees
- Follow-up on the integrated risk management program, in collaboration with the Audit Committee
- Liability insurance terms for Board members and officers
- Documentation relating to the holding of the Annual Meeting of Members of the Museum
- Continuing professional development program for Board members
- Board of Trustees nomination pool
- Follow-up on normative documents
- Follow-up on policies relating to the *Act respecting the Protection of Personal Information in the Private Sector*

Committee composition:

Alix d'Anglejan-Chatillon, Chair

G. Pierre Lapointe, ISD.D
Alexandre McLean
Pierre A. Raymond

With the participation of the Director (Stéphane Aquin), Deputy Director (Yves Théoret), and the Head of Institutional Governance (Catherine Tremblay).

AUDIT COMMITTEE

This committee is mandated to provide assurance to the Board of Trustees as to the Museum's sound governance regarding internal controls, the communication of financial information, risk management, process and resource optimization, and compliance with internal audit laws, policies and standards.

This year, the committee met on six occasions. Its members notably addressed the following files:

- Budget and financial forecasts and projections, and financial statements
- Tracking of commitments and projects over \$250,000
- The term of Museum auditors
- Pension plan of unionized employees
- Follow-up on the Foundation's major fundraising campaign and on the Museum's investments
- The Museum's insurance policy
- Follow-up on the integrated risk management program
- Follow-up on the annual inventory of the collection
- Follow-up on the negotiation of a collective agreement with the Regroupement des artistes en arts visuels and the Conseil des métiers d'art du Québec
- Follow-up on the obligations and policies relating to the *Act respecting the Protection of Personal Information in the Private Sector*

Throughout the year, the committee provided guidance to the Finance team in devising scenarios aimed at improving institutional gains, reducing the deficit, and increasing the Museum's own-source revenues. It also aligned its efforts more closely to those of the Museum Foundation's Audit Committee.

The Audit Committee is composed entirely of independent members. Its chair is a member of the Ordre des comptables professionnels agréés du Québec.

Committee composition:

Jessica Pathy, CPA auditor, CA, Chair

Stéphanie Marchand, Eng.
Jonathan Tétrault
Guest: Jean Houde, C.M.

With the participation of the Director (Stéphane Aquin), Deputy Director (Yves Théoret), and the Head of Finance (Jean-Mark Krupa). In addition, the Foundation's Director General (Jo-Anne Duchesne) and Board of Trustees Chair (Henry Mizrahi) attended as observers.

HUMAN RESOURCES COMMITTEE

This committee is mandated to examine the issues, orientations, strategies and general practices of the MMFA regarding its human resource management and to put forth recommendations to the Board of Trustees.

This year, the committee met on four occasions. Its members notably addressed the following files:

- Process of reviewing job descriptions and salaries of Museum personnel
- Manager training
- Results of the second organizational survey
- Follow-up on institutional projects and indicators of asset turnover
- Revision of the term of the Committee
- Follow-up on the files concerning industrial relations with the union

In addition, in tandem with the Governance and Ethics Committee and senior management, this committee pursued its revision of the Museum's normative documents on human resources. This exercise aims to establish an appropriate framework for evaluating and managing various issues relating to staff and labour relations.

The Human Resources Committee is composed of both independent members and members appointed at the Annual Meeting of Members of the Museum.

Committee composition:

Stéphanie Marchand, Eng., Chair

Sébastien Fauré
Sari Hornstein
Yolande James
Alanis Obomsawin, C.C., G.O.Q., C.A.L.Q.

With the participation of the Director (Stéphane Aquin), Deputy Director (Yves Théoret), and the Head of Human Resources (Maude Montpetit, then interim Head, Catherine Tremblay).

MEMBER ATTENDANCE

AT MEETINGS OF THE BOARD OF TRUSTEES AND THE STATUTORY COMMITTEES

Meetings held between April 1, 2024, and March 31, 2025

	Board of Trustees	Audit Committee	Governance and Ethics Committee	Human Resources Committee
Alix d'Anglejan-Chatillon	5/6	—	4/4	—
Stéphane Aquin ¹	6/6	6/6	3/4	2/4
Clare A. Chiu	6/6	—	—	—
André Dufour ²	5/6	—	—	—
Jérôme Dupras ³	1/1	—	—	—
Sébastien Fauré	5/6	—	—	2/4
Sari Hornstein	5/6	—	—	4/4
Yolande James	4/6	—	—	1/4
G. Pierre Lapointe	5/6	—	3/4	—
Stéphanie Marchand	6/6	5/6	—	4/4
Lillian Mauer ⁴	1/6	—	—	—
Alexandre McLean	4/6	—	4/4	—
Alanis Obomsawin	4/6	—	—	3/4
Jessica Pathy	6/6	6/6	—	—
Pierre A. Raymond	6/6	—	4/4	—
Jonathan Tétrault	4/6	5/6	—	—

¹ The Museum Director is invited to attend all statutory committee meetings.

² The Chair of the Board of Trustees can attend any statutory committee meeting of his choosing.

³ Jérôme Dupras was appointed to the Board in January 2025. He attended the only remaining meeting before the end of the fiscal year.

⁴ Lillian Mauer resigned in September 2024.

OTHER COMMITTEES

In addition to the three above-mentioned statutory committees, the Museum has in place the following committees:

STRATEGY ADVISORY COMMITTEE

Sébastien Fauré, Chair

Yolande James
Alex McLean

With the participation of the Director (Stéphane Aquin), Deputy Director (Yves Théoret), the Head of IT (Éric Ménard), the Head of Institutional Governance (Catherine Tremblay), and the heads of Communications and Marketing (Michèle Meier and Mathieu Poirier)

INFRASTRUCTURES AND SECURITY ADVISORY COMMITTEE

Clare A. Chiu, Chair

Valérie Chartrand, Eng., M.Eng.
Roger Fournelle, B.A.A., LL. B.
Eric Pelletier, architect, MRAIC, OAQ

ARTWORK ACQUISITION COMMITTEES

The artwork acquisition committees are composed of external advisors along with at least one member of the Board of Trustees.

ACQUISITION COMMITTEE – INTERNATIONAL ART BEFORE 1945

Sari Hornstein, Chair
Bruce McNiven, C.M., Vice-chair

Robert Allard
John Benjamin
Clare A. Chiu
Joan F. Ivory, C.M.
Stéphanie Marchand, Eng.
Jonathan L. Meakins, O.C.
Denis Ribouillault

Honorary members:

Ursula Finkelstein
The Hon. Serge Joyal, P.C., O.C., O.Q., FRSC, FSCC

ACQUISITION COMMITTEE – INTERNATIONAL ART AFTER 1945

Lillian Mauer, Chair
Douglas Bensadoun, Vice-chair

Jack Lazare
Paul Marks
Alexandra Menkes Espada
Jade Raymond
François Rochon
Marie-Justine Snider
Nick Tedeschi

ACQUISITION COMMITTEE – QUEBEC AND CANADIAN ART

G. Pierre Lapointe, Chair
Roger Fournelle, B.A.A., LL. B., Vice-chair

Manon Blanchette
Lyla Françoise Bradley
Robert Desjardins
Florence-Agathe Dubé-Moreau
Jérôme Dupras
Martha Langford
Monique Parent, LL. L.
Dr. Gurjinder P. Sall

ACQUISITION COMMITTEE – DECORATIVE ARTS AND DESIGN

The Hon. Serge Joyal, P.C., O.C., O.Q., FRSC, FSCC,
Chair
Alex McLean, Vice-chair

Zoë Mowat
Julia Reitman
François Schubert, C.M., M.Sc., FCSHP
Dr. Brian Stonehocker
Nelu Wolfensohn
Alysia Yip-Hoi Martin

LIST OF PERSONNEL

MUSEUM STAFF

AS OF MARCH 31, 2025

Director

Stéphane Aquin

Deputy Director

Yves Théoret

Chief Curator

Mary-Dailey Desmarais

Director of Learning, Community Engagement, and Visitor Experience

Mélanie Deveault

Director of Marketing and Communications (interim)

Yves Théoret

Assistant Director – Exhibitions and Design (interim)

Carolina Calle Sandoval

Assistant Director – Collections and Conservation (interim)

Eve Katinoglou

OFFICE OF THE DIRECTOR

Executive Assistant

Mariève Bergeron

Museum Secretary

Nadia Hammadi

CURATORIAL DEPARTMENT

Curator of Special Projects

Iris Amizlev

Senior Curator of Quebec and Canadian Art

Jacques Des Rochers

Curator of Indigenous Practices

Léuli Eshrāghi

Curator of Modern Art

Anne Grace

Curator of Pre-Columbian Art

Erell Hubert

Curator of European Art (before 1800)

Chloé M. Pelletier

Gail and Stephen A. Jarislowsky Fraser Curator of Quebec and Canadian Contemporary Art (1945 to Today)

Anne-Marie St-Jean Aubre

Curator of Asian Art

Laura Vigo

Assistant Curators

Elisabeth Otto

Alexandrine Théorêt

Coordinator – Curatorial Department

Julia Vincelli

Research Assistants

Manon Pagé

France Trinqué

PUBLISHING

Department Head

Sébastien Hart

Translators-Revisers

Clara Gabriel

Juliette Hérivault

Technicians – Photographic Services and Copyright

Linda-Anne D'Anjou

Marie-Claude Saia

EXHIBITIONS AND COLLECTIONS DIVISION

EXHIBITION ADMINISTRATION

Project Managers

Émilie Boudrias

Laurence-Amélie De Coste

Project Coordinators

Anna Ciociola

Chloé Martel

Sylvie Ouellet

DESIGN AND PRODUCTION

Department Head

Nuria Montblanch

Project Coordinator

Mélanie Seibert

Project Managers – Exhibition Design

Carolina Bassani

Laurence Boutin-Laperrière

Raquel Cervera Tomas

Josiane Mercier Auger

Graphic Production Coordinator

Sarah Cousineau

Technician – Carpentry Workshop

Nicolas Cantin

Technician – Painting Workshop

Marc Desjardins

Technicians

Philippe Chabot

Frank Galiay

Richard Pelletier

Jean-Benoit Pouliot

Marie-Hélène Rolko

COLLECTIONS MANAGEMENT AND REGISTRATION

Collections Management and Registration

Coordinator

Carline Javel

Artwork Acquisitions Manager

Emily Golan

Cataloguers – Documentation and Dissemination of Collections Data

Marianne Raymond

Natalie Vanier

Photographic Services Technician

Claudine Nicol

Photographers

Jean-François Brière

Julie Ciot

Registrar

Mélissa Bezzi

Logistics Officer

Lilly-Doris Panzou

Technicians – Loans and Acquisitions

Béatrice Leroux

Audrey Ste-Marie

Technician – Artwork Storage and Movement

François Deslauriers

Archivists

Danielle Blanchette

Audrey Marcoux

Library Manager

Stéphanie Séguin

Documentation Technician – Acquisitions and Digital Resources

Manon Tremblay

Documentation Technician – Cataloguing

Marilyne Pilon

Library Assistant

Sylvain Turcotte

CONSERVATION

Department Head (interim)

Nathalie Richard

Conservator – Paintings

Agata Sochon

Conservator – Modern and Contemporary Art Paintings

Valerie Moscato

Conservator – Sculptures and Decorative Arts

Elisa Contreras Cigales

Conservator – Paper

Johanne Perron

Framing Technician – Graphic and Photographic Works

Isabelle Goulet

Conservation Technicians

Chantal Émond

Sacha Marie Levey

Ana Melissa Ramos-Becerra

LEARNING, COMMUNITY ENGAGEMENT, AND VISITOR EXPERIENCE DIVISION

LEARNING AND COMMUNITY ENGAGEMENT DEPARTMENT

Head of Regular Programs and Operations

Lisa Traversy

Head of Program Administration and Research

Claire Thiboutot

Supervisors

Laurence Côté-Cournoyer

Karima Ouazar

Administrative Assistants

Nathalie Bourcier

Gisèle Bourgeois

Sabine de Villenoisy

Educational Programs

Officer – School Programs

Patricia Boyer

Educational Programs Officer – Research, Innovation and Digital Mediation

Laura Delfino

Educational Programs Officer – Wellness

Louise Giroux

Educational Programs Officer – Art Therapy

Stephen Legari

Volunteer Guides Manager

Monique MacLeod

Programs Officer

Kate Walker

Cultural Programming Officer

Benoit Jodoin

Museum Mediators

Delphine Arnaud

Alessandra Di Noto

Dominique Loisel

Anouk Looten

Jacinthe Pépin

Mathieu Pepin

VISITOR EXPERIENCE

Department Head
Sébastien Fleury

Supervisors
Simon Desmeules
Richard Des Lys
Vincent Michaud
Mélanie Péloquin

Sales Clerk
Isabelle Laisné

MARKETING AND COMMUNICATIONS DIVISION

Marketing and Communications Coordinators
Estelle Le Lan
Roxana Pasca

INSTITUTIONAL COMMUNICATIONS

Department Head
Amélie Lapointe

Media Relations and Institutional Communications Officers
Patricia Lachance
Michèle-Andrée Lanoue

BRAND IMAGE, PROMOTIONS AND DIGITAL COMMUNICATIONS

Department Head
Julia Frainier

Advertising and Promotions Officer
Charlotte Delannoy

Digital Communications Officer
Clara Houeix

EVENTS

Department Head
Ariane LaSalle

Philanthropic Events Planner
Myriam Gaudar

Events Planners
Eugénie Brin
Chloé Guillaume

Events Coordinators
Jean-Michel Brassard
Stefa Soueidi

EDITORIAL PRODUCTION AND CONTENT DEVELOPMENT

Department Head
Emmanuelle Christen

Editorial Production Coordinator
Gabrielle Delorme-Nadeau

Translators-Revisers
Sofie Kaegi
Jean-Philippe McGurrin

MARKETING

Department Head
Mathieu Poirier

Coordinator – Ticketing Platform and Website
Trycia Gavel

Marketing Coordinator
Maxime Labonté-Valiquette

BOUTIQUE AND BOOKSTORE

Boutique and Bookstore Manager
Marie-Laure Goyer

Buyer – Bookstore
Gaëtan Hénault

Sales Clerks
Normand Garand
Artémis Lagopoulos

Inventory Clerk
Marilie Jacob

ADMINISTRATION DIVISION

Head of Institutional Governance
Catherine Tremblay

HUMAN RESOURCES
Head of Human Resources (interim)
Catherine Tremblay

Human Resources and Social Benefits Manager
Marthe Bélanger

Human Resources Specialist
Marie-Eve Paradis

FINANCE

Head of Finance
Jean-Marc Krupa

Payroll and Social Benefits Agent
Diane Bernard

Accounting Technicians
Mara Di Trapani
Marie-Laure Rahli

PREVENTION AND SECURITY

Department Head
Jonathan Giroux

Supervisors

Joakim Klifford Joseph
Jean-Alexandre Petit

Security Agents

Oussama Bahri
Ahmed Benkhalifa
Younes Bibi
Stéphanie Boucher
Pierre-Richard Charlotin
Francis Côté
Geneviève Grandmont
André Jalbert
Ahmed Khaled Klai
Benoît L'Heureux
Daniel Lefebvre
Marc Léonard
Van Duc Ly
Edens Salomon
Rachel Savignac
Ethan Swaine

BUILDINGS AND MAINTENANCE

Department Head
Éric Perras

Project Manager – Buildings
Géraldine Harvey

Dispatcher
Sonia Gaudreault

Lighting Technician
Alexandre (Sasha)
Sergejewski

Carpenter
Stéphane Léveillé

Building Clerks
Mario Morin
Vincent Paré

Maintenance Supervisor
Lise Fournier

Maintenance Staff
Pablo Ivan Bravo Arellano
Marc Donais
Richard Gervais
Eugen Lacatusu
Claude Lavoie
Yubeisy Orfila Guerra
Patricia Val

INFORMATION TECHNOLOGY, ORGANIZATIONAL PERFORMANCE AND PUBLIC FUNDING

Department Head
Éric A. Ménard

System Administrator
Yvan Isabel

Team Leader – Information Technology
Tan Phan Vu

Computer Technicians
Marc Bilounga
Louis-Philippe Gauthier
Sira Traoré

Team Leader – Internal Applications
Marc-André Villeneuve

Software Integrator
Jérémie Desmarais

Team Leader – Digital Development
Véronique Benoit

Public Funding Manager
Valérie Habra

Public Funding Coordinator
Pascale Deschambault

Data and Business Intelligence Analyst
Olivia Adouko

MUSEUM FOUNDATION STAFF

AS OF MARCH 31, 2025

Director General
Jo-Anne Duchesne

Executive Assistant
Létizia Exiga

**Senior Director –
Philanthropic Development**
Laureen Bardou

**Director – Special Projects
and Development**
Elaine Tolmatch

Director – Annual Giving
Daly Anne Zogbo

**Philanthropic Development
Coordinator – Annual Giving**
Camille Kersebet

**Director – Major Gifts
and Planned Giving**
Dalia Younsi

**Senior Advisor –
Philanthropic Development**
Nolwenn Bourdaire

**Philanthropic Development
Coordinators**
Jeanne Bergeron Brassard
Juliette Bourcier
Nina Fouilloux

Partnerships Director
Jessica Eva Oyarbide

**Partnerships and
Sponsorships Officers**
Emy Auger
Émilie Lucas

**Partnerships and
Sponsorships Coordinator**
Sandrine Cresp-Lacroix

**Director of Operations
and Administration**
Evelyne Tessier

Operations Officer
Guillaume Landry Bélanger

Operations Coordinator
Zoé Massé-Jodoin

**Head of Communications
and Relationship Marketing**
Maude N. Béland

Communications Advisor
Sophie-Aude Boily Thériault

**Communications Officer –
Relationship Marketing**
Nicolas Bernault

**Communications
Coordinator**
Pier-Luc Lemieux

Events Manager
Christiane Fabi

Events Coordinator
Pamela Plamondon Deliard

ARTE MUSICA STAFF

AS OF MARCH 31, 2025

Executive Director
Caroline Louis

Artistic Director
Olivier Godin

Head of Administration
Fred Morellato

Administrative Assistant
Jean-Philippe Guay

**Head of Marketing and
Customer Experience**
Charline Giroud

Digital Marketing Manager
Thomas Chennevière

Box Office Manager
Marjorie Tapp

**Concert Programme
Manager**
Trevor Hoy

**Production and Public
Accommodation Manager**
William Edery

Technical Director
Roger Jacob

Technical Manager
Martin Lapierre

MUSEUM FOUNDATION

REPORT FROM THE DIRECTOR GENERAL OF THE FOUNDATION

The second year of our major fundraising campaign ended on a high note, with \$29.4 million in contributions, pledges, and investment income.

In recent years, Quebec's cultural sector has been put to the test. **The MMFA has not been spared the many challenges that have affected this ecosystem, but it has responded with creativity and resolve.** Indeed, despite these circumstances, its teams have shown remarkable ingenuity in delivering high-calibre programming, showcasing the collection, reimagining the visitor experience, and offering the public a wide range of activities.

It was in this same spirit that the Foundation launched its 2023-2028 major fundraising campaign, **The Museum Transforms Lives**, in 2023. Now in its second year, the campaign continued to move forward, buoyed by the steadfast support of the MMFA's philanthropic community. **Among the major contributions received, two exceptional gifts stood out in 2024-2025 for their profoundly transformational impact:**

- A donation to fund the **Ariane Riou and Réal Plourde Chair for Art and Education in Service of the Community, endowing the position of Director of Learning, Community Engagement and Visitor Experience;**
- A donation to establish the **Zhao-Ionescu Chair, endowing the position of Chief Curator.**

These crucial donations provide lasting funding for these key positions, along with certain activities associated with them. **The MMFA is a leader in this regard, as it remains the first and only museum in Quebec to benefit from such a valuable financial instrument.**

True to its mission, the Foundation continues to equip the Museum with the means to stand out on both the national and international stage.

As such, its teams are seeking to confirm an endowed chair for:

- all conservation positions;
- the maintenance and development of scientific publications;
- the transformation of its large restoration laboratory, a place of knowledge and training for certain rare professions.

The patrons who have offered, or plan to offer, their support to the MMFA at this pivotal moment in its evolution are helping to write the next chapter of its history. Their generosity will allow the Museum to establish a strong and independent funding model, ensuring its continued ascent among the world's leading museums.

In matters of governance, **Sylvie Demers passed the torch this year to Henry Mizrahi**, President and CEO of Lester Foods. The Museum and Foundation teams, Henry, and I would like to express our heartfelt thanks to Sylvie for her unwavering support over the past seven years. She remains deeply committed to the arts and culture at the MMFA, continuing her involvement as an active member of the major fundraising campaign cabinet. Henry has also joined the ranks of this prestigious group of influential volunteer fundraisers.

The Foundation's dedicated team is supported by inspiring volunteers whose commitment and energy I wish to acknowledge. To the members of the Board of Trustees, thank you for your continued trust and steadfast support. To the members of the major campaign cabinet, I once again express my deep gratitude for your generosity. To the volunteer committee

members, your kindness and energy inspire me every day. And to all the collaborators, partners, and donors of the MMFA Foundation, it is your trust and strength that drive the Museum towards the future. It is a true privilege to work alongside you.

To my own team members, who embody all of these roles with such generosity, talent, and dedication, I extend my sincere gratitude and admiration. Thank you for who you are, for what you give, and for everything you accomplish with heart each and every day.

Finally, I thank all of you for sharing the Foundation team's deep belief that art transforms and enhances our lives.

By giving to the MMFA Foundation, you are nurturing human creativity and helping to make art accessible to as many people as possible. Every gesture of generosity and solidarity is a step towards a more just and peaceful world. Thank you!

— JO-ANNE DUCHESNE
Director General
MMFA Foundation

REPORT FROM THE CHAIR OF THE FOUNDATION'S BOARD

At the time of my appointment in August 2024, I spoke of the MMFA as one of the city's true landmarks, for me and for so many others. My enduring affection for the Museum and my conviction that art should be accessible to all are what inspired my involvement with the Foundation. I have great admiration for the MMFA's rich history, and the opportunity to contribute to its future is both an honour and a powerful source of motivation for me.

As the 2024-2025 fiscal year draws to a close, the Foundation team is proud to share exceptional results. I would like to congratulate Jo-Anne Duchesne, our Director General, and her entire team on an outstanding year. Their achievements reflect the lasting impact we envisioned when we launched the 2023-2028 major fundraising campaign, **The Museum Transforms Lives**.

I have the privilege of chairing an extraordinary team. Together, we strive to provide the MMFA, a leading cultural institution in the country, with the best possible support as it faces the challenges ahead. Looking back, the year 2024-2025 is closing on a positive note with:

- **\$29.4 million** in paid contributions, pledges, and investment income;
- **continued growth in the Foundation's net assets;** and
- **a total financial contribution of \$12,254,527 to the Museum** in support of its key priorities.

I would like to take this opportunity to acknowledge Francis Malka, President of the Montreal Chamber Music Festival; Vy Nguyen, MBA, CIM, Assistant Portfolio Manager, Groupe Bertrand Nguyen Pelletier; Jan-Fryderyk Pleszczynski, C-suite Advisory Leader, KPMG; Tania Poggione, art consultant; Julia Reitman; and Alysia Yip-Hoi, jeweller, Maison Alysia, who all joined the Board during 2024-2025. I would also like to acknowledge Michel de la Chenelière, Patrick Loulou, Yves Roy and Sebastian van Berkomp, who stepped down this year. **On behalf of the Museum and Foundation teams, I wish the new trustees every success and I sincerely thank the outgoing members for their significant contributions.** I would also like to thank all current members of the Foundation's Board of Trustees for their dedication and generosity.

Finally, I would like to conclude by expressing my heartfelt thanks to all of you, dear members of our philanthropic community. You place your trust in us; you show exceptional generosity; you take action alongside us. You are indispensable partners in ensuring the future of this great Montreal museum, which serves all audiences. **Together, we are leading the MMFA towards lasting financial security and helping to make it a welcoming, relevant, and inspiring place. Thank you!**

— HENRY MIZRAHI
Chair of the Board of Trustees
MMFA Foundation

OVERALL PERFORMANCE OF THE MUSEUM FOUNDATION

The Foundation team consists of 24 full-time staff members, all driven by a strong desire to contribute to society. They bring their complementary expertise to various fundraising campaigns aimed at bringing together a philanthropic community inspired by the power of art.

At the heart of our shared ambition stands the Montreal Museum of Fine Arts, a remarkable institution we wish to see thrive, offering the best of artistic creation and fully assuming its role within both the national and international cultural ecosystem.

ANNUAL CAMPAIGNS

The 2024-2025 annual campaigns won the hearts of more than 14,000 donors, raising \$1,747,510 in donations to support the MMFA's key priorities.

- For the second year, the **2024-2025 annual campaign** was conducted as part of the Foundation's major fundraising initiative, **The Museum Transforms Lives**. Strategies to broaden the donor community proved highly successful, with a record 14,000 people contributing to the MMFA through this campaign. Together, they donated \$807,108, a vital contribution to sustaining the Museum's activities. Once again, the **gift-matching initiative** helped galvanize this generous community. We would like to extend our heartfelt thanks to Yves Fontaine, Carlos Idarraga, Dixi Lambert, Gordon Lenko and Lucie Charbonneau, as well as Linda Snell and Beverly Rowat, for their exemplary generosity and decisive role in the success of this effort.
- **The Philanthropic Circles campaign** raised \$940,402 for the Museum, a slight increase over the previous year. As part of the major fundraising campaign, several loyal donors went the extra mile by **confirming their**

five-year commitment to sponsor their favourite gallery. Presenting sponsors also provided valuable support to the Philanthropic Circles, and therefore to the Museum. We are very grateful to BFL Canada, Services Paysagers Dominique Fillion, and BMO Bank of Montreal for their ongoing commitment, which increases the impact of these communities' philanthropic efforts.

Tax credit for first major donation to culture

Several donors who contributed to the Foundation's fundraising campaigns also benefited from the Quebec government's tax credit for first major cultural donations. This 25% credit is in addition to the standard tax credits already available for charitable gifts. We invite you to contact a member of the Foundation team to learn more about how to claim this additional tax incentive, which is designed to encourage donations to cultural organizations.

THE MUSEUM BALL

The **Museum Ball**, the MMFA Foundation's only annual fundraising event, raised \$1,773,022. Total revenues reached nearly \$1.9 million, with some amounts received after the close of the 2024-2025 fiscal year. In addition to these direct revenues, in-kind sponsorships valued at \$120,000 also contributed to the success of this exceptional evening in Montreal. We extend our heartfelt thanks to the honorary co-chairs, Deborah K. Orida, President and Chief Executive Officer of PSP Investments, and Abe Adham, President, Quebec Division of TD Bank Group, for their invaluable contribution to the success of this event.

SPONSORSHIPS

The work of the Foundation's **sponsorship and partnerships team** raised \$1,261,711 in support of the MMFA's programming and various activities, well above the target of \$900,000. Of this amount, \$572,313 was recorded directly in the Museum's financial statements and will be

recognized as revenue when the sponsored activities are completed. The balance of \$690,579 was received in the form of donations for exhibitions or special projects and is recorded under “Annual Campaigns” and “Major Campaigns” in the Foundation’s financial statements.

These strategic alliances play an essential role in maintaining the MMFA’s financial stability. The Foundation extends its warmest thanks to all of the Museum’s partners and sponsors, and would like to especially underline the renewed support from Hydro-Québec, Scotiabank, Air Canada, Air Canada Cargo and Tourisme Montréal.

MAJOR CAMPAIGNS AND EXCEPTIONAL DONATIONS

The 2023-2028 major fundraising campaign, **The Museum Transforms Lives**, raised \$3,064,147 for the Foundation during the 2024-2025 fiscal year, in addition to \$465,560 in major gifts and donations stemming from previous commitments.

This campaign also generated transformational philanthropic commitments ranging from \$700,000 to \$5,000,000, reflecting extraordinary support. The Foundation extends its heartfelt thanks to the Macdonald Stewart Foundation, Power Corporation of Canada, BMO, Jess and Mark Pathy, the Fondation Ariane Riou et Réal Plourde, and Alex Ionescu and Vickie Zhao. These visionary patrons support the MMFA with deep conviction and a shared desire to make a positive difference in the world around them. They inspire us and all who believe in the power of solidarity.

The 2014-2019 major fundraising campaign continues to generate revenue through long-term commitments, with payments totalling \$125,000 included in the 2024-2025 financial statements. This earlier campaign aimed to support the construction of the Michal and Renata Hornstein Pavilion for Peace and the Michel de la Chenelière Centre for Learning and the Arts.

Philanthropic chairs

At a time when the cultural community in Quebec and across Canada is being strained by limited funding, **philanthropic chairs** form part of a long-term strategy that amplifies the impact of charitable giving. These donations establish capitalized endowment funds, from which a portion of the investment income is used to support the designated project or position. **This approach permanently eases pressure on the institution’s operating budget.** In this spirit, the Foundation team is intensifying its efforts to expand the number of philanthropic chairs at the MMFA.

During the 2024-2025 fiscal year:

- the transformational \$5 million donation from Vickie Zhao and Alex Ionescu led to the creation of the Zhao-Ionescu Chair, which will provide perpetual funding for the position of Chief Curator at the MMFA, along with related activities;
- the transformational \$3 million donation from the Fondation Ariane Riou et Réal Plourde led to the creation of the Ariane Riou and Réal Plourde Chair for Art and Education in Service of the Community.

Through their boldness, vision, and generosity, Alex Ionescu, Vickie Zhao, Ariane Riou, and Réal Plourde join Gail and Stephen A. Jarislowsky in permanently linking their legacy to that of the MMFA. In doing so, they propel the institution into the next chapter of its history, strengthening it and helping it to reach new heights. We offer them our sincere gratitude and assure them that our teams will continue their efforts to confirm endowed chairs for other activities or key positions within the Museum.

PLEDGES

Since the launch of the 2023-2028 major fundraising campaign, **The Museum Transforms Lives**, the Foundation team has been working to secure major multi-year donation agreements, also known as “pledges.” Pledged donations and sponsorships to the Foundation that were not received during 2024-2025 total \$11,350,777.

DONATIONS OF ARTWORKS AND DONATIONS TO ACQUISITION FUNDS

Thanks to the exceptional contribution of the Museum's senior management and curatorial team, the Foundation has recorded the significant sum of \$1,903,331 in **donations for art acquisitions** for the 2024-2025 fiscal year. It should be noted that the MMFA must self-finance a very large proportion of its acquisitions. These donations therefore play an essential role in the strategic development of the Museum's permanent collection, an exceptional collective heritage. They also contribute to promoting Montreal as an international cultural destination. These donations are recorded under "Major Campaigns" in the financial statements. The Foundation extends its warmest thanks to the Fondation Courtois, the Alan and Roula Rossy Foundation, Alysia Yip-Hoi, Robert Allard, and Charles Cole.

PLANNED GIVING AND ESTATES: LOOKING TO THE FUTURE

The philanthropic development team is increasing its efforts to further expand planned giving, including bequests, life insurance policies and donations of publicly traded securities. This year, the Foundation received bequests totalling \$296,846. In addition, planned gift pledges totalling \$1,500,000 were confirmed, notably from donors such as Bruce Russell, whom the Foundation thanks sincerely.

A major life insurance donation completed in a previous fiscal year also gave rise to a sum of \$90,447 recorded under "Major Campaigns" in the financial statements.

INVESTMENT INCOME AND GRANTS

Investment income recorded in the Foundation's financial statements as at March 31, 2025, amounted to **\$7,401,272**. The rate of return for the fiscal year was 11.5%. These favourable results for comparable assets are attributable in particular to the work of a high-calibre investment committee, supported by an external Quebec consulting firm and fund managers who are experts in their field. This team manages a portfolio with net assets of approximately \$100 million.

A recognized contribution under the Ministère de la Culture et des Communications' Mécénat Placements Culture program and a grant from the Conseil des arts de Montréal for hosting an intern in cultural philanthropy resulted in the recording of \$263,609 under "Grants" in the financial statements.

A SUCCESSFUL YEAR ANCHORED IN A LONG-TERM VISION

At the close of 2024-2025 and the second year of the major fundraising campaign The Museum Transforms Lives, the Foundation team is pleased to announce exceptional results.

Contributions, pledges and investment income totalled \$29.4 million, leading to growth in net assets and a total financial contribution of \$12,255,699 to the Museum (\$11,683,386 in donations and \$572,313 in direct sponsorship revenue). This substantial support advances the key institutional priorities set out in the MMFA's strategic plan and represents a significant share of the Museum's operating budget.

We wish to express our sincere gratitude to the philanthropic community for its steadfast support. Your conviction that nurturing human creativity is among the most valuable collective endeavours continues to inspire us.

PERFORMANCE SUMMARY

2024-2025

**CONTRIBUTIONS RECEIVED,
PLEDGES GENERATED,
AND INVESTMENT INCOME** **\$29,394,975.25**

Total cashed revenues from donations and sponsorships	\$10,379,317
Pledged donations and sponsorships generated in 2024-2025 (unpaid)	\$11,350,777
Investment income	\$7,401,272
Grants	\$263,609

ADMINISTRATIVE COST RATIO¹ **8.4%**

DONATIONS AND SPONSORSHIPS **\$12,255,699**

Donations remitted to the Museum	\$11,683,386
Sponsorship revenues collected directly by the Museum	\$572,313

Sponsorship revenues are solicited by the Foundation team but collected directly by the MMFA. They appear in the Museum’s financial statements and are not included in the calculation of the Foundation’s administrative cost ratio. The efforts of the sponsorship and partnerships team resulted in revenues totalling \$1,261,711 in 2024-2025, spread across various campaigns.

¹ The administrative cost ratio is calculated by dividing administrative expenses (\$823,427) by total revenues reported in the financial statements, excluding investment and grant revenues (\$9,807,003).

MUSEUM FOUNDATION OFFICERS, TRUSTEES AND COMMITTEES

AS OF MARCH 31, 2025

OFFICERS AND TRUSTEES

President

Henry Mizrahi

Secretary

Lam Jutras

Treasurer

Catherine Ferland-Trudel

Director General

Jo-Anne Duchesne

Directors

René Douville,
Chair of the Philanthropic
Outreach Committee
Jean-Hugues Lafleur,
Chair of the Investment
Committee

Stéphane Aquin, ex officio

André Dufour, guest

Francis Malka

Vy Nguyen

Jan-Fryderyk Pleszczynski

Tania Poggione

Julia Qiwen Zhu, guest

Julia Reitman

Clément Roy, guest

Alysia Yip-Hoi

AUDIT COMMITTEE

Chair

Catherine Ferland-Trudel

Members

Stéphane Aquin,
ex officio

Jo-Anne Duchesne,
ex officio

Henry Mizrahi,
ex officio

Lam Jutras

Jean-Marc Krupa, guest

Jessica Pathy, guest

Jan-Fryderyk Pleszczynski

Julia Qiwen Zhu, guest

Evelyne Tessier, guest

INVESTMENT COMMITTEE

Chair

Jean-Hugues Lafleur

Members

Stéphane Aquin,
ex officio

Jo-Anne Duchesne,
ex officio

Henry Mizrahi,
ex officio

Catherine Ferland-Trudel

Alex Ionescu, guest

Jean-Marc Krupa, guest

Caroline Montminy, guest

Vy Nguyen

Paul Robillard, guest

Evelyne Tessier, guest

GOVERNANCE AND HUMAN RESOURCES COMMITTEE

Chair

Lam Jutras

Members

Jo-Anne Duchesne,
ex officio

Henry Mizrahi,
ex officio

Jan-Fryderyk Pleszczynski

Evelyne Tessier, guest

Alysia Yip-Hoi

PHILANTHROPIC OUTREACH COMMITTEE

Chair

René Douville

Members

Jo-Anne Duchesne,
ex officio

Henry Mizrahi,
ex officio

Philippe Archambault, guest

Laureen Bardou, guest

Nolwenn Bourdaire, guest

Karine Eid, guest

Laurent Liagre, guest

Francis Malka

Lizabel Nitoi, guest

Tania Poggione

Clément Roy, guest

IN TRIBUTE TO OUR GREAT PATRONS

We pay tribute to those whose exemplary generosity—donations of \$1 million or more—has fostered the development of the Montreal Museum of Fine Arts since its founding as the Art Association of Montreal in 1860.

1860 TO TODAY

Angus, Richard B.
Bailey, W. Bruce C.
Ballantyne, Murray G.
Anonymous
Borduas, Renée
Bourgie family
 Claire and Marc Bourgie
 Pierre Bourgie
 Claude Bourgie Bovet
Boyd, Michael
Browns, Irwin and Freda
Caouette, Suzanne
Cataford-Blais, Sylvie
 and Simon Blais
de la Chenelière, Michel
Cheney, William Gilman
Clark, W. Edmund
Corbeil, Maurice
 and Andrée
Crétier, Stephan D.
 and Stéphanie Maillery
Maxwell Cummings family
Davis, Sir Mortimer B.
 and Lady Davis
Dawes, A. Sidney
Desmarais, André and
 France Chrétien Desmarais
Paul G. and Jacqueline
 Desmarais family
Drummond, Sir George A.
 and Lady Drummond
Drummond, Huntly R.
Elefant, Marcel and Caroline
Fournelle family
Gelber, Nahum and Sheila
Gibb, Benaiah
Anonymous
Harrison, Michael St.B.
Heenan, Roy L. and Rae

Hornstein, Michal
 and Renata
Hosmer, Elwood B. and Olive
Ivanier, Paul and Lily
Ivory, Joan F. and Neil B.
Joyal, The Hon. Serge
 Bernard and Louise
 Lamarre family
Anonymous
Learmont, William John
 and Agnes
Lessard, Pierre H.
 and Andrée D.
Levitt, Brian M.
 and Portia Leggatt
Anonymous
Mailhot, Paul and Marielle L.
Maldoff, Betty
Martin, Charles F.
 and Margaret†
Mauer, Lillian and Billy
Anonymous
McCall, Ronnie and Frances
Mendel, Anna and Joseph
Meredith, Sir H. Vincent
 and Lady Meredith
Molson, The Hon. Hartland
 de Montarville
Molson, Mabel
Monk, Joan A. and Peter H.
Monty, Jean C. and Jocelyne
Morgan, F. Cleveland
Morrice, David R.
 and F. Eleanore
Murphy, Sean B.
Norton, Harry A.
Parker, David W.
Paterson, R. MacD.
Pathy, Lawrence G.
 and Constance V.

Simha and Maurice S.
 Peress family
Phillips, Neil F. and Ivan E.
Picasso, Jacqueline
Pillow, Lucile
Riopelle, Yseult and Sylvie
Ross, James
Schubert, François
 and Marie Pineau
Schwartz, Mark
 and Esperanza
Shaw, Sir Neil M.
 and Lady Elizabeth
Shepherd, Francis J.
Simard, Joseph-Arthur
Smith, Donald Alexander,
 1st Baron Strathcona
 and Mount Royal
Stern, Max and Iris
Stewart, Liliane and David M.
Tardif, Yvon M.
Tempest, John W.
Townsend, Horsley
 and Annie
Ullman, Stella and Adolf
Van Horne, Sir William
 and Adaline
Weatherall, Diana St.B.
 and John
Webster, Norman E.
Weider, Ben and Huguette
Young, Ira
—
Fondation J.A. DeSève
Godin Family Foundation
The Jarilowsky Foundation
J. Armand Bombardier
 Foundation
The John Main Prayer
 Association

The Lake St. Louis
 Historical Society
The McConnell Foundation
The Macdonald Stewart
 Foundation
The Molson Foundation
Nathan Cummings
 Foundation
RBC Foundation
Samuel and Sadye
 Bronfman Family
 Foundation
Trottier Family Foundation
Volunteer Association
 of the MMFA
—
Astral
AtkinsRéal Canada
BCE
Bell Canada
BMO Financial Group
Caisse de dépôt et
 placement du Québec
CIBC
CN
Domtar
Hydro-Québec
Imperial Tobacco Canada
Loto-Québec
National Bank of Canada
Power Corporation
 of Canada
RBC Royal Bank of Canada
Reitmans Canada
Resolute Forest Products
Sara Lee Corporation
Scotiabank
Shire Canada
TD Bank Group
Tourisme Montréal

2024-2025 FUNDRAISING CAMPAIGNS

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, 2024, and March 31, 2025, or an instalment on their pledge towards a major gift to support Museum projects or Philanthropic Circles.

\$5 MILLION AND MORE

Ionescu, Alex
and Vickie Zhao*
—
Fondation de la Chenelière*

\$2 MILLION AND MORE

Fondation Ariane Riou
et Réal Plourde*
—
Power Corporation
of Canada*

\$1 MILLION AND MORE

Deitcher, Jonathan
and Dianne Vick Deitcher*
Monty, Jean C.
and Jocelyne*
Pathy, Jess and Mark*
—
BMO Bank of Montreal*
Scotiabank*

\$200,000 AND MORE

Di Schiavi, Giovanni
and Ginette*
Mauer, Lillian and Billy
—
The Berg Family Trust
Courtois Foundation
Fondation J.A. DeSève
Le Blanc Family Foundation
and Claude Dalphond*
Macdonald Stewart
Foundation*
Terra Foundation
for American Art
—
Caisse de dépôt et
placement du Québec*
Canada Life*
Hydro-Québec
KPMG*
Mayflower Trust
Denalt Paints*
TD Bank Group*

\$100,000 AND MORE

Bouthillette, Lucie*
Dufour, André*
Lapointe, G. Pierre*
Sabourin, Jacqueline
Schubert, François*
—
Alan and Roula Rossy
Foundation
Morris and Rosalind
Goodman Family
Foundation*
Anonymous*
Trottier Family Foundation*
—
TFI International*
Tourisme Montréal*

\$50,000 AND MORE

Dion, Daniel*
Hornstein, Sari
Marchand, Stéphanie*
Mizrahi, Henry*
Quirion, Rémi*
—
Sandra and Alain Bouchard
Foundation
Schulich Foundation
—
Bell Canada
Club Saint-Denis
Cogeco
Desjardins Group
Firinn Investments
GardaWorld
Hatch
iA Financial Group
McCarthy Tétrault
Montréal Hôtels et Suites
RBC Royal Bank of Canada
Rio Tinto Alcan
Rogers Communications
S&E Services Limited
Partnership

\$20,000 AND MORE

Aquin, Stéphane*
Bélair, Andrée

Chiu, Clare A.
Courchesne, François*
Desmarais, Mary-Dailey*
Duchesne, Jo-Anne*
Fontaine, Yves
Forest, Georges C.
Lamarre, Jacques
and Céline Robitaille
Lambert, Dixi
Lapointe, Lucie*
Leclair, François,*
and John Farrell
Lenko, Gordon
and Lucie Charbonneau
McLean, Alexandre*
Nguyen, Vy*
Orida, Deborah K.
Pratte, Nathalie*
Raymond, Jade
Shetty, Bash and Satinder*
Théoret, Yves
and Mélanie Boivin*
Touze, Guillaume Henri
Veilleux-Picard, Charlotte
Yip-Hoi, Alysia
—
Arte Musica Foundation
Fondation Bourgie-Bovet
Groleau & Doktorczyk
Foundation
Heffel Foundation
Lucie Petrelli and Paul Lutfy
Family Fund

Ville de Montréal,
Ville-Marie Borough
VISITFLANDERS and the
representation of Flanders
in the United States
and Canada
Warwick
Le Crystal – Montréal
—
ADM Aéroports
de Montréal
AtkinsRéalis Canada
Barclays Canada
Behaviour Interactive
Bell Media
BFL CANADA Risk
and Insurance*
Bombardier

Borden Ladner Gervais
Cirque du Soleil Group
Fasken
Fiera Capital Corporation
Humanise
Metro Richelieu
National Bank of Canada
Osler, Hoskin andHarcourt
Pomerleau
Quebecor Media Group
Services Paysagers
Dominique Filion
Stingray
Sun Life Financial

\$10,000 AND MORE

Allard, Robert
and Charles Cole
Assaly, Leonard
Birks, Ann F.
Brooke, Janet
Côté, Louis-Frédéric*
Anonymous
Ferreira, Laurent
Hart, Jeff and Geraldine
Huss, Christophe*
Joyal, Dominique
Anonymous
Loevenbruck, Magdeleine
Maguire, John
Mercier, Lise-Andrée
Molson, Stephen T.
and Nancy
Rawlings, David
Reynolds, Jill
Robert, Mark
Schmitt, Donald
and Cheryl Atkinson
Snell, Linda
and Beverly Rowat
Soutar, Helgi and Ian A.
Vary, Lucie
Vouloumanos, Vickie
and Nickolas
Zabbal, Christian
—
Anonymous
Dalfen Family Foundation
Fondation famille René
et Deschênes
Anonymous

Vieira-Bélanger Foundation
—
Air Canada
Canon Canada
Gowling WLG
Groupe Deschênes
Groupe WSP Canada
Silver Autumn Canada
Stronach Consulting
Services

\$5,000 AND MORE

Adom, Ulric
Ainsworth, Ian
d'Anglejan-Chatillon, Alix
Anonymous
Bolduc, Gisèle and Émilien
Burn, James
Chagnon-Bucheit, Louise
Charette, Jacques
Dansereau, Janine
Drummond, Brian P.
Filiatrault, Pierre
Foumy, Stéfane
Furst, Félix J. and Christiane
Gagnon, Luc
Gawley, David
and Linda Leith
Gowrisankaran, Kohur
Gross, Vera and Morty
Jensen, Ingrid
Johnson, Robert
Jolicoeur, Marjory
Kotcheff, Jonathan and
Catherine Ouellet
Kuntz, Jonathan*
Anonymous
Labelle, Claude
and Micheline
l'Espérance-Labelle
Anonymous
Lockhart, Nancy
Lucas, John M.
Martin, Charles Edgar
Nitoi, Lizabel Corina
Parent, Monique and Gérald
Dufour
Peacock, John
and Adrienne
Proulx, Jean-Denis
Reitman, Lisa
Ribkoff, Joseph
Rodi, Bruno
Rossy, Roula
Saint-Pierre, Francine
Sall, Dr. Jinder*
Samahin, Reza

Schloss, Dr. Melvin
and Barbara
Anonymous
Vanasse, Martine
Winn, Christopher J.
—
Azrieli Foundation
Birks Family Foundation
Fondation Pierre Desmarais
Belvédère
Hay Foundation
Jane Skoryna Foundation
KCMN Velan Foundation
Murray Frum Foundation
Stephen and Lillian
Vineberg Family
Foundation
—
AltoStrat'us
Boralex
Davies Ward Phillips
& Vineberg

\$3,000 AND MORE

Buyuk, Dilara
Anonymous
Clergé, Jeff-Andy
Doktorczyk, Debby
Dorval, Jean-François
Erdelyi, Susan and Eugen
Etheridge, Paul
and Suzanne
Gallop, Mark
Gins, Carole
Gusti, Marina
James, Yolande
Leon, Richard
Lessard, Louise
Maniloff, Alicia
Martin, Paul
and Yip-Hoi, Alysia
Meakins, Jonathan L.
and Jacqueline McClaran
Mizrahi, Marc
Montminy, Caroline
Morin, Justin
Reza, Dr. Mohammed
Tanabe, Takao
and Anona Thorne
Tiven, Gabrielle
Vincelette, Lucie
Zhu, Julia Qiwen
—
Brian and Alida Rossy
Family Foundation
Claudine and Stephen
Bronfman Family
Foundation

Fondation Mailhot Léonard
PHI Foundation for
Contemporary Art
—
BICOM Communications
Énergir
Groupe BC2
Harfang Bleu Capital
Nucléus Stratégie
PearTree Financial Services
Rumi Galleries

\$2,000 AND MORE

Amiri, Soussane
Beauchamp, Marc
and Marie-Françoise
Beauregard, Élise
Bettin, Antje
Blouin, Danielle
Brunelle, Micheline
Brunet, Stéfanie and
François Ravenelle
Bussière, Natalie
Chatel, Gilles
Cohen, Peter
Collyer, John
Dankoff, Frederic
and Geneviève Roy
Deslauriers, Richard
Desloges, Danielle
Deveault, Mélanie
Douville, René
Dugas, Jean-Sébastien
D'urso, Francesca
Etingin, Karen
Fish, Douglas
Fox, Lillian
Gagné, Héléna
Gagné, Paul
Giguère, Félix
Gosselin, Nathalie
Hancock, Martha
Hanna, Raja
Jacob, Robert
Jodoin, Maurice and
Franceline Fortin
Jubenville, Stéphane
Jutras, Lam
Kahner, Bill Jens
Lamarche, Sylvie
Lamarre, Suzanne
Lapointe, Charles
L'Écuyer, Jacques
Lengvari, George
Mainville, Pierre
Marchildon, Christine
Metka, Shirley

Molson, Eric H.
Moreau, Rebecca
Morin, François
Morin, Georges E.
Ouellette, Pierre-François*
Anonymous
Pepall, Rosalind
Piroir, Agathe
Prévost, William
Quach, Caroline
and Michel Jodoin
Rochon, François
Ronfard, Bruno
Rose, Jeff and Sandra Black
Sasseville, J. Serge
Anonymous
Serafin, Elsa
Singer Miller, Lisa
Smirnova, Irene
Sormany, Pierre
Stevenson, Robert
and Deirdre M.
St-Louis, Pierre
St-Pierre, Louise
Stutt, Roderick
Vincent, Dominique
Voicu, Anne-Christine
Weatherall, Diana St.B.†
Zogbo, Daly Anne
—
Kelly Patrick and Sophie
Palmer Foundation
Yvon Boulanger Foundation
—
Zum1 Conseil

\$1,000 AND MORE

Aberman, Liliane
Achkar, Georges
Amyot, Bernard
and Francine Éthier
Aoun, Roger
Babin, François
Babineau Boulé, Pascal
Bahary, Jean-Paul
Barron-Mee, Junith
Bailey, Caitlin
Beckerleg, James W.
and Michèle
Bélanger, Marthe
Bieler, Rose M.
Bien-Aimé, Alexandre
Anonymous
Bitschofsky, Horst
Blain, Robert
Botez, Thérèse
Bouchard, Rachel

Boucher, Andrée	Labrie, Jasmin	Rossi, Florence
Bourbeau, Pascale	Laidley, David H.	Rossignol, Michel
Brissette, Luc	Lalonde, Laurianne	Roy, Madeleine
Brunette, Caroline	Landry, William	Sammoun, Samir
Caplan, Marion	Langlois, Christophe	Scott, Daniel
Carrier, Soad	Laroche, Marc-Olivier	Shabat, David
Castellon, Maxime	Laviolette, Serge Jean	Sirois, Mathieu
Cherilus, Ron	Lebel, Frédéric	Anonymous
Cittonne, Margot	Leclair, Paul	Steinberg, Norm and Renée Kessler
Climan, Dan	Leclerc, Frédéric	St-Germain, Joanne
Cloutier, Marius	Lengvari, Christine	St-Germain Kavanagh, Olivier
Cloutier, Richard	Levasseur, Raymond	Théberge, Sophie
Cohen, Mark	Lion, Geoffroy	Tremblay, Catherine
Cook, Lorena and Norman	Loewenheim Wait, Juliet	Viguié, Dominique
Côté, Alex	Lortie, Pierre	Vu Hoang, Tuan
Côté, Geneviève	Anonymous	Walsh, Denyse
Couture, Jean-François	Lynch-Staunton, Juliana	Wiseman, Luc
Czitrom, Jean-Paul	Maïga, Safiatou	Worms, Roland
Dagenais, Yves	Mantryvong, Pholysa	Zhang, Tianmo
D'Andrea, Maria	Marcovitz, Alan and Gail	—
Dang, Uyen	Martin, Peter	Anna and Philip Belec Foundation
Demers, Alain	Martins, Ruben	Claudie Rawas Family Foundation
DeSerres, Héléne	Mathey, Bruno	The Côté-Sharp Family Foundation
Desgrottes, Stanley	Mathieu, Louise	International Friends of the Montreal Museum of Fine Arts
Anonymous	McClennen, Stephania	Jean E. and Lucille Douville Foundation Funds
Deumié, Louis C.	McCourt, George	Liliane and Jules Benjamin Foundation
Anonymous	Mendell, Margie	Anonymous
Doucet, Gisèle	Mercier, Jessica	Savoy-Pitfield Family Fund
Dumas, Jean-Marc	Molotkov, Sergey	—
Dupuis, Stephen	Ndamama, Amine	Council for Canadian American Relations
Elsiger-Garant, Stephanie	Nguyen, Vy	Groupe CSL
Anonymous	Niro, Nadia	Tompkins Insurance Services
Fitzpatrick, Susan	Niro, Nicholas	Many thanks to the thousands of donors, including Museum employees, who made contributions of less than \$1,000.
Fournelle, Roger	Nitura, Marius Gabriel	
Gabba, Natalie	Olson, Jacques	
Galliot, Frédéric	Ouellet, Caroline	
Anonymous	Ouellette, Mathieu B.	
Gauthier, Nathalie	Palardy, Frédéric	
Gauthier Brancoli, Isabelle	Parizeau, Robert and Monique	
Gauthier-Leith, Constance	Quenneville, Louise	
Girard, Philippe	Raizenne, Robert	
Girouard, Jean-Pierre	Rancourt, Suzanne	
Giroux, Richard	Rezvani, Reyhaneh	
Golestani, Guita	Richard-Devantoy, Stéphane	
Goodson, Anna	Richer, Joanne	
Goubard, Emmanuel	Richer, Louis-Martin and geneviève bich	
Graham, Robert	Riggs, Leonard	
Guillot, Martin	Rinaldi, Anthony	
Hamel, Dominique	Rivest, André	
Hébert, Carolyn	Robalo, Nazaré	
Jasmin, Félix	Robichaud, Carl	
Jirat, Marie-Ève	Anonymous	
Jobin, Luc	Rochefort, Pascal	
Kasneci, Glen	Rosenfeld, April	
Anonymous		
Laberge, Odette J.		

PARTNERS

EXHIBITIONS PRESENTED AT THE MUSEUM

GEORGIA O'KEEFFE AND HENRY MOORE Giants of Modern Art

Presenting Sponsor: Hydro-Québec
Major Public Partner: Gouvernement du Québec

Tourisme Montréal, Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, Bell, *La Presse*, *The Gazette*

SAINTS, SINNERS, LOVERS AND FOOLS Three Hundred Years of Flemish Masterworks

Major Public Partner:
Government of Canada

VISITFLANDERS and the Representation of Flanders in USA and Canada, Tourisme Montréal, Warwick Le Crystal – Montréal, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, Bell, *La Presse*, *The Gazette*

ᐅᐱᓄᓄᐅᐅᐅᐅ UUMMAQUTIK essence of life

Major Public Partner:
Gouvernement du Québec
Patrons: Hydro-Québec,
The Hilary & Galen Weston Foundation,
Terra Foundation for American Art

Canada Council for the Arts, Conseil des arts de Montréal, Denalt Paints, *La Presse*, BMO Bank of Montreal

JOYCE WIELAND Heart On

Presenting Sponsor: Hatch

Tourisme Montréal, Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Air Canada and Air Canada Cargo, Denalt Paints, Bell, *La Presse*, Phyllis Lambert

WANDA KOOP Who Owns the Moon

Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, *La Presse*

東海道 TŌKAIDŌ Dreamscapes by Andō Hiroshige

Collaborating Partner:
Heffel Foundation

Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, *La Presse*, Consulate General of Japan in Montreal

ANRI SALA Ravel Ravel Interval

Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, *La Presse*

TWO BY TWO, TOGETHER Recent Additions to the MMFA's Collection

Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, *La Presse*

THE POP OF LIFE! Pop Art in the Collection of the MMFA

Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints, *La Presse*

STARGAZING Selected Works from the Museum's Collection

Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, Denalt Paints

EXHIBITIONS ON TOUR

ANURIJUQ (El viento sopla / Le vent souffle / The Wind Blows)

A selection of works from the collection of Lois and Daniel Miller promised to the Montreal Museum of Fine Arts

Gouvernement du Québec

SAINTS, SINNERS, LOVERS AND FOOLS Three Hundred Years of Flemish Masterworks

Major Public Partner:
Government of Canada

Conseil des arts de Montréal, Gouvernement du Québec

MARISOL A Retrospective

Canada Council for the Arts, Conseil des arts de Montréal, Gouvernement du Québec, French American Museum Exchange (FRAME)

ARTIST RESIDENCY

IMPRESSIONS RESIDENCY

Conseil des arts de Montréal

DIGITAL CANVAS

GLENN GEAR ulitsuak | marée montante | rising tide

Tourisme Montréal's Fonds de maintien des actifs stratégiques en tourisme program, in collaboration with the Gouvernement du Québec

DU MUSÉE AVENUE

Ville de Montréal – Ville-Marie Borough

MMFA MEMBERS PROGRAM

Presenting Sponsor:
Jarislowsky Fraser

FOUNDATION

ELITE, PRESTIGE AND AMBASSADORS CIRCLES

Presenting Sponsor: BFL Canada Risk
and Insurance

WOMEN OF INFLUENCE CIRCLE

Presenting Sponsor: BMO Bank of
Montreal

ANGEL CIRCLE

Presenting Sponsor: Services
Paysagers Dominique Filion

YOUNG PHILANTHROPISTS' CIRCLE

Signature Partner: Boralex
Event Collaborator: Fasken

MUSEUM BALL

Hospitality Partner:
Warwick Le Crystal – Montréal
Photo Station Partner: Canon Canada
Beauty Station Partner: Dior
Guest Chef: Laurent Dagenais

ABP, Aesop, Agence Niché, Atelier
Photosynthèse, Cirque Éloize,
Cochons tout ronds, Conservatoire
d'art dramatique de Montréal, Les
Éditions Esse, L'Empreinte, Forand
Événements, Gin Hendrick's, IGA,
Paprika, Fairmont the Queen
Elizabeth – RE Le Traiteur, Roche
Bobois, SAQ, Solotech, Valet Prestige

LEARNING AND COMMUNITY ENGAGEMENT

GREAT PATRONS OF LEARNING AND COMMUNITY ENGAGEMENT

Fondation de la Chenelière,
Fondation Ariane Riou et Réal
Plourde

Public Partners: Canada Council for
the Arts, Conseil des arts de
Montréal, Gouvernement du Québec

CULTURAL ACTIVITIES

Magdeleine Loevenbruck

SHARING THE MUSEUM

TD Bank Group, Trottier Family
Foundation, Fondation J.A. DeSève,
TFI International, iA Financial Group,
Apricus Foundation, Yves Fontaine

SCHOOL PROGRAM

Fondation Famille Le Blanc and
Claude Dalphond, Caisse de dépôt et
placement du Québec (CDPQ),
Apricus Foundation

FAMILY ACTIVITIES

BMO Bank of Montreal, Denalt Paints

ART HIVE

Rosy Foundation, Canada Life,
Roslyn Margles

THE ARTCYCLE

Fondation Bourgie-Bovet,
Borden Ladner Gervais

MUSEUM DAY CAMP

Merlin Fund, Lethbridge Fund

PRISM

Ministère de la Culture et des
Communications as part of the
implementation of Measure 115
of the Plan culturel numérique
du Québec

THE MUSEUM'S GARDENS

Jess and Mark Pathy, Godin
Family Foundation, Max and Iris
Stern Estate, Tourisme
Montréal, Fondation
Bourgie-Bovet

REVITALIZATION OF THE ENTRANCE HALL AND SURROUNDING AMENITIES

Power Corporation of Canada

ACKNOWLEDGEMENTS

The MMFA extends its thanks to the Ministère de la Culture et des Communications for its vital support, as well as to the Conseil des arts de Montréal and the Canada Council for the Arts for their ongoing support. The Museum receives funding from the Exhibition Fund of the MMFA Foundation and the Paul G. Desmarais Fund. It also wishes to thank all the donors to the Foundation, including those who belong to its Philanthropic Circles, for their commitment to the MMFA and its mission.

FINANCIAL STATEMENTS

Independent Auditor's Report

To the Members of the
Montreal Museum of Fine Arts

Opinion

We have audited the financial statements of The Montreal Museum of Fine Arts (the "Museum"), which comprise the statement of financial position as at March 31, 2025, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2025 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

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

Responsibilities of Management and Those Charged with Governance for the Financial Statements

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

Deloitte LLP

June 26, 2025

¹ CPA auditor, public accountancy permit No. A120628

The Montreal Museum of Fine Arts Statement of financial position

As at March 31, 2025

	2025				2024	
	General Fund	Capital Assets Fund	Acquisitions Fund	Employee Benefits Fund	Total	Total
	\$	\$	\$	\$	\$	\$
Assets						
Current assets						
Cash and term deposits	4,190,544	—	—	—	4,190,544	3,751,544
Accounts receivable	604,048	—	3,232,743	—	3,836,791	715,273
Interfund balances	(5,583,499)	2,662,668	2,920,831	—	—	—
Amount receivable from the Foundation, non-interest-bearing and without repayment terms	4,079,792	—	—	—	4,079,792	5,124,442
Grants receivable	168,113	3,205,736	—	—	3,373,849	3,407,876
Inventories of the Boutique and Bookstore	507,669	—	—	—	507,669	464,959
Prepaid expenses	1,866,376	—	—	—	1,866,376	708,476
	5,833,043	5,868,404	6,153,574	—	17,855,021	14,172,570
Grants receivable	293,500	15,071,902	—	—	15,365,402	17,326,982
Investments	5,751,011	—	18,611,139	—	24,362,150	23,088,969
Capital assets	—	105,346,998	—	—	105,346,998	108,608,104
Collection	—	—	1,000	—	1,000	1,000
Defined benefit net asset – Pension plan	—	—	—	67,000	67,000	—
	11,877,554	126,287,304	24,765,713	67,000	162,997,571	163,197,625
Liabilities						
Current liabilities						
Bank loans	186,099	8,919,919	—	—	9,106,018	6,459,498
Accrued interest	721	61,011	—	—	61,732	70,555
Accounts payable and accrued liabilities	3,966,817	74,201	—	—	4,041,018	5,091,949
Deferred revenue	1,958,741	—	—	—	1,958,741	1,936,522
Deferred contributions	2,490,576	—	—	—	2,490,576	2,682,828
Advance from the Foundation, non-interest-bearing and without repayment terms	—	1,571,617	—	—	1,571,617	1,671,617
Current portion of debt	130,393	3,144,727	—	—	3,275,120	3,275,120
	8,733,347	13,771,475	—	—	22,504,822	21,188,089
Debt	80,066	6,151,981	—	—	6,232,047	9,507,167
Deferred contributions	—	76,100,635	13,175,867	—	89,276,502	92,375,808
Defined benefit obligation – Post-employment benefit plan	—	—	—	457,600	457,600	488,700
Defined benefit obligation – Pension plan	—	—	—	—	—	729,300
	8,813,413	96,024,091	13,175,867	457,600	118,470,971	124,289,064
Commitments						
Net assets						
Endowments	1,416,812	25,397,717	8,340,204	—	9,757,016	9,752,016
Invested in capital assets	—	—	—	—	25,397,717	25,397,717
Invested in the collection	4,355,232	4,865,496	1,000	—	1,000	1,000
Internally restricted	(2,707,903)	—	3,248,642	(390,600)	12,469,370	7,690,685
Unrestricted	3,064,141	30,263,213	11,589,846	(390,600)	44,526,600	(3,932,857)
	11,877,554	126,287,304	24,765,713	67,000	162,997,571	163,197,625

Notes

12
4
2
8

5

6

6
7

8

10

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

Approved by the Board

André Dufour,
Chairman of the Board, Director

Jessica Pathy, Chair of the
Audit Committee, Director

The Montreal Museum of Fine Arts
Statement of operations and changes in net assets (continued)

Year ended March 31, 2025

	General Fund					Total	2024
	Operations	Restrictions	Capital Assets Fund	Acquisitions Fund	Employee Benefits Fund		
	\$	\$	\$	\$	\$	\$	\$
Expenses							
Temporary exhibitions	2,907,105	—	—	—	—	2,907,105	5,373,717
Permanent collection	3,309,692	—	—	—	—	3,309,692	2,620,316
Security and maintenance	5,814,817	—	—	—	—	5,814,817	5,674,723
Administrative expenses	5,846,430	—	3,968	—	342,200	6,192,598	6,217,802
Educational programs	2,523,182	—	—	—	—	2,523,182	2,574,132
Boutique and Bookstore	1,796,346	—	—	—	—	1,796,346	1,824,224
Curatorial services	6,740,705	—	—	258,311	—	6,999,016	6,442,518
Communications	6,546,735	—	—	—	—	6,546,735	5,675,092
Amortization of capital assets	—	—	5,459,319	—	—	5,459,319	5,597,586
Loss on write-off of capital assets	—	—	—	—	—	—	59,483
Acquisitions of works of art	—	—	—	3,788,633	—	3,788,633	2,310,993
Amortization of works of art	—	—	—	6,638,892	—	6,638,892	10,448,161
Rental buildings	340,382	—	—	—	—	340,382	286,080
Investment management fees	—	35,163	—	116,504	—	151,667	100,919
Interest – projects	10,955	—	655,479	—	—	666,434	689,232
	35,836,349	35,163	6,118,766	10,802,340	342,200	53,134,818	55,894,978
Excess (deficiency) of revenues over expenses before interfund transfers	1,733,860	552,050	(562,271)	3,208,100	(342,200)	4,589,539	(705,430)
Interfund transfers							
Contributions from General Fund to Operations	273,310	(273,310)	—	—	—	—	—
to Acquisitions Fund	(40,542)	—	—	40,542	—	—	—
to Employee Benefits Fund	(146,100)	—	—	—	146,100	—	—
to Capital Assets Fund	(1,813,574)	—	1,813,574	—	—	—	—
Excess (deficiency) of revenues over expenses after interfund transfers	6,954	278,740	1,251,303	3,248,642	(196,100)	4,589,539	(705,430)
Endowment contributions	—	5,000	—	—	—	5,000	5,000
Change in remeasurements and other recognized items	—	—	—	—	1,023,500	1,023,500	(9,800)
Net assets, beginning of year	(2,714,857)	5,488,304	29,011,910	8,341,204	(1,218,000)	38,908,561	39,618,791
Net assets, end of year	(2,707,903)	5,772,044	30,263,213	11,589,846	(390,600)	44,526,600	38,908,561

Notes

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

The Montreal Museum of Fine Arts

Statement of cash flows

Year ended March 31, 2025

	2025	2024
	\$	\$
Operating activities		
Excess (deficiency) of revenues over expenses	4,589,539	(705,430)
Adjustments for:		
Change in the fair value of investments	(447,809)	(696,516)
Amortization of capital assets	5,459,319	5,597,586
Loss on write-off of capital assets	—	59,483
Amortization of deferred contributions related to capital assets	(4,901,016)	(4,962,201)
Amortization of deferred contributions related to acquisitions of works of art	(4,115,206)	(2,577,977)
Defined benefit obligation	196,100	(15,700)
	780,927	(3,300,755)
Net change in non-cash operating working capital items	(4,228,819)	(1,022,058)
	(3,447,892)	(4,322,813)
Investing activities		
Net change in grants receivable	1,995,607	2,340,000
Net change in investments	684,756	481,965
Acquisition of capital assets	(2,576,659)	(2,671,760)
	103,704	150,205
Financing activities		
Net change in bank loans	2,646,520	(1,565,286)
Increase in debt	—	2,238,521
Repayment of debt	(3,275,120)	(3,139,479)
Increase in deferred contributions related to capital assets	1,581,185	932,195
Increase in deferred contributions related to acquisitions of works of art	2,825,603	2,041,670
Endowments received	5,000	5,000
	3,783,188	512,621
Net increase (decrease) in cash and cash equivalents	439,000	(3,659,987)
Cash and cash equivalents, beginning of year	3,751,544	7,411,531
Cash and cash equivalents, end of year	4,190,544	3,751,544
Cash and cash equivalents comprise:		
Cash	4,190,544	3,188,738
Term deposits	—	562,806
	4,190,544	3,751,544
<i>Non-cash transactions</i>		
Grants receivable in connection with deferred contributions related to capital assets not received	—	1,360,317
Capital asset acquisitions unpaid at year-end	168,488	546,934
Deferred contributions not received	—	1,360,317

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

The Montreal Museum of Fine Arts

Notes to the financial statements

March 31, 2025

1. Status and nature of activities

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

2. Accounting policies

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

Fund accounting

The Museum uses the fund accounting method to present financial information. Under this method, resources are classified into the various funds according to their respective activities or objectives. The Museum applies the deferral method to account for contributions.

General Fund

The General Fund presents the assets, liabilities, revenues, and expenses related to the Museum's day-to-day operating activities.

Capital Assets Fund

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

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

Acquisitions Fund

The Acquisitions Fund presents the assets, liabilities, revenues, and expenses related to acquisitions and deaccessions of works of art. Deferred contributions of the Acquisitions Fund include grants, donations, and investment income restricted specifically to the financing of acquisitions of works of art that have not been used at the statement of financial position date.

Employee Benefits Fund

The Employee Benefits Fund presents the defined benefit obligations as well as the expenses related to employee future benefit plans.

Revenue recognition

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

Endowment contributions are recognized as increases to net assets.

The Montreal Museum of Fine Arts

Notes to the financial statements

March 31, 2025

2. Accounting policies (continued)

Revenue recognition (continued)

Restricted investment income is deferred and then recognized as revenue when the expense related to the restriction is realized. Unrestricted investment income is recognized as revenue of the General Fund.

Revenue from the sale of goods or services is recognized when the property has been transferred to the acquirer or when the service has been rendered.

Financial instruments

Initial measurement

Financial assets and financial liabilities originated or exchanged in arm's length transactions are initially recognized at fair value when the Museum becomes a party to the contractual provisions of the financial instrument. Financial instruments originated or exchanged in related party transactions are initially measured at cost.

The cost of a financial instrument in a related party transaction depends on whether or not the instrument has repayment terms. If it does have repayment terms, cost is determined using its undiscounted cash flows, excluding interest and dividend payments, less any impairment losses previously recognized by the transferor. Otherwise, cost is determined using the consideration transferred or received by the Museum as part of the transaction.

Subsequent measurement

All financial instruments are recorded at amortized cost except for the following instruments:

- a) Investments in unlisted equity instruments, which are measured at cost less any impairment loss;
- b) Investments in listed equity instruments and bonds are measured at fair value at the reporting date. The fair value of mutual funds is determined using the fair value of the units established by the fund manager.

Fair value fluctuations, which include interest earned, accrued interest, disposal gains and losses, and unrealized gains and losses, are included in investment income.

Transaction costs

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

The Montreal Museum of Fine Arts

Notes to the financial statements

March 31, 2025

2. Accounting policies (continued)

Financial instruments (continued)

Impairment

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

Interfund balances

Interfund balances comprise non-interest-bearing interfund advances and have no repayment terms.

Inventories of the Boutique and Bookstore

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

Capital assets

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

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

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

When circumstances indicate that a capital asset is impaired, its net book value is written down to the fair value or replacement cost of the capital asset. Write-downs of capital assets are recorded as an expense in the Statement of Operations and Changes in Net Assets. Write-downs are not reversed.

Collection

The Museum's permanent collection comprises paintings, sculptures, drawings and prints, furniture and decorative art objects. This permanent collection is recorded at a nominal value of \$1,000 in the Statement of Financial Position. Donated works of art are accounted for at fair value based on third-party appraisal reports. They are fully amortized as of the acquisition.

2. Accounting policies (continued)

Employee future benefits

The cost of the Museum's defined benefit pension plan is determined periodically by independent actuaries. Legislative, regulatory or contractual requirements are applied to defined benefit pension plans and require an actuarial valuation for funding purposes. The Museum has elected to use the most recent actuarial valuation prepared for funding purposes (but not one prepared using a solvency, wind-up, or similar valuation basis) to assess the obligation under its defined benefit plans, in accordance with the requirement that such a plan be subject to a valuation for funding purposes established according to the laws and regulations applicable to pension plans. The valuation for funding purposes is established in accordance with applicable laws and regulations relating to pension plans, generally to determine the contributions to be made to the plan.

The cost of the post-employment benefit plan is also established periodically by independent actuaries. There are no legislative, regulatory or contractual requirements for an actuarial valuation for funding purposes. Accordingly, the Museum uses an actuarial valuation for accounting purposes to determine the defined benefit plan obligation. The valuation is based on the projected benefit method pro-rated on service in the event that future changes in salary levels or future cost growth affect the amount of employee future benefits.

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

- in the Statement of Financial Position, the defined benefit obligations net of the fair value of any plan assets, and adjusted for any valuation allowance (either the asset or the defined benefit obligation);
- in the Statement of Operations and Changes in Net Assets, the plan's cost for the year;
- in the Statement of Operations and Changes in Net Assets, remeasurements and other items arising notably from the difference between the actual return on plan assets and the return calculated using the determined discount rate, actuarial gains and losses, past services, settlement, curtailment and asset ceiling for defined benefit obligations.

Deferred contributions

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

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

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

Foreign currency translation

Foreign currency transactions are translated into Canadian dollars. Monetary assets and liabilities in the Statement of Financial Position are translated at the exchange rates in effect at the end of the fiscal year. Non-monetary assets and liabilities are translated at historical rates.

Revenues and expenses are translated at the average rate in effect during the fiscal year. Gains and losses on these translations are recorded in the Statement of Operations and Changes in Net Assets.

The Montreal Museum of Fine Arts
Notes to the financial statements
March 31, 2025

2. Accounting policies (continued)

Use of estimates

When preparing financial statements in accordance with Canadian accounting standards for not-for-profit organizations, management must make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements as well as the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

3. Grants

	2025	2024
	\$	\$
Operating grants		
Conseil des arts de Montréal	370,000	370,000
Canada Council for the Arts	450,000	450,000
Ministère de la Culture et des Communications	16,749,200	16,600,800
	17,569,200	17,420,800
Grants for specific projects		
Ministère de la Culture et des Communications		
Digital cultural project	213,951	401,245
Support to Crown Corporations and national organizations	19,991	9,865
Support for permanent and traveling exhibitions	521,534	22,983
Other provincial programs	—	89,260
Canada Council for the Arts	—	15,666
Canadian Heritage	—	22,314
Other grants	47,000	85,022
	802,476	646,355
	18,371,676	18,067,155
Grants for expansion projects		
Ministère de la Culture et des Communications	666,434	689,232

4. Capital assets

	2025			2024
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	25,397,717	—	25,397,717	25,397,717
Buildings	155,404,096	93,147,301	62,256,795	65,904,261
Building improvements	16,648,886	3,943,964	12,704,922	11,411,128
Furniture and equipment	9,018,121	7,419,620	1,598,501	1,340,108
Digital infrastructure	6,071,281	4,793,109	1,278,172	1,690,375
Work in progress	2,110,891	—	2,110,891	2,864,515
	214,650,992	109,303,994	105,346,998	108,608,104

The Montreal Museum of Fine Arts
Notes to the financial statements
March 31, 2025

5. Bank loans

For its current transactions, the Museum contracted a bank loan based on its needs up to a maximum of \$2,000,000; the amount drawn on this loan was nil at year-end (nil as at March 31, 2024). This loan is repayable on demand, bears interest at 4.95% (7.20% as at March 31, 2024) and is renewable annually.

As at March 31, 2025, several projects subsidized by the Ministère de la Culture et des Communications are under way, i.e., the asset maintenance project, the collection reorganization project, and the digital cultural strategy project. These projects represent loans of \$14,766,800 (\$9,868,407 as at March 31, 2024) with a drawn balance of related loans at year-end of \$9,106,018 (\$6,459,498 as at March 31, 2024). These loans are subject to short-term financing with Financement-Québec and bear interest at the three-month Québec Treasury bills rate plus 0.020% (2.628% as at March 31, 2025; 5.005% as at March 31, 2024).

6. Debt

	2025	2024
	\$	\$
Loans from the Ministère des Finances and from Financement-Québec		
Bearing interest at 2.186%, maturing in November 2025 ^{a)k)}	50,327	100,654
Bearing interest at 1.965%, maturing in March 2026 ^{b)k)}	1,912,431	3,824,862
Bearing interest at 2.572%, maturing in March 2027 ^{c)k)}	160,132	240,198
Bearing interest at 2.454%, maturing in February 2027 ^{d)k)}	176,145	264,217
Bearing interest at 2.083%, maturing in March 2029 ^{e)k)}	1,004,924	1,256,155
Bearing interest at 1.173%, maturing in March 2026 ^{f)k)}	100,020	200,040
Bearing interest at 2.432%, maturing in December 2026 ^{g)k)}	125,749	188,624
Bearing interest at 3.627%, maturing in December 2032 ^{h)k)}	3,910,455	4,399,262
Bearing interest at 3.437%, maturing in December 2027 ^{i)k)}	52,315	69,754
Bearing interest at 4.052%, maturing in March 2034 ^{j)k)}	2,014,669	2,238,521
	9,507,167	12,782,287
Current portion	3,275,120	3,275,120
	6,232,047	9,507,167

a) On June 8, 2016, the Museum contracted a \$503,271 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the capital asset maintenance program.

b) On September 8, 2016, the Museum contracted a \$19,124,308 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the construction of the Michal and Renata Hornstein Pavilion for Peace and the capital asset maintenance program.

6. Debt (continued)

- c) On January 30, 2017, the Museum contracted a loan of \$880,725 from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the Museum's digital cultural strategy project, Phase I.
- d) On November 30, 2017, the Museum contracted a loan of \$880,725 from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the Museum's digital cultural strategy project, Phase II.
- e) On November 29, 2019, the Museum contracted a \$2,512,310 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the capital asset maintenance program.
- f) On March 18, 2022, the Museum contracted a \$500,100 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the Museum's digital cultural strategy project, Phases IV and V.
- g) On March 24, 2023, the Museum contracted a \$314,374 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the redevelopment of the premises and expand the areas intended for museum reserves.
- h) On December 9, 2022, the Museum contracted a \$4,888,069 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the capital asset maintenance program.
- i) On December 9, 2022, the Museum contracted an \$87,192 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the Museum's digital cultural strategy project, Phase VI.
- j) On March 15, 2024, the Museum contracted a \$2,238,521 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the capital asset maintenance program.
- k) In consideration of the loan, the Ministère de la Culture et des Communications agreed to pay a grant enabling the Museum to repay principal and interest according to schedule. The capital grant was recorded as a grant receivable.

Principal payments required and the related grants are as follows for the coming years:

	Repayment of debt	Grants from the Government of Quebec
	\$	\$
2026	3,275,120	3,275,120
2027	1,212,342	1,212,342
2028	981,328	981,328
2029	963,890	963,890
2030	712,659	712,659
2031 and thereafter	2,361,828	2,361,828
	<u>9,507,167</u>	<u>9,507,167</u>

The Montreal Museum of Fine Arts
Notes to the financial statements
 March 31, 2025

7. Deferred contributions

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

	2025	2024
	\$	\$
Balance, beginning of year	79,420,466	82,090,155
Contributions received during the year	1,581,185	2,292,512
Amortization for the year	(4,901,016)	(4,962,201)
Balance, end of year	76,100,635	79,420,466

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

	2025	2024
	\$	\$
Balance, beginning of year	12,955,342	11,203,466
Amounts received during the year		
Donations and sponsorships	20,000	20,000
Donations from the Foundation	2,335,496	1,507,885
Investment income	1,980,235	2,801,968
Amortization for the year	(4,115,206)	(2,577,977)
Balance, end of year	13,175,867	12,955,342

8. Employee future benefits

Pension plan

The Museum has a defined benefit pension plan for its non-unionized employees. The benefits of this plan are based on length of service and final years' earnings. Management decided to terminate this plan as of November 30, 2024, and the termination process was under way as at March 31, 2025. Current non-unionized employees of the Museum benefit from a defined contribution plan, for which the costs and amounts paid during the year are \$320,899 (\$285,569 in 2024).

The Museum measures its defined benefit obligations and the fair value of plan assets for accounting purposes as at March 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2023, and the data has been extrapolated to March 31, 2025.

Information about the plan is as follows:

	2025	2024
	\$	\$
Defined benefit obligations	2,890,500	14,982,800
Fair value of plan assets	3,037,500	14,253,500
Excess (deficiency) of the plan	147,000	(729,300)
Valuation allowance	(80,000)	—
Defined benefit net asset (obligation)	67,000	(729,300)

The Montreal Museum of Fine Arts
Notes to the financial statements
 March 31, 2025

8. Employee future benefits (continued)

Plan assets consist of:

	2025	2024
	%	%
Bonds	3.2	13.8
Cash and money market	38.6	—
Insured annuity contracts	56.9	79.8
Canadian shares	0.4	2.1
U.S. and international shares	0.8	3.7
Infrastructures	0.1	0.6
	100.0	100.0

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

	2025	2024
	\$	\$
Cost for the year	318,300	219,500
Cash payments recognized	114,700	222,800
Benefits paid by the plan	967,400	1,265,300
Benefits paid following a settlement	10,371,700	—

Post-employment benefit plan

The Museum has a post-employment benefit plan for all its current retirees. The benefits of this plan are based on length of service and final years' earnings. Management decided that there would not be any new beneficiaries of this plan as of January 1, 2010.

The Museum measures its defined benefit obligations for accounting purposes as at March 31 of each year. The most recent actuarial valuation was performed as at March 31, 2017, and the data has been extrapolated to March 31, 2025.

Information about the plan is as follows:

	2025	2024
	\$	\$
Defined benefit obligations	481,200	527,100
Actuarial gains on the defined benefit obligation	23,600	38,400
Defined benefit obligations recorded	457,600	488,700

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

	2025	2024
	\$	\$
Cost for the year	23,900	25,500
Cash payments recognized	31,400	37,900

The Montreal Museum of Fine Arts
Notes to the financial statements
March 31, 2025

8. Employee future benefits (continued)

Assumptions

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

	2025		2024	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
	%	%	%	%
Defined benefit obligation as at March 31				
Discount rate	4.90	4.90	4.40	4.40
Rate of compensation increase	3.50	—	3.50	—
Benefit cost for the year ended March 31				
Discount rate	4.40	4.40	4.40	4.40
Expected long-term rate of return on plan assets	4.40	—	4.40	—
Rate of compensation increase	3.50	—	3.50	—

9. Investment income related to endowments

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

	2025	2024
	\$	\$
Interest and dividends	609,511	670,180
Change in realized fair value	1,231,744	1,243,631
Change in unrealized fair value	726,193	1,741,068
	2,567,448	3,654,879

This income is presented as follows in the financial statements:

	2025		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the Statement of Operations and Changes in Net Assets	587,213	—	587,213
Deferred contributions in the Statement of Financial Position	—	1,980,235	1,980,235
	587,213	1,980,235	2,567,448

The Montreal Museum of Fine Arts
Notes to the financial statements
 March 31, 2025

9. Investment income related to endowments (continued)

	2024		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the Statement of Operations and Changes in Net Assets	852,911	—	852,911
Deferred contributions in the Statement of Financial Position	—	2,801,968	2,801,968
	<u>852,911</u>	<u>2,801,968</u>	<u>3,654,879</u>

10. Commitments

The Museum has a lease commitment under which it rents space for the storage and conservation of works of art, collector items, archives and other similar properties, and it has commitments under other contracts for audiovisual services and renovation projects, for a total amount of \$4,711,890.

Minimum payments required for all of the Museum's commitments over the forthcoming years are as follows:

	\$
2026	2,112,900
2027	1,275,342
2028	646,851
2029	660,097
2030	16,700

11. Related organizations and transactions

The Montreal Museum of Fine Arts Foundation

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

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

The Foundation organizes and manages fundraising campaigns and benefit events. From these campaigns and events, the Museum recorded donations totalling \$11,683,386 (\$8,441,731 in 2024) of which \$8,473,373 (\$6,871,299 in 2024) are included in the Donations from the Foundation item and \$3,210,013 (\$1,570,432 in 2024) is included in the Deferred contributions item. Of all these donations, \$2,335,496 (\$1,507,885 in 2024) was for the acquisition of works of art, \$1,969,928 (\$719,536 in 2024) was to support educational activities, \$1,413,473 (\$932,130 in 2024) was for exhibitions, \$5,864,489 (\$5,078,797 in 2024) was to support current operations and specific projects, and \$100,000 (\$203,383 in 2024) was for the completion of the Michal and Renata Hornstein Pavilion for Peace.

The Montreal Museum of Fine Arts
Notes to the financial statements
March 31, 2025

11. Related organizations and transactions (continued)

The Montreal Museum of Fine Arts Foundation (continued)

The Foundation's condensed financial information as at March 31, 2025 and 2024 is as follows:

	2025	2024
	\$	\$
Financial position		
Assets	79,588,151	78,946,981
Liabilities	4,833,102	6,016,706
Fund balances	74,755,049	72,930,275
	79,588,151	78,946,981
Operations		
Revenues		
Contributions	9,807,003	7,650,926
Investment income	7,401,272	10,447,895
Grants	263,609	348,470
	17,471,884	18,447,291
Expenses	3,963,724	3,519,691
Donation to the Museum	11,683,386	8,441,731
Excess of revenues over expenses	1,824,774	6,485,869
Cash flows		
Cash flows from operating activities	(4,173,962)	1,787,842
Cash flows from investing activities	(468,823)	(2,605,492)

12. Financial instruments

The Museum holds a share of 29.088% (29.536% in 2024) of an investment portfolio held jointly with the Foundation, which is comprised of the following items:

	2025	2024
	\$	\$
Cash	562,152	959,847
Money market fund	644,215	—
Canadian bonds	15,616,444	15,380,371
Canadian shares	28,021,172	35,416,674
U.S. and international shares	28,408,312	26,416,043
	73,252,295	78,172,935
Units of a real estate fund measured at cost	10,499,867	—
	83,752,162	78,172,935
Share held by the Museum	24,362,150	23,088,969

The Montreal Museum of Fine Arts

Notes to the financial statements

March 31, 2025

12. Financial instruments (continued)

The Museum, through its exposure to financial assets and liabilities, has exposure to the following risks from its use of financial instruments:

Market risk

Market risk is the risk that the fair value or future cash flows of the Museum's investments will fluctuate because of changes in market prices. Market risk includes currency risk, interest rate risk, and other price risk. The Museum is exposed to these risks, as described in the following paragraphs.

a) Currency risk

The Museum holds a share of an investment portfolio that includes foreign securities. Consequently, a currency fluctuation will have an impact on the fair value of these investments. The same is true for the revenue from these investments. In addition, the Statement of Financial Position includes an amount of \$252,538 (\$1,306,285 as at March 31, 2024) in Canadian dollars denominated in U.S. dollars in cash, an amount of \$3,226,765 (nil as at March 31, 2024) in Canadian dollars denominated in U.S. dollars in receivables, and an amount of \$205,550 (\$278,344 as at March 31, 2024) in Canadian dollars denominated in U.S. dollars in Accounts payable and accrued liabilities.

b) Interest rate risk

The Museum holds a share of an investment portfolio that includes fixed-income securities. The fair value of this share is therefore indirectly subject to changes in interest rates.

The interest rate risk related to the debt is considered low given that the debt (including interest payments) is subsidized by the Government of Quebec.

c) Other price risk

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer or by factors affecting all similar financial instruments traded in the market.

The Museum is indirectly exposed to this risk given that it holds a share in the investment portfolio that contains listed shares, the value of which fluctuates according to market price.

Credit risk

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

The Montreal Museum of Fine Arts

Notes to the financial statements

March 31, 2025

13. Deaccessions of works of art

Revenues of \$3,256,342 (nil in 2024) and expenses of \$7,700 (nil in 2024) were recognized during the year for deaccessions of works of art. Management decided to assign the net income from these transactions to the Acquisitions Fund with the intention of dedicating this amount to future acquisitions of works of art.

14. Museum collection

In its mission to attract the most diversified range of visitors, the Museum has assembled, over its 164 years of its existence, one of the most significant and encyclopedic collections in North America.

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

The collection covers all historical eras, from Antiquity to the present day, and every continent is represented.

This collection is recorded at a nominal value of \$1,000 in the Statement of Financial Position. Acquisitions are accounted for as expenses in the Acquisitions Fund. Donated works of art are accounted for at fair value, which is based on third-party appraisal reports. They are fully amortized in the year of acquisition (see Note 2).

The *2024-2025 Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Production and Content Development Department, Communications and Marketing Division.

EDITOR

Yves Théoret

EDITORIAL PRODUCTION MANAGERS

Emmanuelle Christen

Gabrielle Delorme-Nadeau

TRANSLATION, REVISION AND PROOFREADING

Sofie Kaegi

Kathleen Keller

MMFA PHOTOGRAPHY

Jean-François Brière

Julie Ciot

GRAPHIC DESIGN

Nathalie D'Amour

COLLABORATORS

Stéphane Aquin

Maude N. Béland

Marthe Bélanger

Linda-Anne D'Anjou

Pascale Deschambault

Mary-Dailey Desmarais

Mélanie Deveault

Jo-Anne Duchesne

André Dufour

Clara Gabriel

Olivier Godin

Emily Golan

Valérie Habra

Nadia Hammadi

Eve Katinoglou

Jean-Marc Krupa

Dominique Langelier

Caroline Louis

Henry Mizrahi

Claudine Nicol

Jessica Eva Oyarbide

Marie-Eve Paradis

Marianne Raymond

Marie-Claude Saia

Roxanne Sayegh

Evelyne Tessier

Catherine Tremblay

Natalie Vanier



MAILING ADDRESS

2189 Bishop Street

Montreal, Quebec H3G 2E8

T 514-285-2000

