



ANNUAL
REPORT
22/23



MONTREAL
MUSEUM OF
FINE ARTS

Mathieu Lacombe
Minister of Culture and Communications

Dear Minister,

In accordance with section 35 of the *Act respecting the Montréal Museum of Fine Arts*, I am delighted to present to you, on behalf of the members of the Board of Trustees, 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, 2023.

We trust that everything is to your satisfaction.

Yours sincerely,

A handwritten signature in dark ink, reading "André Dufour". The signature is fluid and cursive, with the first name "André" and last name "Dufour" clearly distinguishable.

André Dufour
Chair of the MMFA Board of Trustees

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Cover:
Emmanuelle Léonard
Born in Montreal in 1971
Deliverer and Client, 10:53 p.m. (detail)
From the series "Black Out (The Deliverers)"
2022
Purchase, Young Philanthropists' Circle Fund
and the Museum Campaign 1998-2002 Fund

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

Forging ahead, innovating, inspiring... this has always been and continues to be the *raison d'être* of the Montreal Museum of Fine Arts.

It is my honour to chair the Board of Trustees. I am also delighted to serve alongside my fellow trustees – people possessing such a broad range of skills and abilities who are devoted to the fundamental role of art in society – and to support the new leadership team as they pursue their vision of responsible management.

In 2022-2023, the Board's top priority was to support management as it finalized the Museum's first strategic plan. This plan, a requirement of the new *Act Respecting the Montréal Museum of Fine Arts*, also addressed the leadership team's wish to drive change according to a vision shared by the Museum's staff and stakeholders: Members, donors, artists, and community and artistic partners. This undertaking occurred in two stages. The previous Board drew up an outline of the areas the plan should cover, and then the current Board fleshed it out, thus assuming the responsibility of overseeing its implementation.

Prior to 2020, the Museum embraced a business model that tended to rely on large-scale temporary exhibitions. Then came the pandemic, coupled with new social movements advocating for greater representation of cultural diversity and the growing awareness of past injustices. It became imperative for the MMFA to develop a strategic plan that would take into account the evolutionary changes occurring in its own external environment: demographic shifts; a revisiting of museum missions worldwide; the adoption of a social responsibility mindset in addition to traditional educational vocations; and the heightened use of digital tools.

This intense exercise enabled the Museum's management to exercise its desire to better understand its audiences, to adopt a more inclusive approach, to develop well-thought-out and cohesive programming, and to ensure its sound financial management. The watchword: instill a responsible vision of the Museum's

future, taking into account its human, material and financial resources. On a less pragmatic note, this strategic plan underscores the desire of the entire MMFA team to inspire new perspectives on art and to become an advocate for artists.

At the same time, the new Board struck committees reflecting the new skills and expertise at its disposal, and continued the work of consolidating and harmonizing the governance framework begun by the previous Board. On this note, I wish to thank all of the members of the previous Board, who collaborated closely with the leadership team as they worked diligently under extremely tight deadlines. My gratitude to my predecessor, Pierre Bourgie, a man of passion and conviction, who so ably led this delicate transition with the support of the Ministère de la Culture et des Communications. Many thanks as well to my fellow trustees, for their solidarity, and for supporting and advising me for these past several months.

Again this year, financial considerations were at the forefront of all discussions around programming, partners or building projects. The Museum's finances are still suffering from the impact of the pandemic. The challenge, therefore, is to determine how to meet the future with confidence and ambition. The MMFA intends to maintain its scope, its reach, and its positive and foundational contribution to its community. Moreover, despite these difficult circumstances, the leadership team has no desire to reduce its offering to the public. To achieve this, however, would require that we reflect on the unmitigated growth of the past, as well as refocus our activities into a more cohesive system and tighten the budget with a view to optimizing resources.

The MMFA has greatly benefited from the support of the Government of Quebec. I would like to thank the team at the Ministère de la Culture et des Communications for its willingness to find lasting and universal solutions to the structural deficits of cultural organizations.

Thanks to the government bodies – the Ministère de la Culture et des Communications du Québec, the Canada Council for the Arts, Heritage Canada, and the Conseil des arts de Montréal – for their invaluable support of the MMFA's mission and many projects.

Thank you to the Museum Foundation and its Board of Trustees, chaired by Sylvie Demers, for the creativity they have shown in the search for funding. Bravo to them for their remarkable achievements!

Thanks to the fifty-some people who, on a volunteer basis, sit on the Acquisition and Advisory Committees, lending their expertise to the Museum's benefit and contributing to its good governance.

Thanks to the partners and sponsors, to the Members and donors... to each and every person belonging to the incredible ecosystem that nourishes, supports, promotes and anchors the MMFA deeply in its community.

Last but not least, thanks to the Museum's entire staff, who contributes with such diligence, expertise and heart to the institution's enduring success.

ANDRÉ DUFOUR

Chair of the Board of Trustees

2023-2026 STRATEGIC PLAN



MISSION

The Montreal Museum of Fine Arts was founded on and has continued to develop thanks to the generosity of multiple generations of Montrealers. Its mission is to acquire, conserve, study, interpret and present significant works of art from around the world and from every era, in the hope that members of its community and all Museum visitors may benefit from the transformative powers of art.



VISION

The Montreal Museum of Fine Arts aspires to become a leading hub of art, community and conversation; a place where all feel welcome, and where new ways of thinking about art and art history inspire diverse audiences to come together and imagine a more inclusive, accessible and just world.



VALUES

Responsibility, Creativity, Engagement, Openness, Excellence



OBJECTIVES

Innovative and relevant programming

- Highlight the multidisciplinary of the MMFA's collections.
- Increase the cohesiveness between exhibition content and the cultural, educational and digital programming.
- Remain a leader in research on the impact of art mediation.

A high-profile museum, domestically and abroad

- Affirm the MMFA's positioning as a key player in Montreal and the international museum community.

A place people gravitate to

- Increase turnout among audiences that are less present at the Museum.
- Increase repeat visits.
- Optimize the visitor experience.

Financial sustainability

- Rebalance revenue sources.
- Limit the impact of operating cost escalation.

An integrated digital transformation

- Encourage digitization and the use of business intelligence.

An organizational culture rooted in team cohesion, sustainable development and inclusion

- Promote sustainable development and diversity principles.

REPORT FROM THE DIRECTOR

International tourism has returned, the restaurants are once asking their guests whether they would like a table on the terrasse or in the dining room. Everything has returned to normal! But has it really? Certain habits – as much in our working lives as in our daily lives – have been profoundly and forever changed by COVID-19. Virtual meetings have taken over a significant portion of our interactions, both private and professional. Teleworking has transformed our relationship to urban life, prompting a great many to move away from the city... and its cultural attractions. Every cultural organization – concert hall, theatre, museum – is seeing a rather major decline in their attendance, despite the waning of the pandemic.

At the Montreal Museum of Fine Arts, we have observed it in attendance rates, visitor and Member profiles, preferences and expressed wishes. We are witnessing something of a societal tectonic movement, a paradigm shift in the Museum's role and how it defines itself. It is a historic challenge just to wrap our heads around these changes, let alone find a way to set the MMFA on course for a financially viable future, and keep it socially relevant in a mutating world.

A RESPONSIBLE AND UNIFYING STRATEGIC VISION

Over this past fiscal year, the Museum's team tackled this challenge by submitting the MMFA's very first strategic plan, on March 31.

It was developed by the Steering Committee, the Museum's staff and the members of its Board of Trustees, in consultation with key external groups: Museum Members, donors, representatives of community and cultural organizations, and artists. We wanted to get the full 360-degree perspective on the actions and initiatives that have established the Museum's reputation, its relevance to our society, which has made it so popular here and abroad. We

also wanted to seek these stakeholders' insight and feedback on the vision and goals we laid out. Because we recognize that the MMFA has been built on the generosity of Montrealers. Its remarkable growth is owed to the support of the entire "ecosystem" in which it finds itself: the people as well as the institutions and organizations whose vitality, ideas and ambition shape our city. And we believe it is this same ecosystem that will continue to make the Museum thrive.

These consultations were an opportunity for the Steering Committee and me to hear vibrant first-hand accounts of the Museum's reach, its importance to a number of publics and its transformative power.

I would like to extend my deepest gratitude to the MMFA's staff, Board of Trustees and all those who accepted the invitation. This first strategic plan is a collective work. Unifying, ambitious, responsible, we firmly believe that it will enable us to meet the expectations of our audiences, partners and funders.

I must add that this plan was launched at the same time as a wind of change was blowing through our two closest partners, Bourgie Hall and the Cinéma du Musée. I would like to welcome Caroline Louis and Olivier Godin, respectively Executive Director and Artistic Director of Bourgie Hall, and Roxanne Sayegh, Director of the Cinéma du Musée. I am delighted to be pursuing our rewarding collaboration with them, and look forward to bringing our respective programming into even better alignment.

PROGRAMMING FOCUSED ON THE AMERICAS AND DIVERSITY

For the Museum, the 2022-2023 programming achieved the desired refocusing on the Americas, women, Indigeneity and cultural diversity, while staying true to the primacy of art and its transformative power. The exhibition *Parall(elles): A History of Women in Design* also showcased our rich collection of

decorative arts to great effect. *Seeing Loud: Basquiat and Music* presented an opportunity to continue our exploration of the interplay between the visual arts and music, all while celebrating the emancipatory power of this major New York-based Afro-Caribbean artist. ᐅᐱᓐᓂᐅ TUSARNITUT! *Music Born of the Cold* added to this conversation between visual and musical art forms by showing how this relationship is expressed in Inuit culture. *Diane Arbus: Photographs, 1956-1971*, with its gallery of unforgettable oddballs, was a moving reminder of the complexity of the human experience. Finally, the spotlight was shone on living artists with unique voices in *Niamh (Doras)*, *Contre-espace (Sabrina Ratté)*, *Stanley Février: Museum of the Art of Today / Department of the Invisible* and *Shary Boyle: Outside the Palace of Me*.

This exhibition program was echoed in Bourgie Hall's programme, with in the continuation of the series Musical Canvases, for example, as well as in the presentation of thematically linked concerts.

In the MMFA's Education and Community Engagement Division, developing a more cohesive cultural programming was this year's banner call of and, in collaboration with the Curatorial team, it undertook a major refocusing. The impetus for this initiative, in fact, was that the many educational projects tied to the Museum's mission or deriving from two-way partnerships were no longer viable for the Museum or in line with its values. In its aims to be a "Museum for all" and to never stop growing, the MMFA became at risk of stretching itself too thin and losing its place as a leader. The goal of this streamlining exercise was therefore to reinforce certain pillars, such as our lectures program and the Rethinking the Museum series, in particular, which convenes the community to discuss major museum-related issues.

The Museum's renowned art and wellness programs, which have attracted a number of partners from the

university and hospital sectors, were also reviewed. The collaborative pilot projects we have conducted have demonstrated art's potential to promote mental and physical health, and even support healing, counter isolation of older adults and destigmatize mental illness. It is now time for the MMFA to examine these projects in the research phase and attempt to apply our findings to the museum field. It is time to move from theory to practice, so that we may extend the demonstrated benefits to a larger audience.

An entire seasoned team – including the members of the Association of Volunteer Guides – is working hard behind the scenes to offer inspired educational experiences. Attesting to their profound commitment, professionalism and sensitivity to a wide range of audiences, the Guides engage in professional development on an ongoing basis and are not shy to head off the beaten path – case in point with the Museum's health and wellness programming. They are redefining the role of museum guide, which incidentally earned them the recognition of the Canadian Museums Association's Museum Volunteer Award. This honour is an inspiration to the entire Museum. Bravo!

I also wish to thank our institutional, community and educational partners. You make it possible for the MMFA to reach a vast clientele with varied needs. In so doing, you are supporting our teams in the expansion of their educational and social role.

MUSEUM-HUB

Is the MMFA able to meet the expectations of all audiences? Pursue its mission in relevant and original fashion? Is it seen as a place where one can seek solitude or meet up with people, outside of an exhibition, concert or film? Is it serving its community? This year, our team continued its reflection on the Museum's accessibility and draw for our audiences. This resulted in improvements to exhibition visiting conditions: better

spacing and legibility of the wall texts, more seating... In short, we focused our efforts on the overall visit experience. How can we make the Museum a haven for every visitor, be they younger or older, alone or a family; whether they live with a disability, or are seeking solitude or lively company? Is the MMFA up to date with the current best practices in museum visitation? Are some of its spaces outdated? If so, could they be repurposed in a way that better serves the community? In its new strategic plan, the MMFA's vision for its future is laid out as follows: the "Montreal Museum of Fine Arts aspires to become a leading hub of art, community and conversation; a place where all feel welcome, and where new ways of thinking about art and art history inspire diverse audiences to come together and imagine a more inclusive, accessible and just world."¹

Attendance did not return to normal in 2022-2023. If you recall, the relaxation of health measures was rolled out slowly from spring to autumn. It was only in October that we were able to receive an increased number of visitors. Moreover, the school-based audience was affected by the Omicron variant. That said, the Museum welcomed more than 646,000 visitors, including over 548,000 for the exhibitions and collections.

THE COLLECTIONS ABUZZ

Pursuant to its new strategic plan, the Museum aims to shine a spotlight on its permanent collection, its iconic works gifted by the community. To this end, behind the scenes, we have launched a major reinstallation of two important collections: decorative arts and Inuit art. Decorative arts, housed in the Liliane and David M. Stewart Pavilion – a masterpiece of Brutalist architecture in its own right – will be reinstalled following a rereading of the collection that will play up some of its greatest strengths, including Modernism, of course, but also the gold and silverwork and textile arts, comprising no fewer than 4,000 pieces. Inuit art, another highlight of the Museum's collection, will now be displayed in the Michal

and Renata Hornstein Pavilion, in the large ground-level gallery at the foot of the majestic century-old staircase that has become a defining feature of the MMFA.

The Museum has also been considering new ways of highlighting the collections with the research group Collections et impératif événementiel/The Convulsive Collections (CIÉCO). How can we update the discourse? By giving carte blanche to the artists or to the curators? By creating a dialogue between contemporary and early works? The possibilities for presenting new ways of thinking about and treating the collections are many.

The collection is the beating heart of the Museum. Often unbeknownst to the public, it generates intense activity. Here is but a glimpse:

The Collections Management and Registration Department received 22 loan requests, for a total of 40 works. Nineteen loans were approved, including that of *Le canot à glace*, a major work by Jean Paul Riopelle, which was exhibited at the Musée de Charlevoix for 10 months. The department is continuing its stocktaking of the collections: this year, more than 11,000 works were inventoried. In addition, almost 7,500 works (collections and loans) were moved for exhibition projects, a reorganization of storage, and for preventative conservation purposes. The archives team processed a little over 600 research requests and requests for access to the Museum archives (400 external, 200 internal), while the library team launched a review of its Collections Management Policy and responded to some 1,000 reference requests.

A FULL-SCALE UNDERTAKING

Another undertaking we are advancing on is the organizational restructuring and strategic hiring, in order to adapt to the situation facing major North American museums. Most significantly this year, that the Membership and Customer Service department

was brought back under the Communications Division, and we hired a new Director of Communications and Marketing as well as a head of Marketing. It is also worth noting the recruitment of an Organizational Development Specialist, a reflection of our new governance in action. Other hirings will follow, with a view to attracting candidates with a diversity of expertise and personal and professional backgrounds, so that the Museum's workforce reflects the composition of Montreal society. Lastly, like many other museums, the MMFA is seeing the retirement of the Baby Boomer generation, which so contributed to its success. It is the turning of a page. On a related note, I am pleased to mention the renewal of the collective agreement to the satisfaction of both parties, and, as of December 2020, the Museum's compliance with the *Pay Equity Act*.

Responsibility is one of the MMFA's core values. It manifests in several ways and across departments. For example, sustainable development goals are to be incorporated into the Museum's long-term vision. Moreover, the MMFA is applying the Quebec government's Exemplary Measures by presenting music from Quebec. We are also safeguarding our heritage buildings. Major masonry work was completed on the facade of the Jean-Noël Desmarais Pavilion, and the roof of Bourgie Hall will be redone and recovered in slate tile.

Lastly, we are undertaking the strategic planning of a major digital project that will complement the strategic plan. The Museum's digital transformation is now a decade in the making, with trailblazing initiatives like the launch of the pedagogical platform EducArt; the establishment of PRISM, our digital mediation lab; and the development of the Echo app that uses image-recognition technology – just to name a few. This abundance of initiatives and the growing need for the MMFA to reach audiences that are remote or

unable to get to the Museum have provoked a deep reflection on the management of its assets, needs and digital activities.

A TENTATIVE FINANCIAL STABILITY

Like many other cultural institutions hit by the two-year pandemic, the MMFA is just beginning to recover its financial footing. It nonetheless managed to complete the fiscal year with a negligible deficit. The Museum owes this positive outcome to the support of its Foundation, a rigorous review of its operating budgets and the backing of the Government of Quebec.

On that note, I would like to thank the team of the Ministère de la Culture et des Communications for taking the initiative to research long-term solutions for Crown corporations across the board.

Indeed, thanks are owed to all of the following government bodies: the Ministère de la Culture et des Communications du Québec, the Canada Council for the Arts, the Ministry of Canadian Heritage, and the Conseil des arts de Montréal.

Last but not least, I wish to express my gratitude to the Foundation, its team and its Board of Trustees, whose efforts and exceptional results carry the Museum's vision to fruition.

DREAMING BIG, AND STAYING GROUNDED

If the MMFA is in good financial stead, if its collections spark enthusiasm and requests for loans, if its projects are bold, if it is a player respected for its rigour, it is also thanks to the loyalty of the Museum Members, the confidence and generosity of collectors and donors, and the guidance of committee members. I extend to you my unending gratitude.

Finally, I wish to thank my MMFA colleagues, who each in their own unique way, have lent their professional expertise and humanity in service of the Museum.

What a privilege it has been, again this year, to implement a vision, backed by such a talented team, motivated by the values of excellence, creativity, commitment, openness and responsibility.

At the close of a year that has been especially rich in discussion and reflection, I find myself taking stock of all we have accomplished together at the MMFA, all the hard work we have done behind the scenes to bounce back with agility and aplomb. More than ever, we must look to the art and to the artists to inspire our actions.

STÉPHANE AQUIN
Director

EXHIBITIONS PRESENTED AT THE MUSEUM

ECOLOGIES

A Song for Our Planet

March 10, 2021 – April 3, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

NICOLAS PARTY

L'heure mauve

February 12 – October 16, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

ADAM PENDLETON

These Things We've Done Together

March 17 – July 10, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

VIEWS OF WITHIN

Picturing the Spaces We Inhabit

June 1, 2022 – July 2, 2023

An exhibition organized by the Montreal Museum of Fine Arts.

NIAMH

Installation on Du Musée Avenue

June 6 – October 13, 2022

An installation designed at the request of the Montreal Museum of Fine Arts and executed by MU with the invaluable support of Ville de Montréal, Ville-Marie Borough, and Denalt Paints.

STANLEY FÉVRIER

Museum of the Art of Today / Department of the Invisible

June 15 – August 28, 2022

A performative installation presented by the Montreal Museum of Fine Arts.

SHARY BOYLE

Outside the Palace of Me

September 1, 2022 – January 15, 2023

An exhibition organized by the Gardiner Museum, Toronto, in collaboration with the Montreal Museum of Fine Arts.

DIANE ARBUS

Photographs, 1956-1971

September 15, 2022 – January 29, 2023

An exhibition organized by the Art Gallery of Ontario (AGO) in collaboration with the Montreal Museum of Fine Arts.

SEEING LOUD

Basquiat and Music

October 15, 2022 – February 19, 2023

An exhibition organized by the Montreal Museum of Fine Arts and the Musée de la musique – Philharmonie de Paris.

ᑭᓴᓂᑦ TUSARNITUT!

Music Born of the Cold

November 10, 2022 – March 12, 2023

An exhibition organized by the Montreal Museum of Fine Arts.

REVELATIONS

Prints by Albert Dumouchel in the collection of the MMFA

December 1, 2022 – March 26, 2023

An exhibition organized by the Montreal Museum of Fine Arts.

PARALL(ELLES)

A History of Women in Design

February 18 – May 28, 2023

An exhibition organized by the Montreal Museum of Fine Arts in collaboration with the Stewart Program for Modern Design.

NALINI MALANI

Crossing Boundaries

March 23 – August 20, 2023

An exhibition organized by the Montreal Museum of Fine Arts.

DIGITAL CANVAS

SABRINA RATTÉ

Contre-espace

June 10 – December 18, 2022

A project 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 Government of Quebec.

NALINI MALANI

Ballad of a Woman

February 20 – August 20, 2023

A project 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 Government of Quebec.

MMFA EXHIBITIONS ON TOUR

THIERRY MUGLER

Couturissime

Musée des arts décoratifs, Paris
September 30, 2021 – April 24, 2022

Brooklyn Museum
November 18, 2022 – May 7, 2023

An exhibition initiated, produced and circulated by the Montreal Museum of Fine Arts, in collaboration with the Maison Mugler, which restored the designer's heritage haute couture.

THE WORLD OF YOUSUF KARSH

A Private Essence

Canadian Museum of Immigration
at Pier 21, Halifax
March 12 – October 16, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

RIOPELLE

The Call of Northern Landscapes and Indigenous Cultures

Beaverbrook Art Gallery, Fredericton
April 2 – July 3, 2022

An exhibition developed, organized and circulated by the Montreal Museum of Fine Arts.

REPORT FROM THE ASSOCIATION OF VOLUNTEER GUIDES

This past year marked the return of the Volunteer Guides to the MMFA's galleries. It all began in March 2022, with the first in-person guided tour since the pandemic. Precautionary measures such as masks, physical distancing and small groups were in place. In a happy coincidence, the first visit was led by the very same Guide who had conducted the last permitted tour in March 2020. As the number of visitors edged upwards, the smiles gradually returned to our Guides' faces.

During the summer of 2022, in addition to their outdoor tours of the Sculpture Garden and the MMFA's various pavilions, several Guides answered Stanley Février's invitation to become actors in his exhibition *Museum of the Art of Today / Department of the Invisible*. Following the artist's instructions, the Guides participated in this conceptual and performative artwork by interacting with visitors in surprising and playful ways. Setting aside the normal conventions of the guided tour, they stepped out of their comfort zone by inserting themselves into the work and contributing to its originality. As the fall of 2022 rolled around, it was time for community and school groups to return to the Museum in large numbers, drawn notably by the exhibition *Seeing Loud: Basquiat and Music*. Younger audiences showed a keen interest in the complex work of Jean-Michel Basquiat and were eager to learn more about contemporary art.

The Guides had to work extra hard to update their tour scripts in light of the many changes made to the collection during their absence. Tours had to be adapted to account for works that had been either moved, put back in storage or brought out of obscurity, much to the delight of both our docents and the public. Fortunately, their research efforts were supported by various training activities organized by the MMFA and the Association of Volunteer Guides, which were finally able to be held in person. Nothing can match the experience of standing in front of a work of art – experiencing first-hand its vibrant colours, the strokes of the brush or the cut of the scissors – and being able to appreciate it in all its beauty.

To further their knowledge of art, and thanks to the Association's In-Town Tours and Travel committees, the Guides also ventured outside the Museum's walls to see what was happening elsewhere. Several visits were organized to art galleries in Montreal and to other museums in Quebec, including an excursion to the Musée national des beaux-arts du Québec to see the exhibition *America. Between Dreams and Realities*, and to the Musée d'art de Joliette to see *Forgotten! Scott, Brandtner, Eveleigh, Webber: Revisiting Montreal Abstraction of the 1940s*. We could finally say that the confinement was behind us.

Finally, 2022 came to a successful close with the news that the Museum had received the Museum Volunteer Award presented by the Canadian Museums Association in partnership with the Canadian Federation of Friends of Museums. This award was in recognition of the Guides' participation in a study¹ led by the team of Dr. Olivier Beauchet and the Centre de recherche de l'Institut universitaire de gériatrie de Montréal.

In conclusion, the Guides proved once again this past year that their enthusiasm for meeting and interacting with the public is as strong as ever. And this is all the more true now that they are able to do so in person in the Museum's galleries, surrounded by works of art that are as dear to them as long-lost friends.

SYLVIE RICHARD
2022-2023 President
Association of Volunteer Guides

¹ Co-development and carrying out of a set of tours aimed at reducing social isolation among older adults living in Montreal.

ARTE MUSICA AND BOURGIE HALL

The 2022-2023 season at Bourgie Hall was marked by several noteworthy events. Arte Musica presented 119 concerts and lectures, while our guest musical organizations presented sixty public events. If we add to this the educational activities that took place, the total comes to almost 200 concerts and musical events hosted by Bourgie Hall in 2022-2023.

HIGHLIGHTS OF OUR MUSICAL PROGRAMMING

The public was invited to the close of the monumental cycle of J. S. Bach's sacred cantatas, launched in 2014, as well as the final recitals of Beethoven's complete piano sonatas, started by pianist Louis Lortie prior to the pandemic. Among the memorable moments this year, let us mention the presence of Swedish mezzo-soprano Anne-Sofie von Otter, the return of the King's Singers and the flutist Emmanuel Pahud, as well as the Bourgie Hall debuts of the prestigious Philip Glass Ensemble, Quebec pianist Marc-André Hamelin and the ensemble Camerata RCO. Audience favourites, the series Jazz 5 à 7 and Musical Odysseys, deserve their own mention, as does Bourgie Hall's collection of keyboard instruments, which was put to use to great effect during the various early-music recitals and concerts.

Again this season, Bourgie Hall's programming reflected that of the Museum's. Eight concerts were presented in connection with the exhibitions *Seeing Loud: Basquiat and Music*, *ᑕᕐᓂᑦᑕᑦ TUSARNITUT! Music Born of the Cold* and *Parall(elles): A History of Women in Design*. Two of these concerts were given as part of the Musical Canvases experience, which includes an exhibition visit followed by an evening concert.

Last but not least, the Concours musical international de Montréal, an important partner, held this year's edition dedicated to the violin at Bourgie Hall, including its quarter and semi-finals, as well as several special events.

ATTENDANCE AND TICKET PRICES

A total of 30,230 tickets were issued (including complimentary tickets) for Arte Musica's programming, a number that represents 95% of revenue levels in

the 2018-2019 season, the last reference year prior to the pandemic. We can safely say that the return of audiences to our concert hall occurred in earnest this past season, which was the first without health restrictions since 2020.

The average number of paid tickets issued per concert by Arte Musica was 248 out of a total of 465 seats. The average attendance rate was 53% (not including complimentary tickets). Several factors explain these numbers. First of all, the entire Montreal concert-music milieu saw a season of lower than pre-pandemic attendance rates. It would seem that the upheavals of the last three years have caused an observable shift in concert-going habits.

Moreover, the postponement of several concerts during the pandemic resulted in a surplus concert offering in 2022-2023, with almost 20% more concerts scheduled than in 2018-2019. Over the course of the season, we saw a progressive increase in concert attendance, with the audience's confidence apparently progressively returning from month to month, particularly as of last December. Preliminary results for the 2023-2024 season are encouraging, based on a comparison of ticket sales recorded after the May 9, 2023, launch, and those recorded after the 2022-2023 season launch.

Including the concerts given by our dozen or so guest musical organizations, the total number of spectators at Bourgie Hall last season was about 40,000.

Arte Musica's accessibility policy continued to be exercised this season by offering reasonably priced tickets. The average regular ticket price was \$54, taxes and fees included (but not including subscription rates and special offers). In addition, we offered a last-minute rate for people aged 34 and under, wherein they could attend concerts for as little as \$10. As part of the special promotion Wednesdays in Music, Museum Members could take advantage of added discounts on ticket prices. Members represented 20% of audience members in the nine concerts. **Overall, almost 30% of the audience consisted of MMFA Members this year, demonstrating the relevance of a high-calibre concert hall within the museum complex.**

LIVE STREAMING

A video recording was made of the concert of Pergolesi's *Stabat Mater* on November 11, 2022. It was live-streamed to an online audience of 35,000 during the launch of the Vivaldi specialty channel (United States), and then on FIFA's ARTS.FILM platform. The Mezzo and Medici classical music channels also announced web broadcasts in 2023.

EDUCATION AND MEDIATION

Again this season, the Arte Musica team collaborated with the MMFA in the Sharing the Museum program. On March 20, 200 people invited by the Education and Community Engagement Division through various Montreal-based community organizations attended a free jazz concert by the Gentiane MG Trio.

In addition, three lectures were presented by musicologists on a wide range of subjects permitting the public to delve more deeply into certain questions relating to music history. There were also three Listening Circles of traditional Inuit music, presented in connection with the exhibition *TUSARNITUT! Music Born of the Cold*.

Lastly, Bourgie Hall presented three family concerts and hosted two school concerts presented by Jeunesses Musicales Canada. Following their participation in a series of singing workshops, a children's choir also performed in the *Charlie Brown Christmas* concert in December.

A NEW CHAPTER

This season was our first as Executive Director and Artistic Director, respectively, after the retirement of outgoing Director, Isolde Lagacé. When we arrived, we wanted to meet the heads of each department at the MMFA, so as to prepare the groundwork for collaboration and to understand the internal operations of the organization. Several joint projects in their planning stages for upcoming seasons will bring the relationship between music and visual arts into sharper focus. Our teams are also collaborating on a daily basis in order to increase awareness of our concert

programming among the Museum's different publics, and, reciprocally, the Museum's offerings among concertgoers at Bourgie Hall.

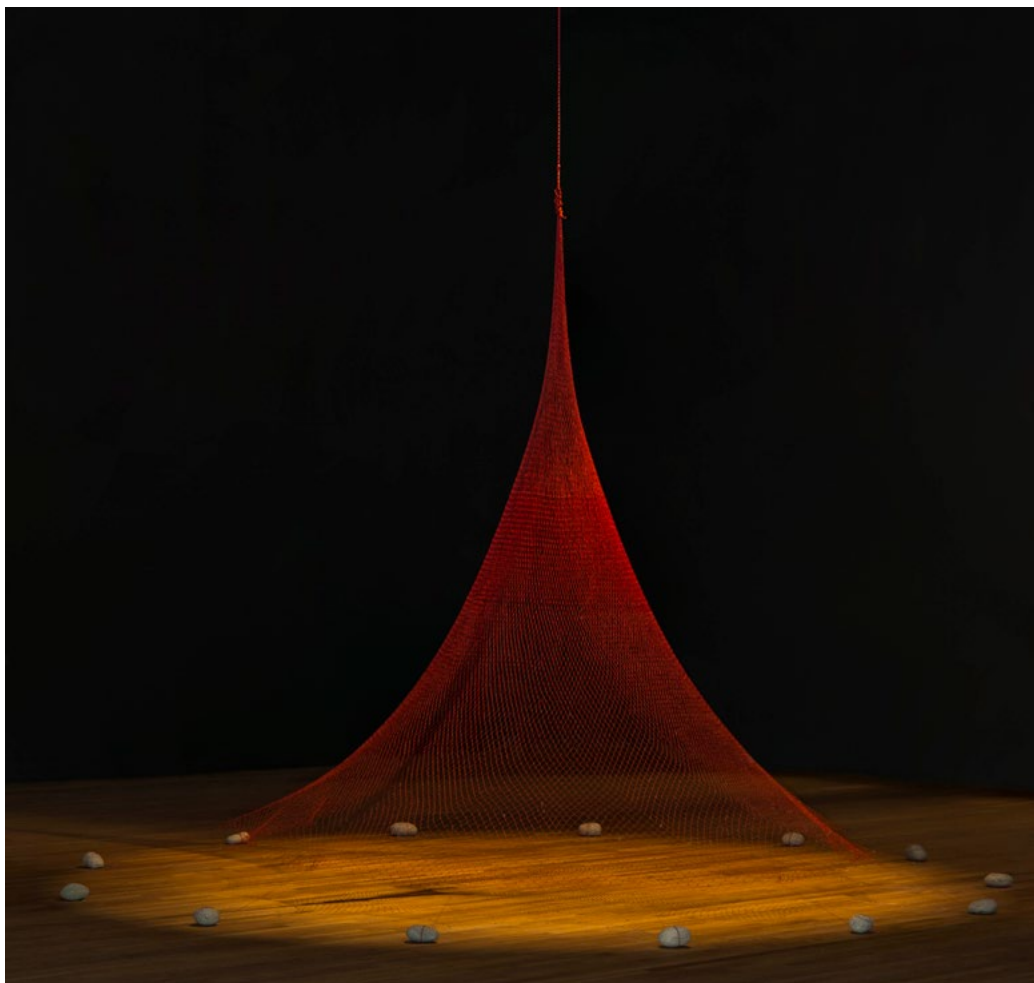
After consulting with the management of the major international halls and some of the most highly regarded artist agencies, we have also begun the work of strengthening Bourgie Hall's presence on the international stage. Now more than ever, we are certain of its relevance, as it sets itself apart in Montreal – and dare we say in Quebec, as a whole – by offering unique programming and enjoying an excellent reputation internationally. Moreover, Bourgie Hall's audience continues to demonstrate its loyalty, enthusiasm and musical sensibility.

Lastly, we would like to underscore our appreciation of Bourgie Hall's unique operational structure. Synergistically with the MMFA, the Arte Musica Foundation provides major financial support, representing over 40% of the operating budget related to the Hall's programming. For its part, the Foundation's Board of Trustees shoulders the permanent team, specialized in the creation and marketing of a concert season. This singular structure within the Museum complex appears to be a strength of the Bourgie Hall project.

Caroline Louis
Executive Director

Olivier Godin
Artistic Director

ACQUISITIONS



1.



2.



3.

1.
Nadia Myre
Born in Montreal in 1974
Oraison / Orison (Net)
2014-2017
Purchase, thanks to the Montreal Museum of Fine Arts' sponsorship of the artist's studio in the Darling Foundry
© Nadia Myre / CARCC Ottawa 2023

2.
Brian Jungen
Born in Fort Saint John, British Columbia, in 1970
Sound Space II
2010
Gift of Pierre Bourgie

3.
Joi T. Arcand
Born in Hafford, Saskatchewan, in 1982
ᓂᓴᓂᓴᓂᓴ
nimihto
2019
Purchase, through the generosity of An-Lap Vo-Dignard and Jennifer Nguyen



1.



2.



3.



4.

1.
Attributed to the
Pan Painter
Active in Athens, Greece,
about 475-450 B.C.E.
Red-figure Column Krater:
Scene of a Warrior's Parting

2.
Attributed to the
Ginosa Painter
Active in Taranto, Italy,
about 360-345 B.C.E.
Red-figure Hydria:
Scene of an Offering
to a Deceased Man

3.
Attributed to the
Leagros Group
Active in Attica, Greece,
about 525-500 B.C.E.
Black-figure Amphora:
Memnon and Achilles Fighting
between Eos and Thetis

4.
Attributed to the
Pagenstecher Class
Active in Paestum, Italy,
about 350-300 B.C.E.
Black-figure Lekythos:
Standing Female Figure
340-320 B.C.E.

Gifts of Claude Paradis



1.



2.



3.

1.
Lani Adeoye
Born in London in 1989
Lilo Chair
2015
Purchase, Julia and Stephen Reitman
Fund, Rhéal Dallaire Fund,
Dr. Brian K. Stonehocker Fund
and F. Cleveland Morgan Fund

2.
Dula Nurruwuthun
Yirrkala, Australia, about 1936 –
Yirrkala 2001
Untitled (Turtle, Crayfish and Fish)
1965
Gift of the late Griffith Brewer

3.
Jeanne Rhéaume
Montreal 1915 – Montreal 2000
Seabed
About 1973
Anonymous gift



1.



2.



3.

1.
Samuel Thorne
Active in London, late 17th c.-early 18th c.
"Monteith" Punch Bowl
1701

2.
William Pitts
(?) about 1755 – (?) early 19th c.
Wine Cooler
1803

3.
Paul Storr
London 1771 – Tooting, England, 1844
Hot Water Jug and Stand
1808

Gifts of Charles Robert



1.



2.



3.

1.
William Raphael
Nakel, Prussia, 1833 – Montreal 1914
Two Indian Women
1873
Purchase, the Museum Campaign
1998-2002 Fund

2.
Robert Harris
Tyn-y-groes, Wales, 1849 – Montreal 1919
Reverend Canon Jacob Ellegood
1897
Gift of Saint Jax Church, Montreal

3.
Marc-Aurèle de Foy Suzor-Coté
Arthabaska, Quebec, 1869 – Daytona
Beach, Florida, 1937
*The Death of Cadieux on the Banks
of the Ottawa River*
About 1907
Gift of Geneviève Catherine Myhal
in memory of Dr. Monique Camerlain



1.

1.
Madeleine Laliberté
Victoriaville, Quebec, 1912 – Quebec City 1998
Pears and Avocados
1944
Purchase, the Museum Campaign 1998-2002 Fund,
Jeannine Beauchamp-Desaulniers Bequest and
Marc-Aimé Guérin Estate



2.

2.
Kathleen Moir Morris
Montreal 1893 – Rawdon, Quebec, 1986
Looking up Côte-des-Neiges from Sherbrooke Street
About 1933
Gift of the artist's family



3.

3.
David Milne
Near Burgoyne, Ontario, 1882 – Bancroft,
Ontario, 1953
Fifth Avenue Bus, New York
About 1911
Gift of Roger Fournelle



John Lyman
Biddeford, Maine, 1886 – Kingsley, Barbados, 1967
The Hammock under the Tree (Dalesville, Quebec)
1912
Purchase, the Museum Campaign 1998-2002 Fund,
Denise Meloche Estate, Madeleine Bélanger Fund
and Peter Herrndorf Fund



1.

1.
Albert Dumouchel
 Valleyfield, Quebec, 1916 – Saint-Antoine-sur-Richelieu, Quebec, 1971
Untitled (Jacques on the Stairs)
 About 1953
 Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund



2.

2.
Herbert List
 Hamburg 1903 – Munich 1975
Goldfish Bowl
 1937, posthumous print 1999
 Gift of Amnuai Khongna and Yves Nantel
 © Herbert List / Magnum Photos



1.



2.



3.



4.

1.
Eric Goldberg
Berlin 1890 – Montreal 1969
Self-portrait as a Violinist
About 1906-1910
Gift of Fred and Beverly Schaeffer,
Toronto

2.
Rembrandt Harmensz. van Rijn
Leiden 1606 – Amsterdam 1669
Head of Rembrandt with a Soft Cap,
or Rembrandt with Three Moustaches
About 1634
Gift of Freda and Irwin Browns

3.
Albert Dumouchel
Valleyfield, Quebec, 1916 –
Saint-Antoine-sur-Richelieu,
Quebec, 1971
Anna's Profile
1969
Gift of Madeleine Morin

4.
Robert Motherwell
Aberdeen, Washington, 1915 – Provincetown,
Massachusetts, 1991
In Blue and Bleeding Black No. 7
From the "Lyric Suite"
1965
Gift of Guy and Jeanne de Repentigny Estate
in memory of their daughter Louise
© Dedalus Foundation, Inc. / Artists Rights
Society (ARS), NY / CARCC Ottawa 2023



Greg Curnoe
 London, Ontario, 1936 – London 1992
28 Daily Notes
 October 19, 1966 – November 15, 1966
 Gift of Esperanza and Mark Schwartz
 © Estate of Greg Curnoe / CARCC Ottawa 2023



1.



2.

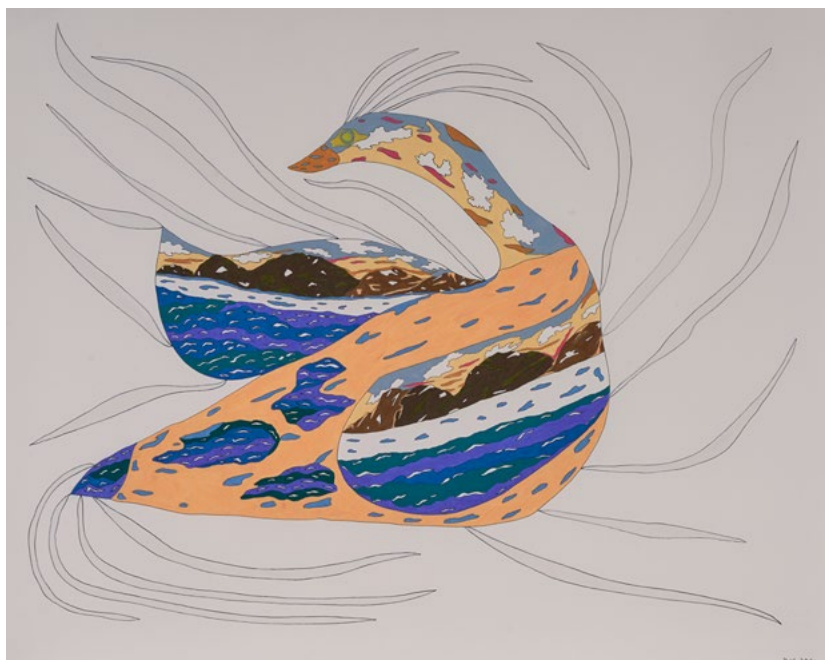
Lynne Cohen
Racine, Wisconsin, 1944 – Montreal 2014

1.
*Exhibition Hall, Place Bonaventure,
Montreal, Quebec*
1977
Gift of Andrew Lugg

2.
Spa III (Aluminum Bed)
1993
Purchase, Michel Phaneuf Fund



1.



2.



3.

1.
Manasie Akpaliapik
Born in Ikpiarjuk (Arctic Bay), Nunavut, in 1955
Nunatta Sapujijingit [Protectors of Our Land]
2021
Purchase, the Museum Campaign 1998-2002 Fund,
Dr. and Mrs. Max Stern Bequest, Merck Canada Inc.
Fund, Joy Sedgewick-Shannon Memorial Fund and
François-Marc Gagnon Fund

2.
Ooloosie Saila
Born in Iqaluit, Nunavut, in 1991
Composition (Flying Landscape)
2021
Purchase, Dr. Sean B. Murphy Fund
Reproduced with the permission
of Dorset Fine Arts

3.
Johnny Pootoogook
Born in Ikerasak camp, near Kinngait (Cape Dorset),
Nunavut, in 1970
Transformation
2019
Purchase, Dr. Sean B. Murphy Fund
Reproduced with the permission
of Dorset Fine Arts



1.



2.



3.



4.

1.
Sojourner Truth Parsons
Born in Vancouver in 1984
Clinging to earth
2022
Purchase, Hamelys Fund and the
Museum Campaign 1998-2002 Fund

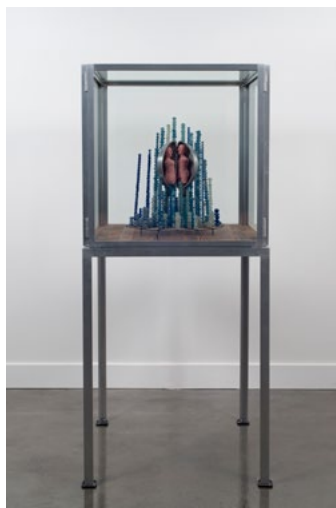
2.
Cindy Phenix
Born in Montreal in 1989
*Metamorphosing Our
Releasing Intentions*
2022
Purchase, the Museum
Campaign 1998-2002 Fund
and Hélène Couture Fund

3.
Tau Lewis
Born in Toronto in 1993
What in the water? (time capsule #3)
2018
Gift of David and Julie Moos

4.
Florian Krewer
Born in Gerolstein, Germany, in 1986
Untitled
2021
Purchase, through the generosity
of an anonymous donor



1.



2.



3.

1.
Fausto Melotti
Rovereto, Italy, 1901 – Milan 1986
Canone variato I [Varied Canon I]
1967, made in 1973
© Fausto Melotti, by SIAE / CARCC Ottawa 2023

2.
Louise Bourgeois
Paris 1911 – New York 2010
The Couple
2002
© The Easton Foundation / VAGA at ARS, NY /
CARCC Ottawa 2023
Photo Eliane Excoffier

3.
Jannis Kounellis
Piraeus, Greece, 1936 – Rome 2017
Untitled
1980
© Jannis Kounellis, by SIAE / CARCC Ottawa 2023
Photo © Agostino Osio – Alto Piano /
Courtesy Fondazione Prada, Venice

Gifts of Pierre Bourgie



Peter Doig
Born in Edinburgh in 1959
Iron Hill
1991
Gift of the artist
© Peter Doig / DACS London / CARCC Ottawa 2023
Photo Richard Ivey (Image courtesy of Michael Werner Gallery)



1.



2.

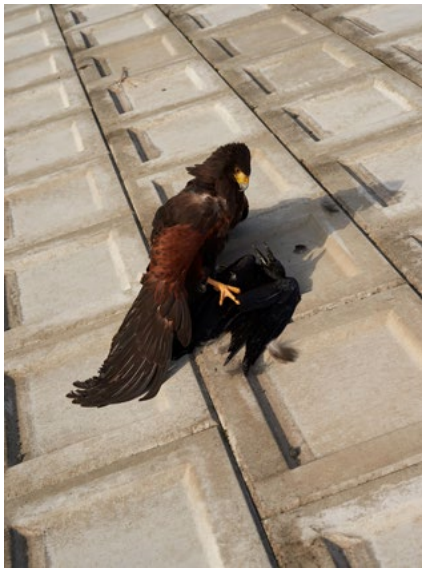
1.
Claire Tabouret
Born in Pertuis, France, in 1981
The Siblings
2020

2.
Wanda Koop
Born in Vancouver in 1951
Friendly Fire
From the series "No News"
2011

Gifts of Pierre and Anne-Marie Trahan,
Collection Majudia



1.



2.



3.

1.
Emmanuelle Léonard
Born in Montreal in 1971
Deliverer and Client, 10:53 p.m.
From the series "Black Out (The Deliverers)"
2022
Purchase, Young Philanthropists' Circle Fund
and the Museum Campaign 1998-2002 Fund

2.
Guillaume Simoneau
Born in Lévis, Quebec, in 1978
Horus, Takeo, Saga Prefecture, Japan
From the series "Murder"
2016, print 2022
Purchase

3.
Jessica Eaton
Born in Regina, Saskatchewan, in 1977
Natura Morta (Luce Danzante) 22
[Still Life (Dancing Light) 22]
2022
Purchase, the Museum Campaign 1998-2002 Fund
and Young Philanthropists' Circle Fund



1.



2.



3.

1.
Gauri Gill
Born in Chandigarh, India, in 1970
Indian Grocery Store in Queens, New York
From the series "The Americans"
2004, print 2021
Purchase, The Clematis Foundation Fund,
Deirdre Stevenson Fund and Fund of the Women
of Influence Circle

2.
Jagdeep Raina
Born in Guelph, Ontario, in 1991
Chemical Cotton Flowers
2021
Purchase, the Museum Campaign 1998-2002 Fund

3.
Gauri Gill
Born in Chandigarh, India, in 1970
Woman Worker at Sunsweet Prune Packing Factory.
Yuba City, California
From the series "The Americans"
2002, print 2021
Purchase, The Clematis Foundation Fund,
Deirdre Stevenson Fund and Fund of the Women
of Influence Circle



1.



2.



3.



4.

INDIA, or PAKISTAN,
PUNJAB REGION

1.
Nanak, the First Teacher

2.
Guru Tegh Bahadur

3.
Guru Ram Das

4.
Guru Amar Das

About 1800-1810

Gifts of the Sikh Art
Collection, Narinder Singh
and Satinder Kaur Kapany –
Sikh Foundation
International (U.S.A.)

ACQUISITIONS – INTERNATIONAL ART

INSTALLATIONS

Idris Khan

Born in Birmingham, England, in 1978

Listening to Glenn Gould's Version of "The Goldberg Variations" while Thinking about Carl Andre
2010

Sandblasted blue steel, 2/2
120 x 990 x 120 cm
Gift of Pierre Bourgie
2022.183.1-30

Jannis Kounellis

Piraeus, Greece, 1936 – Rome 2017

Untitled

1980
Cello, mandolin, trumpet, trombone, snare drum, flute, violin in its case, bows, propane tanks, rubber tubing, torch heads
Variable dimensions
Gift of Pierre Bourgie
2022.184

Fausto Melotti

Rovereto, Italy, 1901 – Milan 1986

Canone variato I [Varied Canon I]

1967, made in 1973
Stainless steel
134 x 470 x 130 cm (approx. maximum surface area)
6 components of about 134 x 115 x 50 cm (each)
Gift of Pierre Bourgie
2022.185.1-6

Berkay Tuncay

Born in Istanbul in 1983

Untitled (Study for Kanye's Tweets No. 2)

2017
15 earthenware tablets
10.7 x 5.8 cm to 19 x 13.2 cm (each tablet)
Purchase, through the generosity of An-Lap Vo-Dignard and Jennifer Nguyen
2022.13.1-15

MULTIMEDIA

Charles Sandison

Born in Haltwhistle, England, in 1969

Le merle noir [The Blackbird]

2007
Black and white computer generated images, silent, steel housing, LCD flat-screen monitor, microprocessor, 1/5
Housing: 110.3 x 65.2 x 11.3 cm
Running time: 6 min
Gift of Pierre Bourgie
2022.151

WORKS ON PAPER

Original Sketches in the Punjab. By a Lady.
1854 (1st edition)

Book illustrated with lithographs heightened with watercolour
Printer: J. Dickinson & Son, London
28 x 37 x 2.2 cm (book closed)
Gift of the Sikh Art Collection, Narinder Singh and Satinder Kaur Kapany – Sikh Foundation International (U.S.A.)
2022.69

"Von Orlich's Travels"

Ill. in *The Illustrated London News*, vol. 8, January–June 1846
41.5 x 30 x 3.5 cm (book closed)
Gift of the Sikh Art Collection, Narinder Singh and Satinder Kaur Kapany – Sikh Foundation International (U.S.A.)
2022.73

Anonymous

After William Carpenter (1818-1899)

Raja Jawahar Singh

1858
Woodcut, chromolithograph, varnish
Published in the supplement to *The Illustrated London News*, May 22, 1858
27.5 x 39.2 cm (uneven)
Gift of the Sikh Art Collection, Narinder Singh and Satinder Kaur Kapany – Sikh Foundation International (U.S.A.)
2022.74

Eduardo Basualdo

Born in Buenos Aires in 1977

Memoria de un Meteorito [Memory of a Meteorite]
Tacto [Touch]

Chance
2013
3 graphite drawings
16.9 x 24 cm (2)
23.8 x 16 cm (1)
Gift of Michel de la Chenelière
2022.136-138

Emily Eden

London 1797 – Richmond, England, 1869

Portraits of the Princes and People of India
1844

Book illustrated with lithographs
Printer: J. Dickinson & Son, London
53.1 x 37.4 x 3.1 cm (book closed)
Gift of the Sikh Art Collection, Narinder Singh and Satinder Kaur Kapany – Sikh Foundation International (U.S.A.)
2022.75

Sam Francis

San Mateo, California, 1923 – Santa Monica, California, 1994

Ting

1972
Silkscreen, trial proof 1
60.3 x 75.6 cm
Gift of Freda and Irwin Browns
2022.152

J. Harris

Active mid-19th c.
After Henry Martens (1790-1868)

Battle of Moodkee

From the series "Celebrated Engagements of the British Army during the Sikh Wars"
1848
Offset halftone lithograph
Published by Rudolph Ackermann, London, June 14, 1849
48.5 x 62.9 cm
Gift of the Sikh Art Collection, Narinder Singh and Satinder Kaur Kapany – Sikh Foundation International (U.S.A.)
2022.76

Battle of Ferozshah

From the series "Celebrated Engagements of the British Army during the Sikh Wars"
1848
Offset halftone lithograph
Published by Rudolph Ackermann, London, April 5, 1849
48.7 x 63.5 cm
Gift of the Sikh Art Collection, Narinder Singh and Satinder Kaur Kapany – Sikh Foundation International (U.S.A.)
2022.77

Zoe Leonard

Born in Liberty, New York, in 1961

I want a president

1992, edition 2018
Photolithograph on tracing paper, glass sheet, metal hooks, 53/100
27.8 x 21.7 cm
Purchase
2022.193

Marino Marini

Pistoia, Italy, 1901 – Viareggio, Italy, 1980

From Colour to Form V

1969
Lithograph, 18/50
50.5 x 64.9 cm (sheet)
39.8 x 52.5 (image)
Gift of Freda and Irwin Browns
2022.49

Dan Miller

Born in Castro Valley, California, in 1961

Untitled

2015

Ballpoint pen, ink wash, acrylic paint

141.5 x 173 cm (approx.)

Purchase, W. Bruce C. Bailey Fête-champêtre Fund
2023.17

Robert Motherwell

Aberdeen, Washington, 1915 – Provincetown,
Massachusetts, 1991

In Blue and Bleeding Black No. 7

From the "Lyric Suite"

1965

Ink

28.2 x 23 cm

Gift of Guy and Jeanne de Repentigny Estate

in memory of their daughter Louise

2022.153

Nicolas Party

Born in Lausanne in 1980

Landscape

2021

Woodcut, 22/50

51 x 41 cm (sheet)

40.8 x 30.6 cm (image)

Gift of Michael St.B. Harrison

2022.192

Rembrandt Harmensz. van Rijn

Leiden 1606 – Amsterdam 1669

**Head of Rembrandt with a Soft Cap,
or Rembrandt with Three Moustaches**

About 1634

Etching, only state

4.9 x 4.3 cm (sheet)

Gift of Freda and Irwin Browns

2022.48

Alexis Soltykoff

Saint Petersburg 1806 – Paris 1859

Indian Scenes and Characters:

From Drawings Made on the Spot

1858-1859

Book illustrated with lithographs

Printer: Smith, Elder and Co., London

61.6 x 44.7 x 2.5 cm (book closed)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.78

INDIA, PUNJAB REGION, PHULKIAN STATES

Raja Bhagwan Singh of Nabha

Late 19th c.

Gouache, powdered gold ink, ink, varnish

highlights

35.5 x 25.5 cm (approx.)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.72

INDIA, or PAKISTAN, PUNJAB REGION

Nanak, the First Teacher

Guru Amar Das

Guru Ram Das

Guru Hargobind

Guru Tegh Bahadur

About 1800-1810

Gouache, powdered gold ink, ink

Approx. 25.5 x 17 cm (each)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.56-60

Guru Nanak

Guru Ram Das

Guru Arjan

Guru Hargobind

Guru Har Rai

Guru Har Krishan

Guru Tegh Bahadur

Guru Gobind Singh

20th c.

Gouache, powdered gold ink, ink

Approx. 29 x 22 cm (each)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.61-68

PAKISTAN, LAHORE, or INDIA, AMRITSAR

Album of 61 Illustrations

19th c.

Gouache, watercolour, powdered gold ink and
ink over graphite

23.7 x 19.5 x 1.4 cm (album closed)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.71

PAINTING

Peter Doig

Born in Edinburgh in 1959

Iron Hill

1991

Oil on canvas

37.3 x 45.9 cm

Gift of the artist

2022.159

Florian Krewer

Born in Gerolstein, Germany, in 1986

Untitled

2021

Acrylic and oil on canvas

300 x 239.5 cm

Purchase, through the generosity of

an anonymous donor

2022.55

Harland Miller

Born in Yorkshire, England, in 1964

I'll Never Forget What I Can't Remember

2018

Oil on canvas

292 x 203 cm

Gift of Pierre Bourgie

2022.186

Dula Nurruwuthun

Yirrkala, Australia, about 1936 – Yirrkala 2001

Untitled (Turtle, Crayfish and Fish)

1965

Bark, pigments

112 x 43 x 4.5 cm

Gift of the late Griffith Brewer

2022.149

George Romney

Dalton-in-Furness, England, 1734 – Kendal,

England, 1802

Portrait of Mr. Anthony Wright

1781

Oil on canvas

76.2 x 64 cm

Gift of Joe Development Ltd. in memory of

Joe Malatestinic

2022.135

Claire Tabouret

Born in Pertuis, France, in 1981

The Siblings

2020

Acrylic on canvas

183.2 x 213.7 cm

Gift of Pierre and Anne-Marie Trahan,

Collection Majudia

2022.24

PHOTOGRAPHY

Gauri Gill

Born in Chandigarh, India, in 1970

Woman Worker at Sunsweet Prune Packing

Factory. Yuba City, California

From the series "The Americans"

2002, print 2021

Inkjet print, 1/7

69 x 103 cm

Purchase, The Clematis Foundation Fund,

Deirdre Stevenson Fund and Fund of the

Women of Influence Circle

2022.17

Indian Grocery Store in Queens, New York

From the series "The Americans"

2004, print 2021

Inkjet print, 1/7

69.4 x 103.3 cm

Purchase, The Clematis Foundation Fund,

Deirdre Stevenson Fund and Fund of the

Women of Influence Circle

2022.18

He Chongyue

Born in Beijing in 1960

Mirror Image II**Mirror Image VI**

From the series "Mirror Image: The Red Era Background"

2005, prints 2012

2 chromogenic prints, artist's proofs 1

97.9 x 232.6 cm (sight) (each)

Gift of Han Modern & Contemporary,
in memory of Andrew Lui

2022.177-178

Herbert List

Hamburg 1903 – Munich 1975

Goldfish Bowl**In the Morning****Ritti with Fishing Rod**

1937, posthumous prints 1999

3 gelatin silver prints

40.5 x 30.4 cm (each)

Gift of Amnuai Khongna and Yves Nantel

2022.187-189

INDIA, PUNJAB REGION, PHULKIAN STATES

Album of Portraits of Six Maharajas of Patiala
Late 19th c.

Albumen prints on calling cards, watercolour,
gouache, gum arabic (?)

16.6 x 10.9 cm (3)

13.5 x 10 cm (3)

22.5 x 16.2 x 1.7 cm (album closed)

Gift of the Sikh Art Collection, Narinder Singh
and Satinder Kaur Kapany – Sikh Foundation
International (U.S.A.)

2022.70

SCULPTURE

Louise Bourgeois

Paris 1911 – New York 2010

The Couple

2002

Glass beads, fabric, steel, aluminum,
glass, wood

177.8 x 76.2 x 76.2 cm

Gift of Pierre Bourgie

2022.141

Alicja Kwade

Born in Katowice, Poland, in 1979

Siège du monde

2022

Wood, marble

76.5 x 51 x 52 cm

Purchase, gift of Diana Billes, Ann F. Birks
Fund, the Appel family fund in memory of
Bram and Bluma Appel, Peter Dey Fund and
the Honourable Charles Lapointe, P.C., Fund

2022.127

Glenda León

Born in Havana in 1976

Escuchando el silencio [Listening to Silence]

2012

Plywood, alkyd paint, Spanish guitar strings,
tuning pegs

180.3 x 114.4 x 4 cm

Gift of Pierre Bourgie

2022.150

ARCHAEOLOGY

Attributed to the

Ginosa Painter

Active in Taranto, Italy, about 360-345 B.C.E.

Red-figure Hydria: Scene of an Offering to a
Deceased Man

Earthenware, painted decoration

46 x 36 x 30 cm

Gift of Claude Paradis

2022.40

Attributed to the

Haimon Painter

Active in Athens, Greece, about 490-460 B.C.E.

Black-figure Lekythos: Achilles and Ajax

Playing Dice, Watched by Athena

Earthenware, painted and incised decoration

15.5 cm (h.); 5.5 cm (diam.)

Gift of Claude Paradis

2022.33

Manner of the

Haimon Painter

Active in Athens, Greece, about 490-460 B.C.E.

Black-figure Mastoid Skyphos: Struggle

between Thetis and Peleus

Earthenware, painted decoration

8 x 14.5 x 9.5 cm

Gift of Claude Paradis

2022.31

Black-figure Kylix: Scene of Revelry (Komos)
with Satyr and Maenads

Earthenware, painted and incised decoration

7.8 x 22.6 x 16.5 cm

Gift of Claude Paradis

2022.35

Attributed to the

Leagros Group

Active in Attica, Greece, about 525-500 B.C.E.

Black-figure Amphora: Memnon and Achilles
Fighting between Eos and Thetis

Earthenware, painted and incised decoration

32.5 cm (h.); 22 cm (diam.)

Gift of Claude Paradis

2022.37

Attributed to the

Pagenstecher Class

Active in Paestum, Italy, about 350-300 B.C.E.

Black-figure Lekythos: Standing Female Figure
340-320 B.C.E.

Earthenware, painted and incised decoration

17 cm (h.); 6.7 cm (diam.)

Gift of Claude Paradis

2022.32

Attributed to the

Painter of the Dancing Pan

Active in Thebes, Boeotia, Greece,
about 440-410 B.C.E.

Red-figure Skyphos: Apollo at the Lyre

with Laurel Wreath

Earthenware, painted decoration

13.8 x 24 x 15.5 cm

Gift of Claude Paradis

2022.39

Attributed to the

Pan Painter

Active in Athens, Greece, about 475-450 B.C.E.

Red-figure Column Krater: Scene of
a Warrior's Parting

Earthenware, painted decoration

38.5 x 36.3 x 31.7 cm

Gift of Claude Paradis

2022.36

Etruscan (950-50 B.C.E.)

ITALY

1 Sieve

3 Vessels

Late 6th-early 4th c. B.C.E.

Copper alloy

Various dimensions

Gift of Claude Paradis

2022.41-44

Classical Period (480-323 B.C.E.)

GREECE, ATHENS

Red-figure, White-ground Lekythos:

Goddess before a Funerary Altar

470-450 B.C.E.

Earthenware, painted decoration

28.1 cm (h.); 8.8 cm (diam.)

Gift of Claude Paradis

2022.38

Red-figure Bell Krater: Maenad and Satyrs
with Dionysian Attributes

440-420 B.C.E.

Earthenware, painted decoration

24.3 x 32 x 30.4 cm

Gift of Claude Paradis

2022.34

ACQUISITIONS – QUEBEC AND CANADIAN ART

INSTALLATIONS

Rafael Lozano-Hemmer

Born in Mexico City in 1967

Babbage Lovelace

No. 5 from the series "Text Stream"

2019

Dedicated computer, custom software program, digital data files, digital projectors, 1/1

Variable dimensions

Gift of the artist

2022.191

Nadia Myre

Born in Montreal in 1974

Oraison / Orison (Net)

2014-2017

Twisted polyester rope, river stones, nylon

rope, rotary motor with reel

275 cm (h.); 390 cm (diam.)

Purchase, thanks to the Montreal Museum

of Fine Arts' sponsorship of the artist's studio

in the Darling Foundry

2022.144

Rajni Perera

Born in Colombo, Sri Lanka, in 1985

Still Life – Tropics 1 and 2

2021

Gouache, watercolour and pastel over graphite, glazed polymer clay, wood, glass

Sculpture and shelf: 40 x 45.8 x 45.7 cm

Framed drawing: 87.8 x 67.8 cm

Purchase, Hamelys Fund

2022.154.1-4

WORKS ON PAPER

William Brymner

Greenock, Scotland, 1855 – Wallasey, England, 1925

Winnifred E. Brown

1907

Graphite

21.5 x 14 cm

Gift of Brian Foss

2023.4

Albert Dumouchel

Valleyfield, Quebec, 1916 – Saint-Antoine-sur-Richelieu, Quebec, 1971

Banners

1958

Etching, plate toning, artist's proof I

43.7 x 30.1 cm (sheet)

29.7 x 22.6 cm (platemark)

Gift of Madeleine Morin

2022.165

The Star Went before Them

1960

Etching, 28/30

16.6 x 24 cm (sheet)

13.7 x 21.4 cm (platemark)

Gift of Roger Fournelle

2022.146

The Valley of the Dead

1961

Embossing, proof no. 1

33.9 x 52.3 cm (approx.) (sheet)

21.3 x 27.7 cm (platemark)

Gift of Madeleine Morin

2022.167

Sebastian's Martyrdom

1962-1963

Etching, embossing, bon à tirer proof, hors commerce

64.8 x 47.3 cm (sheet)

33 x 25.1 cm (platemark)

Gift of Madeleine Morin

2022.166

Death of a Cyclist

1965

Lithograph, 2/18

56.1 x 75.9 cm (approx.) (sheet)

46.2 x 63.5 cm (approx.) (image)

Gift of Madeleine Morin

2022.168

Adam and Eve

1965

Lithograph, 14/19

56.4 x 76 cm (sheet)

49.6 x 66 cm (approx.) (image)

Gift of Madeleine Morin

2022.171

Adam and Eve as well as Their Sons Cain and Abel

1965

Lithograph, 4/12

75.8 x 56.6 cm (sheet)

65.8 x 50.5 cm (image)

Gift of Madeleine Morin

2022.172

Chopin at the Louvre, Admiring a Donatello

1965

Lithograph, 5/14

65.7 x 50.2 cm (sheet)

54.5 x 49.2 cm (approx.) (image)

Gift of Madeleine Morin

2022.174

At Dolores'

1968

Woodcut, artist's proof V/V

67 x 54 cm (approx.) (sheet)

45.4 x 29.3 cm (approx.) (image)

Gift of Madeleine Morin

2022.170

Anna's Profile

1969

Woodcut, artist's proof V/V

63 x 100.5 cm (approx.) (sheet)

60.7 x 91.6 cm (approx.) (image)

Gift of Madeleine Morin

2022.169

Napoleon

1969

Etching, drypoint

44.8 x 65.5 cm (sheet)

40.1 x 49.9 cm (platemark)

Gift of Madeleine Morin

2022.173

The Horrible Snow Cat

1969

Woodcut, 6/10

62.5 x 48.6 cm (sheet)

54.7 x 45.7 cm (image)

Gift of Madeleine Morin

2022.175

Lionel LeMoine FitzGerald

Winnipeg 1890 – Winnipeg 1956

Rooftops, Civic Auditorium

1938

Linocut

13.3 x 25 cm (sheet)

10.6 x 14.3 cm (image)

Gift of Brian Foss

2023.5

Preparatory Drawing for

Rooftops, Civic Auditorium

1938

Graphite

19.5 x 28 cm

Gift of Brian Foss

2023.6

Eric Goldberg

Berlin 1890 – Montreal 1969

Self-portrait as a Violinist

About 1906-1910

Graphite

77.1 x 43.1 cm

Gift of Fred and Beverly Schaeffer, Toronto

2022.52

Charles William Jefferys

Rochester, England, 1869 – Toronto 1951

Linemen in Northern Ontario

1900

India ink and gramage on cardboard

45.1 x 33.4 cm

Gift of Paul Guy Desmarais, Jr.

2022.147

David Milne

Near Burgoyne, Ontario, 1882 – Bancroft, Ontario, 1953

Fifth Avenue Bus, New York

About 1911

Gouache, ink and watercolour (?) over traces of graphite

43.3 x 35.7 cm

Gift of Roger Fournelle

2022.145

Kathleen Jean Munn

Toronto 1887 – Toronto 1974

Preparatory Drawing for the Series "Passion"

About 1934-1938

Graphite on joined pieces of paper

32.2 x 22 cm (approx.)

Gift of Brian Foss

2023.7

Bea Parsons

Born in Saskatoon, Saskatchewan, in 1981

Jeans, Jeans, Jeans

From the series "Peyak" [One]

2020

Monotype, lithograph

71 x 56.5 cm (approx.)

Purchase, Marie-Solanges Apollon Fund and Young Philanthropists' Circle Fund

2022.161

Double Down

From the series "Niso" [Two]

2022

Monotype, lithograph

76.2 x 56 cm (approx.)

Purchase, Dr. Sean B. Murphy Fund

2022.162

Space Jam

From the series "Niso" [Two]

2022

Monotype, lithograph

76.3 x 56 cm

Purchase, Dr. Sean B. Murphy Fund

2022.163

Philip Surrey

Calgary 1910 – Montreal 1990

Robert Ayre

1940s

Charcoal

36.8 x 29.1 cm (uneven)

Gift of Brian Foss

2023.8

Thelma Ayre

1940s

Charcoal

30.6 x 22.9 cm

Gift of Brian Foss

2023.9

Marc-Aurèle de Foy Suzor-Coté

Arthabaska, Quebec, 1869 – Daytona Beach, Florida, 1937

The Death of Cadieux on the Banks of the Ottawa River

About 1907

Charcoal, pastel

30.8 x 41 cm

Gift of Geneviève Catherine Myhal in memory of Dr. Monique Camerlain

2022.148

Joyce Wieland

Toronto 1930 – Toronto 1998

Valentines Day Massacre

About 1961

Ink

28 x 40 cm (uneven)

Purchase, The Clematis Foundation Fund

2022.142

PAINTING

Robert Harris

Tyn-y-groes, Wales, 1849 – Montreal 1919

Reverend Canon Jacob Ellegood

1897

Oil on canvas

219 x 123 cm

Gift of Saint Jax Church, Montreal

2022.155

Wanda Koop

Born in Vancouver in 1951

Friendly Fire

From the series "No News"

2011

Acrylic on canvas

201.9 x 301.6 cm

Gift of Pierre and Anne-Marie Trahan,

Collection Majudia

2022.164

Madeleine Laliberté

Victoriaville, Quebec, 1912 – Quebec City 1998

Pears and Avocados

1944

Oil on canvas

92 x 44.8 cm

Purchase, the Museum Campaign 1998-2002

Fund, Jeannine Beauchamp-Desaulniers

Bequest and Marc-Aimé Guérin Estate

2022.194

John Lyman

Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

The Hammock under the Tree (Dalesville, Quebec)

1912

Oil on canvas

61.7 x 76.6 cm

Purchase, the Museum Campaign 1998-2002

Fund, Denise Meloche Estate, Madeleine Bélanger

Fund and Peter Herrndorf Fund

2022.51

Kathleen Moir Morris

Montreal 1893 – Rawdon, Quebec, 1986

Notre Dame Church, Montreal

After 1925

Oil on canvas

61.3 x 52.6 cm

Gift of Borden Ladner Gervais

2022.190

Looking up Côte-des-Neiges from Sherbrooke Street

About 1933

Oil on canvas

46.6 x 61 cm

Gift of the artist's family

2022.50

Sojourner Truth Parsons

Born in Vancouver in 1984

Clinging to earth

2022

Acrylic paint, vinyl paint and linen collage on canvas

152.4 x 165.1 cm

Purchase, Hamelys Fund and the Museum

Campaign 1998-2002 Fund

2023.19

Cindy Phenix

Born in Montreal in 1989

Metamorphosing Our Releasing Intentions

2022

Oil and pastel on canvas

182.9 x 213.4 cm

Purchase, the Museum Campaign 1998-2002

Fund and Hélène Couture Fund

2023.1

William Raphael

Nakel, Prussia, 1833 – Montreal 1914

Two Indian Women

1873

Oil on paper mounted on cardboard

25.5 x 18.7 cm

Purchase, the Museum Campaign 1998-2002

Fund

2023.32

PHOTOGRAPHY

Lynne Cohen

Racine, Wisconsin, 1944 – Montreal 2014

Loan Office, Louisville, Kentucky

1973, print 1979
Gelatin silver print
50.7 x 60.8 cm
Purchase, Michel Phaneuf Fund
2023.11

Community Centre, Dorval, Quebec

1976
Gelatin silver print
19.5 x 24.6 cm
Gift of Andrew Lugg
2022.180

Exhibition Hall, Place Bonaventure, Montreal, Quebec

1977
Gelatin silver print, 1/20
50.4 x 60.5 cm
Gift of Andrew Lugg
2022.179

University Library, University of Maine, Orono

1977
Gelatin silver print
19.3 x 24.5 cm
Purchase, Michel Phaneuf Fund
2023.14

Sewing School, Cleveland, Ohio

1981
Gelatin silver print
19.3 x 24.4 cm
Purchase, Michel Phaneuf Fund
2023.13

Classroom

1985
Gelatin silver print, 4/20
50.7 x 60.8 cm
Purchase, Michel Phaneuf Fund
2023.12

Police Range I (Two Businessmen)

1990
Gelatin silver print, 10/10
76 x 97 cm
Gift of Andrew Lugg
2022.182

Classroom VIII (Grey Room)

1993, print 1994
Gelatin silver print, 5/10
74.4 x 92.8 cm
Gift of Andrew Lugg
2022.181

Spa III (Aluminum Bed)

1993
Gelatin silver print, 8/10
75 x 94.5 cm
Purchase, Michel Phaneuf Fund
2023.15

Albert Dumouchel

Valleyfield, Quebec, 1916 – Saint-Antoine-sur-Richelieu, Quebec, 1971

Untitled (Carpet Rolls)

About 1951
Gelatin silver print
23.2 x 34.1 cm
Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund
2023.27

Untitled (Skylight)

About 1952
Gelatin silver print
27.2 x 34.7 cm
Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund
2023.29

Untitled (Jacques on the Stairs)

About 1953
Gelatin silver print
35.2 x 27.7 cm
Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund
2023.26

Untitled (Window on Bed)

About 1953
Gelatin silver print
23.5 x 34.5 cm
Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund
2023.28

3 Oranges

1954
Gelatin silver print
35.7 x 49.4 cm
Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund
2023.30

Untitled (Lone Dog)

About 1954
Gelatin silver print
35.2 x 49.6 cm
Purchase, Claire Gohier Fund and the Museum Campaign 2014-2019 Fund
2023.31

Jessica Eaton

Born in Regina, Saskatchewan, in 1977

Natura Morta (Luce Danzante) 22

[Still Life (Dancing Light) 22]
2022
Inkjet print, 3/3
80.5 x 100.4 cm (sight)
Purchase, the Museum Campaign 1998-2002 Fund and Young Philanthropists' Circle Fund
2023.18

Nelson Henricks

Born in Bow Island, Alberta, in 1963

Lacuna (Black Page) 6

2018
Inkjet print, 1/2
151.2 x 100.4 cm (sight)
Purchase
2022.140

Emmanuelle Léonard

Born in Montreal in 1971

Deliverer and Client, 10:53 p.m.

From the series "Black Out (The Deliverers)"
2022
Inkjet print from a thermogram image, 1/3
109.2 x 151.4 cm (sight)
Purchase, Young Philanthropists' Circle Fund and the Museum Campaign 1998-2002 Fund
2022.195

Guillaume Simoneau

Born in Lévis, Quebec, in 1978

Horus, Takeo, Saga Prefecture, Japan

From the series "Murder"
2016, print 2022
Inkjet print, 3/5
189.6 x 141 cm (sight)
Purchase
2022.128

SCULPTURE

Joi T. Arcand

Born in Hafford, Saskatchewan, in 1982

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nīmīhto
2019
Neon tubing, transformer, Plexiglas, artist's proof
61 x 111.8 x 13.3 cm
Purchase, through the generosity of An-Lap Vo-Dignard and Jennifer Nguyen
2023.2

Valérie Blass

Born in Montreal in 1967

L'homme augmenté [Augmented Man]

2019
PVC pipes, polyolefin heat-shrink tubing, acrylic paint
296.2 x 39.5 x 19.8 cm
Gift of the artist
2022.130

Brian Jungen

Born in Fort Saint John, British Columbia, in 1970

Sound Space II

2010
Willow, birch, sinew, deer and goat hide
54.7 x 86 x 80 cm
Gift of Pierre Bourgie
2023.10

Tau Lewis

Born in Toronto in 1993

What in the water? (time capsule #3)

2018

Plastered strips, fabric, plaster, acrylic paint, stone, foam sealant, secret objects

85.8 x 140 x 85.5 cm

Gift of David and Julie Moos

2022.53

Robert Holland Murray

Detroit, Michigan, 1939 – Montreal 2017

The Prophets

1985

Wood, oil paint, wood stain, cement, vegetable fibres and seed pods, iron, feathers, leather

202.4 x 243.2 x 48.7 cm

Purchase, Horsley and Annie Townsend

Bequest

2023.25.1-10

Nadia Myre

Born in Montreal in 1974

Oraison / Orison (Basket)

2014-2017

Woven ash slats, tobacco

37 cm (h.); 172.5 cm (diam.)

Purchase, thanks to the Montreal Museum of Fine Arts' sponsorship of the artist's studio in the Darling Foundry and the generosity of Nadia Myre

2022.143

MIXED MEDIA

Greg Curnoe

London, Ontario, 1936 – London 1992

28 Daily Notes

October 19, 1966 – November 15, 1966

Acrylic paint, stamp pad ink, wood, steel, brass, aluminum

Approx. 28 x 28 x 8 cm or 28 x 22 x 8 cm (each of the 28 pieces)

Gift of Esperanza and Mark Schwartz

2023.16.1-28

Jagdeep Raina

Born in Guelph, Ontario, in 1991

Chemical Cotton Flowers

2021

Cotton, cotton thread, silk thread, metallic thread

60.5 x 41.2 x 1 cm

Purchase, the Museum Campaign 1998-2002 Fund

2022.47

INUIT ART – WORKS ON PAPER

Qumaq Mangiuk Iyaituk

Born in Ivujivik, Nunavik, in 1954

Palu

2021

Graphite

56.7 x 61.5 cm

Purchase, Art 45 Inc. Fund

2022.156

Louisa Kanarjuaq

Salluit, Nunavik, 1948 – Puvirnituq, Nunavik,

2022

Dog

2021

Graphite

57 x 52.8 cm

Purchase, Louise Couture and Louis Têtu Fund

2022.157

Passa Mangiuk

Born in Ivujivik, Nunavik, in 1955

Rosie

2021

Graphite

60 x 76.3 cm

Purchase, Monique Parent Fund in honour of the Women of Influence Circle

2022.158

Johnny Pootoogook

Born in Ikerasak camp, near Kinngait

(Cape Dorset), Nunavut, in 1970

Transformation

2019

Coloured pencil and felt pen over traces of graphite

127.3 x 76 cm

Purchase, Dr. Sean B. Murphy Fund

2023.22

Leah Qumaluk

Inukjuak, Nunavik, 1934 – Puvirnituq, Nunavik,

2010

Fish Tastes Good

1965

Stonecut, 14/30

54.3 x 37.2 cm

Gift of Alan Dean Photography

2022.54

Ooloosie Saila

Born in Iqaluit, Nunavut, in 1991

Active in Kinngait (Cape Dorset), Nunavut

Composition (Flying Landscape)

2021

Coloured pencil over traces of felt pen

58.3 x 76 cm (approx.)

Purchase, Dr. Sean B. Murphy Fund

2023.20

Padloo Samayualie

Born in Kinngait (Cape Dorset), Nunavut,

in 1977

Global Warming

2022

Coloured pencil, ink

76.5 x 59 cm

Purchase, Dr. Sean B. Murphy Fund

2023.21

INUIT ART – SCULPTURE

Manasie Akpaliapik

Born in Ikpiarjuk (Arctic Bay), Nunavut, in 1955

Active in Toronto

Nunatta Sapujijingit [Protectors of Our Land]

2021

Bowhead whale bone, caribou antler, muskox horn, walrus tusk ivory, marble, stone, mother-of-pearl

112 x 193 x 93 cm

Purchase, the Museum Campaign 1998-2002 Fund, Dr. and Mrs. Max Stern Bequest, Merck Canada Inc. Fund, Joy Sedgewick-Shannon Memorial Fund and François-Marc Gagnon Fund

2022.129

DECORATIVE ARTS AND DESIGN

Lani Adeoye

Born in London in 1989

Lilo Chair

2015

Painted metal, leather

77.5 x 39 x 43 cm

Purchase, Julia and Stephen Reitman Fund,

Rhéal Dallaire Fund, Dr. Brian K. Stonehocker

Fund and F. Cleveland Morgan Fund

2022.139

Nicolas Ghesquière

Born in Comines, France, in 1971

Platform Shoes

Fall-Winter 2010-2011 Collection

2010

Leather, wood, metal, synthetic foam, various plastics

Produced by Balenciaga, Paris

23.5 x 9.6 x 23.5 cm (each)

Gift of the Balenciaga archives, Paris

2022.160.1-2

Étienne Hotte

Born in Buckingham, Quebec, in 1972

Alban Chair

2011 (example of 2012)

Concrete

Produced by AtelierB, Montreal

94 x 41 x 50 cm (approx.)

Purchase, George R. MacLaren Fund

2023.23

Josh Owen

Born in Philadelphia in 1970

SOS Stool

2007

Polyethylene

Produced by Casamania, Vidor, Italy

43.5 x 56.5 x 35.5 cm

Gift of the designer

2023.24

William Pitts

(?) about 1755 – (?) early 19th c.

Active in London

Wine Cooler

1803

Silver

27.5 x 25.4 x 22.4 cm

Gift of Charles Robert

2022.133

Jeanne Rhéaume

Montreal 1915 – Montreal 2000

Seabed

About 1973

Wool

236 x 282.5 cm

Anonymous gift

2022.131

Mariette Rousseau-Vermette

Trois-Pistoles, Quebec, 1926 – Sainte-Agathe-

des-Monts, Quebec, 2006

Contrasts – Grey and Orange

1964

Wool

140 x 320 cm

Gift of Maurice Desnoyers and his three children, Marie, Marc and François, in memory of Louise Pothier Desnoyers

2022.46

Paul Storr

London 1771 – Tooting, England, 1844

Active in London, about 1792-1838

Hot Water Jug and Stand

1808

Silver, ivory

27.4 cm (h.); 16.8 cm (diam.)

Gift of Charles Robert

2022.134

Samuel Thorne

Active in London, late 17th c.-early 18th c.

"Monteith" Punch Bowl

1701

Britannia silver

21 x 28.7 x 27.6 cm

Gift of Charles Robert

2022.132

Claude Vermette

Montreal 1930 – Sainte-Agathe-des-Monts,

Quebec, 2006

Platter

1960

Glazed earthenware

2.5 x 34 x 12.5 cm

Gift of Maurice Desnoyers and his three children, Marie, Marc and François, in memory of Louise Pothier Desnoyers

2022.45

INDIA, PUNJAB REGION

5 Women's Shawls (*phulkaris*)

About 1900

Cotton, silk

Various dimensions

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.79-83

INDIA, or PAKISTAN, PUNJAB REGION

Parasol (*chattri*)

19th c.

Silver

56 x 8.3 cm (with the hanging chain)

24 x 8.3 cm (without the hanging chain)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.84

40 Coins (*nanakshahi*)

19th c.

Silver, copper, copper alloys

Various dimensions

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.87-126

Sword (*talwar*)

Mid-19th c.

Steel, iron, gold

91.3 x 15 x 7 cm

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.86

PAKISTAN, PUNJAB REGION, SIALKOT

War Quoit (*chakar*)

Mid-19th c.

Steel, gold and silver inlay

28.6 cm (diam.)

Gift of the Sikh Art Collection, Narinder Singh

and Satinder Kaur Kapany – Sikh Foundation

International (U.S.A.)

2022.85

MUSEUM BOARD OF TRUSTEES AND COMMITTEES

On June 10, 2021, Quebec's National Assembly adopted Bill 81, which amends the *Act respecting the Montréal Museum of Fine Arts* (CQLR, Chapter M-42). Some of its provisions, including those which concern the composition of the Museum's Board of Trustees and the appointment or election of its members, came into effect only after the Annual Meeting of Members of the MMFA held on June 28, 2022. The present report therefore details the composition of the Board before and after that date. It also covers all of the activities undertaken in fiscal year 2022-2023 by both the former Board, whose term ended June 30, 2022, and the new Board, whose term began July 1, 2022.

Since the new law governing the MMFA came into effect, the Museum's activities have been overseen by a Board of Trustees composed of 15 members:

- The Director of the Museum
- Six members appointed by the government, following consultations with organizations that the Minister deems representative of the areas of expertise in question
- Four members elected at the Annual Meeting of Members of the Museum (nominees must be Museum Members)
- Four members appointed by a vote of at least two-thirds of the 10 existing elected or appointed members of the Board

The Chair of the Board is named by the Board members, and only one person who meets the criteria set out in the profiles of expertise and experience established by the Board can be appointed or elected.

In addition, the composition of the Board must aim for gender parity and include:

- One individual who is a 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.

As of March 31, 2023, one sitting Board member was aged 35 at the time of their appointment, and four members were from diverse communities that are representative of Quebec society. As of the same date, the Board was composed of eight women and seven men, thus achieving gender parity.

Also in accordance with the new law:

- The maximum term of the Director is five years.
- The maximum term of all other members is four years.

A Board member's term can be renewed twice, be it consecutively or not. Upon the expiration of their terms, Board members remain in their position until they are replaced, reappointed or re-elected. Vacancies are filled in accordance with the prescribed rules pertaining to the appointment of the member to be replaced.

ACTIVITIES OF THE BOARD OF TRUSTEES

The Board of Trustees met on six occasions during fiscal 2022-2023. Three meetings were held by the previous board, whose members' terms ended June 30, 2022, and three other meetings were held by the current board, constituted on July 1, 2022.

The members of the current board began their mandate by taking part in introductory and training sessions aimed at familiarizing them with the MMFA's varied activities, and at providing an overview of the Museum's staff and financial situation. A continual training program will be put in place over the coming years to help trustees learn certain technical aspects of their roles (e.g. interpretation of financial statements) and become aware of the MMFA's obligations under international museum conventions.

This year, the Board tackled two major projects: financial governance; and the finalization and adoption of the Museum's first strategic plan. In fact, it was the previous Board's intention to have the current Board finalize the strategic plan and then oversee its implementation by the Museum.

At the same time, the Board saw to the following strategic and operational files:

- Finalization and adoption of nominees and associated documentation for approval at the Annual Meeting of Members of the Museum
- Finalization and adoption of the new *Regulation respecting the General Administration of the Montreal Museum of Fine Arts*
- Adoption of the General Collections Management Policy
- Constitution of the committees and appointment of their members
- Review of financial forecasts and projections, and adoption of the financial statements and budget

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.

CODE OF ETHICS OF THE TRUSTEES OF THE MONTREAL MUSEUM OF FINE ARTS

I. MISSION OF THE MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts (the “Museum”) is a non-profit corporation with nine (9) Trustees appointed by the government and twelve (12) Trustees appointed by its members. Its mission is to encourage the arts, disseminate knowledge of the arts and acquire, preserve, collect, improve the condition of and exhibit works of art.

II. GOAL OF THE CODE

The goal of this code is to preserve the Museum’s reputation of integrity, objectivity and impartiality by establishing for its Trustees rules regarding conduct, conflict of interest, confidentiality and equity in order to ensure that their contributions be made in keeping with the respect of the law, with honesty, loyalty, integrity, diligence, efficiency, faithfulness and equity.

III. FIELD OF APPLICATION

This code applies to all Museum Trustees, including those not appointed by the Government of Quebec.

IV. DEFINITIONS

Trustee: any Museum Trustee

Spouse: any person who is married to a Trustee, whether or not he or she lives with the Trustee, or any person who has been living a common-law relationship with a Trustee for at least one (1) year.

Conflict of interest: a situation that can lead a Trustee, directly or indirectly, to favour his personal interests, his business interests or the interests of a related person to the detriment of the interests of the Museum or its members, as well as any situation that may affect his loyalty and judgement towards the Museum.

Confidential information: any information related to the Museum, its Trustees, employees, members or suppliers that is not public knowledge.

Personal information: any information concerning a natural person or someone related to him, whether this person is a Museum member, Trustee, employee or a third party.

Privileged information: any information that is still not public knowledge that could affect the decision of a reasonable investor, including information regarding:

- an exhibition of the Museum;
- the acquisition of works of art;
- a major change in Museum management or the Board of Trustees.

Member: a member of the Montreal Museum of Fine Arts

Museum: the Montreal Museum of Fine Arts

Related person: the spouse of a Trustee, the minor child of a Trustee or the minor child of the spouse of a Trustee, a person with whom the Trustee is associated or a firm of people of which the administrator is an associate, a legal entity that is controlled by the Trustee, by his spouse, by his minor child or by the minor child of his spouse or by a legal entity of which the Trustee holds 10 percent or more of the shares.

V. PRINCIPLES

A. The respect of fundamental principles

The Trustee must, in the exercise of his duties, respect the principles of honesty, integrity and human rights founded on equality and non-discrimination, and strive to preserve the private life and reputation of others.

B. The respect of laws

The Museum’s activities must be exercised at all times in keeping with the applicable laws and by-laws. The Trustee must abstain from directly or indirectly contravening the law, and avoid committing voluntary acts or omissions that may lead to a departure from the law.

In the exercise of his duties, the Trustee must respect the principles and code of ethics provided for in the Act respecting the Ministère du Conseil exécutif and

the Regulation respecting the ethics and professional conduct of public office holders, as well as those established by the present code.

The Trustee must also respect the Museum's general by-laws, policies and procedures.

C. The respect of members and the public as a whole

The relationship with members and the public is based on principles of honesty, credibility and mutual respect. The Trustee must act with integrity, diligence and competence, in respect of these principles.

D. The respect of confidentiality

The Trustee is held to discretion on all the matters on which he has knowledge from the exercise or upon the exercise of his duties, and must respect the confidentiality of the confidential information relative to the Museum's business, including information concerning employees, Trustees, members and suppliers.

The Trustee must abstain from revealing personal information he has gained in the exercise of his duties or on the occasion of his duties to third parties, members, employees or other Trustees whose duties do not require it.

The Trustee must take the necessary measures to ensure the confidentiality of confidential and personal information that he learns of in the exercise of his duties or on the occasion of his duties, more specifically:

- by not leaving open to the view of the public or other Trustees who are not concerned files and documents containing confidential and personal information;
- by not publicly discussing the Museum's business in a way that would imperil the confidentiality of confidential and personal information;
- by taking appropriate measures to dispose of documents containing confidential and personal information in such a manner as to preserve their confidential nature (shredding, filing, etc.).

E. Conflicts of interest

The Trustee must take the necessary steps in order to avoid real, eventual or apparent conflicts of interest.

Any Trustee who has a direct or indirect interest in an organization, firm or association that is in conflict or may be in conflict with his personal interests or with those of the Museum must, under pain of removal from office, advise of this interest in writing to the Chairman of the Board of Trustees, taking care to include the rights that he can exploit against the organization, firm or association, by indicating their nature and value and, if the case arises, abstain from participating in any deliberations and decisions bearing on the organization, enterprise or association in which he has this interest. He must also withdraw from the meeting for the duration of these deliberations and the vote relating to this question. The Trustee is also held to inform the Government of Quebec of this interest.

The Trustee must not confuse the Museum's property with his own, and cannot use said property for his benefit or for the benefit of a third party.

The Trustee cannot use for his benefit or the benefit of a third party information obtained in the exercise of his duty.

The Trustee is forbidden:

- to reveal or use confidential or personal information obtained in the exercise or on the occasion of his duties in view of receiving any sort of advantage for himself or a related person. This obligation goes beyond his mandate as Trustee;
- to profit from a situation or a position in view of obtaining an unwarranted privilege for himself, a related person or a third party;
- to influence or to seek to influence Museum negotiations for the purpose of deriving a privilege for himself or for a related person;

- to accept gifts, tokens of hospitality or privileges other than those of common practice and of a modest value. Any other gift, token of hospitality or privilege received must be returned to the donor or given to the Museum;
- to grant, solicit or accept an unwarranted favour or privilege for himself or for a third party.

The Trustee must not comport himself in a fashion that would lead others to believe that he would accept a privilege such as those described in the previous paragraph.

The Trustee must advise the Chairman of the Board of Trustees of any gesture of this nature committed by another Trustee, a member, supplier or third party.

The Trustee must, when taking decisions, avoid letting himself be influenced by employment opportunities.

The Trustee who has ceased to exercise his duties must comport himself in such a manner as not to draw unwarranted profit from his previous duties as a Museum Trustee.

The Trustee who has ceased to exercise his duties must not divulge confidential information that he obtained or provide advice to anyone based on information not available to the public concerning the Museum for which he acted as a Trustee or another organization or enterprise with which he had important direct contact over the course of the year that preceded the end of his mandate.

It is forbidden for the Trustee, in the year following the end of his mandate, to act on behalf of or for the benefit of others in regards to proceedings, negotiations or other operations in which the Museum is involved and for which he holds information not available to the general public.

Museum Trustees cannot have business dealings with a retired Trustee within the year following his departure.

The Chairman of the Board of Trustees must ensure the respect of the principles and code of ethics by Museum Trustees.

F. Opinions and political involvement

The Chairman of the Board of Trustees who wishes to present his candidacy for an elected public position must resign from his duties.

The Trustee must, in the exercise of his duties, take his decisions independently of all partisan political considerations.

The Chairman of the Board must exercise restraint in the public expression of his political opinions.

G. Attestation

The Trustee must, before taking up his duties and subsequently, annually, attest in writing to having taken cognizance of the present code of ethics, as well as any amendments that have been made to them, and commit himself to respecting same.

H. Sanctions

Any Trustee who breaches this code of ethics may be removed from office by recommendation of the Board of Trustees.

COMPOSITION OF THE BOARD OF TRUSTEES

SITTING MEMBERS UNTIL JUNE 30, 2022

Pierre Bourgie, C.M., O.Q., C.O.M.

Chair of the Board of Trustees

Appointed in 2020

Alix d'Anglejan-Chatillon

Appointed to a third term in 2019

Clare A. Chiu

Appointed to a first term in 2019

Caroline Codsì, ISD.D

Elected to a first term in 2020

Sylvie Demers

President of the MMFA Foundation

Elected to a second term in 2020

Marcel Elefant

Elected to a first term in 2019

Roger Fournelle, B.A.A., LL. B.

Vice-Chair

Elected to a fourth term in 2019

Sari Hornstein, Ph.D.

Appointed to a first term in 2019

Jean Houde, C.M.

Elected to a first term in 2019

Claudette Hould, C.M.

Elected to a first term in 2020

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

Elected to a fourth term in 2018

G. Pierre Lapointe, ISD.D

Appointed to a second term in 2019

René Malo, C.Q., DHC

Elected to a sixth term in 2018

Stéphanie Marchand, Eng.

Appointed to a first term in 2019

Lillian Mauer

Appointed to a first term in 2019

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

Appointed to a first term in 2019

Jacques Parisien

Elected to a third term in 2018

Jessica Pathy, CPA auditor, CA

Appointed to a first term in 2019

Julia Reitman

Appointed to a fourth term in 2019

Michaela Sheaf

Vice-Chair

Appointed to a first term in 2019

COMPOSITION OF THE BOARD OF TRUSTEES

SITTING MEMBERS AS OF JULY 1, 2022

MEMBERS APPOINTED BY THE GOVERNMENT

Sébastien Fauré – independent member

Appointed to a 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 (YPO).

Sari Hornstein, Ph.D. – independent member

Appointed to a second term of four years

Chair of the MMFA's Acquisition Committee – International Art before 1945

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 to a third term of four years

Chair of the MMFA's Acquisition Committee – Quebec and Canadian Art

Member of the board of directors of Canada's National Ballet School Foundation and its Investment Committee

Member of the board of directors of the Jean Béliveau Foundation

Director of the Apricus Foundation

Until his departure in 2022, G. Pierre Lapointe was Vice-Chair of the Board of Directors and Head of Private Wealth Management at Jarislowsky Fraser, one of Canada's leading investment management firms. Over the course of his 37-year career with the firm, he held a number of positions, including President from 2012 to 2018. 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 Joe Plaskett 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 to a second term of four years

Member of the MMFA's Digital Committee

Vice-President of the Guilde du jeu vidéo du Québec

Stéphanie Marchand is Vice-President – Production at Behaviour Interactive. 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 45 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.

Lillian Mauer – independent member

Appointed to a second term of four years

Chair of the MMFA's Acquisition Committee – International Art after 1945

Member of the Board of Directors and the Acquisition Committee of the Fleming Museum of Art, in Burlington, Vermont

Lillian Mauer is founder and President of Art Speaks, a platform that brings international artists, curators and thinkers to Montreal to engage with our arts community. A former docent at the MMFA, she is particularly interested in the way art influences social change. She founded Lillian Mauer Contemporary Art and is specialized in Canadian and American contemporary art. Previously, she was Chair of the Board of Directors of the Saidye Bronfman Centre, where she led annual tours of art collections and artists' studios in cities across Canada and the United States and chaired annual fundraising campaigns. Lillian Mauer has also served on the Tate Modern's North American Acquisition Committee and the Board of Directors of the Musée d'art contemporain de Montréal, where she chaired the Acquisition Committee.

Jonathan Tétrault – independent member

Appointed to a first term of four years

Member of the boards of directors of the Orchestre symphonique de Montréal and the C.D. Howe Institute

Jonathan Tétrault is a Managing Partner at Sagard, a global alternative asset management firm investing in private equity, venture capital, private credit and pharmaceutical royalties. He is responsible for the development and scaling of the firm globally as well as for the development and coordination of its ecosystem of partners and investors. He is a member of the Executive Committee of the firm and is part of the Investment Committee of the Private Equity Fund. Jonathan Tétrault also serves on the Board of Directors of EverWest, the

group's real estate division. Prior to this role, he was the President and Chief Operating Officer of Cirque du Soleil Entertainment Group. He was also a senior partner at McKinsey & Company. Earlier in his career, he was a corporate lawyer at Borden Ladner Gervais. Mr. Tétrault holds an MBA from Oxford University, an LL.B. from the Université de Montréal and a Certificate in Political Science from the Institut d'Études Politiques, in 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 to a second term of four years

Chair of the MMFA's Infrastructures and Security Advisory Committee

Advisory member of the boards of directors of Pembroke College and Sabre Hospitality

Member of the boards of directors of the Jewish General Hospital and YPO Quebec

Clare A. Chiu is Executive Director at Warwick Hotels and Resorts, an international hospitality group with over 40 hotels and resorts across five continents. She is responsible for devising and implementing the group's major revenue and operational strategies. Prior to joining Warwick, she worked in investment banking in Hong Kong and the World Bank in Washington, D.C. Clare A. Chiu holds a B.A. (Hons.) and an M.A. in Economics from Cambridge University and an MBA from Columbia University. She was named one of the 30 most influential women in the travel industry by Premier Traveler and one of Phocuswright's 35 Under 35 in Travel.

Yolande James

Elected to a first term of three years

Yolande James is Executive Director, Diversity and Inclusion at Radio-Canada. Previously, she was a political commentator on the shows *Le club des ex* (ICI

RDl) and *Power and Politics* (CBC). A mediation lawyer, she was the first Black woman elected to Quebec's National Assembly and the first person from the Black community appointed to a Government of Quebec cabinet position, when she was named Minister of Immigration and Cultural Communities, wherein she was notably responsible for implementing recommendations from the Bouchard-Taylor Commission. She later became Families Minister, responsible for the government's third-largest portfolio, after Health and Education.

Alexandre Mclean

Elected to a 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. Previously, he helped develop the company Crudessence Kombucha (today RISE Kombucha), before cofounding Alvéole, an urban beekeeping company whose mission is to bring metropolitan communities closer to nature. As part of 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 to a second term of two years

Member of the Indigenous Screen Office's Membership Circle

A member of the Waban-Aki 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 57 films and dedicated her 56-year career to chronicling the lives and concerns of Indigenous people and to examining issues of universal importance. She is the winner of 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 to a 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. Ms. d'Anglejan-Chatillon is also an officer 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 Board of Trustees

Appointed for a first term of four years

Member of the board of directors of the Canadian Club

Chair of the board of directors of Mission Inclusion

André Dufour is a business lawyer specialized in mergers and acquisitions and a board member of Mission Inclusion, an organization serving Quebec and abroad to promote social inclusion, as well as of the Hôpital Maisonneuve-Rosemont Foundation. He is a Regional Managing Partner at the pan-Canadian law firm Borden Ladner Gervais (BLG), which will be celebrating its 200th anniversary next year. An art collector (chiefly of Canadian contemporary art), he has been a member of the MMFA's Acquisition Committee – Quebec and Canadian Art since 2016 and has sat on the Board of Trustees of the MMFA Foundation since 2014.

Jessica Pathy, CPA auditor, CA
– independent member

Special Treasurer

Appointed to a 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 David Suzuki Foundation, the Pathy Family Foundation and PLUS1

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 foundations that provide community 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 to a first term of four years

Pierre A. Raymond is currently a consultant and director of non-profit organizations and has served as a director of several public companies in the past. Prior to this, he spent his entire professional career at the law firm Stikeman Elliott, where he was a partner and practised business law. Through his work, he also gained experience tackling important, complex issues relating to reputation and governance. He served his last six years at Stikeman Elliott as President 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.

STATUTORY COMMITTEES

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 Governance and Ethics Committee was particularly busy with the Quebec National Assembly's assent of the *Act respecting the Montreal Museum of Fine Arts*. Specifically, to this end, the Museum was required to craft, submit and review a number of documents relating to general governance.

The committee met on six occasions; four times as the previous committee, and twice as the current committee. The Museum Director was present at all of these meetings. The committee notably addressed the following files:

- Revision of the *Regulation respecting the General Administration of the Montreal Museum of Fine Arts* in accordance with the new act governing the MMFA.
- Revision of the General Collections Management Policy
- Drafting and revision of documentation for approval at the Annual Meeting of Members of the Museum

In addition, the committee began a revision of existing normative documents, in collaboration with Museum management, in order to establish a functional governance framework within the various departments as well as effective decision-making and accounting mechanisms.

Committee composition:

Alix d'Anglejan-Chatillon, Chair

G. Pierre Lapointe, ISD.D

Lillian Mauer

Alexandre McLean

Pierre Raymond

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 four occasions; once as the previous committee and three times as the current committee. The Museum Director was present at all of these meetings.

The committee addressed the following matters:

- Approval of the financial statements
- Artwork collection inventory
- Revision of the insurance program

In addition, the committee oversaw the Finance team's budgetary planning and observed that the institution made gains as a result of various steps taken by management to optimize resources.

Committee composition:

Jessica Pathy, CPA auditor, CA, Chair

Stéphanie Marchand, Eng.

Jonathan Tétrault

Guest members:

Jo-Anne Deschesne, Director General of the MMFA Foundation

Jean Houde, C.M.

Henry Mizrahi, Chair of the MMFA Foundation's Budget, Audit and Allocation Committee

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 two occasions. Both meetings occurred after the new committee was constituted, and the Museum Director was present at one of these meetings. The committee notably addressed the following files:

- Follow-up on the renewal of the collective agreement
- Timetable for the realization of the Human Resources department's projects

In addition, together with the Governance and Ethics Committee and in collaboration with management, it began a revision of the Museum's normative documents pertaining to human resources. Its goal is to establish an appropriate framework for evaluating and managing various issues relating to staff or labour relations.

Committee composition:

Stéphanie Marchand, Eng., Chair

Sébastien Fauré

Sari Hornstein

Yolande James

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

MEMBER ATTENDANCE AT MEETINGS OF THE BOARD OF TRUSTEES AND THE STATUTORY COMMITTEES

MEMBERS OF THE BOARD DISSOLVED ON JUNE 20, 2022

Meetings held between April 1 and June 30, 2022

	Board of Trustees	Audit Committee	Governance and Ethics Committee	Human Resources Committee
Pierre Bourgie	3/3	1/1	4/4	-
Alix d'Anglejan-Chatillon	3/3	-	4/4	-
Clare A. Chiu	3/3	-	-	-
Caroline Codsi	1/3	-	-	-
Sylvie Demers	0/3*	-	2/4	-
Marcel Elefant	3/3	-	-	-
Roger Fournelle	2/3	-	-	-
Sari Hornstein	3/3	-	-	-
Jean Houde	3/3	1/1	4/4	-
Claudette Hould	3/3	-	-	-
Serge Joyal	3/3	-	-	-
G. Pierre Lapointe	3/3	-	-	-
René Malo	1/3	-	-	-
Stéphanie Marchand	3/3	1/1	-	-
Lillian Mauer	2/3	-	-	-
Alanis Obomsawin	1/3	-	-	-
Jessica Pathy	3/3	1/1	-	-
Jacques Parisien	3/3	1/1	-	-
Julia Reitman	3/3	-	-	-
Michaela Sheaf	3/3	-	-	-

* Absent

MEMBERS OF THE BOARD CONSTITUTED ON JULY 1, 2022

Meetings held between July 1, 2022, and March 31, 2023

Alix d'Anglejan-Chatillon	3/3	-	2/2	-
Stéphane Aquin	3/3	3/3	2/2	1/2
Clare A. Chiu	3/3	-	-	-
André Dufour	3/3	2/3	2/2	1/2
Sébastien Fauré	3/3	-	-	2/2
Sari Hornstein	3/3	-	-	2/2
Yolande James	3/3	-	-	1/2
G. Pierre Lapointe	3/3	-	2/2	-
Stéphanie Marchand	3/3	3/3	-	2/2
Lillian Mauer	1/3	-	1/2	-
Alexandre McLean	3/3	-	2/2	-
Alanis Obomsawin	2/3	-	-	2/2
Jessica Pathy	3/3	3/3	-	-
Pierre A. Raymond	3/3	-	2/2	-
Jonathan Tétrault	2/3	2/3	-	-

OTHER COMMITTEES

In addition to the three statutory committees, the Museum has the following committees.

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

John Benjamin

Irwin Browns

Clare A. Chiu

Ursula Finkelstein

Joan F. Ivory, C.M.

Stéphanie Marchand, Eng.

Jonathan L. Meakins

Denis Ribouillault

Honorary member:

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

David Appel

Diana Billes

Jack Lazare

Paul Marks

Alexandra Menkes Espada

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

Lyla Françoise Bradley

Robert Desjardins

Jérôme Dupras

Martha Langford

Monique Parent, LL. L.

Dr. Gurjinder P. Sall

Michaela Sheaf

ACQUISITION COMMITTEE – DECORATIVE ARTS AND DESIGN

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

Clare A. Chiu, 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, 2023

DIRECTOR

Stéphane Aquin

DEPUTY DIRECTOR

Yves Théoret

CHIEF CURATOR

Mary-Dailey Desmarais

DIRECTOR OF LEARNING AND COMMUNITY ENGAGEMENT

Mélanie Deveault

DIRECTOR OF COMMUNICATIONS AND MARKETING

Michèle Meier

OFFICE OF THE DIRECTOR

EXECUTIVE ASSISTANT

Mariève Bergeron

MUSEUM SECRETARY

Nadia Hammadi

CURATORIAL DEPARTMENT

CURATOR – COMMUNITY ENGAGEMENT AND PROJECTS

Iris Amizlev

SENIOR CURATOR OF QUEBEC AND CANADIAN ART

Jacques Des Rochers

CURATOR OF MODERN ART

Anne Grace

CURATOR OF PRE-COLUMBIAN ART

Erell Hubert

CURATOR OF MODERN AND CONTEMPORARY DECORATIVE ARTS

Jennifer Laurent

CURATOR OF ASIAN ART

Laura Vigo

ASSISTANT CURATOR

Alexandrine Théorêt

COORDINATOR – CURATORIAL DEPARTMENT

Julia Vincelli

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

DEPARTMENT HEAD

Carolina Calle Sandoval

PROJECT MANAGERS

Émilie Boudrias
Laurence-Amélie De Coste

RESEARCH ASSISTANTS

Manon Pagé
France Tringue

PROJECT COORDINATORS

Anna Ciociola
Chloé Martel
Sylvie Ouellet
Natalja Scerbina

DESIGN AND PRODUCTION

DEPARTMENT HEAD

Nuria Montblanch

PROJECT COORDINATORS

Chahinez Bensari
Mélanie Seibert

PROJECT MANAGERS – EXHIBITION DESIGN

Laurence Boutin-Laperrière
Aïcha Chaouachi
Josiane Mercier Auger

TECHNICIAN – CARPENTRY WORKSHOP

Nicolas Cantin

TECHNICIAN – PAINTING WORKSHOP

Marc Desjardins

TECHNICIANS

Philippe Chabot
Frank Galiay
Richard Pelletier
Jean-Benoît Pouliot
Graham Ragan

COLLECTIONS MANAGEMENT AND REGISTRATION

DEPARTMENT HEAD

Eve Katinoglou

ADMINISTRATIVE ASSISTANTS

Carline Javel
Mireille Masse

ARTWORK ACQUISITIONS MANAGER

Emily Golan

CATALOGUER – DOCUMENTATION AND DISSEMINATION OF COLLECTIONS DATA

Natalie Vanier

PROJECT COORDINATOR – ONTOLOGY

Marianne Raymond

REGISTRAR

Mélissa Bezzi

LOGISTICS OFFICERS

Josianne Lefebvre
Lilly-Doris Panzou

TECHNICIAN – LOANS AND ACQUISITIONS

Béatrice Leroux

TECHNICIAN – EXHIBITIONS

Maxime Archambault

TECHNICIAN – ARTWORK STORAGE AND MOVEMENT

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Claudine Nicol

PHOTOGRAPHER

Jean-François Brière

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Tan Phan Vu

COMPUTER TECHNICIANS
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COORDINATOR – TICKETING SOFTWARE AND CRM
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DIRECTOR – ANNUAL GIVING

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PHILANTHROPIC DEVELOPMENT COORDINATOR

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DIRECTOR – MAJOR GIFTS AND PLANNED GIVING

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PRINCIPAL ADVISOR – PHILANTHROPIC DEVELOPMENT

Nolwenn Bourdairé

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Karina Sarkis-Ohana

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Maude Béland

COMMUNICATIONS ADVISOR

Mira Missirlian

COMMUNICATIONS OFFICER

Tamara Attia

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ADMINISTRATIVE ASSISTANT

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CONCERT PROGRAMME MANAGER

Trevor Hoy

PRODUCTION MANAGER

Jérémy Gates

TECHNICAL DIRECTOR

Roger Jacob

TECHNICAL MANAGER

Martin Lapierre

MUSEUM
FOUNDATION

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

LOOKING TO THE FUTURE FOLLOWING A YEAR OF MAJOR CHANGES

The year 2022-2023 marked a transition for the management of the Foundation of the Montreal Museum of Fine Arts, and, as such, it brought its share of new challenges for all my colleagues. We welcomed new and valuable members to our wonderful philanthropic team, particularly in the teams dedicated to development and communications, while some of our existing members took on new responsibilities. In keeping with our affection for this great and inspiring Museum, what we all share is a determination to fulfil the mission entrusted to us. Today, thanks to your support, we can look to the future with an unshakeable determination that enables us to surpass ourselves every day.

A new structure has smoothly fallen into place within our team, and I would like to thank our members for all their hard work and for their remarkable human qualities, which add greatly to the pleasure of working together. I would also like to take this official opportunity to thank the members of the Foundation's Board of Trustees, who have been our trusted partners through thick and thin. More than ever, they have played a crucial role in ensuring the success of these changes and the achievement of our ambitious goals. It's important to point out that the trustees work on a voluntary basis and make a financial contribution to the Museum, as well as facilitate contacts with their networks that are essential to attaining the Foundation's results.

Lastly, our close-knit, dedicated team would like to thank you, dear donors, partners and collaborators, for sharing firmly in our belief that art transforms lives. It is with profound respect and humility in the face of so much generosity that we present you with some of the impressive results that attest to the passion that drives us.

JO-ANNE DUCHESNE

Director General of the MMFA Foundation

In what was a year of renewal within the Foundation team, my colleagues on the Board of Trustees join me in highlighting the remarkable work of Jo-Anne Duchesne, our new Director General, as well as that of all her colleagues who support her on a daily basis. The year 2022-2023 has come to a brilliant conclusion, and we are confident that this team will be able to continue developing the Foundation in order to support this great Museum that means so much to Montreal and its broad audiences.

The past few years have marked a decisive shift for the MMFA, notably with the launch of the first-ever strategic plan in its history in March 2023. Building on this in-depth reflection on the future of the Museum, the Foundation's team, supported by committed trustees, is preparing for its next capital fundraising campaign, to which we invite you to contribute.

I would like to conclude by thanking the volunteer trustees on the Board of the MMFA Foundation for their exemplary work, as well as, of course, the Museum's patrons and partners for their generosity in support of its activities. Thanks to you, and together with you, we can dream of a strong, relevant Museum that is firmly rooted in its community.

SYLVIE DEMERS

President of the Board of Trustees of the MMFA Foundation

ANNUAL CAMPAIGNS: AN IMPRESSIVE SUM OF \$1,906,582 RAISED

The **Your Donations at Work** annual fundraising campaign, which was mainly conducted among Museum Members, staff and the general public, exceeded its target by raising \$802,425. We owe this impressive result to the solidarity of 8,085 one-time donors (donations of \$20 or more – average donation methodology) who understand that every donation counts. This 8% increase in one-time donors reflects the resumption of activities at the Museum. Four donors once again made a remarkable contribution to this major fundraising campaign in support of the MMFA's priorities by agreeing to match donations of \$5 to \$5,000 received, up to \$75,000. Our warmest thanks go to Danielle Lysaught and Paul Hamelin (Fonds Hamelys), Carlos Idarraga and Yves Fontaine. Thanks also to Michael St.B. Harrison for his exceptional donation of \$100,000 to the annual campaign, notably, and to all the donors who agreed to add their efforts to those of this precious group of patrons.

The return of cultural life at the Museum also benefited the **campaign of its Philanthropic Circles**. To the extent that visitors who have access to the Museum's activities develop a stronger sense of belonging to the Museum community, it's not surprising that the number of donors increased by nearly 35% this year. A total of 766 donors contributed to the Museum in a variety of ways, including through cash gifts totalling an impressive \$1,104,157, which will go to support the MMFA's main priorities. We extend our sincere thanks to the donors of the Philanthropic Circles, as well as to all the volunteers who work hand-in-hand with the Foundation team to ensure the success of these activities.

The Quebec government has renewed the special tax measure aimed at encouraging large cultural donations. For amounts of a minimum of \$5,000 and a maximum of \$25,000, a major cultural gift entitles the donor to a tax credit of 25% of the eligible amount.¹ Once again this year, this tax incentive encouraged a

large number of patrons to boost their donation to the MMFA. We invite anyone interested in this initiative to contact the Foundation team for more information.

MAJOR GIFTS: GREAT PATRONS WHO BELIEVE IN THE POWER OF ART... AND IN THE POWER OF THE MMFA

The many activities offered at the Museum are imagined, created and implemented thanks to the people, companies and foundations that support them so generously and passionately. The Foundation, which serves the MMFA's main priorities, funds:

- Presentation of programming
- Promotion of the collection
- Educational and community engagement activities
- Special projects built around the principles of DEAI (diversity, equity, accessibility, inclusion)

These priorities are reflected in a larger number of related activities, such as exhibition projects, the Artcycle, the Art Hive, the MMFA's Day Camp, the restoration of artworks, various workshops related to education and community engagement, and conferences – all of which have benefited from the support of a large number of patrons. In particular, the Foundation would like to thank the Fondation de la Chenelière, Stephan D. Crétier and Stéphanie Maillery, TD Bank, the Trottier Family Foundation, Jean C. and Jocelyne Monty, Scotiabank, Bell Canada, CGI Group, BMO, the Caisse de dépôt et placement du Québec, René Malo and the Molson Foundation for their exceptional annual contributions. At the end of the fiscal year, the Museum had received a total of \$1,826,364 in major gifts, in addition to pledges worth \$515,000 to be paid in future years.

PLANNED GIVING: A LEGACY HANDED DOWN FROM GENERATION TO GENERATION

Once again this year, the Foundation paid particular attention to those considering making a planned gift to the Museum (bequests, gifts of charitable annuities, life insurance, stocks and securities, etc.). These patrons

¹ This measure applies only to a single major cultural donation made by an individual.

are encouraged to contact the Foundation and Museum teams to inform them of their intentions and to lay the groundwork for a fruitful and lasting relationship. It is in this context that six pledges of donations by will were made, in amounts to be determined. In addition, an anonymous commitment for a major gift to help support the sustainability of one of the Museum's sectors of activity was also confirmed. Planned gifts totalled \$1,015,981 this year (excluding the value of pledges of artworks). We are particularly grateful for the invaluable and ongoing support of the estate of Diana St.B. Weatherall – whose remarkable bequest in support of the Museum's priority project attests to the confidence of the donor and her family in the MMFA's teams – as well as for the gift of François Schubert.

DONATIONS OF ARTWORKS AND TO ACQUISITION FUNDS

Under its unique legal status, the Museum must self-finance over 50% of its annual operating budget and nearly 100% of its acquisitions budget. The MMFA owes the enrichment of our collection, which represents a precious collective heritage, to the generosity of collectors and donors, in a process that is rigorously monitored by the Museum's teams and governed by a recently enhanced collecting policy. We would like to express our deepest gratitude to those who have donated works of art, as well as to those who contribute to our various acquisition funds. We would especially like to acknowledge the invaluable support of Margot Lande, the late Claude Paradis and W. Geoffrey Beattie. In addition, donors have generously confirmed gifts earmarked for major acquisitions totalling \$578,247, including the estates of Donald L. Boisvert and Gaston Lamontagne.

FUNDRAISING EVENTS AND THE RETURN OF THE MUSEUM BALL

The lifting of COVID-19 health measures opened the way for the gradual resumption of normal activities at the Museum, including fundraising events.

As such, on June 4, 2022, the second edition of **W. Bruce C. Bailey's Fête Champêtre** was held in Ontario. This lavish benefit event was an opportunity to once again appeal to our patrons in our neighbouring province for support. Entirely funded and organized thanks to the determination and boundless generosity of W. Bruce C. Bailey, to whom we are most grateful, this event raised nearly \$1 million in net proceeds. In addition to this exceptional contribution, the work *Iron Hill* (1991) was gifted to the Museum by its creator, Peter Doig.

The year 2023 also marked the return of the Museum Ball with **PRISMA**, co-chaired by Maxime Ménard, President and CEO of Jarislowsky Fraser, and Jean-François Côté, President and CEO of Sharethrough. Our institution's most important fundraising event, the Ball, presented by Scotiabank, once again brought together an impressive array of dignitaries and nearly 900 guests, all united in their support of the MMFA's mission. The gala, which is vital to maintaining the Museum's financial stability, raised \$1.2 million in net proceeds, an amount that will go entirely toward funding the MMFA's main priorities. Our sincere thanks to everyone who contributed to the resounding success of this event.

PARTNERSHIPS AND SPONSORSHIPS

With sponsorship and partnership revenues totalling \$1,318,796, of which \$909,483 in contributions received directly by the Museum, the Foundation's team far exceeded its goal. The MMFA would like to highlight the important contribution of Jarislowsky Fraser, Presenting Sponsor of the Members program, as well as Hydro-Québec, a major annual partner. The Museum also wishes to extend warmest thanks to Tourisme Montréal for its ongoing support in raising the MMFA's profile within the city's tourism ecosystem, and to our loyal sponsors RBC, the Terra Foundation for American Art, Hatch, the King Baudouin Foundation and the Art Mentor Foundation Lucerne. We also thank Denalt Paints, official supplier of paint products, and all our valued partners and sponsors.

INVESTMENT INCOME

Over the course of the year, the Investment Committee and the Budget, Audit and Allocation Committee – under the direction of the Governance, Ethics and Nominating Committee and with the support of the Foundation and Museum directors – completed their review of investment management and related policies, particularly the policy on portfolio construction. The Foundation's investment income for the fiscal year ended March 31, 2023, was \$1,948,642, with a yield of 2.1%.

AN EXCEPTIONAL YEAR FOR THE MMFA

The 2022-2023 financial year ended on a high note, with \$11,943,058 in contributions received, pledges generated and investment income. Of this amount, \$6,798,612 was donated to the Museum, in addition to \$909,483 in sponsorships received directly by the institution, for a total annual financial contribution of \$7,708,095. Thanks to you, the MMFA is embarking on the next chapter in our history, and the coming year will be marked by an ambitious capital fundraising campaign aimed at ensuring our institution's future sustainability. Our sincerest thanks to all for their support.

MUSEUM FOUNDATION OFFICERS, TRUSTEES AND COMMITTEES

AS OF MARCH 31, 2023

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TREASURER

Henry Mizrahi

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Jo-Anne Duchesne

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C.Q., Ch.O.M.

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Lam Jutras

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Sylvie Demers, ex officio
Jo-Anne Duchesne, ex officio
Yves Roy

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Anne Martel

Henry Mizrahi

J. Sebastian van Berkorn

Philippe Archambault
Lam Jutras

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

Stéphany 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

Learmont, William John

and Agnes

Lessard, Pierre H. and

Andrée D.

Levitt, Brian M. and

Claire Gohier

McCall, Ronnie and Frances

Mailhot, Paul and Marielle L.

Maldoff, Betty

Martin, Charles F.

and Margaret

Mauer, Lillian and Billy

Anonymous

Mendel, Anna and Joseph

Meredith, Sir H. Vincent and

Lady Meredith

Molson, The Hon. Hartland

de Montarville

Molson, Mabel

Morgan, F. Cleveland

Morrice, David R. and

F. Eleanore

Murphy, Sean B.

Norton, Harry A.

Parker, David W.

Paterson, R. MacD.

Pathy, Laurence 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

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

The Jarislowsky Foundation

J. Armand Bombardier

Foundation

The John Main
Prayer Association
J.W. McConnell
Family Foundation
The Lake St. Louis
Historical Society
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

BCE

Bell Canada

BMO Financial Group

CGI Group

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

Shire Canada

SNC-Lavalin

TD Bank Group

MAJOR DONATIONS

The MMFA would like to thank the individuals, foundations and companies that pledged to make a major gift during the 2022-2023 fiscal year and made an instalment between April 1, 2022, and March 31, 2023.

\$1 MILLION AND MORE

Crétier, Stephan D.
and Stéphany Maillery
Monty, Jean C. and family
—
Bell Canada

\$500,000 AND MORE

Di Schiavi, Giovanni and Ginette

\$250,000 AND MORE

The Hilary and Galen
Weston Foundation
Molson Foundation
—

Scotiabank

\$100,000 AND MORE

Chadha, Baljit Singh
Lapointe, G. Pierre
—

Anonymous
Sikh Foundation
—

BMO Bank of Montreal
Caisse de dépôt et placement
du Québec

\$50,000 AND MORE

Weinberg, Amy
—

Borden Ladner Gervais
Cogeco
TFI International

\$25,000 AND MORE

ABL Charitable Trust
Canada Life

\$10,000 AND MORE

Appel, David
Loevenbruck, Magdeleine
—

Consulate General of France
in Montreal

\$5,000 AND MORE

Anonymous
—

The Birks Family Foundation

The Museum would also like to thank the people who made donations of less than \$5,000 towards their pledge between April 1, 2022, and March 31, 2023.

2014-2019 MAJOR FUNDRAISING CAMPAIGN

The MMFA would like to thank the individuals, foundations and companies that pledged to make a major gift to the 2014-2019 Major Fundraising Campaign, **Art is Good for You**, and that made an instalment between April 1, 2022, and March 31, 2023.

\$1 MILLION AND MORE

de la Chenelière, Michel

\$500,000 AND MORE

Trottier Family Foundation
—

CGI Group
TD Bank Group

\$250,000 AND MORE

Malo, René and Marie Gagnon

\$50,000 AND MORE

Stella-Jones

\$5,000 AND MORE

Johnson, Robert

The Museum would also like to thank the people who made donations of less than \$5,000 towards their pledge between April 1, 2022, and March 31, 2023. In addition, we would like to extend our sincere thanks to the thousands of donors, including Museum employees, who generously contributed to this major fundraising campaign.

2022-2023 ANNUAL 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, 2022, and March 31, 2023, or an instalment on their pledge towards a major gift to support Museum projects, acquisitions or Philanthropic Circles.

\$500,000 AND MORE

van Berkum, J. Sebastian*

—
Estate of Diana
St.B Weatherall

\$100,000 AND MORE

Bailey, W. Bruce C.
Boisvert, Donald L. and
Gaston Lamontagne
Harrison, Michael St.B.
Schubert, François

\$50,000 AND MORE

Mizrahi, Henry*
Quirion, Rémi*

—
Hamelys Fund*

\$20,000 AND MORE

Billes, Diana
Bourgie Bovet, Claude
Cefis, Luca
Fontaine, Yves
Forest, Georges C.
Fournelle, Michel-Éric
Idarraga, Carlos
Ionescu, Alex and Vickie Zhao
Lamarre, Jacques and
Céline Robitaille
Lenko, Gordon and
Lucie Charbonneau
Snell, Linda and
Beverly Rowat
Toupin, Juanita*
—
Fondation Famille Le Blanc
Estate of Alison Piper

\$10,000 AND MORE

Dalphon, Claude
Anonymous*
Dion, Daniel*
Drimaropoulos, Mina, in
memory of George-Christos
Fischer, Gustel and Joanne
Lachance, François
Anonymous
Maguire, John
Marchand, Stéphanie
Picard-Veilleux, Charlotte
Shannon, Valerie and David*
Silver, Leslie
Vouloumanos, Vickie
and Nickolas
Zelhof, Alfred
—

Azrieli Foundation
Clematis Foundation

\$5,000 AND MORE

d'Anglejan-Chatillon, Alix
Aquin, Stéphane
Assaly, Leonard

Audain, Michael
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*The recognition accorded corresponds to the total pledge amount.

Many thanks to the thousands of donors, including Museum employees, who made contributions of less than \$1,000.

The Montreal Museum of Fine Arts Foundation has made every effort to ensure the accuracy of the information on this list. If we have made a mistake, please accept our apologies, and send your corrections to fondation@mbamtl.org.

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The Museum wishes to underscore the invaluable support of galleries Hauser & Wirth, Xavier Hufkens, Karma, kaufmann Repetto and The Modern Institute, as well as the support of Maurice Kaufman and Paek Kyoung Mee.

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The Young Philanthropists' Circle of the MMFA Foundation, Denalt Paints, *La Presse*, Canada Council for the Arts, Conseil des arts de Montréal, Government of Quebec

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DIANE ARBUS *Photographs, 1956-1971*

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

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ACKNOWLEDGEMENTS

The MMFA extends its thanks to the Ministère de la Culture et des Communications for its vital contribution, as well as to the Conseil des arts de Montréal and the Canada Council for the Arts for their ongoing support. The Museum receives financial support from the Exhibition Fund of the MMFA Foundation and the Paul G. Desmarais Fund. The Museum also wishes to acknowledge the support of the donors of the President, Elite, Prestige, and Ambassadors Circles for their ongoing support of the Museum 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, 2023 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, 2023, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

Deloitte LLP

June 27, 2023

¹ CPA auditor, public accountancy permit No. A120628

The Montreal Museum of Fine Arts
Statement of financial position
As at March 31, 2023

	Notes	2023	2022
		Total	Total
		\$	\$
Assets			
Current assets			
Cash and term deposits		7,140,315	9,319,040
Accounts receivable		785,259	943,852
Interfund balances		2,879,492	—
Amount receivable from the Foundation, non-interest-bearing and without repayment terms		(6,435,722)	—
Grants receivable		1,902,564	290,163
Inventories of the Boutique and Bookstore		153,642	3,122,836
Prepaid expenses		733,015	839,069
		1,284,257	1,401,232
		14,878,544	15,916,192
		(3,332,106)	—
		18,139,672	—
Grants receivable		340,852	18,480,524
Investments	12	4,877,495	20,586,235
Capital assets	4	111,333,625	111,333,625
Collection	2	—	1,000
		20,096,891	165,782,752
		126,141,191	173,432,131
		19,544,670	—
		16,271,014	—
		4,831,660	—
		10,202,914	—
		82,090,155	—
		11,203,466	—
		—	—
		16,611,866	592,300
		97,124,729	132,470,447
		11,203,466	—
		1,223,900	—
		126,163,961	—
		8,340,204	—
		25,397,717	—
		—	—
		1,000	—
		3,618,745	—
		—	—
		—	—
		(1,412,968)	—
		29,016,462	—
		8,341,204	—
		126,141,191	—
		19,544,670	—
		165,782,752	—
		9,747,016	—
		25,397,717	—
		1,000	—
		7,109,926	—
		890,900	—
		(2,114,800)	—
		(3,527,768)	—
		39,618,791	—
		165,782,752	—
		9,742,016	—
		25,397,717	—
		1,000	—
		7,833,201	—
		1,515,200	—
		(3,527,450)	—
		40,961,684	—
		173,432,131	—

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

Approved by the Board
André Dufour, Chairman of the Board
Jessica Pathy, Chair of the Audit Committee

André Dufour
Director
Jessica Pathy
Director

The Montreal Museum of Fine Arts
Statement of operations and changes in net assets
Year ended March 31, 2023

	General Fund					2023		2022	
	Operations	Restrictions	Capital Assets Fund	Acquisitions Fund	Employee Benefits Fund	Total	Total	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Revenues									
General									
Admissions and special events	5,036,284	—	—	—	—	5,036,284	—	—	2,428,048
Boutique and Bookstore	2,942,347	—	—	—	—	2,942,347	—	—	1,703,800
Donations of works of art	—	—	—	3,288,325	—	3,288,325	—	—	13,034,432
Donations and sponsorships	909,483	—	—	—	—	909,483	—	—	342,312
Donations from the Foundation	5,589,066	—	—	—	—	5,589,066	—	—	1,536,005
Exhibition catalogues	284,261	—	—	—	—	284,261	—	—	138,069
Annual memberships	2,592,646	—	—	—	—	2,592,646	—	—	3,072,657
Exhibition participation	399,331	—	—	—	—	399,331	—	—	653,067
Investments	230,280	(113,614)	—	—	—	116,666	—	—	737,575
Rental income	346,536	—	—	—	—	346,536	—	—	241,043
Miscellaneous	366,017	—	—	—	—	366,017	—	—	42,716
	18,696,251	(113,614)	—	3,288,325	—	21,870,962	—	—	23,929,724
Operating and specific projects grants	17,633,300	—	—	—	—	17,633,300	—	—	20,868,541
Grants for expansion projects	294,144	—	269,003	—	—	563,147	—	—	316,345
Amortization of deferred contributions related to capital assets	—	—	5,339,969	—	—	5,339,969	—	—	5,194,538
Amortization of deferred contributions related to acquisitions of works of art	—	—	—	748,777	—	748,777	—	—	991,390
	36,623,695	(113,614)	5,608,972	4,037,102	—	46,156,155	—	—	51,300,538
Expenses									
Temporary exhibitions	6,137,652	—	—	—	—	6,137,652	—	—	2,962,159
Permanent collection	2,626,339	—	—	—	—	2,626,339	—	—	1,734,445
Security and maintenance	6,071,662	—	—	—	—	6,071,662	—	—	5,884,444
Administrative expenses	5,336,500	—	67,630	—	300,100	5,704,230	—	—	4,478,799
Educational programs	2,398,693	—	—	—	—	2,398,693	—	—	2,032,701
Boutique and Bookstore	2,663,043	—	—	—	—	2,663,043	—	—	1,761,374
Curatorial services	5,889,796	—	—	157,647	—	6,047,443	—	—	5,835,395
Communications	5,163,737	—	—	—	—	5,163,737	—	—	4,206,515
Amortization of capital assets	—	5,522,587	—	—	—	5,522,587	—	—	5,476,192
Loss on write-off of capital assets	—	42,297	—	—	—	42,297	—	—	—
Acquisitions of works of art	—	—	—	503,259	—	503,259	—	—	735,900
Amortization of works of art	—	—	—	3,288,325	—	3,288,325	—	—	13,034,432
Rental buildings	303,964	—	—	—	—	303,964	—	—	314,371
Investment management fees	—	33,489	—	87,871	—	121,360	—	—	141,688
Interest – projects	16,154	—	269,003	—	—	285,157	—	—	316,345
	36,607,540	33,489	5,901,517	4,037,102	300,100	46,879,748	—	—	48,914,760
(Deficiency) excess of revenues over expenses before interfund transfers	16,155	(147,103)	(292,545)	—	(300,100)	(723,593)	—	—	2,385,778
Interfund transfers									
Contributions from General Fund to Operations	507,052	(507,052)	—	—	—	—	—	—	—
Contributions from General Fund to Employee Benefits Fund	(292,800)	—	—	—	292,800	—	—	—	—
to Capital Assets Fund	(223,425)	—	223,425	—	—	—	—	—	—
	6,982	(654,155)	(69,120)	—	(7,300)	(723,593)	—	—	2,385,778
(Deficiency) excess of revenues over expenses after interfund transfers									
Endowment contributions	—	5,000	—	—	—	5,000	—	—	36,006
Change in remeasurements and other recognized items	—	—	—	—	—	—	—	—	(7,200)
Net assets, beginning of year	(1,419,950)	5,547,148	29,085,582	8,341,204	(592,300)	40,961,684	38,547,100	—	—
Net assets, end of year	(1,412,968)	4,897,993	29,016,462	8,341,204	(1,223,900)	39,618,791	40,961,684	—	—

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, 2023

	2023	2022
	\$	\$
Operating activities		
(Deficiency) excess of revenues over expenses	(723,593)	2,385,778
Adjustments for:		
Change in fair value of investments	52,051	(539,077)
Amortization of capital assets	5,522,587	5,476,192
Loss on write-off of capital assets	42,297	—
Amortization of deferred contributions related to capital assets	(5,339,969)	(5,194,538)
Amortization of deferred contributions related to acquisitions of works of art	(748,777)	(991,390)
Defined benefit obligation	7,300	(68,700)
	(1,188,104)	1,068,265
Net change in non-cash operating working capital items	(4,075,981)	68,073
	(5,264,085)	1,136,338
Investing activities		
Net change in grants receivable	2,936,377	6,990,394
Net change in investments	3,051,411	2,320,851
Acquisition of capital assets	(3,080,850)	(4,348,022)
	2,906,938	4,963,223
Financing activities		
Net change in bank loans	(3,462,179)	2,431,095
Increase in debt	4,975,261	314,374
Repayment of debt	(2,965,976)	(5,033,925)
Change in deferred contributions related to the General Fund	(209,712)	209,712
Increase in deferred contributions related to capital assets	469,168	637,628
Increase in deferred contributions related to acquisitions of works of art	1,638,076	1,876,168
Endowments received	5,000	36,006
	449,638	471,058
Net (decrease) increase in cash and cash equivalents	(1,907,509)	6,570,619
Cash and cash equivalents, beginning of year	9,319,040	2,748,421
Cash and cash equivalents, end of year	7,411,531	9,319,040
Cash and cash equivalents comprise:		
Cash	7,018,257	8,769,558
Term deposits	393,274	549,482
	7,411,531	9,319,040
Non-cash transactions		
Grants receivable in connection with deferred contributions related to capital assets not received	2,122,724	2,395,275
Capital asset acquisitions unpaid at year-end	287,146	673,661
Deferred contributions not received	2,122,724	2,395,275

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

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:

Changes in accounting policies

The Museum has applied the amendments of Section 3462, *Employee Future Benefits*, of the CPA Canada Handbook, which changed the measurement of the obligation under certain defined benefit pension plans. For plans for which there is no legislative, regulatory or contractual requirement to prepare an actuarial valuation for funding purposes, the changes remove the accommodation for defined benefit plans without a funding valuation requirement possibility of using a valuation for funding purposes and instead require measurement for accounting purposes.

The application of these changes has had no impact on the disclosures or amounts recognized in these financial statements.

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 specified 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 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 are not 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.

2. Accounting policies (continued)

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 collection is reasonably assured.

Endowment contributions are recognized as increases to net assets.

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 measured at amortized cost except for investments, which 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.

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.

2. Accounting policies (continued)

Financial instruments (continued)

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 year of acquisition.

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.

2. Accounting policies (continued)

Employee future benefits (continued)

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 are not 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.

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.

The Montreal Museum of Fine Arts

Notes to the financial statements

March 31, 2023

3. Grants

	2023	2022
	\$	\$
Operating grants		
Conseil des arts de Montréal	370,000	370,000
Canada Council for the Arts	540,000	450,000
Ministère de la Culture et des Communications	14,800,800	16,565,600
	15,710,800	17,385,600
Grants for specific projects		
Canada Council for the Arts	36,125	25,000
Ministère de la Culture et des Communications		
Digital cultural project	205,232	179,579
Support to Crown Corporations and national organizations	551,271	1,935
Support for permanent and traveling exhibitions	96,845	—
Other provincial programs	255,917	218,126
Art Mentor Foundation	103,807	—
Canadian Heritage	461,118	41,386
Canada Emergency Wage Subsidy	—	2,797,453
Other grants	212,185	219,462
	1,922,500	3,482,941
	17,633,300	20,868,541
Grants for expansion projects		
Ministère de la Culture et des Communications	563,147	316,345

4. Capital assets

	2023			2022
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	25,397,717	—	25,397,717	25,397,717
Buildings	155,701,496	86,082,854	69,618,642	73,297,816
Building improvements	12,263,663	2,490,263	9,773,400	9,339,566
Furniture and equipment	7,734,062	6,258,071	1,475,991	1,202,632
Digital infrastructure	5,167,761	3,673,892	1,493,869	1,058,289
Work in progress	3,574,006	—	3,574,006	3,908,154
	209,838,705	98,505,080	111,333,625	114,204,174

5. Bank loans

For its current transactions, the Museum contracted a bank loan based on its needs up to a maximum of \$5,000,000; the amount drawn on this loan was \$nil at year-end (nil as at March 31, 2022). This loan is repayable on demand, bears interest at 6.700% (1.168% as at March 31, 2022) and is renewable annually.

As at March 31, 2023, 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 \$7,358,840 (\$14,798,800 as at March 31, 2022) with a drawn balance of \$6,273,499 (\$9,186,531 as at March 31, 2022). 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% (4.498% as at March 31, 2023; 0.860% as at March 31, 2022).

For the construction of the Michal and Renata Hornstein Pavilion for Peace, the Museum has a line of credit of \$5,000,000 (\$5,000,000 as at March 31, 2022) from a banking institution at a rate of 6.700% (1.168% as at March 31, 2022), with a drawn balance of \$1,751,285 at year-end (\$2,300,432 as at March 31, 2022).

6. Debt

	2023	2022
	\$	\$
Loans from the Ministère des Finances and from Financement-Québec		
Bearing interest at 2.873%, repaid during the year ^{a) m)}	—	232,310
Bearing interest at 2.186%, maturing in November 2025 ^{b) m)}	150,981	201,309
Bearing interest at 1.965%, maturing in March 2026 ^{c) m)}	5,737,292	7,649,723
Bearing interest at 2.572%, maturing in March 2027 ^{d) m)}	320,264	400,329
Bearing interest at 2.454%, maturing in February 2027 ^{e) m)}	352,290	440,362
Bearing interest at 2.425%, repaid during the year ^{f) m)}	—	100,432
Bearing interest at 1.968%, maturing in March 2024 ^{g) m)}	88,212	176,424
Bearing interest at 2.083%, maturing in March 2029 ^{h) m)}	1,507,386	1,758,617
Bearing interest at 1.173%, maturing in March 2026 ^{i) m)}	300,060	400,080
Bearing interest at 2.432%, maturing in December 2026 ^{j) m)}	251,499	314,374
Bearing interest at 3.627%, maturing in December 2032 ^{k) m)}	4,888,069	—
Bearing interest at 3.437%, maturing in December 2027 ^{l) m)}	87,192	—
	13,683,245	11,673,960
Current portion	3,139,479	2,965,976
	10,543,766	8,707,984

6. Debt (continued)

- a) On March 27, 2013, the Museum contracted two loans totalling \$3,325,597 from Financement-Québec in its capacity as administrator of the Financing Fund. These loans were used to fund the capital asset maintenance program and to reorganize the Museum's permanent collections.
- b) 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.
- c) 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.
- d) 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.
- e) 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.
- f) On March 29, 2018, the Museum contracted a \$502,159 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the collections support program.
- g) On May 31, 2019, the Museum contracted a \$441,059 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 III.
- h) 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.
- i) 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.
- j) 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 helped to finance the redevelopment of the premises and expand the areas intended for museum reserves.
- k) 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.
- l) On December 9, 2022, the Museum contracted a \$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.
- m) 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.

6. Debt (continued)

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

	Repayment of debt	Grants from the Government of Quebec
	\$	\$
2024	3,139,479	3,139,479
2025	3,051,266	3,051,266
2026	3,051,266	3,051,266
2027	988,489	988,489
2028	757,479	757,479
2029 and thereafter	2,695,266	2,695,266
	13,683,245	13,683,245

7. Deferred contributions

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

	2023	2022
	\$	\$
Balance, beginning of year	84,838,232	86,999,867
Contributions received during the year	2,591,892	3,032,903
Amortization for the year	(5,339,969)	(5,194,538)
Balance, end of year	82,090,155	84,838,232

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

	2023	2022
	\$	\$
Balance, beginning of year	10,529,877	8,616,286
Amounts received during the year		
Donations and sponsorships	20,000	20,000
Donations from the Foundation	918,875	1,477,339
Investment income	483,491	1,407,642
Amortization for the year	(748,777)	(991,390)
Balance, end of year	11,203,466	10,529,877

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 has decided that there would not be any new beneficiaries of this plan as of June 1, 2008. As of that date, new non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are \$343,466 (\$295,232 in 2022).

8. Employee future benefits (continued)

Pension plan (continued)

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, 2021, and the data has been extrapolated to March 31, 2023. The next valuation must be performed as at December 31, 2024 and completed before September 30, 2025.

Information about the plan is as follows:

	2023	2022
	\$	\$
Defined benefit obligations	15,598,600	14,807,600
Fair value of plan assets	14,914,200	15,746,600
(Deficiency) excess in the plan	(684,400)	939,000
Valuation allowance	—	(939,000)
Defined benefit obligations recorded	(684,400)	—

Plan assets consist of:

	2023	2022
	%	%
Bonds	14.2	42.1
Insured annuity contracts	79.8	13.2
Canadian shares	2.0	12.4
U.S. and international shares	3.4	16.7
Infrastructures	0.6	4.2
Real estate	—	11.4
	100.0	100.0

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

	2023	2022
	\$	\$
Cost for the year	271,900	225,500
Cash payments recognized	256,800	285,100
Benefits paid by the plan	915,600	796,000

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 has 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, 2023.

8. Employee future benefits (continued)

Post-employment benefit plan (continued)

Information about the plan is as follows:

	2023	2022
	\$	\$
Defined benefit obligations	584,500	644,700
Actuarial gains on the defined benefit obligations	45,000	52,400
Defined benefit obligations recorded	539,500	592,300

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

	2023	2022
	\$	\$
Cost for the year	28,200	31,100
Cash payments recognized	36,000	40,200

Assumptions

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

	2023		2022	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
	%	%	%	%
Defined benefit obligation as at March 31				
Discount rate	4.90	4.40	4.90	4.90
Rate of compensation increase	3.50	—	3.50	—
Benefit costs for the year ended March 31				
Discount rate	4.90	4.90	4.90	4.90
Expected long-term rate of return on plan assets	4.90	—	4.90	—
Rate of compensation increase	3.50	—	3.50	—

9. Investment income related to endowments

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

	2023	2022
	\$	\$
Interest and dividends	867,918	577,327
Change in realized fair value	(44,248)	1,870,479
Change in unrealized fair value	(223,513)	(302,589)
	600,157	2,145,217

9. Investment income related to endowments (continued)

This income is presented as follows in the financial statements:

	2023		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the statement of operations and changes in net assets	116,666	—	116,666
Deferred contributions in the statement of financial position	—	483,491	483,491
	116,666	483,491	600,157

	2022		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the statement of operations and changes in net assets	737,575	—	737,575
Deferred contributions in the statement of financial position	—	1,407,642	1,407,642
	737,575	1,407,642	2,145,217

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 renovation projects, for a total amount of \$3,148,870.

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

	\$
2024	1,313,236
2025	705,328
2026	603,991
2027	526,315

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.

11. Related organizations and transactions (continued)

The Montreal Museum of Fine Arts Foundation (continued)

The Foundation organizes and manages fundraising campaigns and benefit events. From these campaigns and events, the Museum recorded donations totalling \$6,798,612 (\$3,636,858 in 2022), of which \$5,589,066 (\$1,536,005 in 2022) is presented in "Donations from the Foundation" and \$1,209,546 (\$2,100,853 in 2022) is presented in "Deferred contributions." From all of these donations, \$918,875 (\$1,477,339 in 2022) was for the acquisition of works of art, \$929,716 (\$9,966 in 2022) was to support educational activities, \$1,392,683 (\$817,266 in 2022) was for exhibitions, \$3,407,338 (\$1,032,340 in 2022) was to support the Museum's day-to-day operations and specific projects, and \$150,000 (\$299,947 in 2022) was for the completion of the Claire and Marc Bourgie Pavilion and for the Michal and Renata Hornstein Pavilion for Peace.

The Foundation's condensed financial information as at March 31, 2023 and 2022 is as follows:

	2023	2022
	\$	\$
Financial position		
Assets	69,196,398	68,002,569
Liabilities	2,751,992	1,741,148
Net assets	66,444,406	66,261,421
	69,196,398	68,002,569
Operations		
Revenues		
Contributions	8,219,218	8,462,526
Investment income	1,948,642	4,272,745
Grants	350,704	516,070
	10,518,564	13,251,341
Expenses	3,536,967	2,439,039
Donation to the Museum	6,798,612	3,636,858
Excess of revenues over expenses	182,985	7,175,444
Cash flows		
Cash flows from operating activities	1,463,129	4,255,453
Cash flows from investing activities	(691,711)	(684,008)

12. Financial instruments

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

The investments consist of:

	2023	2022
	\$	\$
Cash	292,987	306,721
Canadian bonds	1,885,165	2,961,096
Canadian shares	11,070,066	12,568,232
U.S. and international equity securities	4,539,327	4,806,494
Canadian Equity Pooled Fund	2,798,690	3,262,864
	20,586,235	23,905,407

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 investments in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the fair value of these investments. The same is true for revenue from these investments. In addition, the statement of financial position includes amounts of \$140,708 (\$362,761 as at March 31, 2022) in Canadian dollars denominated in U.S. dollars and \$141,744 (\$126,917 as at March 31, 2022) in Canadian dollars denominated in euros in accounts payable and accrued liabilities, and it includes an amount of \$392,421 (\$919,319 as at March 31, 2022) in Canadian dollars, in cash, denominated in U.S. dollars.

b) Interest rate risk

The Museum has fixed-income securities. The fair value of these bonds is therefore directly 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 directly exposed to this risk given that certain investments are listed shares, and it has investments in mutual funds, the value of which fluctuates according to market price.

12. Financial instruments (continued)

Credit risk

Credit risk arises from the fact that the Museum holds investments in bonds. There is therefore a risk that the issuer will be unable to pay its obligations towards the Museum, and this will have an impact on the Museum's assets.

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

13. Museum collection

In its mission to attract the most diversified range of visitors, the Museum has assembled, over its 162 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 based on third-party appraisal reports. They are fully amortized in the year of acquisition (see Note 2).

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