



ANNUAL
REPORT
21/22



MONTREAL
MUSEUM OF
FINE ARTS

Nathalie Roy
Minister of Culture and Communications

Dear Minister,

In accordance with section 35 of the amended *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, 2022.

We hope that everything is to your satisfaction.

Yours sincerely,

A handwritten signature in black ink, reading "Pierre Bourgie". The signature is written in a cursive, flowing style.

Pierre Bourgie, C.M., O.Q., C.O.M.
Chair of the MMFA Board of Trustees

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Cover:
Yousuf Karsh (1908-2002)
Glenn Gould, 1957 (detail)
Gift of Estrellita Karsh in memory of Yousuf Karsh
© Estate of Yousuf Karsh

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

The year 2021-2022 was an improvement over the previous year for all Quebec museums. Activities returned to an almost normal pace and visitors once again wandered our galleries. The citizens of Montreal demonstrated resilience, and so did our museum.

Throughout the year, the Board of Trustees continued its consolidation and harmonization efforts on two main fronts: governance and finances.

A NEW GOVERNANCE FRAMEWORK AT THE MMFA

On June 10, 2021, the Quebec National Assembly adopted Bill 81, *An Act to amend the Act respecting the Montréal Museum of Fine Arts*, which modernizes the *Act respecting the Montréal Museum of Fine Arts* that came into effect in 1972. The culmination of extensive, productive discussions with the Ministère de la Culture et des Communications, the amended Act now aligns in some respects with those of Crown corporations and national museums, while taking into account the MMFA's particular status as a private institution.

The new Act also amends the criteria for the composition of the Board of Trustees, which must now comprise 14 members. Six members are appointed by the Quebec government and four are elected by the annual general meeting of Museum members, and these 10 members appoint the remaining four. The Chair of the Board is appointed from among the 14 members. Finally, the Director of the Museum becomes a member of the Board.

Moreover, specific guidelines apply to the Board's composition. It must:

- include an individual who is a member of the professional order of accountants specified in the *Professional Code*;
- include a person who is 35 years of age or younger at the time of their appointment;
- strive for gender parity;

- be representative of Quebec society, in particular by ensuring the presence of persons from a variety of communities;
- include only persons who meet the criteria set out in the expertise and experience profiles established by the Board of Trustees.

Under the transitional measures provided for in the amended Act, the term of office of all members of the Board in office on the date of assent to the Act ends on June 30, 2022, regardless of the date of their appointment or election. In addition, a trustee serving their third term may be appointed or elected for a final term.

The composition of this new MMFA Board required that we reflect on the Museum's mission, various institutional and societal issues, and the profiles of appropriate candidates. Our objective: to strike a balance between the stability found in continuity and the enthusiasm found in renewal, so as to allow for the return of certain members with a proven commitment while making room for new faces. These individuals will come from culturally diverse communities and from Indigenous groups and the founding peoples of Quebec, and will be specialists in marketing, IT, finance, law and sustainable development as well as artists and historians.

In reconstituting the Board that will take office on July 1, 2022, we had to forego the counsel and expertise of committed trustees who had served more than three terms. Our thanks to Senator Serge Joyal, Roger Fournelle, René Malo and Julia Reitman. Ever attentive to the goals and wishes of the Museum's team, generous, wise and enlightened, they participated fully in its committees (the Art Acquisition Committees, and others) and fundraising campaigns, enriched the collection with countless major works and fulfilled their Board duties with seriousness and integrity. I would like to offer them a permanent record of my personal thanks in the pages of this annual report because each

of them, in his or her own way, has helped to build the formidable edifice that is the MMFA and contributed to its prestige.

I would also like to thank all the trustees for their active participation in the work of the Board during a particularly challenging year. Their observations and perspectives have helped us develop a new governance framework and meet legislative deadlines.

In addition to the constitution of a new Board, the Act also provides for the establishment of three statutory committees: a governance and ethics committee, an audit committee and a human resources committee. These committees already existed at the Museum and will continue their work, with the benefit of new expertise.

These three committees had their work cut out for them this year: the Human Resources Committee was busy with the renewal of the collective agreement and the strategic planning exercise; the Governance and Ethics Committee saw to the implementation of the governance framework, which included an update of the Regulation respecting the general administration; and the Audit Committee developed multiple financial scenarios, notably involving the optimization of expenditures, the harmonization of projects across different departments, and structural and financial efficiency. Their objectives were, on the one hand, to strike a balance between growth and financial health, and, on the other hand, to define the Museum's vision in the context of the current situation.

I would also like to acknowledge the work of the Infrastructures and Security Advisory Committee, which has guided and advised the Museum team in renovating and in maintaining the conformity of the buildings and technical equipment that make up the impressive museum complex.

Finally, I salute the essential work of the Art Acquisition Committees in enriching the collection, ensuring its relevance and offering an opportunity to comment on the evolution of our society thanks to the addition of masterpieces by established artists as well as by emerging artists and artists from diverse backgrounds.

Throughout the year, the various committees of the MMFA and its Board have supported the Museum's standard of excellence, contributed to its participation in numerous national and international networks and helped to lay a solid foundation. I sincerely thank the fifty-some people who volunteer their time and energy to help steer the ship with unwavering determination and commitment.

KEEPING A CLOSE WATCH OVER THE MUSEUM'S FINANCIAL SITUATION

Once again this year, the Museum benefited from the federal government's Emergency Wage Subsidy in addition to one-time financial assistance from the Ministère de la Culture et des Communications to partially offset revenue shortfalls caused by the drop in attendance (ticket sales, subscriptions, Boutique revenues, etc.). In addition, several donors and sponsors showed their solidarity by supporting the Museum's programming. Finally, the Foundation spared no effort in supporting the Museum financially.

Nonetheless, the financial situation remains a concern, with own-source revenue dropping by nearly 50% since the beginning of the pandemic. We are pinning our hopes on the end of the latest public health measures, as well as on the public's interest in our new programming, and on the Museum team's continued creativity in developing new programs, tools, and attractive revenue-generating partnerships.

We would like to thank the following government bodies for their invaluable support in the fulfillment of the Museum's mission and numerous projects: the Ministère de la Culture et des Communications, the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal.

Thank you to the Foundation team and its Board of Trustees, chaired by Sylvie Demers, for contributing to the financial sustainability of the Museum.

Thank you to all of the Museum's committees for their leadership, sound administration and responsible management of the Museum's financial resources.

Thank you to the Museum Members and donors, who have demonstrated their solidarity and generosity by actively participating in various fundraising events.

Thank you to the partners and sponsors who continued to support the Museum financially throughout another crucial year.

Thank you to all the Museum's Volunteer Guides, who continued their guiding activities both in person and virtually, with unwavering professionalism and originality.

Finally, thanks to the Museum's entire staff. I am constantly impressed by their vast range of expertise, sound judgement and determination in meeting challenges head on and working together for the good of the Museum.

STRATEGIC PLANNING EXERCISE

This was the context in which the Museum's senior management launched the development of the first-ever strategic plan in its history, in consultation with employees, Board members and representatives of Quebec's cultural community. Management laid the

groundwork for harmonizing and ensuring the coherence of the Museum's activities, as well as setting a new course for the MMFA in the wake of the pandemic and its dramatic impact on the museum landscape in Quebec and abroad. This strategic exercise will be finalized with the collaboration of the new Board, which takes office on July 1, 2022.

Thank you to the employees for their ideas, vision and commitment to making the Museum's mission relevant to the general public, community groups and the academic community alike. A diversity of perspectives is essential in order to ensure the relevance of the MMFA.

Last year, I concluded my report with the statement: "Resilience begets confidence." Indeed, in carrying out its work over the past year, the Board has benefited from the confidence of governments, partners, management and staff. As my final term on the Board draws to a close, I would like to applaud the commitment of the Museum's committees and team. I can hand over the reins, satisfied with the new financial, structural and governance frameworks that have been put in place. My successor as Chair will be able to count on a dedicated, resilient and talented staff and a diverse Board to support and guide this great team.

PIERRE BOURGIE, C.M., O.Q., C.O.M.
Chair of the Board of Trustees

REPORT FROM THE DIRECTOR

It has now been two years since COVID-19 was declared a pandemic by the WHO and lives everywhere, including the Museum's, were interrupted. If the adage is true that every cloud has a silver lining, the disruptions the Museum experienced gave rise to realizations, decisions, lessons, changes and revelations that will make for a better future. In the face of these adverse, unstable and uncertain circumstances, Museum staff showed exemplary resiliency and creativity. Meanwhile, it became clear that the public's attachment to the Museum ran deep and was enduring. We saw proof of this in visitors' overwhelmingly enthusiastic response to the exhibition *Nicolas Party : L'heure mauve*, which opened in February, when both temperatures and the collective spirit were at their lowest. This was backed by unanimously favourable critiques in the media, which viewed this event as a veritable "balm" – the word used by a number of critics and visitors – for the soul and society. The Museum is therefore alive and well, tuned in to its community, and resolutely focused on the future.

Here is a brief review of the past year.

The exhibition *Nicolas Party : L'heure mauve* was an opportunity to grant a living artist carte blanche to mount an exhibition by combining his own works with those of his choosing from our collections. The result – more a total work of art than an "exhibition" in the traditional sense – opened the doors for the public to not only discover one of the greatest, though not widely known, artists of our time, but also to see various key works in our collections of Quebec and Canadian art, historical European art, and decorative arts in a new perspective. In this highly original dialogue between past and present, Party revealed hidden dimensions of works we thought we knew. One of the actual blessings of the pandemic is that it has compelled museums, like our own, to think about the fundamental role collections play in defining our identity.

This collection "initiative" was a major focus of a reflection undertaken by the management and curatorial teams, the fruits of which will be reflected in the coming years' programming. To this end, over the course of 2021, the Curatorial department revisited the programming for the next two to four years in order to take into account the role the collection will play in it. Two other important objectives of ours are to incorporate more works by women artists who have played an important role in the history of art, and to shift our geocultural focus on the Americas.

A word on exhibition attendance. Not surprisingly, the pandemic caused a dramatic drop in the number of visitors to the Museum. We used this opportunity to invite our colleagues from three other major Quebec museums – the MNBAQ, MCQ and MACM – to work together to devise a precise and accurate methodology for attendance recording. This work is ongoing, but the MMFA has already begun implementing a sensor system in gallery entrances that enables us to precisely record the number of visitors per exhibition. In addition to putting an end to the often generous approximations that museums – including ours – have used in the past, the data gathered will serve our relationships with sponsors, government included, in the future as well as help us better calibrate our marketing and communications activities.

Another ongoing focus of our teams' work is accessibility. Our mission in this regard is being carried out in various ways in the Museum's spaces, on gallery labels and in educational materials, as well as in our communications with and inclusion of communities that are economically or geographically remote from the Museum.

In fact, we are in the process of re-evaluating and enriching the Museum visitor experience as a whole. To this end, we began looking at the accessibility of the collections. This resulted in a reinstallation of works in the Michal and Renata Hornstein Pavilion for Peace

in order to make them more accessible to our diverse audiences. Specifically, we created more space between the artworks, and we remounted them and their labels at a height that is better suited for people with reduced mobility and the movement of groups. We also purchased additional benches and installed them throughout the Museum. Lastly, we improved the lighting and wayfinding signage.

We will apply this upgrading – for it must be admitted that we were not in compliance with international standards in the area – to all the pavilions in the coming months.

Finally, I would like to point out that the Education and Wellness Division and Human Resources have been actively identifying practices that promote equity, accessibility and inclusion, using the Charter for an Accessible, Inclusive and Equitable Culture as their reference. Their report will enable the Museum to better target its actions in these areas.

In 2021-2022, we were gradually able to resume in-person educational, cultural and community activities. Museum teams were delighted to see busloads of school children as well as various other audiences returning to the spaces devoted to them: families, students, older adults (with the opening of the Golden Art Hive), youth (WKSHP 15-20) and adults (lectures, guided tours and so on).

In addition, the Museum published the Guide for Welcoming Museum Visitors with Autism Spectrum Disorder in French and English this year. Designed for museum institutions serving neurodiverse populations, it is the fruit of a two-year collaboration with the Dallas Museum of Art and the Palais des Beaux-Arts de Lille, backed by the FRAME (FRench American Museum Exchange) network.

Another key initiative involved PRISM, the MMFA's Digital Mediation Innovation Lab, which fosters the creation of new tools and digital museum experiences. One of its

projects aims to reduce isolation among seniors living in Montreal and Quebec City long-term care facilities (CHSLD) in a way that adheres to pandemic-related health guidelines. Using remote-controlled robots equipped with tablets from the company Alaviva, mediators on site at the Museum are able to present works from the collection to the seniors and engage them in conversation and discussion, facilitated by recreational therapists in the care facilities.

The Museum is the testing ground for a number of other research projects, including:

- Neuro-MMFA, a study looking into the effect of Museum visits on people with brain injuries or neurodegenerative conditions;
- A study on older adults experiencing social isolation, to which the Association of Volunteer Guides is enthusiastically contributing its expertise. This project notably received the Museum Volunteer Award for a group from the Canadian Museums Association and the Canadian Federation of Friends of Museums.

I wish to commend the commitment and creativity of the 165 Volunteer Guides who continued to pursue their mission, whether online or in person, of enabling people to connect with art on a deeper level.

You will no doubt remember that the first year of the pandemic was a time when many art and cultural institutions decided to delve into the creation of virtual experiences. The Museum was part of this wave, organizing online vernissages, lectures and workshops. Such activities continued throughout the past year, and we took advantage of the current situation to gain a clearer understanding of this aspect of the museum experience.

One of the tools we developed was the Echo app, which uses image recognition technology to give the public a new perspective on the collection. In its associated

project, MyMMFA: A Collection Experience Guided by Our Community, local public figures and Museum staff offer testimonials on their favourite artworks. Our team is already planning new instalments. This new museum mediation tool was co-created and co-developed by PRISM and The Yellow House Innovation Lab.

The year 2021-2022 was largely influenced by government directives around the tightening or easing of public health restrictions. We were forced to make some painful decisions, including to not host events of our partners and to limit our own activities by favouring online formats.

On the other hand – and this is a key takeaway from this situation – these virtual events allowed us to reach a much wider audience, since they were attended by people not only from across the province, but also from around the world. Furthermore, we designed innovative safe in-person events to attract people to the Museum, like the first edition of the Museum's Farmers' Stand, which was installed on Du Musée Avenue last summer. At final count, we held a total of 194 events attended by 19,130 people.

In other big improvements, we undertook a redesign of our website's menu. The final result is clear, understandable, easy to navigate and streamlined in terms of information and transactions. Thanks are owed to our IT and digital development team for this new menu, which will enable us to integrate future Museum developments more seamlessly.

Now, switching from what the public sees, I would like to say a few words on our behind-the-scenes work, particularly in regards to the collections and acquisitions.

Last year, the Conservation team oversaw a major reorganization of the reserves. The Museum now has four separate reserves that are specially outfitted for the types of objects they house, be it textiles, small

design objects, silverware, the collection of Inuit art or sculptures. In total, more than 3,300 works were moved.

The Conservation department also assessed over 200 works to be loaned, including 113 for the tour of the Yousuf Karsh photography exhibition, and another approximately 20 for that of the Jean Paul Riopelle exhibition.

For its part, Archives oversaw 195 loans of artworks to 29 museum institutions across Canada and digitized approximately 150 works to make them accessible to the general public.

Finally, I am proud to announce the establishment of the Museum's first comprehensive collections management policy. It will set out the focus areas and objectives for developing the Museum's collections, the terms and conditions for artwork acquisitions and for lending and borrowing artworks, and, lastly, the bases for the management of the reserve facilities.

It was with pride, and emotion, that we created the Danièle Archambault Research Fund to pay tribute to the woman who was a registrar and archivist at the Museum for close to two decades. Danièle Archambault made an outstanding contribution to the perfecting of our collections management system and brought her admirable personal qualities and formidable energy to the service of researchers, curators, donors, acquisition committee members and colleagues. The fund will enable the biennial hiring of a recent graduate in archival management studies to see to one of the Museum's many archive groups.

With the support of my Management Committee colleagues, we continued to implement organizational changes aimed at improving operational efficiency. Our goal is to facilitate interactions between departments, simplify decision making, and make use of the wealth of input and expertise that exists among our staff, so

as to better our institution. Since I took up this position, I have been working with my fellow members of the Management Committee to support the MMFA's many initiatives in order to both optimize them and develop them in a way that lines up with a coherent vision of the Museum's mission and its budgets.

We also began tackling the significant task of achieving workforce diversity and instilling a healthy workplace climate. Like many other organizations, the MMFA implemented a teleworking policy to comply with public health measures and encourage a better work-life balance.

In our efforts to improve the organization's efficiency, our finances – that very crucial matter – have received considerable attention. Backed by the members of the Audit Committee, we are aiming to diversify our revenue streams while also examining strategies for optimizing expenses. The closure of the Museum during the pandemic and the significant drop in own-source revenues stemming from ticket sales, the Boutique and Bookstore revenues, and membership subscriptions had a major impact on the MMFA's finances. Important challenges lie ahead in the coming years. Nevertheless, we know we can count on the support of the Government of Quebec, donors, Museum Members and our talented team.

The Museum will soon adopt its first strategic plan. This pivotal step will help ensure that future actions are aligned with the values and strengths it has cultivated over the years, and draw on the great potential of its staff and the experts on its committees.

Despite the challenging phase we are in, I am completing my second year as Director of the MMFA confident in the future. The foundational work carried out by the Museum's formidable team, coupled with the unwavering support of the public, donors and government inspires and energizes us.

I wish to express my appreciation for all the Museum's employees for your commitment and creativity. Thank you for staying the course in spite of the situational and institutional constraints and, of course, the personal and family challenges.

Thank you to my colleagues on the Management Committee for your support and intrepid vision.

Thank you to the members of the various committees for your advice and vital contribution to the work of the MMFA, its collections, financial health and good governance.

Thank you to our institutional, community and school partners who make it possible for our teams to expand the Museum's social role.

Thank you to the Museum Members for your unfailing support as well as your curiosity about the new artists we introduce you to and your avid participation in the events we plan for you.

Thank you to the collectors and donors who believe in the Museum's mission and contribute to its advancement.

And finally, thanks are owed to the government for its financial support in favour of the Museum's future and its activities, as well as for its attentiveness and collaboration during the hearings that led to the crafting of the new Act Respecting the Montréal Museum of Fine Arts.

STÉPHANE AQUIN
Director

EXHIBITIONS PRESENTED AT THE MUSEUM

RIOPELLE

The Call of Northern Landscapes and Indigenous Cultures

February 11 – September 12, 2021
(virtual opening: November 25, 2020)

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

GRAFIK!

Five Centuries of German and Austrian Graphics

February 11 – July 4, 2021

An exhibition organized by the Montreal Museum of Fine Arts.

ECOLOGIES

A Song for Our Planet

March 10, 2021 – April 3, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

YANN POCREAU

Impermanencies

April 10 – August 1, 2021

An exhibition organized by the Montreal Museum of Fine Arts pursuant to an MMFA-sponsored residency the artist completed at the Darling Foundry from 2016 to 2018.

CAROLINE MONNET

Ninga Minèh

April 21 – August 1, 2021

An exhibition organized by the Montreal Museum of Fine Arts.

ADRIFT

May 31 – October 16, 2021

An installation designed by Collectif Incognito for the Montreal Museum of Fine Arts and executed with the invaluable support of Ville de Montréal – Ville-Marie Borough and Denalt Paints.

MOMENTA x MMFA

Anne Duk Hee Jordan

Intimacy of Strangers

September 4, 2021 – January 2, 2022

An exhibition presented as part of MOMENTA Biennale de l'image and produced in partnership with the Montreal Museum of Fine Arts.

"HOW LONG DOES IT TAKE FOR ONE VOICE TO REACH ANOTHER?"

September 11, 2021 – February 13, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

OUTSIDE THE FRAME

Works by Artists among Us

September 11, 2021 – February 13, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

THE WORLD OF YOUSUF KARSH

A Private Essence

September 22, 2021 – January 30, 2022

An exhibition organized by the Montreal Museum of Fine Arts.

RAGNAR KJARTANSSON, SUMARNÓTT

Death Is Elsewhere

September 28, 2021 – January 2, 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.

MMFA EXHIBITIONS OFF SITE AND ON TOUR

SISYPHUS

A performance marathon by Victor Pilon

Montreal Olympic Stadium

September 28 – October 27, 2021

Produced by Lemieux Pilon 4D Art, with the support of the Olympic Park and the Montreal Museum of Fine Arts.

THIERRY MUGLER

Couturissime

Kunsthalle der Hypo-Kulturstiftung, Munich

May 25 – November 1, 2020, March 8 –

April 3, 2021, and April 7 – 13, 2021

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.

Musée des arts décoratifs, Paris

September 30, 2021 – April 24, 2022

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 couture and ready-to-wear pieces. Presented by the Musée des arts décoratifs (MAD), Paris, with the support of the Maison Mugler.

RIOPELLE

The Call of Northern Landscapes and Indigenous Cultures

Audain Art Museum, Whistler

October 23, 2021 – February 21, 2022

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

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 in collaboration with the Canadian Museum of Immigration at Pier 21, Halifax.

REPORT FROM THE ASSOCIATION OF VOLUNTEER GUIDES

In this second year of the pandemic, the Association of Volunteer Guides succeeded in taking all of their operations virtual, rising to the many challenges that this transformation presented.

To begin, our Guides created their own virtual tours, titled **30 Minutes with the Treasures of the Collection**, each of which consists of a slide presentation of three works in one of the collections, along with a narration to accompany the images. Working in pairs, they perfected the role of playing online host and guide to up to twenty Museum Members at a time. These unique virtual gatherings were very well received by participants, and are the focus of a workshop at this year's National Docent Symposium, in Kansas City, Missouri. Linda Goossens, our Educational Programs Officer in the Museum's Education and Wellness Division, will lead the talk, together with Margriet Zwarts, one of the Guides who spearheaded this project.

As part of a pilot project led by PRISM, the Museum's Digital Mediation Lab, the Guides also developed a prototype for conducting a virtual guided tour of the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*. Working again in pairs, they took the existing virtual tour of the exhibition on the Museum's website, and enhanced it with a guided experience. Specifically, they led visitors through the exhibition space remotely, stopping at selected artworks to discuss them. These works would then be shown in high definition on the participants' screens. This elaborate virtual tour was one of our stand-out accomplishments of the year.

During the summer of 2021, the Guides added a new outdoor tour to their complement of explorations of the Sculpture Garden: **Let's Talk Architecture!** As the name suggests, it focused on the MMFA's rich architectural history. With provincial sanitary

measures continuing to prohibit any indoor guiding, these tours were a joy for the Guides to give and, judging by all feedback, a pleasure for the visitors to receive.

Our team also took part in a number of virtual research projects led by local universities working in conjunction with the Education and Wellness Division. These included studies on longevity and isolation conducted by the research team of Dr. Olivier Beauchet and the Centre de recherche de l'Institut universitaire de gériatrie de Montréal (CRIUGM). The Guides also worked with the Convergence Initiative, a project in which neuroscientists are studying the relationship between science and the arts.

As part of their professional development, the Volunteer Guides have traditionally attended weekly talks given by the Museum. The Monday lectures continued this year in virtual format, as did our Association's own Discovery Workshops. This program was developed years ago to answer a need to deepen our knowledge of the permanent collection. In these popular workshops, small groups of Guides take turns presenting works to each other. While we previously held firm to the philosophy that a work of art needs to be experienced in person, we have discovered some unexpected benefits of the online workshop format. In particular, it has allowed Guides to easily share additional images that are relevant to the "discovery" of their chosen artist.

Over the past two years, the government restrictions around in-person activities have given some of our more technologically savvy Guides the time and opportunity to improve our data management system. It became their "COVID project." With this new system now in place, and used by both the Guides and the Education and Wellness Division, the Museum has at its fingertips real-time data on the number of tours,

number of visitors per tour, collections visited and dates of tours. The efficiency of this new system has freed Guides up to focus on guiding, which is what they love best.

Looking back on 2021-2022, I can assuredly say that it has been a very successful year, and the Association and I look forward to what lies ahead.

BARBARA TEKKER BRZEZINSKI
2021-2022 President
Association of Volunteer Guides

ARTE MUSICA AND BOURGIE HALL

In its 14th year in residence at the Montreal Museum of Fine Arts and 11th season at Bourgie Hall, Arte Musica experienced significant upheaval for a third year in a row. Indeed, after two seasons disrupted by the pandemic, the performing arts world and its audiences once again faced challenges on an unprecedented scale. We were so looking forward to presenting the 98 concerts that we had planned, but in the end 75 were performed.

In addition, 11 organizations rented Bourgie Hall to hold 49 concerts, on top of the Concours musical international de Montréal competition, which was dedicated to voice this year. As such, a total of 124 concerts were given at Bourgie Hall during the 2021-2022 season.

This year, as Bourgie Hall was celebrating its 10th anniversary, several periods of public health restrictions impacted our ability to receive audiences and hold concerts:

- From September 11 to October 7, 2021, theatres and concert halls were limited to 50% capacity, and audience members had to wear masks and show their vaccination passports.
- From October 8 to December 19, 2021, we were back to full capacity, but masks and vaccine passports were still required.
- From December 20, 2021, to February 7, 2022, all entertainment venues in Quebec were closed.
- On February 7, 2022, they reopened, but at half capacity.
- On February 28, 2022, they were able to open at full capacity. However, major border restrictions and constraints imposed on travellers from abroad (self-isolation, tests upon arrival and departure) significantly complicated concert management, forcing us to cancel most of our programming for February and March even though venues were open.
- Finally, on May 14, 2022, everything returned to normal.

HIGHLIGHTS OF THE ARTE MUSICA PROGRAMMING AT BOURGIE HALL

Our programming choices continue to be guided by a desire to: present diverse genres (classical, jazz, world music); promote the discovery of repertoires and performers; find the right balance of local and international musicians, and emerging and established artists; and strive for excellence. In keeping with our mission, we rounded out our eclectic program with performances inspired by Museum exhibitions and the integration of other disciplines, such as dance, literature and cinema.

The opening concert on September 19, 2021, brought together two of the country's most exciting ensembles, Les Violons du Roy and the Orchestre symphonique de Montréal (OSM), and their respective conductors, Jonathan Cohen and Rafael Payare. The next day, *Le Devoir* wrote, [translation] "We could not have found a better pairing for this momentous occasion for all those who worked to develop the venue." Radio-Canada recorded and later webcast the concert. The closing concert was performed by I Musici de Montréal on June 10, 2022, as part of the *Complete Cantatas of J.S. Bach* series. Between these two dates, our usual series, including Les Violons du Roy, Musicians of the OSM, Jazz 5 à 7, Musical Odysseys and Family Concerts, and our many partnerships with Quebec artistic organizations enabled us to keep expanding our musical programming and extend the scope of our endeavours.

Lastly, we should mention that after two years of waiting and postponements, Bourgie Hall inaugurated its new fortepiano, a magnificent instrument inspired by early 19th-century Viennese fortepianos and made specifically for Bourgie Hall in 2020, by Rodney J. Regier (Maine, United States). On April 12, 2022, Dutch pianist Ronald Brautigam had the honour of giving the inaugural concert in works by Mendelssohn, Schumann and Schubert.

Furthermore, a dozen concerts were recorded for subsequent webcasting, including *A Charlie Brown Christmas*, which was again offered as a gift to reach audiences unable to attend in person. Two of our webcasts won a mention of excellence at the 25th Gala des Prix Opus held by the Conseil québécois de la musique: the piece *du nord* (Webcast Creation category) by composer Alissa Cheung, which was commissioned by Arte Musica and inspired by a work of Jean Paul Riopelle (a diptych featuring *Matinée au cap Tourmente [Les faisans dans la volière]* and *L'oie hélico*), and a concert by Rémi Bolduc and Jean-Michel Pilc (Jazz category).

Bourgie Hall's 10th anniversary received widespread media coverage, and praise poured in from the musical community about the organization's high-quality, rich and diversified programming as well as its important place in the Quebec music landscape.

ATTENDANCE, TICKET PRICES AND AUDIENCES

Prior to the pandemic, Arte Musica had been enjoying a steady rise in attendance over several years; in March 2020, the attendance rate was 67%, up from 63% the previous season and 61% in 2017-2018. Sadly, COVID-19 halted this momentum, and in 2021-2022, the attendance rate was just 45%. Out of Bourgie Hall's 465 seats, an average of just 208 were occupied each concert, for a total of 15,600 concertgoers. Similar drops were observed across the board in the performing arts discipline. Together with the concerts by guest partners, a total of 28,132 spectators came to Bourgie Hall this season.

Arte Musica maintained its affordable pricing to encourage accessibility. The average general admission ticket cost \$48, taxes and fees included, and a new option was added to our price list: people aged 34 and under were able to purchase last-minute tickets for

just \$10. It is noteworthy that 37.4% of our spectators are Museum Members, underscoring the impact and importance of the association between Arte Musica and the MMFA.

EDUCATION, MEDIATION AND ACCESSIBILITY

Owing to the uncertainties surrounding the pandemic, it was not possible for Bourgie Hall to organize any musical workshops or its Museum School presentations, except for a concert held as part of the Montréal School for All program. However, our mediation activities (lectures and concert-lectures) gradually resumed. These events continue to elicit an enthusiastic response from audiences eager to learn more about music.

Arte Musica also opened Bourgie Hall's doors to different Montreal community groups for free concerts – three public and one private – developed specially as part of the MMFA's Education and Wellness Division's Sharing the Museum program. In all, 341 people enjoyed these events throughout the season.

TURNING A PAGE

On January 19, 2022, Pierre Bourgie, Chair of the Montreal Museum of Fine Arts Board of Trustees and President of Arte Musica, announced that I would be retiring after almost 15 years as Arte Musica's General and Artistic Director. I was deeply moved by his kind words: "This musical project at the Museum would not have become what it is today without the exceptional work of Isolde, who, through her charisma, expansive knowledge of the musical milieu, and inspiring leadership, has been able to endow Montreal with a first-class concert hall which is today the pride of Montrealers and Quebecers. We owe her much, and I wish to thank her from the bottom of my heart."

In closing, I would like to add a personal note to mark this important milestone. First, I wish to thank the countless people who have been with me every step of the way on this wonderful journey of creating Bourgie Hall, and Pierre Bourgie in particular. I am retiring with a sense of accomplishment, and with a happy heart and mind as I see the special place the Hall now holds in the lives of local and international musicians and music lovers. I know that the music will play on at Bourgie Hall, a prime destination that, to me, will always be synonymous with conviviality, beauty and harmony, and that performers and audiences will love for years to come.

ISOLDE LAGACÉ

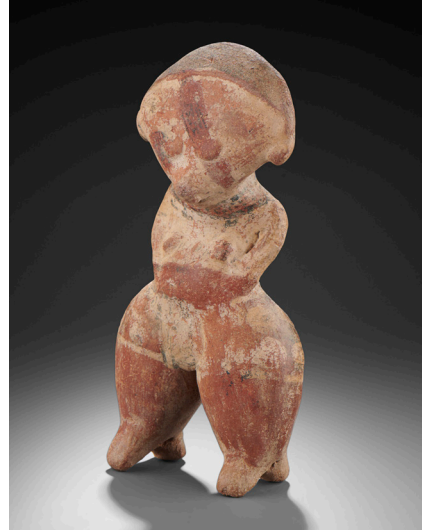
General and Artistic Director
Arte Musica and Bourgie Hall

ACQUISITIONS



1.

1. Probably Itsekiri
Nigeria, Niger Delta
Paddle
2nd half of 19th c.
Gift of Michel Amiot



2.

2. Nayarit (300 B.C.E.-500 C.E.)
Mexico, Southern Nayarit
Lagunillas-style Standing Figure
300 B.C.E.-300 C.E.
Gift of Louise B. Daudelin



3.

**3. Greater Nicoya, Sapoá
Period (800-1350)**
Nicaragua, Western Region
Pataky Polychrome-style,
Jaguar-shaped Tripod Vessel
800-1350
Gift in memory of Beverley
Webster Rolph



4.

**4. Chupicuaro
(600 B.C.E.-250 C.E.)**
Mexico, Middle Lerma River Basin
Red-rimmed Jar (*olla*)
600-100 B.C.E.
Gift of Pierre Tessier in memory
of Leo Rosshandler and
Andrée Tessier



1.



2.

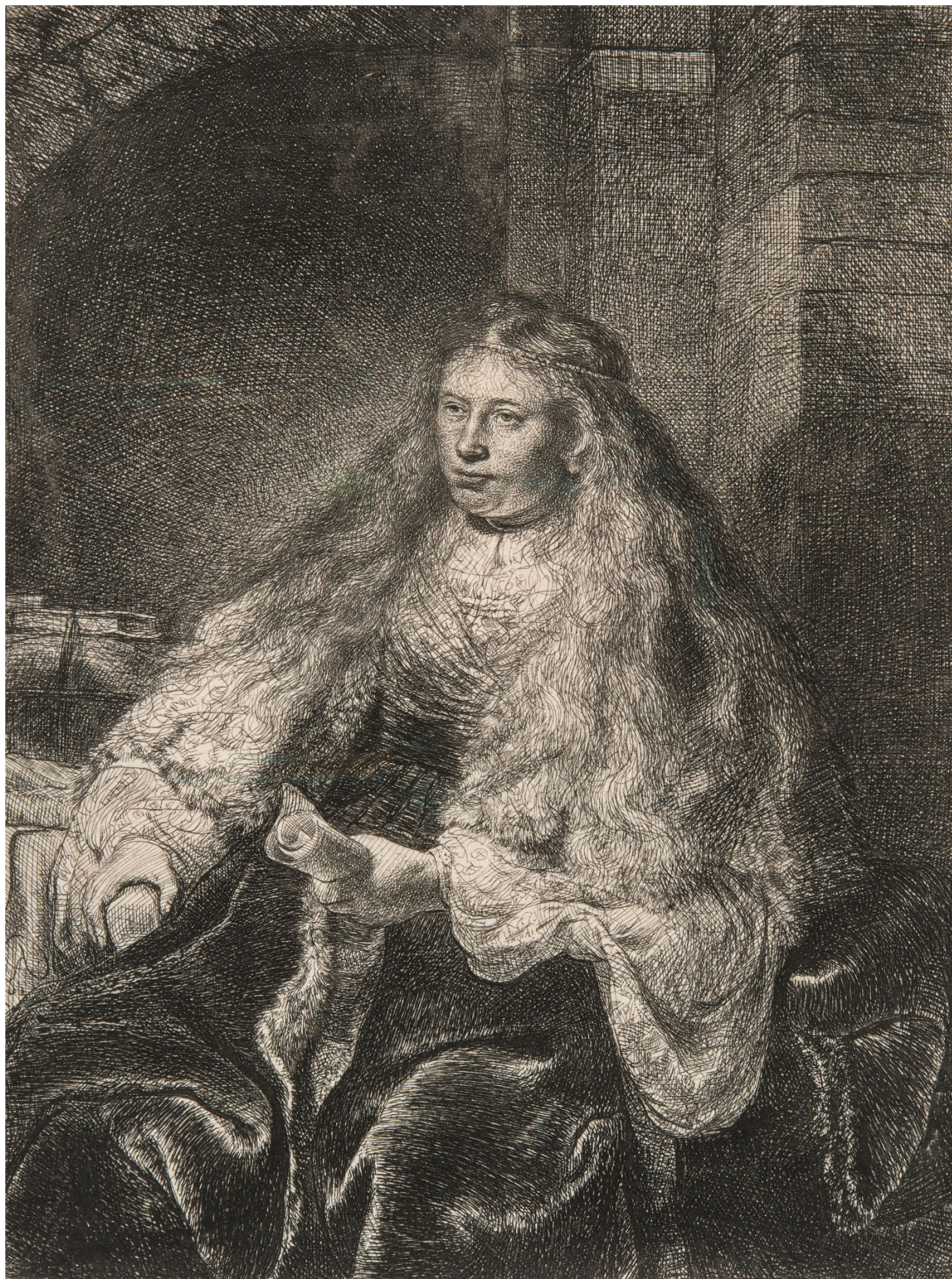


3.

1. Follower of the Master of Coëtivy
Lindsey-Leydet Hours
Horæ for the use of Paris
 [Book of Hours for the use of Paris]
 About 1450-1465
 Gift of Anne, Dominique and Bruno Leydet
 in memory of their parents, Yolande and
 Hugues Leydet

2. Minton Manufactory (founded in 1793)
 Design by Christopher Dresser (1834-1904)
 Vase
 1880
 Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.

3. Anonymous (18th c.)
 Miniature Chest of Drawers
 About 1750
 Gift of Hervé Foulon



Rembrandt Harmensz. van Rijn (1606-1669)

The Great Jewish Bride, 1635

Gift of Freda and Irwin Browns in honour of Hilliard T. Goldfarb



Martin Drölling (1752-1817)
Dozing Little Beggar Boy
1795
Gift of Sari and Norbert Hornstein
in honour of their parents
Renata and Michal Hornstein



1.



2.



3.



4.



5.



6.



7.



8.



9.

Qing dynasty (1644-1911), China. 1. Wrist Rest, 18th c., 2. Incense Burner, 17th c., 3. Ink Paste Box, 18th c., 4. *Li Tieguai, One of the Eight Daoist Immortals*, 18th-19th c., 6. Scroll Weight, 18th c., 7. Mountain Rock with *Hongmu* Stand, 19th c., 8. Round Box, 18th-19th c.
Late Ming dynasty (1368-1644) – early Qing dynasty (1644-1911), China. 5. Rectangular Box (*Changfang He*) with Figures in a Landscape, late 17th-early 18th c.
Ming dynasty (1368-1644), China. 9. Seal
 Gifts of Kenneth Greenstein



Théophile Hamel (1817-1870)
François Têtu
Madame François Têtu, née Charlotte Bonenfant
1841
Gifts of Paul Guy Desmarais, Jr.



1.



2.

1. Charles Huot (1855-1930)
The Sewing Lesson
 1886
 Purchase, D. Boisvert and G. Lamontagne Fund

2. William Brymner (1855-1925)
The Smithy
 1889
 Purchase, through the generosity of
 Roger Fournelle and Apricus Fund



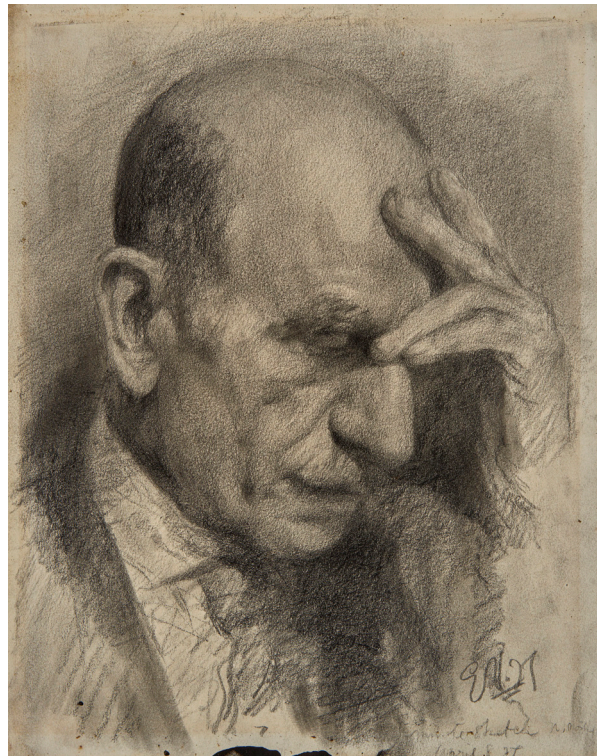
James Ensor (1860-1949)
The Rooftops of Ostend
1885
Gift of Carolyne Barnwell and Pierre Bourgie



1.



2.



3.

1. Wyatt Eaton (1849-1896)
Noon-day Rest
1884
Purchase, Denise Meloche Estate

2. Marc-Aurèle de Foy Suzor-Coté
(1869-1937)
Nude Study (Male Model, from the Back)
1892
Gift of Paul Guy Desmarais, Jr.

3. Ernst Neumann (1907-1956)
*Study of a Head (Max Neumann,
the Artist's Father)*
1927
Gift of Paul Guy Desmarais, Jr.



Marc-Aurèle Fortin (1888-1970)

Montreal Harbour

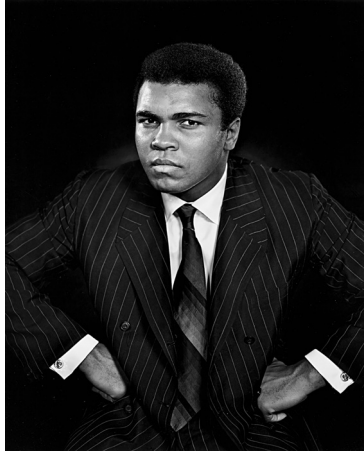
Between 1934 and 1944

Gift of Simone and Bernard Mongeau in honour of
the Montreal Museum of Fine Arts' 150th anniversary

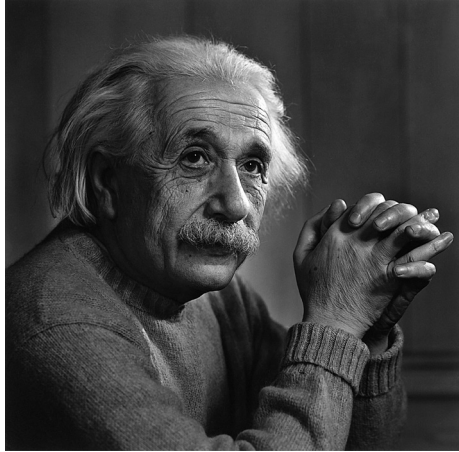
© Fondation Marc-Aurèle Fortin / SOCAN (2022)



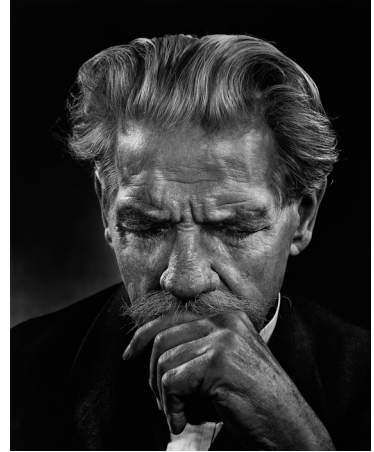
Louis Muhlstock (1904-2001)
View from a Window
 1938
 and
Leduc Lane, Montreal
 About 1940
 Gifts of Freda and Irwin Browns



1.



2.



3.



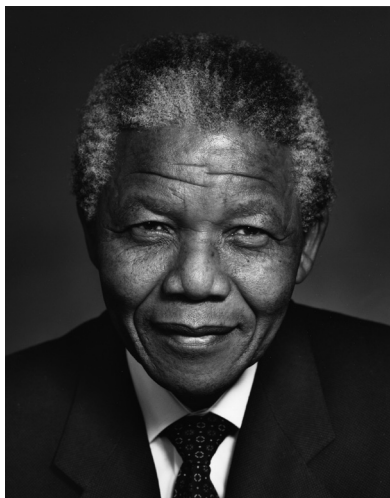
4.



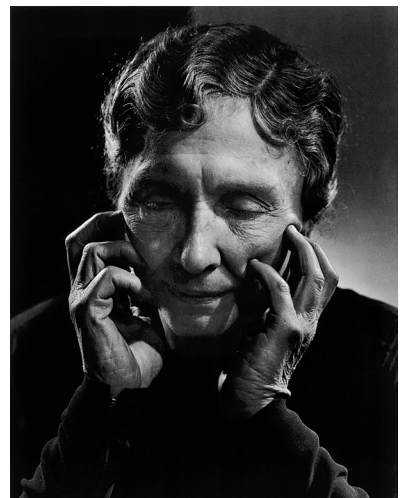
5.



6.



7.



8.

Yousuf Karsh (1908-2002), 1. *Muhammad Ali*, 1970, 2. *Albert Einstein*, 1948, 3. *Albert Schweitzer*, 1954, 4. *Glenn Gould*, 1957, 5. *Karen Kain*, 1977, 6. *Jacques Cousteau*, 1972, 7. *Nelson Mandela*, 1990, 8. *Helen Keller*, 1948. Gifts of Estrellita Karsh in memory of Yousuf Karsh. © Estate of Yousuf Karsh



Michael Massie (born in 1962)
Bakeapples, Partridgeberries and Tea Teapot
2021
Purchase, T. R. Meighen Family Fund



Mattiussi Iyaituk (born in 1950)

Flying Shaman

2017

Purchase, Louise Couture and Louis Têtu Fund,
Dr. Gurjinder P. Sall Fund



1.



2.



3.



4.



5.

1. Jessie Oonark (1906-1985)
Loving Family, 1983
Gift of Moira Swinton and
Bernard Léveillé in memory
of George Swinton
© Public Trustee of Nunavut,
Estate of Jessie Oonark

**2. Françoise Oklaga
(1924-1991)**
*Naming the Children after
Grandmother*, 1986
Gift of Moira Swinton and
Bernard Léveillé in memory
of George Swinton
© Public Trustee of Nunavut,
Estate of Françoise Oklaga

**3. Johnny Pootoogook
(born in 1970)**
Christmas Games, 2019
Purchase, Dr. Sean B. Murphy
Fund
Reproduced with the
permission of Dorset Fine Arts

**4. Shuvina Ashoona
(born in 1961)**
*Composition (Holding
Drawings and Listening to
Music)*, 2020
Purchase, the Museum
Campaign 1998-2002 Fund
Reproduced with the
permission of Dorset Fine Arts

**5. Tommy Nuvaqir
(1911-1982)**
Spring Floe Whaling, 1977
Gift of Moira Swinton and
Bernard Léveillé in memory
of George Swinton



Theaster Gates (born in 1973)
Ground Rules (Red Line, Green Line)
2015
Gift of Lillian and Billy Mauer



1.



2.



3.

1. Diana Thater (born in 1962)
Untitled (Joe and Marc)
2011
Gift of Heather Reisman

2. Oli Epp (born in 1994)
Tank
2021
Gift of Pierre and Anne-Marie Trahan

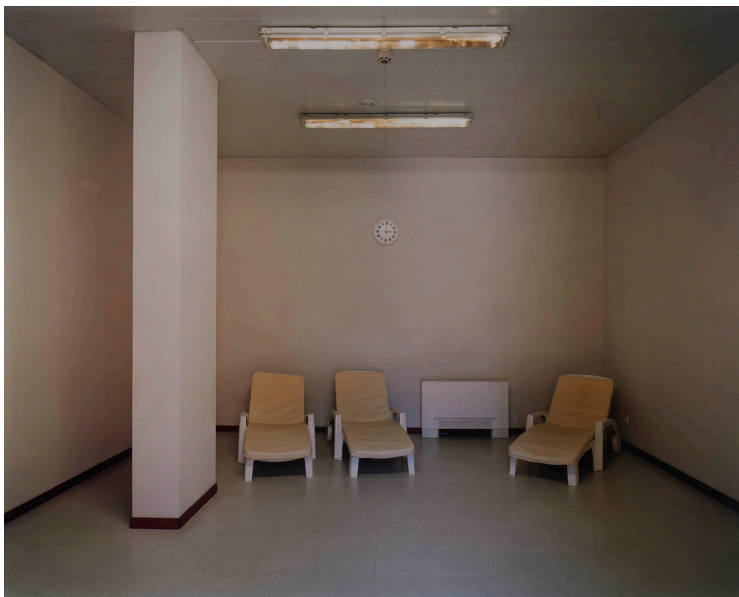
3. Keerat Kaur (born in 1991)
Zahari Kala [The Art of Revelation]
2020
Purchase, H  l  ne Couture Fund



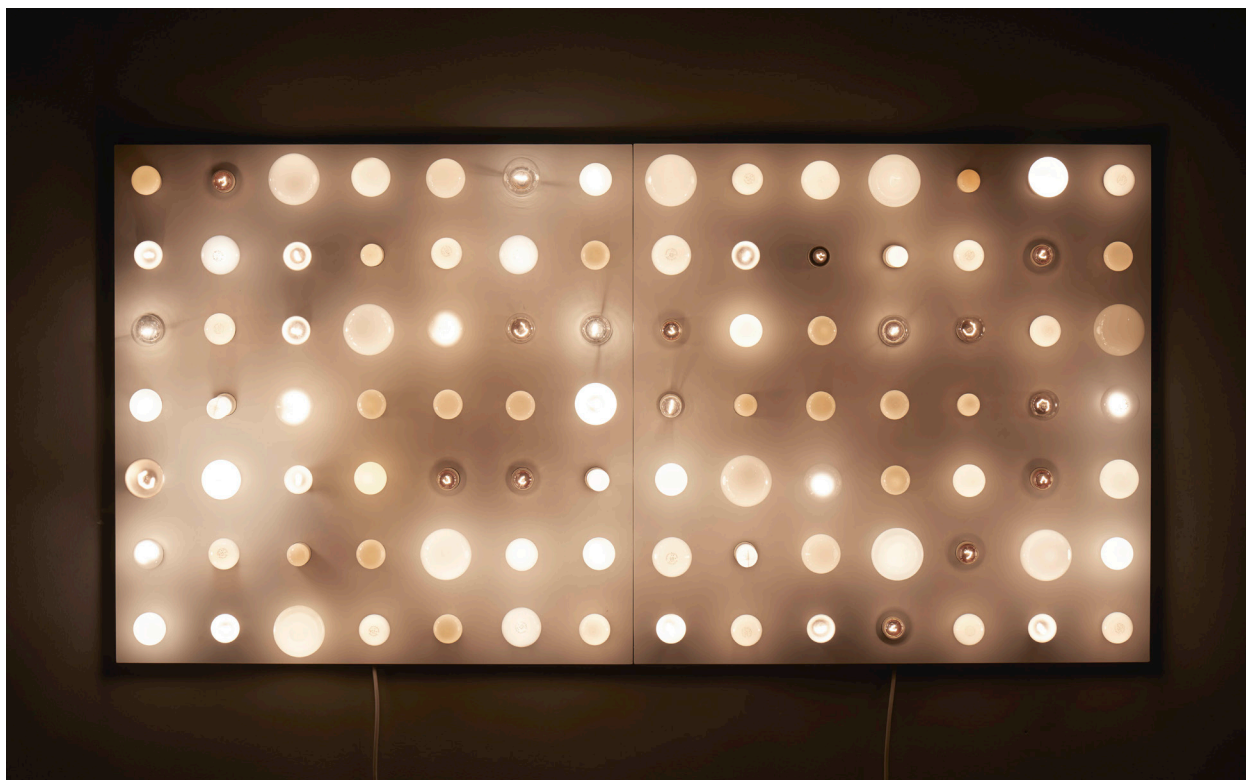
Eduardo Basualdo (born in 1977)
Teoría, 2013
Gift of Michel de la Chenelière



1.



2.



3.

1. Julian Schnabel (born in 1951)
Large Carey Burt Painting
 1992
 Gift of Geoff Beattie
 © Julian Schnabel / SOCAN (2022)

2. Lynne Cohen (1944-2014)
Untitled (Nicotina)
 2002
 Gift of François R. Roy in memory of
 his sister Hélène

3. Jim Hodges (born in 1957)
Coming Through
 1999
 Gift of Lillian and Billy Mauer
 © Jim Hodges
 Courtesy of the artist and Gladstone Gallery



Lyne Lapointe (born in 1957)

La clef [The Key] (detail)

2003-2006

Gift of Carolyn Barnwell and Pierre Bourgie

Photo Bettina Hoffmann



1.



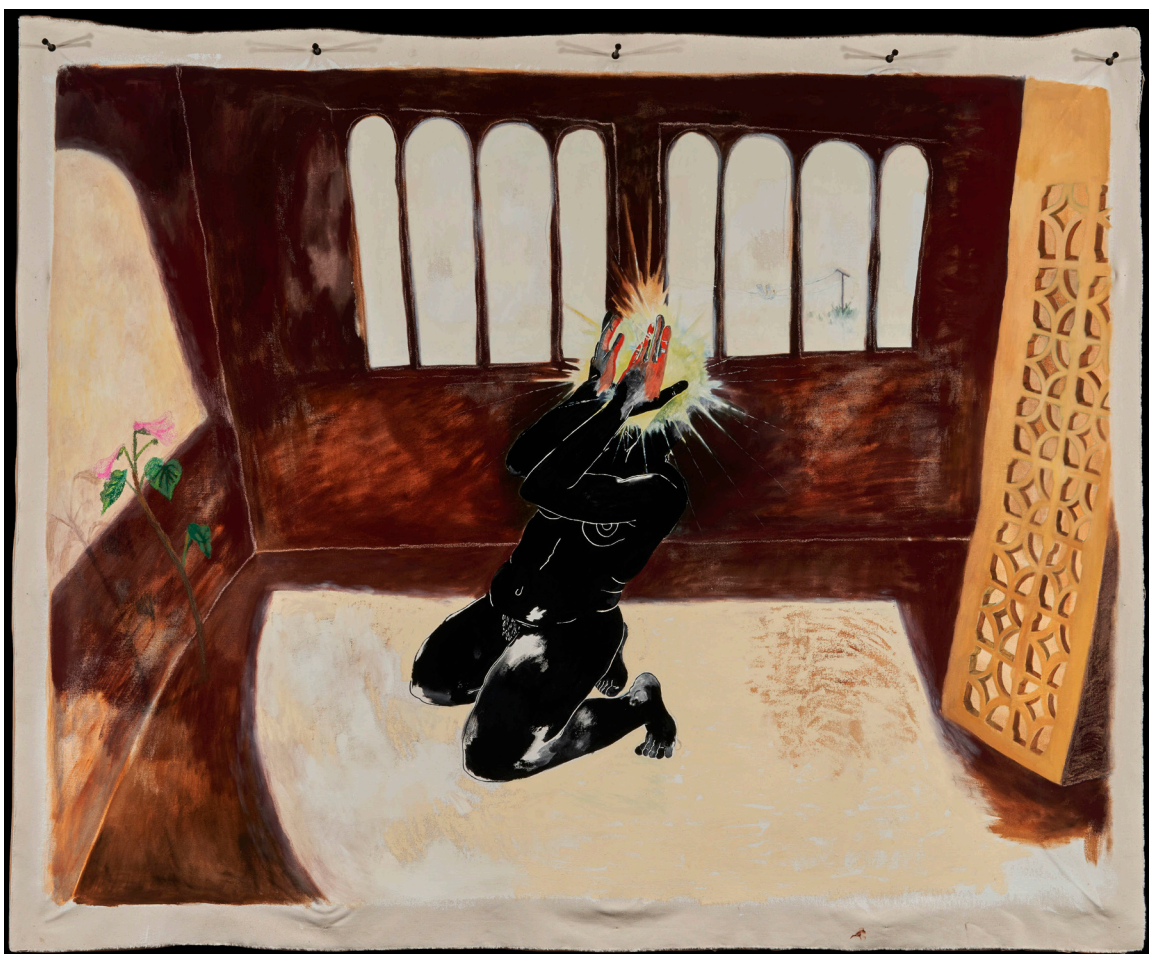
2.

1. Hannah Claus (born in 1969)
invaders
2019
Purchase, the Museum Campaign
1998-2002 Fund

2. Caroline Monnet (born in 1985)
It Cracks with Light
2021
Gift of the artist



1.



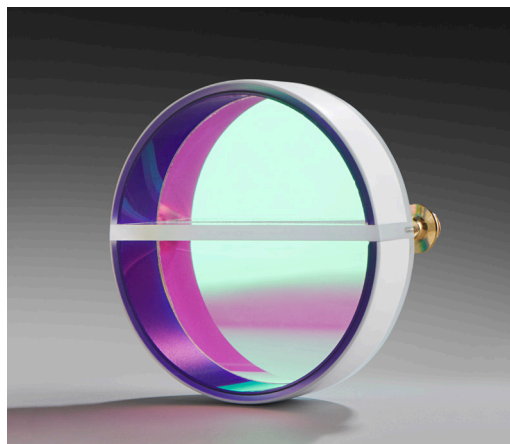
2.

1. Kapwani Kiwanga (born in 1978)
Nations: Burning of Cap-Français, June 1793
 2020
 Purchase, the Museum Campaign
 1998-2002 Fund
 © Kapwani Kiwanga / SOCAN (2022)

2. Oreka James (born in 1991)
*It Mustn't Wait for Dawn or Soon Thereafter,
 for It Has Arrived!*
 2021
 Purchase, Hélène Couture Fund



1.



2.



3.



4.



5.

1. Aurélie Guillaume
(born in 1990)
We All End Up at the Bottom of the Sea Brooch
2018
Gift of Noel Guyomarc'h and Stéphane Blackburn

2. Donald Friedlich
(born in 1954)
Brooch
2019
Gift of Noel Guyomarc'h and Stéphane Blackburn

3. Märta Mattsson
(born in 1982)
Diego Brooch
2018
Gift of Noel Guyomarc'h and Stéphane Blackburn

4. Carina Shoshtary
(born in 1979)
Nepenthes Brooch
2021
Gift of Noel Guyomarc'h and Stéphane Blackburn

5. Walter Schluep
(1931-2016)
Bracelet
1970s
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.

ACQUISITIONS – INTERNATIONAL ART

INSTALLATIONS

Eduardo Basualdo

Born in Buenos Aires in 1977

Teoría

2013

Steel rod, sheet aluminum, hemp cord

255 × 385 × 285 cm

Gift of Michel de la Chenelière

2021.306

Hito Steyerl

Born in Munich in 1966

Power Plants

2019

Stainless steel scaffolds, LED screens, colour

digital videos, 1/7

Variable dimensions

Purchase, the Appel family fund in memory of

Bram and Bluma Appel, gift of Lillian Mauer,

Philippe Panneton Estate, Carol and David Appel

Fund, and Claire Gohier Fund

2022.19

WORKS ON PAPER

Anonymous Artist and Copyist

Spain, 2nd half of 16th c.

Manuscript of 62 Folios containing a *Carta ejecutoria de hidalguía* [letters patent of nobility]

1593

Tempera, ink and powdered gold ink on parchment;

original parchment binding

32 × 22.7 × 2.5 cm (book closed)

Gift of Anne, Dominique and Bruno Leydet

in memory of their parents, Yolande and

Hugues Leydet

2021.157

Gerald Leslie Brockhurst

Birmingham, England, 1890 – Franklin Lakes,

New Jersey, 1978

Adolescence

1932

Etching, drypoint, state IV/V

50.2 × 37.5 cm (sheet)

36.5 × 26.7 cm (platemark)

Gift of Freda and Irwin Browns

2021.140

Marc Chagall

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

France, 1985

Self-portrait with Decorated Hat

1928

Drypoint, state II/III

27.5 × 22.1 cm (sheet)

20.6 × 14.7 cm (platemark)

Gift of Freda and Irwin Browns

2021.141

Jim Dine

Born in Cincinnati in 1935

Rimbaud, Alchemy on Japanese Paper

1973

Etching, only state, 9/45

52.4 × 38.5 cm (approx.) (sheet)

18.1 × 14.7 cm (platemark)

Gift of Freda and Irwin Browns

2021.148

Jean Dubuffet

Le Havre, France, 1901 – Paris 1985

Coquette at the Mirror

From the series "Matière et mémoire"

1944

Lithograph

33.2 × 25.5 cm

Gift of Freda and Irwin Browns

2021.356

Jatinder Singh Durhailay

Born in London in 1988

Ryu and Hari Singh Nalwa

2018

Gouache

27.3 × 18.6 cm (approx.)

Purchase, Ann F. Birks Fund

2022.1

The Decapitator

2020

Gouache, powdered gold ink

22 × 15 cm (approx.)

Purchase, Ann F. Birks Fund

2022.2

Sangat

2020

Gouache, powdered gold ink

25.9 × 18.2 cm

Purchase, Ann F. Birks Fund

2022.3

Lyonel Feininger

New York 1871 – New York 1956

9 Drawings

From the series "Ghosties"

About 1953

Watercolour on India ink, graphite

Approx. 11 × 14 cm (each)

Gift of Anna Feininger in memory of her father,

Tomas Feininger

2021.299, 301, 303

Gift of Ingrid Feininger

2021.297-298, 300

Anonymous gift

2021.302, 304-305

Franz Kline

Wilkes-Barre, Pennsylvania, 1910 – New York 1962

Untitled

1950s

Brush and ink

28 × 21.7 cm

Gift in honour of Clare W. and Norton A. Fellowes

2021.400

Follower of the Master of Coëtivy

Paris, France

Lindsey-Leydet Hours

Horæ for the use of Paris

[Book of Hours for the use of Paris]

About 1450-1465

Tempera, ink, gold leaf and powdered gold ink

on vellum; subsequent leather binding

18.3 × 13.4 × (2.5 to 3.7 cm) (book closed)

Gift of Anne, Dominique and Bruno Leydet

in memory of their parents, Yolande and

Hugues Leydet

2021.156

Claes Oldenburg

Stockholm 1929 – New York 2022

M. Mouse (with) 1 Ear (equals) Tea Bag

Blackboard Version

From the album "The New York Collection

for Stockholm"

1973

Silkscreen on lithograph with white powder,

225/300

Printed by Styria Studio Inc., New York, for

Experiments in Art and Technology, New York

30.4 × 22.8 cm

Gift of Daniel St-Cyr

2021.346

Odilon Redon

Bordeaux 1840 – Paris 1916

Young Woman

1887

Lithograph on chine collé, only state

46.7 × 37.4 cm (sheet)

30.1 × 22.4 cm (image)

Gift of Freda and Irwin Browns

2021.142

Perversity

1891

Etching, drypoint, state IV/IV

35.6 × 27.1 cm (sheet)

20.9 × 15.5 cm (platemark)

Gift of Freda and Irwin Browns

2021.143

Rembrandt Harmensz. van Rijn

Leiden 1606 – Amsterdam 1669

The Great Jewish Bride

1635

Etching, drypoint, engraving, state V/V

22.5 × 17.1 cm (sheet)

22.2 × 16.7 cm (platemark)

Gift of Freda and Irwin Browns in honour of

Hilliard T. Goldfarb

2021.144

James Tissot

Nantes 1836 – Buillon, France, 1902

Summer Evening

1881

Etching, drypoint, state II/II

32.9 × 48.8 cm (sheet)

39.8 × 23 cm (platemark)

Gift of Freda and Irwin Browns

2021.145

Henri de Toulouse-Lautrec

Albi, France, 1864 – Château de Malromé, France, 1901

La Goulue

1894
Lithograph, only state
37.4 × 27.5 cm (sheet)
29.9 × 22.5 cm (approx.) (image)
Gift of Freda and Irwin Browns
2021.146

Édouard Vuillard

Cuiseaux, France, 1868 – La Baule, France, 1940

The Two Sisters-in-law

From the series "Landscapes and Interiors"
1898-1899
Lithograph, state III/III
38.2 × 31.6 cm (sheet)
36.5 × 29.2 cm (image)
Gift of Freda and Irwin Browns
2021.147

PAINTING

Martin Drölling

Colmar, France, 1752 – Paris 1817

Dozing Little Beggar Boy

1795
Oil on canvas
24.9 × 33 cm
Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein
2021.414

Young Cobbler and Magpie

About 1800
Oil on wood
25.9 × 18.8 cm
Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein
2021.415

James Ensor

Ostend 1860 – Ostend 1949

The Rooftops of Ostend

1885
Oil on canvas
112.3 × 135 cm
Gift of Carolyne Barnwell and Pierre Bourgie
2021.139

Oli Epp

Born in London in 1994

Tank

2021
Oil and acrylic on canvas
180.4 × 200 cm
Gift of Pierre and Anne-Marie Trahan
2021.341

Lyonel Feininger

New York 1871 – New York 1956

Sunset Fires

1953
Oil and crayon on canvas
61 × 91.6 cm
Gift of Tomas Feininger
2021.296

Julian Schnabel

Born in Brooklyn in 1951

Large Carey Burt Painting

1992
Acrylic, oil, resin, gesso, modelling clay, velvet and suede on velvet
305.5 × 244.3 cm
Gift of Geoff Beattie
2021.343

PHOTOGRAPHY

Omar Victor Diop

Born in Dakar, Senegal, in 1980

Jean-Baptiste Belley (1746-1805)

From the series "Diaspora"
2014
Inkjet print
59.9 × 40.1 cm
Gift of Paul and Mary-Dailey Desmarais
2021.173

Idris Khan

Born in Birmingham, England, in 1978

Different Trains' January Twenty Third 2010

2011
Chromogenic print mounted on aluminum, 3/6
169.6 × 169.5 cm
Gift of Pierre Bourgie
2022.25

Francesco Scavullo

New York 1921 – New York 2004

Song Portfolio

1969-1986
10 gelatin silver prints, artist's proofs, 31/50
Approx. 61 × 50 cm (each)
Gift of Stella Benakis
2022.6.1-10

SCULPTURE

Anonymous

After Antoine-Denis Chaudet (1763-1810)

Bust of Napoleon

About 1804-1810
Marble
47.1 × 29 × 26 cm
Gift of Roger and Yvonne Prigent as well as Éline Bédard in tribute to the Honourable Serge Joyal, P.C., O.C., O.Q.
2021.161

Liz Glynn

Born in Boston in 1981

Untitled (After Thinker)

2014
Bronze, concrete, 2/6
189.6 × 69.9 × 95.7 cm (with base)
Gift of Pierre Bourgie
2022.26.1-2

Jim Hodges

Born in Spokane, Washington, in 1957

Coming Through

1999
98 incandescent light bulbs, porcelain base, bonded aluminum and plywood panel, baked-on enamel paint
80 × 160 × 2.7 cm
Gift of Lillian and Billy Mauer
2021.342.1-2

Pierrick Sorin

Born in Nantes in 1960

Aquarium with Dancers

2010
Glass aquarium, water, filtration system, plastic decorations, coloured stone, goldfish, video projections, edition of 3
167 × 122 × 62.5 cm
Gift of François Rochon
2022.8

Qing dynasty (1644-1911)

China

Li Tieguai, One of the Eight Daoist Immortals

18th-19th c.
Bamboo
8.1 × 3.5 × 2.6 cm
Gift of Kenneth Greenstein
2021.404

Mountain Rock with Hongmu Stand

19th c.
Marble, rosewood
7.7 × 9.7 × 5 cm
Gift of Kenneth Greenstein
2021.428.1-2

MIXED MEDIA

Theaster Gates

Born in Chicago in 1973

Ground Rules (Red Line, Green Line)

2015
Wood flooring
181.5 × 235.8 × 5.2 cm
Gift of Lillian and Billy Mauer
2021.149

VIDEO

William Kentridge

Born in Johannesburg, South Africa, in 1955

NO, IT IS

2012
3 colour digital videos with sound, 3 media players, wood, 8/9
102 × 400 × 50 cm (approx.)
Videos with different running times
Gift of Margot Lande
2021.345.1-3

Diana Thater

Born in San Francisco in 1962

Untitled (Joe and Marc)

2011

4 flat-screen LCD monitors, 1 media player, 1/1
118 × 209 cm

Gift of Heather Reisman
2021.151

ARCHAEOLOGY

Valdivia (4400-1450 B.C.E.)

Ecuador, probably Guayas or Santa Elena

Standing Female Figurine

2800-2250 B.C.E.

Earthenware, slip

7.5 × 2 × 1.8 cm

Gift of Pierre Tessier in memory of Leo Rosshandler
and Andrée Tessier
2021.322

Tlatilco (1500-800 B.C.E.)

Mexico, Basin of Mexico

4 Figurines

Earthenware, pigments

Various dimensions

Gift of Pierre Tessier in memory of Leo Rosshandler
and Andrée Tessier
2021.329-332

**Kushite 25th Dynasty (744-656 B.C.E.) –
end of Late Period (722-332 B.C.E.)**

Egypt

Akhem Falcon

747-332 B.C.E.

Wood

10.9 × 18.5 × 6.5 cm

Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2021.339

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

Egypt

Fragment of Coffin Lid: Head

Partially coated wood, paint

21 × 9.7 × 7.2 cm

Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2021.340

Chupícuaro (600 B.C.E.-250 C.E.)

Mexico, Middle Lerma River Basin

4 Figurines and 1 Pendant

600-100 B.C.E.

Earthenware, pigments

Various dimensions

Gift of Pierre Tessier in memory of Leo Rosshandler
and Andrée Tessier
2021.323, 325-328

6 Vessels

600-100 B.C.E.

Earthenware

9.7 to 16.9 cm (h.) (each)

Gift of Pierre Tessier in memory of Leo Rosshandler
and Andrée Tessier
2021.333-338

Possibly Chupícuaro (600 B.C.E.-250 C.E.)

Mexico, probably Michoacán

Standing Female Figurine

600-100 B.C.E.

Earthenware

10 × 4.5 × 2.5 cm

Gift of Pierre Tessier in memory of Leo Rosshandler
and Andrée Tessier
2021.324

Greater Nicoya or Central Region

Costa Rica

Pendant

500 B.C.E.-700 C.E.

Stone

11.3 × 4 × 1.4 cm

Gift of Pierre Tessier in memory of Leo Rosshandler
and Andrée Tessier
2021.321

Nayarit (300 B.C.E.-500 C.E.)

Mexico, Southern Nayarit

Lagunillas-style Standing Figure

300 B.C.E.-300 C.E.

Earthenware, slip, painted decoration

19.2 × 9.7 × 4.7 cm

Gift of Louise B. Daudelin

2021.160

Maya, Classic Period (250-950 C.E.)

Guatemala, Lowlands, Petén

Tripod Dish: Dancer Dressed as a Jaguar

600-850 C.E.

Earthenware, slip, polychrome painted decoration

7.5 cm (h.); 33.2 cm (diam.)

Gift in memory of Beverley Webster Rolph
2021.293

Greater Nicoya, Sapoá Period (800-1350)

Nicaragua, Western Region

Pataky Polychrome-style, Jaguar-shaped

Tripod Vessel

800-1350

Earthenware, slip, polychrome painted decoration

36.2 × 24.5 × 27.5 cm

Gift in memory of Beverley Webster Rolph
2021.294

Greater Nicoya, Sapoá Period (800-1350)

Costa Rica, Northwestern Region

**Jicote Polychrome-style Pedestal Vessel
with Bird Head**

800-1350

Earthenware, slip, polychrome painted decoration

18.8 cm (h.); 21 cm (diam.)

Gift in memory of Beverley Webster Rolph
2021.295

ACQUISITIONS – QUEBEC AND CANADIAN ART

INSTALLATIONS

Lyne Lapointe

Born in Montreal in 1957

La clef [The Key]

2003-2006

Assemblage of paintings, found objects, black and white photographs, motors and electrical components

Various dimensions

Gift of Carolyne Barnwell and Pierre Bourgie
2022.7.1-11

Stéphane La Rue

Born in Montreal in 1968

Couverture [Coverage]

1996

Acrylic on plywood; 30 elements

33.2 × 214 × 183 cm

Gift of Pierre Bourgie

2022.15.1-30

Caroline Monnet

Born in Ottawa in 1985

It Cracks with Light

2021

Steel, polystyrene, gypsum, pressed wood, medium-density fibreboard, insulating sheathing, aluminum foil vapour barrier
245.4 × 224.3 × 337 cm

Gift of the artist

2021.314

Yann Pocreau

Born in Quebec City in 1980

The Light / The Time

2016

772 incandescent bulbs, programming box, electrical wiring and power bars

Variable dimensions

Gift of the artist

2021.285

WORKS ON PAPER

Paul-Émile Borduas et al.

Saint-Hilaire, Quebec, 1905 – Paris 1960

Refus global

1948

Text mimeographed with ink and offset halftone lithographic print illustrations, 81/400

Montreal: Mithra-Mythe

21.6 × 18.2 × 0.7 cm (closed)

Purchase, the Museum Campaign 1998-2002 Fund
2021.411

Wyatt Eaton

Philipsburg, Quebec, 1849 – Middletown, Rhode Island, 1896

Noon-day Rest

1884

Charcoal, white chalk

31.2 × 41.7 cm

Purchase, Denise Meloche Estate

2021.398

Tyler Bright Hilton

Born in Toronto in 1979

Title Page and Cast of Characters Page

From the series "Minmei Madelynn Pryor Went into the Dryer"

2005-2007, prints 2014 and 2020

Etching, aquatint, typography, 3/10

Title page: 50.7 × 67.8 cm (sheet), 29.8 × 40.1 cm and 8.6 cm (diam.) (platemarks)

Cast of characters page: 50.7 × 67.8 cm (sheet), 8.6 cm (diam.) (platemarks)

Gift of the artist

2021.362.1-2

Jauran (Rodolphe de Repentigny) et al.

Ville Saint-Laurent, Quebec, 1926 – Banff, Alberta, 1959

Manifeste des Plasticiens [Plasticiens Manifesto]

1955

Typescript on paper

13.8 × 21.4 × 0.2 cm

Purchase, the Museum Campaign 1998-2002 Fund
2021.412

John Y. Johnstone

Montreal 1887 – Havana 1930

4 Sketchbooks and 25 Inserted Folios from other sketchbooks

About 1911-1919

Graphite, ink, watercolour, Conté crayon

Various dimensions

Gift of Hubert Colas and Alexandra MacDougall
2021.317-320

Paul Lacroix

Sainte-Marie de Beauce, Quebec, 1929 – Quebec City 2014

Pompeii 79

From the series "Back from Rome"

1979

Rubbed pigments, graphite

Approx. 120.5 × 80 cm (each element)

Gift of Denis Lévesque in memory of

Jacques Desrosiers

2021.313.1-3

Norval Morrisseau

Fort William (now Thunder Bay) 1932 – Toronto 2007

Thunderbird Man

1975

Silkscreen, 19/99

75.9 × 55.8 cm

Gift of Pierre MacDuff

2022.21

Rita Mount

Montreal 1885 – Montreal 1967

Nude Study (Seated Male Model)

1912

Charcoal

61.8 × 47.3 cm

Anonymous gift

2022.20

Ernst Neumann

Budapest 1907 – Vence 1956

Study of a Head (Max Neumann, the Artist's Father)

1927

Graphite

30.8 × 24.5 cm

Gift of Paul Guy Desmarais, Jr.

2022.30

Marc-Aurèle de Foy Suzor-Coté

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

Nude Study (Male Model, from the Back)

1892

Charcoal

61.5 × 40 cm (approx.)

Gift of Paul Guy Desmarais, Jr.

2022.29

Nude Study (Male Model, from the Back)

1894

Charcoal, stump

33.2 × 27.2 cm (approx.)

Purchase, Marc-Aimé Guérin Estate

2022.9

Lawrence Paul Yuxweluptun

Born in Kamloops, British Columbia, in 1957

The Last Old-growth Spirit Tree

2012

Etching, 1/25

171 × 53 cm (approx.)

Gift of Sari Hornstein

2021.436

PAINTING

Jérôme Bouchard

Born in Saint-Félicien, Quebec, in 1977

Zoné gris

2015

Acrylic on canvas

274.5 × 366 cm

Gift of Pierre Bourgie

2022.10

William Brymner

Greenock, Scotland, 1855 – Wallasey, England, 1925

The Smithy

1889

Oil on canvas

66.5 × 82 cm

Purchase, through the generosity of
Roger Fournelle and Apricus Fund
2021.307

Michel Daigneault

Born in Montreal in 1956

Blue Night

2005

Acrylic on canvas

203.2 × 188.1 cm

Gift of the artist
2021.359

Marc-Aurèle Fortin

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

Montreal Harbour

Between 1934 and 1944

Oil on hardboard

65.5 × 78.2 cm

Gift of Simone and Bernard Mongeau in honour of
the Montreal Museum of Fine Arts'
150th anniversary
2021.308

Théophile Hamel

Sainte-Foy, Quebec, 1817 – Quebec City 1870

François Têtu

1841

Oil on canvas

81.7 × 69.3 cm

Gift of Paul Guy Desmarais, Jr.
2022.27

Madame François Têtu, née Charlotte Bonenfant

1841

Oil on canvas

81.4 × 69 cm

Gift of Paul Guy Desmarais, Jr.
2022.28

Georges-Barthélemy Faribault

Between 1861 and 1866

Oil on canvas

76.6 × 61.5 cm

Gift in memory of Louise Hamel, from Nathalie,
Philippe, Nicolas and Eric Stein
2021.309

Charles Huot

Quebec City 1855 – Sillery, Quebec, 1930

The Sewing Lesson

1886

Oil on canvas

69 × 126 cm

Purchase, D. Boisvert and G. Lamontagne Fund
2021.27

Oreka James

Born in Toronto in 1991

**It Mustn't Wait for Dawn or Soon Thereafter,
for It Has Arrived!**

2021

Oil, acrylic, oil stick and graphite on canvas,
painted grommets and nails

152 × 185 cm

Purchase, Hélène Couture Fund
2022.5

Keerat Kaur

Born in London, Ontario, in 1991

Zahari Kala [The Art of Revelation]

2020

Acrylic, gold ink, India ink and gold leaf
on cardboard

50.5 × 40.5 cm

Purchase, Hélène Couture Fund
2022.4

Wanda Koop

Born in Vancouver in 1951

Breaking News (Midday in Eden)

From the series "Breaking News"

2020

Acrylic on canvas

152.6 × 122 cm

Purchase, Michael St.B. Harrison Fund
2021.401

Stéphane La Rue

Born in Montreal in 1968

Sens dessus dessous n° 7 [Upside Down No. 7]

2008

Graphite powder on canvas

183 × 183 × 11 cm

Gift of Pierre Bourgie
2022.16

Richard Mill

Born in Quebec City in 1949

Untitled (288)

1981

Oil and resin on tarpaulin

210.6 × 376 cm

Gift of Dominic Bujold
2021.358

Louis Muhlstock

Narajów, Poland, 1904 – Montreal 2001

View from a Window

1938

Oil on canvas

91.8 × 71.7 cm

Gift of Freda and Irwin Browns
2021.158

Leduc Lane, Montreal

About 1940

Oil on canvas

77 × 66.2 cm

Gift of Freda and Irwin Browns
2021.159

Guy Pellerin

Born in Sainte-Agathe-des-Monts, Quebec, in 1954

No. 41 – 42 - Grey Mist

1981

Polyurethane enamel paint on canvas

200.5 × 45.5 cm (each panel)

Gift of the artist
2021.360.1-2

Francine Savard

Born in Montreal in 1954

About Painting

1995-1997

Gesso and acrylic paint, graphite and oil-based
enamel paint on burlap

210.4 × 266.4 cm

Gift of Lillian and Billy Mauer
2021.288

Carol Wainio

Born in Sarnia, Ontario, in 1955

Les cailloux blancs [White Pebbles]

From the series "Dropped from the Calendar"

2014

Acrylic on canvas

182.5 × 305.2 cm

Gift of Pierre Bourgie

2022.11

PHOTOGRAPHY

Geneviève Cadieux

Born in Montreal in 1955

Marfa (Three White Flowers, Three Black Flowers)

2014, print 2022

2 inkjet prints mounted on aluminum composite
panels, 1/1

244 × 302.6 cm (each)

Gift of the artist

2021.413.1-2

Lynne Cohen

Racine, Wisconsin, 1944 – Montreal 2014

Untitled (Nicotina)

2002

Chromogenic print, 2/5

101.1 × 129.5 cm (sight)

Gift of François R. Roy in memory of
his sister Héléne
2021.312

Yousuf Karsh

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

111 Photographs

Early 1930s until 1990

Gelatin silver prints

Various dimensions

Gift of Estrellita Karsh in memory of Yousuf Karsh
2021.174-284

Yann Pocreau

Born in Quebec City in 1980

Impermanencies 01

2017

2 inkjet prints, 1/3

103.6 × 156.9 cm

Gift of the artist

2021.286

Celestial Bodies

2018-2020

Inkjet print, 1/3

207.7 × 137 cm (sight)

Gift of the artist

2021.287

Bill Vazan

Born in Toronto in 1933

Uxmal Globe, Yucatán, Mexico

1979, print 1990s

24 gelatin silver prints, selenium toning

Approx. 40.5 × 50.5 cm (each)

Gift of Daniel St-Cyr

2021.316.1-24

SCULPTURE

Valérie Blass

Born in Montreal in 1967

Femme planche [Plank Woman]

2010

Expanded polystyrene foam, acrylic paint,

glazed earthenware, shovel

124 × 181 × 34 cm

Gift of Pierre Bourgie

2022.22.1-3

Stanley Février

Born in Port-au-Prince in 1976

what does it mean to Be, now?

From the series "Les grands espoirs"

2020

Plaster

40 × 46 × 21 cm

Purchase, through the generosity of

An-Lap Vo-Dignard and Jennifer Nguyen

2021.22

Michel Goulet

Born in Asbestos, Quebec, in 1944

Misleading Memories

1989

Steel, lead, aluminum, various objects

116.5 × 120 × 58.2 cm

Gift of Dominic Bujold

2021.357.1-6

Pierre-Noël Levasseur

Quebec City 1690 – Quebec City 1770

Virgin and Child with a Crown of Roses from
the Former Tabernacle of the High Altar
of Sainte-Anne-de-la-Pérade Church
1746-1747

Pine or linden, gold leaf (not original)

42 × 18 × 11.7 cm

Purchase, Denise Meloche Estate

2021.399

Martha Townsend

Born in Ottawa in 1956

Cradle 1 and 2

2009

Assemblage of found wood; 2 elements

151.7 cm (diam); 4.6 cm (d.) (each)

Gift of Pierre Bourgie

2022.14.1-2

MIXED MEDIA

Hannah Claus

Born in Fredericton, New Brunswick, in 1969

invaders

2019

Wool, silver-plated copper

215.5 × 156.5 cm (each element)

Purchase, the Museum Campaign 1998-2002 Fund

2021.152.1-3

Kapwani Kiwanga

Born in Hamilton, Ontario, in 1978

Nations: Burning of Cap-Français, June 1793

2020

Fabric, sequins, glass beads, trimming materials,

epoxy-painted steel

158 × 327 × 22 cm

Purchase, the Museum Campaign 1998-2002 Fund

2021.150

INUIT ART – WORKS ON PAPER

Shuvinaï Ashoona

Born in Kinngait (Cape Dorset), Nunavut, in 1961

**Composition (Holding Drawings and Listening
to Music)**

2020

Coloured pencil and felt pen over traces of graphite

76.4 × 58.5 cm (approx.)

Purchase, the Museum Campaign 1998-2002 Fund

2021.23

Animals Listening to Music

2020

Felt pen over traces of graphite

128.5 × 136.5 cm

Purchase, the Museum Campaign 1998-2002 Fund

2021.24

William Noah

Back River area, Nunavut, 1943 –

Qamani'tuaq (Baker Lake), Nunavut, 2020

Active in Qamani'tuaq

Tuktu Out in the Land

1985

Stonecut, stencil, artist's proof 3/5

Printmaker: Martha Noah (born in 1943)

63.5 × 84 cm (approx.) (sheet)

50 × 76.5 cm (image)

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.170

Tommy Nuvaqirq

1911-1982, active in Pangnirtung, Nunavut

Spring Floe Whaling

1977

Stencil, 2/50

Printmaker: Tommy Evik (born in 1951)

34.5 × 61.7 cm

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.164

Françoise Oklaga

Sallit (Coral Harbour), Nunavut, 1924 –

Qamani'tuaq (Baker Lake), Nunavut, 1991

Naming the Children after Grandmother

1986

Stencil, 35/50

Printmaker: Hattie Amit'naaq (born in 1935)

57.2 × 76.7 cm (sheet)

55.7 × 73.1 cm (image)

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.171

Jessie Oonark

Tariunnuq (Chantrey Inlet) area, Nunavut, 1906 –

Churchill, Manitoba, 1985

Active in Qamani'tuaq (Baker Lake), Nunavut

Little Woman

1983

Stonecut, 37/40

Printmaker: Magdalene Ukpatiku (1931-1999)

66.5 × 51.8 cm

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.167

Loving Family

1983

Stonecut, 35/40

Printmaker: Nancy Kangeryuaq Sevoga

(born in 1936)

56.5 × 74 cm (sheet)

39.7 × 54 cm (image)

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.168

Johnny Pootoogook

Born in Ikerasak camp, near Kinngait (Cape Dorset),

Nunavut, in 1970

The Trio: The Happy Dance

2013

Coloured pencil and felt pen over traces of graphite

50.3 × 65.3 cm

Purchase, Dr. Sean B. Murphy Fund

2021.153

Christmas Games

2019

Coloured pencil and felt pen over traces of graphite

68.7 × 127.5 cm

Purchase, Dr. Sean B. Murphy Fund

2021.154

Evolution

2019

Coloured pencil and felt pen over traces of graphite

66.8 × 129 cm (approx.)

Purchase, Dr. Sean B. Murphy Fund

2021.155

Oshoochiak Pudlat

Amadjuak, Nunavut, 1908 – Kinngait (Cape Dorset), Nunavut, 1992

Strange Men

1983

Lithograph, 16/50

Printmaker: Pootoogook Qiatsuk (born in 1959)

57.1 × 76.6 cm

Gift of Moira Swinton and Bernard Léveillé
in memory of George Swinton

2021.166

Harold Qarliksaq

Near Garry Lake, Nunavut, 1928 –

Qamani'tuaq (Baker Lake), Nunavut, 1980

Active in Qamani'tuaq

Spotted Wolf

1970

Stonecut, stencil, 7/50

Printmaker: Francis Kaluraq (1931-1990)

43.7 × 53.9 cm

Gift of Moira Swinton and Bernard Léveillé
in memory of George Swinton

2021.162

Ningiukulu Teevee

Born in Kinngait (Cape Dorset), Nunavut, in 1963

Mungitajuarjuk

2020

Coloured pencil, oil pastel and graphite on black paper

112.1 × 76 cm (approx.)

Purchase, the Museum Campaign 1998-2002 Fund

2021.25

Ruth Annaqtuusi Tulurialik

Born in the Kazan River area, Nunavut, in 1934

Active in Qamani'tuaq (Baker Lake), Nunavut

Marble Island

1980

Linocut, stencil, artist's proof 4/7

Printmaker: Martha Noah (born in 1943)

Approx. 59.4 × 83.4 cm (sheet)

58.8 × 83.7 cm (image)

Gift of Moira Swinton and Bernard Léveillé
in memory of George Swinton

2021.165

Ikayukta Tunnillie

Kinngait (Cape Dorset), Nunavut, 1911 – Kinngait

1980

Angakuk's Tent

1975

Stonecut, 44/50

Printmaker: Qabaroak Qatsiya (born in 1942)

62.1 × 28.4 cm

Gift of Moira Swinton and Bernard Léveillé
in memory of George Swinton

2021.163

Marion Tuu'luq

Innituuq camp, near Tariunnuaq (Chantrey Inlet),

Nunavut, 1910 – Qamani'tuaq (Baker Lake),

Nunavut, 2002

Three Men Enjoy the Dog

1983

Stonecut, stencil, 13/40

Printmaker: Janet Nipi Ikuutak (born in 1935)

56 × 73.8 cm (approx.) (sheet)

41 × 49 cm (image)

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.169

Birds Enjoying the Caribou

1986

Stonecut, stencil, 9/35

Printmaker: Myra Kukiyaut (1929-2006)

66 × 93.7 cm (sheet)

53.5 × 70.7 cm (image)

Gift of Moira Swinton and Bernard Léveillé

in memory of George Swinton

2021.172

INUIT ART – SCULPTURE

Anonymous

Kinngait (Cape Dorset) area, Nunavut

Untitled (Standing Woman)

Mid-1950s

Steatite

34 × 15.5 × 11.3 cm

Gift of the late Griffith Brewer

2021.350

Anonymous

Kivalliq region, Nunavut

Untitled (Woman Carrying Her Child on Her Back)

About late 1960s

Steatite

11.2 × 3.7 × 6 cm

Gift of the late Griffith Brewer

2021.351

Anonymous

Probably Kivalliq region, Nunavut

Untitled (Four-legged Figure)

Probably 1960s

Steatite

4.3 × 9.5 × 4.3 cm

Gift of the late Griffith Brewer

2021.352

Untitled (Standing Figure)

About 1960s

Steatite

9.2 × 3 × 4.5 cm

Gift of the late Griffith Brewer

2021.353

Anonymous

Probably Nauyasat (Repulse Bay), Nunavut

Untitled (Doll-like Figure)

About 1960s

Steatite

5.6 × 2 × 1.9 cm

Gift of the late Griffith Brewer

2021.355

David Ikutaag

Qamani'tuaq (Baker Lake), Nunavut, 1929 –

Qamani'tuaq 1984

Untitled (Woman Sitting on a Bear's Head)

1977

Basalt

14.3 × 12.5 × 11.7 cm

Gift of the family of Claude Bruneau

2021.311

Mattiusi Iyaituk

Born in Iyaituk camp, near Akulivik (Cape Smith),

Nunavik, in 1950

Flying Shaman

2017

Whale bone, argillite, caribou antler, India ink

36.5 × 70.5 × 86 cm

Purchase, Louise Couture and Louis Têtu Fund,

Dr. Gurjinder P. Sall Fund

2022.23.1-7

Possibly

Lucassie Kumarluk

Born in 1921, active in Inukjuak, Nunavik

Untitled (Hunter Leaning on His Knee)

About 1955

Steatite, ivory

18.5 × 16.5 × 11.8 cm

Gift of the late Griffith Brewer

2021.349

Andy Miki

Kazan River area, Nunavut, 1918 –

Arviat (Eskimo Point), Nunavut, 1983

Indeterminate Animal (Bird?)

About 1970s

Steatite

10.4 × 8.4 × 4.2 cm

Gift of the late Griffith Brewer

2021.348

Secolia Oshutapik

Born in 1930, active in Pangnirtung, Nunavut

Untitled (Inuit Hunter Astride a Bear)

About 1970 (?)

Whale vertebra, antler

54 × 68 × 35.5 cm

Gift of the family of Claude Bruneau

2021.310

Possibly

Bernadette Iguptark Tongelik

Ukkusiksalik (Wager Bay), Nunavut, 1931 –

Nauyasat (Repulse Bay), Nunavut, 1980

Untitled (Drum Dancer)

About mid-1960s

Steatite, bone

14.5 × 6 × 9.5 cm

Gift of the late Griffith Brewer

2021.354.1-3

ACQUISITIONS – DECORATIVE ARTS AND DESIGN

Karin Roy Andersson

Born in Umeå, Sweden, in 1983

Ice Ice Baby Brooch

2018

Recycled plastic, cotton thread

12 × 12 × 3 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.389

Anonymous

France, 18th c.

Miniature Chest of Drawers

About 1750

Wood, wood veneer, bronze, brass

37.3 × 47.3 × 30.6 cm

Gift of Hervé Foulon

2021.292.1-5

Ela Bauer

Born in Warsaw in 1960

Untitled Necklace

2016

Silicone, synthetic resin

46 × 15.3 × 2.3 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.387

Monika Brugger

Born in Wehr, Germany, in 1958

Marianne en roberts Brooch

2008

Silver, gold, fabric

10 × 3 × 1.3 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.376

Helen Carnac

Born in Redruth, England, in 1968

Each Other Bowl

2008

Enamelled steel

8.3 cm (h.); 16.6 cm (diam.)

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.371

Bridget Catchpole

Born in Vancouver in 1972

Dear, What Have You Done with Nana's Pearls?

Necklace

2016

Oxidized silver, pearls, found object, textile ribbon

43.5 × 10 × 4.2 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.367

Attai Chen

Born in Jerusalem, Israel, in 1979

Brooch

From the series "Matter of Perspective"

2016

Paper, oxidized silver, paint, wood, graphite

7.8 × 6 × 2.5 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.366

Trinidad Contreras

Born in Seville, Spain, in 1977

Silencio [Silence] Brooch

2015

Porcelain, rose gold-plated silver

8 × 7.3 × 2.3 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.394

Josée Desjardins

Born in Hull (now Gatineau, Quebec) in 1963

Impromptu Encounter 3 Brooch

2018

Wood, silver, textile, embroidery, pipe fragment,

felt, brass, paper

10.4 × 9.4 × 4.3 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.372

Anne Fauteux

Born in Ottawa in 1959

Extender of Patience Bracelet

From the series "Bijoux-outils"

1994

Silver, gold-plated steel, tourmaline, chrysoprase

5.8 × 11.4 × 2.5 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.379

Donald Friedlich

Born in Montclair, New Jersey, in 1954

Brooch

From the series "Lumina"

2019

Borosilicate glass, dichroic glass

6.4 × 6.4 × 2.4 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.370

Grego García Tebar

Born in Fuensanta, Spain, in 1964

and

Pedrin García

Gogo Sol Naranja Necklace

From the series "Gogo'sme"

2016

Plastic, oxidized silver, synthetic thread, copper,

rutilated quartz, rhodolite, bicycle sprocket,

methacrylate

45.5 × 12 × 2.8 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.391

Aurélié Guillaume

Born in Montreal in 1990

We All End Up at the Bottom of the Sea Brooch

2018

Enamel on copper, silver, glass, thermoplastic

powder

9.3 × 11.5 × 1.5 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.396

Gésine Hackenberg

Born in Mainz, Germany, in 1972

Kitchen Necklace, Coloured Flower Basket

Necklace and Plate

From the series "Kitchen Necklaces"

2015

Earthenware, synthetic thread

Necklace: 35 × 16 × 3 cm

Plate: 23.8 (diam.)

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.368.1-2

Sophie Hanagarth

Born in Lausanne in 1968

Brünhilde Necklace

2016

Leather, wrought iron

50.5 × 13 × 2.4 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.384

Rebecca Hannon

Born in Washington in 1973

Crown of Thorns Necklace

2018

Laser-cut Formica

49 × 19 × 5.5 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.373

Marian Hosking

Born in Melbourne, Australia, in 1948

Wahlenbergia Brooch

2012

Silver-plated copper

7.4 × 7.2 × 2 cm

Gift of Noel Guyomarc'h and Stéphane Blackburn

2021.393

Naomi Ityi

Near Garry Lake, Nunavut, 1928 – Qamani'tuaq

(Baker Lake), Nunavut, 2003

Untitled (Foxes Chasing Muskox) Wall Hanging

1974

Wool

79 × 144.5 × 1.2 cm

Gift of Bruce Hugh Russell in memory of

Douglas Schoenherr

2021.315

Robert Larin

Active in Montreal, 1968-1977

2 Necklaces

About 1970

Pewter, bronze

29 × 10 × 0.8 cm

28 × 5.5 × 1 cm

Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.

2021.290-291

Stéphane Leathead for DESIGNARIUM

Born in Laval, Quebec, in 1973

Exocet Chair

2015

White oak veneer, anodized aluminum
Produced by Menuiseries Mont-Royal (MMR),
Ville Saint-Laurent, Quebec
46 × 153 × 57 cm (chair closed)
Purchase, through the generosity of
Marc-Antoine Desjardins
2021.344

Helena Lehtinen

Born in Lahti, Finland, in 1952

Brooch

2020

Recycled fabric, glass beads, thread
24 × 19.5 × 3 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.382

Brooke Marks-Swanson

Born in Mishawaka, Indiana, in 1978

Swarm Brooch

2019

Cork, wood, opals, synthetic fibres, silver, gold
9 × 5.7 × 1.8 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.383

Jeff Martin

Born in Edmonton in 1985

EV-40 Vessel

From the series "Excavated Vessels"

2019

Mould-blown glass
45.5 × 26.6 × 18.8 cm
Gift of the Levy family
2021.416

Michael Massie

Born in Happy Valley-Goose Bay, Newfoundland
and Labrador, in 1962

Bakeapples, Partridgeberries and Tea Teapot

2021

Silver, Indian rosewood
23.7 × 21.8 × 10 cm
Purchase, T. R. Meighen Family Fund
2022.12.1-2

Märta Mattsson

Born in Stockholm in 1982

Diego Brooch

From the series "Hybrid Haven"

2018

Preserved scarab beetle, painted copper,
artificial flowers
14.2 × 10.5 × 6 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.395

Judy McCaig

Born in Edinburgh in 1957

Golden Eyes Brooch

From the series "Stranger than Animal"

2016

Nickel silver, gold, Herkimer diamonds, gold leaf,
found objects
7.8 × 9.7 × 1.9 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.375

Minton Manufactory

Stoke-on-Trent, England, founded in 1793

Design by Christopher Dresser (1834-1904)

Vase

1880

Porcelain, enamel, gilt and painted decoration
26.5 × 21 × 11 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2021.361

Eija Mustonen

Born in Polvijärvi, Finland, in 1961

Pleat 3 Necklace

2021

Nickel silver, copper
83 × 29 × 5 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.381

Kazumi Nagano

Born in Nagoya, Japan, in 1946

Brooch

2017

Paper thread, gold thread, silver thread,
nylon thread, ink
9 × 8.5 × 4.5 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.374

Joo Hyung Park

Born in Seoul in 1982

Confluence 4 Bracelet

2019

Lacquered Persian lilac
13.8 × 13 × 6.5 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.388

Katja Prins

Born in Haarlem, Netherlands, in 1970

Nexus Brooch

2009

Silver, onyx
8.7 × 7.1 × 1.2 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.390

Anne-Marie Rébillard

Born in Dinan, France, in 1983

Trace Brooch

2013

Driftwood, stained synthetic resin, thread
15 × 4.8 × 5 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.364

Walter Schluep

San Feliu de Guixols, Spain, 1931 – Montreal 2016

Bracelet

1970s

Silver, gold
16.9 × 2.2 × 1.2 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2021.363

Catherine Sheedy

Born in Lévis, Quebec, in 1980

Icarus' Sun Brooch

From the series "Icarus"

2015

Oxidized silver alloy
17 × 10.5 × 2.1 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.385

Amir Sheikhvand

Born in Tehran in 1968

Brooch

From the series "Smoke"

2017

Wood, bone, lacquer, brass, copper,
thermoplastic powder
12.5 × 5.1 × 4.6 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.365

Carina Shoshtary

Born in Augsburg, Germany, in 1979

Nepenthes Brooch

From the series "Hunter Project"

2021

PLA bioplastic, crushed stones, lacquer
16 × 20.8 × 3 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.369

Silke Spitzer

Born in Ruit auf den Fildern, Germany, in 1973

Deerhead Necklace

2014

Deer antler, plastic, textile, wood, cord
41 × 18 × 2 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.378

Jie Sun

Born in Guiyang, Guizhou, China, in 1984

Travelling in My Heart Brooch

2011

Balsa wood, paint
18.8 × 15.5 × 8.5 cm
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.386

Tore Svensson

Born in Alfta, Sweden, in 1948

The Kiss Brooch

2014

Steel
6.1 cm (diam.)
Gift of Noel Guyomarc'h and Stéphane Blackburn
2021.392

Tarja Tuupanen Born in Lieksa, Finland, in 1973
About Ornament VIII Necklace 2021 Recycled marble, synthetic fibres, paint 56 × 12.5 × 8.2 cm Gift of Noel Guyomarc'h and Stéphane Blackburn 2021.380
Guy Vidal Saint-Hyacinthe, Quebec, 1938 – (?) 2002
Brooch About 1970 Pewter, bronze 2.3 × 6.2 × 1.2 cm Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2021.289
Luzia Vogt Born in Basel in 1971
Kamm [Comb] Brooch 2011 Plastic comb, gold 6.1 × 13.2 × 3.2 cm Gift of Noel Guyomarc'h and Stéphane Blackburn 2021.377
Ming dynasty (1368-1644) China
2 Seals Steatite (1) Gilt bronze (1) 3.3 × 3.6 × 3 cm 3.7 × 4.5 × 4.4 cm Gift of Kenneth Greenstein 2021.423-424
Late Ming dynasty (1368-1644) – early Qing dynasty (1644-1911) China
Rectangular Box (<i>Changfang He</i>) with Figures in a Landscape Late 17th-early 18th c. Lacquer on wood and vegetable fibres, copper alloy 7.2 × 34.8 × 20 cm Gift of Kenneth Greenstein 2021.407
Qing dynasty (1644-1911) China
Incense Burner 17th c. Bronze, gilt bronze 13.8 × 13.5 × 9.2 cm Gift of Kenneth Greenstein 2021.419.1-2
Water Pot Late 17th c. Stoneware (Fujian whiteware) 7.1 cm (h.); 10.6 cm (diam.) Gift of Kenneth Greenstein 2021.427
Scroll Weight 18th c. Brass, bronze, cloisonné 2.2 × 20.3 × 3.1 cm Gift of Kenneth Greenstein 2021.418

Ink Paste Box 18th c. Rosewood 4 × 8.7 × 6.2 cm Gift of Kenneth Greenstein 2021.420.1-2
2 Water Pots 18th c. Rock crystal (1) Boxwood (1) 3.8 × 11.9 × 6.1 cm 4 × 6.8 × 5.6 cm Gift of Kenneth Greenstein 2021.421, 426
Wrist Rest 18th c. Bamboo 19.5 × 5.8 × 1.5 cm Gift of Kenneth Greenstein 2021.408
Round Box 18th-19th c. Wood, lacquer 4.8 cm (h.); 7.4 cm (diam.) Gift of Kenneth Greenstein 2021.402.1-2
Hairpin 18th-19th c. Jade 21 × 1.8 × 1.4 cm Gift of Kenneth Greenstein 2021.403
Brush Pot Late 18th-early 19th c. Steatite 12.3 × 10.6 × 6.5 cm Gift of Kenneth Greenstein 2021.405
Paperweight 19th c. or before Bronze 5.2 × 7.6 × 3.5 cm Gift of Kenneth Greenstein 2021.422
Ruyi Sceptre 19th c. Boxwood 23.2 × 4 × 3 cm Gift of Kenneth Greenstein 2021.417
Miniature Vase 19th c. Amber 8.4 × 4.3 × 2.6 cm Gift of Kenneth Greenstein 2021.429
Seal 19th c. Bamboo 5 × 3.1 × 2.6 cm Gift of Kenneth Greenstein 2021.430

5 Toggles 19th c. Wood (4) Brass (1) Various dimensions Gift of Kenneth Greenstein 2021.431-435
Brush Pot 19th c. Rock crystal 11.5 × 7.5 × 6 cm Gift of Kenneth Greenstein 2021.406
Seal Steatite 5.8 × 2.4 × 2.4 cm Gift of Kenneth Greenstein 2021.425
Probably Itsekiri Nigeria, Niger Delta
Paddle 2nd half of 19th c. Wood 161.5 × 15.7 × 2.7 cm Gift of Michel Amiot 2021.397
Haida Northwest Coast, British Columbia, Haida Gwaii (Queen Charlotte Islands)
Salt Cellar in the Form of a Bear Cub Late 19th c. Argillite 5.8 × 12.8 × 6.1 cm Gift of the late Griffith Brewer 2021.347

MUSEUM BOARD OF TRUSTEES AND COMMITTEES

On June 10, 2021, Quebec's National Assembly adopted Bill 81 that amends the Act respecting the Montréal Museum of Fine Arts (M-42). Some of its provisions, including that which concerns the composition of the Museum's Board of Trustees, come into effect only after the Annual Meeting of Members of the MMFA is held on June 28, 2022. The present report therefore details the composition of the Board as it is set forth in the version of the Act (M-42) enacted in 1972.

The Museum is governed by a Board of Trustees composed of 21 members, 9 of whom are appointed by the Government of Quebec, and 12 of whom are elected at the Annual Meeting of Members. Each trustee is appointed or elected for a term of three years and remains in their position, notwithstanding the expiration of their term, until they are replaced, reappointed or re-elected.

All vacancies are filled for the remainder of the term of the person to be replaced. In composing the Board, the aim is to achieve gender parity as well as a diverse representation of professional, linguistic and cultural backgrounds. At the end of this fiscal year, one position was vacant. Under clause 1 of section 4 of the *Act respecting the Montréal Museum of Fine Arts*, the term of the members of the Museum's Board of Trustees who were in position as of June 9, 2021, and of all other members who were appointed or elected after said date, ends on June 30, 2022.

ACTIVITIES OF THE BOARD OF TRUSTEES

The Board of Trustees met on six occasions during fiscal 2021-2022. In addition to its routine business, the Board addressed the following strategic and operational files:

- Review of the financial estimates and projections, and adoption of the financial statements and budget
- Review of the report and recommendations of the Infrastructures and Security Advisory Committee
- Review of the guidelines and parameters for crafting the Museum's first strategic plan
- Review of the timelines and specifics pertaining to the governance requirements under the new Museum Act
- Appointment of committee members

The Code of Ethics has been read and signed by all members of the Board of Trustees. None of the Board members have 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

ELECTED MEMBERS*

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

Chair of the Board of Trustees

Appointed in 2020

End of term: June 30, 2022**

Pierre Bourgie is a businessperson known for his involvement in Montreal's cultural life. In addition to serving as President of the Société financière Bourgie, he has served on the boards of directors of top-tier Quebec companies, including Saputo Group, National Bank and Hydro-Québec, as well as cultural organizations such as the Musée d'art contemporain de Montréal. He led the Report of the Task Force on Cultural Philanthropy, contributed to the construction of the MMFA's Quebec and Canadian Art Pavilion and to the conversion of the Erskine and American United Church into a professional concert hall, and helped found Arte Musica in residence at the MMFA. Pierre Bourgie holds a Bachelor of Administration from the University of Ottawa. He is the recipient of a Prix Arts-Affaires de Montréal, and has been inducted into the Academy of Great Montrealers and named an Officer of the Ordre national du Québec and a Member of the Order of Canada.

Caroline Codsi, ICD.D

Elected to a first term in 2020

End of term: June 30, 2022**

Member of the boards of directors of the Conseil du patronat du Québec and of Alexa Translations

Caroline Codsi is President and founder of Women in Governance, a non-profit organization whose mission is to increase the presence of women in decision-making bodies. She signed a partnership with Girl Scouts of the USA and cofounded Synclusiv, an organization that helps foster the success of people from underrepresented groups. With the pro bono support of McKinsey & Company, Codsi created the first Parity Certification program in North America. She is a graduate of l'Université Paris-Diderot (Paris-VII) in languages and foreign civilizations, of HEC Montréal in human resources, and of the Institute of Corporate Directors (ICD) program

at McGill. Caroline Codsi is fluent in four languages and has lived on three continents. She is the recipient of a Mercuriades Leadership award for her work as a business woman, and the Leader of the Decade Award from New Delhi's Women Economic Forum.

Sylvie Demers – independent member

Re-elected to a second term in 2020

End of term: June 30, 2022**

President of the MMFA Foundation

Member of the board of directors of the Jewish General Hospital Foundation

Sylvie Demers is Senior Vice President of Branch Banking, Quebec Region, and Chair, Quebec Market, at TD Bank Group. She joined TD in 1985 and has held various positions, including in Commercial Banking Services, Corporate Banking and Retail Banking. She was also Regional Vice President and Market Leader, Eastern Canada, Private Client Services for TD Waterhouse. Sylvie Demers is also very involved with non-profit organizations, such as the Breakfast Club, Sainte-Justine Hospital and the Rosalind and Morris Goodman Cancer Research Centre. She graduated from HEC Montréal with a specialization in finance. She was notably a finalist for the Quebec Business Women Awards in the Executive, Managerial or Professional, Private Company category and the winner of the Top 25 of the financial industry in the category National Financial Institutions.

Marcel Elefant

Elected to a first term in 2019

End of term: June 30, 2022**

Member of the Acquisition Committee – International Art after 1945

Member of the boards of directors of Alphinat, Sterost Holdings, Ginaca Trading Limited and Ginaca Ingatlankezelő és Hasznosító Korlátolt Felelősségű Társaság

Marcel Elefant is a retired business man. During his career, he notably worked for the family-owned General Woods & Veneers, a leading Canadian manufacturer of

forest products. He established six plants worldwide, and conducted business in over 80 countries, including emerging markets. He also served on a number of boards of directors. An art collector and great patron, he has enriched the MMFA's collection and lent his support to up-and-coming artists. Marcel Elefant holds a Bachelor of Commerce from University Sir George Williams (now Concordia University).

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

Vice-Chair

Re-elected to a fourth term in 2019

End of term: June 30, 2022**

Chair of the MMFA's Infrastructures and Security
Advisory Committee

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

Chair of the Board of Directors of the Old Brewery
Mission Foundation; member of the organization's
Board of Directors, Finance Committee and Property
Committee

Member of the Board of Directors of the Marc-Aurèle
Fortin Foundation

Roger Fournelle made his career in real estate. He is the President and owner of Montréal Hotels & Suites (Le Square Phillips Hotel & Suites, L'Appartement Hôtel, Edison Residence). He has been active in the community sector for many years, particularly with the Old Brewery Mission, to lend his support to the cause of homelessness. As a collector and great patron of the arts, he has generously contributed to the funding of the MMFA's collection and educational mission as well as to the acquisition of numerous artworks.

Jean Houde. C.M. – independent member

Elected to a first term in 2019

End of term: June 30, 2022**

Chair of the Board of Directors of National Bank
of Canada

Vice-Chair of the Board of Directors of Université Laval

Member of the Board of Directors of the Institut
du Québec

Jean Houde held various positions at National Bank of Canada, including Senior Vice-President, Corporate Affairs, before being named Chair of its Board. Previously, he was Chair of the boards of directors of Energir, Finance Montréal and Investissement Québec, as well as the Deputy Minister of Finance of Quebec. He holds a law degree and an MBA from Université Laval, and was awarded an honorary doctorate by the Université du Québec. Jean Houde is a member of the Barreau du Québec, which awarded him the distinction *Advocatus Emeritus*. He is also a member of the Order of Canada and a Fellow of the Institute of Corporate Directors.

Claudette Hould, C.M.

Elected to a first term in 2020

End of term: June 30, 2022**

Claudette Hould is an art historian and retired professor from the Université du Québec à Montréal (UQAM). She chaired the Art History Department and Module at UQAM and was also Vice-Rector of Academic Services and Technology Development. As an exhibition curator, she has written articles and books chiefly in the area of printing during the French Revolution and on prints and books by Quebec artists. Active in the museum milieu, she has served on a number of committees and sat on the boards of directors of the Musée national des beaux-arts du Québec, the Musée d'art contemporain de Montréal, the National Museums of Canada and the National Gallery of Canada. She holds a Bachelor of Arts and a Master of Arts from Université de Montréal as well as a doctorate in history from the École des hautes études en sciences sociales in Paris. Her distinctions include the Samuel de Champlain Award and the Excellence in Teaching Award from UQAM. She is a Member of the Order of Canada, an Officer of the Ordre des Arts et des Lettres of the French Republic, and the recipient of a medal from the Académie française for her work in promoting the French language.

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

Re-elected to a fourth term in 2018

End of term: June 30, 2022**

Chair of the MMFA's Acquisition Committee –

Decorative Arts and Design

President of the Fondation Lafontaine-Cormier

Member of the Board of Directors and Secretary

General of the Fondation Baxter et Alma Ricard

Member of the Board of Directors of the

Jean Paul Riopelle Foundation

Serge Joyal has served as a senator, member of parliament, minister, and Secretary of State for Canada. A legal expert, he co-chaired the parliamentary committee that recommended the adoption of the Canadian Charter of Rights and Freedoms. He is known for his defence of the status of the French language, his support for cultural policy, his work to protect Canada's cultural and historical heritage, and his financial support of the community sector. He has written numerous articles and books on constitutional law as well as essays on social and political history. A collector and great patron of the arts, he served as President of the Société des musées du Québec and Director of the Canadian Museums Association, and was a founder of the Musée d'art de Joliette. For many years, he has helped promote the MMFA and enrich its collections. He holds a degree in law from Université de Montréal, a graduate diploma in comparative law from the University of Strasbourg, a master's in administrative law from the University of Sheffield, and a master's from the London School of Economics (UK). He also holds an honorary doctorate in law from Université de Moncton, is an Officer of the Ordre of La Pléiade, the Order of Canada, and the Ordre national du Québec, is a Commander of the Légion d'honneur (France), and was awarded the Lawyer Emeritus distinction by the Barreau du Québec.

René Malo, C.Q., DHC

Re-elected to a sixth term in 2018

End of term: June 30, 2022**

René Malo has produced 26 award-winning feature films and distributed over 1,000 Quebec and international

films. As President of the Association des distributeurs québécois, he has advocated for the protection of Quebec's cultural industry and the promotion of Quebec film. He was actively involved in developing the *Quebec Cinema Act* and in creating the Feature Film Distribution Fund and the Production Fund for Telefilm Canada. During his 19 years as a member of the MMFA's Board of Trustees, he served subsequent terms as Chair of the Acquisition Committee – Quebec and Canadian Art, Chair of the Finance and Audit Committee, and Special Treasurer. A great patron who has been involved with many foundations and non-profit organizations, he established the Fondation René Malo to improve young people's access to education, film culture and the arts. He has received two Golden Reel Awards, two Genie Awards, five Lifetime Achievement awards, and a Jutra-Hommage award. He is a Knight of the Ordre national du Québec and the recipient of an honorary doctorate from Université du Québec à Montréal.

Jacques Parisien

Re-elected to a third term in 2018

End of term: June 30, 2022**

Member of the MMFA's Infrastructures and

Security Advisory Committee

Member of the boards of directors of Stingray

Digital and Provencher_Roy

Jacques Parisien is Senior Advisor at Power Sustainable Capital and a corporate director. He spent his career in senior management roles for a number of Canadian media companies. He retired from Bell Media after managing Astral Media up to its sale. His fields of interest include auditing, governance and strategic development. Throughout his career, he has actively supported cultural and social organizations. He has served as chair of the board of directors for Tourisme Montréal, the MMFA, Pointe-à-Callière, and the Chamber of Commerce of Metropolitan Montreal. He has a law degree from McGill University and is a member of the Barreau du Québec.

**Jessica Pathy, CPA auditor, CA – independent member
Special Treasurer**

Elected to a first term in 2019

End of term: June 30, 2022**

Chair of the boards of directors of the Fondation Marie-Vincent and the Centre d'expertise Marie-Vincent
Treasurer of the Board of Directors of the artistic education centre École Buissonnière
Member of the boards of directors of the David Suzuki Foundation and the Pathy Family Foundation

Jessica Pathy worked in the Audit Services department at Ernst & Young, where her responsibilities included leading trainings 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.

APPOINTED MEMBERS

Alix d'Anglejan-Chatillon – independent member

Reappointed to a third term in 2019

End of term: June 30, 2022**

Member of the Board of Directors of the Chambre de commerce et d'industrie française au Canada

Alix d'Anglejan-Chatillon is a partner and Co-Head of the Financial Products and Services Group of Stikeman Elliott LLP. 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.

Clare A. Chiu – independent member

Appointed to a first term in 2019

End of term: June 30, 2022**

Member 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, prior thereto, 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.

Sari Hornstein, Ph.D. – independent member

Appointed to a first term in 2019

End of term: June 30, 2022**

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

Reappointed to a second term in 2019

End of term: June 30, 2022**

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

Member of the boards of directors of Jarislowsky
Fraser, Canada's National Ballet School Foundation,
and the Jean Béliveau Foundation

Member of the Advisory Board of the Ivey
Business School

G. Pierre Lapointe is 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 has held a number positions, including President and Chair of the Executive Committee from 2012 to 2018. He has previously been involved on the boards of directors or committees 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 and the McGill Friends of Jazz (Schulich School of Music). He holds a master's from the University of Aberdeen, Scotland, and an MBA from Ontario's Western University.

Stéphanie Marchand, Eng. – independent member

Appointed to a first term in 2019

End of term: June 20, 2022**

Member of the MMFA's Digital Committee
Vic-President of the Guilde du jeu vidéo du Québec
Secretary of the Elite Triathlon Club

Stéphanie Marchand is Vice-President – Production of Behaviour Interactive. She began her career in the

video game industry as a programmer, over 19 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, Activision and Wargaming. 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

Appointed to a first term in 2019

End of term: June 30, 2022**

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.

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

Appointed to a first term in 2019

End of term: June 30, 2022**

Member of the National Film Board of Canada's
Indigenous Advisory Group

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 54 films and dedicated her 55-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.

Julia Reitman

Reappointed to a fourth term in 2019

End of term: June 30, 2022**

Vice-Chair of the MMFA's Acquisition Committee –
Decorative Arts and Design
Member of the McGill Institute for the Study of
Canada

Julia Reitman has been donating her time and expertise to community affairs for many years, particularly in the areas of health and education. A former president of the Montreal Holocaust Memorial Centre, she is currently chairing "Give Voice," the major fundraising campaign for the new Montreal Holocaust Museum. She was also a member, and later president, of the Jewish Federations of Canada – United Israel Appeal and served on the boards of directors of the McGill Institute for the Study of Canada and the Quebec Breast Cancer Foundation. She holds a bachelor's in French literature from Middlebury College, Vermont, and a master's in political science (international relations) from McGill University.

Michaela Sheaf – independent member

Vice-Chair

Appointed to a first term in 2019

End of term: June 30, 2022**

Member of the Acquisition Committee – Quebec
and Canadian Art

Michaela Sheaf has made a career in fashion and media, notably as a cultural content producer for television (Bell Fibe TV1). She has extensive experience as a buyer and fashion developer for companies in the prêt-à-porter sector, such as Aldo Group and Yellow Shoes, and has been involved in numerous fundraising activities. She holds a bachelor's in art history and political science from McGill University and a master's in art history from Leeds University, United Kingdom.

* To date, only the independence of members of the statutory committee has been validated by the Secrétariat aux emplois supérieurs.

** The transitional provisions of the new *Act respecting the Montréal Museum of Fine Arts* stipulate that the term of office of all Museum trustees in office as at June 30, 2022, shall end on said date.

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 committee met on seven occasions to discuss, put in writing, and recommend the adoption by the Board of Trustees of the following matters:

- Specifics regarding the governance requirements under the new Act
- The respective mandates of the three statutory committees
- The profiles of expertise and experience of the members of the Board of Trustees
- Evaluation criteria for members and the Chair of the Board of Trustees

In the coming year, the committee will conduct an evaluation of the functioning of the Board, under the auspices of the new Board of Trustees. It will also adopt a new code of ethics for Museum staff.

Committee composition:

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

Alix d'Anglejan-Chatillon

Sylvie Demers

Jean Houde, C.M.

Guest members of the Museum staff:

Stéphane Aquin, Director

Yves Théoret, Deputy Director

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 five occasions to address the following matters:

- Budget planning
- Financial statements
- Artwork collection inventory
- Insurance program
- Development of the Museum's strategic plan

Next year, the new Board of Trustees will focus on the development of a resource optimization plan.

Committee composition:

Jessica Pathy, CPA auditor, CA, Chair

Jean Houde, C.M.

Stéphanie Marchand, Eng.

Jacques Parisien

Guest members:

Louis Bernard, O.Q.

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

Ex officio:

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

Guest members of the Museum staff:

Stéphane Aquin, Director

Yves Théoret, Deputy Director

Éric A. Ménard, Head of Finance, Financial Planning and Analysis

Danielle Champagne, Director General of the MMFA Foundation

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 to discuss the following matters:

- Salary adjustments of the Management Committee members
- Renewal of the collective agreement
- Timetable for the department's projects

Committee composition:

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

Alix d'Anglejan-Chatillon

Clare A. Chiu

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

Sari Hornstein

Michaela Sheaf

Ex officio:

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

Guest members of the Museum staff:

Stéphane Aquin, Director

Yves Théoret, Deputy Director

Catherine Tremblay, Head of Human Resources,
Talent Management and Organizational Development

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

	Board of Trustees	Audit Committee	Governance and Ethics Committee	Human Resources Committee
Pierre Bourgie	6/6	5/5	7/7	2/2
Alix d'Anglejan-Chatillon	6/6	-	7/7	2/2
Clare A. Chiu	6/6	-	-	2/2
Caroline Codsi	5/6	-	-	-
Sylvie Demers	4/6	-	4/7	-
Marcel Elefant	6/6	-	-	-
Roger Fournelle	6/6	-	-	-
Valentine Goddard*				
Sari Hornstein	6/6	-	-	2/2
Jean Houde	4/6	5/5	7/7	-
Claudette Hould	6/6	-	-	-
Serge Joyal	5/6	-	-	2/2
G. Pierre Lapointe	6/6	-	-	-
René Malo	3/6	-	-	-
Stéphanie Marchand	5/6	4/5	-	-
Lillian Mauer	6/6	-	-	-
Alanis Obomsawin	5/6	-	-	-
Jacques Parisien	5/6	3/5	-	-
Jessica Pathy	5/6	5/5	-	-
Julia Reitman	6/6	-	-	-
Michaela Sheaf	6/6	-	-	1/2

* Ms. Goddard stepped down from the Board of Trustees in January 2022.

OTHER COMMITTEES

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

INFRASTRUCTURES AND SECURITY ADVISORY COMMITTEE

Roger Fournelle, B.A.A., LL. B., Chair
Pierre Bourgie, C.M., O.Q., C.O.M..
Valérie Chartrand, Eng., M.Eng.
Clare A. Chiu
Jacques Parisien

Guest members of the Museum staff:

Stéphane Aquin, Director
Yves Théoret, Deputy Director
Éric Perras, Head of Buildings and
Equipment Services

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
Ursula Finkelstein
Joan F. Ivory, C.M.
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
David Appel
Denys Arcand, G.O.Q.
Douglas Bensadoun
Diana Billes
Marcel Elefant
Youssef Fichtali
Jack Lazare
Paul Marks
Mohammad Miraly
Philippe Peress
François Rochon

ACQUISITION COMMITTEE – QUEBEC AND CANADIAN ART

G. Pierre Lapointe, Chair
Michaela Sheaf, Vice-Chair
Lyla Françoise Bradley
Robert Desjardins
Florence-Agathe Dubé-Moreau
André Dufour
Roger Fournelle, B.A.A., LL. B.
Laurier Lacroix
Martha Langford
Monique Parent, LL. L.
Dr. Gurjinder P. Sall

ACQUISITION COMMITTEE – DECORATIVE ARTS AND DESIGN

The Hon. Serge Joyal, P.C., O.C., O.Q., FRSC, FSCC, Chair
Julia Reitman, Vice-Chair
Michel Dallaire, C.M., O.Q.
François Schubert, C.M., M. Sc., FCSHP
Dr. Brian Stonehocker
Nelu Wolfensohn
Alysia Yip-Hoi Martin

Honorary member:

Anna Mendel

MUSEUM STAFF

MUSEUM STAFF

AS OF MARCH 31, 2022

DIRECTOR

Stéphane Aquin

DEPUTY DIRECTOR

Yves Théoret

CHIEF CURATOR

Mary-Dailey Desmarais

DIRECTOR OF EDUCATION AND WELLNESS

Mélanie Deveault

INTERIM DIRECTOR OF COMMUNICATIONS

Marie-Claude Lizée

OFFICE OF THE DIRECTOR

ADMINISTRATIVE ASSISTANT

Monique Dénommée

MUSEUM SECRETARY

Nadia Hammadi

CURATORIAL DEPARTMENT

CURATOR – COMMUNITY ENGAGEMENT AND PROJECTS

Iris Amizlev

GAIL AND STEPHEN A. JARISLOWSKY CURATOR OF QUEBEC AND CANADIAN CONTEMPORARY ART (1945 TO TODAY)

eunice bélior

CURATOR OF QUEBEC AND CANADIAN ART (BEFORE 1945)

Jacques Des Rochers

CURATOR OF MODERN ART

Anne Grace

CURATOR OF PRE-COLUMBIAN ART

Erell Hubert

CURATOR AND MEDIATOR OF INUIT ART

Lisa Qiluqqi Koperqualuk

CURATOR OF MODERN AND CONTEMPORARY DECORATIVE ARTS

Jennifer Laurent

CURATOR OF ASIAN ART

Laura Vigo

ASSISTANT CURATOR

Alexandrine Théorêt

ASSISTANT CURATOR

Alexandrine Théorêt

EXHIBITION

ADMINISTRATION

DEPARTMENT HEAD

Carolina Calle Sandoval

ASSISTANT HEAD

Laurence-Amélie De Coste

ADMINISTRATIVE ASSISTANT

Helene-Jane Groarke

RESEARCH ASSISTANTS

Manon Pagé

France Trinquet

PROJECT COORDINATORS

Anna Ciociola

Chloé Martel

Sylvie Ouellet

Natalja Scerbina

EXHIBITION PRODUCTION

DEPARTMENT HEAD

Natalia Bojovic

PROJECT COORDINATOR

Mélanie Seibert

PROJECT MANAGERS – EXHIBITION DESIGN

Laurence Boutin-Laperrière

Aïcha Chaouachi

Marie Faugnon

TECHNICIAN – CARPENTRY

WORKSHOP

Nicolas Cantin

TECHNICIAN – PAINTING

WORKSHOP

Marc Desjardins

TECHNICIANS

Philippe Chabot

Frank Galiay

Richard Pelletier

Jean-Benoît Pouliot

COLLECTIONS MANAGEMENT AND REGISTRATION

DEPARTMENT HEAD

Eve Katinoglou

ADMINISTRATIVE ASSISTANTS

Carline Javel

Mireille Masse

ARTWORK ACQUISITIONS

MANAGER

Emily Golan

CATALOGUER

Natalie Vanier

LOGISTICS OFFICERS

Josianne Lefebvre

Lilly-Doris Panzou

TECHNICIANS – LOANS AND ACQUISITIONS

Mélissa Bezzi

Marianne Raymond

TECHNICIAN – EXHIBITIONS

Maxime Archambault

TECHNICIAN – RESERVES AND ARTWORKS MOVEMENT

François Deslauriers

PHOTOGRAPHIC SERVICES

TECHNICIAN

Claudine Nicol

PHOTOGRAPHER

Jean-François Brière

DOCUMENTATION

TECHNICIANS

Danielle Blanchette

Audrey Marcoux

REFERENCE LIBRARIAN

Stéphanie Séguin

LIBRARY TECHNICIAN

– ACQUISITIONS

Manon Tremblay

LIBRARY TECHNICIAN

– CATALOGUING

Marilyne Pilon

CLERK

Sylvain Turcotte

CONSERVATION

DEPARTMENT HEAD

Richard Gagnier

CONSERVATOR – PAINTINGS

Agata Sochon

CONSERVATOR – DECORATIVE ARTS

Nathalie Richard

CONSERVATOR – PAPER

Johanne Perron

FRAMING TECHNICIAN

– GRAPHIC AND

PHOTOGRAPHIC WORKS

Isabelle Goulet

CONSERVATION TECHNICIAN

Sacha Marie Levay

PUBLISHING

DEPARTMENT HEAD

Sébastien Hart

TRANSLATORS-REVISORS

Clara Gabriel

Juliette Hérivault

TECHNICIANS – PHOTOGRAPHIC SERVICES

AND COPYRIGHT

Linda-Anne D'Anjou

Marie-Claude Saia

EDUCATION AND WELLNESS DIVISION

DEPARTMENT HEAD

Lisa Traversy

DEPARTMENT HEAD

– PROGRAMS

Charlène Bélanger

DEPARTMENT HEAD

– OPERATIONS

Claire Thiboutot

ASSISTANT HEAD

Pierre Boivin

ADMINISTRATIVE

ASSISTANTS

Nathalie Bourcier

Gisèle Bourgeois

Sabine de Villenoisy

EDUCATIONAL PROGRAMS

OFFICER – SCHOOL

PROGRAMS

Patricia Boyer

EDUCATIONAL PROGRAMS

OFFICER – WELLNESS

Louise Giroux

EDUCATIONAL PROGRAMS

OFFICER –

VOLUNTEER GUIDES

Linda Goossens

EDUCATIONAL PROGRAMS

OFFICER – ADULTS AND

COMMUNITY GROUPS

Marilyn Lajeunesse

EDUCATIONAL PROGRAMS

OFFICER – ART THERAPY

Stephen Legari

EDUCATIONAL PROGRAMS

OFFICER – EDUCART

Thibault Zimmer

CULTURAL PROGRAMMING

OFFICER

Catherine Plourde

MUSEUM MEDIATORS

Jacinthe Pépin

Kate Walker

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DIVISION

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Maude Béland

Natalie Dion

Patricia Lachance

ADVERTISING, PROMOTIONS AND DIGITAL COMMUNICATIONS

DIGITAL COMMUNICATIONS

OFFICER

Julia Frainier

ADVERTISING AND

PROMOTIONS OFFICER

Charlotte Delannoy

EVENTS AND PROMOTIONAL PARTNERSHIPS

ASSISTANT HEAD – EVENTS

Orélie Brûlet

PHILANTHROPIC EVENTS

PLANNER

Christiane Fabi

EVENTS PLANNER

Côme Barrois

EVENTS COORDINATOR

Myriam Gaudar

EDITORIAL PRODUCTION AND CONTENT DEVELOPMENT

DEPARTMENT HEAD

Emmanuelle Christen

EDITORIAL PRODUCTION

COORDINATOR

Catherine Lennartz

TRANSLATORS-REVISORS

Sofie Kaegi

Jean-Philippe McGurrian

GRAPHIC DESIGNER

Bénédict Delvaux

MEMBERSHIP AND CUSTOMER SERVICE

HEAD OF OPERATIONS

– MEMBERSHIP AND

CUSTOMER SERVICE

Sébastien Fleury

SUPERVISORS

Flora Camilleri

Mélanie Péloquin

MEMBERSHIP AND

CUSTOMER SERVICE CLERK

Isabelle Laisné

DIGITAL RELATIONSHIP

MARKETING OFFICERS

Nicolas Bernault

Vanessa Lamassoure

COORDINATOR – MARKETING

Maxime Labonté-Valiquette

ADMINISTRATION DIVISION

HUMAN RESOURCES

HEAD OF HUMAN

RESOURCES, TALENT

MANAGEMENT AND

ORGANIZATIONAL

DEVELOPMENT

Catherine Tremblay

HUMAN RESOURCES AND

SOCIAL BENEFITS MANAGER

Marthe Bélanger

FINANCE, ACCOUNTING AND PURCHASING

HEAD OF FINANCE, FINANCIAL

PLANNING AND ANALYSIS

Éric A. Ménard

ASSISTANT CONTROLLER

Luc Perron

FINANCIAL ANALYST –

BUSINESS PROCESSES

Marie Lareau

PAYROLL AND SOCIAL

BENEFITS AGENT

Diane Bernard

ACCOUNTING TECHNICIANS

Anne-Marie
Gauthier-Deland
Marie-Laure Rahli

ACCOUNTING CLERK

Mara Di Trapani

GRANTS MANAGEMENT**DEPARTMENT HEAD**

Elaine Tolmatch

GRANTS OFFICER

Valérie Habra

**PREVENTION, SECURITY
AND MAINTENANCE****DEPARTMENT HEAD**

Sophie Boucher

ASSISTANT HEAD

Jonathan Giroux

SUPERVISOR

Charlotte LeBlanc
McGregor

SECURITY AGENTS

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Oussama Bahri
Lorraine Basque
Serge Bellemare
Younes Bibi
Stéphanie Boucher

Pierre-Richard Charlotin

Francis Côté

Christian Ducharme

Gauthier

Geneviève Grandmont

Jean Houle

André Jalbert

Joakim Klifford Joseph

Ahmed Khaled Klai

Jean-Christophe Larivée

Daniel Lefebvre

Marc Léonard

Van Duc Ly

SUPERVISOR – MAINTENANCE

Lise Fournier

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Pablo Ivan Bravo Arellano

Lina María Cardona

Marc Donais

Richard Gervais

Eugen Lacatusu

Pierre Larivée

Claude Lavoie

**BUILDINGS AND EQUIPMENT
SERVICES****DEPARTMENT HEAD**

Éric Perras

DISPATCHER

Sonia Gaudreault

LIGHTING TECHNICIAN

Sylvain Lacroix

CARPENTER

Stéphane Léveillé

BUILDING CLERK

Mario Morin

**INFORMATION
TECHNOLOGY SERVICES
AND DIGITAL DEVELOPMENT****DEPARTMENT HEAD**

Rebecca Rouleau

PROJECT MANAGER

Edith Jochems-Tanguay

SYSTEM ADMINISTRATOR

Yvan Isabel

**TEAM LEADER – INFORMATION
TECHNOLOGY**

Tan Phan Vu

COMPUTER TECHNICIANS

Nawar Danane

Daniel Gaivoronski

Louis-Philippe Gauthier

**TEAM LEADER – INTERNAL
APPLICATIONS**

Marc-André Villeneuve

PROGRAMMER ANALYST

Jérémie Desmarais

COORDINATOR – TICKETING**SOFTWARE AND CRM**

Trycia Gravel

TEAM LEADER – DIGITAL**DEVELOPMENT**

Véronic Benoit

PROJECT MANAGER

Charlotte Ridouard

**MUSEUM BOUTIQUE AND
BOOKSTORE****MANAGER-BUYER**

Isabelle Trottier

ASSISTANT MANAGER

Marie-Laure Goyer

BUYER – BOOKSTORE

Gaëtan Hénault

SALES CLERK

Normand Garand

INVENTORY CLERK**– BOOKSTORE**

Marilée Jacob

WAREHOUSE CLERK

Ève Chevalier

MUSEUM FOUNDATION STAFF

AS OF MARCH 31, 2022

DIRECTOR GENERAL

Danielle Champagne

OPERATIONS DIRECTOR

Jo-Anne Duchesne

SENIOR DIRECTOR**– PHILANTHROPIC****DEVELOPMENT**

Laureen Bardou

DIRECTOR – ANNUAL GIVING

Catherine Doyle

SENIOR OFFICER**– PHILANTHROPIC****DEVELOPMENT**

Nolwenn Bourdaire

PHILANTHROPIC**DEVELOPMENT****COORDINATORS**

Marie Dumay

Karina Sarkis-Ohana

PARTNERSHIPS DIRECTOR

Jessica Eva Oyarbide

PARTNERSHIPS ADVISOR

Émilie Lucas

**ASSISTANT DIRECTOR OF
OPERATIONS**

Evelyne Tessier

OPERATIONS COORDINATOR

Marianne Grenon-Chantal

OPERATIONS OFFICER

Guillaume Landry Bélanger

COMMUNICATIONS OFFICER

Heidi-Diane Laurencelle

COMMUNICATIONS**COORDINATOR –****RELATIONSHIP MARKETING**

Bellande Montour

MUSEUM BALL OFFICER

Louis-Philippe Ouellette

ARTE MUSICA STAFF

AS OF MARCH 31, 2022

**GENERAL AND ARTISTIC
DIRECTOR**

Isolde Lagacé

ASSOCIATE ARTISTIC**DIRECTOR**

Sophie Laurent

**ADMINISTRATION AND
PRODUCTION DIRECTOR**

Nicolas Bourry

ADMINISTRATIVE ASSISTANT

Fred Morellato

COMMUNICATION MANAGER

Charline Giroud

MARKETING MANAGER

Julie Olson

MEDIA RELATIONS MANAGER

Claudine Jacques

BOX OFFICE MANAGER

Marjorie Tapp

CONCERT PROGRAMME**MANAGER**

Trevor Hoy

PRODUCTION MANAGER

Jérémy Gates

TECHNICAL MANAGER –**BOURGIE HALL**

Roger Jacob

MUSEUM FOUNDATION

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

It is with a sense of accomplishment and tremendous gratitude that I present my very last report as Director General of the Montreal Museum of Fine Arts Foundation.

After 21 years at the MMFA, including 12 as Director of Communications and nine as Director General of the Foundation, I am passing the torch to a woman I've worked alongside for five years now. Jo-Anne Duchesne shares the same values that have guided me throughout my time at this wonderful Museum – that is, integrity, respect, humility in the face of remarkable generosity, and a passion for art and for people.

The Foundation has seen significant development in the last few years, thanks to an expanding team – one that is dedicated and cohesive and that understands how art benefits our lives – and especially thanks to you, dear donors, collectors and art lovers. I have been moved by your generosity and will treasure my memories of all the inspiring people I've met over the years.

My MMFA journey could not be ending on a higher note: undeterred by a global pandemic that has lasted two years and a worrying geopolitical climate, you have continued to support your Museum with unwavering solidarity and conviction. As a result, donations in 2021-2022 far exceeded the Foundation's goals, and the entire team is immensely grateful. **I am proud to announce that this year, the Foundation and Membership teams processed close to \$15.7 million in revenues from loyal and dedicated donors and Members.**

My heartfelt thanks go out to my amazing team, whom I miss already! I would also like to acknowledge the steadfast support of every member of the Foundation's Board of Trustees, chaired by Sylvie Demers with help from Governance, Ethics and Nominating Committee Chair Patrick Loulou; Budget, Audit and Allocation Committee Chair Henry Mizrahi; Investment Committee Chair Jean-Hugues Lafleur; and Philanthropic Outreach Committee Chair Marc-André Nantais. Lastly, I am

profoundly grateful to all those who came before them, who always believed in me and were mentors to me: Bernard Lamarre, Brian M. Levitt, Michal Hornstein, Réal Raymond, Yves Roy, Guy Savard, Pierre Bourgie, Michelle Prévost, Paul Lavallée, Evelyne Tessier (my confidante from the very beginning) and Jo-Anne Duchesne (my trusted successor), as well as all employees past and present and volunteers at the Museum and its Foundation. Thank you from the bottom of my heart!

DANIELLE CHAMPAGNE

Director General of the MMFA Foundation

I would like to thank the entire Foundation team and the Board of Trustees for an exceptional year, despite the unusual circumstances. Allow me to take this opportunity to express my immense gratitude to Danielle Champagne for everything she's done for the Foundation over the years. What Danielle has contributed goes far beyond dedication and hard work. She has given everyone she has been associated with a stellar example of loyalty, work ethic and long-term commitment. Speaking personally, I have greatly appreciated our close collaboration. I commend her for an outstanding career and wish her all the best for the future.

SYLVIE DEMERS

President of the Board of Trustees
of the MMFA Foundation

OUR ANNUAL CAMPAIGN: STORIES OF THE HEART

The annual fundraising campaign reaching out to Museum Members, staff and the general public surpassed its \$750,000 objective, raising \$879,633. A total of 6,310 one-time givers (donations of \$20 and more), 904 of whom donated for the first time, contributed to the success of this initiative. Nearly 1,000 more people donated than the previous year. This 17% rise in revenues is an even greater increase than seen in pre-pandemic years – an excellent sign of the community spirit surrounding the MMFA. We especially want to thank W. Bruce C. Bailey, Vickie and Nickolas Vouloumanos, and Yves Fontaine, who generously agreed to match gifts up to \$100,000 received in the final weeks of 2021. We would also like to thank Michael St.B. Harrison for his exceptional donation of \$100,000 to the annual campaign.

PHILANTHROPIC CIRCLES: DONORS DEVOTED TO THEIR MUSEUM

In spite of the pandemic, donors to the Foundation's Philanthropic Circles numbered nearly 600. Thanks to their active participation, steadfast support and impressive contribution, the Museum was able to amass \$880,507 in donations, up 5% from last year. Donations for the Elite, Prestige and Ambassadors' Circles made up half of the total in 2021-2022, a 24% increase compared with the previous year. The provincial tax credit for a first large cultural donation has encouraged several new donors to boost their level of support to the MMFA. The Angel Circle continued to sponsor major exhibitions and Museum access programs for underprivileged families in the Greater Montreal Area. Their contributions are similar to last year's, with an increase of 3%. Lastly, the mission of the Young Philanthropists' Circle (YPC) is to support contemporary art at the MMFA and to carry on its philanthropic tradition. The YPC's members joined forces with the Marie-Solange Apollon Fund with a view to acquire *Jeans, Jeans, Jeans* by Bea Parsons,

their chosen work from the 2021 Papier Contemporary Art Fair. The MMFA Foundation wishes to thank its partners Intact and BFL Canada, Presenting Sponsors of the President's Circle and the Elite, Prestige and Ambassadors' Circles, respectively, for their new multiyear commitments. We would also like to thank BMO for sponsoring the Women of Influence Circle, as well as Hatch for its support of the YPC.

MAJOR GIFTS: ENTHUSIASTIC, GENEROUS AND SUPPORTIVE PATRONS

The MMFA's many education, health and wellness programs benefited from the renewed support of several philanthropists. The Museum Foundation sincerely thanks the Fondation de la Chenelière, the Trottier Family Foundation, the Molson Foundation and Bell for their commitment to making our education programs more accessible to a wide and diverse audience. Many thanks to the Fondation René Malo for its longstanding and invaluable support of projects that help low-income families, and to Merlin Fund and Lethbridge Fund donors Robert Johnson and Colin Ross for contributing to our day camps and facilitating access to educational activities. We would also like to acknowledge Jessica and Mark Pathy's and TFI International's contributions to our health and wellness programs. Lastly, we thank Stephan D. Crétier and Stéphanie Maillery, Jean C. and Jocelyne Monty, Power Corporation of Canada, Jonathan Deitcher and Dianne Vick Deitcher, the Godin Family Foundation and TD Bank Group for supporting key projects at the Museum. The Foundation team is grateful to the numerous visionary partners and philanthropists who are ready to help the Museum pursue its priorities and meet its growing needs. We would therefore like to express our deep appreciation for the Azrieli Foundation, the Fondation Marc Bourgie, and Giovanni and Ginette Di Schiavi. Their contributions help the Museum maintain and develop its activities and programming.

This year, a total of over \$2.3 million was donated to our major fundraising campaigns, and more than \$2.1 million was pledged (donations not yet made but confirmed during the fiscal year).

PLANNED GIVING: A GROWING PHILANTHROPIC MOVEMENT AT THE MUSEUM

This year, donations by will totalled \$2,129,716 (excluding the value of donated artwork). The exceptional bequest of the **Estate of Diana St.B. Weatherall**, for example, has provided invaluable support for the Museum's priority projects, exemplifying the donor's confidence in the MMFA's teams. Again this year, several patrons committed to leaving legacy gifts to the Museum. Our sincere thanks to **Nicole Bonneville**, whose generosity will fund new acquisitions of works by Indigenous artists. We would also like to pay tribute to **Juanita Toupin**, a former MMFA employee who passed away in November 2020. Her bequest will make it possible to create a fund entirely dedicated to the acquisition of artwork for the Decorative Arts and Design collection.

DONATIONS OF ARTWORKS AND TO ACQUISITION FUNDS

The Museum must self-finance close to 100% of its acquisitions. As such, we owe a great debt of gratitude to our donors of artworks and individuals who contribute to our various acquisition funds. We would especially like to thank **Carolynne Barnwell and Pierre Bourgie, Lillian and Billy Mauer, Geoffrey W. Beattie, the Estate of Tomas Feininger, Pierre and Anne-Marie Trahan**, and everyone who generously donated one or more works of art to the Museum. Working closely with the Curatorial team and Museum management, the Foundation collected \$394,739 in cash donations during the 2021-2022 fiscal year for the acquisition of artwork. We would like to thank **Jacqueline Sabourin, Deirdre M. Stevenson, the Hamelys Fund, An-Lap Vo-Dignard and Jennifer Nguyen, G. Pierre Lapointe, the Fournelle**

family and Michael St.B. Harrison for their continued support.

THE "THIS IS NOT A BALL" CAMPAIGN AND OTHER FUNDRAISING EVENTS

In November 2021, for the second year in a row, the Museum Ball was not held due to public health measures in place across the country. Nevertheless, a fundraising campaign, co-chaired exceptionally well by Anne-Marie Hubert and Laurent Ferreira, was organized to appeal to businesses. Thanks to their generous and unwavering support, the MMFA raised an impressive \$1.27 million. Furthermore, not being able to host fundraising events allowed the Museum to considerably reduce its expenses, resulting in a very positive bottom line.

Given the success of the first online auction in 2020 and the impossibility of holding in-person events, the MMFA virtual auction, presented by RBC Royal Bank, was brought back again in 2021, generating more than \$75,000 in revenue.

PARTNERSHIPS AND SPONSORSHIPS

The Foundation team raised a total of \$754,000 through partnerships and sponsorships, largely exceeding the \$550,000 goal it had set for this area of activity.

The Museum wishes to shine a spotlight on Hydro-Québec, a major annual partner and the Presenting Sponsor of its major exhibitions in 2021-2022, for its vital contribution. We would also like to thank Tourisme Montréal for its indispensable cooperation in helping the MMFA position itself as a major tourist attraction in its city, as well as RBC for being a loyal partner for many years.

The exhibition *Nicolas Party : L'heure mauve*, the breath of fresh air everyone needed, received support from major annual partner Hatch and the Swiss community.

The Museum wishes to thank Mirabaud, the Consulate General of Switzerland in Montreal and the Swiss Arts Council Pro Helvetia.

We also extend warm thanks to all our partners and sponsors, including those of our Philanthropic Circles and the Museum Ball.

INVESTMENT INCOME

The Foundation's investment income was \$4,272,745, with a yield of 8.2% for the fiscal year ended March 31, 2022 – a return to normal compared with the previous year's spectacular yield of 24%. The federal government's Canada Emergency Wage Subsidy and Quebec's Ministère de la Culture et des Communications donation-matching program totalling \$516,070 appear under "Grants" in the financial statements.

MUSEUM FOUNDATION OFFICERS, TRUSTEES AND COMMITTEES

AS OF MARCH 31, 2022

OFFICERS AND TRUSTEES

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Sylvie Demers

TREASURER

Henry Mizrahi

DIRECTOR GENERAL

Danielle Champagne

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Johanne Champoux
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Jean-Hugues Lafleur
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Anne Martel
Marc-André Nantais
Yves Roy
J. Sebastian van Berkom
Jonathan I. Wener, C.M.

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Jean-François Hanczakowski
Lam Jutras
Pholysa Mantryvong

SECRETARY

Marianne Grenon-Chantal

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Danielle Champagne, ex officio
Sylvie Demers, ex officio
Brian M. Levitt, O.C.
Patrick Loulou
Henry Mizrahi

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Danielle Champagne, ex officio
Johanne Champoux
Michel de la Chenelière, C.M., C.Q., Ch.O.M.
Sylvie Demers, ex officio
André Dufour

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Danielle Champagne, ex officio
Johanne Champoux
Sylvie Demers, ex officio
Henry Mizrahi
J. Sebastian van Berkom
Jonathan I. Wener, C.M.

Laurence Gagnon-Beaudoin
Jean-François Hanczakowski
Lam Jutras
Pholysa Mantryvong

IN TRIBUTE TO OUR GREAT PATRONS

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

1860 TO TODAY

Angus, Richard B.
Bailey, W. Bruce C.
Ballantyne, Murray G.
Anonymous
Borduas, Renée
Bourgie family
Claire and Marc Bourgie
Pierre Bourgie
Claude Bourgie Bovet
Boyd, Michael
Browns, Irwin and Freda
Caouette, Suzanne
Cataford-Blais, Sylvie
and Simon Blais
de la Chenelière, Michel
Cheney, William Gilman
Clark, W. Edmund
Corbeil, Maurice and Andrée
Crétier, Stephan D.
and Stéphanie Maillery
Maxwell Cummings family
Davis, Sir Mortimer B.
and Lady Davis

Dawes, A. Sidney
Desmarais, André
and France Chrétien
Desmarais
Paul G. and Jacqueline
Desmarais family
Drummond, Sir George A.
and Lady Drummond
Drummond, Huntly R.
Elefant, Marcel and Caroline
Fournelle family
Gelber, Nahum and Sheila
Gibb, Benaiah
Anonymous
Harrison, Michael St.B.
Heenan, Roy L. and Rae
Hornstein, Michal
and Renata
Hosmer, Elwood B.
and Olive
Ivanier, Paul and Lily
Ivory, Joan F. and Neil B.
Joyal, The Hon. Serge
Bernard and Louise Lamarre
family
Learmont, William John
and Agnes
Lessard, Pierre H.
and Andrée D.
Levitt, Brian M. and Claire
Gohier
Mailhot, Paul and Marielle L.
Maldoff, Betty

Martin, Charles F.
and Margaret
Anonymous
McCall, Ronnie and Frances
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 Sadie
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 2021-2022 fiscal year and made an instalment between April 1, 2021, and March 31, 2022.

\$1 MILLION AND MORE

Monty, Jean C. and family
Weatherall, Diana St.B.
-
Bell Canada

\$500,000 AND MORE

Boisvert, Donald L.
and Gaston Lamontagne
Di Schiavi, Giovanni
and Ginette

\$250,000 AND MORE

The Hilary and Galen
Weston Foundation
The Molson Foundation
-
Power Corporation of
Canada

\$100,000 AND MORE

Chadha, Baljit Singh
Harrison, Michael St.B.
Kapany, N.S.
Schubert, François
Van Schijndel, Jan
-
Anonymous
-
BMO Bank of Montreal

\$50,000 AND MORE

Champagne, Nicole
Gomery, John H.
Levitt, Brian M.
-

Cogeco
Rogers Communications
Anonymous

\$25,000 AND MORE

Elefant, Marcel
and Caroline
Forest, Georges C.
Pathy, Jessica and Mark
-
Lethbridge Fund
(Colin Ross)
-
ABL Charitable Trust
Canada Life

\$10,000 AND MORE

Loevenbruck, Magdeleine
Mizrahi, Henry

\$5,000 AND MORE

Browns, Irwin and Freda
Joyner Pamela
Lavallée, Paul
Anonymous

The Museum would also like to thank the people who made donations of less than \$5,000 towards their pledge between April 1, 2021, and March 31, 2022.

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, 2021, and March 31, 2022.

\$1 MILLION AND MORE

de la Chenelière, Michel
Crétier, Stephan D.
and Stéphanie Maillery
Deitcher, Jonathan
and Dianne Vick Deitcher
Pinsonnault, Maurice
and Marie-Josée

\$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

\$10,000 AND MORE

Johnson, Robert

The Museum would also like to thank the people who made donations of less than \$10,000 towards their pledge between April 1, 2021, and March 31, 2022. 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.

2021-2022 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, 2021, and March 31, 2022, or an instalment on their pledge towards a major gift to support Museum projects, acquisitions, or Philanthropic Circles.

\$25,000 AND MORE

Appel, David
Anonymous
Bourgie Bovet, Claude
Fontaine, Yves
Fournelle, Michel-Éric
Fournelle, Roger
Lamarre, Jacques
and Céline Robitaille
Lapointe, G. Pierre
MacIntyre, Drew E.
Schulich, Judy

\$10,000 AND MORE

Anonymous
Chiu, Clare A.
Dalfen, Murray
Dattels, David
Anonymous
Desmarais III, Paul
Dion, Daniel
Ferreira, Laurent
Fischer, Gustel
Forest, Jacques C.
Joyal, Dominique
Lachance, François
Lacoursière, Renée and
Pierre Bêland
Anonyme
Lenko, Gordon and Lucie
Charbonneau
Maguire, John
Marchand, Stéphanie
Mauer, Lillian
Meloche, Denise
Morin, François
Munro, Grant
Parent, Monique
Sabourin, Jacqueline
Tedeschi, Adrien
Têtu, Louis
Vo-Dignard, An-Lap
Vouloumanos, Vickie
and Nickolas
-
Hamelys Fund
-
Lallemend
Miller Thomson

\$5,000 AND MORE

Adam, Helen, in memory of
Marian Adam
d'Anglejan-Chatillon, Alix
Audain, Michael
Beaudry, Andrée

Bélanger, Madeleine
Bertrand, Luc
Blouin, Danielle
Boudreau-Boivin, Diane
and Dr. Yves-R. Boivin
Charbonneau, Bonita
and Louis
Claveau, Johanne
Denis Royer, France
DeSerres, Hélène
Deslauriers, Richard
Fauteux, Christiane
Foumy, Stéfane
Fraser, Scott and Rachel
Gowrisankaran, Kohur
Gross, Vera and Morty
Guillot, Martin
Hancock, Martha
Ivory, Joan F.
Jolicoeur, Marjory
Kotcheff, Jonathan
and Catherine Ouellet
Anonymous
Labbé, Gilles
Labelle, Claude
and Micheline
l'Espérance-Labelle
Ludmer, Irving
Anonymous
Mo, Juan Pablo
Molson, Stephen T.
and Nancy
Nguyen Cuu, Binhan
Orr, Jeffrey
and Suzanne Legge
Pathy, Jessica
Peacock, John
and Adrienne
Proulx, Jean-Denis
Raymond, Jean-Jacques
Reitman, Julia
Ste-Marie, Louis G.
and Andrée Boucher
Sammoun, Samir
Sauriol, Denise
Silver, Leslie
Soutar, Helgi and Ian A.
Thibault, Bernard
Vincent, Dominique
Winn, Christopher J.
Wohl, Elaine
Yip-Hoi, Alysia
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Vineberg Family
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Enkidoo Technologies
Merck Canada

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Aberman, Liliane
Amiri, Soussane
Assaly, Leonard
Barrette, Brigitte
and Claude Deschamps
Beauchemin, Lucille
Beckerleg, James W.

Bélanger, Robert P.
Bettin, Antje
Birks, F. Ann
Black, George
Blouin, Michel
Bolduc, Émilien
Borsuk, Daniel
Bossé, Hélène C.
Bourgeois, Marthe
Bourke, Marlene G.
Bowen, Staunton
Brault, Christiane
Bruneau, Luc
Bussière, Natalie
Caron, Roselle
Racine, Normand
Reitman, Lisa
Champoux, Yvan
Choquette-Laporte,
Monique
Chorlton, Dixi
Anonymous
Cohen, Peter
Côté, Louis-Frédéric
Curry, Susan G.
Dankoff, Frederic
Danowski, Elizabeth M.
Desloges, Danielle
Desmarais, Pierre R.
Drymer, Heidi
Eappen, Roy
Erdelyi, Susan
Etheridge, Paul
and Suzanne
Fangor, Anna S.
Fetzer, Judith
Filopoulos, Sandra
(Filo Import)
Fox, Lillian
Furst, Félix J.
and Christiane
Gagnon, Marie-Josée
Gauthier-Leith, Constance
Guérin, Marc-Aimé
Hébert, Adèle
Jacob, Robert
Jalbout, Maya
Kahner, Bill Jens
Anonymous
Kounadis, Mary and Dennis
Krynski, Claude
Anonymous
Lalime, Hélène and Paul
Morrissette
Lamarre, Suzanne
Laroche, Mireille
Leblanc, Michel
Lengvari, George
Leonard, Pierre
Lessard, Louise
Lussier, Mathieu
Anonymous
Maniloff, Alicia
Marchildon, Christine
Meakins, Jonathan L.
Ménard, Mario
and Jean-Pierre Le Clerc
Mercier, Lise-Andrée
Anonymous
Molson, Eric H.

Montminy, Caroline
Montplaisir, Michelle
Morin, Georges E.
Nitoi, Lizabel Corina
O'Brien, Sara
Ouellette, Denise
Palmer, Sophie
Pepall, Rosalind
Pratte, Nathalie
Prévost, William
Quach, Caroline
and Michel Jodoin
Quinton, Leslie
Racine, Louis
Racine, Normand
Reitman, Lisa
Rocheleau, Serge
and Lise Watier
Rossy, Roula
Roy, Maryse
Rusgal, Bernadette
Saint-Pierre, Guy
St-Pierre, Louise
Savard, Guy
Séguin, Claude
Senez, Eloise
Sheaf, Michaela
Snell, Linda
and Beverly Rowat
Sorel, Chantal
Sormany, Pierre
Stevenson, Deirdre M.
Stoddart, Jennifer
Tabet, Nabil
Théoret, Yves
Thibodeau-Deguire,
Michèle
Tiven, Gabrielle
Velan, Thomas C.
Vincelette, Lucie
Woolrich, Keith
Zavalkoff, Norman

\$1,000 AND MORE

Amyot, Bernard
Beauchamp, Marc
and Marie-Françoise
Beauregard, Élise
Bélanger, Marthe
Bérubé, Sophie
Billick, Bonnie
Bitschofsky, Horst
Bougel, Anne
Bovet, Sylvie
Brassard, Hugues
Brezault, Emmanuel
Brillon, Pascale
Brisette, Luc
Brosseau, Frédéric
Brosseau, Richard
Brouillet, Luc
Bujold, Éric
Caplan, Marion
Caron, Sylvain
Chamberland, Marc-Brian
Champagne, Catherine
Champagne, Louise
Cheung, Michael
Cloutier, Marius

Cloutier, Richard
Cohen, Mark
Cohen, Michel
Couture, Hélène
Dagenais, Yves
Dalphond, Claude
Dalphond, Eve
Daoust, Philippe
Demers, Alain
Derai, Michael
Deruchie, Douglas M.
Déry, Renée
Desautels, Mario
Deumié, Louis C.
Di Schiavi, Giovanni
Anonymous
Douvile, Jean E.
Drossis, Roula
Dubuc, Étienne
Dugas, Jean-Sébastien
Favretto, Dario
Filippatos, Stella
Fortin, Maxime
Gagnon, Marc
Anonymous
Gignac, Stella
Girouard, Jean-Pierre
Giroux, Richard
Godbout, Irène
Graham, Robert
Griddale, Richard
Hanczakowski,
Jean-François
Hébert, Louis
Hecht, Riva and Thomas O.
Anonymous
Houde, Jean
Houde, Josée
Hubert, Anne-Marie
Hurtubise, Monique
Idarraga, Carlos
Jemelka, Christl
Jetté, Marielle
Joly, Christel
Jubinville, Stéphane
Jutras, Thanh
Kounadis, Gérald
Kouzoukas, Evagelitsa
L'Ecuyer, Jacques
Lackman, Tasha
Lajoie, Nadine
Lamour, Ricardo
Laparé, Jacques
Laporte, Donald and Lisette
Laporte, Francine P.
Lasnier, Philippe
Leclair, François
Lemieux, Maxime
Leslie, Mary K.
and Ian Aitken
Leverdier, Rainui
Li, Zhong
Liboiron, Fernand
Anonymous
Lynch-Staunton, Juliana
Maniatis, Thomas
Mantryvong, Pholysa
Marcantonio, Thomas
Marchand, Ingrid

Marcovitz, Alan
Anonymous
Marques, Carla
Martel, Anne
Martin, Peter
McGregor, Maurice
Mendel, Beverly
Mendell, Margie
Meynier, Rodolphe
Milioto, Caterina
Mongeon, François-Pierre
Monk, Joan A.
Montplaisir, Michelle
Morisset, Carl D.
Nitura, Marius Gabriel
Ouellet, Caroline

Anonymous
Parent, Daniel
Pellerin, Patrice
Picotte, Daniel
and Nicole Beauséjour
Poirier, Sabrina
Provost, Nathalie
Rabkin, Meir
Raizenne, Robert
Rancourt, Suzanne
Redburn, Anick
Richer, Louis-Martin
and geneviève bich
Rincon, Philippe
Roberts, W. Mark
Rossignol, Michel

Saine, Veronique
St-Arnaud, Julie
Shapiro, Bernard
Silver, Leslie
Sirois, Mathieu
Skoryna, Jane M.
Tees, Miriam H.
Théoret, Jocelyn
Tobin, Natalie
Toupin, Patrick
Vennat, Manon
Viguié, Dominique
Vu Hoang, Tuan
Walsh, Denyse
Wilson, Sarah
Worms, Roland

-
The Brian and Alida Rossy
Family Foundation
The Côté-Sharp Family
Foundation
The Henry and Berenice
Kaufmann Foundation
-
Accuracy Canada Inc.
BCommerce Web Solutions
Brio Conseils
Delight
Gestion LKD

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.

THIS IS NOT A BALL 2021

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Société des alcools du Québec

GOLD CORPORATIONS AND DONORS

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GardaWorld
Hornstein, Sari, Norbert and Amy
National Bank
Power Corporation of Canada
RBC Royal Bank
Sandra and Alain Bouchard Foundation
TD Bank Group

SILVER CORPORATIONS

Fednav
Hatch
Power Corporation of Canada
PROREIT
Québecor
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The Museum wishes to underscore the invaluable support of the art galleries Hauser & Wirth, Xavier Hufkens, Karma, kaufmann repetto and the Modern Institute, as well as Maurice Kaufman and Paek Kyoung Mee.

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The Call of Northern Landscapes and Indigenous Cultures

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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, the Canada Council for the arts and Tourisme Montréal for their ongoing support. The Museum has benefited from Heritage Canada's Canada Travelling Exhibition Indemnification Program. 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 Ambassador Circles, for their ongoing support of the Museum and its mission.

FINANCIAL STATEMENTS

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2022

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, 2022, 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, 2022, 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 20, 2022

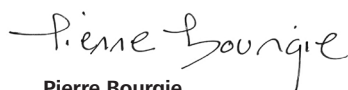
STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2022

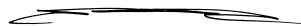
	General Fund	Capital Assets Fund	Acquisitions Fund	Employee Benefits Fund	2022 Total	2021 Total
	\$	\$	\$	\$	\$	\$
Assets						
Current assets						
Cash and term deposits	9,036,369	40,018	242,653	—	9,319,040	2,748,421
Accounts receivable	886,758	32,487	24,607	—	943,852	953,976
Interfund balances	6,257,291	(8,728,991)	2,471,700	—	—	—
Amount receivable from the Foundation, non-interest-bearing and without repayment terms	290,163	—	—	—	290,163	1,078,543
Grants receivable	501,276	2,621,560	—	—	3,122,836	7,461,627
Inventories of the Boutique and Bookstore	839,069	—	—	—	839,069	817,625
Prepaid expenses	1,401,232	—	—	—	1,401,232	128,034
	19,212,158	(6,034,926)	2,738,960	—	15,916,192	13,188,226
Grants receivable	471,245	18,934,113	—	—	19,405,358	19,661,686
Investments (note 12)	7,774,286	—	16,131,121	—	23,905,407	24,658,368
Capital assets (note 4)	21,122	114,183,052	—	—	114,204,174	116,006,005
Collection (note 2)	—	—	1,000	—	1,000	1,000
	27,478,811	127,082,239	18,871,081	—	173,432,131	173,515,285
Liabilities						
Current liabilities						
Bank loans (note 5)	9,186,531	2,300,432	—	—	11,486,963	9,055,868
Accrued interest	3,692	17,981	—	—	21,673	45,559
Accounts payable and accrued liabilities	5,676,535	—	—	—	5,676,535	4,317,748
Deferred revenue	2,251,727	—	—	—	2,251,727	2,750,596
Deferred contributions	5,189,468	—	—	—	5,189,468	6,134,950
Current portion of debt (note 6)	362,703	2,603,273	—	—	2,965,976	5,033,925
	22,670,656	4,921,686	—	—	27,592,342	27,338,646
Debt (note 6)	471,245	8,236,739	—	—	8,707,984	11,359,586
Deferred contributions (note 7)	209,712	84,838,232	10,529,877	—	95,577,821	95,616,153
Defined benefit obligation – post-employment benefits plan (note 8)	—	—	—	592,300	592,300	653,800
	23,351,613	97,996,657	10,529,877	592,300	132,470,447	134,968,185
Commitments (note 10)						
Net assets						
Endowments	1,401,812	—	8,340,204	—	9,742,016	9,706,010
Invested in capital assets	—	25,397,717	—	—	25,397,717	25,397,717
Invested in the collection	—	—	1,000	—	1,000	1,000
Internally restricted	4,145,336	3,687,865	—	—	7,833,201	5,472,545
Revaluations and other recognized items related to the defined benefit plans	—	—	—	1,515,200	1,515,200	1,522,400
Unrestricted	(1,419,950)	—	—	(2,107,500)	(3,527,450)	(3,552,572)
	4,127,198	29,085,582	8,341,204	(592,300)	40,961,684	38,547,100
	27,478,811	127,082,239	18,871,081	—	173,432,131	173,515,285

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

Approved by the Board,



Pierre Bourgie
Chair of the Board
Trustee



Roger Fournelle
Vice-Chair
Trustee

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSESTS

YEAR ENDED MARCH 31, 2022

	General Fund		Capital Assets Fund	Acquisitions Fund	Employee Benefits Fund	2022	2021
	Operations	Restrictions				Total	Total
Revenue	\$	\$	\$	\$	\$	\$	\$
General							
Admissions and special events	2,428,048	—	—	—	—	2,428,048	774,422
Boutique and Bookstore	1,703,800	—	—	—	—	1,703,800	776,238
Donations of works of art	—	—	—	13,034,432	—	13,034,432	10,487,488
Donations and sponsorships	342,312	—	—	—	—	342,312	320,288
Donations from the Foundation (note 11)	1,536,005	—	—	—	—	1,536,005	1,667,309
Exhibition catalogues	138,069	—	—	—	—	138,069	100,358
Annual memberships	3,072,657	—	—	—	—	3,072,657	1,283,857
Exhibition participation	653,067	—	—	—	—	653,067	884,294
Investments (note 9)	9,246	728,329	—	—	—	737,575	2,313,006
Rental income	241,043	—	—	—	—	241,043	216,009
Miscellaneous	42,716	—	—	—	—	42,716	353,194
	10,166,963	728,329	—	13,034,432	—	23,929,724	19,176,463
Operating and specific projects grants (note 3)	20,868,541	—	—	—	—	20,868,541	23,722,545
Grants for expansion projects (note 3)	27,676	—	288,669	—	—	316,345	424,500
Amortization of deferred contributions related to capital assets (note 7)	—	—	5,194,538	—	—	5,194,538	5,535,494
Amortization of deferred contributions related to acquisitions of works of art (note 7)	—	—	—	991,390	—	991,390	1,221,582
	31,063,180	728,329	5,483,207	14,025,822	—	51,300,538	50,080,584
Expenses							
Temporary exhibitions	2,962,159	—	—	—	—	2,962,159	3,536,835
Permanent collection	1,734,445	—	—	—	—	1,734,445	1,241,710
Security and maintenance	5,884,444	—	—	—	—	5,884,444	5,236,895
Administrative expenses	4,209,930	—	12,269	—	256,600	4,478,799	6,766,529
Educational programs	2,032,701	—	—	—	—	2,032,701	1,412,975
Boutique and Bookstore	1,761,374	—	—	—	—	1,761,374	1,131,920
Curatorial services	5,675,157	—	—	160,238	—	5,835,395	4,870,440
Communications	4,206,515	—	—	—	—	4,206,515	3,185,588
Amortization of capital assets	—	—	5,476,192	—	—	5,476,192	5,583,001
Loss on write-off of capital assets	—	—	—	—	—	—	622,781
Acquisitions of works of art	—	—	—	735,900	—	735,900	812,385
Amortization of works of art	—	—	—	13,034,432	—	13,034,432	10,487,488
Rental buildings	314,371	—	—	—	—	314,371	254,646
Investment management fees	—	46,436	—	95,252	—	141,688	149,383
Interest – projects	27,676	—	288,669	—	—	316,345	424,501
	28,808,772	46,436	5,777,130	14,025,822	256,600	48,914,760	45,717,077
Excess (deficiency) of revenues over expenses before interfund transfers	2,254,408	681,893	(293,923)	—	(256,600)	2,385,778	4,363,507
Interfund transfers							
Contributions from General Fund							
to Employee Benefits Fund	(325,300)	—	—	—	325,300	—	—
to Capital Assets Fund	(1,972,686)	—	1,972,686	—	—	—	—
Excess (deficiency) of revenues over expenses after interfund transfers	(43,578)	681,893	1,678,763	—	68,700	2,385,778	4,363,507
Endowment contributions	—	36,006	—	—	—	36,006	24,567
Change in revaluations and other recognized elements	—	—	—	—	(7,200)	(7,200)	(418,600)
Net assets, beginning of year	(1,376,372)	4,829,249	27,406,819	8,341,204	(653,800)	38,547,100	34,577,626
Net assets, end of year	(1,419,950)	5,547,148	29,085,582	8,341,204	(592,300)	40,961,684	38,547,100

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

STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2022

	2022	2021
	\$	\$
Operating activities		
Excess of revenues over expenses	2,385,778	4,363,507
Adjustments for:		
Change in fair value of investments	(539,077)	(2,111,090)
Amortization of capital assets	5,476,192	5,583,001
Loss on write-off of capital assets	—	622,781
Amortization of deferred contributions related to capital assets	(5,194,538)	(5,535,494)
Amortization of deferred contributions related to acquisitions of works of art	(991,390)	(1,221,582)
Defined benefit obligation	(68,700)	(547,200)
	1,068,265	1,153,923
Net change in non-cash operating working capital items	68,073	(1,494,864)
	1,136,338	(340,941)
Investing activities		
Net change in grants receivable	6,990,394	2,389,487
Net change in investments	2,320,851	2,647,614
Acquisition of capital assets	(4,348,022)	(3,833,057)
	4,963,223	1,204,044
Financing activities		
Net change in bank loans	2,431,095	1,918,000
Increase in debt	314,374	500,100
Repayment of debt	(5,033,925)	(4,987,668)
Increase in deferred contributions related to the General Fund	209,712	—
Increase in deferred contributions related to capital assets	637,628	814,375
Increase in deferred contributions related to acquisitions of works of art	1,876,168	923,558
Endowments received	36,006	24,567
	471,058	(807,068)
Net increase in cash and cash equivalents	6,570,619	56,035
Cash and cash equivalents, beginning of year	2,748,421	2,692,386
Cash and cash equivalents, end of year	9,319,040	2,748,421
Cash and cash equivalents comprise:		
Cash	8,769,558	2,203,190
Term deposits	549,482	545,231
	9,319,040	2,748,421
Non-cash transactions		
Grants receivable in connection with deferred contributions related to capital assets not received	2,395,275	—
Capital assets acquisitions unpaid at year-end	673,661	—
Deferred contributions not received	2,395,275	—

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

NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2022

1. STATUS AND NATURE OF ACTIVITIES

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

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:

ADOPTION OF AMENDMENTS MADE TO SECTION 3856, "FINANCIAL INSTRUMENTS," FOR FINANCIAL INSTRUMENTS ORIGINATED OR EXCHANGED IN A RELATED PARTY TRANSACTION

On April 1, 2021, the Museum adopted amendments to Section 3856, "Financial Instruments," of the CPA Canada Handbook ("Section 3856") with respect to financial instruments originated or exchanged in a related party transaction.

The amendments made to Section 3856 provide guidance on measuring a financial instrument in a related party transaction. They require that such a financial instrument be initially measured at cost. Cost depends on whether or not the instrument has repayment terms.

The adoption of these amendments had no material impact on the disclosures or the amounts recognized in the Museum's financial statements in the current period.

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 benefits obligations as well as the expenses related to employee future benefits plans.

REVENUE RECOGNITION

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

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

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 cost of the plan for the year;
- in the statement of operations and changes in net assets, revaluation 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.

3. GRANTS

	2022	2021
	\$	\$
Operating grants		
Conseil des arts de Montréal	370,000	370,000
Canada Council for the Arts	450,000	450,000
Ministère de la Culture et des Communications	16,565,600	16,190,100
	17,385,600	17,010,100
Grants for specific projects		
Canada Council for the Arts	25,000	5,000
Ministère de la Culture et des Communications		
Plan culturel numérique	179,579	170,334
Support to Crown Corporations and national organizations	1,935	—
Other provincial programs	218,126	46,118
Canada Emergency Wage Subsidy	2,797,453	6,107,803
Canadian Heritage	41,386	183,477
Other grants	219,462	199,713
	3,482,941	6,712,445
	20,868,541	23,722,545
Grants for specific projects		
Ministère de la Culture et des Communications	316,345	424,500

4. CAPITAL ASSETS

	2022			2021
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	25,397,717	—	25,397,717	25,397,717
Buildings	155,878,176	82,580,360	73,297,816	76,957,135
Building improvements	11,242,120	1,902,554	9,339,566	7,237,568
Furniture and equipment	6,839,459	5,636,827	1,202,632	1,730,388
Digital infrastructure	4,236,377	3,178,088	1,058,289	1,176,724
Work in progress	3,908,154	—	3,908,154	3,506,473
	207,502,003	93,297,829	114,204,174	116,006,005

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, 2021). This loan is repayable on demand, bears interest at the one-month Canadian bankers' acceptance rate plus 0.300% (1.168% as at March 31, 2022; 0.720% as at March 31, 2021) and is renewable annually.

As at March 31, 2022, several projects subsidized by the Ministère de la Culture et des Communications are under way: the asset maintenance project, the collection reinstallation project, and the Plan culturel numérique. These projects represent loans of \$14,798,800 (\$10,392,900 as at March 31, 2021) with a drawn balance of \$9,186,531 at year-end (\$6,800,000 as at March 31, 2021). These loans are subject to short-term financing with Financement-Québec and bear interest at the one-month Canadian bankers' acceptance rate less 0.100% (0.860% as at March 31, 2022; 0.720% as at March 31, 2021).

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, 2021) from a banking institution at a bankers' acceptance rate plus 0.300% (1.168% as at March 31, 2022; 0.720% as at March 31, 2021), with a drawn balance of \$2,300,432 at year-end (\$2,255,868 drawn as at March 31, 2021).

6. DEBT

	2022	2021
	\$	\$
Loans from the Ministère des Finances and Financement-Québec		
Bearing interest at 4.700%, maturing in December 2021 ^{a) n)}	—	53,764
Bearing interest at 2.873%, maturing in July 2022 ^{h) n)}	232,310	464,620
Bearing interest at 2.186%, maturing in November 2025 ^{ci) n)}	201,309	251,636
Bearing interest at 1.965%, maturing in March 2026 ^{di) n)}	7,649,723	9,562,154
Bearing interest at 2.572%, maturing in March 2027 ^{ei) n)}	400,329	480,395
Bearing interest at 1.376%, maturing in August 2021 ^{f) n)}	—	100,432
Bearing interest at 2.454%, maturing in February 2027 ^{g) n)}	440,362	528,435
Bearing interest at 2.425%, maturing in January 2023 ^{hi) n)}	100,432	200,864
Bearing interest at 2.566%, maturing in December 2021 ^{i) n)}	—	1,976,628
Bearing interest at 1.968%, maturing in March 2024 ^{j) n)}	176,424	264,635
Bearing interest at 2.083%, maturing in March 2029 ^{k) n)}	1,758,617	2,009,848
Bearing interest at 1.173%, maturing in March 2026 ^{l) n)}	400,080	500,100
Bearing interest at 2.432%, maturing in December 2026 ^{m) n)}	314,374	—
	11,673,960	16,393,511
Current portion	2,965,976	5,033,925
	8,707,984	11,359,586

- a) On February 22, 2007, the Museum contracted a loan of \$806,452 from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to fund the capital asset maintenance program, Phase II.
- b) 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 asset maintenance program and the reinstallation of the Museum's permanent collections.
- c) 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.
- d) 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.
- e) 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 Plan culturel numérique project, Phase I.
- f) On May 31, 2017, 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 capital asset maintenance program.
- g) 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 Plan culturel numérique project, Phase II.

h) 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.

i) On December 3, 2018, the Museum contracted a \$5,929,885 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan constitutes the refinancing of a loan used for the construction of the Claire and Marc Bourgie Pavilion and for the reinstallation of the Museum's permanent collections.

j) 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 Plan culturel numérique project, Phase III.

k) 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.

l) On March 18, 2021, 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 Plan culturel numérique project, Phases IV and V.

m) On March 24, 2022, the Museum contracted a \$314,374 loan from Financement-Québec in its capacity as administrator of the Financing Fund. This loan was used to finance the redevelopment of the premises and expand the areas intended for the Museum's reserves.

n) In consideration of the loan, the Ministère de la Culture et des Communications agreed to pay a grant enabling the Museum to repay principal and interest according to schedule. The capital grant was recorded as a grant receivable

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

	Repayment of debt	Grants from the Government of Quebec
	\$	\$
2023	3,028,851	3,028,851
2024	2,633,234	2,633,234
2025	2,545,022	2,545,022
2026	2,545,022	2,545,022
2027	419,369	419,369
2028 and thereafter	502,462	502,462
	11,673,960	11,673,960

7. DEFERRED CONTRIBUTIONS

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

	2022	2021
	\$	\$
Balance, beginning of year	86,999,867	89,664,238
Contributions received during the year	3,032,903	2,871,123
Amortization for the year	(5,194,538)	(5,535,494)
Balance, end of year	84,838,232	86,999,867

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

	2022	2021
	\$	\$
Balance, beginning of year	8,616,286	5,544,700
Amounts received during the year		
Donations and sponsorships	20,000	20,000
Donations from the Foundation	1,477,339	581,270
Investment revenue	1,407,642	3,691,898
Amortization for the year	(991,390)	(1,221,582)
Balance, end of year	10,529,877	8,616,286

8. EMPLOYEE FUTURE BENEFITS

PENSION PLAN

The Museum has a defined benefit pension plan for its non-unionized employees. The benefits of this plan are based on length of service and final years' earnings. Management decided that there would be no new beneficiaries of this plan as of June 1, 2008. As of that date, new non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are \$295,232 (\$231,780 in 2021).

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, 2018, and the data has been extrapolated to March 31, 2022. The next valuation must be performed as at December 31, 2021, and completed before September 30, 2022.

Information about the plan is as follows:

	2022	2021
	\$	\$
Defined benefit obligation	14,807,600	14,725,400
Fair value of plan assets	15,746,600	15,417,100
Plan surplus	939,000	691,700
Valuation allowance	(939,000)	(691,700)
Defined benefit obligations recorded	—	—

Plan assets consist of:

	2022	2021
	%	%
Bonds	42.1	42.2
Insured annuity contracts	13.2	14.5
Canadian shares	12.4	12.6
U.S. and international shares	16.7	16.8
Infrastructures	4.2	4.2
Real estate	11.4	9.7
	100.0	100.0

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

	2022	2021
	\$	\$
Cost for the year	225,500	270,900
Cash payments recognized	285,100	814,000
Benefits paid by the plan	796,000	2,977,900

POST-EMPLOYMENT BENEFIT PLAN

The Museum has a post-employment benefit plan for all its current retirees. The benefits of this plan are based on length of service and final years' earnings. Management decided that there would be no 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, 2022.

Information about the plan is as follows:

	2022	2021
	\$	\$
Defined benefit obligations	644,700	671,500
Actuarial gains on the defined benefit obligation	52,400	17,700
Defined benefit obligation recorded	592,300	653,800

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

	2022	2021
	\$	\$
Cost for the year	31,100	32,200
Cash payments recognized	40,200	36,300

ASSUMPTIONS

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

	2022		2021	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
	%	%	%	%
Defined benefit obligation as at March 31				
Discount rate	4.90	4.90	4.90	4.90
Rate of compensation increase	3.50	—	3.50	—
Benefit costs for the year ended March 31				
Discount rate	4.90	4.90	4.90	4.90
Expected long-term rate of return on plan assets	4.90	—	4.90	—
Rate of compensation increase	3.50	—	3.50	—

9. INVESTMENT INCOME RELATED TO ENDOWMENTS

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

	2022	2021
	\$	\$
Interest and dividends	577,327	524,202
Change in realized fair value	1,870,479	1,364,570
Change in unrealized fair value	(302,589)	4,116,132
	2,145,217	6,004,904

This income is presented as follows in the financial statements:

	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

	2021		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the statement of operations and changes in net assets	2,313,006	—	2,313,006
Deferred contributions in the statement of financial position	—	3,691,898	3,691,898
	2,313,006	3,691,898	6,004,904

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 \$4,961,700.

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

	\$
2023	2,674,419
2024	586,057
2025	594,157
2026	590,712
2027	516,355

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 Trustees.

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

The Foundation organizes and manages fundraising campaigns and benefit events. From these campaigns and events, the Museum recorded donations totalling \$3,636,858 (\$2,650,099 in 2021), of which \$1,536,005 (\$1,667,309 in 2021) is presented in "Donations from the Foundation" and \$2,100,853 (\$982,790 in 2021) is presented in "Deferred contributions." From all these donations, \$1,477,339 (\$581,270 in 2021) was for the acquisition of works of art, \$9,966 (\$19,634 in 2021) was to support educational activities, \$817,266 (\$1,733,820 in 2021) was for exhibitions, \$1,032,340 (nil in 2021) was to support the Museum's day-to-day operations and specific projects, and \$299,947 (\$315,375 in 2021) was for the completion of the Claire and Marc Bourgie Pavilion and the Michal and Renata Hornstein Pavilion for Peace.

The Foundation's condensed financial information as at March 31, 2022, and March 31, 2021, is as follows:

	2022	2021
	\$	\$
Financial position		
Assets	68,002,569	61,341,278
Liabilities	1,741,148	2,255,301
Net assets	66,261,421	59,085,977
	68,002,569	61,341,278
Operations		
Revenues		
Contributions	8,462,526	6,349,829
Investment revenue	4,272,745	12,140,594
Grants	516,070	1,116,319
	13,251,341	19,606,742
Expenses	2,439,039	1,952,949
Donation to the Museum	3,636,858	2,650,099
Excess of revenue over expenses	7,175,444	15,003,694
Cash flows		
Cash flows from operating activities	4,255,453	6,434,524
Cash flows from investing activities	(684,008)	735,571

12. FINANCIAL INSTRUMENTS

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

The investments consist of:

	2022	2021
	\$	\$
Cash	306,721	444,480
Canadian bonds	2,961,096	3,974,767
Canadian shares	12,568,232	11,755,774
U.S. and international equity securities	4,806,494	4,906,260
Canadian Equity Pooled Fund	3,262,864	3,577,087
	23,905,407	24,658,368

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. In addition, the statement of financial position includes amounts of \$362,761 (\$19,327 as at March 31, 2021) in Canadian dollars denominated in U.S. dollars and \$126,917 (\$97,153 as at March 31, 2021) in Canadian dollars denominated in euros in accounts payable and accrued liabilities, and an amount of \$919,319 (\$614,837 as at March 31, 2021) 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, the value of which fluctuates according to market price.

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. COLLECTION OF THE MUSEUM

In its mission to attract the most diversified range of visitors, the Museum has assembled, over its 161 years of its existence, one of the most significant and encyclopaedic 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.

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

14. COMPARATIVE FIGURES

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

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2022

INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Montreal Museum of Fine Arts Foundation

OPINION

We have audited the financial statements of The Montreal Museum of Fine Arts Foundation (the "Foundation"), which comprise the statement of financial position as at March 31, 2022, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2022, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

BASIS FOR OPINION

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

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

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

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

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

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

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

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

Deloitte S.E.N.C.R.L./s.r.l.¹

June 15, 2022

¹ CPA auditor, public accountancy permit No. A120628

STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2022

	Restricted Funds							2022		2021
	General Fund	MCC Matching Fund	Pavilions Fund	Desmarais and Other Exhibitions Fund	Jarislowsky Chair	Acquisitions Fund	Educational Activities Fund	Total	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Fundraising activities										
Contributions										
Major campaigns	1,244,209	—	—	—	—	395,960	1,186,594	1,582,554	2,826,763	2,680,089
Annual campaigns	1,760,141	—	—	474,994	—	—	—	474,994	2,235,135	2,249,318
Succession campaigns	1,347,191	—	—	—	—	720,000	62,526	782,526	2,129,717	—
Benefit events	1,270,911	—	—	—	—	—	—	—	1,270,911	1,420,422
	5,622,452	—	—	474,994	—	1,115,960	1,249,120	2,840,074	8,462,526	6,349,829
Expenses										
Financing campaigns	1,221,711	—	—	—	—	—	—	—	1,221,711	1,075,639
Benefit events	220,932	—	—	—	—	—	—	—	220,932	112,157
	1,442,643	—	—	—	—	—	—	—	1,442,643	1,187,796
Excess of revenues over expenses from fundraising activities	4,179,809	—	—	474,994	—	1,115,960	1,249,120	2,840,074	7,019,883	5,162,033
Investments and other activities										
Revenues										
Investment income (note 4)	54,185	140,774	1,582,678	1,555,572	179,237	662,586	97,713	4,218,560	4,272,745	12,140,594
Grants (notes 6 and 7)	199,291	316,779	—	—	—	—	—	316,779	516,070	1,116,319
	253,476	457,553	1,582,678	1,555,572	179,237	662,586	97,713	4,535,339	4,788,815	13,256,913
Expenses										
Investment management and safekeeping	14,425	10,733	114,226	105,814	32,824	44,837	6,709	315,143	329,568	311,690
Administrative expenses	666,828	—	—	—	—	—	—	—	666,828	453,463
	681,253	10,733	114,226	105,814	32,824	44,837	6,709	315,143	996,396	765,153
Excess (deficiency) of revenues over expenses from investments and other activities	(427,777)	446,820	1,468,452	1,449,758	146,413	617,749	91,004	4,220,196	3,792,419	12,491,760
Excess of revenues over expenses before donations to the Museum	3,752,032	446,820	1,468,452	1,924,752	146,413	1,733,709	1,340,124	7,060,270	10,812,302	17,653,793
Donations to the Museum	319,578	103,467	539,960	1,017,266	184,913	1,471,674	—	3,317,280	3,636,858	2,650,099
Excess (deficiency) of revenues over expenses	3,432,454	343,353	928,492	907,486	(38,500)	262,035	1,340,124	3,742,990	7,175,444	15,003,694

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

STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2022

	Restricted Funds										2022	2021
	General Fund	MCC Matching Fund	Pavilions Fund with clause	Desmarais and Other Exhibitions Fund with clause	Jarislowsky Chair with clause	Acquisitions Fund		Educational Activities Fund		Total Restricted Funds	Total	Total
						with clause	without clause	with clause	without clause			
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Net assets, beginning of year	1,669,793	1,594,134	19,582,253	17,939,755	4,613,225	3,959,840	3,404,557	1,117,820	5,204,600	57,416,184	59,085,977	44,082,283
Excess (deficiency) of revenues over expenses	3,432,454	343,353	928,492	907,486	(38,500)	143,153	118,882	91,004	1,249,120	3,742,990	7,175,444	15,003,694
Interfund transfers	(250,000)	250,000	—	—	—	—	—	—	—	250,000	—	—
Net assets, end of year	4,852,247	2,187,487	20,510,745	18,847,241	4,574,725	4,102,993	3,523,439	1,208,824	6,453,720	61,409,174	66,261,421	59,085,977
Consisting of												
Endowments	—	921,993	—	—	2,000,000	—	—	—	—	2,921,993	2,921,993	2,605,214
Restricted, with clause	—	—	20,510,745	18,847,241	2,574,725	4,102,993	—	1,208,824	—	47,244,528	47,244,528	45,212,893
Endowments, without clause	—	265,494	—	—	—	—	3,523,439	—	6,453,720	10,242,653	10,242,653	8,848,077
Internally restricted	—	1,000,000	—	—	—	—	—	—	—	1,000,000	1,000,000	750,000
Unrestricted	4,852,247	—	—	—	—	—	—	—	—	—	4,852,247	1,669,793
	4,852,247	2,187,487	20,510,745	18,847,241	4,574,725	4,102,993	3,523,439	1,208,824	6,453,720	61,409,174	66,261,421	59,085,977

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

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2022

	Restricted Funds							2022	2021
	General Fund	MCC Matching Fund	Pavilions Fund	Desmarais and Other Exhibitions Fund	Jarislowsky Chair	Acquisitions Funds	Educational Activities Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Assets									
Current assets									
Cash	11,523,151	—	—	—	—	—	—	—	11,523,151
Accounts receivable	42,510	748	7,339	7,371	2,287	3,123	466	21,334	63,844
Interfund advances	—	440*	727,864*	711,628*	—	—	6,498,053*	7,937,985*	—
	11,565,661	1,188	735,203	718,999	7,287	3,123	6,498,519	7,959,319	11,586,995
Investments (note 3)	2,934,525	2,186,299	19,775,542	18,128,242	4,586,635	7,640,306	1,164,025	53,481,049	56,415,574
	14,500,186	2,187,487	20,510,745	18,847,241	4,588,922	7,643,429	7,662,544	61,440,368	68,002,569
Liabilities									
Current liabilities									
Accounts payable and accrued liabilities	41,066	—	—	—	—	—	—	—	41,066
Deferred revenue	659,919	—	—	—	—	—	—	—	659,919
Due to the Museum	290,163	—	—	—	—	—	—	—	290,163
Interfund advances	7,906,791*	—	—	—	14,197*	16,997*	—	31,194*	—
	8,897,939	—	—	—	14,197	16,997	—	31,194	991,148
Deferred contributions – restricted 10 years – Mécénat Placements Culture Program (note 6)	750,000	—	—	—	—	—	—	—	750,000
	9,647,939	—	—	—	14,197	16,997	—	31,194	1,741,148
Net assets									
Endowments	—	921,993	—	—	2,000,000	—	—	2,921,993	2,921,993
Restricted, with clause	—	—	20,510,745	18,847,241	2,574,725	4,102,993	1,208,824	47,244,528	47,244,528
Restricted, without clause	—	265,494	—	—	—	3,523,439	6,453,720	10,242,653	10,242,653
Internally restricted (note 7)	—	1,000,000	—	—	—	—	—	1,000,000	1,000,000
Unrestricted	4,852,247	—	—	—	—	—	—	—	4,852,247
	4,852,247	2,187,487	20,510,745	18,847,241	4,574,725	7,626,432	7,662,544	61,409,174	66,261,421
	14,500,186	2,187,487	20,510,745	18,847,241	4,588,922	7,643,429	7,662,544	61,440,368	68,002,569

* These amounts are not included in the Total column since they offset each other.

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

Approved by the Board,



Sylvie Demers
President
Trustee



Henry Mizrahi
Chair of the Budget, Audit
and Allocation Committee
Trustee

STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2022

	2022	2021
	\$	\$
Operating activities		
Excess of revenue over expenses	7,175,444	15,003,694
Adjustments for:		
Change in realized fair value of investments	(3,577,586)	(2,451,748)
Change in unrealized fair value of investments	1,197,819	(8,207,386)
	4,795,677	4,344,560
Net change in non-cash operating working capital items		
Accounts receivable	(26,071)	3,884
Advance to the Museum	—	808,461
Accounts payable and accrued liabilities	(15,546)	44,076
Deferred revenue	289,773	155,000
Due to the Museum	(788,380)	1,078,543
	4,255,453	6,434,524
Investing activities		
Net change in investments	(684,008)	735,571
Net increase in cash	3,571,445	7,170,095
Cash, beginning of year	7,951,706	781,611
Cash, end of year	11,523,151	7,951,706

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

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2022

1. STATUS AND NATURE OF ACTIVITIES

The Montreal Museum of Fine Arts Foundation (the "Foundation") is incorporated as a not-for-profit organization under Part III of the *Companies Act* (Quebec). The Foundation is recognized as a registered charity and public foundation within the meaning of the *Income Tax Act*. The Foundation is involved mainly in soliciting and collecting donations, bequests, and other contributions for the Montreal Museum of Fine Arts (the "Museum") and in administering its funds. In addition, under Article 4 of the agreement between the Foundation and the Museum, the Museum has entrusted the Foundation with the administration of certain investments. These investments are excluded from the Foundation's financial statements.

2. ACCOUNTING POLICIES

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

ADOPTION OF AMENDMENTS MADE TO SECTION 3856, "FINANCIAL INSTRUMENTS," FOR FINANCIAL INSTRUMENTS ORIGINATED OR EXCHANGED IN A RELATED PARTY TRANSACTION

On April 1, 2021, the Foundation adopted amendments to Section 3856, "Financial Instruments," of the CPA Canada Handbook ("Section 3856") with respect to financial instruments originated or exchanged in a related party transaction.

The amendments made to Section 3856 provide guidance on measuring a financial instrument in a related party transaction. The amendments require that such a financial instrument be initially measured at cost. Cost depends on whether or not the instrument has repayment terms.

The adoption of these amendments had no material impact on the disclosures or the amounts recognized in the Foundation's financial statements in the current period.

RESTRICTED FUND ACCOUNTING

The Foundation follows the restricted fund method of accounting whereby resources are classified into the various funds according to their respective activities or objectives.

GENERAL FUND

The General Fund presents the assets, liabilities, revenues, and expenses related to the Foundation's day-to-day operating activities as well as any other unrestricted fund item or restricted fund item, the materiality of which does not justify separate reporting.

RESTRICTED FUNDS

Each restricted fund presents the assets, liabilities, revenues, and expenses related to its own transactions in accordance with its activities and objectives.

The funds separately present the allocation of donations with a minimum ten-year conservation clause as well as those without a similar clause but containing a designation. These donations are recorded in the statement of operations of the fund corresponding to their designation.

The Foundation contributes to the financing of the Museum's operations through the earnings on the investments in accordance with the objective of each fund.

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 Foundation 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 Foundation as part of the transaction.

SUBSEQUENT MEASUREMENT

All financial instruments are recorded at amortized cost except for investments, which are recorded at the reporting date fair value. The fair value of pooled 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 discount or premium related to an instrument measured at amortized cost is amortized over the expected life of the item using the straight-line method and recognized in the statement of operations as interest income or expense.

IMPAIRMENT

With respect to financial assets measured at cost or amortized cost, the Foundation recognizes an impairment, if any, in the statement of operations when it determines that a significant adverse change has occurred during the period in the expected timing or amount of the 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 in the period the reversal occurs.

REVENUE RECOGNITION

CONTRIBUTIONS

Donations and bequests are recorded in the year they are received. Revenues from benefit events are recorded in the year during which the event takes place.

INVESTMENT INCOME

Investment income is recognized as revenue when earned.

CONTRIBUTED SERVICES

Volunteers contribute a significant amount of time each year to the Foundation, and the Museum's resources and premises are made available to the Foundation. Because of the difficulty in determining the fair value of contributed services, such services are not recognized in the financial statements.

BREAKDOWN OF EXPENSES

The Foundation presents expenses in the statement of operations by function. The costs of each function include staff costs and other expenses directly related thereto as well as a portion of the Foundation's administrative salary expenses. The administrative salary expenses charged to the various functions are allocated proportionally based on the estimated time devoted to each function.

USE OF ESTIMATES

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

3. INVESTMENTS

	2022	2021
	\$	\$
Cash	683,431	889,109
Canadian bonds	6,981,523	8,266,133
Canadian equity securities	24,910,918	21,221,775
U.S. and international equity securities	9,495,403	8,833,898
Canadian Equity Pooled Fund	7,627,252	7,590,168
International Equity Pooled Fund	2,196,022	2,094,788
Units of the Foundation of Greater Montreal Investment Fund	4,521,025	4,455,928
	56,415,574	53,351,799

4. INVESTMENT INCOME

The investment income is as follows:

	2022	2021
	\$	\$
Interest and dividends	1,892,978	1,481,460
Change in realized fair value	3,577,586	2,451,748
Change in unrealized fair value	(1,197,819)	8,207,386
	4,272,745	12,140,594

5. RELATED PARTY TRANSACTIONS

The Museum is considered, for accounting purposes, as an organization related to the Foundation since certain members of the Museum's Board of Trustees are also part of the Foundation's Board of Trustees and since the Museum holds an economic interest given the nature of the Foundation's activities.

Donations paid by the Foundation to the Museum are presented separately in the statement of operations. The statement of financial position items related to these transactions, if any, are also presented separately.

During the year, the Museum charged administrative fees of \$100,000 (nil in 2021) to the Foundation. These administrative fees are presented in the "Administrative expenses" item of the statement of operations.

These transactions are carried out in the normal course of the Foundation's operations and are recorded at the exchange amount.

6. MÉCÉNAT PLACEMENTS CULTURE PROGRAM

The Foundation has participated five times in the Mécénat Placements Culture Program of the Conseil des arts et des lettres du Québec (CALQ) and of the Ministère de la Culture et des Communications (MCC). For this purpose, fund management agreements were reached with the Foundation of Greater Montreal (FGM).

The following table shows the historical participation of the Foundation and the grants received from the CALQ and the MCC as well as the accounting headings under which the various amounts are recorded in the financial statements.

Period	Foundation contribution	CALQ/MCC grant	
		Restricted funds 10 years	Restricted funds 2 years
	\$	\$	\$
Before October 1, 2013	500,000 ¹	375,000 ³	125,000 ⁵
After October 1, 2013	1,500,000 ²	750,000 ⁴	—
Total	2,000,000	1,125,000	125,000

1 From donations without external restriction. With the 10-year restriction period having elapsed, this amount was recognized as contribution revenue and is included in the net assets of the General Fund.

2 From donations with external restriction, recognized in revenue and added to the permanent capital of the Pavilions Fund.

3 With the 10-year restriction period having elapsed, this amount was recognized as grant revenue and is included in the net assets of the General Fund.

4 Presented under Deferred contributions – restricted 10 years – Mécénat Placements Culture Program in the General Fund.

5 With the 2-year restriction period having elapsed, this amount was recognized as grant revenue and is included in the net assets of the General Fund.

Investment income is recognized annually under the headings related to investment income in the statement of operations. The following table presents the changes in the investments:

	Contributions	Investment income	Withdrawals	2022	2021
	\$	\$	\$	\$	\$
Account					
Restricted funds 2 years	125,000	68,017	62,500	130,517	128,638
Restricted funds 10 years	3,125,000	1,726,537	461,029	4,390,508	4,327,290

7. MCC MATCHING PROGRAM

The Foundation participates in the MCC donations matching program to receive endowments in the form of matching grants (MCC Matching Fund). To satisfy the program criteria, the Foundation allocated an amount of \$1,000,000 (\$750,000 in 2021) related to this program. This amount must be maintained at all times.

The following table presents the history of the Foundation's participation and the grants received from MCC.

Period	Foundation contribution	MCC grant
	\$	\$
Fiscal year 2018-2019	250,000	—
Fiscal year 2019-2020	250,000	—
Fiscal year 2020-2021	250,000	605,214 ²
Fiscal year 2021-2022	250,000 ¹	316,779 ³
	1,000,000	921,993

1 The Foundation will submit a matching grant request during the 2022-2023 fiscal year.

2 In May 2020, the Foundation received \$285,714 for its grant matching request of 2018-2019, and in March 2021, it received \$319,500 for its grant matching request of 2019-2020.

3 In March 2022, the Foundation received \$316,779 for its grant matching request of 2020-2021.

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The investment income is as follows:

	2022	2021
	\$	\$
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	\$	\$	\$	\$	\$
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Restricted funds 2 years	125,000	68,017	62,500	130,517	128,638
Restricted funds 10 years	3,125,000	1,726,537	461,029	4,390,508	4,327,290

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