ANNUAL REPORT 2019|2020

MONTREAL MUSEUM OF FINE ARTS

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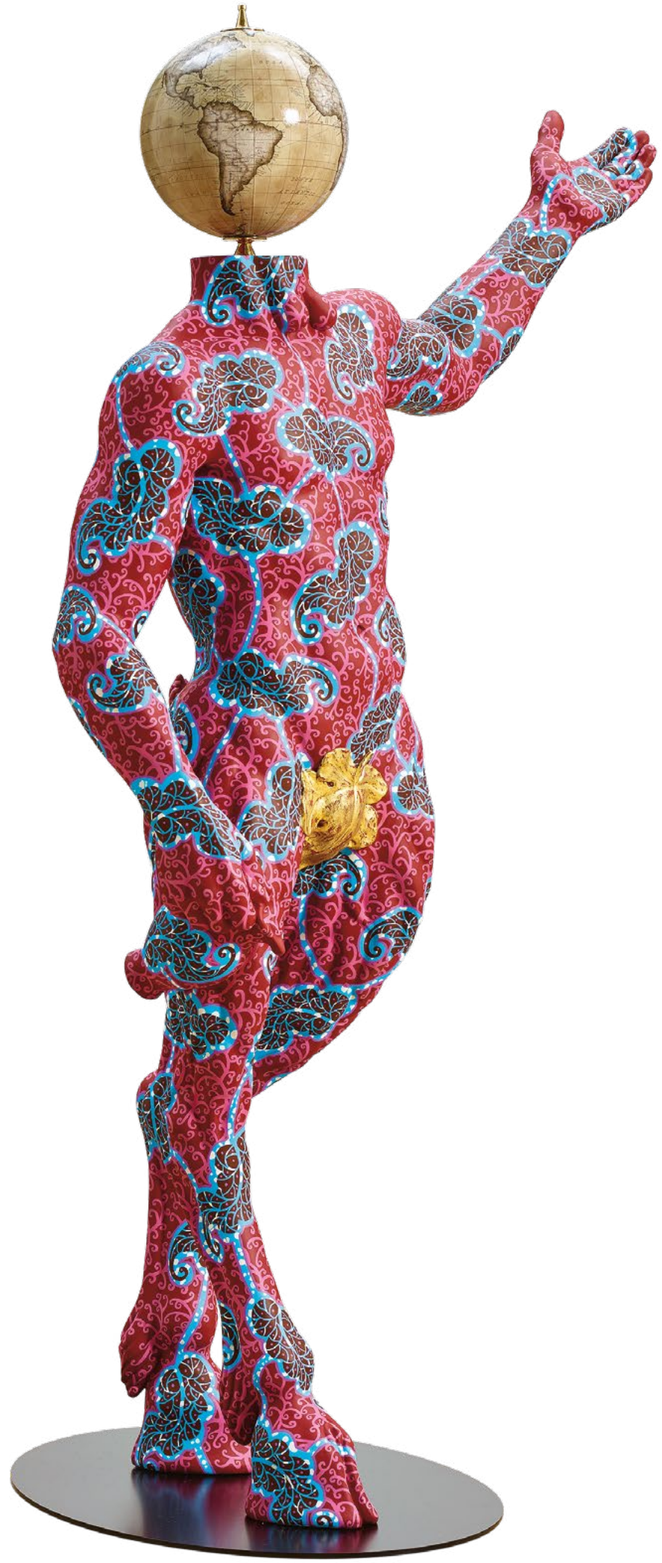

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Yinka Shonibare, C.B.E. (born in 1962)
Pan, 2018.
Loan from a private collection
© Yinka Shonibare, C.B.E. / SOCAN (2020)
Photo courtesy James Cohan, New York

A STAGE FOR THE ARTS OF ONE WORLD
NEW WING UNVEILED AT THE MMFA IN 2019

In November 2019, the Montreal Museum of Fine Arts unveiled the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World. Located on the 4th floor of the Jean-Noël Desmarais Pavilion, the wing's 10 fully refurbished galleries create a dialogue between works of ancient cultures and those of local and international contemporary artists by presenting them in a renewed, intercultural, transhistorical perspective. This ambitious reinstallation was made possible thanks to the outstanding support of Stephan Crétier and Stéphany Maillery.

An exceptional tool for discovering and understanding cultural diversity across the globe, and among Canadian artists, the wing displays a rich selection from the MMFA's collection. Comprising over 10,000 achaeological objects and works by artists from cultures the world over, the Museum's encyclopaedic collection is one of the oldest and most prestigious in Canada. The new space housed in the Jean-Noël Desmarais Pavilion, the largest and most visited of the Museum's five pavilions, presents treasures from Africa, Asia, the Mediterranean, the Middle East, Oceania and the Americas dating from the 4th millennium B.C.E. to today. It invites visitors to take a fresh, 360-degree look at our ancient heritage and contemporary creations. The path through the galleries highlights an intermingling between cultures past and present, while at the same time explores current disciplines and social concerns that reach beyond the discourse of art history. Tucked in the heart of a humanist and socially engaged museum, the wing promotes inclusive values that aptly reflect Montreal, a city made up of close to 120 cultural communities. It invites a coming together with a view to better understand one another in a 21st century in which living together harmoniously is an issue of vital importance.

"These values of celebrating diversity are deeply held convictions. In our work, we meet people every day from all backgrounds and cultures, all around the world, from the Americas, to Europe, to Africa to the Middle East. Art is often the gateway, the universal language by which we can understand others and discover and appreciate their many facets and subtleties. In fact, art is a very powerful topic of discussion for uniting people, and we are convinced that the MMFA's new wing will be a catalyst for dialogue," explained Stephan Crétier and Stéphany Maillery, the major patrons who fostered the realization of this monumental project.

In developing the reinstallation of the collections, the hope of the MMFA's Curatorial team was that visitors would marvel at the plurality of cultures in our world, which have never been so closely connected. This wing represents at once a journey toward the Other and an awakening to our common fate in the face of issues of sustainable development and the preservation of our planet's diversity.

"ONE WORLD": A TRIBUTE TO ÉDOUARD GLISSANT

The MMFA's World Cultures collection underwent a complete re-envisioning and renaming, inspired by the concept of One World (Tout-monde) introduced by Martinique poet and philosopher Édouard Glissant (1928-2011). "Relationships" are the cornerstone of his thought on diversity and plurality. Questioning the ethnocentric views of our world and History, Glissant interprets modernity as a process by which all peoples and all cultures enter into relation with one another in a non-hierarchical world. "I call 'One World' our universe as it changes and persists through our interactions, as well as our 'vision' of this. A One World in the totality of its physical diversity and the representations it inspires in us: let us no longer suffer to sing, speak or work from our single place without plunging into an imagining of this totality," wrote Édouard Glissant in his *Traité du Tout-monde*.

A GEOPOETIC STROLL THROUGH THE ARTS OF ONE WORLD

The wing is laid out along broad geocultural zones, which communicate with each other through openings that offer multiple vantage points from one gallery to the next. Their borders are therefore not dividing lines but places of exchange that mirror the circulation of worlds. Through this permanent exhibition, the Museum seeks to spark a conversation with the public about issues of contemporary society. To this effect, the layout connects the past and present by means of various current and cross-disciplinary themes, including the use and exploitation of natural resources (gold, ivory, coffee, tobacco), pollution, migration, consumption and climate change, among others. In these thought-provoking juxtapositions, the wing expresses the humanist and socially engaged vision of a museum that is oriented to the world. The various materials used to frame the galleries were chosen in reverence to the cultural environment from which the displayed objects hark: corroded steel, with its rust-like appearance, recalls African red soils; charred wooden beams resemble the Japanese technique of preserving wood buildings; and *mashrabiya* structures pay homage to the traditional architecture of Arab countries.

LOCAL ARTISTS AN INTEGRAL PART OF THE ARTS OF ONE WORLD

Alongside works by international artists are presented those by about 70 Canadian and Quebec creators, including Shary Boyle, Léopold L. Foulem, Isabelle Hayeur, Richard Milette, Françoise Sullivan, Barbara Todd and Kim Waldron, resulting in an interplay among cultures from every continent. The wing also gives visitors an opportunity to view the photography of Quebec creators such as Darren Ell, Michel Huneault and Valerian Mazataud, who were invited to portray their visions of the world for *La Balade pour la Paix: An Open-Air Museum,* in 2017. In addition, the wing showcases works by emerging Canadian artists from our diverse cultural communities: commissions by Arwa Abouon, Maria Ezcurra and Nuria Carton de Grammont, Brendan Fernandes, Hua Jin, Karen Tam, Pavitra Wickramasinghe and the Z'otz* Collective for *Connections: Our Artistic Diversity Dialogues with Our Collections,* an exhibition supported by the Canada Council for the Arts under the New Chapter Program; as well as works created by Ari Bayuaji, Karen Tam and Leila Zelli as part of the MMFA's Impressions residency program, in collaboration with the Conseil des arts de Montréal. The collection now includes several artists from Canada's and Montreal's diverse communities, such as Eddy Firmin, Manuel Mathieu, Aydin Matlabi, Shanna Strauss, Bahar Taher and Chih-Chien Wang.

◀
Stephan Crétier and Stéphany Maillery.
Photo © Sébastien Roy

▶
© Romuald Hazoumè / SOCAN (2020)
© Jim Dine / SOCAN (2020)
Photos © Marc Cramer and Denis Farley

The interactive installation *Bilateral Time Slicer* (2016) by Rafael Lozano-Hemmer is also on display for the first time in Montreal.

To bring a project of such scale to fruition, the Museum needed transformational donations from visionary individuals and organizations with an inclusive mindset and a deep desire to celebrate our community's diversity. We are profoundly grateful to major patrons Stephan Crétier and Stéphany Maillery, the Ministère de la Culture et des Communications, the Canada Council for the Arts (New Chapter program), the Government of Canada, the Conseil des arts de Montréal (Impressions artist residency) and the Centre de conservation du Québec, as well as to generous donors Dr. Stephen Fichman, Narinder Singh and Satinder Kaur Kapany of the Sikh Foundation International (U.S.A.), the Chadha Family Foundation, the Clément-Frencia family, Oscar A. Pekau, Christian Thériault, the E. Rhodes and Leona B. Carpenter Foundation, the Toshiba International Foundation and the International Friends of the Montreal Museum of Fine Arts. The MMFA thanks all of its donors who have enriched the encyclopaedic collection – notably including works of archaeology, world cultures and contemporary art, near and far – as well as the private and institutional lenders for their participation.

THE WING FOR THE ARTS OF ONE WORLD IN NUMBERS

1,025 m² in total square footage

10 galleries

10,000 works from the collection

1,500 works exhibited

This wing ... eloquently echoes the humanist and progressive DNA of this Montreal museum that is wholeheartedly dedicated to revealing, retelling and uniting. Above all, it marks a turning point in the way we consider pluralistic art.

Exhibiting works from Africa, Asia, the Middle East, Oceania and the Americas from the 4th millennium B.C.E. to the present is not unheard of. But showcasing 1,500 such objects in an intercultural dialogue is what makes this initiative of the MMFA extraordinary.

– LA PRESSE, Montreal

The 4th floor of the Jean-Noël Desmarais Pavilion is now the symbol of an egalitarian world. The transformation is incredible: the major art movements since the Middle Ages and the European schools have given way to a broader and more heterogeneous history.

– LE DEVOIR, Montreal

By overcoming tensions between multiculturalism and interculturalism, the MMFA is laying the groundwork for a dynamic reflection on heritage and eliminating boundaries. It does so without avoiding politics while promoting non-binary political thought – specifically, that of Édouard Glissant's seminal archipelagos.

– L'HEBDO DU QUOTIDIEN DE L'ART, Paris

The new wing named after patrons Stephan Crétier and Stéphany Maillery blows up old ways of thinking.

– LE QUOTIDIEN DE L'ART, Paris

The One World installation is a strong contemporary solution for one museum's 21st-century dilemma.

– THE GLOBE AND MAIL, Montreal

A major reinstallation and reinterpretation of the MMFA's collection that juxtaposes contemporary works of art with ancient and archaeological pieces from around the world.

– THE ART NEWSPAPER, New York

Much more than a museum gallery, the wing for the Arts of One World is an experimental laboratory and a tool for thinking about and re-enchanting the world. A visual experience that is subjective, jubilant and uncomplicated.

Far from enclosing objects in a one-sided discourse, this series of galleries catalyzes a reversal of perspectives, an exchange of viewpoints, and the building of bridges. These original and stimulating dialogues between archaeological and contemporary objects, from here and abroad, and between the original and the pastiche provide the subtext for this project's lofty goal: to rethink the 19th-century concept of the museum.

– THE ART NEWSPAPER FRANCE, Paris

The Pavilion [sic] of the Arts of One World is a way of rereading our history through the lens of the 21st century.

– ICI RADIO-CANADA TÉLÉ, Montreal

I was so moved and fascinated by what I saw. The gallery design is brilliant, the works extremely relevant.

– ICI RADIO-CANADA PREMIÈRE, Montreal

►
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Nadia Myre © CARCC (2020)
Photos © Marc Cramer

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

When I agreed to take over the reins from Jacques Parisien in July 2019 as Chair of the Board of Trustees of the great institution that is the Montreal Museum of Fine Arts, little did I know the challenges that awaited me.

A year ago, nobody could have predicted that a global pandemic would force the Museum to shut its doors for three months, starting from the end of its fiscal year, on March 13, 2020. Very quickly, our teams banded together to deploy the technological infrastructure that would enable employees to work from home. Today, in compliance with the province's health and safety directives, they are continuing to carry out the bulk of the Museum's operations remotely, albeit together. Numerous digital activities were rolled out, so that our diverse audiences could experience the Museum in another, equally inspiring way.

In this report, we have the privilege of presenting the achievements realized over the past year thanks to the incredible team of professionals that is the lifeblood of the MMFA. Whether behind the scenes or out in front, our employees have drawn on their expertise and creativity to open the Museum up to an ever-broader audience, grow its success and fulfill its mission. I wish to thank the entire staff, whose talent and dedication are an endless source of inspiration.

Just as the health crisis began to ease up, the Museum experienced another upheaval. Regardless of the circumstances, I must underscore Nathalie Bondil's outstanding contribution to the Montreal Museum of Fine Arts over the past 22 years, 13 of which she spent as Director General and Chief Curator. She has brought inestimable artistic vitality to our institution and city.

The teams of the Montreal Museum of Fine Arts are looking to the future. Following his appointment as Chair of the Board of Trustees, Pierre Bourgie will take over the hiring process for the next director who will lead the Museum and its teams as we begin a new chapter in its history.

I wish to thank the members of the Board of Trustees for their commitment, sound advice and support throughout the past year.

For my part, I will continue to be involved in the MMFA, be it in an official role or otherwise. I have a deep affection for the institution and its teams, without whom the Museum we all cherish would simply not exist. Thank you to all our Members, donors, partners and volunteers for their loyalty and commitment over the years. Finally, I am profoundly grateful to the Ministère de la Culture et des Communications, the Canada Council for the Arts and the Conseil des arts de Montréal for their invaluable support.

It is with a sense of accomplishment of my duties towards the Museum and its employees that I now pass the torch of the chairpersonship of the Board of Trustees to Pierre Bourgie – a great friend of the Museum for whom I have the utmost respect and who has demonstrated an unwavering commitment to this institution.

MICHEL DE LA CHENELIÈRE, C.M., C.Q., Ch.O.M.
2019-2020 Chair of the Board of Trustees

2019-2020 AT THE MONTREAL MUSEUM OF FINE ARTS

1,135,355 visitors, including
330,203 who participated in activities from the Education and Wellness Division.

103,551 Members

472 artworks acquired

13 exhibitions

Opening of the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World

THIERRY MUGLER: COUTURISSIME
290,455 visitors
The **6th**-most popular exhibition in the Museum's history!

EGYPTIAN MUMMIES: EXPLORING ANCIENT LIVES
253,125 visitors

▶
Shilpa Gupta (born in 1976)
For, in Your Tongue, I Cannot Fit: 100 Jailed Poets (detail)
2017-2018
MMFA, purchase, W. Bruce C. Bailey Fête-champêtre Fund
Courtesy of the artist and Galleria Continua. Photo Pat Verbruggen

EXHIBITIONS

THIERRY MUGLER: COUTURISSIME

March 2 – September 8, 2019

Following on the heels of *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011-2016), the Museum continued its foray into the fashion world with *Thierry Mugler: Couturissime.* This first international retrospective of the visionary couturier, director, photographer and perfumer drew 290,455 visitors, making it the sixth-most popular exhibition in the MMFA's history.

Highly acclaimed by the international media and public alike, *Couturissime* retraced the oeuvre of a singularly imaginative creator who revolutionized fashion and haute couture with his graphic silhouettes that evoke an elegant, powerful femininity in constant metamorphosis. The exhibition featured some 150 garments produced between 1977 and 2014 – most of which were being exhibited for the first time after being restored – as well as numerous stage costumes, videos and unpublished sketches. It was a unique opportunity to admire the couturier's creations up close; works that are nothing short of masterpieces, like the *Chimère* collection and his armoured fembots, inspired by comic books, fauna and science fiction.

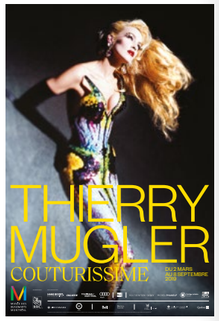
The exhibition presented some 100 prints by the biggest names in fashion photography, including Guy Bourdin, Dominique Issermann, Pierre et Gilles, Paolo Roversi, Ellen von Unwerth and Helmut Newton.

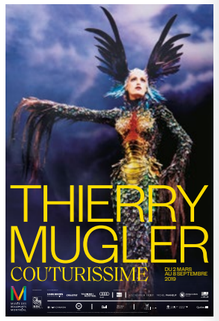
Envisioned as an opera in six acts, *Couturissime* led visitors through Mugler's iconic creations and collaborations by means of a spectacular gallery design that involved contributions from German artist Philipp Fürhofer and design studio Tord Boontje. The presentation also notably showcased Montreal's creativity by integrating a digital work by Michel Lemieux and an immersive installation designed by the Oscar-winning special effects studio Rodeo FX. This revisiting of Mugler's many collaborations and productions, such as the music video for *Too Funky* by late singer-songwriter George Michael, the costumes worn in Shakespeare's *Macbeth* for the Comédie-Française and those in Cirque du Soleil's *Zumanity,* opened the public's eyes to the myriad garments donned by celebrities over several decades, including Cardi B, Beyoncé, David Bowie, Céline Dion, Diane Dufresne, Lady Gaga and Diana Ross.

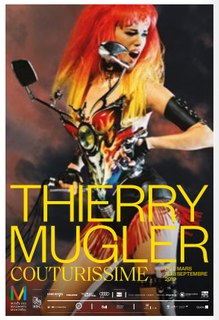
In summer 2019, a grand female silhouette recalling the world of Thierry Mugler formed the centrepiece of *Strut the Catwalk!,* an installation that won the award for event design and temporary installation at the 13th edition of the Grands Prix du Design. Stylized with sharp lines, the silhouette was set off by different coloured discs mimicking the texture of plumage. Depending on the angle and time of day, they varyingly shimmered like so many sequins under the hot summer sun, or brought a proud burst of colour to cloudy days. Designed by Provencher_Roy, specialists in architecture, design, urban planning and landscaping, this ephemeral installation invited visitors and passersby to be the star of their own fashion show as they took to its runway.

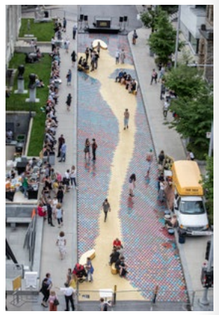
The exhibition *Thierry Mugler: Couturissime* was initiated, produced and circulated by the MMFA, in collaboration with the Maison Mugler, which restored the designer's heritage haute couture. It was curated by Thierry-Maxime Loriot, guest curator for the Museum. The exhibition design was realized by the MMFA's Exhibitions Production team.

This presentation was made possible with the generous support of RBC Royal Bank, in collaboration with Hans Boodt Mannequins, Christie, Tourisme Montréal, Audi and official media partner *La Presse*. The Museum underscores the important contribution of Michel Phaneuf, Holt Renfrew Ogilvy, LaSalle College and the Consulat Général de France à Québec, proud partners of the exhibition, and recognizes the vital contribution of Air Canada, the MMFA's Angel Circle and media partners Bell and the *Montreal Gazette*.









Strut the Catwalk! Photo Frédéric Faddoul

Thierry Mugler, *La Chimère* collection, haute couture fall/winter 1997-1998. Photo © Nicolas Ruel

The designers and their muses with the artistic directors of the 2018 Museum Ball. Photo Pierre Longtin

MONTREAL COUTURE

March 2 – September 8, 2019

Alongside *Thierry Mugler: Couturissime,* this exhibition showcased some 30 garments created by designers who have revolutionized contemporary Quebec fashion. It marked the first-ever museum presentation of creations by Quebec couture icons: Marie Saint Pierre, who for over three decades has been creating clothing with precise, timeless cuts that seamlessly marry style and function; Philippe Dubuc, who has been reinventing menswear with minimalist, modern lines; and Denis Gagnon, who hit the Quebec scene by storm with his irreverent style and spectacular pieces.

Montreal Couture also highlighted the work of Helmer Joseph, whose elegant designs draw on his Haitian roots, and of Ying Gao, who blends the unlikely fellows of fashion, industrial design and robotics in her creations. In addition, the exhibition shone a spotlight on up-and-coming designers: the duo Fecal Matter, formed by Hannah Rose Dalton and Steven Raj Bhaskaran, Marie-Ève Lecavalier, Koku and Gildas Awuye (the brothers behind the label Atelier New Regime), Nathon Kong and MARKANTOINE.

The exhibition was organized by the MMFA and curated by Thierry-Maxime Loriot. The exhibition design was realized in collaboration with Catherine Nadeau and Melissa Thompson of Cirque du Soleil. The Museum wishes to underscore the important contribution of LaSalle College and thank the Muses of *Montreal Couture*. It further acknowledges the vital support of Air Canada and media partners Bell, *La Presse* and the *Montreal Gazette*.

OMAR BA: SAME DREAM

May 30 – November 10, 2019

As the first Canadian monographic exhibition dedicated to Omar Ba, one of the most influential artists of his generation, *Same Dream* showcased a selection of Ba's major works from different periods in his career as well as a large-scale mural that he created in situ for the Montreal public.

Ba's work engages with some of the most urgent issues of our time: the global inequality of wealth and power, the immigration crisis and our changing relationship with the natural world. His penchant for depicting personal and collective narratives alongside each other speaks to the multivalent character of his work. In his practice, he synthesizes the visual texture of his two homes – Dakar, Senegal, and Geneva, Switzerland – combining the historical and the contemporary, elements African and European, as well as a range of techniques and tools including corrugated cardboard and his bare hands. Ba prepares his surfaces – be they cardboard, canvas or wall – with a black ground, upon which he layers vivid colours and complex compositions teeming with detail. His figures emerge from lush flora and fauna and biomorphic forms inspired by the dazzling coast of Senegal, where he grew up. Micro-worlds exist within larger constellations, evoking a shared cosmogony between humans, plants and animals.

Same Dream revealed at once the artist's profound critique of authoritarianism and his deep embrace of the resilience and perseverance of the human spirit. Representations of dictators and despots depicted as hybrid half-beasts were set in dialogue with paintings of youth and strong women that convey hope for the future. This duality in Ba's choice of subject matter underscores today's divided reality, precariously straddled between development and destruction. Across different cultures of our world, he explores a recurrent motif of birth, death and reincarnation.

When asked what he wanted the public to take away from his work and this exhibition, Omar Ba said: "I'd like people to see that we need to give African artists their rightful place, and I also hope they come away with a more positive image of humankind. That we realize that beyond conflict, religion and culture, we are all one. That there are no blacks, yellows or whites – only humans. I also want to convey the idea of an Africa that's reasserting its place: of countries free of conflict and dictators that people are no longer forced to leave in order to have a good life. In fact, it's my dream that the continent share its riches with every other country in the world in a mutual respect between African and Western leaders." Ba's work is at once a bold critique of tyranny, a celebration of the strength of the human spirit and an ode to the resilience of the world's youth.

The exhibition was initiated, organized and circulated by The Power Plant Contemporary Art Gallery, in collaboration with the MMFA. It was curated by Nabila Abdel Nabi, Associate Curator, The Power Plant, and Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA, for the Montreal presentation.

Omar Ba. Courtesy Greg Clément and Wilde

Cutting in their social critique, the breathtaking large-scale [paintings] of Senegalese artist Omar Ba compel us to take an unflinching look at Africa.

– LE DEVOIR, Montreal

OMAR BA AT THE MMFA: 10 YEARS OF CRITICAL PAINTING
Switzerland-based Senegalese artist Omar Ba is one of the hottest African contemporary artists in Europe right now. … Same Dream *is the MMFA's first solo exhibition of a living African artist, and Omar Ba's first exhibition in a museum.*

– LA PRESSE, Montreal

Bridging Africa and the West, Omar Ba is an engaged artist who gives voice to universal messages and remarkable contemporary African art.

– LE TÉLÉJOURNAL, ICI RADIO-CANADA, Montreal

In his paintings on corrugated cardboard, the Senegalese artist denounces corruption, terrorism, tyrannical regimes, inequalities and even the power of money. Through his half-human, half-animal figures, he combats, exposes, vilifies and criticizes, all while cultivating beauty.

– TV5MONDE.COM

One doesn't so much view these works, as enter into them. They are packed with the same rich symbolism, complex socio-political narratives and raw materiality that informs much of Ba's work.

– CANADIAN ART, Toronto

You have to take time to stop in front of each canvas, whose colours, textures and endless details evoke issues experienced, or rather endured, by the African people. This unique perspective that the artist offers on colonialism, inequalities and authoritarianism is at once engaging and enlightening.

– JOURNALMETRO.COM, Montreal

Senegalese-born contemporary artist Omar Ba's first solo exhibition is a world unto itself, detailed in the vibrant hues of his paintings, as well as a large-scale mural applied directly onto one of the gallery walls of the Contemporary Art Square.

– NUVOMAGAZINE.COM, Vancouver

The exhibition was complemented by a 150-page catalogue published in English and French by The Power Plant Contemporary Art Gallery, Toronto, under the editorship of Nabila Abdel Nabi.

Omar Ba is considered to be one of the most influential artists of his generation. A look at his works over the past ten years inspired the first monographic exhibition to be dedicated to him in Canada and featured a large-scale in situ painting created specially for the Montreal public.

– VOIR.CA, Montreal

▶
Omar Ba (born in 1977)
1. *Naufrage* [Wreck], 2014. Private collection, London. Image courtesy of the artist and Hales Gallery, London and New York. Photo Charles Littlewood
2. *Eternal Resemblance 1*, 2017. Image courtesy of the artist and Hales Gallery, London and New York.
Photo Charles Littlewood
3. *Africa, Looting, Trees, Wealth,* 2014. MMFA, purchase, Horsley and Annie Townsend Bequest. Photo MMFA, Christine Guest
4. *Money As an Instrument of Development,* 2019. Executed for the MMFA. Photo MMFA, Denis Farley
5. *Promenade masquée 1* [Masked Promenade 1], 2016. JMD Collection, Hong Kong. Image courtesy Galerie Templon, Paris-Bruxelles.
Photo B. Huet / Tutti
6. *Autopsie de nos consciences 2* [Autopsy of Our Consciousness 2], 2018. Private collection. Image courtesy Galerie Templon, Paris-Bruxelles.
Photo B. Huet / Tutti
7. *Afrique Now,* 2015. Ingrid Van Galen Collection, Paris. Image courtesy Galerie Templon, Paris-Bruxelles.
Photo B. Huet / Tutti

© Omar Ba. Courtesy of the artist and Hales Gallery

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EGYPTIAN MUMMIES
EXPLORING ANCIENT LIVES

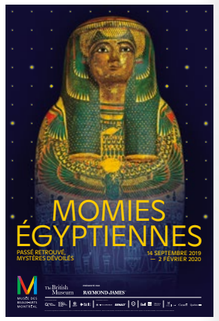
September 14, 2019 – March 13, 2020, and June 6 – 28, 2020

In the fall of 2019, the MMFA was honoured to receive six mummies originating from ancient Egypt for its North American premiere of an exhibition combining art and science based on research conducted by the British Museum. In the past, the study of mummies inevitably involved undoing their wrappings – a highly destructive process that today is banned by museums. However, the advent of medical imaging techniques – in this case, advanced three-dimensional CT scanning technology – has made it possible to perform a completely non-invasive examination.

The ancient Egyptians believed that proper treatment of the deceased was of crucial importance for ensuring the person's existence in the afterlife. The burial process involved preserving the entire body, both to safeguard it from animals and the elements and to give the person a "home" for eternity. The exhibition was divided into six galleries that explored different themes: the mummification concept and techniques, beliefs and religions, diet and health, family life and cultural diversity. The presentation flowed as a succession from one mummy's story to the next.

Egyptian Mummies opened with Nestawedjat, a married woman from Thebes whose name means "the one who belongs to the wedjat eye." She was followed by Tamut, a middle-aged woman, who was a chantress of Amun. The scan of her mummy revealed several amulets that the embalmer priests would have placed on her skin. Irthorru, for his part, was a high stolist priest of Akhmin's temple, who was charged with dressing the god Min and was the master of secrets. His mummy bears witness to a life spent in service of the gods as well as to the power that priests of his rank held in ancient Egypt. Next, an unnamed priestess took visitors to the temple of Amun, in Karnak. Research uncovered that she was likely a singer – a title associated with high prestige from the 22nd Dynasty onwards – and was probably between 35 and 49 years old at the time of her death. From there, visitors moved on to the mummy of a young boy who had passed away at the age of 2 years and had lived in Hawara during the Roman period. The care with which his body was prepared for the afterlife reflects the newly revered place children occupied in Egypt, as rarely were they mummified before then. The exhibition closed with a young man from Thebes. While his identity remains unknown, his likeness is depicted in a portrait on a wooden slab that accompanies him. The mummies were presented alongside over 240 objects and 3D digital images revealing the latest discoveries in the field of Egyptology.

The presentation of this exhibition was a collaboration between the British Museum, London, and the MMFA. It was curated by Marie Vandenbeusch, Project Curator, and Daniel Antoine, Assistant Keeper and Curator of Bioarchaeology, in the Department of Egypt and Sudan, British Museum. Laura Vigo, Curator of Archaeology and Asian Art, MMFA, curated the Montreal presentation. The exhibition design was developed by the MMFA's Exhibitions Production department, in collaboration with Principal Studio and Graphics eMotion. *Egyptian Mummies* was presented by Raymond James in collaboration with Hydro-Québec, Tourisme Montréal and Ubisoft. The Museum acknowledges the vital contribution of Air Canada, Denalt Paints, the MMFA's Angel Circle and media partners Bell, *La Presse* and the *Montreal Gazette*. The exhibition also received support from the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program.



© The Trustees of the British Museum

A great voyage that immerses visitors in ancient Egypt through art and science.

– LE TÉLÉJOURNAL, ICI RADIO-CANADA, Montreal

MUMMIES HAVE STORIES TO TELL AT MONTREAL MUSEUM OF FINE ARTS After running in Australia and China, the exhibit from the British Museum is making its North American debut.

– GLOBALNEWS.CA

THE EXHIBITION TO SEE THIS FALL IN MONTREAL Our fascination with Egyptology is transcending borders this fall. Spotlight on Montreal, in its captivating Museum of Fine Arts, where the exhibition Egyptian Mummies *is currently on view.*

– VOGUE.FR, Paris

The MMFA has received … six mummies from the British Museum who, thanks to medical technology, are able to tell the secrets of their lives, beliefs, ailments…

– LE JOURNAL DES ARTS, Paris

With Egyptian Mummies*, the MMFA's public embark on a voyage in time, going back several millennia, to discover the lives of six individuals who lived along the Nile between 900 B.C.E. and 180 C.E. … A major North American premiere of the British Museum.*

– LE DEVOIR, Montreal

The current must-see exhibit at the Fine Arts Museum combines ancient culture and cutting-edge technology, to bring us a comprehensive and coherent look into the life of ancient Egyptians.

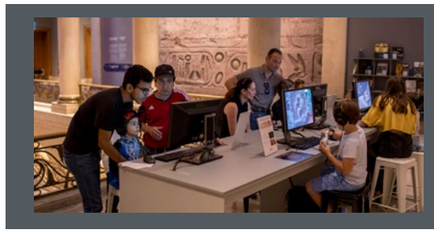
– THE MONTREALER

The scientific presentation, in the form of digital 3D images and interactive visual displays, is integrated with over 200 artifacts, bringing to life the detailed daily existence of these long-ago people.

– L'ŒIL, Paris

This fall's major exhibition.

– LA PRESSE, Montreal



EDUCATIONAL SPACE

To cap off the exhibition, an entertaining educational space was designed by Perrine Poiron, PhD candidate in History and Egyptology (UQAM and Université Paris-Sorbonne), in collaboration with Ubisoft. In it, visitors could explore ancient Egypt via a digital experience combining the Egyptian Pantheon and rituals observed for passing into the afterlife. Audioguides were also available for both adults and children, allowing everyone to dig deeper into the age-old Egyptian myths and customs. Photo © Sébastien Roy

▶
Mummy of Nestawedjat (centre) and her inner, middle and outer coffins (lids above, bases below), 25th Dynasty, about 700-680 B.C.E., probably Thebes, Egypt, wood and plaster, EA 22812a, 22813b and 22813a.
© The Trustees of the British Museum

“FOR EVERY ATOM BELONGING TO ME AS GOOD BELONGS TO YOU“

SELECTIONS FROM THE BAILEY COLLECTION

December 4, 2019 – March 13, 2020

With this exhibition comprising a selection of over 100 works that, in their essence, speak to the human condition, and included paintings, photographs, works on paper and sculptures spanning vastly different periods and cultures, the MMFA shone a spotlight on the remarkable art collection of Ontario philanthropist, collector and patron W. Bruce C. Bailey. The exhibition drew its title from Walt Whitman’s celebrated poem *Song of Myself*. Like this poem, Bailey’s collection is both the expression of a unique sensibility and a reflection of the universality of human experience.

Started in 1975, the collection stands out for the predominant thread of alterity throughout it. Bailey is drawn to works that deal with what it means to be human, with its good and evil, beautiful and ugly sides. In his view, certain dichotomies (life and death, black and white, love and hate) reflect every facet of the human condition. At a time when video art was all the rage, he was instead collecting paintings and photographs by emerging artists who went on to gain rapid renown. “When I was in law school at Dalhousie, I had a couple of jobs to pay for tuition and then I suddenly won a scholarship and found myself with a bit of extra money. I went down to the Nova Scotia College of Art and Design (NSCAD), and I bought three prints: Michael Snow’s *Projection*, because he had done a residency at NSCAD, an Eric Fischl print, because he had taught at the school, and a Christopher Pratt print. Those were my first purchases, and they established my commitment to having art in my life,” explains Bailey on the beginnings of his collection.

In this exhibition, visitors were treated to a dialogue between works by Richard Avedon, Shary Boyle, Goya, Thomas Demand, Peter Doig, Paterson Ewen, Eric Fischl, Angela Grauerholz, Karen Kilimnik, Robert Mapplethorpe, Kerry James Marshall and Rembrandt, as well as by Canadian Indigenous artists like Kent Monkman, Lawrence Paul Yuxweluptun and Beau Dick. The artworks were loosely grouped according to broad themes that stimulated reflection on identity. When asked about what motivated his acquisitions, Bailey explained: “I just decided to collect with my eyes and my heart and not listen to the critics. I was always intrigued by loyalties, family loyalties and what love means. Is love really ‘never having to say you’re sorry’? You know, that famous line by Ali MacGraw in the film *Love Story*? I think part of my interest in the arts came from artists who were exploring that question and questions about loss and human connection and loyalty and betrayal … the whole complex of emotions and the ability to forgive. Art has helped me forgive.”

The exhibition was organized by the MMFA in collaboration with W. Bruce C. Bailey. It was curated by Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA.

Bruce Bailey. Photo Erin Simkin

An aesthete with a singular personal path, and a benefactor of the Montreal museum, which he considers to be among the most prestigious in Canada, … W. Bruce C. Bailey is delighted by the presentation of his collected works, which he had never seen from such a perspective. … The patron is an avid fan of the MMFA's exhibitions, which he considers to be of outstanding calibre.

– LA PRESSE, Montreal

Bailey likes representational art and photography, but otherwise his tastes are eclectic. ... He’s a friend and patron of the MMFA, and now the Museum is returning the favour, bestowing on his personal preferences a certain curatorial rigour.

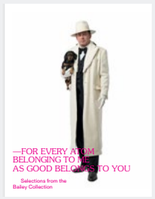
– THE GLOBE AND MAIL, Toronto

Bruce Bailey ... currently possesses several hundred works in his collection, including a Goya series and some Rembrandts, which are on display at the Museum. But his true passion is emerging artists, whom he seeks out in order to help them make their way through the art world.

– LE DEVOIR, Montreal

Drawn from an extraordinary collection of over 600 objects, the exhibition brings together a selection of paintings, photographs, works on paper, and sculptures from across different time periods and cultures. … An Ontario businessman, collector and patron, Bruce Bailey is a great friend of the MMFA: as a regular donor, passionate about the unity of Quebec and Canada, he has encouraged contemporary artists internationally and across the country for decades.

– WESTMOUNTMAG.CA



Published by the MMFA under the editorship of Mary-Dailey Desmarais, a bilingual, 160-page art book complemented the exhibition, bringing together some 100 paintings, photographs, works on paper and sculptures from the collection of W. Bruce C. Bailey. It presented Dürer, Goya, Rembrandt and Mantegna alongside Canadian and international artists like Richard Avedon, Tyler Bright Hilton, Peter Doig, Thomas Demand, Rodney Graham, Robert Mapplethorpe and Kerry James Marshall, as well as Canadian Indigenous artists such as Kent Monkman, Lawrence Paul Yuxweluptun and Beau Dick. The graphic design was realized by Studio FEED, Montreal.

These works encourage visitors to consider how art can reflect a unique sensibility and simultaneously unearth shared commonalities, inviting us to better understand difference.

– ARTDAILY.COM, United States and Mexico

▶

1. **Kerry James Marshall** (born in 1955), *Portrait of John Punch (Angry Black Man 1646)*, 2008. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York
2. **Beau Dick** (1955-2017), *Kwaguilth Bukwus* mask, 2012. Photo Joseph Hartman
3. **Lawrence Paul Yuxweluptun** (born in 1957), *Polleycolours*, 2014
4. **Thomas Demand** (born in 1964), *Terrace*, 1998. © Thomas Demand / SOCAN (2020). Photo Joseph Hartman
5. **Kim Dorland** (born in 1974), *Exhaustion*, 2015. Photo Joseph Hartman
6. **Paterson Ewen** (1925-2002), *Right Angle Tree*, 1977. © Mary Alison Handford. Photo Joseph Hartman
7. **Marina Abramović** (born in 1946), *Portrait with Falcon*, 2011. © Marina Abramović / SOCAN (2020). Photo Joseph Hartman

The Bailey Collection

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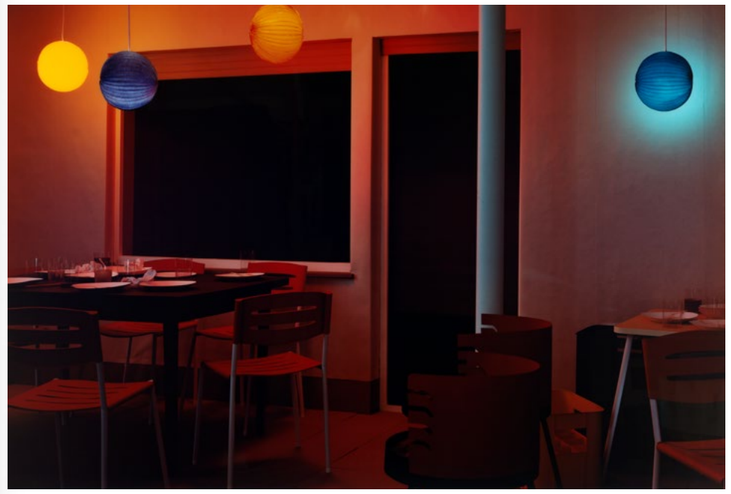

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ABOUT FACE

PHOTOGRAPHS BY CINDY SHERMAN, LAURIE SIMMONS AND RACHEL HARRISON FROM THE COLLECTION OF CAROL AND DAVID APPEL

December 11, 2019 – March 13, 2020

In this exhibition, the MMFA presented more than 60 photographs by Cindy Sherman, Laurie Simmons and Rachel Harrison, three major American artists whose practices are deeply engaged with the history of the representation of women.

The exhibited works were drawn from the collection of Carol and David Appel, who are among the country's prominent collectors of international contemporary art. "Nothing is more exciting or satisfying for us as collectors than being able to share with the public the expression of our vision for our art collection. This exhibition represents a true meeting of the minds, reflecting so well the journey we have travelled with the three featured artists, who are very important to us," they explained.

As two representatives of the Pictures Generation, Sherman and Simmons examine the infiltration of mass media in the construction of the female identity. *About Face* featured Simmons's major work *Walking Camera II (Jimmy the Camera)* (1987) from the series "Walking Objects," which casts an ironic look at the relationship between photography and depictions of the female body. The exhibition also presented a rare complete set of Sherman's "Murder Mystery" (1976-2000) series, consisting of 17 black and white photos in which the artist transforms herself into a slew of iconic characters from novels and riddles. These works were set in dialogue with one of Harrison's most important photographic projects, *Voyage of the Beagle* (2007). This work constitutes a photographic journey into the history of sculptural representations of the body – both human and animal – ranging from ancient menhirs to modern-day mannequins. David Appel explains what attracted him to Harrison's work: "The thing I love about Rachel is her tremendous sense of humour. It's serious art, it's a comment, but it's done almost tongue-in-cheek. It's sugar making the medicine go down. I love that." Together, the photographs of Harrison, Sherman and Simmons make us see that a deeper reality lies behind the face in the image, one that resides outside the frame and in the intervening the spaces.

When asked about the predominance of women artists in her collection, Carol Appel explained: "When I graduated, I told David that if I was going to collect anybody, I was going to collect and get behind female artists. I identified with them. They spoke to who I am and what women are all about. For the first time, you started to see women creating images of themselves from their point of view and their vision of who they are in the world."

At the opening of the exhibition, Carol and David Appel demonstrated their incredible generosity by announcing their intention to donate Laurie Simmons's monumental photograph *Walking Camera II (Jimmy the Camera)* (ill. 4) and Cindy Sherman's "Murder Mystery" series to the MMFA's photography collection.

About Face was organized by the MMFA in collaboration with Carol and David Appel and was curated by Mary-Dailey Desmarais, Curator of International Modern and Contemporary Art, MMFA.

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The exhibition About Face *at the MMFA provokes a reflection on the transformative power of the image.*

– LE DEVOIR, Montreal

The exhibition is complemented by a fascinating catalogue that contains photographs of the three artists and several texts, including an extremely enlightening analysis of "the undoing of the image" by Mary-Dailey Desmarais.

– LA PRESSE, Montreal

This exhibition brings together the work of three major American artists, whose practice is deeply engaged with the history of representation of women. Their insightful, up-close photography reveals the diversity of canons, the play of appearances, the distortion of the everyday.

– CANADIAN ART, Toronto

Curator of About Face *Mary-Dailey Desmarais has made a most convincing case that the exhibiting artists all perform a necessary about-face on the medium itself, with hugely edifying results.*

– BORDER CROSSINGS, Winnipeg

About Face *is not a suite of portraits. It's a page out of the history of the Pictures Generation. … It's also a show that makes you reflect on the false reality in a photograph.*

– LA PRESSE, Montreal

As a companion to the exhibition, a 92-page bilingual catalogue was published by the MMFA, under the editorship of Mary-Dailey Desmarais. It brings together some 60 photographs by Sherman, Simmons and Harrison. Delving deep into the act of representation and its history, these women turn to photography to do an about-face and assert that the most authentic self is invariably found outside the frame. The graphic design was realized by Lucie Richard, Montreal.

The MMFA is hosting an intimate exhibition featuring the work of Cindy Sherman, Laurie Simmons and Rachel Harrison, three leading figures in 20th century art. The 60 or so photographs – some of which are major works – represent the codes and conventions regulating our perceptions of the world and the female body.

– MIXTE MAGAZINE, Montreal

▲
1. **Cindy Sherman** (born in 1943), *Untitled no. 581*, 2016. Courtesy of the artist and Metro Pictures, New York
2. **Rachel Harrison** (born in 1966), *Voyage of the Beagle* (detail), 2007, set 3 from a suite of 57 photographs. Courtesy the artist and Greene Naftali, New York
3. Carol Appel, Mary-Dailey Desmarais and David Appel. Photo © Sébastien Roy

▶
4. **Laurie Simmons** (born in 1949), *Walking Camera II (Jimmy the Camera),* 1987. © 2019 Laurie Simmons, courtesy of the artist and Salon 94, New York

1, 2 and 4: Collection of Carol and David Appel

4.

DISCOVERY EXHIBITIONS

CONTEMPORARY ARTISTS AT PLAY
Flirting with Codes, Tricks and Subterfuge
July 2, 2019 – March 13, 2020

Visual artists have long borrowed from the world of play to achieve such effects as trompe-l'oeil and anamorphosis, or even to insert hidden codes into their work. In this exhibition, various artists (Kim Adams, the collective BGL, Adam Basanta, Eric Cameron, Gerald Ferguson, André Fournelle, Liz Magor, Gilles Mihalcean, Elisabeth Picard, Barbara Todd, Angèle Verret, Ambera Wellmann and Jinny Yu) transformed the imagery found in children's games and toys in surprising and unexpected ways. Others, like Marie-Claude Bouthillier, Mario Doucette, Trevor Gould, Maria Hupfield and Kent Monkman, used role playing and disguises to revisit history. The works of Sylvie Bouchard, Karine Giboulo, Maskull Lasserre, Yannick Pouliot and Rober Racine wove poetic and political statements into riddles, plays on words and surrealist juxtapositions, while those by Eleanor Bond, Christine Major, Michael Merrill and Denis Rousseau – inspired by video games, simulation games and treasure hunts – led visitors off the beaten path and into parallel worlds.

The exhibition was organized by the MMFA and curated by Geneviève Goyer-Ouimette, in collaboration with Anne Grace, Curator of Modern Art, MMFA, and Sylvie Lacerte, Curator of Quebec and Canadian Contemporary Art, MMFA.

This exhibition features close to 40 artworks by Canadian artists that, through their forms, processes, references or narratives, use games to stimulate our reflection. This presentation is also an opportunity to discover some new acquisitions in contemporary art.

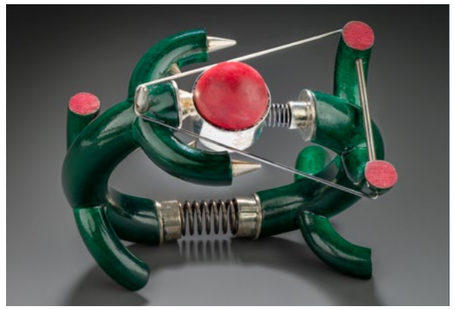
– CANADIAN ART, Toronto

When it comes to game play in art, one might expect the works to be entertaining. But they can also be confronting, even disturbing. The exhibition Contemporary Artists at Play *is not merely for our amusement.*

– LE DEVOIR, Montreal

Here is an exhibition that would have made Marcel Duchamp proud. He, who saw art not as an application but as an attitude, and who never stopped playing. … An exhibition that is particularly suitable to see as a family to introduce our young ones to both artistic diversity and a healthy reflection on the idea of "in other words," that theory of hidden codes of expression. It is in these hidden codes that we find art's charm.

– LA PRESSE, Montreal



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AVANT-GARDE MONTREALERS
Jewellery, Glass and Ceramics as Envisioned by Gallerists Jocelyne Gobeil, Elena Lee and Barbara Silverberg
April 2, 2019 – March 13, 2020

The MMFA dedicated its Design Lab space to three Quebec gallery owners who used their expertise to ensure glass, ceramics and jewellery would become recognized as fully fledged artistic disciplines. Jocelyne Gobeil, Elena Lee and Barbara Silverberg opened their galleries in a period when these fields were breaking out of their utilitarian and decorative moulds to produce objects – being the fruit of comprehensive artistic processes – that had evolved to the status of sculptural and conceptual works of art. Through their sound solo and group exhibition programming and their involvement in numerous fairs and publications, Gobeil, Lee and Silverberg fostered the dissemination and promotion of such creations. These teachers par excellence succeeded in convincing the public and the artistic community of the relevance of their approach. Bringing together 60 works that are now part of the Museum's collection, *Avant-garde Montrealers* revealed the vast creative potential of jewellery, glass and ceramics.

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

2.

OBSESSION
Sir William Van Horne's Japanese Ceramics
November 20, 2019 – March 1, 2020

Obsession presented some 150 ceramic objects, accompanied by notebooks and watercolour illustrations of the works, which came from the now widely dispersed collection of eminent Montrealer Sir William Van Horne, to whom we owe the construction of Canada's transcontinental railway.

The exhibition was organized by the Gardiner Museum, Toronto, in partnership with the MMFA and in collaboration with the Royal Ontario Museum and the Art Gallery of Ontario. It was guest-curated by independent curators Ron Graham and Akiko Takesue as well as by Laura Vigo, Curator of Asian Art, MMFA, for the Montreal presentation.

Edited by Ron Graham, a richly illustrated, nearly 200-page art book was published in English and French by McGill-Queen's University Press. It combines essays and scholarly articles written by Nathalie Bondil, Janet M. Brooke, Kelvin Browne, Ron Graham, Peter C. Newman, Akiko Takesue and Laura Vigo.

◀
1. **Paul McClure** (born in 1967), *Untitled* bracelet, from the series "Corpus," 1990. MMFA, gift of the Jocelyne Gobeil collection
2. **Edo-Meiji period**, JAPAN, KYOTO, possibly a Hozan workshop, Awata ware, incense burner in the shape of a cat, 19th c. Courtesy of Sally Hannon

▶
3. **Eleanor Bond** (born in 1948), *An Endless City: Cozy Living for a Large Population,* from the series "Some Cities," 1997. MMFA, purchase, William Gilman Cheney Bequest and the Canada Council for the Arts' Acquisition Assistance Program
4. **Mario Doucette** (born in 1971), *The Native Americans' Crusade in Europe I,* 2005. MMFA, purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum Campaign 1998-2002 Fund
5. **Trevor Gould** (born in 1951), *Humboldt Goes to America,* 2007. MMFA, purchase, Guy Fournier Fund
6. **Ambera Wellmann**, *Downward-facing Dog,* 2018. Collection of François R. Roy
7. **Elisabeth Picard** (born in 1981), *Rainbow Mountains,* 2015. Collection of the artist
8. **Marie-Claude Bouthillier** (born in 1960), *Cards on the Table with Marinette, Fourteen Playlets,* 2016-2017, puppet (fabrication and puppeteering), set, script, filming and editing: Marie-Claude Bouthillier; final calibration: Michel Giroux. MMFA, purchase, Dr. Francis J. Shepherd Bequest and Robert Lindsay fund
9. **Maskull Lasserre** (born in 1978), *Bough,* 2012. MMFA, purchase, the Canada Council for the Arts' Acquisition Assistance Program and Dr. Gurjinder P. Sall Fund
10. **Karine Giboulo** (born in 1980), *Fine – For Lying on the Ground*, 2018. MMFA, in process of acquisition

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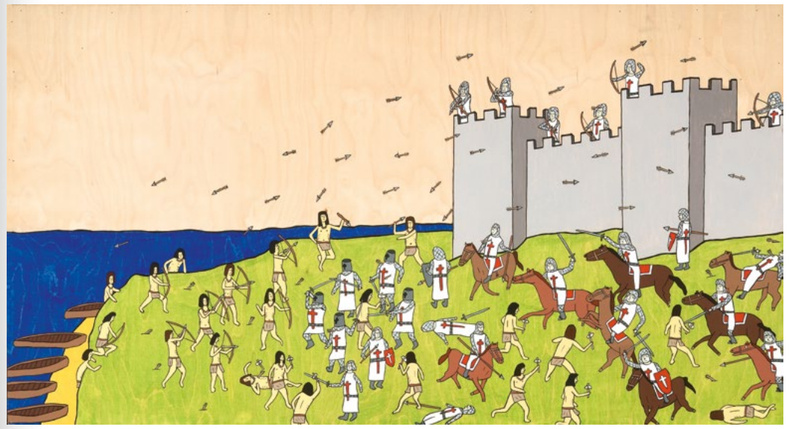

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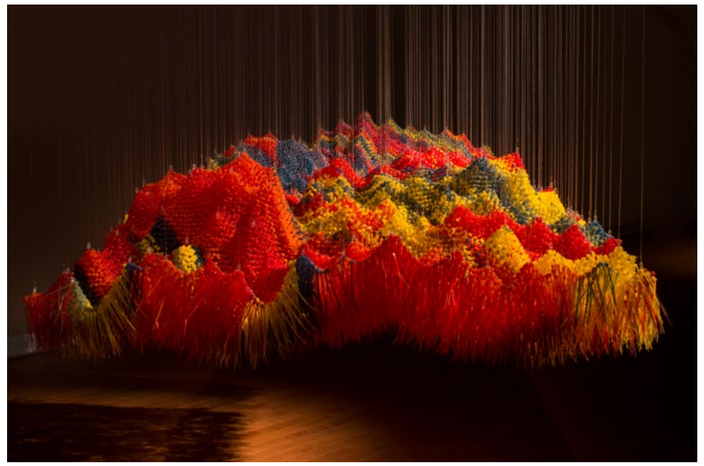

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DISCOVERY EXHIBITIONS

ALANIS OBOMSAWIN, PRINTMAKER
An Artist and her Nation: The Waban-Aki Basketmakers of Odanak
June 7 – August 25, 2019

For the first time in a Canadian fine art museum, the MMFA showcased the prints of Alanis Obomsawin, distinguished filmmaker, renowned artist and cultural treasure to all. For nearly 50 years, the Waban-Aki artist has produced outstanding films focusing largely on the legends, experiences, memories and sufferings of her Nation, as well as other Indigenous communities, and their political conflicts with both provincial and federal governments. Since the 1960s, and especially in the early 2000s, Obomsawin has also devoted herself assiduously to printmaking. She has an extraordinary sense for colour and its emotive potential, and makes evocative use of exquisite handmade papers.

With a selection of over 40 of Obomsawin's prints and four printing plates, the exhibition showed that Obomsawin's talents extend even beyond movies and music.

The exhibition was organized by the MMFA in collaboration with Alanis Obomsawin and the Waban-Aki Nation. It was curated by Hilliard T. Goldfarb, Senior Curator – Collections, and Curator of Old Masters, MMFA.

Alanis Obomsawin. Photo P.J. Dufort

Few people know of the printmaking side of Alanis Obomsawin's work. Yet, the Waban-Aki documentarist of First Nations [issues] has been creating prints for over 30 years. The MMFA presented 40 such works, which powerfully evoke the survival of Canadian Indigenous peoples and the vivid dreams of this exceptional artist.

– LA PRESSE, Montreal

The exhibition also presents elements of the Waban-Aki culture, whose people are known for their fabulous basket-making.

– LE DEVOIR, Montreal

Obomsawin specializes mainly in printing and etching, and draws inspiration from the experiences, memories and legends of her nation, the Waban-Aki people.

– VOIR.CA, Montreal

Veteran documentarist Alanis Obomsawin shows her visionary side in [this] Montreal Museum of Fine Arts exhibition.

– THE GLOBE AND MAIL, Toronto

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ALINKA ECHEVERRÍA
Simulacra
September 5 – December 1, 2019

In her work, the Mexican-British artist and social anthropologist Alinka Echeverría focuses on the philosophical, psychological and sociocultural relationships between image and belief by exploring the representational codes of our societies. In this Quebec premiere, *Simulacra* featured two installations by Echeverría that take a critical look at issues relating to the representation of women in photography. *Fieldnotes for Nicephora* – a work based on the colonial archives of the Nicéphore Niépce museum in France – reframed in a feminist perspective the legacy of the pioneering photographer Niépce (1765-1833). For its part, *Precession of the Feminine – 10 Simulacra* showed three-dimensional simulations of vases featuring images of women enlarged to the point of being unrecognizable.

The exhibition was presented by MOMENTA | Biennale de l'image in collaboration with the MMFA. It was curated by María Wills Londoño, guest curator of the biennial's 16th edition, in collaboration with Audrey Genois, Executive Director, MOMENTA, and Maude Johnson, Executive and Curatorial Assistant, MOMENTA. Diane Charbonneau, guest curator in photography, MMFA, oversaw the Museum presentation.

UNTAMED COLOUR
Celebrating Jean McEwen
September 17, 2019 – March 13, 2020

In commemoration of the 20th anniversary of the death of Jean McEwen (1923-1999), the MMFA paid homage to this Montreal great by presenting some 20 works dating from 1951 to 1998, acquired mainly over the last two decades. Installed in a newly renovated gallery of the Michal and Renata Hornstein Pavilion, the presentation – consisting of paintings and works on paper – offered a concise summary of McEwen's distinct artistic practice, characterized by an exploration of the pictorial surface through the application of successive layers of paint that exploit the expressiveness of colour within a confined space. The number and importance of these works donated by the artist's family and various local collectors attest to the special connection McEwen felt to the city and the Museum.

The exhibition was organized by the MMFA under the direction of Anne Grace, Curator of Modern Art, MMFA. It benefited from the collaboration of Indra McEwen and Constance Naubert-Riser, curator of the MMFA's 1987 retrospective and editor of numerous other publications on the artist.

◀
1. **Alinka Echeverría** (born in 1981), still image from *Fieldnotes for Nicephora*, 2018, 19th-century glass-plate negatives and 19th- and 20th-century archival photographs and prints transferred to 4k video (colour, sound, 3 min), vinyl wallpaper. © Alinka Echeverría
2. **Jean McEwen** (1923-1999), *Long Plumb Line No. 2*, 1961. MMFA, purchase, Horsley and Annie Townsend Bequest. © Estate of Jean McEwen / SOCAN (2020)

▶
Alanis Obomsawin (born in 1932)
3. *The Visit,* 2002, etching with plate toning
4. *Vision*, about 2004, etching, plate toning
5. *Magic*, 2005, etching, plate toning
6. *Mother of So Many Children VI*, 2004, drypoint and etching
7. *Ozonkhiline Follows the Track All the Way to Dartmouth College*, 2004(?), drypoint
8. *What Happened to My Child?*, 2004, drypoint
9. *Mother of So Many Children VII*, 2004, drypoint
10. *Tenderness*, 2004, drypoint
11. *Mother of So Many Children IV*, 2004, drypoint

3 to 11: MMFA, purchase, Horsley and Annie Townsend Bequest. Photos MMFA

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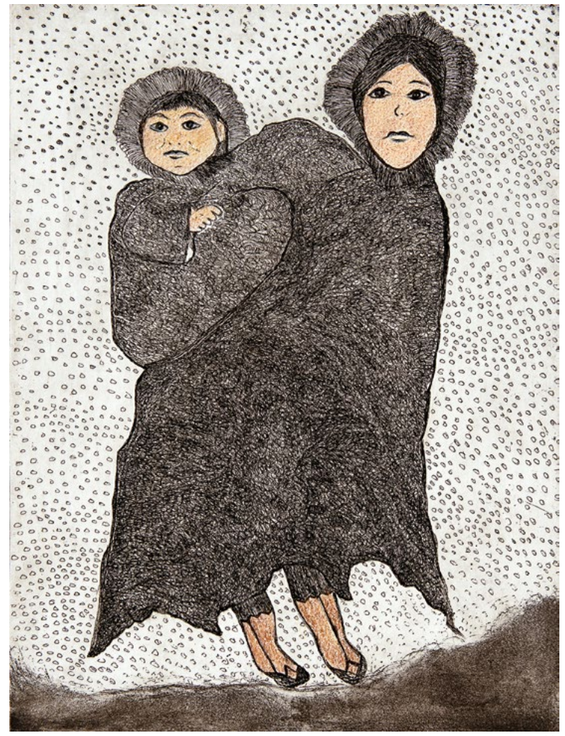

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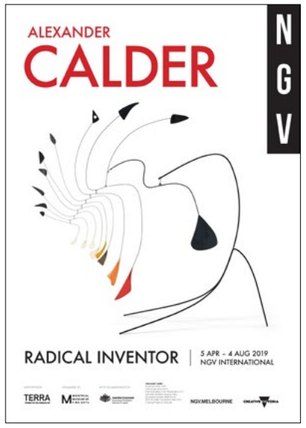
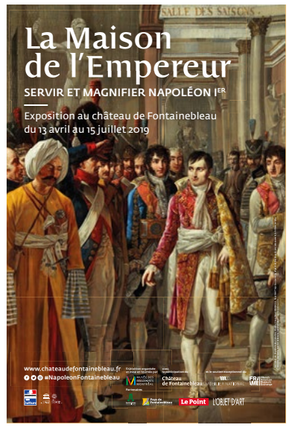
OUR EXHIBITIONS ON TOUR AROUND THE WORLD





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ALEXANDER CALDER RADICAL INVENTOR

National Gallery of Victoria, Melbourne, Australia

April 5 – August 4, 2019

After delighting more than 150,000 visitors at the Museum from September 21, 2018, to February 24, 2019, this retrospective of the modern art giant was the first Calder show if its kind to be presented in Australia. It was the second MMFA exhibition to be exported to the National Gallery of Victoria (NGV), after *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, in 2014. Known for its innovative programming, the NGV is Australia's oldest public art gallery and attracts more than three million visitors annually.

Developed, organized and circulated by the MMFA in collaboration with the Calder Foundation, *Alexander Calder: Radical Inventor* presented an original reading of the singularity of the artist's work and contribution to art history. The exhibition was curated by Elizabeth Hutton Turner, guest curator, and Anne Grace, Curator of Modern Art, MMFA, under the direction of Nathalie Bondil. The curator for the Australian presentation was Miranda Wallace, Senior Curator, International Exhibition Projects, NGV. The MMFA wishes to thank the Terra Foundation for American Art, major benefactor of the exhibition and international tour, as well as official airline Air Canada.

LA MAISON DE L'EMPEREUR. SERVIR ET MAGNIFIER NAPOLÉON Ier

Musée national du château de Fontainebleau, France

April 13 – July 15, 2019

This exhibition produced by the MMFA was presented in Montreal from February 3 to May 10, 2018, under the title *Napoleon: Art and Court Life in the Imperial Palace*. It drew more than 100,000 visitors before moving on to the Virginia Museum of Fine Arts in Richmond (June 9 to September 3, 2018) and the Nelson-Atkins Museum of Art in Kansas City (October 26, 2018, to March 10, 2019). For its fourth and final stop, the exhibition travelled to Château de Fontainebleau, the very place where Napoleon and the Imperial Court sojourned on several occasions. Organized and circulated by the MMFA, with the participation of the Château de Fontainebleau and exceptional support from the Mobilier national de France, this major exhibition gave the public an opportunity to immerse themselves in the sumptuous ambience of Napoleon's court by visiting the sites where his Imperial life played out. The principal curator was Sylvain Cordier, the then Curator of Early Decorative Arts, MMFA, under the direction of Nathalie Bondil. The curator of the France presentation was Christophe Beyeler, Chief Heritage Curator, Château de Fontainebleau, and in charge of the Napoleon I Museum. The exhibition was presented with support from FRAME (French Regional & American Museum Exchange). The MMFA also thanks Air Canada, the exhibition's official airline.

THIERRY MUGLER: COUTURISSIME

Kunsthal Rotterdam, Netherlands

October 13, 2019 – March 8, 2020

The first retrospective of French couturier Thierry Mugler, this spectacular exhibition saw enormous success in Montreal (over 290,000 visitors) and Rotterdam (close to 175,000 visitors) before continuing its tour in Munich, Germany. *Couturissime* revealed the multiple facets of a singularly imaginative creator – visionary couturier, director, photographer and perfumer – by revisiting some 150 outfits produced between 1977 and 2014, most of which had been restored and were being exhibited for the first time. The exhibition also featured numerous stage costumes, videos and unpublished sketches, and was capped off by around 100 rare prints by the biggest names in fashion photography.

Thierry Mugler: Couturissime was initiated, produced and circulated by the MMFA, in collaboration with the Maison Mugler, which restored the designer's heritage haute couture. It was curated by Thierry-Maxime Loriot, guest curator for the Museum, under the direction of Nathalie Bondil. The exhibition design was realized in collaboration with Michel Lemieux and German artist Philipp Fürhofer, as well as Montreal special effects studio Rodeo FX. In addition, London-based designer Tord Boontje created Swarovski crystal chandeliers for one of the galleries. The mannequins were custom-made by Hans Boodt Mannequins, Rotterdam. The exhibition's international tour was made possible by the generous support of our partners Hans Boodt Mannequins, Christie and Tourisme Montréal.

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PROJECTS THAT UNITE US
EDUCATION AND WELLNESS DIVISION

The 20th anniversary of the Sharing the Museum program provided the perfect opportunity for the Education and Wellness Division to reiterate its enduring commitment to promoting access to the Museum for diverse, vulnerable and marginalized groups. Adding to the celebration, Bell announced it would renew its outstanding donation of $1 million. Over the years, more than 275,000 participants and 600 partners have benefited from this program and transformed the Museum with their presence. And with the creation of the Art and Togetherness Committee in 2019-2020 – the Museum's fourth advisory committee – the spirit of collaboration, openness and dialogue that is a hallmark of the Sharing the Museum program continues.

This year, 330,203 people participated in the various educational, cultural and wellness programs put in place by our experienced and attentive team. Under the direction of Thomas Bastien until February 2019, the members of this team united their efforts and their respective areas of expertise to realize numerous collaborations, research initiatives and innovations.

Over the past year, our programs, projects and teams distinguished themselves in various conferences and symposiums across the world, from Canada to Japan, by way of the United States, Poland and Spain. For example, in October 2019, we hosted the international conference Communicating the Arts (on the theme of empathy, inclusion and wellness through art), and in June 2019, we shared our expertise in education, neurodiversity and digital technology in Paris, alongside our partners at UQAM and the École du Louvre. Stephen Legari, Educational Programs Officer – Art Therapy, also offered a series of intensive courses for the benefit of healthcare professionals and students in a master's program in narrative medicine in Milan, Italy. Here at home, the MMFA reaffirmed its commitment to the education community by hosting an event organized as part of the Hooked on School Days (HSD) campaign. On February 17, 2020, a total of 300 people – including Jean-François Roberge, Minister of Education and Higher Education, and Laurent Duvernay-Tardif, HSD spokesperson – gathered to support and encourage the educational advancement of young people in Quebec. Each of these platforms was a precious opportunity for us to promote our values and expertise and to further define our vision of the Museum of the future.

The Education and Wellness Division's team is proud to present our key projects of 2019-2020 and highlight their positive impact on thousands of our visitors. **Mélanie Deveault**, Director of Education and Wellness

20 YEARS OF SHARING THE MUSEUM

The 20th anniversary celebration of Sharing the Museum, on September 24, 2019, was a major highlight of the year. The event was open to all our partners, including the hundreds of community organizations that have used the program since its inception. Over the past two decades, hundreds of workshops have been co-created with partners such as the Jewish General Hospital, Les Impatients and the Alzheimer Society. In addition, we have been able to offer free entry to activities in our regular program to various community organizations. To mark Sharing the Museum's lasting impact, the MMFA acquired an artwork by the Montreal contemporary artist Bahar Taheri, titled *The Lady of the Harbour*. As the artist aptly put it, "We are all the same…let's be together." – A wonderful motto for a program that welcomed 23,305 participants this year alone. **Marilyn Lajeunesse**, Educational Programs Officer – Adults and Community Groups

A GUIDE TO WELCOMING NEURODIVERSE AUDIENCES

Created in 2015 for people in the neurodiverse community, the Art of Being Unique program continued to offer school visits and adapted art classes, in addition to creating professional internships at the Museum and embarking in academic research in order to structure the development of its expertise. One of our major accomplishments this year was the creation of a guide for accompanying neuroatypical visitors. Launched and supported by the FRAME network, this project was an opportunity for the Montreal Museum of Fine Arts, the Dallas Museum of Art and the Palais des beaux-arts de Lille to share their expertise and pool their knowledge. For those of us who play a role in facilitating and organizing activities designed for neurodiverse audiences, seeing participants personally engage with the works in our collection and invest in their own artistic creation is an incredibly rich experience that transcends words. **Louise Giroux**, Educational Programs Officer – Wellness, **Stephen Legari,** Educational Programs Officer – Art Therapy

MUSEUM PRESCRIPTIONS: ART AS MEDICINE

Over the past year, more than 400 people received a museum prescription, allowing them to take advantage of a free visit to the MMFA, either alone or with a loved one, and enjoy the positive effects of a moment of relaxation on their well-being. Launched in 2018, the Museum Prescriptions initiative is carried out in close collaboration with the Association des médecins francophones du Canada and as part of a partnership forged in 2019 between the Museum and the CIUSSS West-Central Montreal. This project is also the subject of a study by Dr. Olivier Beauchet (for the Jewish General Hospital) that examines the effects of a museum visit on the physical and mental health of participants. **Lisa Traversy**, Department Head, Education and Wellness

IMPACT OF GUIDED TOURS ON QUALITY OF LIFE IN SENIORS

Do guided tours of art museums influence the well-being, quality of life and health of participants? This is the question that Dr. Olivier Beauchet is attempting to answer through a study conducted by the McGill Integrated University Health and Social Services Network (RUISSS) Centre of Excellence on Longevity. In the fall of 2019, as part of this research project, four MMFA Volunteer Guides contributed to the implementation of a program offering 12 guided tours for seniors experiencing social precarity or isolation. The first phase of the study, which focused on the Museum's enchanting setting and the opportunity for human interaction, confirmed that seniors can develop an attachment to the Museum, such that some participants even decided to become Members of the MMFA. A second phase of research and evaluation is planned for 2021. **Linda Goossens**, Educational Programs Officer – Volunteer Guides

SCHOOL AT THE MUSEUM

School at the Museum invites preschool, elementary and secondary public school teachers and specialists in the Greater Montreal area to bring their classes to the MMFA to take advantage of its resources and integrate a cultural approach into their teaching. During the pilot phase of the project, in 2019-2020, five classes from the Centre de services scolaire de Montréal (CSSDM) and the Centre de services scolaire Marguerite-Bourgeoys (CSSMB) took part in a collaborative project between the Museum, their schools and their educational consultants in order to jointly imagine a learning platform in which artworks and cultural objects would be incorporated into all academic subjects. The initiative aimed to draw more concrete connections between areas of study in order to enrich students' learning and stimulate their engagement, curiosity and motivation. The project earned positive reviews from both the students and their teachers. The teachers reported gaining greater ease in working with cultural objects, which brought a renewed sense of pleasure to their teaching experience. **Patricia Boyer**, Educational Programs Officer – School Programs

WKSHP 15-20: A CREATIVE SPACE FOR YOUTH

Accessible via the Promenade on Level S1 of the Jean-Noël Desmarais Pavilion, WKSHP 15-20 was officially inaugurated on October 16, 2019. This creative studio is open free of charge to teenagers and young adults aged 15 to 20 wishing to get together in an environment that was made just for them. The multi-purpose space provides participants with art materials, and the programming is developed jointly with a committee of eight young volunteers whose aim is to make the workshop a place where young people can relax, socialize and express themselves creatively. Partners such as the Black Community Resource Centre, LOVE (Québec), Youth 4 Youth Québec and Déclic have all carried out innovative projects aimed at promoting encounters with the artworks that make up the Museum's stimulating environment. Since the opening of the WKSHP, 28 community organizations have reserved this space for approximately 1,400 youth. **Thibault Zimmer**, Educational Programs Officer – EducArt

PRISM: A SPACE FOR THE DIGITAL MEDIATION LAB

How can digital technology transform the museum experience? This was the question that inspired the creation of PRISM,* the MMFA's digital mediation innovation lab. Located on Level S2 of the Michal and Renata Hornstein Pavilion for Peace, this new space opened its doors to visitors and collaborators in February 2019. As part of its mission to support the development of digital mediation in Quebec museums, PRISM creates cross-sectoral innovation cells and accompanies various project proponents in a human-centred design process that is founded in the design thinking approach. During its first year, the lab mobilized some 180 collaborators around its research and innovation projects. Its network is composed of museum professionals, university researchers and technology designers in the private sector. A committee of experts oversaw the development of PRISM's major orientations and helped establish its strategic positioning within the digital innovation ecosystem in Quebec. **Charlène Bélanger**, Educational Programs Officer – Research, Innovation and Digital Mediation, **Rose Mercier-Marcotte**, Coordinator – Digital Mediation Lab

* PRISM is funded by the Ministère de la Culture et des Communications as part of the implementation of Measure 115 of the Plan culturel numérique du Québec.

DIVERSITY AND ITS POWER TO UNITE US

Montreal is a city known for its diversity of cultures and identities. But what is the significance of this plurality? On February 18, 2020, as part of the activities marking the opening of the Wing for the Arts of One World, the MMFA, in partnership with other artistic institutions and the Conseil des arts de Montréal, and in collaboration with TEDxMontréalSalon, presented an intimate evening of reflection on diversity and its capacity to unite us. The event was an invitation to ponder the true meaning of diversity and inclusion in a context in which the usual borders, definitions and circumscribed spaces don't apply. Our panellists, Maya Cousineau Mollen, an Innu poet, Chantal Ringuet, a Canadian scholar, award-winning author and literary translator, and Eddy Firmin, a Montreal artist of Caribbean descent, gave the 300 gathered participants a chance to listen to ideas and stories that look deeper into what differentiates us, so that the similarities that make us human can then emerge. **Mordija Kitenge Banza**, Educational Programs Officer – Diversity and Togetherness

A MUSEUM FOR THE WHOLE FAMILY

More than 40,000 people visited the MMFA with their families to take part in activities in connection with our temporary exhibitions and, starting this year, our permanent collections. Moreover, our Day Camp once again offered over 1,000 kids a fun and enriching experience as well as the chance to explore our collections and discover great artists like Thierry Mugler and Omar Ba, while also learning about various techniques such as batik and silkscreen printing. Thanks to the support of AlterGo, we were also able to welcome a teenager with special needs, along with his full-time aid. **Pierre Boivin**, Assistant Department Head, Education and Wellness, **Jacinthe Pépin** and **Kate Walker**, Museum mediators

OUR CULTURAL ACTIVITIES: A FORUM FOR UP-AND-COMING ARTISTS AND EXPERTS

Our rich program of cultural activities attracted over 6,000 visitors to the Museum this past year. As part of the inauguration of the Stephan Crétier and Stéphany Maillery Wing, they were invited to take part in a series of monthly events focusing on the Arts of One World. Sylvie Glissant, director of the Institut du Tout-Monde, kicked things off with a discussion on the ideas of Édouard Glissant. At the same time, 15 activities and a workshop on Egyptology were organized in connection with the exhibition *Egyptian Mummies: Exploring Ancient Lives* and in collaboration with UQAM. The MMFA's cultural program serves as a valuable forum for the next generation of artists. To this end, and with a focus on art education, the Michel de la Chenelière Art and Culture Awards Program supported, for the fifth consecutive year, university research in cultural disciplines by awarding both a Montreal master's and a PhD student with an award in recognition of their academic excellence. **Catherine Plourde**, Cultural Programming Officer

THE YEAR 2019-2020 IN NUMBERS

- **330,203** participants overall in the Education and Wellness Division's activities
- **62,919** participants in our school and post-secondary programs
- **27,407** participants in the Sharing the Museum program
- **44,315** sessions opened on educart.ca
- **1,059** education professionals made aware of the EducArt platform
- **1,389** creative young people at WKSHP 15-20
- **3,804** guided tours offered by our Volunteer Guides
- **1,012** young people enrolled in the Museum's Day Camp
- **68,425** participants in family activities
- **180** forward-thinking collaborators participating in PRISM's innovation cells
- **166** Volunteer Guides
- **32** Museum mediators
- **17** professionals
- **31** lectures
- **1,210** glue sticks and **986** pencils used in creative activities

Nathalie Bourcier, Gisèle Bourgeois and **Sabine de Villenoisy**, Administrative Assistants

2019-2020 EDUCATION AND WELLNESS PARTNERS

The Museum wishes to thank the following individuals, foundations and businesses that supported its education and wellness programs between April 1, 2019, and March 31, 2020.

GREAT PATRON OF EDUCATION AND WELLNESS
Fondation de la Chenelière

CULTURAL ACTIVITIES
Domtar,
Magdeleine Loevenbruck

THURSDAYS AT THE MUSEUM
Domtar

SHARING THE MUSEUM
Bell, Trottier Family Foundation,
Fondation J.A. DeSève
Borden Ladner Gervais, **Yves Fontaine,** Fondation Jacques et Michel Auger

SCHOOL CONCERTS
TD Bank Group

SCHOOL OUTINGS
Caisse de dépôt et placement du Québec, CN, CIBC, The Molson Foundation, BNP Paribas, The Cowan Foundation, Hyman Bloom, the MMFA's Angel Circle

FAMILY WEEKENDS
BMO Financial Group

LENDING FAMILIES A HELPING HAND
Fondation René Malo, the MMFA'S Angel Circle

WKSHP 15-20
Anonymous

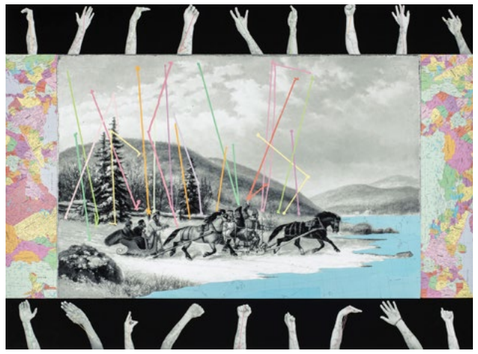
DAY CAMP
Lethbridge Fund, Merlin Fund

ART THERAPY
The Rossy Family Foundation, Canada Life, Cynthia Shewan

THE ART OF BEING UNIQUE
Miriam Foundation, Stella-Jones

VOLUNTEER GUIDES
Power Corporation of Canada

ART SUPPLIES
DeSerres



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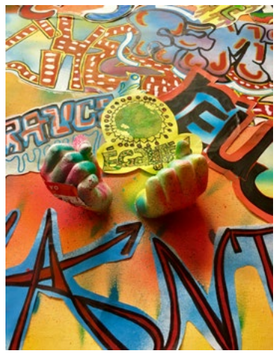

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EDUC-EXPOS

LANDS IN CREATION
April 16 – June 2, 2019

In collaboration with the Commission scolaire Marguerite-Bourgeoys (CSMB)

How does the place where we live shape our perceptions and determine who we are? This was the central theme in an EducExpo showcasing the creations of French-speaking students in provinces across Canada. Drawing inspiration from an artwork in the MMFA's collection and using the online educational platform Educart.ca, the children were invited to create a work together with classes in another part of the country. To display the students' projects – installations, an animated film and drawings – Collectif Escargo, whose productions combine landscape architecture, public art and design, came up with a poetic, immersive exhibition design that echoes the breadth and diversity of our country.

YOUTH FUSION: THIS IS OUR WORLD
Tomorrow's Curators Embracing World Cultures
June 11 – September 15, 2019

With Youth Fusion, in collaboration with the Commission scolaire de Montréal, as part of the BNP Paribas Foundation's Dream Up program

This free, large-scale educational project aimed at encouraging school perseverance brought together students from Pierre-Dupuy, Le Vitrail, Chomedey-De Maisonneuve and Académie Dunton high schools of the Commission scolaire de Montréal. The teens presented their creations inspired by the theme Our Universe, their personal perceptions and the Museum's World Cultures collections. The dialogue of cultures and experiences co-created by the budding artists prompted a reflection on the many coexisting viewpoints in our shared space. The project also gave students the opportunity to meet with MMFA curators, mediators and educational program officers to learn about the various professions and occupations exercised at the Museum and to acquire new skills.

MIGRATION, INSPIRED BY...
September 10 – November 24, 2019

In collaboration with Centre d'Apprentissage Parallèle (CAP)

Throughout their long-standing partnership, the CAP and the Museum have been designing artistic projects that foster each person's creative potential. This time, the Museum's Quebec and Canadian art collection provided the jumping-off point for a theme on migration. Participants worked on their canvases over time, progressively adding images of personal significance, colours and shapes. The final products, arresting in their beauty, resonated with their life experiences and revealed a plurality of identities. The benefits of this exposure to art, the strength in their group's numbers and the ongoing guidance of resident CAP artist Claudia Almansa and Museum mediator Alessandra Di Noto materialized as participants proudly displayed their creations that reflected their unique colours and identities.

ENCOUNTERS
October 30 – December 1, 2019

In collaboration with the Commission scolaire de Laval (CSDL) as part of the EducArt project developed with support from the Ville de Montréal (Entente sur le développement culturel de Montréal) and the Ministère de la Culture et des Communications (Plan culturel numérique du Québec)

In September 2018, students in the preparatory classes at Leblanc secondary school explored the EducArt platform's Diversity theme and spent time getting to know retirees who frequent the Petit Espoir community centre. With the help of a questionnaire they developed with their teachers, they conversed with the older adults to learn more about their lives and experiences. The students were accompanied by their peers in the school's multimedia program as well as photographer Jeff Malo, who was commissioned to photograph each encounter. Artist Talia Halmona was then invited to Eurêka and Jean XXIII elementary schools to present these photos to students, who in turn came up with stories about the people in the images. These touching portraits were presented at the MMFA for the EducExpo *Encounters*.

HYBRID IDENTITIES
Meeting the Other in a World in Movement
December 9, 2019 – March 13, 2020

In collaboration with the synagogue Temple Emanu-El-Beth Sholom

The title of this EducExpo was inspired by the renowned scholar and critical theorist Homi K. Bhabba's postcolonial theories on cultural hybridity – a notion that resonates strongly with our society's cultural diversity. In small groups, the teens from each of the participating organizations were invited to create collective works of art on the topic of identity. To this end, participants had to reflect on what makes them who they are and explore the ties that unite them with teens from different backgrounds. Also participating in the project were community organizations Montreal City Mission, Collège de Montréal and Westmount High School.

AWAKENING TO ART!
December 17, 2019 – March 8, 2020

In collaboration with Les Impatients and Espace Création

This project took place over the course of 2019 and began with visits to the Museum by teens in the Impatients program (supported by the CISSS de la Montérégie-Est and the CISSS de la Montérégie-Centre) during which they took note of their personal visual impressions. The participants then met every week at Espace Création – one of the 16 creative studios in Quebec frequented by Les Impatients – to give free rein to their artistic imagination under the encouraging eye of Dominique Payette, artist and director of this space. The teens also received tips from quilting experts Lina Delisle, Lauretta Gatz and Carla Hehner-Rivard, from the Maison Desaulniers in Saint-Lambert. The *Awakening to Art!* EducExpo showcased their creations imbued at once with realism and whimsy.

1. Photo MMFA, Christine Guest
2. *La beauté dans la différence*. École Pierre-Dupuy
3. Work by Les Impatients, with the collaboration of Lina Delisle, Lauretta Gatz and Carla Hehner-Rivard from Maison Desaulnier, as part of the EducExpo *Awakening to Art* at the MMFA. Photo MMFA, Christine Guest

Lorraine Gilbert (born in 1955), *LeBreton Flats, Ottawa* and *Boreal Forest Floor, La Macaza, Quebec*, from the series "Once Upon a Forest," 2010. MMFA, anonymous gift

REPORT FROM THE ASSOCIATION OF VOLUNTEER GUIDES

The upheaval that marked the close of 2019-2020 was, thankfully, not reflective of the fiscal year as a whole. Some 270 members strong, the Association of Volunteer Guides (AVG) has been part of the large Montreal Museum of Fine Arts family for over fifty years. This self-governing association offers guided tours, activities and assistance on an entirely volunteer basis. To enrich the experience of Museum visitors, AVG members provide opportunities for interaction and learning in a setting that encourages dialogue and listening. In 2019-2020, our Guides accompanied more than 47,000 visitors on a multitude of tours.

TEMPORARY AND PERMANENT EXHIBITIONS: CAPTIVATING TOURS

Between April 1, 2019, and March 31, 2020, the major exhibitions *Thierry Mugler: Couturissime, Montreal Couture* and *Egyptian Mummies: Exploring Ancient Lives* generated enormous enthusiasm. They attracted large audiences that never cease to be amazed by the outstanding quality of our temporary exhibitions. In addition, the Museum's vast permanent collection continued to expand, as exemplified by the inauguration of the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World, in November 2019. The aim in creating this space – which presents renewed, more richly layered perspectives by juxtaposing archaeological objects and artworks from ancient and traditional cultures with contemporary works – was to reflect the Museum's commitment to inclusion and integration as part of "One World."

A HIGHLY DIVERSIFIED PROGRAM

Our other categories of tours proved in equally high demand: Great Tours (available exclusively to MMFA Members), Flash lunchtime tours, Masterpiece Spotlight, Love at First Sight, Thursdays at the Museum, Rendezvous, special requests by reservation, and group tours for people with special needs. The public also enjoyed our guided explorations of the discovery exhibitions, such as *Connections*, which placed our national artistic diversity in dialogue with works in the Museum's collection, and *Same Dream*, the first Canadian monographic exhibition dedicated to artist Omar Ba.

We are as excited and delighted as ever to take part in the life of the MMFA under the supervision of the Education and Wellness Division (DEM), which gives us the opportunity to attend numerous lectures to deepen our knowledge.

Continuously active and productive, the AVG is much like a beehive. In addition to providing quality tours, we offer a wide variety of services to our Guides, so they can nurture their curiosity and interest in art and culture. These include local and international trips. This year, to prepare the Guides for the launch of the Arts of One World at the MMFA, we organized several visits of museums in Quebec and Mexico City. Together, we got to see many cultural sites, artists' workshops and other places of educational interest.

Each year, we publish *Contact*, a magazine that features many articles on art, artistic life and exhibitions. The publication is entirely designed, written and produced by our Volunteer Guides. In addition, our association has an independent resource management service to respond to the DEM's needs and requests for guided tours.

We are proud to be part of this great institution, and although currently limited by the pandemic restrictions, we are more convinced than ever of art's potential to heal soul and spirit.

BERNADETTE HARDY
President 2019-2020
Association of Volunteer Guides

THE RESTORATION OF WORKS IN OUR COLLECTION

A major undertaking of the Museum this year was the renovation of the fourth floor of the Jean-Noël Desmarais Pavilion, now home to the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World. The wing is dedicated to the display of priceless objects in the MMFA's collection that originate from Africa, Asia, the Mediterranean, the Middle East, Oceania and the Americas. The new space honours global indigeneity and stands out for the dialogue it creates between objects from past centuries and contemporary works, underscoring the curators' transversal approach. In the course of preparations, around 1,500 objects were carefully examined and rid of dust. Some works needed to be better documented, while others required more in-depth conservation treatments. Two notable examples were the Japanese suit of armour, or *gusoku* (Edo period), and the pair of glazed Chinese ceramic *fo* dogs, whose derestoration,[1] carried out as part of an internship, had to be completed in time for the wing's opening.

The contemporary works on view – encompassing paintings, sculptures, installations and especially photographs – come from the Museum's permanent collection and include several recent acquisitions. Photographs, particularly those printed in colour, cannot withstand prolonged exposure to light. Therefore, a protocol for rotating certain prints was established in collaboration with the curators to ensure the narratives being expressed could be respected while guaranteeing the individual works' stability. These technical constraints also led us to develop acquisition protocols with various artists, whereby the status of the photographic object is given precise definition. Taking advantage of the reproductive potential of photographs, our department broadened the definition of the photographic work to include its edition, understood in this context as an "exhibition copy" intended for prolonged display. This framework allows for a degree of image deterioration (specifically the fading of colours) as the copies will be destroyed after their exhibition while, respecting the acquisition terms, the original is preserved in the MMFA's collection. For example, envisioning prolonged display of Françoise Sullivan's *Encounter with Archaic Apollo*, we constructed a facsimile of the artist's one-of-a-kind accordion album, or *leporello*, by gluing together digital copies of the artist's silver gelatin prints.

In other cases, more elaborate documentation protocols (that would define the terms concerning a work's subsequent iterations) needed to be applied. Such was the case with the recent installation by Nadia Myre, *Oceanus procellarum*, the first work that visitors encounter upon entering the Wing for the Arts of One World. Occupying an entire gallery, it comprises several elements, from the wallpaper covering the walls to the glass display case housing a ceramic heart seated on a beaded cushion. In light of the spirit of our presentation, Myre accepted the inclusion, within a separate display, of works from the permanent collection by other Indigenous artists, including Beau Dick, Hannah Claus and Adrian Stimson, as well as those by Inuit artists.

Some works acquired as part of the Arts of One World project required stabilization treatments, as was the case for *Guerreros en cautiverio III* [Captive Warriors III] by Betsabeé Romero. The gilt brushwork covering the interior surface of the tire showed critical peeling, and the ribbon of LED lights, half of which had stopped working, needed replacing.

This intense period of activity did not take us away from our other projects, such as the documentation of some 280 Inuit sculptures belonging to the Miller family, prospective donors to the Museum. Some loans made by the Museum became exhibitions in and of themselves. Take, for example, the rather complex display – given the objects' fragility – of 80 archaeological glass works from the Roman Empire at the Beaulne Museum, in Coaticook, Quebec. In addition, a set of works on paper and small Inuit sculptures recently donated by ethnomusicologist Jean-Jacques Nattiez were a focal point of another exhibition. Mounted in Monaco, and subsequently cancelled due to the COVID-19 pandemic, this exhibition showcased the musical traditions of the Arctic, with a special emphasis on throat singing and drumming. Our department boasts many skills and talents, a fact that saw our technician responsible for the restoration of painting frames, and a painter by training, assist Omar Ba as he created an in situ work for *Same Dream* – the artist's solo exhibition presented in the Museum's Contemporary Art Square.

As always, our work on objects from the Museum's permanent collection remained a constant. *Sea Deep*, a painting by Jack Bush, required major, painstaking treatment to restore its full integrity and reverse severe deformations and scuffs that had resulted from a faulty manoeuvre. The preparations, studies and plans for the massive rehabilitation project concerning the north pavilion's storage facility presented a different, though just as demanding, set of challenges, particularly insofar as they concerned the long-term storage of textiles, silver and Inuit sculptures in the newly enlarged and reconfigured spaces. In addition to being moved, these collections will be better protected, thus ensuring their preservation while allowing room for their future expansion.

RICHARD GAGNIER
Head of Conservation

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[1] The process of removing historical restorations. A common reason is that the old restorations are now considered bad practice.

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◀
1. **Qing dynasty** (1644-1911), CHINA, pair of *Fo* dogs, 18th c. MMFA, gift of Marjorie and Gerald Bronfman. Photo MMFA, Christine Guest
2. **Betsabeé Romero** (born in 1963), *Guerreros en cautiverio III* [Captive Warriors III], 2016. MMFA, purchase, W. Bruce C. Bailey Fête-champêtre Fund
3. **Jack Bush** (1909-1977), *Sea Deep*, 1965. MMFA, purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, and gift of Elca, Jonas and Mark London. © Estate of Jack Bush / SOCAN (2020)

▶
Edo period (1615-1868), JAPAN, *gusoku* armour with dragon and *shishi* lion, 17th c. MMFA, anonymous gift

THE MUSEUM'S ARTWORKS ON LOAN AROUND THE WORLD

NEARLY 170 WORKS FROM THE MUSEUM'S COLLECTION TRAVELLED AROUND THE WORLD THIS YEAR. HERE ARE A FEW EXAMPLES...

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IN CANADA AND IN THE UNITED STATES

1. Emily Carr (1871-1945)

Farm in Brittany, 1911
Margaret Jean Ross Bequest

Emily Carr: Fresh Seeing – French Modernism and the West Coast
Audain Art Museum, Whistler
September 21, 2019 – January 20, 2020

Beaverbrook Art Gallery, Fredericton
February 29 – May 31, 2020

2. Cindy Sherman (born in 1954)

Madame de Pompadour (née Poisson), soup tureen and stand 1990
Liliane and David M. Stewart Collection

Dinner is Served! The Story of French Cuisine
Pointe-à-Callière, Montreal Archaeology and History Complex
June 6 – October 14, 2019

3. Françoise Sullivan (born in 1923)

Walk between the Musée d'art contemporain and the Montreal Museum of Fine Arts, 1970
Gift of Françoise Sullivan
© Françoise Sullivan / SOCAN (2020)

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

Art Gallery of Windsor
February 15 – March 15, 2020

4. Cozic
Monic Brassard (born in 1944) and **Yvon Cozic** (born in 1942)

A Cocotte a Day Keeps the Obsession on the Way, 1978
Purchase, Horsley and Annie Townsend Bequest and Canada Council © Cozic / SOCAN (2020)

COZIC. Over to you. From 1967 to now
Musée national des beaux-arts du Québec
October 10, 2019 – January 5, 2020

5. Nadia Myre (born in 1974)

Yonic, from the series "Scarscapes," 2009
Gift of Nadia Myre
© CARCC (2020)

Nadia Myre: Balancing Acts
Textile Museum of Canada, Toronto
April 25 – September 15, 2019

6. Paul-Émile Borduas (1905-1960)

Planet Fragments, 1953
Gift of Lucien P. Bélair
© Estate of Paul-Émile Borduas / SOCAN 2020

La révolution Borduas : espaces et liberté
Musée du Bas-Saint-Laurent, Rivière-du-Loup
June 6 – October 6, 2019

7. Édouard Manet (1832-1883)

L'après-midi d'un faune
[The Afternoon of a Faun], poem by Stéphane Mallarmé (1842-1898), 1876
Gift of Jean-Eudes Guy

Gauguin: Portraits
National Gallery of Canada, Ottawa
May 24 – September 8, 2019

8. Bill Reid (1920-1998)

Haida bracelet, 1969
MaryLea Fetherstonhaugh Bequest

Sding K'awXangs – Haida: Supernatural Stories
McCord Stewart Museum, Montreal
April 25 – October 27, 2019

9. Brian Jungen (born in 1970)

Prototype for New Understanding No. 20, 2004
Gift of Alexandre Taillefer and Debbie Zakaib in honour of the MMFA's 150th anniversary

Brian Jungen Friendship Centre
Art Gallery of Ontario, Toronto
June 20 – August 25, 2019

10. Roman Empire (27 B.C.E. – 476 C.E.)

Flask, 3rd-4th c. C.E.
Gift of Harry A. Norton

Collection Norton de verrerie antique
Musée Beaulne, Coaticook
June 16, 2019 – January 19, 2020

11. Jean-Jacques Henner (1829-1905)

Head of a Young Woman, 2nd half of 19th c.
Charlotte C. Thomson Bequest

The Artist's Dream: Works of French Symbolism
Art Gallery of Hamilton
February 1, 2020 – January 10, 2021

12. Rembrandt Harmensz. van Rijn (1606-1669)

Peasant with His Hands Behind His Back, 1631
Gift in memory of Rhoda Cohen (née Shpritser)

Leiden Circa 1630: Rembrandt Emerges
Agnes Etherington Art Centre, Kingston
August 24 – December 1, 2019

13. Janet Werner (born in 1959)

Sisters, 2012
Gift of the artist

Janet Werner
Musée d'art contemporain de Montréal
October 31, 2019 – January 5, 2020

14. Prudence Heward (1896-1947)

Church at Athens, Ontario, 1932
Gift of the artist's family

Painting Picnic with Prudence Heward
Brockville Museum, Brockville, Ontario
March 31 – October 30, 2020

15. Rebecca Belmore (born in 1960)

Mixed Blessing, 2011
Purchase, Louise Lalonde-Lamarre Memorial Fund

Rebecca Belmore: Facing the Monumental
Remai Modern, Saskatoon
February 1 – May 12, 2019

Musée d'art contemporain de Montréal
June 20 – October 6, 2019

Colorado Springs Fine Arts Centre
February 21 – December 5, 2020

16. Late Period, 26th Dynasty
(664 – 525 B.C.E.)
EGYPT

Seated cat
Gift of Misses Roddick

Queens of Egypt
National Geographic Museum, Washington
March 1 – September 15, 2019

17. James Tissot (1836-1902)
October, 1877
Gift of Lord Strathcona and family

James Tissot: Fashion and Faith
Fine Arts Museums of San Francisco
October 12, 2019 – February 9, 2020

IN EUROPE AND IN AUSTRALIA

18. Sèvres Porcelain Manufactory (founded in 1756)

Ice pail with elephant-head handles from the dessert service "Gold Marly with Grey-painted Laurel Leaves and Cameo-style Heads": *Mercury* and *Perseus,* 1809
Decoration attributed to Marie-Victoire Jaquotot (1772-1855)
Purchase, gift of the Weider family in memory of Ben Weider

La maison de l'empereur
Musée national du château de Fontainebleau
April 13 – July 15, 2019

19. Paul Cézanne (1839-1906)

Bend in a Road in Provence, about 1866 or later
Adaline Van Horne Bequest

Cezanne and the Master Painters. A Dream of Italy
Musée Marmottan Monet, Paris
February 27, 2020 – January 3, 2021

20. Domenikos Theotokopoulos, called El Greco (1541-1614)

Portrait of a Man of the House of Leiva, about 1580-1585
Adaline Van Horne Bequest

Greco
Grand Palais, Paris
October 16, 2019 – February 10, 2020

21. Salvador Dalí (1904-1989)

Portrait of Maria Carbona, 1925
Purchase, the MMFA's Volunteer Association Fund
© Salvador Dalí, Fundació Gala-Salvador Dalí / SOCAN (2020)

Dalí & Magritte
Musées Royaux des Beaux-Arts de Belgique, Brussels
October 11, 2019 – February 16, 2020

22. Henri Matisse (1869-1954)

Seated Woman, Back Turned to the Open Window, about 1922
Purchase, John W. Tempest Fund
© Estate of H. Matisse / SOCAN (2020)

Inspiration Matisse
Kunsthalle Mannheim
September 27, 2019 – January 19, 2020

23. Giovanni Battista Tiepolo (1696-1770)

Apelles Painting the Portrait of Campaspe, about 1726
Adaline Van Horne Bequest

Tiepolo: The Best Painter of Venice
Staatsgalerie Stuttgart
October 11, 2019 – February 2, 2020

24. William Brymner (1855-1925)

Girl with a Dog, Lower Saint Lawrence, 1905
Gift of Sarah Humphrey and Gerald van Gurp in honour of the MMFA's 150th anniversary

Canada and Impressionism. New Horizons.
Kunsthalle der Hypo-Kulturstiftung, Munich
July 19 – November 17, 2019

Fondation de l'Hermitage, Lausanne
January 24 – March 13, 2020

25. Alexander Calder (1898-1976)

Mobile rouge, 1956
Purchase, Horsley and Annie Townsend Bequest
© 2020 Calder Foundation / Artists Rights Society (ARS), New York / SOCAN, Montreal

Alexander Calder: Radical Inventor
National Gallery of Victoria, Melbourne
April 5 – August 4, 2019

26. Jean-Michel Basquiat (1960-1988)

Seascape, 1983
Gift of Ira Young
© Estate of Jean-Michel Basquiat / SOCAN (2020)

Keith Haring | Jean-Michel Basquiat: Crossing Lines
National Gallery of Victoria, Melbourne
December 1, 2019 – March 15, 2020

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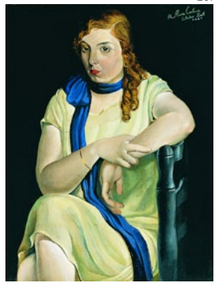
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ACQUISITIONS

A YEAR SYMBOLIZED BY DIVERSITY, INCLUSION AND OPENNESS TO THE WORLD

In 2019-2020, the Montreal Museum of Fine Arts added 472 works to its collection, bringing the total to 44,321. Thanks to the acquisitions made over the past fiscal year, we have succeeded in increasing the diversity of genres and cultures represented within the MMFA.

This year was also notable for the unfailing generosity of many loyal donors. We would like to take this opportunity to express our gratitude to the Honourable Serge Joyal, Claude Paradis, Clara Gutsche and Sarah Gutsche-Miller, W. Bruce C. Bailey, the family of Dr. Sean B. Murphy, André Desmarais, Dr. Stephen Fichman, J. Serge Sasseville, Hélène C. Bossé, and Irwin and Freda Browns. Our deepest thanks!

Acquisitions in pre-1900 international art further refined our collections of ancient, Asian and European art, among others. In the first category, the Museum was the fortunate recipient of nine Italian works donated by Claude Paradis. Dating mainly from the 4th century B.C.E., these magnificent terracotta, bronze and ceramic objects are a precious addition to our collection. Of note in the area of Asian art, we were able to purchase 15 netsuke – Japanese ornamental clothing accessories, mostly dating from the 19th century – thanks to the Dr. Stephen Fichman Fund.

The MMFA's holdings of European art were also enhanced by the acquisition of several impressive works. Among them are two prints by Albrecht Dürer (*The Lamentation*, from the series "The Engraved Passion," and *The Beast with Two Horns Like a Lamb*, from the series "The Apocalypse"), as well as a print by Carl Wilhelm Kolbe the Elder (*A Thicket; a Gnarled Willow Tree at Left, a Thicket of Vegetation at Right)*. Notable donations included a painting by Pieter Claeissens the Elder (*The Virgin and Child with Donor and an Angel*), which was a gift from Michel Van Tieghem, a work by Armand Guillaumin (*Île-de-France Landscape*) donated by the Lightburn family, as well as three remarkable lithographs by Louis Abel-Truchet – a major early 20th-century painter and engraver whose work was previously absent from the MMFA's collection – bequeathed by the Richard Mackler estate.

Recent acquisitions in international contemporary art have augmented our collection and now proudly adorn the walls and spaces of our Wing for the Arts of One World. These artworks mark the entry into the Museum of several international artists, including Fiona Pardington, Gauri Gill, Sui Jianguo, Zhang Hongtu and Antonio Paucar.

Other important additions to our collection of international contemporary art came courtesy of W. Bruce C. Bailey's generous donation of 29 works, including several by Canadian artists, but also by world-renowned artists such as Thomas Demand, Olafur Eliasson, Anthony Goicolea, Alex Hartley, Prudencio Irazabal and Ryan McGinley.

The year 2019-2020 was equally fruitful for the Acquisition Committee for Quebec and Canadian Art. Reflecting the Museum's values of inclusion and diversity, significant purchases were made in the area of Indigenous art: 23 prints by Alanis Obomsawin, 4 works on paper by Nancy Saunders (Niap), a stonecut by Mikigak Kingwatsiak (*Little Devil*) bequeathed by Pierre Théberge, 2 linocuts by Maggie Napartuk, 28 linocuts by Passa Mangiuk, a diptych and an installation by Nadia Myre (*While Waiting [Details Nos. 1 and 2]* and *Oceanus procellarum*, purchased thanks to the Michael St.B. Harrison Fund), a print by Meky Ottawa (*Love*), a work made from beeswax by Hannah Claus *(étude)*, a sculpture by Nico Williams (*Bandolier Ball 2*), and an ink on paper by Heather Campbell (*The Great White North*).

Under the theme of cultural diversity, a number of Quebec and Canadian works were added to the Museum's collection and the Arts of One World galleries. They include a ceramic by Brendan Lee Satish Tang (*Manga Ormolu #7*), an acrylic by Moridja Kitenge Banza (*Christ Pantocrator No. 5*) and two digital prints by the same artist (*Bank of Canada* and *Bank of Canada $100*) donated by J. Serge Sasseville, an installation by Ari Bayuaji (*Silence*) generously given by the artist, as well as a porcelain earthenware work by Eddy Firmin (*Strange, Danger*) donated by J. Serge Sasseville.

Further donations and purchases also allowed us to expand our holdings of the great pioneers of Quebec and Canadian art. Particularly noteworthy is the generous gift of two paintings by Group of Seven artists, *Spring in the Outskirts* by Lawren S. Harris and *Barns, Murray Bay* by Alexander Y. Jackson, which were respectively transferred to the Museum by private collectors and Eric Klinkhoff. Other works include an oil on canvas by Jean Soucy (*Gaspesian Symphony*), a painting by Jean McEwen (*Temple of Joy,* 1977) donated by Constance Naubert-Riser, a lithograph by Jean Paul Riopelle *(The Little Fish Owl)* donated by Galerie Simon Blais, and a painting by James Wilson Morrice (*Young Woman Standing, in Profile*) donated by Tom and Teresa Gautreau.

In photography, we cannot fail to mention the donation by David James Pérez-Vela of 149 prints from the "Open Passport" series produced between 1960 and 1972 by his father, John Max. Also worthy of note is Sarah Gutsche-Miller's generous gift of 28 photographs from Clara Gutsche's series "Jeanne-Mance Park," as well as the donation by Kim Waldron of several copies of her "Made in Québec" series.

Enriching our decorative arts and design collection, the Honourable Serge Joyal donated six pieces of silverware (a snuffbox and a child's cup by Laurent Amiot, a second child's cup by Robert Cruickshank, a travel cup by Charles Duval, a teapot produced by the workshop of Pierre Huguet dit Latour, and a wine taster by Paul Lambert dit Saint-Paul), two clocks (one by Pierre-Guillaume Bausse and another by E. Braconnot), a ladies' pocket watch produced by Bordier Frères in the 18th century, as well as furniture, including a secretary by Jules Leleu.

Once again, we extend our sincere gratitude to all the donors whose generosity contributed to the enhancement and diversification of the Museum's collection in 2019-2020. Last but not least, many thanks to the teams involved in varying capacities in the MMFA's acquisition process, as well as to all the volunteers on our four acquisition committees.

JEAN-BRUNO GIARD
Head of the Archives and Library

NAYLA DABAJI, WINNER OF THE 2020 IMPRESSIONS RESIDENCY

Every year since 2013, the MMFA has, with the support of the Conseil des arts de Montréal, invited up-and-coming visual artists from Montreal's diverse cultural communities and Indigenous communities to bring their unique perspective to the Museum's collections. It was Lebanese-born artist Nayla Dabaji who was chosen for the task in 2020. In her project *Migrer le Musée* [The Museum in Migration], she explored the MMFA's collections of contemporary Quebec and Canadian art, Middle Eastern art, Mediterranean archaeology, and photography through a lens of migration and journeys. She focused her attention on works described as anonymous or "migrant," either because they deal with the theme of journeys or because they have been circulated in the world. After selecting works on which information is lacking or incomplete, she then filled in the gaps with assumptions or fictionalized connections.

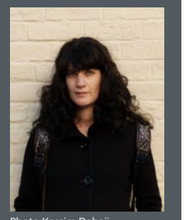


Photo Kassim Dabaji

▶
Gauri Gill (born in 1970), *Untitled (48),* from the series "Acts of Appearance," 2015 – ongoing. MMFA, purchase, W. Bruce C. Bailey Fête-champêtre Fund

INTERNATIONAL ART

INSTALLATIONS

Shilpa Gupta
Born in Mumbai, India, in 1976

For, in Your Tongue, I Cannot Fit: 100 Jailed Poets
2017-2018
100 books cast in gun metal, table, 1/3
128 × 1219 × 61 cm
Purchase, W. Bruce C. Bailey Fête-champêtre Fund
2019.184
See page 9

WORKS ON PAPER

Louis Abel-Truchet
Versailles 1857 – Auxerre, France, 1918

The Quadrille
1890
Lithograph
64.9 × 84.6 cm
Richard Mackler Bequest
2019.180

In the Luxembourg Gardens
About 1895
Lithograph
65.3 × 90.1 cm
Richard Mackler Bequest
2019.181

Women Dancing
1900
Lithograph
64.7 × 84.5 cm
Richard Mackler Bequest
2019.182

Heinrich Aldegrever
Paderborn 1502 – Soest about 1555-1561

Lot Welcomes the Angels
Lot Prevents the Inhabitants of Sodom from Violence
Lot and His Family Leaving Sodom
Lot with His Daughters
From the series "The Story of Lot"
1555
Engravings, stippling, only state
11.4 × 8.2 cm (sheet) (each)
11.3 × 8.1 cm (platemark) (each)
Purchase, Wake Robin Fund in memory of Nelo St.B. Harrison
2020.51.1-4

Marc Chagall
Vitebsk, Russia, 1887 – Saint-Paul-de-Vence, France, 1985

Bella
1924
Etching, state ii/ii
27.8 × 22.5 cm (sheet), 22.3 × 11.6 cm (platemark)
Gift of Freda and Irwin Browns
2019.113
© SOCAN and ADAGP 2020, Chagall®

Lucas Cranach the Elder
Kronach 1472 – Weimar 1553

The Penance of Saint John Chrysostom
1509
Engraving, state II/II
25.8 × 20.4 cm (sheet), 25.4 × 20 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund
2020.7

Honoré Daumier
Marseilles 1808 – Valmondois 1879

Laurent de L'Ardèche
From the series "Les Représentans représentés"
[The Representatives Represented]
1849
Lithograph, unique proof, only state
35.6 × 27.2 cm
Purchase, Dr. Sean B. Murphy Fund
2020.6

Thomas Demand
Born in Schäftlarn, Germany, in 1964

Grotesques
From the series "Grotto"
2006
2 photogravures, 37/100
Approx. 64.5 × 47.6 cm (sheet) (each)
41.6 × 27.6 cm (platemark) (each)
Gift of W. Bruce C. Bailey
2019.245.1-2

Erik Desmazières
Born in Rabat, Morocco, in 1948

Rembrandts Kunst Caemer
2007
Etching, aquatint, roulette, state VI/VI
50.6 × 65.5 cm (sheet), 42 × 56.9 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund
2019.107
© Erik Desmazières / SOCAN (2020)

Jim Dine
Born in Cincinnati in 1935

Silver Star
1966
Lithograph
71.1 × 51 cm
Pierre Théberge Bequest
2019.207

Albrecht Dürer
Nuremberg 1471 – Nuremberg 1528

The Beast with Two Horns Like a Lamb
From the series "The Apocalypse"
1496-1497
Woodcut, proof
38.8 × 28 cm (sheet and image)
Purchase, Claude Dalphond Fund in memory of Gisèle Lachance, Dr. Sean B. Murphy Fund and Horsley and Annie Townsend Bequest
2020.16

The Lamentation
From the series "The Engraved Passion"
1507
Engraving, only state
11.6 × 7.1 cm (sheet), 11.5 × 7 cm (platemark)
Purchase, Wake Robin Fund in memory of Nelo St.B. Harrison
2020.44

Carl Wilhelm Kolbe the Elder
Berlin 1759 – Dessau 1835

A Thicket; a Gnarled Willow Tree at Left, a Thicket of Vegetation at Right
About 1820-1835 (probably about 1820)
Etching
Approx. 21.5 × 23.5 cm (sheet)
Approx. 12.4 × 16 cm (platemark)
Purchase, Wake Robin Fund in memory of Nelo St.B. Harrison
2020.5

Pablo Picasso
Málaga, Spain, 1881 – Mougins, France, 1973

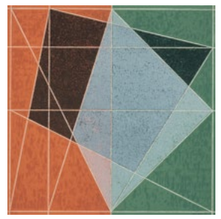
Full-face Head
1934, edition 1942
Drypoint, aquatint, scraper, plate toning, state II/II
45.3 × 34.1 cm (sheet), 31.8 × 22.9 cm (platemark)
Pierre Théberge Bequest, in memory of Pauline Talbot-Théberge and Pauline Annette Théberge
2019.112
© Estate of Picasso / SOCAN (2020)

Georges Rouault
Paris 1871 – Paris 1958

Satan IV
Plate 12 from the series "Les Fleurs du Mal"
1927, edition 1966
Heliogravure, aquatint, drypoint, burnishing, state Id/I
44.6 × 33.8 cm (sheet), 35.6 × 25.7 cm (platemark)
Gift of Mrs. Louise B. Daudelin
2019.205

"She's a Beautiful Woman with Opulent Shoulders…"
Plate 14 from the series "Les Fleurs du Mal"
1927, edition 1966
Heliogravure, aquatint, drypoint, burnishing, roulette, state Id/I
44.5 × 33.7 cm (sheet), 35.5 × 25.3 cm (cuvette)
Gift of Mrs. Louise B. Daudelin
2019.206

Jack Tworkov
Biała Podlaska, Poland, 1900 – Provincetown, Massachusetts, 1982



T. L. #1
1977
Lithograph, 2/35
66.4 × 66.4 cm
Gift of Luc LaRochelle
2019.20
© Jack Tworkov / SOCAN (2020)

Jacques Villon
Damville, France, 1875 – Puteaux, France, 1963

Miss Bea
1934
Etching, drypoint, only state
28.5 × 22.6 cm (sheet), 18.5 × 14 cm (platemark)
Gift of Freda and Irwin Browns
2019.114

PAINTING

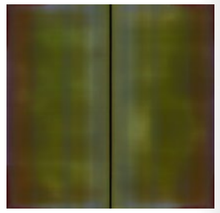
Pieter Claeissens the Elder
Bruges (?) 1499 or 1500 – Bruges (?) 1576

The Virgin and Child with Donor and an Angel
About 1555-1560
Oil on wood
98.4 × 73.6 cm
Gift of Michel Van Tieghem
2019.63

Armand Guillaumin
Paris 1841 – Orly 1927

Île-de-France Landscape
About 1874
Oil on canvas
73.2 × 99.8 cm
Gift of the Lightburn family
2019.251
See page 63

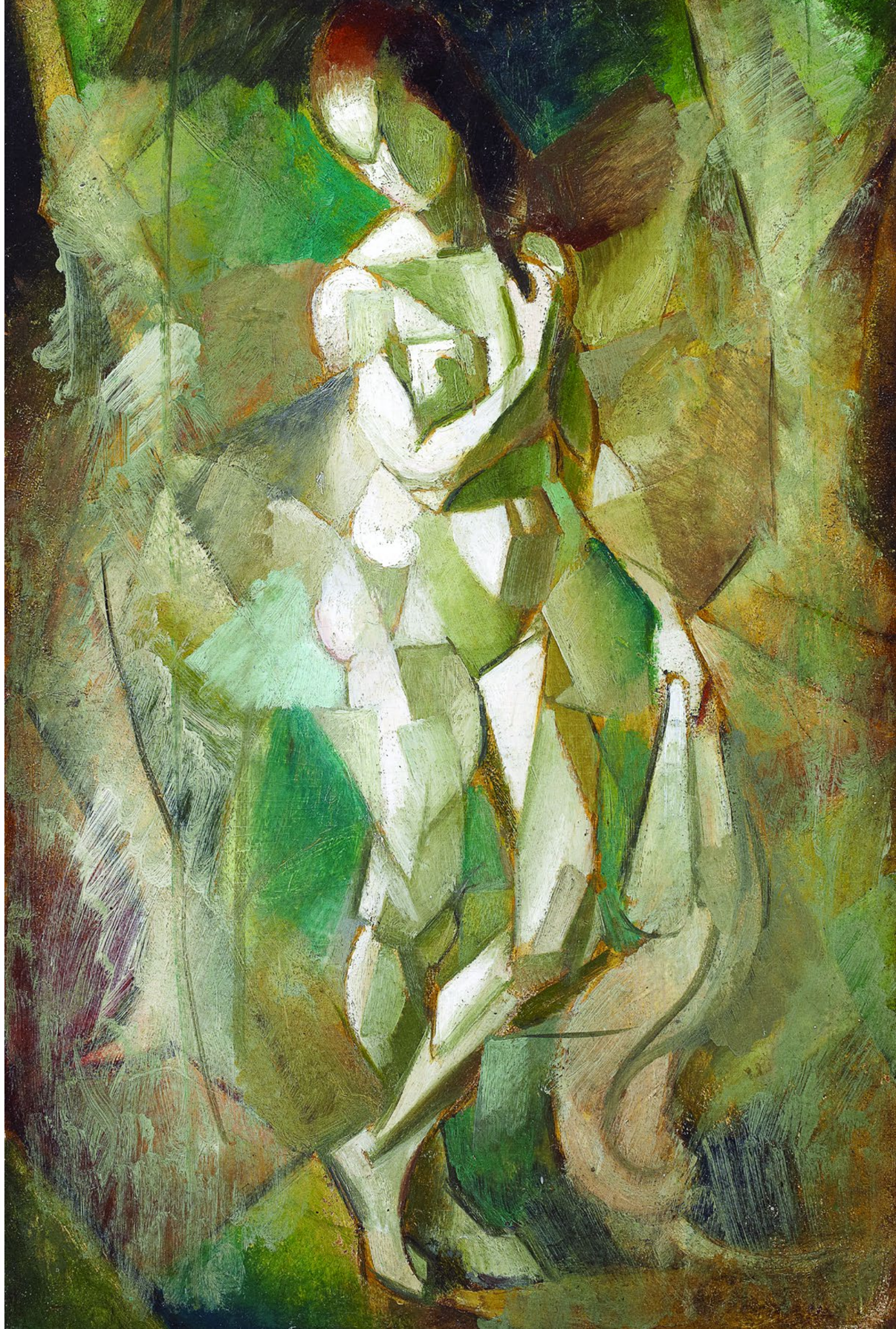
Prudencio Irazabal
Born in Puentelarrá, Spain, in 1954



Untitled No. 615
1997
Acrylic on canvas
183.4 × 182.7 cm
Gift of W. Bruce C. Bailey
2019.249.1-2
© Prudencio Irazabal / SOCAN (2020)

Jean Metzinger
Nantes 1883 - Paris 1956

Standing Nude
1911
Oil on cardboard mounted on panel
51.7 × 35 cm
Gift of the Chrétien-Desmarais family
2019.214
See opposite



▶

Jean Metzinger (1883-1956),
Standing Nude, 1911.
MMFA, gift of the Chrétien-Desmarais family
© Estate of Jean Metzinger / SOCAN (2020)

INTERNATIONAL ART (CONT'D)

Claude-Émile Schuffenecker
Fresne-Saint-Mamès, France, 1851 – Paris 1934

Symbolist Portrait
About 1895
Oil on paper mounted on cardboard
46.3 × 55 cm
Purchase, Horsley and Annie Townsend Bequest
2019.93

PHOTOGRAPHY

Olafur Eliasson
Born in Copenhagen in 1967

Untitled No. 44
From the series "Iceland"
1998
Chromogenic print, 1/1
59.1 × 89.1 cm (sight)
Gift of W. Bruce C. Bailey
2019.246

Gauri Gill
Born in Chandigarh, India, in 1970

Untitled (20)
From the series "Acts of Appearance"
2015 – ongoing
Archival pigment print, 4/7
151.8 × 101 cm
Purchase, W. Bruce C. Bailey Fête-champêtre Fund
2019.152

Untitled (48)
From the series "Acts of Appearance"
2015 – ongoing
Archival pigment print, 2/7
152.4 × 101.6 cm
Purchase, W. Bruce C. Bailey Fête-champêtre Fund
2019.153
See page 35

Anthony Goicolea
Born in Atlanta in 1971

Sleeping
From the series "Septemberists"
2006
Laminated chromogenic print mounted on aluminum
127.1 × 101 cm
Gift of W. Bruce C. Bailey
2019.247

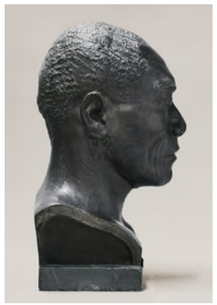
Ryan McGinley
Born in Ramsey, New Jersey, in 1977

Dan and Eric
2001
Chromogenic print, 4/6
102 × 76 cm
Gift of W. Bruce C. Bailey
2019.250

Eadweard Muybridge
Kingston upon Thames, England, 1830 – Kingston upon Thames 1904

Woman Kneeling, Her Elbows on a Chair, Hands Clasped
From the series "Animal Locomotion"
Between 1884 and 1887
Collotype
48 × 60.9 cm
Pierre Théberge bequest in memory of Pauline Talbot-Théberge and Pauline Annette Théberge
2019.110

Fiona Pardington
Born in Auckland, New Zealand, in 1961



Portrait of a Life Cast of Piuraki/John Tikao (Painted)
With thanks to the Musée de l'Homme (Muséum national d'Histoire naturelle), Paris
From the series "The Pressure of Sunlight Falling"
2010
Ink-jet print, 2/10
145.2 × 108.7 cm (sight)
Gift of the artist
2020.47

Mark Ruwedel
Born in Bethlehem, Pennsylvania, in 1954

Los Alamos: The Secret on the Hill
From the series "The Italian Navigator"
1993
2 gelatin silver prints mounted on cardboard
Approx. 37.8 × 49.3 cm (each)
Richard Mackler Bequest
2019.204

SCULPTURE

Alex Hartley
Born in West Byfleet, England, in 1963

Untitled
1998
Chromogenic print, frosted glass
80 × 118.4 × 28.7 cm
Gift of W. Bruce C. Bailey
2019.248

Pedro Pires
Born in Luanda, Angola, in 1978

Kaluanda
2016
Plastic containers, iron
221 × 58 × 61 cm
Purchase, Horsley and Annie Townsend Bequest
2019.65

Betsabeé Romero
Born in Mexico City in 1963

Guerreros en cautiverio III
[Captive Warriors III]
2016
Engraved tire, gold leaf, LED light strip
85 × 85 × 18 cm
Purchase, W. Bruce C. Bailey Fête-champêtre Fund
2019.124
See page 30

Sui Jianguo
Born in Qingdao, China, in 1956

Legacy Mantle
2005
Coloured resin, 1/10
62 × 50 × 30.5 cm
Purchase, the Appel family fund in memory of Bram and Bluma Appel
2019.196

Zhang Hongtu
Born in Pingliang, China, in 1943

Mai Dang Lao (McDonald's)
2002
Cast bronze, 3/10
4 elements of various dimensions
Purchase, Horsley and Annie Townsend Bequest
2020.43.1-5

VIDEO AND FILM

David Claerbout
Born in Kortrijk, Belgium, in 1969

The Quiet Shore
2011
Black-and-white HD digital film, silent, 5/5
Duration: 36 min 32 s
Gift of Lillian and Billy Mauer
2019.127
© David Claerbout / SOCAN (2020)

Antonio Paucar
Born in Huancayo, Peru, in 1973

Escalinata Andina [Andean Staircase]
2018-2019
HD colour video with sound, edition of 5
Duration: 4 min 32 s
Purchase, Horsley and Annie Townsend Bequest
2020.4

ANCIENT CULTURES

Attributed to the
Asteas and Python Workshop
Active in Paestum, Campania, Southern Italy, in 4th c. B.C.E.

Red-figure Bell Krater
Earthenware, painted decoration
25 × 24.7 × 25.2 cm
Gift of Claude Paradis
2019.102

Attributed to the
Villa Giulia Painter
Active in Attica, Greece

Red-figure Kylix
About 470-460 B.C.E.
Earthenware, painted decoration
7.8 × 26 × 20.2 cm
Gift of the Lightburn family
2019.252

Edo period (1615-1868)
Japan

15 *Netsuke* [Toggles]
Late 18th-19th c.
Various dimensions
Purchase, Dr. Stephen Fichman Fund
2019.116-122, 2020.8-15
See opposite

Italiote (5th-3rd c. B.C.E.)
Southern Italy, Apulia

Red-figure Hydria and Bell Krater
4th c. B.C.E.
Earthenware, painted decoration
16.9 × 13.2 × 10.2 cm
24.8 cm (h.); 27.9 cm (diam.)
Gift of Claude Paradis
2019.101, 103

Loutrophoros
4th c. B.C.E.
Earthenware, painted decoration
33.8 × 15.1 × 12.5 cm
Gift of Claude Paradis
2019.105

Gnathian-style Bell Krater with Plant Designs
4th c. B.C.E.
Earthenware, black glaze, painted decoration
31.5 cm (h.); 35 cm (diam.)
Gift of Claude Paradis
2019.106

Gnathian-style Lid with Plant Designs
4th c. B.C.E.
Earthenware, black glaze, painted decoration
16.9 × 13.2 × 10.2 cm
Gift of Claude Paradis
2019.208

Italiote (5th-3rd c. B.C.E.)
Southern Italy, Campania

Red-figure Calyx Krater
4th c. B.C.E.
Earthenware, painted decoration
53 × 42.1 × 29 cm
Gift of Claude Paradis
2019.100

Skyphos
4th c. B.C.E.
Earthenware, black glaze
21 × 26.9 × 17.5 cm
Gift of Claude Paradis
2019.104

Roman Empire (27 B.C.E.-476 C.E.)

Strigil
1st c. C.E.
Bronze
4 × 26.5 × 2.7 cm
Gift of Claude Paradis
2019.209

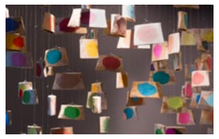
▶

Edo period (1615-1868), Japan,
12 *Netsuke* [toggles], late 18th-19th c.
MMFA, purchase, Dr. Stephen Fichman Fund

QUEBEC AND CANADIAN ART

INSTALLATIONS

Ari Bayuaji
Born in Mojokerto, Indonesia, in 1975



Silence
2014-2018
Wood, acrylic paint, nylon wire
Variable dimensions
Gift of Ari Bayuaji
2019.175

Nadia Myre
Born in Montreal in 1974

Oceanus procellarum
2019
Earthenware, glass beads, thread and wallpaper installation
Variable dimensions
Purchase, gift of Michael St.B. Harrison
2020.17.1-3
See page 61

WORKS ON PAPER

Anonymous
Canada

A Member of the Casgrain Family, Seigneurs of Rivière-Ouelle
About 1815
Watercolour, gouache, ink and gum arabic highlights on cardboard
8.3 × 6.7 cm
Gift of François Pelletier
2020.79

Shary Boyle
Born in Scarborough, Ontario, in 1972

Untitled (Rain Cloud)
2007
Ink, gouache
66.2 × 51.3 cm (sight)
Gift of W. Bruce C. Bailey
2019.227

Sick Bed
2010
Aquatint, 4/10
37.8 × 56.5 cm (sheet), 14.5 × 32.5 cm (platemark)
Gift of W. Bruce C. Bailey
2019.229

Fritz Brandtner
Danzig (now Gdańsk) 1896 – Montreal 1969

Ballerina
1940
Ink, gouache
27.3 × 20.4 cm
Geraldine Malcoff Bequest
2019.167

Study for *Decoration of the A. Building in Stone or Reinforced Concrete*
1948
Collage of cardboard, graphite, ink, fixative
66.6 × 51.1 cm
Geraldine Malcoff Bequest
2019.168

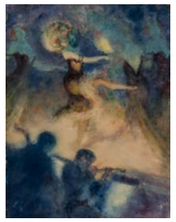
Abstraction
1950
Collage of various papers, gouache, ink
20.1 × 31 cm (approx.)
Geraldine Malcoff Bequest
2019.169

Abstraction
1950
Gouache and ink over traces of graphite, on paper mounted on cardboard
17.1 × 19.8 cm
Geraldine Malcoff Bequest
2019.170

Rocky Coast, Bay of Fundy
1963 (?)
Gouache and ink over traces of graphite
28.1 × 38.5 cm
Geraldine Malcoff Bequest
2019.172

Behind the Curtain
Ink, gouache, graphite
30.5 × 23.2 cm
Geraldine Malcoff Bequest
2019.171

William Henry Clapp
Montreal 1879 – Oakland, California, 1954



A Skirt Dancer
1915
Watercolour and gouache over traces of graphite, on cardboard
35.1 × 26.7 cm
Gift of Me François Mercier and Mrs. Lucile R. Mercier
2019.90

James Duncan
Coleraine, Northern Ireland, 1806 – Montreal 1881

Montreal, Harbour Scene
About 1848
Watercolour, gouache, graphite and grattage on cardboard
21.2 × 31.1 cm
Purchase, gift of R. Fournelle
2019.183

Sophie Jodoin
Born in Saint-Hyacinthe, Quebec, in 1965

Empty Words
2012-2018
Charcoal, pastel, stump and pounced book page
Drawing *Black Bouquet*: 192.7 × 148.5 cm
Book page: 24.8 × 19.6 cm
Purchase, Monique Parent Fund and gift of R. Fournelle
2019.99.1-2

John Lyman
Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

Study for *Arab Celebration, the Handkerchief Dance* (also known as *Hammamet, North Africa*)
About 1920
Charcoal, chalk, graphite
31 × 27.7 cm
Gift of Dr. Ronnie Aronson
2019.176

N.E. Thing Co.
Vancouver, 1966-1978

ART No. 000: John Doe's Painting "Summertime" 1955 – An Interior Thing
1968
Text printed and stamped in ink, text handwritten in ink, seal
30.9 × 20.5 cm
Pierre Théberge Bequest
2019.72

Please Complete and Return
1965-1978
Text printed and typed in ink, with signatures in ink on pink paper
28 × 21.8 cm
Pierre Théberge Bequest
2019.73

Alanis Obomsawin
Born near Lebanon, New Hampshire, in 1932

The Horse Runs for Cover (Green Horse)
1990
Monotype, gouache
23.3 × 30.5 cm
Purchase, Horsley and Annie Townsend Bequest
2020.18

Invisible (Woman in the Cemetery)
2001
Etching, plate toning
37 × 47.7 cm (sheet), 22.8 × 30.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.23

My Friend the Horse and Me
The Visit
Woman with Antlers
2002
3 etchings with plate toning
Various dimensions
Purchase, Horsley and Annie Townsend Bequest
2020.19, 21-22
See page 23

Bear Dance
2002
Etching
35.3 × 49.8 cm (sheet), 22.8 × 30.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.20

Tenderness
2004
Etching, plate toning
39.1 × 49.3 cm (sheet), 23 × 30.4 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.24
See page 23

Mother of So Many Children
Mother of So Many Children IV
Mother of So Many Children VI (3 versions)
Mother of So Many Children VII
2004
6 etchings
Various dimensions
Purchase, Horsley and Annie Townsend Bequest
2020.25-26, 30, 32, 34-35
See page 23

Mother of So Many Children XI
2004
Etching, direct etching
49.3 × 28.2 cm (sheet), 24 × 15 cm (platemark)
Gift of Freda and Irwin Browns
2019.157

What Happened to My Child?
2004
2 etchings with plate toning
63.5 × 47.7 cm (sheet), 30.2 × 22.6 cm (platemark)
65.9 × 49.9 cm (sheet), 30.4 × 22.8 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.27-28
See page 23

The Rocks Speak
2004
Graphite, coloured pencil
50.6 × 75.2 cm
Purchase, Horsley and Annie Townsend Bequest
2020.29

The Sacred Land of My Ancestors
2004
Etching, gouache, artist's proof
54.9 × 77.3 cm (sheet), 44.9 × 59.9 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.31

Birds Loving at Night
2004
Etching, plate toning, grattage, direct etching
47.7 × 66 cm (sheet), 29.7 × 30.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.33

The Rooster Sang and the Sun Rose
2004 (?)
Etching, plate toning
47 × 64 cm (sheet), 25.2 × 30.2 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.36

Vision
About 2004
Etching, plate toning
50.3 × 32.5 cm (sheet), 20.5 × 20.3 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.37
See page 23

Ozonkhiline Follows the Track All the Way to Dartmouth College
About 2004
Etching, plate toning
47.3 × 70.6 cm (sheet), 29.9 × 40.2 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.38
See page 23

Magic
2005
Etching, plate toning
33.2 × 27.2 cm (sheet), 20.2 × 15.2 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.39
See page 23

Free Horse
2007
Etching, plate toning
64.6 × 50.8 cm (sheet), 30.6 × 30.5 cm (platemark)
Purchase, Horsley and Annie Townsend Bequest
2020.40

Meky Ottawa
Born in Manawan, Quebec, in 1990

Love
2017
Ink-jet print, 2/10
69.5 × 90.1 cm (sight)
Purchase, Horsley and Annie Townsend Bequest
2020.1

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

The Little Fish Owl
About 1970
Lithograph, hors commerce
53.2 × 34.6 cm
Gift of Simon Blais
2019.200
© Estate of Jean Paul Riopelle / SOCAN (2020)

Claude Simard
Larouche, Quebec, 1956 – New York 2014

Back of Head
1992
Graphite, gouache
65.7 × 50.5 cm
Gift of W. Bruce C. Bailey
2019.240

Marc-Aurèle de Foy Suzor-Coté
Arthabaska, Quebec, 1869 – Daytona Beach, Florida, 1937

Dinard
1904
Pastel
28.2 × 45 cm
Gift of Dr. Jean de Margerie
2019.198

Joyce Wieland
Toronto 1930 – Toronto 1998

Metamorphosis
1963
Ink
10.7 × 26.8 cm
Pierre Théberge Bequest
2019.76

Squid Jiggin' Grounds
The Arctic Belongs to Itself
1973
2 lithographs
52.6 × 75 cm
33 × 43.5 cm
Pierre Théberge Bequest
2019.79-80
© National Gallery of Canada, Ottawa

Boats
Gouache and watercolour over traces of graphite
21.6 × 27.9 cm
Pierre Théberge Bequest
2019.81

Nova Scotia Cottage of Art
Graphite, coloured pencil
18 × 21.8 cm
Pierre Théberge Bequest
2019.82

Art for the Betterment of Sum – Edgar Rice Burroughs
Felt pen and ballpoint pen on cardboard
12.7 × 17.9 cm
Pierre Théberge Bequest
2019.83

Bunnies
Woman with a Movie Camera
2 works in ink
21.5 × 35.4 cm
15.6 × 35 cm
Pierre Théberge Bequest
2019.84, 86

49th Parellel
Felt pen, ink
21.5 × 27.9 cm
Pierre Théberge Bequest
2019.85

PAINTING

Shary Boyle
Born in Scarborough, Ontario, in 1972

Hood
From the series "Highland"
2007
Oil on panel
35.3 × 30.1 cm
Gift of W. Bruce C. Bailey
2019.228

John Lyman (1886-1967),
Arab Celebration, the Handkerchief Dance, about 1921-1923.
MMFA, gift of Dr. Ronnie Aronson

QUEBEC AND CANADIAN ART (CONT'D)

Edmond Dyonnet
Crest, France, 1859 – Montreal 1954

Montreal from the Island
1891
Oil on wood
23 × 32.5 cm
Purchase, gift of R. Fournelle
2019.253

David Garneau
Born in Edmonton in 1962

Not to Confuse Politeness with Agreement
2013
Oil on canvas
122.2 × 122.5 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2019.202

Lawren S. Harris
Brantford, Ontario, 1885 – Vancouver 1970

Spring in the Outskirts
1922
Oil on canvas
97.7 × 112.3 cm
Gift of Norman and Patterson Webster
2020.77

Alexander Y. Jackson
Montreal 1882 – Woodbridge, Ontario, 1974

Barns, Murray Bay
Late 1920s
Oil on wood
21.3 × 26.6 cm
Gift of Eric Klinkhoff
2020.78
© Estate of A. Y. Jackson / SOCAN (2020)

John Y. Johnstone
Montreal 1887 – Havana 1930

Chinatown, Montreal
About 1915-1920
Oil on academy board
26.8 × 34 cm
Gift of Roger Fournelle
2019.197

Moridja Kitenge Banza
Born in Kinshasa, Democratic Republic of the Congo, in 1980

Christ Pantocrator No. 5
2019
Acrylic and gold leaf on plywood
40.5 × 30.5 cm
Purchase, Horsley and Annie Townsend Bequest
2019.115

Jean Paul Lemieux
Quebec City 1904 – Quebec City 1990

Rolling Hills
1934
Oil on plywood
30.6 × 40.2 cm
Gift of Monique and Claude Bruneau
2020.66

John Lyman
Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

Arab Celebration, the Handkerchief Dance
About 1921-1923
Oil on canvas
99 × 80 cm
Gift of Dr. Ronnie Aronson
2019.177
See page 41

Japanese Subject, Lake Champlain
About 1947-1948
Oil on canvas board
40.5 × 30.4 cm
Gift of Dr. Jean de Margerie
2019.199

Henrietta Mabel May
Westmount, Quebec, 1884 – Vancouver 1971

Spring Snow, Knowlton
About 1927
Oil on wood
15.7 × 22 cm
Geraldine Malcoff Bequest
2019.174

Jean McEwen
Montreal 1923 – Montreal 1999

Temple of Joy
1977
Oil on canvas
183 × 98.9 cm
Gift of Constance Naubert-Riser
2019.89

James Wilson Morrice
Montreal 1865 – Tunis 1924

Young Woman Standing, in Profile
About 1896
Oil on canvas
50.2 × 32.5 cm
Gift of Tom and Teresa Gautreau
2020.230

Natalie Reis
Born in Montreal in 1981

Extended Form
2015
Acrylic on canvas
318 × 93.7 cm
Purchase, Horsley and Annie Townsend Bequest
2019.58

Marc Séguin
Born in Ottawa in 1970

Study for *Million Dollar Painting*
2013
Acrylic and spray paint on canvas
122.5 × 182.5 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.63

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

Gaspesian Symphony
1945
Oil on canvas
106.7 × 87 cm
Purchase, the Museum Campaign 1988-1993 Fund
2019.213

Joanne Tod
Born in Montreal in 1953

Pox
1994
Oil and acrylic on polyester
91.4 × 122.1 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.62

PHOTOGRAPHY

Joseph Donohue
Montreal 1953 – Montreal 2019

The Old Port
2008
Ink-jet print on textured paper, 5/5
45.5 × 60.9 cm
Gift of Freda and Irwin Browns in memory of Joseph Donohue, artist
2019.201

Éliane Excoffier
Born in Saint-Jérôme, Quebec, in 1971

Thrush, Variation 1
From the series "Photograms"
2012
Gelatin silver print, 1/1
35.7 × 27.9 cm
Gift of W. Bruce C. Bailey
2019.230

Janieta Eyre
Born in London in 1966

Tweeling Blya 1921
From the series "Incarnations"
1996
Gelatin silver print, selenium toning, 1/3
99 × 80.2 cm
Gift of W. Bruce C. Bailey
2019.242

Charles Gagnon
Montreal 1934 – Montreal 2003

Bank Vault with Truck and Man – Montreal
1973, print 1975
Gelatin silver print
27.5 × 35.5 cm
Pierre Théberge Bequest
2019.69

Lorraine Gilbert
Born in Metz, France, in 1955

Self-portrait, Invermere, British Columbia
25 Hemlocks in the Studio, Invermere, British Columbia
From the project "Shaping the New Forest"
1991
2 chromogenic prints, 2/5
76.3 × 101.8 cm (each photograph in the diptych)
Anonymous gift
2019.108.1-2

LeBreton Flats, Ottawa
Boreal Forest Floor, La Macaza, Quebec
From the series "Once Upon a Forest"
2010
2 ink-jet prints on polypropylene, 2/5
152.6 × 492.7 cm (each photograph in the diptych)
Anonymous gift
2019.109.1-2
See page 29

Angela Grauerholz
Born in Hamburg in 1952

Stairwell
1999
Cibachrome print, 1/3
100.5 × 150.7 cm (sight)
Gift of W. Bruce C. Bailey
2019.231

Clara Gutsche
Born in Saint Louis, Missouri, in 1949

28 Photographs
From the series "Jeanne-Mance Park"
1982-1984, prints 1984
28 gelatin silver prints, selenium and gold toning
Approx. 40.4 × 50.5 cm (each)
Gift of Sarah Gutsche-Miller
2019.145.1-28
© Clara Gutsche / SOCAN (2020)

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

Alberto Giacometti 1965
1965
Gelatin silver print
43 × 35.3 cm
Gift of Freda and Irwin Browns
2020.67

Moridja Kitenge Banza
Born in Kinshasa, Democratic Republic of the Congo, in 1980

Bank of Canada
2015
Xerography, 1/5
38.8 × 26.7 cm (sight)
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.57

Bank of Canada $100
2015
Ink-jet print
90.6 × 198.6 cm (sight)
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.58

▶ **Lawren S. Harris** (1885-1970), *Spring in the Outskirts* (detail), 1922. MMFA, gift of Norman and Patterson Webster

QUEBEC AND CANADIAN ART (CONT'D)

Micah Lexier
Born in Winnipeg in 1960

Double Portrait (Musselman Brothers 1)
1995
2 gelatin silver prints
206.3 × 74.4 cm
Gift of W. Bruce C. Bailey
2019.233

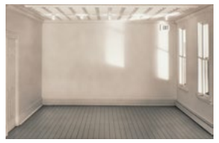
Peter Andrew Lusztyk
Born in Toronto in 1982
and
Derek Blais

Smith & Wesson .357 Magnum
From the series "Point Blank"
2012
Ink-jet print, 10/10
151.4 × 90.2 cm (sight)
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.53

Thierry Marceau
Born in Oka, Quebec, in 1980

Old McDonald Had a Farm: The Hamburglar Steals a Jeff Koons
From the series "Happy Meal"
2013
Ink-jet print, 1/3
60.2 × 89.6 cm (sight)
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.59

John Massey
Born in Toronto in 1950



From the Dawn's Early Light Until Twilight's Last Gleaming, Photo (1), The Mattress Factory
From the Dawn's Early Light Until Twilight's Last Gleaming, Photo (2), The Mattress Factory
1988
2 gelatin silver prints with toning, artist's proofs 1/1
49.9 × 60.6 cm (each)
Gift of W. Bruce C. Bailey
2019.234-235

John Max
Montreal 1936 – Montreal 2011

149 Photographs
From the series "Open Passport"
Between 1960 and 1972, prints 1971-1972
Gelatin silver prints
Approx. 50.5 × 40.5 cm or 40.5 × 50.5 cm (each)
Gift of David James Pérez-Vela
2019.215-224, 2020.81-219

N.E. Thing Co.
Vancouver, 1966-1978

ACT No. 20: Robert Morris's "254 Pieces of Felt," 1968, Coll. National Gallery of Canada
ACT No. 68: Athabasca Glacier, Columbia Ice Fields, Jasper National Park, Alberta, Canada
1968
2 gelatin silver prints, felt pen, seal
32.5 × 49 cm (sight) (each)
Pierre Théberge Bequest
2019.70-71

Celia Perrin Sidarous
Born in Montreal in 1982

Pores
2019
Ink-jet print
136 × 172.8 cm (sight)
Purchase, Horsley and Annie Townsend Bequest
2019.212

Robert Polidori
Born in Montreal in 1951

Boiserie and Curtains, Queen's Bedchamber, (115)
From the series "Versailles"
2007
Chromogenic print, 2/10
150.6 × 125.7 cm (sight)
Richard Mackler Bequest
2019.203

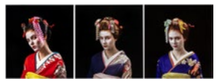
Claude Simard
Larouche, Quebec, 1956 – New York 2014

Hunter
1992
Chromogenic print, 1/1
70.8 × 101.5 cm
Gift of W. Bruce C. Bailey
2019.238

Barbara Steinman
Born in Montreal in 1950

Grace Note
1997
Cibachrome print
182.9 × 111.4 cm
Gift of W. Bruce C. Bailey
2019.236

Ron Terada
Born in Vancouver in 1969



Maiko #1, Maiko #2, Maiko #3
2008
3 ink-jet prints, 2/4
118.7 × 110 cm (sight) (each)
Gift of W. Bruce C. Bailey
2019.241.1-3

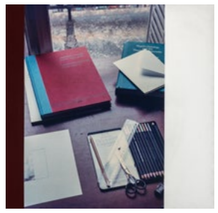
Kim Waldron
Born in Montreal in 1979

Worker #4
Worker #5
Worker #9
Worker #27
From the series "Made in Québec"
2015
4 ink-jet prints, 1/10
61.6 × 61.6 cm (each)
Gift of Thomas Henry and Margot Eleanor Ross
2019.146-149

Worker #28
Worker #30
From the series "Made in Québec"
2015
2 ink-jet prints, 2/10
61.6 × 61.6 cm (each)
Purchase, Deirdre M. Stevenson Fund
2019.150-151

Ian Wallace
Born in Shoreham, England, in 1943

Study for *My Heroes in the Street I*
Study for *My Heroes in the Street II*
Study for *My Heroes in the Street III*
Between 1986 and 2001
3 chromogenic prints and vinyl paint on canvas mounted on cardboard
51 × 71.5 cm (each)
Gift of Guy Knowles
2019.190-192



Hôtel Baudin, Paris V
1990
Laminated chromogenic print and acrylic on canvas
92 × 92 cm
Gift of Guy Knowles
2019.193

SCULPTURE

Shary Boyle
Born in Scarborough, Ontario, in 1972

The Potter II
2019
Terracotta, porcelain, glazes, gold lustre
57.8 × 37.5 × 38.5 cm
Purchase, Suzanne Caouette Bequest, in tribute to Michelle Prévost
2020.42
See opposite

Hannah Claus
Born in Fredericton, New Brunswick, in 1969

étude
2019
Beeswax
30 cm (approx. diam.)
Purchase, François-Marc Gagnon Fund
2020.41

Shayne Dark
Born in Moose Jaw, Saskatchewan, in 1952

In Due Time
2005-2006
Ironwood (*Ostrya virginiana*), acrylic paint
109 × 94 × 59 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.52.1-25

Jannick Deslauriers
Born in Joliette, Quebec, in 1983

Wheelchair
From the series "Relic: Body Extension"
2014
Aluminum wire and tubing, nylon tubing, polyester tulle, polyester lace with sequins and rhinestones, cotton and polyester thread
95 × 70 × 97 cm
Purchase, Hamelys Fund
2019.187

Camera
From the series "Relic: Body Extension"
2018
Nylon, polyester tulle, cotton and polyester thread, painted wood and Plexiglas body
31.5 × 24.5 × 26 cm
Purchase, Young Philanthropists' Circle Fund and André Dufour Fund
2019.188

Beau Dick
Alert Bay, British Columbia, 1955 – Vancouver 2017

Ghost
2012
Cedar, acrylic paint, eagle feathers, vegetable fibres
52.5 × 37 × 18 cm
Gift of W. Bruce C. Bailey
2019.225
See page 45

Eddy Firmin
Born in Pointe-à-Pitre, Guadeloupe, in 1971

Strange, Danger
2016
Glazed earthenware, gold plating, steel, plywood, 1/3
168 × 50.3 × 42 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.54

Ego
2019
Glazed earthenware, gold plating, brass
14 × 18.7 × 15.4 cm
Purchase, Horsley and Annie Townsend Bequest
2020.50

Betty Goodwin
Montreal 1923 – Montreal 2008

Nests
1991
Plexiglas, galvanized iron, iron, steel, glass, human hair, twigs, natural magnets
37.6 × 26.8 × 26.7 cm
Gift of W. Bruce C. Bailey
2019.243

Losing Energy
1994-1995
Wax, lead strips
157 × 9 × 4.7 cm
Gift of W. Bruce C. Bailey
2019.244

Micah Lexier
Born in Winnipeg in 1960

Setting Sights
1989
Laser-cut stainless steel, hologram on glass
35 × 82 × 2.9 cm
Gift of W. Bruce C. Bailey
2019.232

▶
Shary Boyle (born in 1972), *The Potter II*, 2019.
MMFA, purchase, Suzanne Caouette Bequest, in tribute to Michelle Prévost

QUEBEC AND CANADIAN ART (CONT'D)

Jean-Paul Mousseau
Montreal 1927 – Montreal 1991

Untitled
From the series "Dolmen"
1961
Polyester resin, fibreglass, metal mesh, painted steel, neon
203.8 × 38.5 × 38.5 cm (with base)
Gift of Katerine Mousseau
2019.194

Nadia Myre
Born in Montreal in 1974

While Waiting (Details Nos. 1 and 2)
2019
Bronze
2 plaques: 19 × 21.5 cm and 15.3 × 25.5 cm
Purchase, William Gilman Cheney Bequest
2019.125.1-2

Michael Patten
Born in Regina in 1977

The Ups and Downs of European Trade
2012
6 beer bottles, glass seed beads
22.5 cm (h.); 7 cm (diam.) (each)
Gift of Michael Patten
2019.178.1-3
Purchase, Monique Parent Fund
2019.179.1-3

Karine Payette
Born in Montreal in 1983

Piece of the Outdoors
2015
Silicone, polyester resin, pigment, Plexiglas, slate, 3/3
20.3 × 20.1 × 20.1 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.64

Barbara Steinman
Born in Montreal in 1950

First Violin Case
1997
Child's violin case, glass, chromogenic print, lead/tin alloy
51.9 × 18.4 × 8.4 cm
Gift of W. Bruce C. Bailey
2019.237

Françoise Sullivan
Born in Montreal in 1923

House for Triangles
1960
Welded steel
76.5 × 33 × 22.7 cm
Gift of Jeanne Renaud, choreographer
2019.92
© Françoise Sullivan / SOCAN (2020)

Brendan Lee Satish Tang
Born in Dublin in 1975

Manga Ormolu #7
2015
Earthenware, underglaze painted decoration, India ink, paint, steel, wood
23.5 × 31.5 × 14.5 cm
Purchase, gift of An-Lap Vo-Dignard and Jennifer Nguyen
2019.186.1-2

Nico Williams
Born in Sarnia, Ontario, in 1989

Bandolier Ball 2
2018
12,500 Japanese Delica seed beads
11.5 × 11.5 × 11.5 cm
Purchase, Horsley and Annie Townsend Bequest
2020.3

MIXED MEDIA

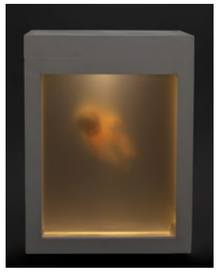
Audie Murray
Born in Saskatoon, Saskatchewan, in 1993

Pair of Socks
2017
Cotton socks, glass beads, synthetic textile, cardboard, acrylic sheet, painted wood
61.4 × 28.5 × 12.3 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.60

Claude Simard
Larouche, Quebec, 1956 – New York 2014

Lies My Father Told Me
1992
Mixed media, work socks, deer antlers
177 × 179 × 23.5 cm
Gift of W. Bruce C. Bailey
2019.239

David Spriggs
Born in Manchester, England, in 1978



In Utero
2001
Mylar, acrylic paint, halogen lighting, latex-painted MDF
95.5 × 72.3 × 61.5 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.61

Shanna Strauss
Born in Arlington, Virginia, in 1978

Memory Keepers
2017
Photo transfer, acrylic paint, carving and wood-burning, printed fabric, honeycomb, letters printed with stencil on an assemblage of charred wood
200 × 90 cm
Purchase, gift of R. Fournelle
2019.25

Bahar Taheri
Born in Tehran in 1980

The Lady of the Harbour
From the series "Constructing Deconstruction"
2018
Assemblage of acrylic paint on textured paper, MDF, mirror, glass
42.4 × 53.8 × 20 cm
Purchase, Horsley and Annie Townsend Bequest
This work was added to the Arts of One World collection in commemoration of the 20th anniversary of the Sharing the Museum program.
2019.66

Josette Villeneuve
Born in Shawinigan, Quebec, in 1951

Melting-pot
From the series "A Lengthy Journey"
2007
Fabric labels from used garments, polyester thread
50.7 × 33.5 cm
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.65

Joyce Wieland
Toronto 1930 – Toronto 1998

The Maple Leaf Forever
1971
Coloured crayon on quilted fabric
218.7 × 47.5 cm (sight)
Pierre Théberge Bequest
2019.77

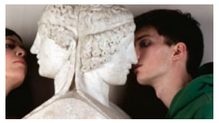
Squid Jiggin' Grounds
1973
Lithograph on silk, 1/8
52.6 × 76 cm
Pierre Théberge Bequest
2019.78

VIDEO

Robert Arndt
Born in Regina, Saskatchewan, in 1973

A Line Meant in Passing No. 1
2008-2010
Single-channel HD colour video with sound, 1/3
Duration: 10 min
Deleted Scene (A Line Meant in Passing)
2010
Ink-jet print, 1/3
100 × 102.6 cm (sight)
Gift of W. Bruce C. Bailey
2019.226.1-2

Adad Hannah
Born in New York in 1971



Eros and Aphrodite
From the series "Prado Project"
2008
HD colour video, silent, 4/5
Duration: 7 min 18 s
Purchase, Horsley and Annie Townsend Bequest
2019.185

Repose (on the Plinth)
From the series "Prado Project"
2008
HD colour video, silent, 5/5
Duration: 4 min 33 s
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.55

The Raft of the Medusa (100 Mile House), Video #3
2009
HD colour video, silent, 1/5
Duration: 5 min 59 s
Gift of J. Serge Sasseville in memory of François Dell'Aniello
2020.56

Isabelle Hayeur
Born in Montreal in 1969

Silent Spring
2015
HD colour video with sound, 1/3
Duration: 18 min 45 s
Purchase, Horsley and Annie Townsend Bequest
2019.126

INUIT ART – WORKS ON PAPER

Heather Campbell
Born in Rigolet, Nunatsiavut, Newfoundland and Labrador, in 1973

The Great White North
2019
Ink, gouache, graphite
56 × 77 cm
Purchase, Horsley and Annie Townsend Bequest
2020.2

Mikigak Kingwatsiak
1943-2008, active in Cape Dorset, Nunavut

Little Devil
1961
Stonecut, 40/50
37.1 × 30.5 cm
Pierre Théberge bequest in memory of Pauline Talbot-Théberge and Pauline Annette Théberge
2019.111

Passa Mangiuk
Born in Ivujivik, Nunavik, in 1955

Convergence North/South
2018
28 linocuts mounted on paper, 1/1
88.5 × 157.7 cm
Purchase, Horsley and Annie Townsend Bequest
2019.98

Maggie Napartuk
Born in Kuujjuaq, Nunavik, in 1981

Nakturaq [Button at the end of the *qasunngaut*, the belt of a woman's *atigi*]
2017
Linocut on chine collé, 5/15
28.5 × 22.9 cm (sheet), 20.3 × 14.8 cm (image)
Purchase, Arthur Lismer Fund
2019.18

Iggaak [Snow goggles]
2017
Linocut on chine collé, 13/30
23.1 × 37 cm (sheet), 14.9 × 29.7 cm (image)
Purchase, Arthur Lismer Fund
2019.19

Nancy Saunders (Niap)
Born in Kuujjuaq, Nunavik, in 1986

Nora
2019
Charcoal, graphite, thread embroidery
70.8 × 50.2 cm
Purchase, Mona Prentice Bequest
2019.141

Beauty in Our Lines
2019
Watercolour and ink over traces of graphite, thread embroidery
56.5 × 39.5 cm
Purchase, Serge Desroches Bequest
2019.142

Daisy Nora
2019
Charcoal, graphite, thread embroidery
70.8 × 50.2 cm
Purchase, Mary Eccles Bequest
2019.143

Anaanatsiga/Sauniga
2019
Charcoal, graphite, thread embroidery
70.8 × 50.2 cm
Purchase, Hermina Thau Bequest
2019.144

▶
Beau Dick (1955-2017),
Ghost, 2012.
MMFA, gift of W. Bruce C. Bailey

DECORATIVE ARTS AND DESIGN

Laurent Amiot
Quebec City 1764 – Quebec City 1839

Snuffbox
Between 1788 and 1839
Silver, silver gilt
2.4 × 7.2 × 4.9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.132

Child's Cup
1831
Silver
6.2 × 9.1 × 6.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.133

Anonymous (Trois-Rivières Prison Inmates' Craft Workshop)
After a cartoon by Fernand Leduc (1916-2014)

Stop in Perdita's Garden Tapestry
1957
Wool
184 × 88.5 cm
Gift of Lesley Benderavage in memory
of Ruby Cormier
2019.24

Aldo Bakker
Born in Amersfoort, Netherlands, in 1971

Set of Tableware
2005-2008
Oil platter, carafe, milk jug or oil flask, vinegar flask: partially glazed biscuit porcelain
Salt cellar: porcelain
Made by Frans Ottink, Amersfoort, Netherlands, for Thomas Eyck, Oosterwijkerk, Netherlands
Various dimensions
Liliane and David M. Stewart Collection
2019.139.1-5

Pierre-Guillaume Bausse
Active in Paris between 1802 and 1820

"Chariot of Telemachus" Clock
After 1817
Gilt bronze, enamel
45 × 49.5 × 13 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.154

Henri Beaulac
Trois-Rivières, Quebec, 1914 – Montreal 1994

Desk, Executive Chair and Reception Chair
1945
Desk: wood, brass
Chairs: wood, leather upholstery, brass
Various dimensions
Gift of Christian Bélanger in memory
of Louise I. Paradis
2019.60-62

Virginia Belda
Born in Sabadell, Spain, in 1961

A por el toro Bracelet
1988
Cardboard, aluminum, paint, graphite, lacquer
16.7 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.45

Curtis Benzle
Born in Lakewood, Ohio, in 1949
In collaboration with Suzan Scianamblo Benzle Boutz (born in 1950)

Flying Home IV Vase
1986
Porcelain
14.8 × 22 × 9.8 cm
Gift of Barbara and Philip Silverberg
2019.158

Sarah Bernhardt
Paris 1844 – Paris 1923

Inkwell: *Self-portrait as a Sphinx*
1880
Bronze, brass, glass
Cast Thiébault Frères, Paris
30.4 × 34 × 31.5 cm
Purchase, Suzanne Caouette Bequest
2019.87.1-4

Bordier Frères
Active in Geneva, 1787-1815

Lady's Pocket Watch
About 1780
Gilt brass, enamel, half pearls, brass
6.3 × 4.5 × 1.9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.155

E. Braconnot
Active in Paris between 1830 and 1860

The Children of Edward Clock
After 1831
Gilt bronze, enamel, wood, velvet, glass
58 × 44 × 25.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.156

Marta Breis
Born in Barcelona in 1953

Brooch
1989
Plastic, silk, steel, brass
26.1 × 11.8 × 1.1 cm
Gift of the Jocelyne Gobeil collection
2019.47

Christophe Burger
Born in Colmar, France, in 1950

Futur antérieur Ring
1989
Gold, lacquered, blackened, enamelled, laminated and oxidized steel, diamond
2.5 × 3.8 × 4.4 cm
Gift of the Jocelyne Gobeil collection
2019.49

Christofle
Founded in Paris in 1830

Chestnuts Plate
1868-1869
Electroforming, copper, brass, silver
5.5 cm (h.); 28 cm (diam.) (closed)
Purchase, Horsley and Annie Townsend Bequest and F. Cleveland Morgan Fund
2019.95

Matali Crasset
Born in Châlons-en-Champagne, France, in 1965
and
Pierre Hermé
Born in Colmar, France, in 1961

Cake Plate and Pastry Tools
From the series "Essentiel de pâtisserie" [Pastry Essentials]
2010
Cake plate: melamine
Mixing bowl and whisk: stainless steel, silicone
Spatula: silicone, polyamide
Produced by Alessi, Crusinallo, Italy
Various dimensions
Liliane and David M. Stewart Collection
2019.136-137

Robert Cruickshank
Arbroath, Scotland, 1743 – died at sea 1809

Child's Cup
About 1800
Silver
6.9 × 8.8 × 6 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.134

Erica Deichmann
Denmark, Wisconsin, 1913 – Hampton, New Brunswick, 2007
and
Kjeld Deichmann
Copenhagen 1900 – Sussex, New Brunswick, 1963

Blue Horse
1946
Glazed earthenware
23.2 × 18 × 9.8 cm
Geraldine Malcoff Bequest
2019.173

Rick Dillingham
Lake Forest, Illinois, 1952 – Santa Fe, New Mexico, 1994

Globe Vessel
1988
Earthenware, slip, paint, enamel, copper leaf, glue
24 cm (h.); 25.5 cm (diam.)
Gift of Barbara and Philip Silverberg
2019.123

Xavier Domènech
Born in Barcelona in 1960

Brooch
1990
Brass, iron, silver, paper
13.2 × 8.2 × 3 cm
Gift of the Jocelyne Gobeil collection
2019.50

Henry Dropsy
Paris 1885 – Veneux-les-Sablons, France, 1969

Apollo Dish
About 1929
Copperware, silver
Produced by V. S. Canale, Paris
2.5 cm (h.); 18.9 cm (diam.)
Gift of Guy Plamondon
2019.97

Charles Duval
Quebec City 1758 – (Quebec) after 1828

Travel Cup
Between 1795 and 1828
Silver
10 × 13.3 × 9 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.129

Ken Ferguson
Elwood, Indiana, 1928 – Shawnee, Kansas, 2004

Teapot
1988
Stoneware
60.5 × 31.5 × 23.5 cm
Gift of Barbara and Philip Silverberg
2019.161

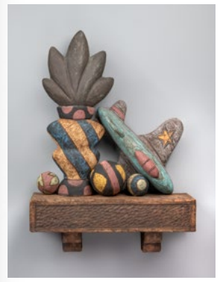
Léopold L. Foulem
Born in Bathurst, New Brunswick, in 1945

Santa Claus-shaped, Anthropomorphic Stirrup-spout Vessel with Millefiori Surface
2002
Ceramic
33 × 15 × 21 cm
Purchase, Suzanne Caouette Bequest
2020.49

Front
Founded in Stockholm in 2003
and
Khishwepi Sithole
iLembe, South Africa, 1967 – iLembe 2011

Story Vase
2011
Blown glass, glass beads, brass
Produced by Editions in Craft, Stockholm
33.3 cm (h.); 19.7 cm (diam.)
Liliane and David M. Stewart Collection
2019.135

Daniel Gegen
Born in Wichita, Kansas, in 1963



Still Life Study
1991
Painted earthenware
89 × 63.7 × 18.8 cm
Gift of Barbara and Philip Silverberg
2019.166.1-6

Andrea Gill
Born in Newark, New Jersey, in 1948

Box with cover
About 1984
Painted earthenware, slip
22 × 51.8 × 21.8 cm
Gift of Barbara and Philip Silverberg
2019.159.1-2

Herman Hermsen
Born in Nijmegen, Netherlands, in 1953

Brooch
1985
Acrylic
9.8 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.44

Workshop of
Pierre Huguet dit Latour
Quebec City 1749 – Montreal 1817

Teapot
Between 1803 and 1817
Silver, painted wood, ivory
14 × 27.3 × 8.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.130

Toyo Ito
Born in Seoul in 1941

Fu-Fu chair
From the "Exhibition Project for the Furniture for Tokyo Nomad Women"
1986
Painted steel, painted steel mesh, plywood, foam, fabric upholstery
Produced by Tendo Mokko, Japan
91.5 × 92 × 68.3 cm
Gift of Dwight Koss and Laura Chiarenza
2019.210

Jefferson Electric Company
Founded in Chicago in 1915

Golden Hour clock (model 580-101)
1949
Glass, brass, zinc, magnesium, copper, plastic, gold leaf, steel
22.5 × 18.8 × 11.4 cm
Gift of Guy Plamondon
2019.26

Jun Kaneko
Born in Nagoya, Japan, in 1942

Dish
1987
Earthenware, enamel
9.1 × 59.5 × 49 cm
Gift of Barbara and Philip Silverberg
2019.162

Deborah Kaufman
Born in the United States in 1948

Plaid Shirt
Late 1970s – early 1980s
Felted wool
97.5 × 66 × 2.5 cm
Gift of Barbara and Philip Silverberg
2019.165

Eva Kwong
Born in Hong Kong in 1954

Vase
From the series "Opposites Attract"
1989
Glazed earthenware
18 × 21.3 × 15.2 cm
Gift of Barbara and Philip Silverberg
2019.160

Paul Lambert dit Saint-Paul
Arras, France, 1691 or 1703 – Quebec City 1749

Wine taster
Between 1729 and 1749
Silver
3.7 × 13 × 9.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2019.131

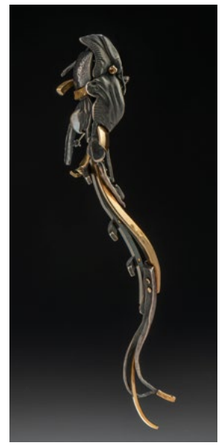
Jules Leleu
Boulogne 1883 – Paris (?) 1961

Fall-front writing desk
About 1942
Burr ash, mother-of-pearl and rosewood marquetry
115.5 × 73 × 40.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q., in memory of Luc d'Iberville-Moreau
2019.68

Nel Linssen
Mook, Netherlands, 1935 – Nijmegen, Netherlands, 2016

Necklace
About 1987
Paper, elastic thread
21 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.51

Claude Loranger
Born in Laval, Quebec, in 1954



Shoulder adornment
1988
Polished and oxidized sterling silver, steel, gold, Keshi pearl
20.6 × 4.4 × 3.5 cm
Gift of the Jocelyne Gobeil collection
2019.48

Maison Hachette
Paris, under the direction of
Jacques-Ignace Hittorff (top)
Cologne 1792 – Paris 1867
Pierre-Benoît Marcion (base)
Paris 1769 – Paris 1840

Pedestal table
About 1815-1817 (base)
About 1833-1836 (top)
Mahogany, gilt bronze, enamelled lava stone
76.8 cm (h.); 81.2 cm (diam.)
Purchase, gifts of André Desmarais and the Honourable Serge Joyal, P.C., O.C., O.Q., in memory of Jacqueline Desmarais, and Suzanne Caouette Bequest
2019.96
See page 49

Clément Massier
Vallauris, France, 1844 – Golfe-Juan, France, 1917

View of Mount Fuji
About 1900-1901
Glazed stoneware
42.3 × 30.7 × 2.1 cm
Purchase, F. Cleveland Morgan Fund
2019.94

Paul McClure
Born in Toronto in 1967

Earrings
1989
Silver, stained and varnished wood, gold leaf
4.3 × 2.1 × 2.2 cm (each)
Gift of the Jocelyne Gobeil collection
2019.52.1-2

Untitled bracelet
From the series "Corpus"
1990
Wood, sterling silver, steel, acrylic, lacquer
7.7 × 8.5 × 4.7 cm
Gift of the Jocelyne Gobeil collection
2019.46
See page 20

Earrings
From the series "Corpus"
1991
Silver
Approx. 4 x 2 x 2 cm (each)
Gift of the Jocelyne Gobeil collection
2019.53.1-2

Marilia Maria Mira
Born in Lisbon in 1962

Eu amo o Batman [I Love Batman]
1993
Silver, wax, paper, glass
6.9 cm (h.); 5 cm (diam.)
Gift of the Jocelyne Gobeil collection
2019.54.1-2

DECORATIVE ARTS AND DESIGN (CONT'D)

Bernard Moïse
Born in Avignon, France, in 1966

Max Chaise Longue
2014
Chromed steel, wood veneer, polyurethane foam, leather upholstery
Prototype produced by Moïse Studio, Paris
104.5 × 152 × 86 cm
Gift of French Design by VIA
2019.88.1-2

Lindsay Montgomery
Born in Orillia, Ontario, in 1980

Monster Faience 1 – The Resistance
2018
Porcelain, painted decoration in underglaze cobalt blue, transparent glaze
6.4 cm (h.); 45.6 cm (diam.)
Purchase, T. R. Meighen Family Fund
2019.195

Jasper Morrison
Born in London in 1959

Thinking Man's Chair Armchair
1986
Painted steel
Produced by Cappellini, Arosio, Italy
72 × 95 × 63.5 cm
Liliane and David M. Stewart Collection
2019.140

Pavel Opočenský
Born in Karlovy Vary, Czechoslovakia, in 1954

Brooch
1990
ColorCore, metal
8.9 × 9.9 cm
Gift of the Jocelyne Gobeil collection
2019.55
© OOA-S 2021, Pavel Opočenský

Ramón Puig Cuyàs
Born in Mataró, Spain, in 1953

Un altre viatge [Another Journey] Brooch
1992
Nickel silver, gold leaf
8.5 × 8.2 × 1.2 cm
Gift of the Jocelyne Gobeil collection
2019.56

Robert Rauschenberg
Port Arthur, Texas, 1925 – Captiva Island, Florida, 2008

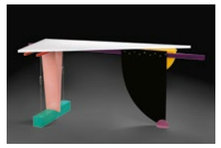
Rauschenberg, Jewish Museum
1963
Lithograph, silkscreen
Produced by Universal Limited Art Editions, New York
81.2 × 55.9 cm
Pierre Théberge Bequest
2019.74
© Estate of Robert Rauschenberg / SOCAN (2020)

Walter Schluep
San Feliú de Guíxols, Spain, 1931 – Montreal 2016

Necklace
1971
Gold, pearls, diamonds
38 × 3.1 × 1.3 cm
Gift of Jacqueline and Richard Margolese
2019.59

Peter Shire
Born in Los Angeles in 1947

Around the Corner Teapot
1980
Painted and partially glazed earthenware
15.1 × 53.3 × 11.6 cm
Gift of Barbara and Philip Silverberg
2019.163



Darth Vader's Wedge Console Table
1989
Wood, steel, aluminum, alkyd enamel paint, lacquer
74.8 × 182 × 76.5 cm
Gift of Barbara and Philip Silverberg
2019.164

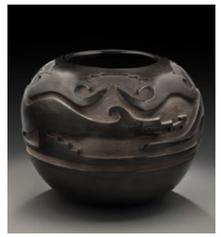
Michael Snow
Born in Toronto in 1928

Stop the Spadina Expressway. Don't let the future kill you now.
1971
Photolithograph
Produced by Allan Fleming
60.8 × 95.1 cm
Pierre Théberge Bequest
2019.75

Ben Swildens
Born in the Netherlands in 1938

Egg Table Lamp (model 10430)
1969
Opaline glass, lacquered aluminum
Produced by Verre Lumière, Paris
60.7 cm (h.); 42.2 cm (diam.)
Gift of Hélène C. Bossé in memory of her husband, Jean Paul Bossé
2019.211

Mary Tafoya
Santa Clara Pueblo, New Mexico



Jar: Awanyu (Horned Serpent)
1930s-1940s
Earthenware, slip, carved decoration
21.4 cm (h.); 28.4 cm (diam.)
Gift of Hélène C. Bossé in memory of Cécile and Gérard Baillargeon
2019.67

Alexander Taylor
Born in County Durham, England, in 1975

Grip Flashlights
2012
Silicone, LED light bulb, metal
Produced by Praxis Design Limited, Kowloon, Hong Kong
15.5 × 9 × 9 cm (each)
Liliane and David M. Stewart Collection
2019.138.1-6

Natasha Thorpe
Born in Montreal in 1991

Solo Set of Dishes
2016
Blown glass
Made by Welmo Studio, Sainte-Julie, Quebec
Various dimensions
Purchase, Rhéal Dallaire Fund
2019.189.1-6

Silvia Walz
Born in Gelsenkirchen, Germany, in 1965

Unerbittlicher Durst [Inexorable Thirst] Brooch
1996
Silver, gold, nickel silver, copper
7.2 × 7.2 × 1.7 cm
Gift of the Jocelyne Gobeil collection
2019.57.1-2

Liuba Wolf
Sofia, Bulgaria, 1923 – São Paulo 2005

Untitled Brooch
About 1963
Gold, 2/2
6.8 × 8.5 × 0.9 cm
Gift of Hélène C. Bossé in memory of Cécile and Gérard Baillargeon
2019.91

Qing dynasty (1644-1911)
China

Coffee Pot
About 1710
Porcelain, painted decoration in underglaze blue, silver
32.3 × 21.5 × 15.7 cm
Gift of Joan McQueen Lindsay in memory of her mother, Johanna McQueen
2019.64

▶

Maison Hachette (Paris), under the direction of Jacques-Ignace Hittorff (1792-1867) and Pierre-Benoît Marcion (1769-1840), pedestal table, about 1815-1817 (base), about 1833-1836 (top). MMFA, purchase, gifts of André Desmarais and the Honourable Serge Joyal, P.C., O.C., O.Q., in memory of Jacqueline Desmarais, and Suzanne Caouette Bequest

REPORT FROM THE ADMINISTRATION

During 2019-2020, the Administration tackled several important challenges on both the human resources and finances fronts. Grouped into six key departments – Finance, Accounting and Purchasing, Grants Management, Information Technology, Prevention, Security and Maintenance, Buildings and Equipment, and Human Resources – our teams serve chiefly to support the MMFA's development. In carrying out their roles and responsibilities, they once again transformed and maintained the Museum's physical and virtual complexes daily.

The Museum's 2019-2020 operating budget continued to be in the neighbourhood of $40 million. The MMFA's own-source revenues made up 55% of that amount. We wish to underscore the vital support of the Ministère de la Culture et des Communications (MCC), whose contribution to the Museum's annual operating budget accounts for the majority share of the subsidies received from public partners (45%).

A highlight of fiscal 2019-2020 was the MMFA obtaining over $7.5 million in grants from government agencies and international foundations. This helped fund various Museum projects, such as the reinstallation of its world cultures collection, the implementation of its asset maintenance program and the development of a variety of Education and Wellness Division initiatives.

For its part, Finance, Accounting and Purchasing continued the review of its practices with the goal of updating and upgrading the finance function through the improvement and systemization of processes, data and business intelligence, a better understanding of the financial aspects of our operations and better governance. The year's main accomplishment, the completion of the preliminary phases of the project to set up a new customer relationship management system, resulted in the selection of the SugarCRM platform. It will be rolled out in all Museum departments over the course of 2020-2021.

The year 2019-2020 was also significant for the strengthening of the Museum's IT infrastructure, with the purchase of all the connectivity equipment required for data flow at the MMFA (cables, firewalls, antennas, etc.). It is now in the process of being installed. IT Services has also set about installing the equipment that will be used to implement a new Wi-Fi network throughout the Museum that could be operational in 2020-2021.

Freshly settled in its new offices, Security merged with the maintenance team in spring 2019. This provided an opportunity to conduct an audit to evaluate our situation and ascertain our maintenance needs. To this end, employees received training on the use of hazardous products (Workplace Hazardous Materials Information System) and on the application of new health and safety protocols. With the arrival of the COVID-19 pandemic, maintenance teams were called on more than ever to sanitize Museum spaces. At the same time, Prevention, Security and Maintenance introduced a new ID and access control card system with enhanced encryption to boost security for every user.

Buildings and Equipment Services continued to manage all work within the MMFA, in particular the budget allocations for the asset maintenance program. In 2019, the MCC awarded us two grant envelopes for asset maintenance work, totalling $4.96 million, which was in addition to the $7.53 million in grants received since 2016. Those amounts have enabled us to reconfigure and update a number of work areas. For example, space was freed up in the basement of the Liliane and David M. Stewart Pavilion to set up new storage facilities. Major work was also done in the Michal and Renata Hornstein Pavilion and the Administration Building as well as on the fourth floor of the Jean-Noël Desmarais Pavilion, in view of the installation of the Arts of One World collection.

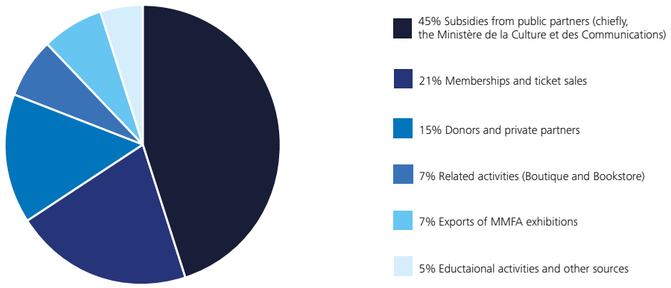
On the human resources side, an updating of the processes relating to the various stages of employees' careers was in order. We therefore implemented a new human resources management IT system, which has enabled us to reduce paper use by switching to digital forms and, more importantly, to make available and share the information managers and employees need. From now on, they can access their files online. Among the policies instituted by Human Resources, a Diversity and Inclusion Statement was notably created, along with a training program for all managers.

At the end of the fiscal year, management measures and employee-support plans were quickly put in place to deal with the pandemic. These included an infectious disease prevention policy, a return-to-work guide, teleworking measures, a survey and an employee assistance program. The focus was on maintaining internal communications, as exemplified by a newsletter aimed at keeping everyone connected despite being physically apart, frequent intranet updates with clear guidelines, and meetings with employees and union representatives.

Once again, the Museum staff rose to the challenge with professionalism, generosity and solidarity. The Administration would like to thank all employees for their trust and support.

MATHIEU LAPERLE
Director of Administration

The MMFA's operating budget in 2019-2020



REPORT FROM THE COMMUNICATIONS DIVISION

Pursuing the major digital initiatives begun by the Museum several years ago, we devoted significant energies in 2019-2020 to the design of a brand-new website. The result: a sleek transactional site with a more contemporary design and user-friendly interface. The platform, which launched at the end of the fiscal year, at the onset of the pandemic, proved extremely useful very quickly, allowing the MMFA to keep its virtual doors open after its physical doors closed on March 13, 2020. Luck was on our side, as this tool was indispensable during the global crisis in moving our in-person activities online.

We are grateful to our partners Deux Huit, Oziom and Adviso as well as to our teams responsible for digital development and communications. Special thanks go to Rebecca Rouleau, Véronic Benoit, Marc-André Villeneuve, Edith Jochems, Charlotte Ridouard, Dylan Ross-Aubre, Marie-Claude Lizée, Julia Frainier, Emmanuelle Christen, Catherine Lennartz, Sofie Kaegi and Jean-Philippe McGurrin.

Backed by an ever-growing loyal digital community, the MMFA continues to stand out in social media. We are thankful for these channels, which enable us to connect with our audiences.

The exhibition *Thierry Mugler: Couturissime* attracted many a fashion enthusiast and delighted fans of the famous designer. A critical success, the exhibition was acclaimed in coverage by local, national and international media, notably thanks to the strategic work of our press team. In March 2020, the Museum won Tourisme Montréal's Distinction Award for its role in promoting the city as a top tourist destination. The jury emphasized the exceptional reach of *Couturissime,* which raised Montreal's profile on the world stage.

For an eighth year, Du Musée Avenue was transformed into one of our ephemeral installations. Designed by Provencher_Roy, *Strut the Catwalk!* was inspired by *Couturissime.* The installation offered visitors and passersby a chance to be the stars of their own runway. After serving as the site for various events and activities throughout the summer, the work was awarded the prize for event design and temporary installation at the 13th edition of the Grands Prix du Design.

As always, the Museum is actively involved in its community and, this year, donned the colours of *Couturissime* as it took part in the Montréal Pride Parade for a fourth consecutive year.

The exhibition *Egyptian Mummies: Exploring Ancient Lives* attracted 253,125 visitors.[1] It was particularly popular with families, as evidenced by the numbers of them who took part in various family activities in the mornings and in a special evening tour in the dark under the glow of flashlights.

We expanded the scope of the Chiaroscuro Nights, originally developed by the Museum Foundation, by inviting a wider audience aged 18-30 to enjoy lively soirées geared specifically to them, paired with fun and unique experiences of the galleries.

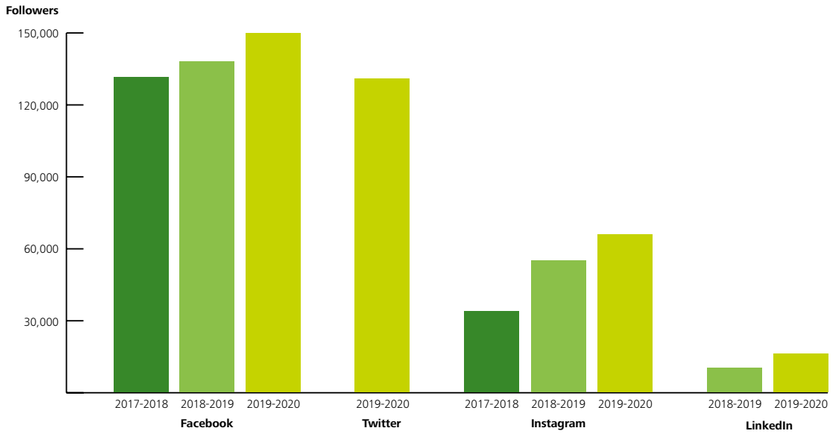
In order to allow as many people as possible to explore the Museum, we continued to offer the public free visits to our collections every first Sunday of the month as well as during the holiday season (with the Museum's Gift of the Holidays promotion) and spring break. In addition, for the past year, people aged 20 and under have had access to our exhibitions and collections free of charge at all times.

In closing, I would like to acknowledge the outstanding work of the entire Communications team. Brimming with energy and creativity, they continually enrich our relationships with visitors. Thank you!

PASCALE CHASSÉ
Director of Communications

[1] It should be noted that the exhibition was interrupted on March 13, 2020. The presentation was extended briefly after the MMFA reopened in June 2020.

The MMFA's social media presence since 2017



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

Year after year, the Montreal Museum of Fine Arts Foundation lends its discipline, creativity and hard work in service of the Montreal Museum of Fine Arts in order to achieve the best possible results in the following four priority areas: presenting the Museum's major exhibitions and its programming as a whole; enriching and preserving its encyclopaedic collection of over 44,000 works of art; maintaining and developing education and health and wellness activities; and providing access to art to everyone, carrying out special projects, and achieving national and international visibility for the Museum and for Montreal.

Over the course of fiscal 2019-2020, the MMFA Foundation developed and consolidated its human resources and operational and governance processes. Following three years of sustained growth, the team supported its employees in their professional development and hired three new people dedicated to increasing median, major and planned donations. In doing so, the Foundation's management undertook to clarify and improve internal processes, notably by setting out well-defined rules. Along with the members of the Foundation's Governance, Ethics and Human Resources Committee, presided by Patrick Loulou, the management team worked on updating the following governance policies: the donation and sponsorship recognition, allocation and acceptance policy; the code of ethics for trustees; and a code of ethics for employees.

In winter 2020, financial market fluctuations and the start of the pandemic significantly impacted the Foundation's investment income recorded as at March 31, 2020. Fortunately, its fiscal year ended with a 5% increase in overall paid contributions from donations and sponsorships. This performance was made possible thanks to a rise in its annual recurring revenues, notably attributable to the record proceeds from the Museum Ball campaign and other fundraising events, and a significant sponsorship of the production of a major exhibition. An astounding 151% jump in donations received under the 2019-2024 Major Gifts campaign to support the Museum's special projects and day-to-day activities also deserves mention.

The Foundation reported an administrative cost ratio of 7% for the fiscal year ending March 31, 2020. This ratio has been stable over the past three years and compares favourably with similar NPOs.

To facilitate a fuller understanding of the results presented in the Foundation's financial statements, below is a summary of the team's achievements in 2019-2020.

ANNUAL CAMPAIGNS: THANK YOU TO ALL DONOR MEMBERS

The annual fundraising campaign addressed to Museum Members raised $1,208,427 from 5,586 unique donors. Taking into account contributions of $20 or more, the average donation was $159, a level never seen before. As such, despite the challenging situation in the final weeks of 2019-2020, the Foundation once again achieved record donations during this year's annual campaign. These came primarily from generous loyal Members, to whom we extend our warmest thanks. We would particularly like to underscore the commitment of Claude Bourgie-Bovet and Sylvie Bovet, Yves Fontaine, and the Jacob Maguire family, who graciously agreed to match donations received during the final weeks of 2019. This year, donors who contributed $200 or more were recognized by having their names integrated into the art installation on Du Musée Avenue in summer 2020, a first for the MMFA.

MEMBERS WHO LOVE THEIR MUSEUM

With more than 103,000 Members as of March 31, 2020, the MMFA maintained its number one position in Canada in terms of membership. The Museum remains a leader with its innovative, inclusive cultural program. The dynamic Membership and Customer Service team, whose development and management are overseen by the Foundation, is unwavering in their ability to generate public enthusiasm. Indeed, we owe much of the Museum's self-financing to Members. Their steadfast love for an institution they created in 1860 is remarkable and humbling. It is reassuring to know that the MMFA can continue to count on them to build the future based on shared values and can therefore envision a horizon full of promise.

PHILANTHROPIC CIRCLES: STRENGTH IN COMMUNITY

Nearly 1,000 people who are donor members of the Foundation's Philanthropic Circles supported the Museum in its mission to disseminate the arts and its vision of humanism and social commitment. Their active participation and contribution helped raise $1,031,112 for the MMFA. Great loyal patrons, the donors from the Elite, Prestige, Ambassadors' and President's Circle continued their support for the Museum's aforementioned four pillars.

This year, during the President's Circle events, the Foundation highlighted the extraordinary commitment and support of the Museum's major patrons. A warm tribute was paid to Michael St.B. Harrison at the premiere of the exhibition *Egyptian Mummies: Exploring Ancient Lives*. Mr. Harrison, a key figure in the economic and cultural milieu of Greater Montreal, is a long-time donor who has enabled the MMFA to acquire major works over the years. In addition, Stephan Crétier and Stéphany Maillery were honoured at the opening events for the Wing for the Arts of One World, which bears their name.

The Women of Influence Circle welcomed Anne-Marie Monette, Senior Director, Responsible Investment at PSP Investments, as the new Chair of its Executive Committee. This Circle, which supports the acquisition and exhibition of works by women artists, enabled the Museum to present *About Face: Photographs by Cindy Sherman, Laurie Simmons and Rachel Harrison from the collection of Carol and David Appel*. For its part, the Angel Circle, co-chaired by Andreea Dutescu Vanacker and Jean-François Hanczakowski, supports not only major exhibitions but also access to the Museum for underprivileged families in the Greater Montreal area. The Young Philanthropists' Circle (YPC) is made up of more than 450 committed young professionals with a passion for culture. Co-chaired by Isabelle Gauthier Brancoli and Emmanuel Philippe, it supports contemporary art and promotes the development of the next generation of MMFA philanthropists. During the 2019 Papier Contemporary Art Fair, the YPC acquired *Camera,* a work by Jannick Deslauriers from the "Relic: Body Extension" series, through additional support from André Dufour, whom we would like to thank.

The Foundation also wishes to thank its partners BFL Canada Risk and Insurance and The Guarantee (President's Circle), National Bank – Private Banking 1859 (Women of Influence Circle), the Vo-Dignard Provost Group at National Bank Financial – Wealth Management (Angel Circle), as well as Hatch (the Young Philanthropists' Circle) for their support of these philanthropic communities, which are so crucial to the Museum's development.

RECORD NET PROCEEDS OF $1.6M FOR THE MMFA BALL

This well-established fundraising campaign ended the fiscal year 16% ahead of the previous year and broke new records in terms of net proceeds and number of guests. Net proceeds have increased by 60% over five years.

On November 2, 2019, more than 1,000 guests gathered to show their support for the Museum at Harmonies Ball, organized by the Foundation. Thanks to the involvement of Co-Presidents Marc Parent, President and CEO of CAE, and Jean Raby, CEO of Natixis Investment Managers, the event raised over $1.6 million in net proceeds, a historic record! Presented by RBC Royal Bank, the Ball celebrated the exemplary philanthropy of the evening's guests of honour by unveiling the new wing named after them, the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World. The event was also an opportunity to highlight the 100th anniversary of Tourisme Montréal. The artistic direction of Harmonies was provided by Melissa Thompson, then part of the Cirque du Soleil's creative team, backed by Anne-Séguin Poirier for the staging. She was also guided by Steering Committee members, Habi Gerba, Jessica Chen, Jennifer Nguyen and Michaela Sheaf, and the Foundation team.

The MMFA's mission is to promote local talent, and the Ball was an opportunity to showcase the work of several Quebec artists and artisans. We were touched by the generosity of the many companies and individuals who took part, once again, in this unique event. We would also like to thank the approximately 100 volunteers who helped to make Harmonies a reality and the many partners who provided goods and services, which allowed us to significantly reduce production costs in order to maximize the funds raised for the Museum. The gourmet menu was composed by Marcus Samuelsson, Chef at MARCUS Restaurant of the Four Seasons Hotel Montreal, and prepared by the team from Fairmont The Queen Elizabeth: Executive Chef Baptiste Peupion and Catering Chef Hervé Dumont, led by Armando Arruda, Director, Outside Catering service.

EXCLUSIVE CHARITY DINNERS IN THE HEART OF THE MUSEUM'S COLLECTIONS

In recent years, loyal donors have made unprecedented contributions to the MMFA's funds by attending philanthropic dinners held in the Museum's galleries. We are extremely grateful for their support and generosity. Such fundraising results could not have been achieved without the dynamic leadership of key players: RBC Royal Bank and its President, Quebec Headquarters, Nadine Renaud-Tinker; Jean Rizzuto, President of Marché Public 440, a major patron who has led this initiative since 2016; and Stéphane Achard, National Bank Executive Vice-President – Commercial Banking and Insurance.

PARTNERSHIPS AND SPONSORSHIPS

Partnerships and sponsorships are a key source of funding for a range of Museum activities and exhibitions throughout the year. In 2019-2020, sponsorships and partnerships generated close to $1.85 million, including an extraordinary contribution of $1 million for the exhibition *Paris in the Days of Post-Impressionism: Signac and the Indépendents.* Since these revenues are paid directly to the MMFA, they do not appear in the Foundation's financial statements.

Special thanks go to RBC Royal Bank for its invaluable support of various Museum projects, including the presentation of the dazzling exhibition *Thierry Mugler: Couturissime*. We would also like to acknowledge the generous contribution of Hydro-Québec as part of a new partnership dedicated to major exhibitions and discovery exhibitions. Finally, we sincerely thank Raymond James for its extraordinary collaboration as the presenting sponsor of the magnificent exhibition *Egyptian Mummies: Exploring Ancient Lives.*

All partners and sponsors of the MMFA, whether their support is financial or in the form of goods and services, are an integral part of the Museum's community. Their ongoing commitment fuels the vitality of our institution, and for this we owe them an enormous debt of gratitude.

NEW MOMENTUM FOR THE PLANNED GIVING AND MAJOR GIFTS TEAM

The Foundation team continues to invest significant effort in concluding agreements for major donations through multi-year commitments commonly referred to as "pledges." This strategy fosters lasting ties with major donors, which leads to tangible and transformational benefits for the Museum. Pledges, donations and sponsorships promised to but uncashed by the Foundation in 2019-2020 total $1,454,250. The pledges generated this year, together with those confirmed in previous years, involve the management of over 100 files of major donors (individuals, businesses and foundations) by the Foundation team. Of these pledge files, 20 were confirmed in fiscal 2019-2020: one donation of over $1 million, one donation of between $250,000 and $500,000, four donations of between $100,000 and $249,000, and fourteen donations of under $100,000. It should also be noted that nine new donors confirmed to the Foundation that they have included bequests to the MMFA in their wills.

The Major Gifts and Planned Giving team was reorganized this year to respond to the Museum's priorities and growing needs in terms of funding, and to support donors and partners in achieving their philanthropic goals. The Foundation appointed Julie Roy to the position of Director – Major Gifts and Planned Giving and created the new position Philanthropic Development Coordinator. Our entire team is grateful to Émilie L. Cayer for her work and dedication to the many donors who have become involved with the MMFA.

We would also like to honour the memory of Diana St.B. Weatherall (née Harrison), a great philanthropist, lover of the arts, and loyal donor who passed away in November 2019. To continue her commitment to the Museum and provide for the future of the institution, she left a substantial bequest to the MMFA in her will. We wish to acknowledge her invaluable contribution and that of the entire Harrison family, which has shown outstanding support for the Museum over the years.

The opening of the Stephan Crétier and Stéphany Maillery Wing for the Arts of One World has generated considerable excitement in our community. The Foundation extends its gratitude to all the donors who contributed to this major MMFA project: to Stephan Crétier and Stéphany Maillery for their transformational gift; and to Dr. Stephen Fichman, a learned, passionate, devoted ally, for his support of the Asian art galleries and his enrichment of the Japanese art collection. We would also like to acknowledge the support of the Clément-Frencia family, Oscar A. Pekau, Christian Thériault, the E. Rhodes and Leona B. Carpenter Foundation, the Toshiba International Foundation, and the International Friends of the Montreal Museum of Fine Arts (IFMMFA).

The Montreal Museum of Fine Arts and the IFMMFA extend their warmest thanks to Narinder Singh and Satinder Kaur Kapany as well

as to the Sikh Foundation International (U.S.A.) and the Chadha Family Foundation for their outstanding contribution to the Museum's Sikh art collection. The IFMMFA received significant monetary donations in addition to a donation of Sikh artworks, including miniatures, printed books, works on paper, watercolours, textiles, sculptures, paintings, coins and other metal works from the Kapany collection.

Canada Life reaffirmed its commitment to the wellness of all Canadians by renewing its support for the MMFA's art therapy programs. This contribution helped maintain and develop more than 20 partnerships and recurring art therapy groups, as well as the Art Hive's activities for the general public.

PHILANTHROPISTS TO THE CORE

Once again this year, the Museum was most fortunate to receive generous donations of artworks, which have enriched its encyclopaedic collection. We would particularly like to recognize the steadfast loyalty of the Honourable Serge Joyal, Claude Paradis, Clara Gutsche and Sarah Gutsche-Miller, the family of Dr. Sean B. Murphy, André Desmarais, J. Serge Sasseville, Hélène C. Bossé, Constance Naubert-Riser, and Irwin and Freda Browns. Donors who made outstanding contributions to the acquisition of major works at the Museum are also gratefully acknowledged, including Marcel Elefant, Michael St.B. Harrison, Robert Allard and Charles Cole, G. Pierre Lapointe, Roger Fournelle, Claude Dalphond and David Appel. In addition, we would like to make special mention of the many donors who gave in memory of the late François-Marc Gagnon. Their contributions allowed the Museum to acquire a work by Canadian artist Hannah Claus in honour of the celebrated art historian.

All the teams at the Museum and the Foundation would like to acknowledge the invaluable support of W. Bruce C. Bailey, a great Canadian collector and patron of the arts. His many personal philanthropic initiatives in support of the MMFA's mission demonstrate his exemplary commitment and bear witness to the humanist values he shares with our institution. On December 6, 2019, we paid tribute to Michelle Prévost by having the Hon. Serge Joyal present her with a medal commemorating the 150th anniversary of the Senate of Canada. This well-deserved honour recognizes her dedication to the MMFA and its Members over the decades. Michelle Prévost has enabled the Museum to develop a culture of philanthropy and has supported the institution through some of its greatest achievements.

The Sharing the Museum program celebrated its 20th anniversary in 2019. Its goal is to make art and culture accessible to as many as possible and enable vulnerable people to enjoy a range of artistic activities tailored to them, free of charge. The initiative would not have been possible without our partners, particularly Bell. By renewing its support in 2019 with a major donation of $1 million, Bell ensured that even more people would benefit from the positive effects of art. We would also like to highlight the involvement of the BNP Paribas Foundation. Its international program, Dream Up, has allowed youth from disadvantaged backgrounds to take an original, innovative approach to the Museum's collections by becoming the curators of tomorrow.

The late L. Jacques Ménard holds a special place among benefactors who have marked the history of the MMFA. It was under the leadership of this great philanthropist, a true ally of the arts and culture community, that the Bank of Montreal (BMO) provided major support for the activities of Family Weekends. We shall honour his memory by pursuing and developing the MMFA's mission of accessibility. We would also like to highlight the support of the Rossy Foundation, one of our most loyal friends and patrons. This great partner's commitment was key to the creation of our museum therapy programs. Today, the Museum serves as a centre of expertise and is seen as a pioneer and major player in the fields of art-based education and wellness in Canada and internationally. Finally, we extend our sincere thanks to the Fondation René Malo, whose support allows the MMFA to fulfill its mission of accessibility to the arts and culture with children and families. It is thanks to the commitment of these outstanding players that, together, we are shaping the future of the Montreal Museum of Fine Arts.

In closing, we wish to express our heartfelt thanks to the Foundation's trustees. Constantly at our side to support the team through the challenging circumstances of 2019-2020, they have motivated and inspired us, showing exemplary solidarity and support. We are deeply grateful to Yves Roy, who chaired the Budget, Audit and Allocation Committee from 2014 to 2020, a period of intense development for the Foundation. His extremely judicious, relevant advice and his availability at all times saw us grow ever more effectively.

A final word of recognition goes to the highly skilled, dedicated, caring and inspirational teams of the Foundation and the Museum, without whom none of this would be possible. Thank you!

DANIELLE CHAMPAGNE
Director General of the MMFA Foundation

SYLVIE DEMERS
President of the Board of Trustees of the MMFA Foundation

1. 2019 Museum Ball: Marc Parent, Isabelle Bégin, Jean Raby, Stéphany Maillery and Stephan Crétier
2. The art installation *Sailboats* on Du Musée Avenue, summer 2020. A creation of Collectif Escargo
3. Advance premiere of *Thierry Mugler: Couturissime*
4. Inauguration of the Wing for the Arts of One World: Stephen and Susan Fichman
5. Presentation of the medal of honour: Hon. Serge Joyal and Michelle Prévost. © Estate of Alfred Pellan / SOCAN (2020)
6. 2019 Ball: Roshi and Baljit Chadha with their daughter Gurveen Chadha
7. Angel Circle soirée – *Omar Ba: Shared Dream:* executive committee of the Angel Circle
8. Elite Circle soirée – Arts of One World: Pierre Desmarais, François Leclair and Danielle Champagne
9. Soirée recognizing the donors to the 2019-2020 annual campaign
10. President's Circle – *Egyptian Mummies:* David Beauchamp, Danielle Champagne, Michael St.B. Harrison and his wife, and Evelyne Tessier
11. 2019 Ball: artists Caroline Monnet and Manuel Mathieu
12. Opening of *Selections from the Bailey Collection:* Mary-Dailey Desmarais and W. Bruce C. Bailey

Photos: Frédéric Faddoul, Denis Farley, Pierre Longtin and Sébastien Roy

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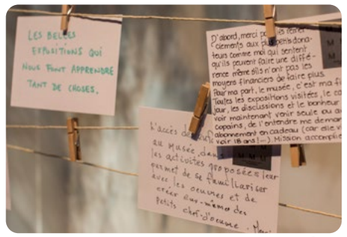

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12.

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11.

2019-2020 ANNUAL FUNDRAISING CAMPAIGNS

A TRIBUTE TO OUR BENEFACTORS AND DONORS

The MMFA would like to extend its sincere thanks to the individuals, foundations and companies that made generous financial contributions to Museum life between April 1, 2019, and March 31, 2020, or an instalment on their pledge toward a major gift to support Museum projects, acquisitions or Philanthropic Circles.

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

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

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Labelle, Albert
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Labelle, Claude
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L'Espérance-Labelle
Leclair, Yan
and Catherine Taillon
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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 – TODAY

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2008-2013 MAJOR FUNDRAISING CAMPAIGN

The MMFA would like to thank the individuals, foundations and companies that pledged to make a major gift to the 2008-2013 Major Fundraising Campaign, A Great Museum at the Heart of a Great City, and that made an instalment between April 1, 2019, and March 31, 2020.

$2 MILLION AND MORE

de la Chenelière, Michel

$500,000 AND MORE

BMO Financial Group
CN

$250,000 AND MORE

CIBC

The Museum would also like to thank the people who made donations of less than $250,000 toward their pledge between April 1, 2019, and March 31, 2020.

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.

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, 2019, and March 31, 2020.

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Trottier Family Foundation
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$100,000 AND MORE

Malo, René and Marie Gagnon
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$50,000 AND MORE

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Chassé, Pascale

$5,000 AND MORE

Johnson, Robert

The Museum would also like to thank the people who made donations of less than $5,000 toward their pledge between April 1, 2019, and March 31, 2020.

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.

MAJOR DONATIONS

The MMFA would like to thank the individuals, foundations and companies that pledged to make a major gift during the 2019-2020 fiscal year and made an instalment between April 1, 2019, and March 31, 2020.

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The Molson Foundation
The Rossy Family Foundation
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Power Corporation of Canada

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Anonymous
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—
Anonymous
The Jean Paul Riopelle Foundation
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$50,000 AND MORE

Léveillé, Maurice
—
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Shewan, Cynthia M.
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Fondation Jacques et Michel Auger

$5,000 AND MORE

Bailey, W. Bruce C.

The Museum would also like to thank the people who made donations of less than $5,000 toward their pledge between April 1, 2019, and March 31, 2020.

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As of March 31, 2020

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Nadia Myre (born in 1974), *Oceanus procellarum,* 2019. MMFA, purchase, gift of Michael St.B. Harrison. © CARCC (2020). Photo © Marc Cramer

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ARTE MUSICA AND BOURGIE HALL

SEASON INTERRUPTED: 221 CONCERTS AND EDUCATIONAL ACTIVITIES ORIGINALLY SCHEDULED, 139 PRESENTED

In this, its 12th year in residence at the Montreal Museum of Fine Arts and 9th season in Bourgie Hall, Arte Musica – like cultural organizations the world over – was faced with a year of great upheaval. It was on March 12, 2020, to be exact, that Bourgie Hall's programming was abruptly interrupted when the government imposed health measures to counteract the COVID-19 pandemic. From that date on, all musical activities were cancelled or postponed to a future season, and the Hall remained silent until the season's end.

Given these circumstances, and in order to make a comparison to previous years, we have elected to present the data from the 2019-2020 season as originally planned. That being said, attendance numbers have not been compiled here, since we were unable to present 36 public concerts and 14 educational activities.

From September 15, 2019, to June 5, 2020, Arte Musica and Bourgie Hall would have presented 221 musical events (compared to 250 the previous year):

184 CONCERTS

- 111 concerts presented by Arte Musica at Bourgie Hall
  (106 ticketed concerts, 1 school concert and 4 free or private concerts)
- 73 concerts presented by companies and musical organizations that rented Bourgie Hall

37 EDUCATIONAL AND MEDIATION ACTIVITIES IN VARIOUS SPACES THROUGHOUT THE MUSEUM

- 3 concert-lectures in Bourgie Hall
- 25 hands-on workshops
- 2 presentations as part of the Museum School project
- 5 lectures
- 2 interpretive talks

ARTE MUSICA'S PROGRAMMING

Our artistic choices continue to be guided by a desire to present diverse music genres, to promote the discovery of repertoire and wonderful performers, and by the quest for excellence. In keeping with our mission, part of our program is inspired by exhibitions on view at the Museum. Our lineup also incorporates other disciplines, such as dance, poetry, *opera buffa* and film.

BOURGIE HALL CONCERTS

Unfortunately, the 2019-2020 musical season was truncated by one third, with only 72 of the 106 concerts originally slated actually presented.

The opening concert was given to the young musicians and artists of the company Ballet Opéra Pantomime (BOP). Their new production, *Le vaisseau-cœur*, featured a choir comprising 25 young women from Joseph-François-Perrault secondary school – an institution renowned for its arts program's classical music concentration. Impressively bold and superbly executed, *Le vaisseau-cœur* elicited an enthusiastic response from critics and audiences alike.

This concert included the premiere of a work by Alexis Raynault, BOP's Co-Artistic Director and Executive Director. Later on in the season, the Ensemble contemporain de Montréal (ECM+) presented the premiere of *Chansons du Bonhomme de chemin,* the work of Quebec composer Michel Gonneville based on poems by Pierre Morency; Mari and Momo Kodama performed the Canadian premiere of *El Torcal* by French composer Rodolphe Bruneau-Boulmier; and jazz musician Chet Doxas performed the world premiere of seven pieces inspired by the works of the Group of Seven, Tom Thomson and Emily Carr.

Aside from the usual concert series much beloved by audiences (Les Violons du Roy, Musicians of the OSM, the Complete Bach Cantatas and 5 à 7 Jazz), this year's emphasis was on Beethoven, whose 250th birthday was celebrated around the world. Beethoven 2020 was envisioned as a musical journey in 20 concerts: three complete cycles of works, comprising the piano sonatas with Canadian pianist Louis Lortie, string quartets and symphonies transcribed for piano by Liszt, as well as a good portion of Beethoven's chamber music and several imaginative and enriching shows.

Only the documentary concert *Beethoven: A Virtuoso in Vienna,* produced by MEMO Histoires de musique, and the complete string quartet cycle were able to be presented. The nine other concerts had to be postponed, along with all the concerts in connection with the exhibition *Paris in the Days of Post-Impressionism: Signac and the Indépendants*, which was itself postponed.

Bourgie Hall's attendance rate saw a slight increase. In March 2020, it was around 67%, compared to 63% the year before – an excellent result, considering the sheer number and range of concerts on offer. At the point where activities were put on hold, 19 concerts – 26% of the season's programming – had sold out. The most popular concerts included those of the Complete Bach Cantatas, Les Violons du Roy, 5 à 7 Jazz, holiday concerts and several concerts presented by international artists (the Danish String Quartet, the Tallis Scholars, harpsichordist Jean Rondeau, guitarist Pepe Romero, countertenor Philippe Jaroussky) and Canadian artists (notably pianist Charles Richard-Hamelin, contralto Marie-Nicole Lemieux and Angèle Dubeau & La Pietà).

Additionally, Arte Musica continued to nurture co-production and co-presentation partnerships with various organizations abroad – the Queen Elisabeth Music Chapel (Belgium), the Fondation Royaumont (France), the Palazzetto Bru Zane (Italy), Musicians from Marlboro U.S.A. – and from here in Quebec: the Orchestre symphonique de Montréal, Orchestre Métropolitain, Clavecin en concert, the Montreal Guitar Society, Ensemble Caprice, ECM+, Les Violons du Roy, The Film Society, Les Idées heureuses and I Musici de Montréal. Partnerships were also forged with Black History Month, the Centre des musiciens du monde and the Conseil des arts de Montréal Diversity Award.

TICKET PRICES AND BREAKDOWN OF SALES

Arte Musica maintained its affordable pricing to encourage accessibility. The average ticket price for the general public was $48.87 (taxes and fees included), with discounts of 15% for Museum Members, 50% for people aged 34 and under, and 20% to 30% on multiple-concert purchases or series subscriptions. We also offered special promotions and group sales.

The breakdown of sales is as follows:

- Museum Members: 30%
- General public: 25%
- Promotions and group sales: 14%
- Subscriptions: 11%
- Complimentary tickets: 11%
- Ages 34 and under: 9%

Armand Guillaumin (1841-1927), *Île-de-France Landscape*, about 1874. MMFA, gift of the Lightburn family

It is noteworthy that Museum Members made up 42.5% of all ticket purchases for concerts at Bourgie Hall, which underscores the importance of the partnership between Arte Musica and the MMFA.

CONCERTS BY GUEST PARTNERS

Fifteen Montreal-based musical organizations had rented Bourgie Hall to present their own concert series, totalling 73 concerts. Due to the interruption of activities as of March 12, 2020, only 11 of these organizations were able to present a total of 40 concerts. The attendance rate for these guest concerts was 51%.

EDUCATION AND MEDIATION

Arte Musica pursued its educational mission by offering a broad spectrum of activities for amateur musicians, music lovers, and school and community groups.

The series of concert lectures launched in 2018-2019 now covers a range of subjects: world traditions, organology and music history, just to name a few. Presented by musicologists and performers and combined with live musical performances, they were enthusiastically received by a public keen to learn more about music.

After the success of last year's *Charlie Brown Christmas* choral workshop, Arte Musica repeated the offer while also holding improvisation workshops for amateur musicians and a parent-child choral workshop (which unfortunately did not take place).

Bourgie Hall hosted school audiences on four separate occasions: for two workshops in connection with the Museum School project, a school concert organized with A Montreal School for All that enabled more than 244 students to discover the world of Mandinka music and storytelling, and an open dress rehearsal for some one hundred students in the classical music program at Joseph-François-Perrault secondary school.

Arte Musica had also scheduled five lectures whose subjects wove together its concert programming with the Museum's exhibitions.

Furthermore, Arte Musica opened the doors to Bourgie Hall free of charge for CBC Radio's annual Christmas Sing-In, presented live next door at the Church of St. Andrew and St. Paul. It intended to do the same in connection with Sharing the Museum, an MMFA program designed for various Montreal community groups, but this event had to be cancelled.

The interpretive talks, a project developed with students in Université de Montréal's DESS program for music mediation with a view to introducing the public to the concerts in an innovative and participatory way, ran for a second time.

Last but not least, Arte Musica collaborated for a third consecutive year in the Integrative Culture Laboratory, initiated by Exeko and the Groupe des onze. At the conclusion of the project, a report published by Presses de l'Université Laval underscored the inclusive practices of several cultural organizations, including Bourgie Hall. A charter for accessible, inclusive and equitable culture, drafted under the supervision of the Canadian Commission for UNESCO, was ratified and adopted by all of the organizations involved.

In summary, the public's interest in our music program continues to grow, and the synergy between the Museum's educational and cultural missions and those of Arte Musica is more salient than ever before. The proven success of this trailblazing partnership attests to the richness of this vision, unique in Canada.

Bourgie Hall's position as a major presenter of classical music within the Canadian music landscape is now widely recognized. We will continue to develop music at the Museum with even greater enthusiasm and determination, for the delight of all!

ISOLDE LAGACÉ
General and Artistic Director
Arte Musica and Bourgie Hall

EXHIBITIONS PRESENTED AT THE MUSEUM

LIMINALS
A Para-fiction of Transcendence by Jeremy Shaw
September 6, 2018 – June 2, 2019
An MMFA production.

CONNECTIONS
Our Artistic Diversity Dialogues with Our Collections
September 18, 2018 – June 9, 2019
An MMFA production, supported by the Canada Council for the Arts' New Chapter program.

OF INDIVIDUALS AND PLACES
Photographs from the Lazare Collection
November 28, 2018 – April 28, 2019
An MMFA production, with the participation of the Lazare Family.

A MODEL IN THE STUDIO, MONTREAL 1880-1950
New Acquisitions
January 29 – May 26, 2019
An MMFA production.

THIERRY MUGLER
Couturissime
March 2 – September 8, 2019
An MMFA production in collaboration with the Maison Mugler, which restored the designer's heritage haute couture.

MONTREAL COUTURE
March 2 – September 8, 2019
An MMFA production.

AVANT-GARDE MONTREALERS
Jewellery, Glass and Ceramics as Envisioned by Gallerists Jocelyne Gobeil, Elena Lee and Barbara Silverberg
April 2, 2019 – March 13, 2020
An MMFA production.

STRUT THE CATWALK!
May 13 – October 27, 2019
A Provencher_Roy design, made possible thanks to the generous support of the City of Montreal – Ville-Marie Borough.

OMAR BA
Same Dream
May 30 – November 10, 2019
A The Power Plant Contemporary Art Gallery production, in collaboration with the MMFA.

ALANIS OBOMSAWIN, PRINTMAKER
An Artist and her Nation: The Waban-Aki Basketmakers of Odanak
June 7 – August 25, 2019
An MMFA production, in collaboration with Alanis Obomsawin and the Waban-Aki Nation.

CONTEMPORARY ARTISTS AT PLAY
Flirting with Codes, Tricks and Subterfuge
July 2, 2019 –March 13, 2020
An MMFA production.

ALINKA ECHEVERRÍA
Simulacra
September 5 – December 1, 2019
Presented at the MMFA as part of the MOMENTA | Biennale de l'image.

EGYPTIAN MUMMIES
Exploring Ancient Lives
September 14, 2019 – June 28, 2020
A British Museum production, presented in collaboration with the MMFA.

UNTAMED COLOUR
Celebrating Jean McEwen
September 17, 2019 – March 13, 2020
An MMFA production.

OBSESSION
Sir William Van Horne's Japanese Ceramics
November 20, 2019 – March 1, 2020
A co-production of the MMFA and the Gardiner Museum, Toronto, funded by the Government of Canada.

"FOR EVERY ATOM BELONGING TO ME AS GOOD BELONGS TO YOU"
Selections from the Bailey Collection
December 4, 2019 – March 13, 2020
An MMFA production, in collaboration with Bruce Bailey.

ABOUT FACE
Photographs by Cindy Sherman, Laurie Simmons and Rachel Harrison from the Collection of Carol and David Appel
December 11, 2019 – March 13, 2020
An MMFA production, in collaboration with Carol and David Appel.

MUSEUM EXHIBITIONS ON TOUR

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

NAPOLEON
Art and Court Life in the Imperial Palace
Musée national du château de Fontainebleau
April 13 – July 15, 2019
An MMFA production, with the participation of the Château de Fontainebleau and exceptional support from the Mobilier national de France.

THIERRY MUGLER
Couturissime
Kunsthal Rotterdam
October 13, 2019 – March 8, 2020
An MMFA production in collaboration with the Maison Mugler.

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LIMINALS
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STRUT THE CATWALK!
Ville de Montréal – Ville-Marie Borough

ALANIS OBOMSAWIN, PRINTMAKER
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CONTEMPORARY ARTISTS AT PLAY
Air Canada, the MMFA's Young Philanthropists' Circle

UNTAMED COLOUR
Air Canada, Denalt Paints

OBSESSION
Air Canada, Denalt Paints

AVANT-GARDE MONTREALERS
Air Canada, the MMFA's Women of Influence Circle

"FOR EVERY ATOM BELONGING TO ME AS GOOD BELONGS TO YOU"
Lender: W. Bruce C. Bailey
Air Canada, Denalt Paints

ABOUT FACE
Lenders: Carol and David Appel
Air Canada, Denalt Paints, the MMFA's Women of Influence Circle

EXHIBITION ON TOUR

THIERRY MUGLER
Air Canada, Hans Boodt Mannequins, Christie, Tourisme Montréal

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ACKNOWLEDGEMENTS

The MMFA extends its thanks to the Ministère de la Culture et des Communications for its vital contribution, as well as to the Conseil des arts de Montréal and the Canada Council for the Arts for their ongoing support. The Museum has benefited from Heritage Canada's Canada Travelling Exhibition Indemnification Program and receives financial support from the Exhibition Fund of the MMFA Foundation and the Paul G. Desmarais Fund.

The *2019-2020 Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Production and Content Development Department, Communications Division.

The *2019-2020 Financial Statements* of the Museum and the Museum Foundation have been printed separately and inserted in this Annual Report.

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CODE OF ETHICS
At all times, the Trustees respect the *Code of Ethics for Trustees of the Montreal Museum of Fine Arts*. No complaints have been filed with regard to the application of this Code. Each year, all of the Museum's Trustees sign a declaration confirming that they are aware of the Code and agree to respect it. In 2019-2020, all Trustees signed this declaration.

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Legal Deposit – 4th quarter 2020
Bibliothèque Nationale du Québec
National Library of Canada
ISBN 978-2-89192-424-5

Cover
From left to right: Murik, PAPUA NEW GUINEA, LOWER RAMU, *Brag* mask, before 1957. MMFA, purchase, gift of James Morgan | Wari (600-1000), PERU, funerary mask. MMFA, purchase, Horsley and Annie Townsend Bequest | Romuald Hazoumè, *Wodomè*, 2017. MMFA, purchase, the Appel family fund in memory of Bram and Bluma Appel, Mona Prentice Bequest. © Romuald Hazoumè / SOCAN (2020) | Meiji period (1868-1912), JAPAN, Nō mask of *Kasshiki*. MMFA, gift of Mr. and Mrs. Gerald W. Birks. Photos MMFA

Back cover
From left to right: Late Period (722-332 B.C.E.), 26th Dynasty (664-525 B.C.E.), EGYPT, funerary mask. MMFA, purchase, Horsley and Annie Townsend Bequest | Dan, LIBERIA or CÔTE D'IVOIRE, *Tankagle or Deangle* mask, before 1930. MMFA, purchase, gift of F. Cleveland Morgan | George A. Lynn, *HM6 Goalie Face Guard* hockey mask, 1971. MMFA, Liliane and David M. Stewart Collection, gift of Cooper Canada Limited | Bayon period (late 12th – early 13th c.), CAMBODIA, head of Buddha, about 1200. MMFA, purchase. Photos MMFA