



**A N N U A L  
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**MONTREAL  
MUSEUM OF  
FINE ARTS**



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Cover:  
**Manuel Mathieu**  
Born in Port-au-Prince in 1986  
*The Redemption*  
2020  
Acrylic, chalk, charcoal and masking  
paper on canvas,  
with silicone resin blocks  
249 x 213.5 x 38.5 cm  
Gift of Manuel Mathieu  
2020.233  
Photo Guy L'Heureux

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

**In April 2020, the Museum marked its 160th anniversary. It began its new fiscal year closed, like all other cultural institutions in Quebec. It then reopened in June, closed again in October, then opened again in February 2021. Throughout this dance of openings and closures, the agility, responsiveness and creativity of the MMFA's teams shone through.**

The pandemic forced the Museum to remain closed to the public for more than six months. Despite possible appearances to the contrary, it did not lie dormant. Its teams leapt into action with great zeal in order to find alternative ways to pursue its mission. We were introduced to the virtual: exhibitions were quickly made available online; guided tours of the collection and educational and cultural programming were offered remotely; the Philanthropic Circles, committees and Board of Trustees held numerous virtual meetings to come up with new ways to raise funds, evaluate and approve acquisitions of artworks, and discuss issues related to infrastructure, finances and operations; and the staff, most of whom were teleworking, tackled challenge after challenge remotely, at times in concert with teams on the ground. Kudos and thank you to the employees, guides and volunteer committee members for their commitment and exemplary support. Thank you also to our Members and our public for their loyalty and enthusiastic participation in the activities offered by the virtual MMFA.

The Museum's financial situation was greatly affected by the pandemic. The closures and health measures caused a drastic drop in attendance. They also impacted ticket sales and revenues from the Boutique and Bookstore, the restaurant, memberships, educational and cultural programming, and donations. In total, the budget went down by a third – a hard blow for our institution, which normally boasts being over 50% self-financed.

Fortunately, the Museum benefited from the federal Canada Emergency Wage Subsidy and additional stopgap financial assistance from the Ministère de la Culture et des Communications. Moreover, MMFA employees unanimously accepted a reduction in pay for several months as a way to support the organization. Lastly, the MMFA was able to rely on the Foundation for assistance. Forced to cancel its in-person fundraising events, the Foundation got creative and designed virtual replacements that, ultimately, generated impressive funds.

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

We must also thank the employees for generously agreeing to sacrifice a portion of their salary.

Thanks to the accounting team and the Finance and Audit Committee, chaired by Jessica Pathy, for ensuring the sound management of our finances.

Thank you to the Foundation team and its Board of Trustees, presided by Sylvie Demers, for helping to shore up the Museum's financial sustainability.

Last but not least, thank you to the members and donors who demonstrated their solidarity by actively participating in various fundraising events. Thank you also to the partners and sponsors who maintained their financial support during a crucial year.

The year-end surplus reported by the Museum is due to these contributions and concerted efforts. It is proof of the incredible

allegiance of the Museum's employees, volunteers, lenders and community.

Bringing the MMFA's governance up to date was the other major milestone this year. Pleased that the Minister of Culture and Communications was in favour of amending the *Act Respecting the Montreal Museum of Fine Arts* (enacted in 1972), the Board of Trustees established a governance committee to take part in the review process. The collaboration that ensued with the Ministère made it possible to align the MMFA's new Act with those of Crown Corporations and national museums, while taking into account its specific status as a private institution. This effort was backed by the support of two highly skilled advisors, Lise Bissonnette and Pierre A. Raymond. I thank them wholeheartedly for their sound counsel.

This year, the Museum also gained a new Director. After Nathalie Bondil's departure, the human resources committee, supported by an external headhunting firm, solicited and vetted potential candidates. The Board of Trustees selected Stéphane Aquin, whose return to the institution was celebrated by the MMFA's teams and members of Montreal's artistic community alike. Coming off of five years serving as Chief Curator of the Hirshhorn Museum and Sculpture Garden, in Washington, D.C., he brings with him a different approach to art, a network of connections in the U.S., and proven success in implementing a benevolent management style. Backed by the management committee, Aquin has set a new course, which will entail a revisiting of the Museum's

primary mission while also promoting fiscal responsibility. In light of this new direction, several strategic choices have been made, in conjunction with the Board of Trustees and its committees. I thank each and every one who participated in this process for the courage and vigilance they have demonstrated in laying the groundwork for the MMFA's future.

Although we all want nothing more than for an end to this pandemic and a permanent return to our in-person activities, this experience has taught us the crucial role art plays in civil life, and this is something we can rejoice in. Resilience begets confidence. And thus we begin the Museum's 161st year, which will be marked by its first-ever strategic plan and a new Act, which was passed by Quebec's National Assembly on June 9, 2021.

Before signing off on my first report as Chair of the MMFA's Board of Trustees, I would like to extend my heartfelt gratitude to my predecessor, Michel de la Chenelière, for his commitment to the Museum and its employees and for his exemplary leadership in turbulent times. His guidance paved the way for improved governance. Thank you, Michel, and congratulations on becoming a Compagnon des arts et des lettres du Québec – an honour most richly deserved.

**PIERRE BOURGIE, C.M., O.Q., C.O.M.**

Chair of the Board of Trustees



# MUSEUM OFFICERS AND BOARD OF TRUSTEES

AS OF MARCH 31, 2021

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### CHAIR OF THE BOARD

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### VICE-CHAIRS

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Michaela Sheaf

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CPA auditor, CA

### SPECIAL SECRETARY

Alix d'Anglejan-Chatillon

### MUSEUM SECRETARY

Nadia Hammadi

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Stéphane Aquin

### DEPUTY DIRECTOR

Yves Théoret

### DIRECTOR OF COMMUNICATIONS

Pascale Chassé

### DIRECTOR OF EDUCATION AND WELLNESS

Mélanie Deveault

### CHIEF CURATOR

Mary-Dailey Desmarais

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Valentine Goddard

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Jean Houde

Claudette Hould

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G. Pierre Lapointe

René Malo, C.Q.

Stéphanie Marchand

Lillian Mauer

Alanis Obomsawin,

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

Jacques Parisien

Jessica Pathy,

CPA auditor, CA

Julia Reitman

Michaela Sheaf

## EXECUTIVE COMMITTEE

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Sylvie Demers

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The Hon. Serge Joyal,

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Stéphanie Marchand

Jessica Pathy,

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Julia Reitman

Michaela Sheaf

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Jacques Parisien

## HONORARY VICE-PRESIDENT

Julia Reitman

## HONORARY ADVISOR

Bruce McNiven, C.M.

# MUSEUM COMMITTEES

AS OF MARCH 31, 2021

## ACQUISITION COMMITTEE – INTERNATIONAL ART BEFORE 1945 AND ANCIENT CULTURES

### CHAIR

Sari Hornstein

### VICE-CHAIR

Bruce McNiven, C.M.

John Benjamin

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Ursula Finkelstein

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Eunice Bélidor

Douglas Bensadoun

Diana Billes

Marcel Elefant

Youssef Fichtali

Jack Lazare

Mohammad Miraly

Philippe Peress

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Lyla Françoise Bradley

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Martha Langford

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C.M., M.Sc., FCSHP

Dr. Brian Stonehocker

Nelu Wolfensohn

Alysia Yip-Hoi Martin

### HONORARY MEMBER

Anna Mendel

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Pierre Bourgie,

C.M., O.Q., C.O.M.

Valérie Chartrand, Eng.,

M.Eng.

Clare A. Chiu

Jacques Parisien

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### CHAIR

The Hon. Serge Joyal,  
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Roger Fournelle

Jean Houde

Jacques Parisien

Jessica Pathy,

CPA auditor, CA

## FINANCE AND AUDIT COMMITTEE

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CPA auditor, CA

Louis Bernard, O.Q.

Pierre Bourgie,

C.M., O.Q., C.O.M.

Jean Houde

Stéphanie Marchand

Henry Mizrahi

Jacques Parisien

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Bernadette Hardy

### VICE-PRESIDENT

Barbara Tekker Brzezinski

### DIRECTOR FOR COMMITTEES

Diane Gorton

### DIRECTOR FOR STATISTICAL ANALYSIS

Marguerite Bourgeois

### DIRECTOR FOR FINANCE

Linda Crelinsten

# REPORT FROM THE DIRECTOR

**In March 2020, the pandemic that set off unprecedented shockwaves around the world also reverberated throughout the somewhat smaller museum world. From one day to the next, the news coming out of the United States, Europe and elsewhere was the same: closures, reduced revenue, cancelled exhibitions, abolished departments and widespread restructuring... The extraordinary push driving museums to forever attract more visitors and increase revenue was suddenly halted, leading to a re-examination of various operational models.**

The health crisis was soon joined by the social crisis, sparked notably by the murder of George Floyd in Minneapolis in May 2020. This event would have profound repercussions on the museum world. Museums were called on – as was society as a whole – to be more inclusive, open to diversity, sensitive to “decolonization.” Historically the repositories of treasures amassed by the elite, museums had to take the lead in righting the wrongs of the past and establishing a better society. Programming, collections and the composition of staff and boards alike now had to fall in line behind this primary goal.

Then, adding to the double operational and moral crisis, came the media crisis surrounding the departure of the MMFA’s director general that July.

Suffice it to say that when I stepped into my position in November 2020, the stage was set for a deep examination of the future of this institution. With the assistance of McKinsey & Company, management launched an internal and external consultation and embarked on a period of reflection on the mission, vision and values of the Museum. The first-ever strategic plan in the MMFA’s history should be finalized in the course of the coming year. Meanwhile, we put in place a Diversity, Equity, Accessibility and Inclusion (DEAI) Committee. Its goal is to take stock of the various initiatives already undertaken on this front, and to set a course that will make the Museum a more inclusive and accessible place, where everyone can see themselves reflected and fully be themselves. The results of these endeavours will also be presented in the coming year.

Firmly focused on this strategic vision, we laid out some concrete steps that need to be taken in the following areas:

## **LABOUR RELATIONS**

In order to rebuild the team spirit and safeguard a healthy work environment for the entire staff, we instilled a culture of listening, transparency and dialogue. To this end, we established regular communication with employees (weekly emails from the Director and quarterly staff-wide videoconferences) and put in place a forum that enables department heads to discuss various issues. Alongside these initiatives, we succeeded in rapidly finalizing the renewal of the collective agreement for a period of one year: a testament to this new spirit of collaboration and to the excellent relationship between management and the union. Teleworking – mandatory all year, except in cases that necessitated being on site at the Museum – is also currently under review, so as to develop a policy that can be adapted to evolving circumstances.

## **WORK ORGANIZATION**

Acting on recommendations in the reports prepared by human resources experts, we committed to better defining the parameters of work organization. For example, we struck interdepartmental consulting and decision-making committees, with meetings formally scheduled at regular intervals. The respective purposes of these committees are to approve communications, design and carry out programs for the public, and review the exhibition calendar. At a systems level, we moved forward with evaluating and restructuring the organizational chart, the first step of which was to replace the position of director of administration with that of deputy director. Following the hire of Yves Théoret to this new position, we launched a review of the divisions (Administration, Education and Wellness, Curatorial and Communications) in order to optimize existing expertise, improve efficiencies and identify strategic staffing needs. This exercise has already led to certain hires, notably the full reinstatement of the position of Chief Curator, to which Mary-Dailey Desmarais was named. Our ultimate vision is for the running of the Museum to be assumed by a new generation of pluralist, diverse, energetic and dynamic individuals guiding the institution towards the fulfillment of its destiny.

## **PROGRAMMING, EXHIBITIONS AND COLLECTIONS**

In museums here and abroad, the year was marked by an unpredictable succession of openings and closures that disrupted the presentation of major travelling exhibitions in a sweeping domino effect, from beginning to end. The task of coordinating



exhibition calendars amidst the cancellations, extensions and postponements was extremely complex. Given that several of its projects are tied to international partners, the MMFA could not escape the fallout and, indeed, we had our share of cancellations, extensions and postponements. The exhibition *The Origins of the World: The Invention of Nature in the 19th Century*, organized jointly with the Musée d'Orsay, had to be cancelled due to our incompatible calendars. This led us to extend *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, which in turn forced us to delay the exhibition's Canadian tour. A number of other decisions were made about future programming in order to lighten the load on the Museum's human and financial resources and shine the spotlight on our impressive collections. In addition, we used the occasion to refresh and upgrade our collection presentation practices, with a view to enhancing the visitor experience.

#### THE DIGITAL FILE

Necessity is the mother of invention, as they say. The pandemic provided the Museum with an opportunity to explore digital initiatives more boldly and inventively than it might otherwise have done. In just a few months, previously unheard of virtual exhibition openings and events became integral to our operations. Indeed, going forward, they will remain a part of the program in a sort of hybrid offering. In order to capitalize on these efforts, we implemented a new interdepartmental digital cell. The resulting initiatives will be unveiled in the near future.

The MMFA is built on the strength, resilience and creativity of its teams, who this year overcame a number of obstacles to maintain contact with the public and keep the heart of the Museum beating. Here is an overview of their achievements.

With unwavering dedication, the **Curatorial Division** time and again revised the year's exhibition calendar, pushing back and sometimes, unfortunately, cancelling an exhibition due to our own constraints or those of our partners. We must salute museum teams the world over for the exemplary flexibility and solidarity they demonstrated. And despite the year of chaos, we can be proud of the rich and varied program we produced that juxtaposed exhibitions of major and emerging artists.

The closure of museums led to a considerable reduction in requests for loans, which made it possible for **Conservation** to focus on major projects tied to exhibitions and the collections. The *Riopelle* exhibition benefited greatly from this opportunity. The pictorial surface of a number of paintings from private and public collections showed unstable areas that could be consolidated. The most ambitious project undertaken by the team was certainly the restoration of Riopelle's imposing sculpture *La Fontaine*. In addition, despite the difficulties surrounding transportation and quarantine, the collection was enriched by a number of new works that had to be inspected and then restored, as necessary. Finally, we were able to obtain a new stock of frames.

The **Publishing** department produced catalogues in English and French for two major exhibitions, *Paris in the Days of Post-Impressionism: Signac and the Indépendants* and *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*. These publications add further credence to the Museum's reputation as a centre for research and dissemination.

Very much on the front lines during the pandemic, the **Communications** team demonstrated its agility in adapting its promotional campaigns and tools as needed to the Museum's openings and closures. Embracing the pivot to digital, it updated the website and launched a time-stamped transaction system, with added features for reserving tickets to educational activities and concerts at Bourgie Hall. It also produced a digital edition of the *M* magazine to keep Members informed of the latest noteworthy acquisitions, cultural programming and educational activities. Last but not least, it devised new hybrid formats for exhibition launches and meet-the-artist events, and developed new digital content for the collections. With a view to optimizing two-way communication between management and employees, the team also sent out regular newsletters to keep staff apprised of the details of projects under way. Its media relations team produced a media plan to announce the Museum's new administration and the reinstatement of the position of Chief Curator.

The multiple changes to the MMFA's schedule also presented numerous challenges for the **Membership and Customer Service** department: timed tickets, adapting to health measures, answering thousands of calls... The entrance, ticket office and call centre teams proved their mettle.

During the pandemic, the **Education and Wellness Division** unfortunately lost its in-person audience. Several employees, including the mediators, had to be temporarily laid off owing to the cancellation of numerous activities (school visits, public activities for visitors with special needs, etc.). My thoughts are with those colleagues who bore the full brunt of this crisis. Thankfully, some of them rejoined our ranks as soon as circumstances permitted. Despite this difficult period, the team redoubled its creative efforts to fulfill its educational mission, develop new research protocols, establish innovation cells for PRISM – the MMFA’s Digital Mediation Innovation Lab – and deliver the benefits of art therapy to a broader audience. The entire school program was made available online, and the EducArt platform – whose popularity continues to grow in leaps and bounds – was put to good use. Webinars designed to provide support for teachers were also launched, along with the prototype of a virtual-reality EducArt. During Spring Break, video tutorials were made available to families, including one with artist Manuel Mathieu. In addition, the Museum’s School of Art began offering its activities online. These classes, most of which were fully booked, were attended by students from as far away as Halifax... one advantage of digital!

It wasn’t long before the website reflected the profusion of the new offerings: webinars were created and broadcast, including one with its community to re-imagine the Museum; the Art Hive and WKSHP 15-20 opened in a virtual format; and the Volunteer Guides adapted their guided tours of the collections by creating the video series *Three Minutes with an Artwork*. The Education and Wellness Division team continued its collaborations with partners from the medical field. Worth mentioning is its work with the association Médecins francophones du Canada to make the Museum Prescription available online, as well as with the CHU Sainte-Justine on Espace Transition – an outreach project for youth dealing with mental health issues. The MMFA also welcomed healthcare professionals to visit the Museum free of charge on special days reserved for them. Last but not least, it made the exhibition audioguides available for free on the MMFA’s mobile app, and it affirmed its social engagement by signing the *Charter for an accessible, inclusive and equitable culture*.

This list of achievements would not be complete without underscoring the excellent work of the **Administration**, and in particular of its teams in charge of infrastructure, security and maintenance. On site at the MMFA, they ensured the buildings and collections were safeguarded, enforced the health measures in effect and completed countless tasks relating to the maintenance and renovation of the premises and equipment.

Throughout the year, the Museum pursued its mission, alternating between in-person and virtual offerings. It also kept a constant watch over its finances, which led to a re-evaluation of its priorities. It is in this light that the Espace Riopelle project was shelved, a decision endorsed by the MMFA’s Board of Trustees.

### CONCLUSION

The year 2020 will go down as a pivotal moment in the Museum’s history. From my standpoint – and, in all humility, I believe it is one shared by our entire community – it has marked the start of a profound renewal for the Museum. This year, after 160 years of existence, we were able to take the crisis facing our venerable institution and use it to re-imagine the notion of culture, various opportunities and the future. It is in 2020 that the Museum, born of the 19th century, fully entered the 21st century to explore all the riches therein.

I would like to extend my heartfelt thanks to the employees, the volunteers, the Board and committee members, the Museum Members, the general public, our partners... to everyone, for standing by us and inspiring us during this unprecedented year.

### STÉPHANE AQUIN

Director



# EXHIBITIONS PRESENTED AT THE MUSEUM

## EGYPTIAN MUMMIES

**Exploring Ancient Lives**  
September 14, 2019 – March 13, 2020, and June 6 to 28, 2020  
The presentation of this exhibition was a collaboration between the British Museum and the Montreal Museum of Fine Arts.

## PARIS IN THE DAYS OF POST-IMPRESSIONISM

**Signac and the  
Indépendants**

July 4 – October 1, 2020  
An exhibition organized by the Montreal Museum of Fine Arts.

## SAILBOATS

July 13 – October 25, 2020  
An installation designed by the Collectif Escargo at the request of the Montreal Museum of Fine Arts and produced with the generous support of the Ville de Montréal, Ville-Marie Borough, and Denalt Paints.

## YEHOUDA CHAKI:

### *MI MAKIR*

**A Search for the Missing**  
February 11 – March 14, 2021  
(virtual opening:  
November 17, 2020)  
An exhibition organized by the Montreal Museum of Fine Arts.

## MANUEL MATHIEU

### *Survivance*

September 17 – October 1, 2020,  
and February 11 –  
March 28, 2021  
An exhibition organized by the Montreal Museum of Fine Arts.

## GRAFIK!

### **Five Centuries of German and Austrian Graphics**

February 11 – July 4, 2021  
An exhibition organized by the Montreal Museum of Fine Arts.

## RIOPELLE

### **The Call of Northern**

### **Landscapes and Indigenous Cultures**

February 11 – September 12,  
2021 (virtual opening:  
November 25, 2020)  
An exhibition organized by the Montreal Museum of Fine Arts.

## ECOLOGIES

### **A Song for Our Planet**

March 10, 2021 –  
February 27, 2022  
An exhibition organized by the Montreal Museum of Fine Arts.

# MMFA EXHIBITIONS ON TOUR

## THIERRY MUGLER

### **Couturissime**

Munich, Kunsthalle der  
Hypo-Kulturstiftung  
May 25 – November 1, 2020,  
March 8 – April 3, 2021, and  
April 7 – 13, 2021  
An exhibition initiated, produced and  
circulated by the Montreal Museum  
of Fine Arts, in collaboration with the  
Maison Mugler, which restored the  
designer's heritage haute couture.

## LOVE IS LOVE

### **Wedding Bliss for All à la**

### **Jean Paul Gaultier**

Belgrade, Museum of  
Contemporary Art  
November 28, 2020 –  
March 1, 2021  
An exhibition designed, produced and  
circulated by the Montreal Museum  
of Fine Arts, in collaboration with  
Maison Jean Paul Gaultier.

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

**The year 2020-2021 was anything but ordinary! The entire world has been shaken up by the pandemic, which has been stubbornly persistent and whose aftershocks will be felt for years to come. The Museum and its Foundation have been significantly impacted by these singular circumstances.**

At the end of the last fiscal year, the Foundation had reached an enviable position in the industry and showed every sign of continuing along this trajectory. But the year was rudely interrupted by the forced lockdown and closure of the Museum's physical spaces. The doors of the institution were closed to the public for over seven months. MMFA memberships – as well as the benefits granted to donors in the Philanthropic Circles – had to be prolonged beyond the months-long closure, which led to the postponement of renewals and lost revenues related to the acquisition of new Members and donors. Moreover, when it reopened, the Museum had to adapt to a new mode of operations. In keeping with the health measures set by the government, the Museum had to reduce much of its visitor capacity and face the impossibility of organizing in-person events. While the MMFA strove to overcome these many difficulties, it also had to undertake the sudden reorganization of its management team. These disruptions had a direct and unavoidable impact on the strategies for raising own-source revenues, including those normally raised by the Foundation.

Despite the circumstances, the Foundation's team doubled its efforts and, as a result, we surpassed the financial objectives we had revised in line with the new COVID reality. At a meeting of the Foundation's Board of Trustees on March 25, 2021, a motion was tabled to recognize the team's excellent work and the achievement of these unexpected results.

To face this unprecedented year, the Foundation's Board of Trustees and management put their faith in the expertise, creativity and determination of the team on the ground. All of the Foundation's employees were able to remain in their positions, and they actively maintained contact with our donors. This resulted in them raising a maximum amount for the context: a full 72% of the total contributions in gifts and sponsorships achieved the previous year. It is also important to mention the assistance offered by the federal government through the Canada Emergency Wage Subsidy (CEWS), and to thank the employees who, in solidarity, accepted a reduction in salary and work hours from April to September 2020.

On a separate note, the Foundation reported an administrative cost ratio of 7% for the fiscal year ending March 31, 2021.

The Foundation's mission is to support the MMFA's activities, but these activities were drastically cut back due to the pandemic. Together with the Museum's management and Board of Trustees, it was agreed that the donations collected by the Foundation this year would in large part be deferred to the next fiscal year, in anticipation of a return to more regularly programmed activities. For this reason, the Foundation remitted a modicum contribution to the Museum for 2020-2021.

On behalf of the entire team at the Foundation, we thank the donors and Members of the MMFA for their faith and loyalty throughout this extraordinary year. The outpouring of solidarity we received during these difficult months filled us with energy and demonstrated just how strong the ties are between our institution and its community. More than ever, the feeling of belonging inspired by the Museum has forged solid bonds that will enable us to face the challenges in the coming years with renewed confidence.

We would like to thank all the members of the Foundation's Board of Trustees, the Museum's Board of Trustees, and management for their invaluable support.

## **DANIELLE CHAMPAGNE**

Director General of the MMFA Foundation

## **SYLVIE DEMERS**

President of the Board of Trustees of the MMFA Foundation



## SUMMARY OF PHILANTHROPIC ACTIVITIES IN 2020-2021

### ANNUAL CAMPAIGN

The annual fundraising campaign addressed to Museum Members raised \$751,139 from 5,491 single donors, including 2,612 new patrons. Up \$27 from the previous fiscal year, the average donation amount per donor reached \$186, a level never before seen in donations to this campaign. We achieved 88% of the revenues generated in 2019-2020 – a testament not only to the deep attachment the community of donors feels towards their Museum, but also to the commitment of a dedicated team. In particular, we wish to thank Yves Fontaine and the Bourgie Bovet family, who generously agreed to match gifts received in the last weeks of 2019 up to \$50,000, as well as Michael St.B. Harrison, who spontaneously offered to match gifts over \$1,000 made in February and March 2021 up to \$100,000. These acts of solidarity touched us deeply and demonstrated once again, this year above all, the point to which the Museum is held dear by its donors, Members and visitors.

### THANK YOU TO OUR MEMBERS

It is a great source of pride that we once again received the loyal support of our Members in 2020-2021. At fiscal year-end, their numbers totalled 103,551. With physical distancing calling on the public's resilience and adaptability, this year proved the vital importance of the Museum's community of Members. Thankfully, since we had already digitized our communications, we were able to maintain regular communication and strong ties with them throughout this difficult time.

### PHILANTHROPIC CIRCLES: DONORS DEVOTED TO THEIR MUSEUM

More than 800 donors in the Foundation's Philanthropic Circles continued to support the MMFA despite the closure of its physical spaces. Thanks to their active participation, their steadfast support and their impressive joint contributions, the Museum was able to amass \$838,179 in net revenues, representing 83% of those generated in 2019-2020. The donors from the Elite, Prestige and Ambassadors' Circles increased their support by 9% compared with the previous year, a sign that the loyalty development strategy for donors over the \$2,000 threshold is bearing fruit.

In addition, the support of the Young Philanthropists' Circle (YPC) enabled the MMFA to add Adam Basanta's work *72%\_Match: Barnett Newman, "Dyonisius," 1949* to its collection. The acquisition, the 15th made at the Papier Contemporary Art Fair since 2015, was made possible thanks to the YPC Fund, the André Dufour Fund, created by this donor and member of the Committee for the Acquisition of Quebec and Canadian Art, the Hamelys Fund and the Marie-Solange Apollon Fund, established by artist Manuel Mathieu.

The Foundation also wishes to thank the following partners for their new multiyear commitments: Intact Insurance and BFL Canada, Presenting Sponsors of the President's Circle and the Elite, Prestige and Ambassadors' Circles, respectively. Thanks are further owed to the National Bank – Private Banking 1859 (Women of Influence Circle) and Hatch (YPC) for their support of these philanthropic communities, which are so crucial to the Museum's development

### MAJOR AND PLANNED GIFTS: SECURING THE MMFA'S FUTURE

We are extremely fortunate to be able to count on donors who value social engagement and enable the MMFA to pursue its mission. Their exemplary support helps sustain the Museum's initiatives to the benefit of the whole community, and to better serve a diverse public in the face of growing social inequalities. Thank you to all who have supported, listened to and advised us this year. Your confidence has enabled us to overcome the uncertain financial situation, as exceptional as it was unforeseeable.

The 2008-2013 Major Fundraising Campaign (supporting the realization of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and its concert hall) as well as that of 2014-2019 (supporting the Michal and Renata Hornstein Pavilion for Peace and educational and art therapy programs at the Museum) are nearing completion. The commitments staggered over several years will thus be coming to a progressive close. The contributions from these two major fundraising campaigns over fiscal 2020-2021 total \$1,317,587.

The Foundation's team regularly solicits major gifts to support the MMFA. However, the pandemic forced it to significantly pull back efforts on this front. It is no surprise that the international economic slowdown and pervasive uncertainties are reflected in

these results, and the major gifts made to the 2019-2024 Major Gifts Campaign was \$886,822 – a 44% drop from fiscal 2019-2020.

**For fiscal 2020-2021, the total contributions realized from these major fundraising campaigns were \$2,204,409.**

#### **PLANNED GIVING**

The Foundation has ambitions to further develop planned giving, whether as gifts of publicly traded securities (stocks, bonds, mutual funds), bequests through wills or life insurance. As we continued to pursue this area of endeavour, bequests totalling \$285,000 were pledged or confirmed over the year 2020-2021 (excluding the value of gifted artworks).

#### **MONETARY DONATIONS FOR THE ACQUISITION OF ARTWORKS**

In close collaboration with the Museum's management and Curatorial team, the Foundation collected \$319,143 in new cash donations dedicated to the acquisition of artworks during fiscal 2020-2021. Since the Museum must self-finance its acquisitions by close to 100%, these gifts are essential for the enrichment of its collection.

#### **SUCCESS OF THE INITIATIVE "THIS IS NOT A BALL" AND THE FIRST-EVER ONLINE AUCTION**

In light of the pandemic, we had to make the difficult decision of cancelling our flagship fundraising event, the annual Museum Ball. Given the importance of this event for the MMFA's revenues, a campaign was launched to convert the purchase of tables into monetary donations. In addition, a new financing formula was devised to complement the annual ball: the very first online auction, which was presented by RBC. Thanks to the extraordinary efforts and commitment of the two event Co-Chairs, Sandra Chartrand, President of the Sandra and Alain Bouchard Foundation, and Nadine Renaud-Tinker, President of RBC, Quebec Region, RBC Royal Bank, \$1,420,422 was raised. The overwhelmingly positive results show the degree to which the business community is committed to the MMFA and quick to come to its aid in trying times.

#### **SPONSORSHIPS**

If it had not been for the postponements or the cancellations of some of the exhibitions, the Foundation's team would have achieved 100% of its sponsorship revenue goals. It should be noted that some of the sponsorship revenue has been deferred to fiscal 2021-2022. For the current year, sponsorship revenues (which appear in the Museum's financial statements rather than the Foundation's) totalled \$1,070,900, representing 89% of the goal set for this area of activity. It is also worth noting that the advertising revenue generated from the *M* magazine was greatly reduced due to the pandemic.

**Totalling \$7,821,971, paid contributions from donations and sponsorships reached 72% of revenues in this area the previous fiscal year.**

#### **INVESTMENT INCOME**

The Foundation's investment income was \$12,140,594. The average yield for the fiscal year ending March 31, 2021, was 25%, compared with an average yield of -6.5% for fiscal 2019-2020, which had a considerable positive impact on the comparative overall result.

#### **EXCEPTIONAL CONTRIBUTIONS | GRANTS: \$1,116,319**

The assistance offered by the Government of Canada through the CEWS and a paid contribution made through the matching program of the Ministère de la Culture et des Communications are reflected in the financial statements in the item line "Grants" by a sum of \$1,116,319.



# MUSEUM FOUNDATION OFFICERS, TRUSTEES AND COMMITTEES

AS OF MARCH 31, 2021

## OFFICERS AND TRUSTEES

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Henry Mizrahi

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Danielle Champagne

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C.M., C.Q., Ch.O.M.

André Dufour

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Jonathan I. Wener, C.M.

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Jonathan I. Wener, C.M.

Lyla Françoise Bradley

Andreea Dutescu Vanacker

Jean-François Hanczakowski

Pholysa Mantryvong

# REPORT FROM THE ASSOCIATION OF VOLUNTEER GUIDES

## "GUIDING" IN THE TIME OF COVID

What can be said about the Association of Volunteer Guides in a year where no indoor guiding was conducted? How does its Executive keep the love of guiding alive with mostly retirees now isolated in their own homes? How do Guides share their love of art with the public they cannot meet? All of these challenges were met with success as the Association reinvented itself in this new world.

## THE SHOW MUST GO ON!

Besides dealing with the exceptional challenges of the pandemic's early days, the Executive first and foremost had to stay the course with its management commitments and priorities. A telephone chain reaching 260 Guides ensured all were safe and had a support system in place. The next challenge of communication was met through regular newsletters.

## GUIDING AT THE MUSEUM

Although Guides had prepared for the exhibitions *Paris in the Days of Post-Impressionism: Signac and the Indépendants*, *Yehouda Chaki: Mi Makir; A Search for the Missing*, *Manuel Mathieu: Survivance* and *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, no indoor physical tours could be given due to government regulations.

Summer outdoor guiding in the Sculpture Garden was very welcome. Only a few Guides were needed, but those who participated felt privileged. It would be the only physical guiding in this most unusual year.

## VIRTUAL GUIDING

What the Guides could not do in person, they undertook to learn to do virtually, a new word in their lexicon. Using their iPad or computer, they were challenged to create a three-minute video on an artwork in the Museum's collection. The videos were then sent to postproduction, where the image of the work, subtitling, and music were added. These videos on the MMFA website, titled **3 Minutes with an Artwork**, now number an impressive 69,000 views.

The second form of virtual guiding, **30 Minutes with Treasures of the Collection**, involved the Guides presenting three works from

one collection in a slideshow format. Using an interactive rather than academic approach, the Guides focused on looking at the art with their guests. The Museum Members who attended were highly complimentary of this new format of guiding.

The third form of virtual guiding involved PRISM, the Museum's in-house digital mediation lab, which worked together with Quebec firm Rum&Code to create a unique method of interactive guiding, using sophisticated technical innovations. It was by far the most complex system for the Guides to master, which they did with great pride.

All these new endeavours required collaboration and fine-tuning from many: the Education and Wellness Division, Membership Services, the IT and AV departments and, of course, the Guides, with their whole new skill set.

## A NEW DATABASE

An area that saw great progress was in the Association's technological initiatives. The automation and streamlining of management tasks were improved. Following that, a universal guides' database was created by a team of two Guides and a spouse. This database now offers standardized contact information, itemization and classification of all guiding, as well as provides up-to-date statistical analysis. It also facilitates the transfer of knowledge from existing to successive Executives, which is key when working with volunteers who have a two-year mandate. Finally, the database provides a framework for the future, which will be useful to Guides, coordinators, Executive members and, most importantly, the Museum.

## CONCLUSION

Even though the Association did not participate in any in-person indoor guiding this past year, it has shown to be more resilient than ever in overcoming obstacles. We look to the future through a new lens and see renewed strength and vigour in this post-pandemic world.

## BARBARA TEKKE BRZEZINSKI

President 2021-2022  
Association of Volunteer Guides

# **ACQUISITIONS**





1.



2.



3.



4.



5.

1. Joseph Vernet  
Avignon, France, 1714 – Paris 1789  
*Fishermen in a Mediterranean Port, Sunrise*  
1763  
Oil on canvas  
53.6 x 79.9 cm  
2021.56

2. Giovanni Stanchi  
Rome about 1608 – Rome 1672  
*Still Life with Grapes, Pomegranates and Apples*  
About 1650  
Oil on canvas  
96 x 133.5 cm  
2021.48

3. Giovanni Antonio Pellegrini  
Venice 1675 – Venice 1741  
*A Bacchanal*  
1719  
Oil on canvas  
38.9 x 109 cm  
2021.51

4. Ferdinand Bol  
Dordrecht 1616 – Amsterdam 1680  
*River Landscape with Cows and an Elderly Couple Reading beside a Road*  
About 1650/1655  
Oil on wood  
38.4 x 53.2 cm  
2021.49

5. David Teniers the Younger  
Antwerp 1610 – Brussels 1690  
*Peasants' Merrymaking before an Inn*  
1642  
Oil on wood  
39.6 x 55.4 cm  
2021.45

Gifts of Sari and Norbert Hornstein in honour of their parents, Renata and Michal Hornstein





1.



2.



3.



4.

1. François Perrier  
Pontarlier (FrancheComté, now  
France) 1594 – Paris 1649  
The Forge of Vulcan  
About 1640-1642  
Oil on wood  
114.5 x 115.7 cm  
Purchase, Harold Lawson, Marjorie  
Caverhill, Harry W. Thorpe and Mona  
Prentice Bequests  
2020.71

2. Roman Empire (27 B.C.E. – 476 C.E.)  
Probably found in Turkey  
Square Bottle  
1st-2nd c. C.E.  
Blown glass  
8.4 x 5.6 x 5.5 cm  
2021.73

3. Roman Empire (27 B.C.E. – 476 C.E.)  
Earring  
1st/3rd c. C.E.  
Gold  
1.8 x 0.7 x 1.1 cm  
2021.105

4. Roman Empire (27 B.C.E. – 476 C.E.)  
Probably found in Turkey  
Intaglio Ring: Bust of Serapis  
Late 2nd-early 3rd c. C.E.  
Stone, iron, engraved decoration  
1.9 x 1.3 x 2.3 cm  
2021.99

Gifts in memory of David Ross and Anne-Marie Roigt Ross from Ronald, Leslie, Eric and Francine Ross. These gifts are part of a total of 68 donated works dating from the third millennium before the Common Era to the Byzantine period. They notably include a number of ceramic vessels from the Early Bronze Age as well as coins and intaglios (semi-precious stones with engraved designs) from the Hellenistic and Roman eras.





Utagawa Kunisada (Toyokuni III)  
Edo (now Tokyo) 1786 – Edo 1864  
*A Canopy of Maple Leaves, the Patterned Strings of a Koto*  
1847/1852  
3 woodcuts, embossing  
36.3 x 25.2 cm (sheet) (each)  
*An Eastern Genji Crossing the Ōi River*  
1851  
3 woodcuts  
36.5 x 25.1 cm (sheet) (each)  
Gifts of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran  
2020.286-287





Kalpathi Ganpathi Subramanyan  
Kuthuparamba, Kerala, India, 1924 – Vadodara, Gujarat,  
India, 2016  
*Untitled*  
1960s  
Acrylic and collage on canvas  
122 x 122 cm  
Gift of MichellM. Campbell Estate in commemoration of  
his friendship with Shanti Dave  
2020.272  
© Uma Padmanabhan





1.



2.



3.

**1. Thomas Pitts**  
London 1723 – London 1794 or 1795  
Epergne  
1764  
Silver  
34 x 49 x 44.5 cm  
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.,  
Danielle Joyal, Claude Joyal  
and Dominique Joyal, and Chantal Joyal and Natacha  
Joyal in memory of their parents and grandparents,  
Rachel Desrosiers and Fernand Joyal  
2021.136.110

**2. J. & L. Lobmeyr**  
Founded in Vienna in 1823  
After a design by Moritz Knab (active in Vienna in the  
1880s)  
Pair of Vases  
About 1889  
Glass, enamel and gilt decoration  
34.4 cm (h.); 16 cm (diam.) (each vase)  
Gift of Bruce Drummond McNiven, C.M. and Marie  
SenécalTremblay  
2020.367.12

**3. Jules Leleu**  
Boulognesurmer, France, 1883 – Paris 1961  
Cabinet  
About 1940  
Rosewood, gilt bronze, motherofpearl, ebony  
129.7 x 80.3 x 40 cm  
Gift of Paul Maréchal  
2020.302.12





1.



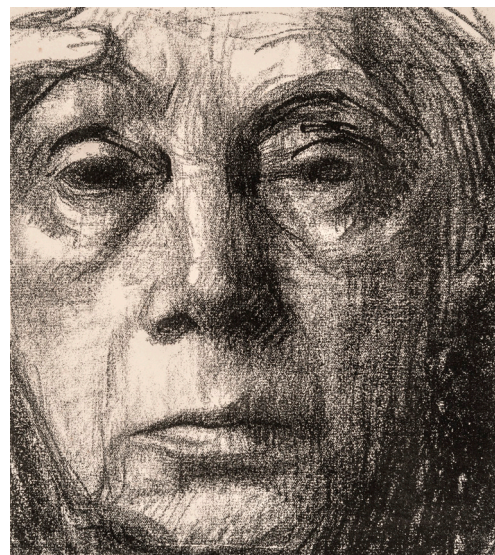
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3.



4.



5.

1. Erich Heckel  
Döbeln, Germany, 1883 – Radolfzell,  
Germany, 1970  
*Portrait of a Man*  
1919  
Woodcut, state II/III, 62.5 x 48.5 cm  
(sheet), 47.5 x 36 cm (image)  
Purchase, gift of the family of Hugo  
and Madeleine Simons, Robert Allard  
and Charles Cole Fund, William Gilman  
Cheney Bequest  
2020.314  
© Estate of Erich Heckel / SOCAN (2021)

2. Henri de Toulouse-Lautrec  
Albi, France, 1864 – Château de  
Malromé, France, 1901  
*Divan Japonais*  
1893  
Lithograph  
81.7 x 62.3 cm  
Gift of Dan Mayer  
2020.354

3. Rembrandt Harmensz. van Rijn  
Leiden 1606 – Amsterdam 1669  
*Selfportrait with Curly Hair and White  
Collar: Bust*  
About 1630  
Etching, state I/II  
5.8 x 5 cm (sheet)  
5.7 x 5 cm (platemark)  
Gift of Freda and Irwin Browns  
2020.361

4. Emil Nolde  
Nolde, SchleswigHolstein, 1867 –  
Seebüll, SchleswigHolstein, 1956  
*Portrait of Ada*  
1906  
Woodcut, state IV/IV  
33.8 x 27.5 cm (sheet)  
29.3 x 22.8 cm (image)  
Gift of Freda and Irwin Browns  
2020.330

5. Käthe Kollwitz  
Königsberg, Germany, 1867 –  
Moritzburg, Germany, 1945  
*Self-portrait*  
1934  
Lithograph, only state  
33.8 x 26.7 cm (sheet)  
22.2 x 19.3 cm (image)  
Gift of Freda and Irwin Browns  
2020.359





1.



2.



3.





4.

1. Marc-Aurèle Fortin  
SainteRose, Quebec, 1888 – Macamic, Quebec,  
1970  
*Tall Elms at SainteRose*  
Between 1920 and 1926  
Oil on canvas  
87 x 95 cm  
Gift of the family of Luc and Louise Parent  
2020.326  
© Fondation Marc-Aurèle Fortin / SOCAN (2021)

2. Fernand Leduc  
Montreal 1916 – Montreal 2014  
*HP VII*  
1962  
Acrylic over traces of graphite on textured paper  
54.3 x 74.2 cm  
Gift of Gino Chouinard  
2020.277  
© Estate of Fernand Leduc / SOCAN (2021)

3. Paul-Émile Borduas  
Saint-Hilaire, Quebec, 1905 – Paris 1960  
*Persistence*  
1955  
Oil on canvas  
59.9 x 102 cm  
Gift of Marcel and Caroline Elefant  
2020.74  
© Estate of Paul-Émile Borduas / SOCAN (2021)

4. Wifredo Lam  
Sagua la Grande, Cuba, 1902 – Paris 1982  
*The Leader and His Horse*  
1959  
Oil and charcoal on canvas  
49.5 x 60.3 cm  
Gift of Marcel and Caroline Elefant  
2020.337  
© Estate of Wifredo Lam / SOCAN (2021)





1.



2.



3.





4.

1. George Segal

New York 1924 – South Brunswick, New Jersey, 2000

*Graffiti Wall*

1990

Plaster, fibrous concrete, wood, paint, metal, plastic

245 x 488 x 138 cm

Gift of the George & Helen Segal Foundation, Inc. 2021.26.16

© The George and Helen Segal Foundation / SOCAN, Montréal / VAGA, New York (2021). Photo Allan Finkelman

2. David Hockney

Born in Bradford, England, in 1937

*Celia Seated on an Office Chair*

1974

Etching, softground etching, aquatint, 9/60

90.7 x 75.2 cm (sheet)

68.7 x 54.6 cm (platemark)

Purchase, gift of Vera Bondy and family in memory of Alexander Bondy

2020.321

© David Hockney

3. Lucian Freud

Berlin 1922 – London 2011

*Bella*

1987

Etching, 42/50

Approx. 69.5 x 57 cm (sheet)

42.3 x 35.1 cm (platemark)

Gift of Evelyn and Dr. David Kozloff

2020.306

© The Lucian Freud Archive / Bridgeman Images

4. Robert Mapplethorpe

New York 1946 – Boston 1989

*Double JackinthePulpit*

1988

Dye transfer print, 7/7

75.1 x 60.6 cm

Gift of Nathalie Simard and Pierre Raymond

2020.295

© Robert Mapplethorpe Foundation.

Used by permission

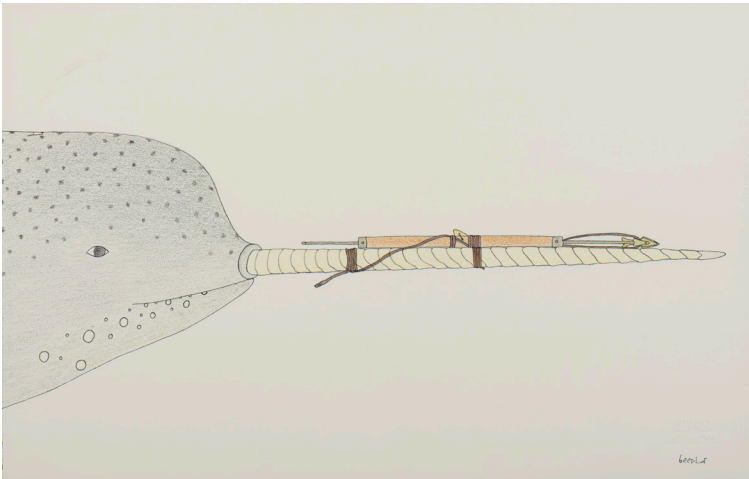




1.



2.



3.





1. Duane Linklater  
Born in Moose Factory, Ontario, in 1976  
a gift from Doreen  
2016.2019  
Cotton duck canvas, blueberrybased dye, brass  
grommets  
274.4 x 798.5 x 289 cm  
Purchase, Louise LalondeLamarre Memorial Fund  
2020.69

2. Shuvina Ashoona  
Born in Cape Dorset, Nunavut, in 1961  
Pregnancies in Universe  
2014  
Coloured pencil, felt pen, graphite  
93.9 x 126.8 cm  
Purchase, Joy SedgewickShannon Memorial Fund  
2021.17

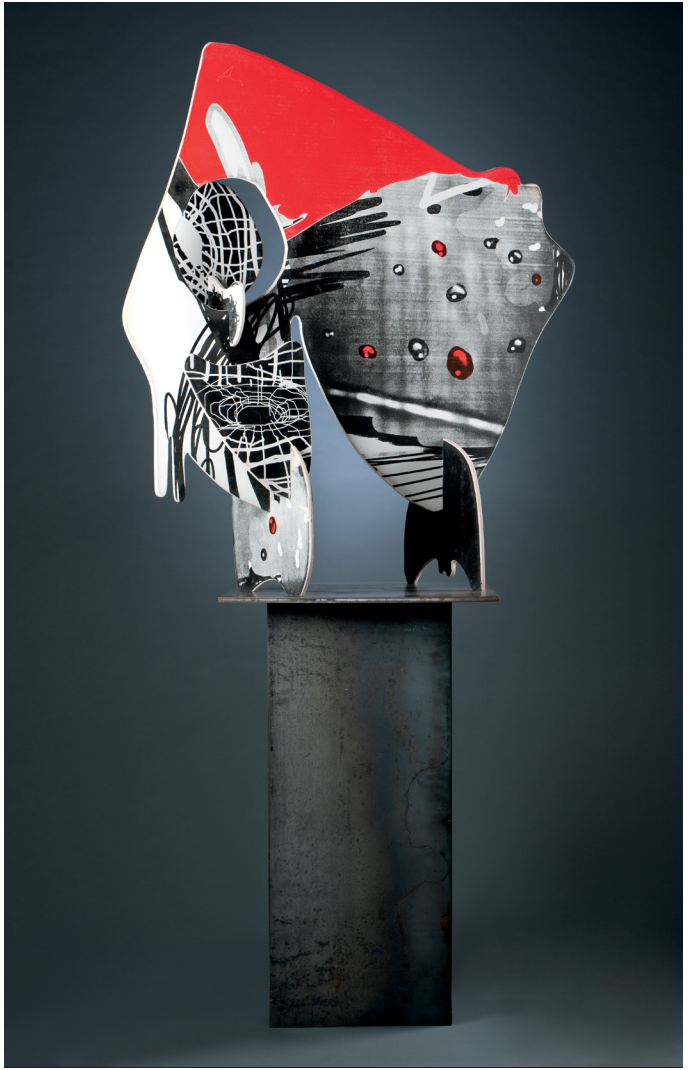
3. Qavavau Manumie  
Born in Brandon, Manitoba, in 1958  
Active in Cape Dorset, Nunavut  
Untitled  
Between 1985 and 1995  
Felt pen and coloured pencil over traces of graphite  
33 x 50.6 cm  
Purchase, Joy SedgewickShannon Memorial Fund  
2021.12

4. Firelei Báez  
Born in Santiago de los Caballeros, Dominican  
Republic, in 1981  
Untitled (Terra Nova)  
2020  
Oil and acrylic paint, laser print on canvas  
261.1 x 336.1 x 4 cm  
Purchase, W. Bruce C. Bailey Fête-champêtre Fund,  
Douglas Bensadoun Fund, Diana Billes Fund and  
Fund of the Women of Influence Circle  
2020.364  
Photo Dan Bradica





1.



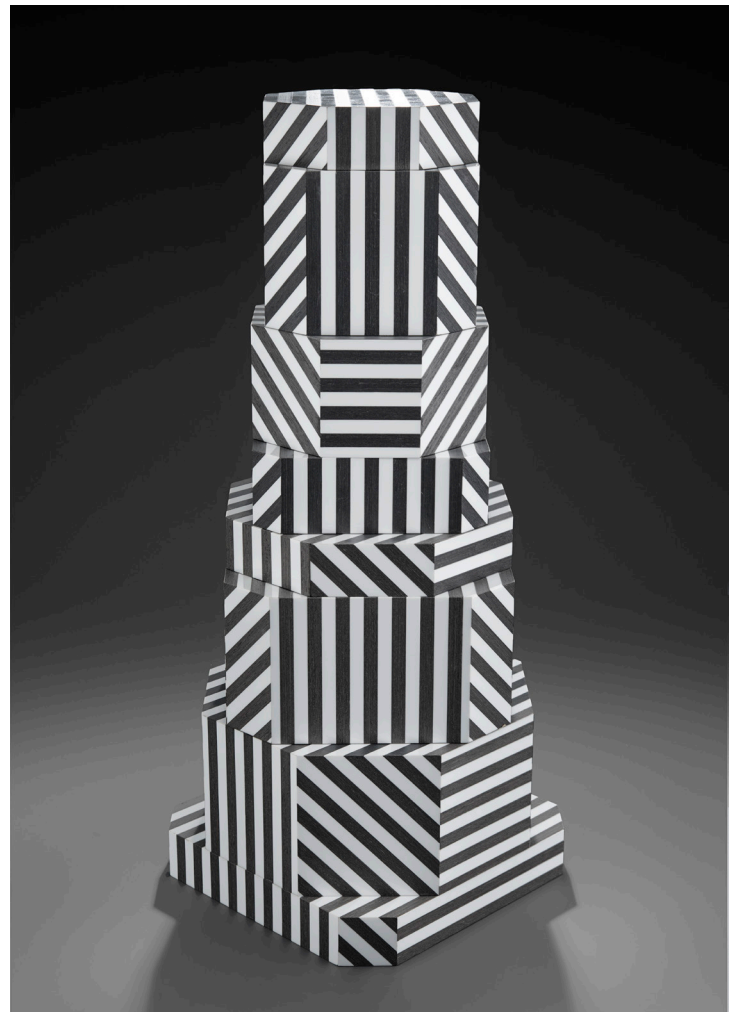
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3.



4.



5.

**1. Zanele Muholi**  
Born in Umlazi, South Africa, in 1972  
*Phila I, Parktown*  
From the series "Somnyama Ngonyama"  
2016  
Digital print on polymeric film, 1/2  
Variable dimensions  
Purchase, the Frothingham Bursary Fund  
2020.227

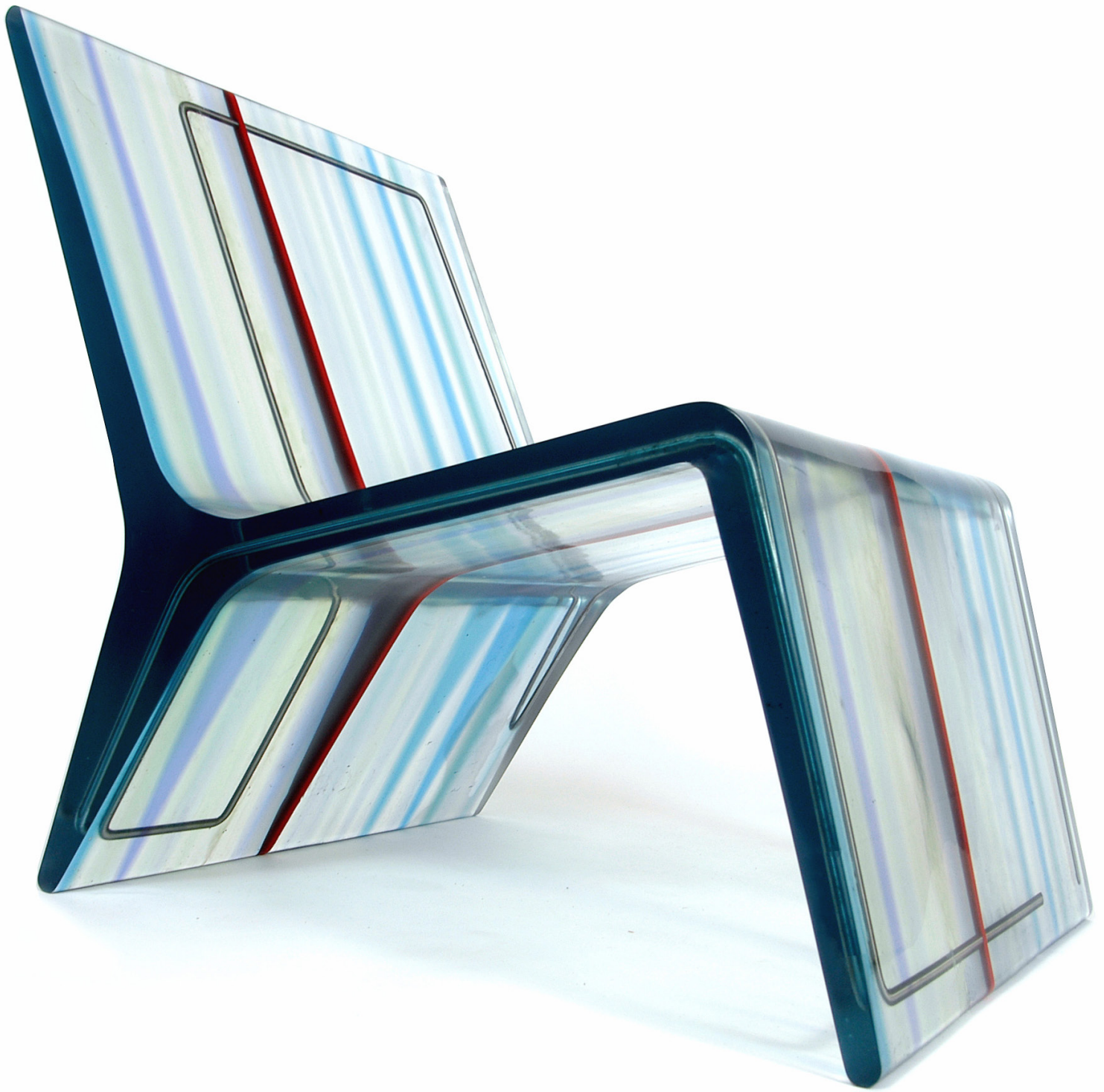
**2. Aaron Curry**  
Born in San Antonio, Texas, in 1972  
*Little Minator*  
2009  
Wood, painted and silkscreened acrylic, steel  
218.5 x 118.5 x 38 cm  
Gift of Paul Lavallée in tribute to Bernard Lamarre  
2020.237.16

**3. Stanley Février**  
Born in Port-au-Prince in 1976  
*Yes, We Love You*  
2020  
Reinforced Hydrocal cement  
28.8 x 191 x 53.5 cm  
Purchase, gift of AnLap VoDignard and Jennifer Nguyen  
2020.252  
Photo Jean-Guy Turgeon

**4. Ying Gao**  
Born in Beijing in 1973  
*Uncertainties 1*  
2013  
Vest: Polyvinylidene fluoride, steel pins, electronic components, steel snaps, thread  
Shorts: Cotton, silver, gold, thread  
Vest: 75 x 63 x 32 cm (approx.)  
Shorts: 40 x 44 cm (approx.)  
*Uncertainties 2*  
2013  
Polyvinylidene fluoride, steel pins, polyester chiffon, polyester organza, electronic components, steel and plastic snaps, thread  
Dress: 75 x 50 x 35 cm (approx.)  
Gifts of the artist  
2020.299-300  
Photo Mathieu Fortin

**5. Oeuffice**  
Founded in London in 2011  
Nicolas BellavanceLecompte  
Born in Montreal in 1979  
Jakub Zak  
Born in Gdańsk, Poland, in 1980  
*Ziggurat Containers*  
2012 (example of 2013)  
Wood, stained wood and acrylic plastic veneer, 8/12  
60.3 x 25 x 25 cm  
Purchase, the Museum Campaign  
19982002 Fund  
2021.30.14.12





1.

1. Omer Arbel  
Born in Jerusalem, Israel, in 1976  
2.4 Chair  
2003 (example of 2019)  
Polyester resin, copper  
Produced by Omer Arbel Office, Vancouver  
64.8 x 52.2 x 73.7 cm  
Gift of the artist  
2020.289  
Photo Bocci Gallery, Shannon Loewen

2. Adam Basanta  
Born in Tel Aviv in 1985  
72%\_Match: Barnett Newman "Dionysius", 1949  
2018  
Inkjet print from a digital file  
98.4 x 70.3 cm  
Purchase, Young Philanthropists' Circle Fund,  
Hamelys Fund, MarieSolange Apollon  
Fund and André Dufour Fund  
2020.238





2.

# INTERNATIONAL ART

## INSTALLATIONS

### George Segal

New York 1924 – South Brunswick, New Jersey, 2000

### Graffiti Wall

1990

Plaster, fibrous concrete, wood, paint, metal, plastic

245 x 488 x 138 cm

Gift of the George & Helen Segal Foundation, Inc.

2021.26.1-6

## WORKS ON PAPER

### Marti Anson

Born in Mataró, Spain, in 1967

### Què ! Barcelona Any 2006-2007

2006-2007

Print on newspaper

41.3 x 29 cm (newspaper closed)

Gift of the artist

2021.127.1-5

### Max Beckmann

Leipzig 1884 – New York 1950

### Weeping Woman

1914

Drypoint

50.4 x 31.7 cm (sheet)

25 x 20 cm (platemark)

Gift of Freda and Irwin Browns

2020.332

### Albert de Belleruche

Swansea, Wales, 1864 – Southwell, England, 1944

### Bust of a Woman with Her Head Turned to the Left

1908 (?)

Lithograph

22.4 x 21.9 cm

Gift of Freda and Irwin Browns

2020.307

### Hans Bol

Mechelen 1534 – Amsterdam 1593

### The Brawl before an Inn

About 1572-1584

Tempera and gold ink on parchment

8.6 x 11.6 cm (oval)

Gift of Sari and Norbert Hornstein in honour of their parents

Renata and Michal Hornstein

2021.40

### Edgar Chahine

Vienna 1874 – Paris 1947

### Ginette

1915

Drypoint, only state

31.9 x 45 cm (sheet)

22 x 32 cm (platemark)

Gift of Freda and Irwin Browns

2020.310

### Francis Cotes

London 1726 – London 1770

### Portrait of a Lady with Lace Bonnet

1751

Pastel on paper mounted on canvas

61 x 45.8 cm

Gift of Sari and Norbert Hornstein in honour of their parents

Renata and Michal Hornstein

2021.52

### Erik Desmazières

Born in Rabat, Morocco, in 1948

### The Studio, Villa du Lavoir

2019

Aquatint, etching, roulette, drypoint

57.1 x 78.4 cm (sheet)

47.3 x 71.4 cm (platemark)

Purchase, Mary Eccles Bequest

2020.315

### Otto Dix

Untermhaus, Germany, 1891 – Singen, Germany, 1969

### Untitled (Sketch Related to the "Portrait of the Art Dealer Alfred Flechtheim")

1926

Charcoal, pastel, graphite, gouache highlights and fixative on

tracing paper

38.3 x 26.6 cm

Gift of the family of Hugo and Madeleine Simons

2020.301

### Jean-Louis Forain

Rheims 1852 – Paris 1931

### The Bath

About 1896

Lithograph, only state

57 x 44.2 cm (sheet)

34.3 x 28.7 cm (image)

Gift of Freda and Irwin Browns

2020.309

### Lucian Freud

Berlin 1922 – London 2011

### Bella

1987

Etching, 42/50

Approx. 69.5 x 57 cm (sheet)

42.3 x 35.1 cm (platemark)

Gift of Evelyn and Dr. David Kozloff

2020.306

### Erich Heckel

Döbeln, Germany, 1883 – Radolfzell, Germany, 1970

### Portrait of a Man

1919

Woodcut, state II/III

62.5 x 48.5 cm (sheet)

47.5 x 36 cm (image)

Purchase, gift of the family of Hugo and Madeleine Simons,

Robert Allard and Charles Cole Fund, William Gilman Cheney

Bequest

2020.314

### Paul César Helleu

Vannes, France, 1859 – Paris 1927

### Large Portrait of Whistler

1897

Drypoint, only state

46.2 x 31.4 cm (sheet)

34.8 x 26.3 cm (platemark)

Gift of Freda and Irwin Browns

2020.248

### Andō Hiroshige

Edo (now Tokyo) 1797 – Edo 1858

### Shower on Nihonbashi Bridge

From the series "Famous Places in the Eastern Capital"

About 1832-1838

Woodcut

25.1 x 37.7 cm (sheet)

22.8 x 35 cm (image)

Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran

2020.281

### Carp

About 1840-1842

Woodcut, glitter

25.8 x 37.5 cm (sheet)

Approx. 25 x 37.1 cm (image)

Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran

2020.282

### Tsuchiyama: Suzuka Mountains and Suzuka River

No. 49 from the series "The Fifty-three Stations of the Tōkaidō"

About 1850-1851

Woodcut

Approx. 18.4 x 25.6 cm (sheet)

16.5 x 22.4 cm (image)

Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran

2020.283

### Mariko: Famous Yam Soup and Distant View of Mount Utsu

No. 21 from the series "The Fifty-three Stations of the Tōkaidō"

About 1850-1851

Woodcut

18.3 x 25.6 cm (sheet)

16.8 x 22.7 cm (image)

Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran

2020.284

### Mimasaka Province: Yamabushi Valley

From the series "Famous Places in the Sixty-odd Provinces"

1853

Woodcut

36.4 x 24.5 cm (sheet)

34.5 x 22.9 cm (image)

Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran

2020.285

### David Hockney

Born in Bradford, England, in 1937

### Celia Seated on an Office Chair

1974

Etching, soft-ground etching, aquatint, 9/60

90.7 x 75.2 cm (sheet)

68.7 x 54.6 cm (platemark)

Purchase, gift of Vera Bondy and family in memory of Alexander

Bondy

2020.321

### Jean-Auguste-Dominique Ingres

Montauban, France, 1780 – Paris 1867

### Odalisque

1825

Lithograph, only state

33.3 x 47.9 cm (sheet)

13.2 x 21 cm (image)

Gift of Freda and Irwin Browns

2020.249

### Käthe Kollwitz

Königsberg, Germany, 1867 – Moritzburg, Germany, 1945

### Self-portrait

1912

Soft-ground etching, drypoint

31.1 x 23.7 cm (sheet)

14.2 x 10.1 cm (platemark)

Gift of Freda and Irwin Browns

2020.75

### Self-portrait

1924

Lithograph, only state

44.5 x 35 cm (sheet)

34.1 x 23 cm (image)

Gift of Freda and Irwin Browns

2020.358

### Self-portrait

1934

Lithograph, only state

33.8 x 26.7 cm (sheet)

22.2 x 19.3 cm (image)

Gift of Freda and Irwin Browns

2020.359

### Jean-Émile Laboureur

Nantes 1877 – Pénestin, France, 1943

### Cold Water

From the series "Toilettes"

1907

Woodcut, only state

27.1 x 20.3 cm (sheet)

25.2 x 15 cm (image)

Gift of Freda and Irwin Browns

2020.311

### The Little White She-Cat

1907

Woodcut

22.5 x 16.5 cm (sheet)

19.1 x 12.9 cm (image)

Gift of Freda and Irwin Browns

2020.331

### Bather

1920

Etching, drypoint, state II/II

20.6 x 17 cm (sheet)

11.4 x 7 cm (platemark)

Gift of Freda and Irwin Browns

2020.308

### Fernand Léger

Argentan, France, 1881 – Gif-sur-Yvette, France, 1955

### Untitled

1943

Pen and ink over traces of graphite, on paper mounted on

cardboard

22.6 x 30 cm

Gift of Louise Bissonnette Daudelin

2019.254

### Lucas van Leyden

Leiden 1489 or 1494 – Leiden 1533

### Lot and His Daughters

1530

Engraving, state I/III

18.9 x 24.6 cm (sheet)

18.8 x 24.4 cm (platemark)

Gift of Freda and Irwin Browns

2020.376

### Master of Dunois (probably Jean Haincelin)

Active in Paris between 1435 and 1450

### Guinevere and a Wounded Knight at the Fairies' Fountain Awaiting the Return of Lancelot and Other Knights

About 1440-1450

Tempera, black and brown ink, gold ink and gold leaf on vellum

9.3 x 9.3 cm

Gift of Sari and Norbert Hornstein in honour of their parents

Renata and Michal Hornstein

2021.34.1-2

Workshop of the

### Master of Luçon (or Master of Étienne Loyseau)

Active in Paris between 1390 and 1417

### The Presentation in the Temple

Leaf from a manuscript Book of Hours in Latin for the use of

Besançon

About 1400-1415

Tempera, black and grey ink, gold leaf on bole, gold powder ink

and text in black ink with red rubrics on parchment

18.5 x 13.3 cm

Gift of Sari and Norbert Hornstein in honour of their parents

Renata and Michal Hornstein

2021.33.1-2

### Master of Troyes

Active in Champagne, France, between 1390 and 1415

### The Annunciation of the Ranshaw Hours

Miniature cut from a manuscript Book of Hours in Latin for an

undetermined use of Champagne (?)

About 1400-1410

Tempera, grey, brown and black ink, punched gold leaf on

greyish bole and text in brown ink with red rubrics on parchment

9.3 x 6.1 cm

Gift of Sari and Norbert Hornstein in honour of their parents

Renata and Michal Hornstein

2021.32.1-2

### Masters of Raphael of Mercatellis

Flanders

### Annunciation

Leaf from the missal of Jan de Broedere

After 1506, about 1510-1520 (?)

Tempera, various brown inks, gold powder and black inks, text in

brown ink with red and blue rubrics on parchment

33.4 x 22.6 cm

Gift of Sari and Norbert Hornstein in honour of their parents

Renata and Michal Hornstein

2021.36.1-2



<div>Frate <b>Nebridio da Cremona</b> (?)</div> <div>Italy, Lombardy, died before 1503</div>
<div><i>Saint Michael Weighing Souls</i></div> <div>Historiated initial letter M from a choir book</div> <div>About 1450-1480</div> <div>Tempera, brown and black ink, punched gold leaf on grey-pink bole on parchment</div> <div>11.2 x 10.8 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.35</div>
<div><b>Emil Nolde</b></div>
<div>Nolde, Schleswig-Holstein, 1867 – Seebüll, Schleswig-Holstein, 1956</div>
<div><i>Portrait of Ada</i></div> <div>1906</div> <div>Woodcut, state IV/IV</div> <div>33.8 x 27.5 cm (sheet)</div> <div>29.3 x 22.8 cm (image)</div> <div>Gift of Freda and Irwin Browns</div> <div>2020.330</div>
<div><b>Rembrandt Harmensz. van Rijn</b></div> <div>Leiden 1606 – Amsterdam 1669</div>
<div><i>Self-portrait with Curly Hair and White Collar: Bust</i></div> <div>About 1630</div> <div>Etching, state III/II</div> <div>5.8 x 5 cm (sheet)</div> <div>5.7 x 5 cm (platemark)</div> <div>Gift of Freda and Irwin Browns</div> <div>2020.361</div>
<div><i>Self-portrait in a Cap and Scarf with the Face Dark: Bust</i></div> <div>1633</div> <div>Etching, state III/V</div> <div>13.2 x 10.4 cm (sheet)</div> <div>13.2 x 10.3 cm (platemark)</div> <div>Gift of Freda and Irwin Browns</div> <div>2020.362</div>
<div><i>Saskia with Pearls in Her Hair</i></div> <div>1634</div> <div>Etching, state I/II</div> <div>9.2 x 7.2 cm (sheet)</div> <div>8.6 x 6.6 cm (platemark)</div> <div>Gift of Freda and Irwin Browns</div> <div>2020.363</div>
<div><b>Dieter Roth</b></div> <div>Hanover, Germany, 1930 – Basel 1998</div>
<div><i>6 Piccadillies Series</i></div> <div>1969-1970, edition 1970</div> <div>6 silkscreen-over-offset-halftone lithographs, on paper mounted on cardboard</div> <div>46.8 x 67.7 cm (sight) (each)</div> <div>Gift of Barbara and Philip Silverberg</div> <div>2020.312.1-6</div>
<div><b>Antoni Tàpies</b></div> <div>Barcelona 1923 – Barcelona 2012</div>
<div><i>Vertical</i></div> <div>1981</div> <div>Etching, aquatint, 24/50</div> <div>121.6 x 40.2 cm (sheet)</div> <div>108.7 x 34.8 cm (platemark)</div> <div>Gift of Dr. Jean de Margerie</div> <div>2020.340</div>
<div><b>Henri de Toulouse-Lautrec</b></div> <div>Albi, France, 1864 – Château de Malromé, France, 1901</div>
<div><i>Divan Japonais</i></div> <div>1893</div> <div>Lithograph</div> <div>81.7 x 62.3 cm</div> <div>Gift of Dan Mayer</div> <div>2020.354</div>

<div><i>La Revue blanche</i></div> <div>1895</div> <div>Lithograph</div> <div>128.7 x 93.4 cm (approx.)</div> <div>Gift of Dan Mayer</div> <div>2020.355</div>
<div><i>May Milton</i></div> <div>1895</div> <div>Lithograph</div> <div>79.5 x 61.2 cm</div> <div>Gift of Dan Mayer</div> <div>2020.356</div>
<div><b>Utagawa Kunisada (Toyokuni III)</b></div> <div>Edo (now Tokyo) 1786 – Edo 1864</div>
<div><i>A Canopy of Maple Leaves, the Patterned Strings of a Koto</i></div> <div>1847-1852</div> <div>3 woodcuts, embossing</div> <div>36.3 x 25.2 cm (sheet) (each)</div> <div>Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran</div> <div>2020.286.1-3</div>
<div><i>An Eastern Genji Crossing the Ōi River</i></div> <div>1851</div> <div>3 woodcuts</div> <div>36.5 x 25.1 cm (sheet) (each)</div> <div>Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran</div> <div>2020.287.1-3</div>
<div><b>Utagawa Kunisada (Toyokuni III)</b></div> <div>Edo (now Tokyo) 1786 – Edo 1864</div> <div>and <b>Utagawa Kunihisa</b></div>
<div><i>Shimbashì</i></div> <div>From the series "Famous Places of Edo Compared with One Hundred Beautiful Women"</div> <div>1857</div> <div>Woodcut</div> <div>36.2 x 24.8 cm</div> <div>Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran</div> <div>2020.288</div>
<div><b>PAINTING</b></div>
<div><b>Louis Anquetin</b></div> <div>Étrépnay, France, 1861 – Paris 1932</div>
<div><i>Portrait of a Young Woman called "La belle Maud"</i></div> <div>1890</div> <div>Oil on canvas</div> <div>81 x 54 cm</div> <div>Purchase, W. Bruce C. Bailey Fête-champêtre Fund and the Museum Campaign 2014-2019 Fund</div> <div>2020.357</div>
<div><b>Firelei Báez</b></div> <div>Born in Santiago de los Caballeros, Dominican Republic, in 1981</div>
<div><i>Untitled (Terra Nova)</i></div> <div>2020</div> <div>Oil, acrylic and laser print on canvas</div> <div>261.1 x 336.1 x 4 cm</div> <div>Purchase, W. Bruce C. Bailey Fête-champêtre Fund, Douglas Bensadoun Fund, Diana Billes Fund and Fund of the Women of Influence Circle</div> <div>2020.364</div>
<div><b>Herri met de Bles</b></div> <div>Bouvignes (?) about 1510 – active until about 1555</div>
<div><i>Saint Peter Walking on the Water</i></div> <div>About 1525-1530</div> <div>Oil on wood</div> <div>30.5 x 48.9 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.38</div>

<div><b>Ferdinand Bol</b></div> <div>Dordrecht 1616 – Amsterdam 1680</div>
<div><i>River Landscape with Cows and an Elderly Couple Reading beside a Road</i></div> <div>About 1650-1655</div> <div>Oil on wood</div> <div>38.4 x 53.2 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.49</div>
<div><b>Albert Cornelis</b></div> <div>Active in Bruges 1513 – Bruges 1531</div>
<div><i>Virgin and Child in a Mandorla</i></div> <div>1st third of 16th c.</div> <div>Oil and gold on wood</div> <div>15.7 x 12.3 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.37</div>
<div><b>Shanti Dave</b></div> <div>Born in Badpura, Gujarat, India, in 1931</div>
<div><i>Untitled</i></div> <div>1967</div> <div>Encaustic, oil, gold and metal leaf on canvas</div> <div>76.3 x 61 cm</div> <div>Gift of Michel-M. Campbell Estate in commemoration of his friendship with Shanti Dave</div> <div>2020.273</div>
<div><i>Untitled</i></div> <div>Late 1960s</div> <div>Encaustic and oil on canvas</div> <div>49 x 35.3 cm</div> <div>Gift of Michel-M. Campbell Estate in commemoration of his friendship with Shanti Dave</div> <div>2020.274</div>
<div><b>Dutch School</b></div>
<div><i>Portrait of a Gentleman (Cornelis Soetens)</i></div> <div>About 1630</div> <div>Oil on copper</div> <div>10.6 x 8 cm (oval)</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.43</div>
<div><b>Lucas Gassel</b></div> <div>Helmond, Netherlands, about 1500 – Brussels about 1570</div>
<div><i>Saint Peter and Christ at the Shore of the Sea of Galilee</i></div> <div>About mid-1520s-1540s</div> <div>Oil on wood</div> <div>35 x 54 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.39</div>
<div><b>Édouard Goerg</b></div> <div>Sydney, Australia, 1893 – Callian, France, 1969</div>
<div><i>Portrait of Mademoiselle W (Berthe Weill)</i></div> <div>1926</div> <div>Oil on canvas</div> <div>92.5 x 73.3 cm</div> <div>Purchase, Olga Minarick Bequest</div> <div>2020.323</div>
<div><b>Joris van der Haagen</b></div> <div>Amnhem (?) about 1613-1616 – The Hague 1669</div>
<div><i>Country Landscape with a Walled House, Riverway and Passing Walkers</i></div> <div>Mid-17th c.</div> <div>Oil on wood</div> <div>40.1 x 57.8 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.47</div>

<div><b>Johann König</b></div> <div>Nuremberg 1586 – Nuremberg 1642</div>
<div><i>Women in a Bathhouse</i></div> <div>About 1620</div> <div>Oil on copper</div> <div>17.1 x 23.7 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.41</div>
<div><b>Wifredo Lam</b></div> <div>Sagua la Grande, Cuba, 1902 – Paris 1982</div>
<div><i>The Leader and His Horse</i></div> <div>1959</div> <div>Oil and charcoal on canvas</div> <div>49.5 x 60.3 cm</div> <div>Gift of Marcel and Caroline Elefant</div> <div>2020.337</div>
<div><b>Marie Laurencin</b></div> <div>Paris 1883 – Paris 1956</div>
<div><i>Woman Holding Flowers</i></div> <div>1934</div> <div>Oil on canvas</div> <div>61 x 50.2 cm</div> <div>Gift of Marcel and Caroline Elefant</div> <div>2020.335</div>
<div><b>Jacques Linard</b></div> <div>Troyes 1597 – Paris 1645</div>
<div><i>Basket of Fruit with Melons</i></div> <div>1642</div> <div>Oil on wood</div> <div>49.4 x 61.6</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.44</div>
<div><b>Carlo Magini</b></div> <div>Fano, Italy, 1720 – Fano 1806</div>
<div><i>Still Life with Tomatoes</i></div> <div>2nd half of 18th c.</div> <div>Oil on canvas</div> <div>60 x 78.2 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.53</div>
<div><b>Caspar Netscher</b></div> <div>Heidelberg 1639 – The Hague 1684</div>
<div><i>Portrait of Maria Soetens</i></div> <div>About 1670</div> <div>Oil on copper</div> <div>11.5 x 8.8 cm (oval)</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.50</div>
<div><b>Giovanni Antonio Pellegrini</b></div> <div>Venice 1675 – Venice 1741</div>
<div><i>A Bacchanal</i></div> <div>1719</div> <div>Oil on canvas</div> <div>38.9 x 109 cm</div> <div>Gift of Sari and Norbert Hornstein in honour of their parents</div> <div>Renata and Michal Hornstein</div> <div>2021.51</div>

Franois Perrier

Pontarlier (Franche-Comté, now France) 1594 – Paris 1649

The Forge of Vulcan

About 1640-1642

Oil on wood

114.5 x 115.7 cm

Purchase, Harold Lawson, Marjorie Caverhill, Harry W. Thorpe and Mona Prentice Bequests

2020.71

David Salle

Born in Norman, Oklahoma, in 1952

Had Had

1983

Acrylic on canvas

152.8 x 107 cm

Gift of David Mark Doubilet in memory of his parents Edward and Beryl Doubilet

2020.325

Gerard van Spaendonck

Tilburg, Netherlands, 1746 – Paris 1822

Peaches on a Marble Ledge

1785

Oil on canvas

29 x 37.9 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.58

Giovanni Stanchi

Rome about 1608 – Rome 1672

Still Life with Grapes, Pomegranates and Apples

About 1650

Oil on canvas

97.5 x 135.3 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.48

Kalpathi Ganpathi Subramanyan

Kuthuparamba, Kerala, India, 1924 – Vadodara, Gujarat, India, 2016

Untitled

1960s

Acrylic and collage on canvas

122 x 122 cm

Gift of Michel-M. Campbell Estate in commemoration of his friendship with Shanti Dave

2020.272

David Teniers the Younger

Antwerp 1610 – Brussels 1690

Peasants’ Merrymaking before an Inn

1642

Oil on wood

39.6 x 55.4 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.45

Man and Woman Playing Cards

About 1645

Oil on wood

24.1 x 34.5 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.46

Mark Tobey

Centerville, Wisconsin, 1890 – Basel 1976

Arena of Civilization

1947

Tempera on cardboard

35.4 x 50 cm

Gift of Marcel and Caroline Elefant

2020.336.1-2

Anne Vallayer-Coster

Paris 1744 – Paris 1818

Still Life with Peaches and Silver Goblet

1778

Oil on canvas

31.1 x 40.5 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.57

Joseph Vernet

Avignon, France, 1714 – Paris 1789

Fishermen in a Mediterranean Port, Sunrise

1763

Oil on canvas

53.6 x 79.9 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.56

Cornelis Vroom

Haarlem 1591 or 1592 – Haarlem 1661

Landscape of Woods before a Panorama

Late 1620s

Oil on wood

34.4 x 55.7 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.42

Francesco Zuccarelli

Pitigliano, Italy, 1702 – Florence 1788

The Fortunate Encounter

1750s-1760s

Oil on canvas

103.2 x 58.5 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.54

Fishing

1750s-1760s

Oil on canvas

103 x 58.5 cm

Gift of Sari and Norbert Hornstein in honour of their parents Renata and Michal Hornstein

2021.55

## PHOTOGRAPHY

Robert Mapplethorpe

New York 1946 – Boston 1989

Double Jack-in-the-Pulpit

1988

Dye transfer print, 7/7

75.1 x 60.6 cm

Gift of Nathalie Simard and Pierre Raymond

2020.295

Zanele Muholi

Born in Umlazi, South Africa, in 1972

Phila I, Parktown

From the series “Somnyama Ngonyama”

2016

Digital print on polymeric film, 1/2

Variable dimensions

Purchase, the Frothingham Bursary Fund

2020.227

Fiona Pardington

Born in Auckland, New Zealand, in 1961

2 Photographs: 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

2 ink-jet prints, 2/10

145.2 x 108.7 cm (sight) (each)

Purchase, Horsley and Annie Townsend Bequest

2020.45-46

Angela Strassheim

Born in Bloomfield, Iowa, in 1969

Untitled (Fishtank)

From the series “Left Behind”

2003

Chromogenic print mounted on aluminum, 4/8

95.4 x 120.8 cm (sight)

Gift of François R. Roy

2020.241

Untitled (Grandmother)

From the series “Left Behind”

2004

Chromogenic print mounted on aluminum, 4/8

71 x 90 cm (sight)

Gift of François R. Roy

2020.242

Untitled (Prayer)

From the series “Left Behind”

2005

Chromogenic print, 6/8

70.4 x 90 cm (sight)

Gift of François R. Roy

2020.243

Untitled (Alicia Running)

From the series “Pause”

2007

Chromogenic print, 2/8

95.5 x 120.8 cm (sight)

Gift of François R. Roy

2020.244

## SCULPTURE

Arman (Armand Pierre Fernandez)

Nice 1928 – New York 2005

Coffee Pot Accumulation

2004

Patinated bronze assemblage, 7/8

Fonderie Fusions, Charbonnières-les-Vieilles, France

66 x 43 x 37 cm

Gift of Marcel and Caroline Elefant

2020.338

Aaron Curry

Born in San Antonio, Texas, in 1972

Little Minator

2009

Wood, painted and silkscreened acrylic, steel

218.5 x 118.5 x 38 cm

Gift of Paul Lavalée in tribute to Bernard Lamarre

2020.237.1-6

Riki Manuel

Born in New Zealand (Aotearoa) in 1960

Mataora

1996

Wood, ivory, synthetic fibre

24.2 x 18.4 x 5.5 cm

Gift of Freda and Irwin Browns

2020.333

Linda Matalon

Born in Brooklyn in 1958

Bough

1997

Steel, iron wire, nylon tape

198 x 17.5 x 15.6 cm (assembled)

Gift of W. Bruce C. Bailey

2020.72

## ARCHAEOLOGY

Anatolian Early Bronze Age (3200-1950 B.C.E.)

Turkey

Side-handled Jar

3rd millennium B.C.E.

Earthenware

11.3 cm (h.); 12.3 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.74

5 Beak-spouted Jugs

3rd millennium B.C.E.

Earthenware

Various dimensions

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.75-79

4 Spindle Whorls

3rd millennium B.C.E.

Earthenware (3)

Stone (1)

Various dimensions

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.88-91

Seal

3rd millennium B.C.E.

Stone

1.5 cm (h.); 2.5 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.100

Possibly Anatolian Early Bronze Age (3200-1950 B.C.E.)

Probably Turkey

Side-handled Jar

Earthenware, slip

10.8 x 13.5 x 12.2 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.80

Side-handled Bowl

Earthenware

15 x 20.7 x 18.3 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.82

Covered Jar

Earthenware, incised decoration

9.8 cm (h.); 9.2 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.84.1-2



**Possibly Cypriot Bronze Age (2400-1050 B.C.E.)**

Possibly Cyprus

**Tripod Bowl**

Possibly 1650-1050 B.C.E.

Earthenware

8.4 x 15.7 x 13.2 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.81

**Roman Republic or Roman Empire (509 B.C.E.-476 C.E.)**

Eastern Mediterranean

**Drinking Cup (Poculum)**

2nd c. B.C.E.-1st c. C.E.

Earthenware, slip

4.9 cm (h.); 8.5 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.83

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

**Coin: Bow of a Galley**

400-330 B.C.E.

Bronze

20 mm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.110

**Hellenistic Period (323-31 B.C.E.)**

5 Coins: Heads of Medusa on an Aegis, Perseus, Athena, Zeus and Herakles

Bronze (4)

Silver (1)

Various dimensions

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.106-109, 126

**Hellenistic Period (323-31 B.C.E.)**

Probably Eastern Mediterranean

**Intaglio Earring: Winged Eros**

2nd-1st c. B.C.E.

Stone, gold, engraved decoration

1.5 x 1.3 x 1.5 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.104

**2 Intaglios: Busts of Nemesis and Demosthenes**

1st c. B.C.E.

Stone, engraved decoration

1.7 x 1.3 x 0.2 cm

1.5 x 1.2 x 0.3 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.92, 97

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

15 Coins: Heads of Tyche and Vespasian, and Busts of Gallienus, Diocletian, Maximian, Licinius, Constantine I, Roma, Constantius II and Honorius

Bronze (14)

Silver (1)

Various dimensions

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.111-125

**Intaglio: Eagles**

Late 1st c. B.C.E.-1st c. C.E.

Stone, engraved decoration

1.6 x 1.3 x 0.5 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.94

**Square Bottle**

1st-2nd c. C.E.

Blown glass

8.4 x 5.6 x 5.5 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.73

**3 Intaglios: Fortuna, Venus Victrix and Mercury**

1st-2nd c. C.E.

Stone, engraved decoration

Various dimensions

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.93, 95, 98

**Beaker**

1st-early 3rd c. C.E.

Blown glass

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

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.69

**Earring**

1st-3rd c. C.E.

Gold

1.8 x 0.7 x 1.1 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.105

**Cylindrical Bottle**

1st-3rd c. C.E.

Blown glass

18.3 cm (h.); 9.3 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.72

**Footed Beaker**

1st-4th c. C.E.

Blown glass

9.3 cm (h.); 7 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.70

**Intaglio: Mars**

2nd-3rd c. C.E.

Stone, engraved decoration

1.2 x 0.9 x 0.4 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.96

**2 Magical Gems**

2nd-4th c. C.E.

Stone, engraved decoration

0.3 x 2 x 1.5 cm

2.7 x 2 x 0.4 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.101-102

**Intaglio Ring: Bust of Serapis**

Late 2nd-early 3rd c. C.E.

Stone, iron, engraved decoration

2.4 x 1.3 x 1.9 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.99

**Jar**

3rd-4th c. C.E.

Blown glass

4.5 cm (h.); 4 cm (diam.)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.71

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

Probably Eastern Mediterranean

**Oil Lamp**

2nd half of 1st c.-2nd c. C.E.

Earthenware, moulded decoration

3.5 x 8.5 x 5.6 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.86

**Greco-Roman**

**3 Knucklebones (Astragals)**

5th c. B.C.E.-5th c. C.E.

Bronze (2)

Bone (1)

Various dimensions

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.66-68

**Small Tray**

Possibly 200 B.C.E.-100 C.E.

Bronze

1.4 x 10.8 x 6.2 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.63

**2 Medical Instruments (Retractors)**

Bronze

13.6 x 1.2 x 1.4 cm

14 x 0.9 x 0.4 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.64-65

**Probably Eastern Mediterranean**

**Skyphos (Drinking Cup)**

Probably 2nd millennium B.C.E.

Earthenware

6.2 x 17.2 x 10.8 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.85

**Jewellery Mould: Lion**

Steatite

1.4 x 4.3 x 3.4 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.103

**Probably Western Asia**

**4 Arrowheads**

Probably 1st millennium B.C.E.

Bronze

Approx. 4.8 x 1.4 x 0.9 cm (each)

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.59-62

**Oil Lamp**

Probably 1st c. B.C.E.-3rd c. C.E.

Earthenware

4.9 x 9.6 x 6.6 cm

Gift in memory of David Ross and Anne-Marie Roigt Ross, from Ronald, Leslie, Eric, and Francine Ross

2021.87

# QUEBEC AND CANADIAN ART

## INSTALLATIONS

### Marie-Claude Bouthillier

Born in Montreal in 1960

*Cards on the Table with Marinette, Fourteen Playlets*  
2016-2017

Colour digital video with sound, plywood, 1/3  
Puppet (fabrication and puppeteering), set, script, filming  
and editing: Marie-Claude Bouthillier  
Final calibration: Michel Giroux  
Running time: 15 min 35 s  
2 benches: 182.9 x 40.6 x 40.6 cm (each)  
Purchase, Dr. Francis J. Shepherd Bequest and  
Robert Lindsay fund  
2020.68.1-3

### Couturier-Lafargue

Louis Couturier  
Born in Sherbrooke, Quebec, in 1960  
Jacky Georges Lafargue  
Born in Saint Pierre and Miquelon, France, in 1961

*Qausuittuq, "Place with No Dawn"* (version No. 2)  
From the project "Resolute Bay"  
2011

Inuit wooden sled (qamutiik) with nylon rope and polyethylene  
runners, 24 colour digital ink-jet prints on polyester film,  
Plexiglas, plywood  
261.5 x 373 x 93.4 cm  
Gift of the artists  
2021.11.1-25

### Jean Dubois

Born in Sherbrooke, Quebec, in 1964

*Wanderings of the Echo*  
2005

Sound installation: painted wood frame, interactive mirror,  
Mac mini computer, speakers  
Variable running time  
Mirror: 90 x 197 x 15 cm  
Anonymous gift  
2020.263

### Stanley Février

Born in Port-au-Prince in 1976

*Yes, We Love You*

2020-2021  
Reinforced Hydrocal cement, neon  
28.8 x 191 x 53.5 cm  
Purchase, gift of An-Lap Vo-Dignard and Jennifer Nguyen  
2020.252.1-2

### Lisette Lemieux

Born in Arthabaska, Quebec, in 1943

*Hibernation of Water Lilies*

2011  
Plaster casting (83 impressions of Japanese butterbur leaves)  
Variable dimensions  
Gift of the artist  
2020.245.1-83

### Duane Linklater

Born in Moose Factory, Ontario, in 1976

*a gift from Doreen*

2016-2019  
Cotton duck canvas, blueberry-based dye, brass grommets  
274.4 x 798.5 x 289 cm  
Purchase, Louise Lalonde-Lamarre Memorial Fund  
2020.69

### Kent Monkman

Born in Saint Marys, Ontario, in 1965

*Scent of a Beaver*

2016  
Mixed media installation  
305 x 394 x 208.5 cm (average height, variable according to  
the location)  
Anonymous gift  
2020.329

## MULTIMEDIA

### Adam Basanta

Born in Tel Aviv in 1985

*72%\_Match: Barnett Newman "Dionysius", 1949*  
2018  
Ink-jet print from a digital file  
98.4 x 70.3 cm  
Purchase, Young Philanthropists' Circle Fund, Hamelys Fund,  
Marie-Solange Apollon Fund and André Dufour Fund  
2020.238

## WORKS ON PAPER

### Paul-Émile Borduas et al.

Saint-Hilaire, Quebec, 1905 – Paris 1960

*Refus global*

1948  
Text mimeographed with ink and offset halftone lithographic  
print illustrations, 251/400  
Montreal: Mithra-Mythe  
21.7 x 18 x 0.8 cm (closed)  
Gift of Jacques Tremblay, nephew of Bruno Cormier  
2020.265

### Paul Caron

Montreal 1874 – Montreal 1941

*La Gauchetière Street, Montreal* (recto)

Sketches of Three Children (verso)  
Sheet detached from a sketchbook  
About 1920  
Graphite, coloured pencil highlights (recto)  
Graphite (verso)  
13.2 x 17.7 cm  
Gift of Jean-Marie Saint-Georges  
2020.261.1-2

Sketchbook

1921  
Graphite, watercolour, pen and ink, Conté crayon, crayon,  
gouache  
9.3 x 13.5 cm (closed)  
Gift of Jean-Marie Saint-Georges  
2020.262.1-18

### Charles Daudelin

Granby, Quebec, 1920 – Montreal 2001

*Untitled*

1945  
Pen and ink, watercolour  
27.7 x 21.6 cm  
Gift of Louise Bissonnette Daudelin  
2019.255

*Untitled*

About 1975  
Brush and ink over traces of ink  
30.3 x 22.8 cm  
Gift of Louise Bissonnette Daudelin  
2019.256

*Untitled*

About 1975  
Brush and ink  
27.9 x 21.5 cm  
Gift of Louise Bissonnette Daudelin  
2019.257

### Pierre Gauvreau

Montreal 1922 – Montreal 2011

*Untitled (Nude)*

About 1942-1943  
India ink  
21.7 x 18.1 cm  
Gift of Annick Gauvreau  
2020.343

*Untitled*

1955  
Gouache on cardboard  
42.7 x 71.6 cm  
Gift of Annick Gauvreau  
2020.345

*Untitled*

1955  
2 works in gouache and ink  
35.6 x 50.9 cm  
27.5 x 36.6 cm  
Gift of Annick Gauvreau  
2020.346-347

### Betty Goodwin

Montreal 1923 – Montreal 2008

*Memory of the Body XVII*

1991-1992  
Oil pastel and powdered graphite on gelatin silver print (positive  
photostat) and steel plate, mounted on canvas  
165.6 x 188 cm  
Gift of the Dudek family in memory of Stephanie Dudek  
2020.318

*Notebook '87*

From the series "La mémoire du corps"  
1999  
Silkscreen, 76/100  
56.3 x 76.2 cm (sheet)  
21.6 x 17.7 cm (each image)  
Gift of Raphaël Assor  
2020.250

### Jacques Hurtubise

Montreal 1939 – Margaree Harbour, Nova Scotia, 2014

*Yellow Boa*

1986  
Acrylic and collage on paper  
74.9 x 105.7 cm  
Gift of Gino Chouinard  
2020.279

### Fernand Leduc

Montreal 1916 – Montreal 2014

*H-P VII*

1962  
Acrylic over traces of graphite on textured paper  
54.3 x 74.2 cm  
Gift of Gino Chouinard  
2020.277

### John Lyman

Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

*The Artist and His Model*

About 1920  
Charcoal  
61.6 x 47.8 cm  
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.  
2020.316

### Louis Muhlstock

Narajów, Poland, 1904 – Montreal 2001

*The Homeless*

1934  
Charcoal, pastel  
35.7 x 30.3 cm  
Gift in memory of Harold and Esther Davis  
2021.10

### Serge Murphy

Born in Montreal in 1953

14 Drawings

From the series "Illuminations"  
2018  
Ink over traces of graphite  
76.3 x 57.2 cm (each)  
Gift of Serge Murphy  
2020.232.1-14

### Robert W. Pilot

Saint John's, Newfoundland, 1898 – Montreal 1967

*The Hotel Dieu Montreal PQ*

Between 1923-1924 and 1938

Etching, drypoint  
30.8 x 22.6 cm (sheet)  
25.4 x 17.9 cm (platemark)  
Gift of Suzanne Brilliant Fluehler  
2020.322

### Pierre Sioui

Born in Montreal in 1950

*Death Throes*

1985  
Silkscreen, 3/3  
48.3 x 59.7 cm (sheet)  
33.4 x 46.3 cm (image)  
Purchase, Horsley and Annie Townsend Bequest  
2020.328

## PAINTING

### Edmund Alleyne

Quebec City 1931 – Montreal 2004

*Still Life*

1955  
Oil on canvas  
51 x 112.3 cm  
Gift of the family of Raoul Hunter  
2020.327

### Madeleine Arbour

Born in Granby, Quebec, in 1923

*Untitled*

1950  
Oil on canvas board  
17.6 x 22.9 cm  
Gift of Annick Gauvreau  
2020.342

### Paul-Émile Borduas

Saint-Hilaire, Quebec, 1905 – Paris 1960

*Persistence*

1955  
Oil on canvas  
59.9 x 102 cm  
Gift of Marcel and Caroline Elefant  
2020.74

### Ghitta Caiserman

Montreal 1923 – Montreal 2005

*Self-portrait*

1939  
Oil on canvas  
51.2 x 38.3 cm  
Gift of Käthe Roth  
2020.226

### Paterson Ewen

Montreal 1925 – London, Ontario, 2002

*Yellow Field*

1964  
Oil on canvas  
122.8 x 127 cm  
Gift of the Dudek family in memory of Stephanie Dudek  
2020.317

### Marc-Aurèle Fortin

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

*Tall Elms at Sainte-Rose*

Between 1920 and 1926  
Oil on canvas  
87 x 95 cm  
Gift of the family of Luc and Louise Parent  
2020.326



<b>Pierre Gauvreau</b> <div>Montreal 1922 – Montreal 2011</div>
<i>Untitled</i> <div>1954</div> Oil on cardboard <div>46 x 45.9 cm</div> Gift of Annick Gauvreau <div>2020.344</div>
<i>Composition No. 1</i> <div>1955</div> Oil on canvas <div>112.2 x 119.6 cm</div> Gift of Annick Gauvreau <div>2020.348</div>
<i>Black Water Lilies and a Pink Switchboard Operator at Sunset</i> <div>1982</div> Acrylic on canvas <div>71 x 61 cm</div> Gift of Annick Gauvreau and Claude Grefford <div>2020.349</div>
<i>Kashtin, Little Tornado</i> <div>1989</div> Acrylic on canvas <div>182.8 x 122 cm</div> Gift of Annick Gauvreau and Claude Grefford <div>2020.350</div>
<i>Hazardous Act</i> <div>1998</div> Acrylic on canvas <div>91.8 x 101.5 cm</div> Gift of Annick Gauvreau <div>2020.351</div>
<b>Russell T. Gordon</b> <div>Philadelphia 1936 – Montreal 2013</div>
<i>Brown Sugar</i> <div>1979</div> Acrylic and chalk on canvas <div>142.8 x 213.5 cm</div> Gift of Russell T. Gordon Estate <div>2020.266</div>
<i>Straight, No Chaser</i> <div>1980</div> Acrylic, pastel and graphite on canvas <div>142.5 x 213.5 cm</div> Gift of Russell T. Gordon Estate <div>2020.267</div>
<i>Still Life with an X and Two Guitars</i> <div>1980</div> Acrylic on canvas <div>192 x 323 cm</div> Gift of Russell T. Gordon Estate <div>2020.268</div>
<b>Adrien Hébert</b> <div>Paris 1890 – Montreal 1967</div>
<i>L'Enclos, Île Bélair</i> <div>1948 or before</div> Oil on canvas <div>46.6 x 61 cm</div> Gift of the family of Jean and Michelle Prévost <div>2020.305</div>
<b>François Lacasse</b> <div>Born in Rawdon, Quebec, in 1958</div>
<i>Counterpoint II</i> <div>1992</div> Acrylic paint and gel on canvas <div>158.4 x 342.7 cm</div> Gift of the family of Yolande and Jean-Yves Leblanc <div>2020.235</div>

<b>Stéphane La Rue</b> <div>Born in Montreal in 1968</div>
<i>Quintet (for Joe Maneri)</i> <div>2003</div> Acrylic gesso on burlap <div>Approx. 107 x 107 cm (each element)</div> Gift of Roger Bellemare <div>2020.319.1-5</div>
<i>Intra Muros</i> <div>2014</div> Acrylic on plywood <div>Approx. 75.5 x 76 cm (each element)</div> Gift of Christian Lambert <div>2020.294.1-5</div>
<b>Rita Letendre</b> <div>Drummondville, Quebec, 1928 – Toronto 2021</div>
<i>Sorin</i> <div>1977</div> Acrylic on canvas <div>76.4 x 122 cm</div> Gift of Gino Chouinard <div>2020.278</div>
<b>Manuel Mathieu</b> <div>Born in Port-au-Prince in 1986</div>
<i>The Redemption</i> <div>2020</div> Acrylic, chalk, charcoal and masking paper on canvas, with silicone resin blocks <div>249 x 213.5 x 38.5 cm</div> Gift of the artist <div>2020.233</div>
<b>Monique Mongeau</b> <div>Born in Saint-Hyacinthe, Quebec, in 1940</div>
<i>Oak II</i> <div>1999</div> Oil and wax on wood <div>203 x 61 x 5 cm</div> Gift of the artist <div>2020.254</div>
<b>Gaston Roulet</b> <div>Ars, France, 1847 – Paris 1925</div>
<i>View of Quebec City from Lévis</i> <div>1887 or later</div> Oil on wood <div>28.6 x 45.2 cm</div> Gift of Émilie Corbeil in memory of Jean-Pierre Valentin <div>2020.234</div>
<b>Claude Tousignant</b> <div>Born in Montreal in 1932</div>
<i>Polychrome en brun et orange fluorescent (The Bright and the Beautiful)</i> <div>1987</div> Acrylic on canvas <div>163 x 122.5 cm (each panel)</div> Gift of R. Fournelle <div>2020.231.1-2</div>
<b>Joyce Wieland</b> <div>Toronto 1930 – Toronto 1998</div>
<i>Celebration</i> <div>1987</div> Oil paint, silver and gold leaf, silver and copper metal foil and glitter on canvas <div>213 x 457 cm</div> Anonymous gift <div>2020.240</div>

<b>PHOTOGRAPHY</b>
<b>Michel Campeau</b> <div>Born in Montreal in 1948</div>
<i>Sylvania Superflash Blue Dot 25 Flashbulb, Montreal, Quebec, about 1950</i> <div>From the series "Industrial Splendour and Fetishism"</div> 2013 <div>Ink-jet print, 8/8</div> 99.1 x 74.2 cm <div>Gift of the artist</div> 2021.31
<b>Darren Ell</b> <div>Born in Regina, Saskatchewan, in 1961</div>
<i>Some of the Tens of Thousands of Life Jackets in the Landfill near Molyvos, Lesbos, Greece, March 15, 2016</i> <div>From the series "Surviving Refuge"</div> 2016 <div>3 ink-jet prints, 1/5</div> 59.9 x 90.4 cm (sight) (each) <div>Purchase, Michel Phaneuf Fund</div> 2020.320.1-3
<b>Raphaëlle de Groot</b> <div>Born in Montreal in 1974</div>
<i>Study for Venice</i> <div>2013</div> Ink-jet print, 11/20 <div>50.9 x 71.1 cm</div> Gift of Gino Chouinard <div>2020.280</div>
<b>Clara Gutsche</b> <div>Born in Saint Louis, Missouri, in 1949</div>
12 Photographs <div>From the series "Lachine Canal"</div> 1985 and 1990 <div>Gelatin silver prints mounted on cardboard</div> Approx. 108 x 84.8 cm (each) <div>Gift of the artist</div> 2020.76.1-12
<b>Isabelle Hayeur</b> <div>Born in Montreal in 1969</div>
<i>Limulus</i> <div>From the series "Underworlds"</div> 2014 <div>Ink-jet print mounted on aluminum, 1/1</div> 47.7 x 158.4 cm <div>Gift of André Dufour and Fanny Rodrigue</div> 2020.269
<b>Jessica Houston</b> <div>Born in Chicago in 1970</div>
<i>Ideas in Things (Antarctic Peninsula)</i> <div>From the series "Horizon Felt South"</div> 2018 <div>Ink-jet print, 4/5</div> 120.3 x 180.5 cm (sight) <div>Purchase, Hamelys Fund</div> 2021.2
<b>Michel Huneault</b> <div>Born in Repentigny, Quebec, in 1976</div>
<i>A Thousand Origami Cranes in Onagawa</i> <div>From the series "Post Tōhoku"</div> 2015 <div>Ink-jet print, 1/1</div> 67.2 x 90 cm (sight) <div>Gift of André Dufour and Fanny Rodrigue</div> 2020.271

<b>Michel Lamothe</b> <div>Born in Saint-Louis-de-France, Quebec, in 1949</div>
<i>Camera Obscura No. 1</i> <div>1983-1984, prints 2020</div> 7 ink-jet prints, 3/5 <div>Approx. 112 x 88.8 cm (each)</div> Anonymous gift <div>2020.334.1-7</div>
<b>SCULPTURE</b>
<b>Alison Bremner</b> <div>Born in Juneau, Alaska, in 1989</div>
<i>Ceremonial Wealth</i> <div>From the series "Potlatch Dollar"</div> 2020 <div>Copper, acrylic resin, ink-jet print on polymeric film</div> 36.2 x 25 x 1 cm <div>Purchase, Acknowledgement Fund established in memory of Aurette Gervais by the Montreal Museum of Fine Arts' Volunteer Guides</div> 2021.21
<b>Charles Daudelin</b> <div>Granby, Quebec, 1920 – Montreal 2001</div>
<i>Mira</i> <div>1947</div> Patinated plaster <div>23 x 16.6 x 12.3 cm</div> Gift of Louise B. Daudelin <div>2020.313</div>
<b>Eddy Firmin</b> <div>Born in Pointe-à-Pitre, Guadeloupe, in 1971</div>
<i>Emotional Sign Ego I</i> <div>2019</div> Glazed earthenware <div>19.2 x 15.4 x 14.1 cm</div> Gift of the artist <div>2020.264</div>
<b>Karine Giboulo</b> <div>Born in Sainte-Émélie-de-l'Énergie, Quebec, in 1980</div> <div>In collaboration with Daisy Savard</div>
<i>Fine – For Lying on the Ground</i> <div>2018</div> Statements of offence, fabric, polymer clay, acrylic <div>12.7 x 66 x 58.5 cm</div> Purchase, William Brymner Memorial Fund <div>2020.239</div>
<b>Richard Hunt</b> <div>Born in Alert Bay, British Columbia, in 1951</div>
<i>Kvaguilth Moon Mask (Makwala)</i> <div>1991 (?)</div> Painted wood <div>35.7 x 33 x 13.2 cm</div> Gift of Freda and Irwin Browns <div>2020.341</div>
<b>Guillaume Lachapelle</b> <div>Born in Stoke, Quebec, in 1974</div>
<i>Hopefully</i> <div>From the series "En pure perte"</div> 2007 <div>Polyester resin, oil paint, plywood, wood, brass, miniature LED bulbs, motor and electrical components, motion detector</div> 28.5 x 42.5 x 23.7 cm <div>Gift of Paryse Taillefer</div> 2020.247
<b>Lisette Lemieux</b> <div>Born in Arthabaska, Quebec, in 1943</div>
<i>Fossil of Icarus</i> <div>2011</div> Biscuit porcelain, glass <div>102 x 27 x 5 cm</div> Gift of the artist <div>2020.246</div>

**Les Levine**  
Born in Dublin in 1935

*Love Seat*  
1963  
Assemblage of wood, canvas and aluminum alkyd paint on hardboard  
122 x 152.7 x 11.5 cm  
Gift of the Natalija Tausan family  
2020.275

**Karen Tam**  
Born in Montreal in 1977

*Sleeping Figure No. 1*  
2016  
Papier mâché (Chinese newspapers, wallpaper paste), cardboard (?), gesso, gouache, ink, graphite  
16 x 46 x 12 cm (approx.)  
Gift of André Dufour and Fanny Rodrigue  
2020.270

MIXED MEDIA

**Charles Gagnon**  
Montreal 1934 – Montreal 2003

*Natural History XI (Arborae 2)*  
1991-1996  
Gelatin silver print, oil on Masonite, oil-painted wood frames  
Approx. 85.7 x 126.4 x 6.3 cm (each element)  
Gift of Michiko Yajima Gagnon  
2020.73.1-2

**Christine Sioui Wawanoloath**  
Born in Wendake, Quebec, in 1952

*The Guardians of Waban Aki*  
2006  
Cotton, dye, acrylic paint, silver leaf on metal, Nepalese paper, tree branch and salvaged wood, silk cord, string, digital image, clay and wood beads, silvered wood frame, paper, acrylic  
95 x 146.2 x 6.5 cm  
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.  
2020.259

VIDEO

**Couturier-Lafargue**  
Louis Couturier  
Born in Sherbrooke, Quebec, in 1960  
Jacky Georges Lafargue  
Born in Saint Pierre and Miquelon, France, in 1961

*Resolute Bay*  
2011  
Colour digital video with sound  
Running time: 11 min  
Gift of the artists  
2021.28

*The Daytime Journey in the Night*  
2011  
Colour digital video with sound  
Running time: 7 min  
Gift of the artists  
2021.29

**Marie-Jeanne Musiol**  
Born in Winterthur, Switzerland, in 1950

*Mirrors of the Cosmos*  
2006  
Black and white digital video with sound, 2/7  
Soundtrack by John Mark Seck and Alvaro de Minaya  
Running time: 16 min 50 s  
Purchase, Claire Gohier Fund  
2021.1

**Adrian Stimson**  
Born in Sault Sainte Marie, Ontario, in 1964

*Natoyiini*  
2009  
Colour digital video, silent, 1/4  
Running time: 3 min 29 s  
Gift of the artist  
2020.260

**Bahar Taheri**  
Born in Tehran in 1980

*LOGOS*  
2019  
Black and white digital video with sound, 1/5  
Running time: 3 min 56 s  
Purchase, Robert Lindsay fund  
2020.324

**Leila Zelli**  
Born in Tehran in 1981

*Birdsong*  
2019  
Colour digital video and animation, silent  
Running time: 12 min  
Purchase, Marie-Solange Apollon Fund  
2020.48

INUIT ART – WORKS ON PAPER

**Shuvinai Ashoona**  
Born in Cape Dorset, Nunavut, in 1961

*Pregnancies in Universe*  
2014  
Coloured pencil, felt pen, graphite  
93.9 x 126.8 cm  
Purchase, Joy Sedgewick-Shannon Memorial Fund  
2021.17

**Qavavau Manumie**  
Born in Brandon, Manitoba, in 1958  
Active in Cape Dorset, Nunavut

*Untitled*  
Between 1985 and 1995  
Felt pen and coloured pencil over traces of graphite  
33 x 50.6 cm  
Purchase, Joy Sedgewick-Shannon Memorial Fund  
2021.12

*Untitled*  
1996-1997  
Felt pen and coloured pencil over traces of graphite  
51 x 65.8 cm  
Purchase, Joy Sedgewick-Shannon Memorial Fund  
2021.13

*Untitled*  
1996-1997  
Felt pen and coloured pencil over traces of graphite  
66 x 32.5 cm  
Purchase, Joy Sedgewick-Shannon Memorial Fund  
2021.14

*Untitled*  
2006-2007  
Felt pen and coloured pencil over traces of graphite  
50.8 x 65.7 cm  
Purchase, Joy Sedgewick-Shannon Memorial Fund  
2021.15

*Untitled*  
2016  
Felt pen, coloured pencil, graphite  
58.6 x 76 cm  
Purchase, Joy Sedgewick-Shannon Memorial Fund  
2021.16

**Pudlo Pudlat**  
Ilupirulik camp, near Amadjuak, Nunavut, 1916 – Cape Dorset, Nunavut, 1992

*Untitled (Inuit Village and Boats)*  
1977-1978  
Acrylic wash, coloured pencil, felt pen  
57 x 76.7 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.3

*Untitled (Pack Ice with Airplane, Boat and Birds)*  
1977-1978  
Watercolour wash, coloured pencil, felt pen  
57 x 76.5 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.4

*Large Ship with Loon*  
1979  
Coloured pencil, felt pen  
56.5 x 76.2 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.5

*Untitled (Little Islands with Seals and Birds, Mountains and Airplane)*  
1979-1980  
Acrylic wash, coloured pencil, felt pen  
78 x 107.5 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.6

*The Loon and the Fish Speak*  
1981  
Stonecut, stencil, 21/50  
63.6 x 87 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.7

*Untitled (Muskox with Figure and Airplane)*  
1982-1983  
Coloured pencil, graphite, felt pen  
51.5 x 67 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.8

*Loons among Muskox*  
1985  
Stonecut, stencil, 28/50  
63.9 x 77.8 cm  
Gift of Suzanne Brilliant Fluehler in memory of her husband, Hans C. Fluehler  
2021.9

INUIT ART – SCULPTURE

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

*An Allegorical Beat*  
2019  
Anhydrite, bone, ebony, poplar, bloodwood, mahogany, caribou antler, caribou hide, artificial tendon  
12.2 x 16 x 18 cm  
Purchase, Jeannine Beauchamp-Desaulniers Bequest  
2021.20.1-3

**Bill Nasogaluak**  
Born in Tuktoyaktuk, Northwest Territories, in 1953

*The Breaking of the Soul*  
2009 (?)  
Steatite, string  
44 x 26.4 x 17.2 cm  
Purchase, Jeannine Beauchamp-Desaulniers Bequest  
2021.18.1-2

*Smoking Kills*  
2012  
Stone, alabaster, synthetic resin  
6.2 x 21 x 18 cm  
Purchase, Jeannine Beauchamp-Desaulniers Bequest  
2021.19.1-4

**Alec Lawson Tuckatuck**  
Born in Fort George, Quebec, in 1976

*Few and Far Between*  
From the series "Global Warming Awareness Polar Bears"  
2009  
Limestone  
23.1 x 25.3 x 8 cm  
Purchase, the Frothingham Bursary Fund  
2020.253



# DECORATIVE ARTS AND DESIGN

<b>Omer Arbel</b> Born in Jerusalem, Israel, in 1976
2.4 Chair 2003 (example of 2019) Polyester resin, copper Produced by Omer Arbel Office, Vancouver 64.8 x 52.2 x 73.7 cm Gift of the artist 2020.289
73 Hanging Lamp 2015 (example of 2020) Blown glass, braided metal coaxial cable, electrical components Produced by Bocci, Vancouver Variable dimensions Gift of the artist 2020.292.1-5
31.3 Polygon Glassware 2017 (example of 2020) Blown and cast glass Produced by Omer Arbel Office, Vancouver Various dimensions Gift of the artist 2020.293.1-41
3 84.2 Vases 2018 (examples of 2020) Glass, copper mesh Produced by Omer Arbel Office, Vancouver Various dimensions Gift of the artist 2020.291.1-3
4 89 Hangers 2019 Sand-cast brass Produced by Omer Arbel Office, Vancouver Various dimensions Gift of the artist 2020.290.1-4
<b>Edgar Brandt</b> Paris 1880 – Geneva 1960
<i>Persia</i> Grille 1923 Iron 165.2 x 75.2 x 3.5 cm Gift of Garry Savage and Danielle Poitras 2020.236
<b>Francis Butty</b> Active in London in 18th c. and <b>Nicholas Dumée</b> (?) 1732 or 1733 – London 1778
Hot Water Urn 1769 Silver, painted ivory 51.5 x 30.5 x 30.3 cm Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2021.137
<b>Maryse Chartrand</b> Born in Toronto in 1962
<i>Galet bleu pâle</i> [Pale Blue Pebble] Vase From the series "Galet" [Pebble] About 2017 Cold-worked blown glass 13.2 x 43 x 28 cm Gift of Paul Ferley 2021.131

<b>De Passillé-Sylvestre</b> Micheline de Passillé Born in Montreal in 1936 Yves Sylvestre Montreal 1932 – Montreal 2008
Tray 1960s Enamel on copper 4 x 26 x 8 cm Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2021.128
Vase 1960s Enamel on copper 6.5 cm (h.); 6.6 cm (diam.) Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2021.129
Liqueur Service 1960s Enamel on copper Decanter: 8.8 cm (h.); 6.7 cm (diam.) 6 glasses: 4.6 cm (h.); 4.3 cm (diam.) (each) Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2021.130.1-7
<b>Doucet-Saito</b> Louise Doucet Saito Born in Montreal in 1938 Satoshi Saito Born in Tokyo in 1935
Vase 1975 Glazed stoneware 47.5 x 35 x 33.7 cm Gift of Claude and Monique Doucet Bruneau 2020.228
Vase 1976 Glazed stoneware 40 x 28.5 x 20.9 cm Gift of Claude and Monique Doucet Bruneau 2020.229
Workshop of <b>William Farquhar</b> Active in Montreal between 1823 and 1830

Presentation Cup Silver, silver gilt 19.8 cm (h.); 10 cm (diam.) Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2021.135
<b>Fecal Matter</b> Duo formed in Montreal in 2016 Hannah Rose Dalton Born in Auckland, New Zealand, in 1995 Steven Raj Bhaskaran Born in Montreal in 1993
<i>Pink Vortex Dress</i> 2018 Vinyl, plastic, metal hardware 180 x 72.5 x 165 cm Gift of Fecal Matter 2020.352

<b>Léopold L. Foulem</b> Born in Bathurst, New Brunswick, in 1945
<i>Cloud Cup</i> From the series "Odd Cups" 1975 Ceramic 8.9 x 21.4 x 8.4 cm Gift of Pharand Estate in memory of Raymond Pharand 2020.365
<i>Banana Cup</i> From the series "Odd Cups" 1975 Ceramic 9.1 x 19.5 x 10.7 cm Gift of Pharand Estate in memory of Raymond Pharand 2020.366
<i>Silhouette 3609</i> 2009 Ceramic 36.2 x 17.8 x 9.5 cm Gift of Léopold L. Foulem 2020.339

<b>Ying Gao</b> Born in Beijing in 1973
<i>Uncertainties 1</i> 2013 Vest: Polyvinylidene fluoride, steel pins, electronic components, steel snaps, thread 75 x 63 x 32 cm (approx.) Shorts: Cotton, silver, gold, thread 40 x 44 cm (approx.) Gift of the artist 2020.299.1-2
<i>Uncertainties 2</i> 2013 Polyvinylidene fluoride, steel pins, polyester chiffon, polyester organza, electronic components, steel and plastic snaps, thread Dress: 75 x 50 x 35 cm (approx.) Gift of the artist 2020.300

<b>Charles Godbout</b> Born in Montreal in 1955 and <b>Luc Plante</b> Born in Joliette, Quebec, in 1961
<i>Opera Coffee Table</i> 2000 (example of 2018) Moulded cherry plywood, plastic-coated tubular steel Produced by Nienkämper/CF Group, Toronto 40.3 x 98.5 x 98.5 cm Gift of Nienkämper Furniture 2020.80

<b>Theo Harlander</b> Bavaria, Germany, 1920 – (?) 1990 and <b>Susan Harlander</b> Stuttgart 1920 – (?) 2005
Vase About 1960 Glazed earthenware 18 cm (h.); 15.5 cm (diam.) Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2020.224

<b>Steven Heinemann</b> Born in Toronto in 1957
<i>aretherenottwelvehoursofdaylight</i> Bowl 2008 Slip cast earthenware 16.2 x 34.5 x 21.8 cm Gift of Paul Ferley 2021.134

<b>Thomas Heming</b> Ludlow, England, 1722 – Hillingdon, England, 1801
Soup Tureen 1747-1748 Silver 30 x 43 x 30.3 cm Gift of the Honourable Serge Joyal, P.C., O.C., O.Q. 2020.276.1-2
<b>Ichiyosai</b> Active in Japan, late 19th c.
<i>Netsuke</i> : Story of Enshi Wearing the Skin of a Stag as a Disguise Ivory 5.2 x 2.9 x 2.3 cm Purchase, Dr. Stephen Fichman Fund 2020.373

<b>Issen</b> Active in Japan, mid- to late 19th c.
<i>Netsuke</i> : Episode From the Life of Ono No Komachi Late 19th c. Ivory, ink 3.3 x 4.3 x 2.5 cm Purchase, Dr. Stephen Fichman Fund 2020.369

<b>Kaigyokusai Masatsugu</b> Osaka, Japan, 1813 – Osaka 1892
<i>Netsuke</i> : Seated Adult Monkey with Sleeping Young Late 19th c. Ivory 2.8 x 3.1 x 3.5 cm Purchase, Dr. Stephen Fichman Fund 2020.375

<b>Kikugawa</b> Active in Japan in the 2nd half of 19th c.
<i>Manju</i> -type <i>Netsuke</i> Depicting Oniwaka Wrestling with the Giant Carp Mid-19th c. Ivory, lacquer (?), silver thread, brass 2.2 cm (h.); 0.7 cm (diam.) Purchase, Dr. Stephen Fichman Fund 2020.371

<b>Kyoto School</b>
<i>Netsuke</i> : Grazing Stag with its Antlers Drawn in for Compactness Early 19th c. Ivory 2.8 x 5.1 x 3.4 cm Purchase, Dr. Stephen Fichman Fund 2020.368

<b>Jules Leleu</b> Boulogne-sur-mer, France, 1883 – Paris 1961
Cabinet About 1940 Rosewood, gilt bronze, mother-of-pearl, ebony 129.7 x 80.3 x 40 cm Gift of Paul Maréchal 2020.302.1-2

Pair of <i>Acanthus</i> Sconces About 1947 Gilt bronze 29.6 x 18.7 x 12.4 cm (each) Lampshades (not original): fabric, steel 15.3 cm (h.); 12 cm (diam.) (each) Gift of Paul Maréchal 2020.303.1-2
---

<i>Double Torsade</i> Sconce 1947 Gilt bronze 26 x 20.4 x 11.2 cm Lampshades (not original): plasticized fabric (PVC), steel 15.2 cm (h.); 12 cm (diam.) (each) Gift of Paul Maréchal 2020.304
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J. & L. Lobmeyr
Founded in Vienna in 1823 After a design by Moritz Knab (active in Vienna in the 1880s)
<span></span>
Pair of Vases
About 1889
Glass, enamel and gilt decoration
34.4 cm (h.); 16 cm (diam.) (each vase)
Gift of Bruce Drummond McNiven, C.M., and Marie
Senécal-Tremblay
2020.367.1-2
Ernst Lorenzen
Denmark 1911 – Nova Scotia 1990
and
<b>Alma Lorenzen</b>
Cocagne, New Brunswick, 1916 – Nova Scotia 1998
<span></span>
Vase
About 1965
Glazed earthenware
15.5 cm (h.); 10.5 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.220
<span></span>
Bowl
1969
Glazed earthenware
16.2 cm (h.); 22.5 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.222
<span></span>
Vase
1970
Glazed earthenware
21.9 x 14 x 12.5 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.221
Salomon Marion
Lachenaie, Quebec, 1782 – Montreal 1830
<span></span>
Covered Écuelle
Between 1816 and 1830
Silver
13.3 x 30.7 x 17 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.256.1-2
Lindsay Montgomery
Born in Orillia, Ontario, in 1980
<span></span>
<i>Staffordshire Harpies</i>
2014
Earthenware, slip, glaze, enamel
35.5 x 29 x 19.5 cm
31.8 x 30.2 x 21.4 cm
Purchase, gift in memory of Marie Pineau and her parents,
Adrienne D'Amours Pineau and René Pineau
2020.70.1-2
Nanka
Active in Japan, mid-19th c.
<span></span>
<i>Netsuke</i> : Two-part <i>Manju</i> with Engraving of a Map
of Japan
1820-1830
Ivory, ink
1.6 cm (h.); 3.4 cm (diam.)
Purchase, Dr. Stephen Fichman Fund
2020.374.1-2

Oeuffice
Founded in London in 2011
Nicolas Bellavance-Lecompte
Born in Montreal in 1979
Jakub Zak
Born in Gdańsk, Poland, in 1980
<span></span>
<i>Ziggurat</i> Containers
2012 (example of 2013)
Wood, stained wood and acrylic plastic veneer, 8/12
60.3 x 25 x 25 cm
Purchase, the Museum Campaign 1998-2002 Fund
2021.30.1-4
<span></span>
<i>Ionik Stool</i>
From the series "Kapital"
2014 (example of 2020)
Marble (Giallo Siena, Cipollino Apuano and Rosa Prezioso)
42.2 x 26 x 25.1 cm
Gift of Nicolas Bellavance-Lecompte and Jakub Zak
2020.360
Kayo O'Young
Born in Canton, China, in 1950
<span></span>
Covered Jar
1986
Glazed porcelain
27.8 cm (h.); 34 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.258.1-2
Parker & Wakelin
London, 1760-1776
<span></span>
Hot Wwater Urn
1770
Silver, ivory
47 x 25 x 28.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2021.138.1-3
Jean Picart Le Doux
Paris 1902 – Venice 1982
<span></span>
<i>Starfish</i> Tapestry
About 1952
Wool, edition of 6
Woven by Atelier Marcellin Berthaut, Aubusson, France
201 x 147 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.223
Thomas Pitts
London 1723 – London 1794 or 1795
<span></span>
Epergne
1764
Silver
34 x 49 x 44.5 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q., Danielle
Joyal, Claude Joyal and Dominique Joyal, and Chantal Joyal and
Natacha Joyal in memory of their parents and grandparents,
Rachel Desrosiers and Fernand Joyal
2021.136.1-10
Peter Powning
Born in Providence, Rhode Island, in 1949
<span></span>
<i>Vasculum</i> Vessel
2003
Glazed earthenware ( <i>raku</i> ), bronze
19.8 x 25.5 x 17.8 cm
Gift of Paul Ferley
2021.133
Jean Puiforcat
Paris 1897 – Paris 1945
<span></span>
Dashboard Plaque: Saint Christopher and the Child
Jesus Crossing a River
About 1930
Silver
6.2 x 6.2 x 1.1 cm
Gift of Guy Plamondon
2020.353

François Sasseville
Sainte-Anne-de-la-Pocatière, Quebec, 1797 – Quebec City 1864
<span></span>
Case and Two Ampullae for Holy Oils
Between 1839 and 1864
Silver
8.8 x 10.8 x 6.4 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.255.1-3
Walter Schluep
San Feliu de Guixols, Spain, 1931 – Montreal 2016
<span></span>
Brooch
Between 1969 and 1974
Silver, epoxy resin
5 x 3.9 x 0.8 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.225
Thomas Smith
Bloomsburg, Pennsylvania, 1933 – Saint Stephen, New Brunswick, 2015
<span></span>
Vessel
About 2000
Glazed earthenware ( <i>raku</i> )
20 cm (h.); 20 cm (diam.)
Gift of Paul Ferley
2021.132
Charles Sucsan
Born in Paris in 1932
<span></span>
Oil Lamp
About 1965-1966
Glazed earthenware
14.5 x 47.2 x 28 cm
Gift of the Honourable Serge Joyal, P.C., O.C., O.Q.
2020.257
Tokyo School
<span></span>
<i>Netsuke</i> : Stylized Sparrow
Mid-late 19th c.
Ivory
2.7 x 4.6 x 3.6 cm
Purchase, Dr. Stephen Fichman Fund
2020.372
Unknown French (?) artist G. S . . . (?)
<span></span>
<i>Medallion Honouring George W. Hill</i>
1906
Bronze
2.9 cm (h.); 27 cm (diam.)
Gift of the Robertson family
2020.251
Yoshida Sosai
1865-1944, active in Tokyo
<span></span>
<i>Netsuke</i> : Tobasaku Sen'in
About 1900
Ivory, ink
5.4 x 2.6 x 2.5 cm
Purchase, Dr. Stephen Fichman Fund
2020.370



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In addition, we would like to extend our sincere thanks to the thousands of donors, including

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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, 2020, and March 31, 2021.

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The Museum would also like to thank the people who made donations of less than \$10,000 towards their pledge between April 1, 2020, and March 31, 2021.

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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](mailto:fondation@mbamtl.org).

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## **MANAGER-BUYER**

Isabelle Trottier

## **ASSISTANT MANAGER**

Marie Hajehssain

## **SALES CLERKS**

Normand Garand

## **INVENTORY CLERK**

Alain Ayotte

## **ONLINE BOUTIQUE COORDINATOR**

Valentin Berque

## **BUYER – BOOKSTORE**

Gaëtan Hénault

## **MEMBERSHIP AND CUSTOMER SERVICE**

## **DEPARTMENT HEAD**

Jean-Sébastien Bélanger

## **ASSISTANT HEAD – OPERATIONS**

Sébastien Fleury

## **SUPERVISORS**

Alexis Benoit

Flora Camilleri

Maxime Labonté-Valiquette

## **COORDINATOR – DIGITAL MARKETING AND SALES**

Vanessa Lamassoure

## **COORDINATOR – MARKETING AND SALES**

Émile Kambele

## **MEMBERSHIP AND CUSTOMER SERVICE CLERK**

Isabelle Laisné



## ADMINISTRATION DIVISION

### HUMAN RESOURCES

#### HEAD OF HUMAN RESOURCES, TALENT MANAGEMENT AND ORGANIZATIONAL DEVELOPMENT

Catherine Tremblay

#### HUMAN RESOURCES AND SOCIAL BENEFITS MANAGER

Marthe Bélanger

### FINANCE, ACCOUNTING AND PURCHASING

#### HEAD OF FINANCE, FINANCIAL PLANNING AND ANALYSIS

Éric A. Ménard

#### ASSISTANT CONTROLLER

Luc Perron

#### FINANCIAL ANALYST – BUSINESS PROCESSES

Marie Lareau

#### PAYROLL AND SOCIAL BENEFITS AGENT

Diane Bernard

## ACCOUNTING TECHNICIANS

Anne-Marie Deland

Marie-Laure Rahlh

### ACCOUNTING CLERK

Mara Di Trapani

## GRANTS MANAGEMENT

### DEPARTMENT HEAD

Elaine Tolmatch

### GRANTS OFFICER

Valérie Habra

## PREVENTION, SECURITY AND MAINTENANCE

### DEPARTMENT HEAD

Sophie Boucher

### ASSISTANT HEAD

Jonathan Giroux

### SUPERVISORS

Charlotte LeBlanc McGregor

Crystel Voghell

## SECURITY GUARDS

Pierre Marcelin Avé

Oussama Bahri

Lorraine Basque

Serge Bellemare

Stéphanie Boucher

Pierre-Richard Charlotin

Francis Côté

Christian Ducharme Gauthier

Jean Houle

André Jalbert

Ahmed Khaled Klai

Jean-Christophe Larivée

Daniel Lefebvre

Marc Léonard

Van Duc Ly

### SUPERVISOR – MAINTENANCE

Lise Fournier

## MAINTENANCE STAFF

Réal Boucher

Pablo Ivan Bravo Arellano

Étienne Carcenac

Lina María Cardona

Marc Donais

Richard Gervais

Eugen Lacatusu

Pierre Larivée

Claude Lavoie

## BUILDINGS AND EQUIPMENT SERVICES

### DEPARTMENT HEAD

Éric Perras

### DISPATCHER

Sonia Gaudreault

### LIGHTING TECHNICIAN

Sylvain Lacroix

### CARPENTER

Stéphane Léveillé

### BUILDING CLERK

Mario Morin

## IT SERVICES AND DIGITAL DEVELOPMENT

### DEPARTMENT HEAD

Rebecca Rouleau

### TEAM LEADER, IT

Tan Phan Vu

### NETWORK ANALYST

Cristian Vasile

### COMPUTER TECHNICIANS

Nawar Danane

Daniel Gaivoronski

Louis-Philippe Gauthier

## REPROGRAPHICS OPERATOR

Éric Charland

### TEAM LEADER, INTERNAL APPLICATIONS

Marc-André Villeneuve

### PROGRAMMER ANALYST

Jérémie Desmarais

### TEAM LEADER, DIGITAL DEVELOPMENT

Véronic Benoit

### PROJECT MANAGERS

Edith Jochems

Charlotte Ridouard

## MUSEUM FOUNDATION STAFF

AS OF MARCH 31, 2021

### DIRECTOR GENERAL

Danielle Champagne

### OFFICER – COMMUNICATIONS AND GENERAL DIRECTORSHIP

Chloé Martel

### DIRECTOR OF OPERATIONS

Jo-Anne Duchesne

### ASSISTANT HEAD OF OPERATIONS

Evelyne Tessier

### OPERATIONS COORDINATOR

Romain Lepont

### DEVELOPMENT OFFICER

Anne-Isabelle Pronkin

### DIRECTOR – MAJOR GIFTS AND PLANNED GIVING

Julie Roy

### PHILANTHROPIC DEVELOPMENT COORDINATOR

Charles Cupif

### PLANNED GIVING AND MAJOR GIFTS OFFICER

Marie Dumay

### PARTNERSHIPS COORDINATOR

Émilie Lucas

### ADVISOR – PARTNERSHIPS

Jessica Eva Oyarbide

### ADVISOR – PHILANTHROPIC CIRCLES DEVELOPMENT

Catherine Doyle

### COMMUNICATIONS COORDINATOR

Bellande Montour

### MUSEUM BALL COORDINATOR

Alexandra Briand-Soucy

### CLERK

Marianne Grenon-Chantal

## ARTE MUSICA STAFF

AS OF MARCH 31, 2021

### GENERAL AND ARTISTIC DIRECTOR

Isolde Lagacé

### ASSOCIATE ARTISTIC DIRECTOR

Sophie Laurent

### ADMINISTRATIVE MANAGER

Miguel Chehuan Baroudi

### MARKETING MANAGER

Julie Olson

### COMMUNICATIONS MANAGER

Isabelle Brien

### BOX OFFICE MANAGER AND ADMINISTRATION ASSISTANT

Laurine Pierrefiche

### CONCERT PROGRAMME MANAGER

Trevor Hoy

### PRODUCTION MANAGER

Nicolas Bourry

### TECHNICAL DIRECTOR – BOURGIE HALL

Roger Jacob

# FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2021

## INDEPENDENT AUDITOR'S REPORT

To the Members of The Montreal Museum of Fine Arts

### OPINION

We have audited the financial statements of The Montreal Museum of Fine Arts (the "Museum"), which comprise the statement of financial position as at March 31, 2021, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2021, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### BASIS FOR OPINION

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

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

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

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

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

### AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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



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

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

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

*Deloitte LLP*

June 23, 2021

<sup>1</sup> CPA auditor, CA, public accountancy permit No. A120628

# STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2021

	General Fund	Capital Assets Fund	Acquisitions Fund	Employee Benefit Fund	Total	
					2021	2020
	\$	\$	\$	\$	\$	\$
<b>Assets</b>						
<b>Current assets</b>						
Cash and term deposits	2,499,028	7,723	241,670	—	2,748,421	2,692,386
Accounts receivable	904,518	32,487	16,971	—	953,976	1,144,916
Interfund balances	6,595,928	(7,686,067)	1,090,139	—	—	—
Amount receivable from the Foundation, non-interest-bearing and without specific terms of repayment	1,078,543	—	—	—	1,078,543	—
Grants receivable	2,804,714	4,656,913	—	—	7,461,627	5,317,289
Inventories of the Boutique and Bookstore	817,625	—	—	—	817,625	1,059,347
Prepaid expenses	128,034	—	—	—	128,034	1,764,078
	14,828,390	(2,988,944)	1,348,780	—	13,188,226	11,978,016
Grants receivable	833,948	18,827,738	—	—	19,661,686	22,138,763
Investments (note 12)	9,051,658	—	15,606,710	—	24,658,368	21,825,281
Capital assets (note 4)	—	116,006,005	—	—	116,006,005	118,378,730
Collection (note 2)	—	—	1,000	—	1,000	1,000
	24,713,996	131,844,799	16,956,490	—	173,515,285	174,321,790
<b>Liabilities</b>						
<b>Current liabilities</b>						
Bank loans (note 5)	6,800,000	2,255,868	—	—	9,055,868	7,137,868
Accrued interest	6,410	39,149	—	—	45,559	70,797
Accounts payable and accrued liabilities	4,317,748	—	—	—	4,317,748	4,523,403
Deferred revenue	2,750,596	—	—	—	2,750,596	3,440,999
Deferred contributions	6,134,950	—	—	—	6,134,950	6,890,219
Advance from the Foundation, non-interest-bearing and without specific terms of repayment	—	—	—	—	—	808,461
Current portion of debt (note 6)	416,467	4,617,458	—	—	5,033,925	4,987,668
	20,426,171	6,912,475	—	—	27,338,646	27,859,415
Debt (note 6)	833,948	10,525,638	—	—	11,359,586	15,893,411
Deferred contributions (note 7)	—	86,999,867	8,616,286	—	95,616,153	95,208,938
Accrued benefit obligations – pension plan (note 8)	—	—	—	—	—	106,800
Accrued benefit obligations – post-employment benefits (note 8)	—	—	—	653,800	653,800	675,600
	21,260,119	104,437,980	8,616,286	653,800	134,968,185	139,744,164
Commitments and contingency (notes 10 and 14)						
<b>Net assets</b>						
Endowments	1,365,806	—	8,340,204	—	9,706,010	9,681,443
Invested in capital assets	—	25,397,717	—	—	25,397,717	25,397,717
Internally restricted	3,463,443	2,009,102	—	—	5,472,545	2,643,600
Revaluation and other items recognized related to the defined benefit plans	—	—	—	1,522,400	1,522,400	1,941,000
Unrestricted	(1,375,372)	—	—	(2,176,200)	(3,551,572)	(5,086,134)
	3,453,877	27,406,819	8,340,204	(653,800)	38,547,100	34,577,626
	24,713,996	131,844,799	16,956,490	—	173,515,285	174,321,790

Approved by the Board,

*Pierre Bourgie*

**Pierre Bourgie**  
Chair of the Board  
Trustee

*Roger Fournelle*

**Roger Fournelle**  
Vice-President  
Trustee

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



# STATEMENT OF OPERATIONS AND CHANGES IN NET ASSESTS

YEAR ENDED MARCH 31, 2021

	General Fund		Capital Assets Fund	Acquisitions Fund	Employee Benefit Fund	Total	
	Operations	Restrictions				2021	2020
<b>Revenue</b>	\$	\$	\$	\$	\$	\$	\$
General							
Admissions and special events	774,422	—	—	—	—	774,422	5,902,298
Boutique and Bookstore	776,238	—	—	—	—	776,238	2,267,162
Donations of works of art	—	—	—	10,487,488	—	10,487,488	7,922,322
Donations and sponsorships	320,288	—	—	—	—	320,288	689,277
Donations from the Foundation (note 11)	1,667,309	—	—	—	—	1,667,309	5,315,213
Exhibition catalogues	100,358	—	—	—	—	100,358	384,005
Annual memberships	1,283,857	—	—	—	—	1,283,857	3,685,786
Exhibition participation	884,294	—	—	—	—	884,294	2,584,995
Investments (note 9)	74,897	2,238,109	—	—	—	2,313,006	(610,290)
Rental income	216,009	—	—	—	—	216,009	311,737
Miscellaneous	353,194	—	—	—	—	353,194	641,415
	6,450,866	2,238,109	—	10,487,488	—	19,176,463	29,093,920
Operating and specific projects grants (note 3)	23,722,545	—	—	—	—	23,722,545	17,588,677
Grants for expansion projects (note 3)	40,657	—	383,843	—	—	424,500	506,487
Amortization of deferred contributions related to capital assets (note 7)	—	—	5,535,494	—	—	5,535,494	5,267,569
Amortization of deferred contributions related to acquisitions of works of art (note 7)	—	—	—	1,221,582	—	1,221,582	2,017,173
	30,214,068	2,238,109	5,919,337	11,709,070	—	50,080,584	54,473,826
<b>Expenses</b>							
Temporary exhibitions	3,536,835	—	—	—	—	3,536,835	6,912,189
Permanent collection	1,241,710	—	—	—	—	1,241,710	3,644,324
Security and maintenance	5,236,895	—	—	—	—	5,236,895	5,788,830
Administrative expenses	6,441,133	—	22,296	—	303,100	6,766,529	5,315,920
Educational programs	1,412,975	—	—	—	—	1,412,975	3,021,414
Boutique and Bookstore	1,131,920	—	—	—	—	1,131,920	2,234,734
Curatorial services	4,554,066	—	—	316,374	—	4,870,440	6,052,844
Communications	3,185,588	—	—	—	—	3,185,588	5,880,870
Amortization of capital assets	—	—	5,583,001	—	—	5,583,001	5,550,354
Loss on write-off of capital assets	—	—	622,781	—	—	622,781	41,533
Acquisitions of works of art	—	—	—	812,385	—	812,385	1,714,166
Amortization of works of art	—	—	—	10,487,488	—	10,487,488	7,922,322
Rental building	254,646	—	—	—	—	254,646	362,454
Investment management fees	—	56,560	—	92,823	—	149,383	150,099
Interest – projects	40,658	—	383,843	—	—	424,501	506,487
	27,036,426	56,560	6,611,921	11,709,070	303,100	45,717,077	55,098,540
<b>Excess (deficiency) of revenue over expenses before interfund transfers</b>	3,177,642	2,181,549	(692,584)	—	(303,100)	4,363,507	(624,714)
<b>Interfund transfers</b>							
Contributions from General Fund							
to Employee Benefit Fund	(900,300)	—	—	—	900,300	—	—
to Capital Assets Fund	(1,339,980)	—	1,339,980	—	—	—	—
<b>Excess (deficiency) of revenue over expenses after interfund transfers</b>	937,362	2,181,549	647,396	—	597,200	4,363,507	(624,714)
Endowment contributions	—	24,567	—	—	—	24,567	28,531
Change in revaluations and other recognized elements	—	—	—	—	(418,600)	(418,600)	(110,100)
<b>Net assets, beginning of year</b>	(2,312,734)	2,623,133	26,759,423	8,340,204	(832,400)	34,577,626	35,283,909
<b>Net assets, end of year</b>	(1,375,372)	4,829,249	27,406,819	8,340,204	(653,800)	38,547,100	34,577,626

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

# STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2021

	2021	2020
	\$	\$
<b>Operating activities</b>		
Excess (deficiency) of revenue over expenses	4,363,507	(624,714)
Adjustments for:		
Change in fair value of investments	(2,111,090)	928,923
Amortization of capital assets	5,583,001	5,550,354
Loss on write-off of capital assets	622,781	41,533
Amortization of deferred contributions related to capital assets	(5,535,494)	(5,267,569)
Amortization of deferred contributions related to acquisitions of works of art	(1,221,582)	(2,017,173)
Accrued benefit obligation	(547,200)	(141,600)
	1,153,923	(1,530,246)
Net change in non-cash operating working capital items	(1,494,864)	1,950,555
	(340,941)	420,309
<b>Investing activities</b>		
Net change in grants receivable	2,389,487	(1,524,565)
Net change in investments	2,647,614	2,167,438
Purchase of capital assets	(3,833,057)	(5,061,476)
	1,204,044	(4,418,603)
<b>Financing activities</b>		
Net change in bank loans	1,918,000	(1,908,000)
Increase in debt	500,100	2,953,369
Repayment of debt	(4,987,668)	(4,987,668)
Increase in deferred contributions related to capital assets	814,375	7,539,336
Increase in deferred contributions related to acquisitions of works of art	923,558	1,735,559
Endowments received	24,567	28,531
	(807,068)	5,361,127
Net increase in cash and cash equivalents	56,035	1,362,833
Cash and cash equivalents, beginning of year	2,692,386	1,329,553
<b>Cash and cash equivalents, end of year</b>	<b>2,748,421</b>	<b>2,692,386</b>
<b>Cash and cash equivalents comprise:</b>		
Cash	2,203,190	1,244,555
Bank deposits	545,231	1,447,831
<b>Non-cash transactions</b>		
Grants receivable in connection with deferred contributions related to capital assets uncashed	—	582,577
Capital assets acquisitions unpaid at year-end	—	260,161
Uncashed deferred contributions	—	582,577

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

## NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2021

### 1. STATUS AND NATURE OF ACTIVITIES

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

Towards the end of the previous financial year, the World Health Organization declared an outbreak of a strain of the novel coronavirus ("COVID-19") a pandemic, which resulted in a series of public health and emergency measures being put in place to control the spread of the virus. These measures included the closing of non-essential service businesses and required the closing of the Museum between April 1 and June 6, 2020, and subsequently from October 1, 2020, to February 10, 2021.

2. ACCOUNTING POLICIES

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

FUND ACCOUNTING

The Museum uses the deferral method to account for contributions and follows the fund accounting method for the presentation of financial information, whereby resources are classified into funds in accordance with specified activities or objectives.

GENERAL FUND

The General Fund reports the assets, liabilities, revenue and expenses related to the Museum’s day-to-day operating activities.

CAPITAL ASSETS FUND

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

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

ACQUISITIONS FUND

The Acquisitions Fund reports the assets, liabilities, revenue and expenses related to acquisitions of works of art. Deferred contributions of the Acquisitions Fund include grants, donations and investment income restricted to the financing of the acquisition of works of art that are not used at the statement of financial position date.

EMPLOYEE BENEFIT FUND

The Employee Benefit Fund presents the accrued benefit obligations as well as costs related to employee future benefit plans.

REVENUE RECOGNITION

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

Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is deferred then recognized as revenue of the appropriate fund when the related expenses are incurred. Unrestricted investment income is recognized as revenue of the General Fund.

Revenue from the sale of goods or services is recognized when the property is transferred to the person acquiring or when service is rendered.

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value when the Museum becomes a party to the contractual provisions of the financial instrument. Subsequently, all financial instruments are measured at amortized cost except for investments, which are measured at fair value at the statement of

financial position date. Fair value fluctuations including interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses are included in investment income.

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

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

INTERFUND BALANCES

Interfund balances comprise non-interest-bearing interfund advances, without specific terms of repayment.

INVENTORIES OF THE BOUTIQUE AND BOOKSTORE

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

CAPITAL ASSETS

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

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

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

When circumstances indicate that a capital asset is impaired, its net book value should be written down to the fair value or replacement cost of the asset. Write-downs of capital assets should be recorded as an expense in the statement of operations and changes in net assets. A write-down shall not be reversed.

EMPLOYEE FUTURE BENEFITS

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



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

- the defined benefit obligations net of the fair value of any plan assets, and adjusted for any valuation allowance (either the asset or the accrued benefit obligation) in the statement of financial position;
- the cost of the plan for the year in the statement of operations;
- revaluations and other items arising in particular from the difference between the actual return on plan assets and the return calculated using the discount rate determined, actuarial gains and losses, past services, settlement, compression and asset ceiling for defined benefit obligations in the statement of changes in net assets.

### DEFERRED CONTRIBUTIONS

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

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

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

### COLLECTION

The Museum's permanent collection comprises paintings, sculptures, drawings and prints, furniture and decorative art objects. This permanent collection is recorded at a nominal value of \$1,000 in the statement of financial position. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition.

### FOREIGN CURRENCY TRANSLATION

Foreign currency transactions are translated into Canadian dollars. Monetary assets and liabilities of the statement of financial position are translated at the exchange rates in effect at the end of the year. Non-monetary assets and liabilities are translated at historical rates.

Revenue and expenses are translated at the average rate in effect during the year. Gains and losses on these translations are recorded in the statement of operations and changes in net assets.

### USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements as well as the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

## 3. GRANTS

	2021	2020
	\$	\$
<b>Operating grants</b>		
Conseil des arts de Montréal	370,000	370,000
Canada Council for the Arts	450,000	450,000
Ministère de la Culture et des Communications	16,190,100	15,248,000
	17,010,100	16,068,000
<b>Grants for specific projects</b>		
Canada Council for the Arts	5,000	70,045
Ministère de la Culture et des Communications		
Plan culturel numérique	170,334	421,864
Support to Crown corporations and national organizations	—	190,333
Other provincial programs	46,118	351,126
Terra Foundation for American Art	—	66,500
Canada Emergency Wage Subsidy	6,107,803	283,002
Library and Archives Canada	183,477	—
Other grants	199,713	137,807
	6,712,445	1,520,677
	23,722,545	17,588,677
<b>Grants for expansion projects</b>		
Ministère de la Culture et des Communications	424,500	506,487

#### 4. CAPITAL ASSETS

	2021			2020
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	25,397,717	—	25,397,717	25,397,717
Buildings	155,935,557	78,978,422	76,957,135	80,689,078
Building improvements	8,634,901	1,397,333	7,237,568	6,603,788
Furniture and equipment	6,579,039	4,848,651	1,730,388	2,705,946
Digital infrastructure	3,831,336	2,654,612	1,176,724	676,077
Work in progress	3,506,473	—	3,506,473	2,306,124
	203,885,023	87,879,018	116,006,005	118,378,730

#### 5. BANK LOANS

For its current transactions, the Museum can enter into a bank loan based on its needs, up to a maximum of \$5,000,000; the drawn balance of this bank loan is nil at year-end (\$500,000 drawn as at March 31, 2020). This loan is repayable on demand, bears interest at prime rate (2.45% as at March 31, 2021; 3.45% as at March 31, 2020), and is renewable on an annual basis.

Several projects subsidized by the Ministère de la Culture et des Communications are currently underway as at March 31, 2021: the repairs and maintenance of capital assets project, the collection reorganization project and the digital cultural strategy project. These projects represent loans of \$10,392,900 (\$7,940,000 as at March 31, 2020) with a drawn balance of \$6,800,000 at year-end (\$4,232,000 as at March 31, 2020). These loans are subject to a short-term financing from a banking institution and bear interest at prime rate (effective rate of 2.45% as at March 31, 2021; 3.45% as at March 31, 2020).

For the construction of the Michal and Renata Hornstein Pavilion for Peace, the Museum has a line of credit of \$5,000,000 (\$5,000,000 as at March 31, 2020) from a banking institution, at a prime rate (effective rate of 2.45% as at March 31, 2021; 3.45% as at March 31, 2020), with a drawn balance of \$2,255,868 at year-end (\$2,405,868 drawn as at March 31, 2020).

#### 6. DEBT

	2021	2020
	\$	\$
Loans from the Ministère des Finances and Financement-Québec		
Bearing interest at 4.501%, repaid during the year <sup>a) n)</sup>	—	53,763
Bearing interest at 4.700%, maturing in December 2021 <sup>b) n)</sup>	53,764	107,527
Bearing interest at 2.873%, maturing in July 2022 <sup>c) n)</sup>	464,620	696,931
Bearing interest at 2.186%, maturing in November 2025 <sup>d) n)</sup>	251,636	301,963
Bearing interest at 1.965%, maturing in March 2026 <sup>e) n)</sup>	9,562,154	11,474,585
Bearing interest at 2.572%, maturing in March 2027 <sup>f) n)</sup>	480,395	560,461
Bearing interest at 1.376%, maturing in August 2021 <sup>g) n)</sup>	100,432	200,864
Bearing interest at 2.454%, maturing in February 2027 <sup>h) n)</sup>	528,435	616,507
Bearing interest at 2.425%, maturing in January 2023 <sup>i) n)</sup>	200,864	301,296
Bearing interest at 2.566%, maturing in December 2021 <sup>j) n)</sup>	1,976,628	3,953,256
Bearing interest at 1.968%, maturing in March 2024 <sup>k) n)</sup>	264,635	352,847
Bearing interest at 2.083%, maturing in March 2029 <sup>l) n)</sup>	2,009,848	2,261,079
Bearing interest at 1.173%, maturing in March 2026 <sup>m) n)</sup>	500,100	—
	16,393,511	20,881,079
Current portion	5,033,925	4,987,668
	11,359,586	15,893,411

- a) On October 7, 2005, the Museum contracted an \$806,451 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the maintenance of the capital assets program, Phase I.
- b) On February 22, 2007, the Museum contracted an \$806,452 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the maintenance of the capital assets program, Phase II.
- c) On March 27, 2013, the Museum contracted two loans of \$3,325,597 from Financement-Québec as administrator of the Financing Fund. These loans were used to fund the costs of the repairs and maintenance of the capital assets program as well as the re-installation of the permanent collections of the Museum.
- d) On June 8, 2016, the Museum contracted a \$503,271 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the maintenance of the capital assets program.
- e) On September 8, 2016, the Museum contracted a \$19,124,308 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the cost of the construction of Michal and Renata Hornstein Pavilion for Peace and the repairs and maintenance of the capital assets program.
- f) On January 30, 2017, the Museum contracted an \$880,725 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the digital cultural strategy project of the Museum, Phase I.
- g) On May 31, 2017, the Museum contracted a \$502,159 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the maintenance of the capital assets program.
- h) On November 30, 2017, the Museum contracted an \$880,725 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the digital cultural strategy project of the Museum, Phase II.
- i) On March 29, 2018, the Museum contracted a \$502,159 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the collections support program.
- j) On December 3, 2018, the Museum contracted a \$5,929,885 loan from Financement-Québec as administrator of the Financing Fund. This loan constitutes the refinancing of a previous loan used to fund the cost of the construction of the Claire and Marc Bourgie Pavilion and to re-install the permanent collections of the Museum.
- k) On May 31, 2019, the Museum contracted a \$441,059 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the digital cultural strategy project of the Museum, Phase III.
- l) On November 29, 2019, the Museum contracted a \$2,512,310 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the maintenance of the capital assets program.
- m) On March 18, 2021, the Museum contracted a \$500,100 loan from Financement-Québec as administrator of the Financing Fund. This loan was used to fund the digital cultural strategy project of the Museum, Phases IV and V.

- n) In exchange for the loan, the Ministère de la Culture et des Communications has pledged a grant that will enable the Museum to repay principal and interest according to schedule. The capital grant was recorded as a grant receivable.

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

	Repayment of debt	Grants from the Government of Quebec
	\$	\$
2022	5,033,925	5,033,925
2023	2,903,102	2,903,102
2024	2,570,360	2,570,360
2025	2,482,147	2,482,147
2026	2,482,147	2,482,147
2027 and thereafter	921,830	921,830
	16,393,511	16,393,511

## 7. DEFERRED CONTRIBUTIONS

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

	2021	2020
	\$	\$
Balance, beginning of year	89,664,238	90,162,728
Contributions received during the year	2,871,123	4,769,079
Amortization for the year	(5,535,494)	(5,267,569)
Balance, end of year	86,999,867	89,664,238

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

	2021	2020
	\$	\$
Balance, beginning of year	5,544,700	7,239,575
Amounts received during the year		
Donations and sponsorships	20,000	19,930
Donations from the Foundation	581,270	1,230,791
Investment revenue	3,691,898	(928,423)
Amortization for the year	(1,221,582)	(2,017,173)
Balance, end of year	8,616,286	5,544,700



## 8. EMPLOYEE FUTURE BENEFITS

### PENSION PLAN

The Museum has a defined benefit pension plan offered to its non-unionized employees. The benefits of this plan are based on years of service and final earnings. Management decided that there would be no new beneficiaries of this plan as of June 1, 2008. As of that date, new non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are \$231,780 (\$203,266 in 2020).

The Museum measures its accrued benefit obligations and the fair value of plan assets for accounting purposes as at March 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2018, and the data has been extrapolated to March 31, 2021. The next required valuation will be performed as at December 31, 2021, and completed before September 30, 2022.

Information about the plan is as follows:

	2021	2020
	\$	\$
Accrued benefit obligations	14,725,400	16,220,400
Fair value of plan assets	15,417,100	16,113,600
Plan surplus (deficiency)	691,700	(106,800)
Valuation allowance	(691,700)	—
Accrued benefit obligations recorded	—	(106,800)

Plan assets consist of:

	2021	2020
	%	%
Bonds	42.2	45.0
Insured annuity contracts	14.5	15.2
Canadian shares	12.6	10.6
U.S. and international shares	16.8	16.0
Infrastructures	4.2	4.0
Real estate	9.7	9.2
	100.0	100.0

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

	2021	2020
	\$	\$
Benefit costs	270,900	326,100
Cash payments recognized	814,000	471,600
Benefits paid by the plan	2,977,900	619,700

### POST-EMPLOYMENT BENEFIT PLAN

The Museum has a post-employment benefit plan offered to all its current retirees. The benefits of this plan are based on years of service and final earnings. Management decided that there would be no new beneficiaries of this plan as of January 1, 2010.

The Museum measures its accrued benefit obligations for accounting purposes as at March 31 of each year. The most recent actuarial valuation for funding purposes was performed as at March 31, 2017, and the data has been extrapolated to March 31, 2021.

Information about the plan is as follows:

	2021	2020
	\$	\$
Accrued benefit obligations	671,500	817,800
Actuarial gains on the obligation under the defined benefits	17,700	142,200
Accrued benefit obligations recorded	653,800	675,600

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

	2021	2020
	\$	\$
Benefit costs	32,200	39,000
Cash payments recognized	36,300	35,100

### ASSUMPTIONS

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

	2021		2020	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
Accrued benefit obligations as at March 31	%	%	%	%
Discount rate	4.90	4.90	4.90	4.90
Rate of compensation increase	3.50	—	3.50	—
Benefit costs for the year ended March 31				
Discount rate	4.90	4.90	4.90	4.90
Expected long-term rate of return on plan assets	4.90	—	4.90	—
Rate of compensation increase	3.50	—	3.50	—

## 9. INVESTMENT INCOME RELATED TO ENDOWMENTS

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

	2021	2020
	\$	\$
Interest and dividends	524,202	803,471
Change in realized fair value of investments	1,364,570	319,191
Change in unrealized fair value of investments	4,116,132	(2,661,375)
	6,004,904	(1,538,713)

This income is presented as follows in the financial statements:

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

	2020		
	General Fund	Acquisitions Fund	Total
	\$	\$	\$
Investment income in the statement of operations and changes in net assets	(610,290)	—	(610,290)
Deferred contributions in the statement of financial position	—	(928,423)	(928,423)
	(610,290)	(928,423)	(1,538,713)

## 10. COMMITMENTS

The Museum is bound by a contract for the rental of space for the storage and conservation of works of art, collectors' items, archives and other similar properties, as well as by other contracts for renovation projects for a total amount of \$3,807,377.

Minimum payments required under these contracts over the next five years are as follows:

	\$
2022	2,247,311
2023	512,445
2024	349,207
2025	349,207
2026	349,207

## 11. RELATED ORGANIZATIONS AND TRANSACTIONS

### THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

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

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

The Foundation organizes and manages fundraising campaigns and events. From these campaigns and events, the Museum recorded donations totalling \$2,650,099 (\$6,922,840 in 2020), of which \$1,667,309 (\$5,315,213 in 2020) is presented in "Donations from the Foundation", \$982,790 (\$1,607,627 in 2020) is presented in "Deferred contributions" and nil (\$584,500 in 2019) is presented in "Deferred revenue." From all these donations, \$581,270 (\$230,791 in 2020) were for the acquisition of works of art, \$19,634 (\$1,121,880 in 2020) for educational activities, \$1,733,820 (\$1,133,611 in 2020) for exhibitions, nil (\$3,059,722 in 2020) for the Museum's day-to-day operations and specific projects and \$315,375 (\$376,836 in 2020) for the realization of the Claire and Marc Bourgie Pavilion and the Michal and Renata Hornstein Pavilion for Peace.

The Foundation's condensed financial information as at March 31, 2021, and 2020 is as follows:

	2021	2020
	\$	\$
<b>Financial position</b>		
Assets	61,341,278	45,059,965
Liabilities	2,255,301	977,682
Net assets	59,085,977	44,082,283
	61,341,278	45,059,965
<b>Operations</b>		
Revenue		
Contributions	6,349,829	8,997,198
Investment revenue	12,140,594	(2,895,480)
Grant	1,116,319	187,500
	19,606,742	6,289,218
Expenses	1,952,949	2,733,002
Donation to the Museum	2,650,099	6,922,840
Excess (deficiency) of revenue over expenses	15,003,694	(3,366,624)
<b>Cash flows</b>		
Cash flows from (used by) operating activities	6,434,524	(4,782,090)
Cash flows from investing activities	735,571	1,075,115

## 12. FINANCIAL INSTRUMENTS

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

The investments consist of:

	2021	2020
	\$	\$
Cash	444,480	601,327
Canadian bonds	3,974,767	5,226,973
Canadian shares	11,755,774	8,662,962
U.S. and international equity securities	4,906,260	3,832,983
Canadian Equity Pooled Fund	3,577,087	3,501,036
	24,658,368	21,825,281

### MARKET RISK

Market risk is the risk investments in mutual funds are exposed to that is caused by changes in interest rates, stock exchange indicators and the level of volatility of these rates.

### CREDIT RISK

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

### INTEREST RATE RISK

In its investment portfolio, the Museum holds bonds bearing interest at fixed rates. Consequently, a change in market interest rates will affect the fair value of the bonds.

Interest rate risk related to the debt is judged to be low, as the debt (including interest payments) is subsidized by the Government of Quebec.

### CURRENCY RISK

In its investment portfolio, the Museum holds interests in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the fair value of these investments. Also, accounts payable and accrued liabilities in the statement of financial position include an amount of \$19,327 in Canadian dollars (\$10,618 as at March 31, 2020) denominated in U.S. dollars and an amount of \$97,153 in Canadian dollars (\$84,355 as at March 31, 2020) denominated in euros, and cash in the statement of financial position includes an amount of \$614,837 in Canadian dollars (\$386,461 as at March 31, 2020) denominated in U.S. dollars.

## 13. COLLECTION OF THE MUSEUM

In its mission to attract the most diversified range of visitors, the Museum has, over the last 160 years of its existence, assembled one of the most significant and wide-ranging collections in North America.

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

The collection has a global reach and covers all historical eras, from Antiquity to the present day.

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

## 14. CONTINGENCY

On September 18, 2020, a claim for damages was initiated against the Museum directors who were in their positions in July and August 2020. As of June 23, 2021, the Museum believes that this claim will not have a significant impact on its financial position, results of operations or future cash flows.

## 15. COMPARATIVE FIGURES

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



# FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2021

## INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Montreal Museum of Fine Arts Foundation

### OPINION

We have audited the financial statements of The Montreal Museum of Fine Arts Foundation (the "Foundation"), which comprise the statement of financial position as at March 31, 2021, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2021, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### BASIS FOR OPINION

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

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

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

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

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

### AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

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

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

*Deloitte LLP*<sup>1</sup>

June 23, 2021

<sup>1</sup> CPA auditor, CA, public accountancy permit No. A120628

# STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2021

	Restricted Funds								Total	
	General Fund	MCC Matching Fund	Pavilions Fund	Desmarais and Other Exhibitions Fund	Jarislowsky Chair	Acquisitions Fund	Educational Activities Fund	Total Restricted Funds	2021	2020
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Revenues</b>										
Contributions										
Major campaigns	1,439,507	—	—	—	—	326,238	914,344	1,240,582	2,680,089	3,735,487
Annual campaigns	1,589,318	—	—	660,000	—	—	—	660,000	2,249,318	3,138,170
Benefit events	1,420,422	—	—	—	—	—	—	—	1,420,422	2,123,541
	4,449,247	—	—	660,000	—	326,238	914,344	1,900,582	6,349,829	8,997,198
Investment income (note 4)	515,541	245,246	4,377,395	4,073,350	951,677	1,722,727	254,658	11,625,053	12,140,594	(2,895,480)
Grants (notes 6 and 7)	511,105	605,214	—	—	—	—	—	605,214	1,116,319	187,500
	5,475,893	850,460	4,377,395	4,733,350	951,677	2,048,965	1,169,002	14,130,849	19,606,742	6,289,218
<b>Expenses</b>										
Fundraising events	1,075,639	—	—	—	—	—	—	—	1,075,639	1,286,015
Benefit events	112,157	—	—	—	—	—	—	—	112,157	533,440
Investment management and safekeeping	12,777	6,326	110,250	102,711	29,769	43,435	6,422	298,913	311,690	286,767
Administrative expenses	453,463	—	—	—	—	—	—	—	453,463	626,780
	1,654,036	6,326	110,250	102,711	29,769	43,435	6,422	298,913	1,952,949	2,733,002
Excess of revenue over expenses before donations to the Museum	3,821,857	844,134	4,267,145	4,630,639	921,908	2,005,530	1,162,580	13,831,936	17,653,793	3,556,216
Donations to the Museum	403,091	—	—	1,669,000	—	578,008	—	2,247,008	2,650,099	6,922,840
Excess (deficiency) of revenue over expenses	3,418,766	844,134	4,267,145	2,961,693	921,908	1,427,522	1,162,580	11,584,928	15,003,694	(3,366,624)

# STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2021

	Restricted Funds											Total	
	General Fund	MCC Matching Fund	Pavilions Fund with clause	Desmarais and Other Exhibitions Fund		Jarislowsky Chair with clause	Acquisitions Fund		Educational Activities Fund		Total Restricted Funds	2021	2020
				with clause	without clause		with clause	without clause	with clause	without clause			
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Net assets, beginning of year</b>	(1,498,973)	500,000	15,315,108	13,969,116	1,009,000	3,691,317	3,341,145	2,595,730	870,437	4,289,403	45,581,256	44,082,283	47,448,907
Excess (deficiency) of revenue over expenses	3,418,766	844,134	4,267,145	3,970,639	(1,009,000)	921,908	618,695	808,827	247,383	915,197	11,584,928	15,003,694	(3,366,624)
Interfund transfers	(250,000)	250,000	—	—	—	—	—	—	—	—	250,000	—	—
<b>Net assets, end of year</b>	1,669,793	1,594,134	19,582,253	17,939,755	—	4,613,225	3,959,840	3,404,557	1,117,820	5,204,600	57,416,184	59,085,977	44,082,283
<b>Consisting of</b>													
Endowments	—	605,214	—	—	—	2,000,000	—	—	—	—	2,605,214	2,605,214	2,000,000
Restricted, with clause	—	—	19,582,253	17,939,755	—	2,613,225	3,959,840	—	1,117,820	—	45,212,893	45,212,893	35,187,123
Restricted, without clause	—	238,920	—	—	—	—	3,404,557	—	5,204,600	8,848,077	8,848,077	8,848,077	7,894,133
Internally restricted	—	750,000	—	—	—	—	—	—	—	—	750,000	750,000	500,000
Unrestricted	1,669,793	—	—	—	—	—	—	—	—	—	—	1,669,793	(1,498,973)
	1,669,793	1,594,134	19,582,253	17,939,755	—	4,613,225	3,959,840	3,404,557	1,117,820	5,204,600	57,416,184	59,085,977	44,082,283

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



# STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31, 2021

	Restricted Funds								Total	
	General Fund	MCC Matching Fund	Pavilions Fund	Desmarais and Other Exhibitions Fund	Jarislowsky Chair	Acquisitions Fund	Educational Activities Fund	Total Restricted Funds	2021	2020
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Assets</b>										
Current assets										
Cash	7,951,706	—	—	—	—	—	—	—	7,951,706	781,611
Accounts receivable	17,504	440	7,128	7,154	2,075	3,025	447	20,269	37,773	41,657
Advance to the Museum	—	—	—	—	—	—	—	—	—	808,461
Interfund advances	—	24,987*	715,849*	704,474*	168,642*	—	5,248,484*	6,862,436*	—	—
	7,969,210	25,427	722,977	711,628	170,717	3,025	5,248,931	6,882,705	7,989,479	1,631,729
Investments (note 3)	2,798,297	1,568,707	18,859,276	17,228,127	4,442,508	7,381,395	1,073,489	50,553,502	53,351,799	43,428,236
	10,767,507	1,594,134	19,582,253	17,939,755	4,613,225	7,384,420	6,322,420	57,436,207	61,341,278	45,059,965
<b>Liabilities</b>										
Current liabilities										
Accounts payable and accrued liabilities	56,612	—	—	—	—	—	—	—	56,612	12,536
Deferred revenue	370,146	—	—	—	—	—	—	—	370,146	215,146
Due to the Museum	1,078,543	—	—	—	—	—	—	—	1,078,543	—
Interfund advances	6,842,413*	—	—	—	—	20,023*	—	20,023*	—	—
	8,347,714	—	—	—	—	20,023	—	20,023	1,505,301	227,682
Deferred contributions – restricted 10 years – Mécénat Placements Culture program (note 6)	750,000	—	—	—	—	—	—	—	750,000	750,000
	9,097,714	—	—	—	—	20,023	—	20,023	2,255,301	977,682
<b>Net assets</b>										
Endowments	—	605,214	—	—	2,000,000	—	—	2,605,214	2,605,214	2,000,000
Restricted, with clause	—	—	19,582,253	17,939,755	2,613,225	3,959,840	1,117,820	45,212,893	45,212,893	35,187,123
Restricted, without clause	—	238,920	—	—	—	3,404,557	5,204,600	8,848,077	8,848,077	7,894,133
Internally restricted (note 7)	—	750,000	—	—	—	—	—	750,000	750,000	500,000
Unrestricted	1,669,793	—	—	—	—	—	—	—	1,669,793	(1,498,973)
	1,669,793	1,594,134	19,582,253	17,939,755	4,613,225	7,364,397	6,322,420	57,416,184	59,085,977	44,082,283
	10,767,507	1,594,134	19,582,253	17,939,755	4,613,225	7,384,420	6,322,420	57,436,207	61,341,278	45,059,965

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

Approved by the Board,



**Sylvie Demers**  
President  
Trustee



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

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

# STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2021

	2021	2020
	\$	\$
<b>Operating activities</b>		
Excess (deficiency) of revenue over expenses	15,003,694	(3,366,624)
Adjustments for:		
Change in realized fair value of investments	(2,451,748)	(1,014,824)
Change in unrealized fair value of investments	(8,207,386)	5,439,312
Grant and contributions recognized as revenue – Mécénat Placements Culture program	—	(437,500)
	4,344,560	620,364
<b>Net change in non-cash operating working capital items</b>		
Accounts receivable	3,884	(23,991)
Advance to the Museum	808,461	(808,461)
Accounts payable and accrued liabilities	44,076	(2,815)
Deferred revenue	155,000	130,296
Due to the Museum	1,078,543	(4,697,483)
	6,434,524	(4,782,090)
<b>Investing activities</b>		
Net change in investments	735,571	1,075,115
Net increase (decrease) in cash	7,170,095	(3,706,975)
Cash, beginning of year	781,611	4,488,586
Cash, end of year	7,951,706	781,611

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

## NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2021

### 1. STATUS AND NATURE OF ACTIVITIES

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

### 2. ACCOUNTING POLICIES

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

#### RESTRICTED FUND ACCOUNTING

The Foundation follows the restricted fund method, whereby resources are classified into funds in accordance with specified activities or objectives.

#### GENERAL

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

### RESTRICTED FUNDS

Each restricted fund reports its assets and liabilities, revenue and expenses in accordance with its respective activities and purpose.

The funds report the allocation of restricted donations with a minimum ten-year conservation clause and those with no similar clause separately. These donations are recorded in the statement of operations in the fund corresponding to their restriction.

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

### FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value when the Foundation becomes a party to the contractual provisions of the financial instrument, with the exception of the Advance to the Museum. Subsequently, all financial instruments are measured at amortized cost except for investments, which are measured at fair value at the statement of financial position date. Fair value fluctuations, which include interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses, are disclosed in the statement of operations.

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

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

### REVENUE RECOGNITION

#### REVENUE

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

#### INVESTMENTS

Investment income is recognized as revenue when earned.

#### CONTRIBUTED SERVICES

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

### EXPENSE SHARING

The Foundation classifies expenses on the statement of operations by function. Expenses related to each function include staff costs and other expenses directly related thereto as well as a portion of the administrative salary expenses of the Foundation. Salaries and fringe benefits are allocated proportionally on the basis of hours incurred directly in undertaking a function.

### USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements as well as the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

### 3. INVESTMENTS

	2021	2020
	\$	\$
Cash	889,109	1,199,294
Canadian bonds	8,266,133	9,659,770
Canadian equity securities	21,221,775	14,278,570
U.S. and international equity securities	8,833,898	6,317,644
Canadian Equity Pooled Fund	7,590,168	6,616,733
International Equity Pooled Fund	2,094,788	1,713,999
Foundation of Greater Montreal Fund	4,455,928	3,642,226
	53,351,799	43,428,236

### 4. INVESTMENT INCOME

The investment income is as follows:

	2021	2020
	\$	\$
Interest and dividends	1,481,460	1,529,008
Change in realized fair value of investments	2,451,748	1,014,824
Change in unrealized fair value of investments	8,207,386	(5,439,312)
	12,140,594	(2,895,480)

### 5. RELATED PARTY TRANSACTIONS

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

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

During the current year, the Museum did not charge administrative fees (\$150,000 charged in 2020) to the Foundation. These administrative fees are presented in the Administrative expenses item of the statement of operations.

These transactions are made in the normal course of operations and are recorded at the exchange amount.



## 6. MÉCÉNAT PLACEMENTS CULTURE PROGRAM

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

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

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

- 1 From donations without external restriction. The 10-year restriction period having elapsed, this amount was previously recognized as contribution revenue and is included in the net assets of the General Fund.
- 2 From donations with external restriction, recognized in revenue and added to permanent capital of the Pavilions Fund.
- 3 The 10-year restriction period having elapsed, this amount was previously recognized as a grant revenue and is included in the net assets of the General Fund.
- 4 Presented under Deferred contributions – restricted 10 years – Mécénat Placements Culture program in the General Fund.
- 5 The two-year restriction period having elapsed, this amount was previously recognized as a grant revenue and is included in the net assets of the General Fund.

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

	Contributions	Investment income	Withdrawals	2021	2020
	\$	\$	\$	\$	\$
Account					
Restricted funds 2 years	125,000	66,138	(62,500)	128,638	105,148
Restricted funds 10 years	3,125,000	1,663,319	(461,029)	4,327,290	3,537,078

## 7. MCC MATCHING PROGRAM

The Foundation participates to the MCC donations matching program to receive endowments in the form of matching grants (MCC Matching Fund). In order to meet the program criteria, the Foundation allocated an amount of \$750,000 in connection with this program. This amount must be maintained at all times.

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

Period	Foundation Contribution	MCC Grant
	\$	\$
Fiscal year 2018-2019	250,000	—
Fiscal year 2019-2020	250,000	—
Fiscal year 2020-2021	250,000 <sup>1</sup>	605,214 <sup>2</sup>
	<b>750,000</b>	<b>605,214</b>

- 1 The Foundation will submit a matching grant request during the 2021-2022 fiscal year.
- 2 In May 2020, the Foundation received \$285,714 for its grant matching request of 2018-2019, and in March 2021, the Foundation received \$319,500 for its grant matching request of 2019-2020.

Investment income is recognized annually under Investment income in the statement of operations. The following table presents the changes in investments.

	Contributions	Investment income	Payment to the Museum	2021	2020
	\$	\$	\$	\$	\$
	<b>1,355,214</b>	<b>238,480</b>	<b>24,987</b>	<b>1,568,707</b>	500,000

## 8. FINANCIAL INSTRUMENTS

Due to its financial assets, the Foundation is exposed to the following risks related to its use of financial instruments:

### MARKET RISK

Market risk is the risk to which investments are exposed that is caused by changes in interest rates, stock exchange indicators and the level of volatility of these rates.

### CREDIT RISK

The credit risk is due to the fact that the Foundation owns bonds. Therefore, there is a risk that the bond issuer will be unable to pay its obligations towards the Foundation, and this would have an impact on the assets of the Foundation.

### INTEREST RATE RISK

In its investment portfolio, the Foundation holds bonds and interests in bond pooled funds bearing interest at fixed rates. Consequently, a change in market interest rates will affect the fair value of the bonds and bond pooled funds.

## 9. COMPARATIVE FIGURES

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

The 2020-2021 *Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Production and Content Development Department, Communications Division.

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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 2020-2021, all Trustees signed this declaration.

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