

**2010 | 2011**  
**A N N U A L**  
**R E P O R T**  
**MONTREAL**  
**MUSEUM OF**  
**FINE ARTS**







# MONTREAL MUSEUM OF FINE ARTS

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# QUEBEC'S PREMIER MUSEUM



## BRIAN M. LEVITT

Chairman  
of the Board  
The Montreal  
Museum of Fine Arts

After slightly more than two years of major work, construction of the Museum's Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the restoration of the 1894 heritage church, which has been converted into a 444-seat concert hall, have been completed. The Museum's curators, led by Nathalie Bondil, Director and Chief Curator of the Montreal Museum of Fine Arts, have finished installing some six hundred works in its six new galleries. The public will be able to discover the new pavilion in fall 2011.

The Museum, which celebrated its 150th anniversary in 2010, is therefore expanding once again, thanks to the determination of a number of people, particularly the Museum's Honorary President, Bernard Lamarre, who initiated the project and whom I would like to thank for his perseverance. With the addition of this fourth pavilion, the total area devoted to the exhibition of Quebec and Canadian art will more than double. The new building has already received two awards – the 2010 Canadian Architect Awards of Merit and the 2011 Award of Excellence from the Urban Development Institute of Quebec. The Museum embarked on a project that is unique in Canada: on one hand, a pavilion with a resolutely contemporary look, and on the other, a concert hall in a Romanesque Revival building more than a century old. This building and conversion project, which called for an ingenious design, was assigned to Provencher Roy + Associés architectes, and led by Claude Provencher and Matthieu Geoffrion, to whom I extend my congratulations and thanks. Four hundred and fifty professionals and craftspeople worked on the vast building site, and we at the Museum would like to express our gratitude to them, as well as say "Bravo!"

I would also like to salute the Ville de Montréal teams that have worked to create a quality urban environment of unified, distinctive public spaces within the Museum complex. In addition to enhancing the comfort and attractiveness of these outdoor areas, which will incorporate public artworks, the City's efforts will improve safety for pedestrians in the area around the Museum. This work will be finished in the fall of 2011.

We are particularly proud to announce that the construction of the Claire and Marc Bourgie Pavilion was completed on schedule. This complex and sophisticated expansion project also stayed within the limits of a tight budget. Its cost totalled \$42 million, including \$34.2 million for construction, of which \$19.4 million was funded by the Government of Quebec and \$13.5 million by the Government of Canada. Added to this were private donations of \$1.3 million. It should be noted that the construction costs were exceptionally low for a project of this scale (\$588 per square foot), thanks to rigorous management supervised by Paul Lavallée, Director of Administration at the Museum. Other costs related to the project, comprising the purchase of the church, the restoration of the stained glass windows, and the acquisition of equipment for the new pavilion and

concert hall, totalled \$7.9 million. The private sector (individuals and corporations) contributed \$30.5 million, including \$8.3 million for non-construction costs and \$20.9 million for the establishment of self-financing funds to cover annual operating expenses and musical programming. **The financial support of the private sector therefore represents 48% of all project and operating costs. It is an exceptional method of self-financing.**

On behalf of the community, the Montreal Museum of Fine Arts would like to extend its warmest thanks to the Bourgie family: Claire and Marc, their son, Pierre, and daughter, Claude Bourgie Bovet. Great Montreal patrons of the arts, their extraordinary contribution has enabled the new Pavilion of Quebec and Canadian Art to be built. Their exceptional generosity illustrates their passion for the visual arts and music and the importance they place on culture in Montreal.

The Montreal Museum of Fine Arts wishes to express its deepest gratitude to the Government of Quebec for its support, which was crucial to the construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. It also thanks the Government of Canada for its financial contribution to the project, as well as the Ville de Montréal for the development of the public spaces flanking the new pavilion.

The Museum also wishes to acknowledge the essential and much appreciated contributions of all those individuals and corporations that helped ensure the pavilion project was realized, notably Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Limited, the National Bank, Andrée and Pierre H. Lessard, the J. Armand Bombardier Foundation, the Museum's Volunteer Association and a donor honoring the Bloch-Bauer family.

**It is important for Quebecers to be proud of this very great institution, Quebec's premier museum in terms of both its size and the significance of its encyclopedic collection, the only one of its kind in Canada.** Not only has it expanded with the spectacular addition of a fourth pavilion devoted exclusively to Quebec and Canadian art but it also has been able to completely reinvent itself by reinstalling all its collections in innovative layouts in every one of its pavilions. Never in its 150-year-long history has the Montreal Museum of Fine Arts expended so much effort in studying, restoring, presenting and promoting its heritage – its collection – while simultaneously staying open to the public.

The inauguration of the Museum's fourth pavilion is but one more milestone in a wonderful adventure that began more than 150 years ago. If this building is an architectural gem, it also embodies, in more ways than just in its appearance, the values and mission of the Montreal Museum of Fine Arts. It will play a part in preserving Quebec and Canadian heritage, as well as in ensuring that our history, seen through the lens of the visual arts, will not be forgotten. ►

◀  
The new Claire and Marc Bourgie Pavilion  
of Quebec and Canadian Art  
Photo © Paul Boisvert

◀ In deciding to acquire the Erskine and American Church, the Museum embarked on a meaningful and socially responsible initiative to safeguard and restore that treasure of Canadian heritage by giving it a new function. Its incorporation of a contemporary structure further enhances its historic dimension. Through the creation of the only museum pavilion in Canada devoted exclusively to Quebec and Canadian art and the expansion of the exhibition space given to it, we are considerably improving access to our country's art and providing a marvellous showcase for its appreciation.

The addition of a concert hall to the Museum will foster the bringing together of a number of artistic disciplines. Through this we hope to give a new interpretation to the concept of a comprehensive, encyclopedic museum – and we are the only institution of our kind in Canada, and one of the few in the world, to do so.

Our partnership with the Arte Musica Foundation provides a solid base upon which we can complement and expand the Museum's cultural programming. This project would never have seen the light of day were it not for that partnership, which reflects the Museum's keen interest in working with other Montreal institutions to meet challenges of international scope. Over 120 concerts have already been confirmed for the Bourgie Concert Hall's inaugural season, which indicates that the Foundation and the Museum have created a performance venue answering a real need in our city.

The Museum is committed to mustering local talent to both increase Montreal's visibility abroad and attract visitors from outside the city. The most recent example of this commitment is the exhibition *The Fashion World of Jean Paul Gaultier*, which was completely designed and produced by the Museum's teams, assisted by a number of Montreal companies, and applauded all over the world. After having premiered here in Quebec, the exhibition will travel to six other cities, where it will be viewed by hundreds of thousands of people, bringing the Museum to the attention of the international public.

**Similarly, the design and construction of the new pavilion involved strictly local resources. Montreal organizations that partner with us in the presentation of our critically acclaimed temporary exhibitions see their reputations enhanced and their opportunities for new contracts increased by as much as tenfold.** To give just one example, a local studio that had never before worked on such a large-scale and challenging project handled the restoration of the magnificent Tiffany stained glass windows. These craftspeople are now recognized and respected around the world for the quality of their work.

Throughout this major construction project and the reinstallation of its collections in all four pavilions, the Museum has remained open to the public. That is a feat in itself. And what is more, with a programme of outstanding exhibitions attracting hundreds of thousands of visitors and a phenomenal increase in the number of new members, the Museum in fact has shattered every record. With 38,000 memberships (the highest membership rate of any Canadian museum), it now has over 57,000 individual members. If, for the first time in the institution's history, revenues from memberships exceeded the \$1 million mark in 2009–2010, the 2010–2011 fiscal year has enabled us to surpass that record by close to \$200,000. The achievement of this historic level demonstrates to what extent the community feels a real connection to its Museum and approves the choice of programming and the vision of its team, as well as of its director and chief curator, Nathalie Bondil.

Fiscal 2010–2011 is the sixth consecutive year that has ended with an operating surplus, which has enabled us to reduce the deficit accumulated by the end of fiscal 2004–2005 by \$800,000. All of the exhibitions presented at the Museum, as well as the collection, attracted 563,330 visitors, 13,759 more than in 2009–2010.

The support of our sponsors is essential to the Montreal Museum of Fine Arts. We have been fortunate to be able to rely on the support of such prestigious companies as La Capitale Financial Group, a new partner, and METRO; without them, the presentation of our exhibitions would have been more difficult.

We would like to extend our most sincere thanks to the numerous companies and foundations that have partnered with the Education and Community Programmes Department to support its various activities.

I would also like to draw attention to the invaluable contribution made to the greatness of the Museum by the steadfast efforts of all our volunteers, particularly the members of the Volunteer Association and the Association of Volunteer Guides. It should be mentioned that the Volunteer Association made a net profit of \$1.1 million with the Museum's Annual Ball.

This year, the Museum's Board of Trustees welcomed a new member, F. Ann Birks. I would like to offer my warmest thanks to an outgoing member of the Board, Jean-Guy Desjardins. Throughout his term, he enabled us to benefit from his expertise as an administrator and at the same time share his passion for the visual arts.

Obviously, without the ongoing collaboration of our government partners, we would not be able to carry out our mission. I therefore gratefully acknowledge the support of the Ministère de la Culture, des Communications et de la Condition féminine du Québec. I also thank Canadian Heritage, as well as the Conseil des arts de Montréal and the Canada Council for the Arts, for their constant support.

I would like to take this opportunity to acknowledge the skills, dedication and expertise of a peerless team of employees, headed by Nathalie Bondil, and supported by Danielle Champagne, Director of Communications and Director of the Museum Foundation, and by Paul Lavallée, Director of Administration. On behalf of all Museum Trustees, may I say a resounding "Bravo!" to all our employees and volunteers.

Nathalie Bondil has now guided the destiny of this great institution for close to five years, and on behalf of the members of the Board, the employees and the entire community, I would like to offer my heartfelt thanks. Over the course of those years she has given an exceptional boost to the Museum, whether through its programme of major exhibitions, the enrichment of its heritage collections, the diversification of its public and its international influence and visibility, not to mention forward-looking, socially aware initiatives, such as the Museum's policy of free admission to the entire collection, and many contemporary art exhibitions for schoolchildren, families and disadvantaged groups. The construction and opening of the new pavilion devoted to Quebec and Canadian art, and the reinstallation of all the Museum's collections in its four pavilions, in a spirit of strengthening the four main spheres of the collection, illustrate the importance of Nathalie Bondil's commitment to our history, and to the appreciation and democratization of art. Thanks to her vision, enthusiasm and professionalism, she is continually forging relationships with many renowned institutions in both North America and Europe and a number of cultural partners in every artistic discipline, as well as with major collectors in Montreal and the rest of Canada. Due to her leadership, the Museum's collections have been enriched by thousands of new works of art, to the benefit of the entire community.

The Montreal Museum of Fine Arts is absolutely unique, comparing favourably with the world's greatest museums and cultural institutions. Quebec can truly be proud of it. ■



▲  
View of Bourgie Concert Hall  
Photo © Paul Boisvert



# A REINVENTED MUSEUM



**NATHALIE BONDIL**

Director and  
Chief Curator  
The Montreal  
Museum of Fine Arts

Once again this year, it should be kept in mind that the Museum has accomplished an amazing feat by maintaining an ambitious programme of temporary exhibitions, while at the same time behind the scenes it has been building a new pavilion, reinstalling all of its collections, and producing new scholarly and pedagogical tools. Its varied programming has attracted real support from both local and international critics, and an excellent response from the community, even though some galleries presenting works from the collection were not open to the public during the reinstallation work.

This year has been particularly stimulating, marked as it has been by a time of action backed up by reflection, a time of freedom to innovate that we have had the privilege to experience together. Museums usually close during work on an expansion or decide to cut down on their services. However, this was not the case for the Montreal Museum of Fine Arts, for two reasons: first, because we are an institution that is self-financing, and we need the revenues mainly generated by our programme of exhibitions and many other activities; second, during such an exciting time we did not want to cut ourselves off from our public and not share with them the infectious energy of these years.

All this involved sophisticated planning and logistics, as the teams were working on many projects at the same time. Exceptional effort has been taken in respect to our four major collections – Quebec and Canadian Art, Decorative Arts and Design, World Cultures, and International Art, from Old Masters to Contemporary – which have been reinstalled in new gallery layouts, with many works being restored and reframed. Each collection will soon benefit from more space in its own pavilion, which will enable visitors to better grasp the comprehensive scope of our institution. **The work on the collections, which are the very heart of the Museum, was accompanied by a major gift campaign, three substantial scholarly publications, new pedagogical tools such as audioguides encompassing history, art**

**and music, not to mention other projects, like a new website, a new area for families doubling the accommodation capacity for our Educational programmes, the “Music Box”, an innovative exhibition space for bringing the visual arts and music together, and many other initiatives that will be revealed in the near future.**

In 2010, a great dance began, with thousands of works – our stars – newly restored, reframed, groomed, photographed and documented for a reinvented museum, following a studied choreography that will place them in position for a spectacular opening in the fall of 2011.

While all this was happening, the Museum provided a far-reaching and diverse programme designed to attract various audiences. Let us now turn to the exhibitions – no less than a dozen – that were in the news, many of them firsts, underlining our commitment to constant innovation, and nurtured and supported by the entire team of Museum employees, who are the first people I would like to thank, and stimulated by our many friends, partners, collectors, volunteers and collaborators of every kind, in particular the members of the Board chaired by Brian Levitt, a dedicated and inspiring person, who is very dear to me and who expresses his confidence in us by allowing us the freedom to carry out ambitious projects. I also wish to draw attention to the unflagging support of two groups of remarkable people, whose energy and enthusiasm are very important to us, the Association of Volunteer Guides and the Volunteer Association, which brilliantly orchestrates our Annual Ball. Finally, I would also like to express my sincere thanks to all our major donors, especially the Bourgie family (Claire and Marc Bourgie, Claude Bourgie Bovet and Pierre Bourgie), as well as our indispensable Government of Quebec and Government of Canada partners, and the City of Montreal, for their ongoing support. I would be remiss if I did not also express my gratitude to the Arte Musica Foundation, headed by Pierre Bourgie and directed by Isolde Lagacé, and intimately associated with the Museum’s future. ■

▲  
Photo © André Tremblay

◀  
Signage for the expansion  
of the Museum  
Photo © Agence Paprika

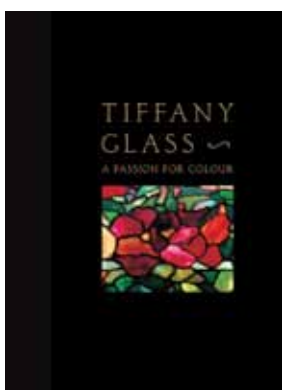
**JEAN LEMAIRE**  
Dammartin-en-Goële, France,  
1601 – Gaillon, France, 1659  
*Roman Senators and Legates*  
About 1645-1655  
Oil on canvas  
101.6 x 148.9 cm  
Gift of Lord Strathcona and family



# EXHIBITIONS

FEBRUARY 12  
TO MAY 2, 2010

## TIFFANY GLASS A PASSION FOR COLOUR



▲  
**TIFFANY GLASS:  
A PASSION FOR COLOUR**  
Catalogue edited by Rosalind M. Pepall  
The Montreal Museum of Fine Arts |  
Skira Flammarion

The exhibition *Tiffany Glass: A Passion for Colour* proved to be both a critical and a popular success, as attendance exceeded all our hopes. Initiated, developed and produced by the Museum, it was the first monographic exhibition presented in Canada on the work of the celebrated American designer and master glass artist Louis C. Tiffany (1848–1933), as well as the first devoted to his production of glass. With over 180 works from prestigious international museums and private collectors, this challenging and complex project enabled us to study and enhance a forgotten component of Montreal's heritage. It constituted a remarkable achievement because of the restoration, research and logistics involved in this undertaking, unprecedented in the Museum's history and carried out thanks to a very concerted effort on the part of our teams and resources. Over 117,000 people came to see the selection of Tiffany masterworks on view and discover, in optimum conditions, the outstanding, and little known, group of eighteen stained glass windows from the Erskine and American Church, which now belongs to the Museum.

The exhibition, like the scholarly publication that accompanied it, a reference work under the general editorship of Rosalind Pepall, our Senior Curator of Decorative Arts, and supervised by the Museum's

Publishing Department, was unanimously hailed in the media for its unique and exceptional character. It received the Société des musées québécois's 2010 Award for Excellence. This exhibition not only enabled the Museum to share with its visitors a part of Quebec's and Canada's heritage that is largely unknown, but also to promote its visibility internationally, since after Paris, the Museum's teams very carefully moved the show to the Virginia Museum of Fine Arts in Richmond, where it was the first to be held after their major expansion project.

***Tiffany Glass: A Passion for Colour* was visited by some 330,000 people in France, Canada and the United States, and more than 19,000 copies of its accompanying publication were distributed.**

I would like to point out the work – never seen but very real nonetheless – done by our teams in the organization of our travelling exhibitions. The Museum is directly responsible for moving and installing thousands of works in such cases. *Tiffany Glass* was the last in the historic series of Museum-organized exhibitions to be shown abroad in 2009–2010. The years 2011–2013 look very promising for another series of Montreal Museum of Fine Arts exhibitions to travel beyond our borders. ■



APRIL 30  
TO AUGUST 29, 2010

# "WE WANT MILES"

## MILES DAVIS VS. JAZZ

*"We Want Miles": Miles Davis vs. Jazz* opened the summer season. Extremely sophisticated in terms of its soundscapes, it was the most radical component of the initial trio of exhibitions – after *Warhol Live: Music and Dance in Andy Warhol's Work* in 2008 and *Imagine: The Peace Ballad of John & Yoko* in 2009 – devoted to music-related themes at the Museum and continuing the exploration of the links between the visual arts and music. **This exhibition widened our audience, and confirmed both the originality and perception as such of our vision.**

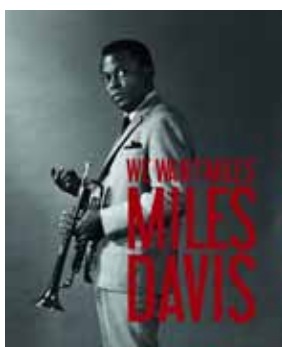
Miles Davis was the "Picasso of jazz." Like the painter, he continually renewed himself, never wishing to stick to a single style, driven throughout his career by an overwhelming need to innovate, an absolute intransigence, a capacity for thoroughly analyzing the issues involved in his art . . . and a high opinion of his own worth. Both explored different movements, engaging in a close dialogue with their respective audiences. Picasso went through Fauve, Rose, Blue, Cubist, Neoclassical and Surrealist periods, Miles had his of bebop, cool jazz, hard bop, modal jazz, electric jazz, funk, retro jazz and hip hop. Their rebellious attitudes in the face of academic canons were sustained by impeccable skill, aesthetic cannibalism, curiosity in terms of methods and techniques, and an even surer instinct. Both superstitious, the two considered their art an exorcism. Unrelenting workers, they both trusted their gut feelings. Their exceptionally egocentric and demanding personalities made them feared, criticized and adulated stars worldwide, with a celebrity and lifestyle hitherto never seen in their respective fields. They also shared the same dark outlook.

The exhibition had particular significance for Montreal, home for more than thirty years to the Festival International de Jazz de Montréal (FIJM), the biggest and most prestigious jazz festival in the world, which hosted Miles Davis's performances on several memorable occasions. Twenty years after his last concert in the city in 1990, the Museum, in a North American exclusive, presented this first retrospective devoted to

the musician. Developed by the Cité de la musique, Paris, in association with the Montreal Museum of Fine Arts and with the support of Miles Davis Properties, LLC, it offered visitors a unique multisensory experience inspired by a quote from Miles himself: "A painting is music you can see, and music is a painting you can hear."

**Within the galleries an audacious design organized the compositions of the brilliant musician like so many masterpieces that could be heard in the listening rooms placed throughout the exhibition. These mini auditoriums (dubbed "mutes" because their oval shape was reminiscent of the Harmon mute the trumpet player used) formed the backbone of the exhibition, around which were arranged 350 works of art, photographs, instruments, films and other documentary materials.** An architectural void thus structured a musical whole, an intelligently bold choice devised under the direction of Éric de Visscher, and thanks to the expertise of curator Vincent Bessières and the innovative layout of the design firm Projectiles.

Presented in Paris during the fall and winter of 2009–2010, the exhibition met with remarkable critical and popular success. It had the benefit of more space and more artworks in Montreal, which gave it more of a fine arts orientation. **On this occasion, the Museum initiated a new type of partnership by teaming with the Festival International de Jazz de Montréal and its artistic director, André Ménard, to devote a section of the exhibition to Miles Davis's appearances in Montreal and other events.** The catalogue was translated into English by the Museum, co-publishing it with Cité de la Musique and Skira Rizzoli, which looked after its distribution. Both the excellent media coverage and the reception on the part of the Montreal public (over 75,000 people visited the exhibition, more than in Paris) testify to the huge and lasting impact the exceptional musician's concerts at the FIJM and the Spectrum had on our city and its population. ■



### "WE WANT MILES" MILES DAVIS VS. JAZZ

Catalogue edited by Vincent Bessières  
The Montreal Museum of Fine Arts |  
Cité de la musique | Skira Rizzoli



SEPTEMBER 24, 2010  
TO JANUARY 2, 2011

# ROUGE CABARET

## THE TERRIFYING AND BEAUTIFUL WORLD OF OTTO DIX

It was only natural that the first major monographic exhibition in North America devoted to the work of Otto Dix (1891–1969), one of Germany's key twentieth-century artists, should be held in Montreal. **Our collection includes one of his paintings, the *Portrait of the Lawyer Hugo Simons* that, in its journey from the easel to the Museum, relates the tale of two men – artist and model – whose fates were first linked by a solid friendship and then by the tragedy of their time that separated them. This masterpiece of portraiture also embodies the highly symbolic story of the battle won by the entire community to keep the work in Montreal. In fact, never in Canada had a work of art inspired such efforts to preserve part of our collective heritage. A thoroughly documented section of the exhibition dealt with this story, a fitting tribute to a now iconic painting.**

Organized in partnership with the Neue Galerie New York, which initiated it, the exhibition was nominated for the prestigious Rob Pruitt's 2010 Art Awards in the "Solo Show of the Year, Museum" category, in association with the Guggenheim Museum, and received second prize in the "Best Historical Museum Show" category of the 2010 awards handed out by the U.S. Section of the International Association of Art Critics. I would like to thank the Neue Galerie's Director, Renée Price, and Olaf Peters, Professor of Modern Art History at Martin Luther University in Halle-Wittenberg, Germany, and curator of the exhibition, for a wonderful collaboration. The Montreal presentation of the exhibition was developed with the assistance of Anne Grace, Curator of Modern Art, as well as of the artistic director Stéphane Roy and designer Bruno Braën, who devised a deeply moving presentation of this extremely powerful artist's work. The devastatingly lucid observer of a world he found "terrifying and beautiful," Otto Dix leaves no one indifferent. Over 200 works, among them some forty rare and fragile paintings, many in tempera on wood panel, great watercolours and powerful prints – including the extraordinary series entitled "Der Krieg" [The War] – illustrated his at once acerbic and moving vision of the eventful era in which he lived, from one war to the next, from the Germany of the Weimar Republic to the rise of the Third Reich. In the excesses characterizing the Roaring Twenties, Dix saw another kind of trench war in the streets, and denounced the "nausea factory" that was society.

*Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix* was unanimously lauded by the critics in Montreal as well as in France, and garnered a great deal of media coverage, especially in relation to the French edition of the accompanying catalogue we published, since few works on the great artist are available in that language. We were pleasantly surprised by the strong interest on the part of the public for Dix's demanding, sometimes violent and upsetting, art, as the total number of visitors (66,000) largely surpassed our expectations. It is true that both the exhibition's insightful design and historical

contextualization (through the presentation of archival materials, photographs and film clips) were greatly appreciated. The care taken with the didactic component of the exhibition was necessary in order to enable better comprehension of the societal excesses and anxieties unmasked by Otto Dix's art. The Montreal public therefore was afforded a perfect understanding of the disconcerting, always very moving, work of an artist who was both victim and executioner, and yet who, outside the asserted objectification of his gaze, was more a humanist than an agitator. Dix was not a moralizer who viewed the world in Manichaeian terms; he showed the brutishness residing in every human being, that humanity stands side by side with barbarity. His vital work has had an indelible effect upon me. A disfigured war veteran delicately painted in watercolour, a woman whose eyes brim with tears as she reluctantly exposes her nude body – he needed to show the human condition, uncensored, without pathos. It is the timeless, indispensable, uncompromising message of a painter who tells the story of his wars to our generation, with its own veterans and bellicose policies, and its own daily share of suffering.

This exhibition was a unifying force outside our walls since, for the very first time, eight Montreal cultural institutions – the Théâtre du Nouveau Monde, the Opéra de Montréal, Les Grands Ballets Canadiens de Montréal, the Goethe-Institut, the Cinémathèque québécoise, the Grande Bibliothèque, the Arte Musica Foundation and, of course, the Museum, the instigator of this innovative grouping, known as "8 X Germany" – decided to unite in presenting German-themed programming in celebration of the 20th anniversary of the country's reunification. Furthermore, as part of the FIFA International Festival of Films on Art, the new film *Dix fois Dix*, directed by Jennifer Alleyn and produced by Luc Châtelain of Écho Média, received the ARTV Springboard to the World Award. Shot in Germany, New York and Montreal, it will be distributed in three countries. As the director stated, "Finding out about the fabulous story of Otto Dix's *Portrait of the Lawyer Hugo Simons* gave me the idea for the film. The strange and captivating nature of the painting concealed an extremely moving, human story – one that imbued the work with meaning and emotion." The exhibition paved the way for the film, serving as a "springboard" for plunging into various places and times, as the filmmaker went on to explain: **"It is as if the Museum has no doors, and does not exist in any particular time . . . a place haunted by the artist's experiences, in which we move from the trenches of 1914 to the Lake Constance of today, in which the Nierendorf Gallery in Berlin is only steps away . . . from Sherbrooke Street."**

For its part, the Arte Musica Foundation held a profoundly touching concert, a musical narrative retracing the eventful history of the painting, by musician members of the Simons family. A number of members of the Dix family also attended the exhibition opening, as one of the painter's sons, Ursus, had emigrated to Canada. It was the occasion for an outpouring of many shared emotions. ■



© Estate of Otto Dix | SODRAC (2011)



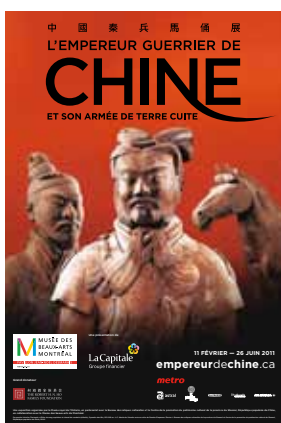
© Estate of Otto Dix | SODRAC (2011)

▲  
**OTTO DIX:  
A TERRIFYING AND  
BEAUTIFUL WORLD**  
Catalogue edited by Olaf Peters  
The Montreal Museum of Fine Arts |  
Neue Galerie New York | Prestel



FEBRUARY 11  
TO JUNE 26, 2011

# THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY



The winter season saw the inauguration of an exhibition that was much more scholarly and ambitious than its title – contractually imposed by China – would lead one to imagine, and more wide-ranging and complex than many others now travelling around the world. The innovative exhibition, whose concept was the creation of curator Chen Shen, was initiated and organized by the Royal Ontario Museum, which must be congratulated, in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, and with the collaboration of the Museum. **The exhibition, along with the appointment of Laura Vigo as our first Curator of Asian Art, was confirmation of our intention to give more visibility to ancient archaeology and widen our programming in the area of world cultures.** We once again chose the talented Montreal team of Stéphane Roy and Bruno Braën to design the presentation and layout of this elegiac, monumental exhibition. Their work was particularly successful, and garnered much praise, so much so that the same design will soon travel to New York for the exhibition's presentation there.

If the relics unearthed in the tomb of Ying Zheng, the famous Qin Shihuangdi or "First August Emperor of the Qin," were rightly an extraordinary attraction (included in the rigorously selected group of works were two generals, when only nine still exist, a richly polychromed archer, rare statues of a civic official and an acrobat, as well as two horses, an outstanding bronze swan from a water garden, and a set of stone armour), the 300 artifacts on view in fact covered

a thousand years of history, relating the rise of the Qin dynasty from the era of the royal court of the Zhou (1045-221 B.C.) to the time of their dazzling but short-lived empire (221-206 B.C.), and including the fabulous legacy left by the western Han (206 B.C.-220 A.D.). Many recently excavated objects – some never seen before, such as those from the tombs of the Han emperors Gaozu and Jingdi – were on view for the first time outside China. Thanks to an exceptional co-operative effort, the selection of funerary statuettes and other precious pieces of evidence concerning everyday life and culture came from the famous Emperor Qin Shihuang's Terracotta Army Museum in Xian, as well as from fifteen other major museums and archaeological research institutes in the province of Shaanxi, which has a wealth of such treasures. **To date, no exhibition of archaeological works lent by China has involved the collaboration of so many institutions from the same province.**

*The Warrior Emperor and China's Terracotta Army* ended in June with over 247,000 visitors, the highest attendance of the last ten years at the Museum. It also enabled the Museum to beat its record in terms of membership, as the number of members surpassed 57,000 during this exhibition's run, and that figure continues to climb. It should be remembered that the previous peak of 44,000 members was achieved during the exhibition *Catherine the Great* in 2006. We now have the highest number of memberships of any Canadian museum. That is an amazing feat, especially given that it is only access to exhibitions with admission fees that justifies paying for a Museum membership, since admission to our collection is always free. ■

MARCH 3  
TO JUNE 5, 2011

# RED FLAG CONTEMPORARY CHINESE ART IN MONTREAL COLLECTIONS

**In addition, and in a first for Quebec, Stéphane Aquin, Curator of Contemporary Art, brought together works by a number of contemporary Chinese artists key to that country's current art scene** for the free exhibition *Red Flag: Contemporary Chinese Art in Montreal Collections*. As its title indicated, all the works came from private collectors in the city or from the Museum. Despite the repression that immediately followed in the wake of the events in Tiananmen Square in 1989, since then China, in one of the most remarkable developments on the global art scene, has witnessed an unprecedented explosion of avant-garde art practices. Museums, galleries, critics and collectors have followed the phenomenal boom in contemporary Chinese art closely. The selection of works on view painted a portrait of a nation in transformation, where artists such as the Gao brothers, Cao Fei, Zhang Huan, Zhan Wang, Gu Wenda and others strive – often a courageous matter – to redefine their role and carve out a space in which they can freely express themselves. A call to end the (thankfully rather brief) detention of Ai Weiwei, whose work *Seven Frames* (1994), the only one to be held in the collection of a Canadian museum and then on view, was the subject of a petition launched by the U.S.-based Association of Art Museum Directors, which the Museum immediately signed. ■



GURU

2010 | 2011

# CONTEMPORARY ART



Underscoring our firm commitment to continue our active showcasing of contemporary art in the new, enlarged gallery spaces inaugurated last year, we want to make our presentations more dynamic through, on the one hand, rejuvenating the thematic content of our rich collection on an annual basis and, on the other, strengthening our programme of exhibitions and making it open to all contemporary disciplines.

**The Museum pays close attention to all trends emerging in every area of today's art practices, particularly those in Quebec. By offering free access, it hopes to create a bridge between visitors and artworks, and the people who make them, and thus help promote their recognition.**

Art can tell us about the state of our times, fraught with reasons for anxiety, but it can also choose to go beyond the factual nature of things and soar into the world of the imagination. The contemporary art scene invites us on a journey conducive to reverie, darkly ironic or enchanting as it might be, by resorting to fables, dreams, utopias or

renewed encounters with the natural order. Hence the title of the exhibition *The Earth Is Blue Like an Orange*, borrowed from the Surrealist poet Paul Éluard. One year after the opening of the new galleries, redesigned thanks to the support of Loto-Québec and doubling the amount of space devoted to our collection of contemporary art, this second presentation organized by Stéphane Aquin brought together thirty works informed with a sense of the marvellous.

Works by Montreal painter Pierre Dorion were also on view in the Contemporary Art Square. For his very first museum exhibition, he chose to present his latest canvases alongside the archival photographs upon which they are based, revealing a little-known aspect of his artistic practice.

The Contemporary Art Square was also the scene of a young Quebec photographer's first exhibition in a museum. Martin Beauregard presented *Drive End*, an ensemble of strikingly huge panoramic photographs showing a decaying drive-in movie theatre in the Abitibi.

Remember that admission to Contemporary Art Square exhibitions is always free. ■

▲  
**PIERRE DORION**  
Born in Ottawa in 1959  
*Exposition*  
2009  
Oil on linen canvas  
182.2 x 121.9 cm.  
Private collection  
Courtesy of Galerie René Blouin  
Photo © Richard-Max Tremblay

▶  
**MARTIN BEAUREGARD**  
Born in Ville-Marie, Quebec, in 1978  
*Untitled No. 5*  
From the series "Drive End"  
2008-2009, print 2010  
Ink-jet print on polypropylene,  
face-mounted on Plexiglas, 1/5  
115.1 x 275.2 cm  
Gift of Martin Beauregard

◀  
**150TH-ANNIVERSARY GIFT**  
**ERIK PARKER**  
Born in Stuttgart in 1968  
*Guru*  
2008-2009  
Acrylic on canvas  
251.5 x 229 cm  
Gift of Janet and Bruce Bailey



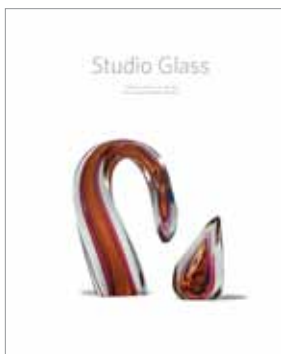


2010 | 2011

# CONTEMPORARY DESIGN

Three contemporary design exhibitions, also featuring no admission charge and highly innovative presentations, enabled visitors to discover or gain a deeper understanding of the inventiveness of today's glass artists, the art of fine jewellery, and the creativity of a couturier.

**Studio Glass: Anna and Joe Mendel Collection** was a part of the "Montreal City of Glass" event. The result of the remarkable gift of one hundred contemporary glass sculptures and other works donated to the Museum by the Montreal couple, two particularly enthusiastic and generous collectors, the exhibition offered an impressive panorama of international art glass executed since the 1980s. It featured the works, gifts or loans from their collection, of seventy artists from major schools in the United States and Czech Republic, as well as from Canada, all in a very elegant setting designed by Daniel Castonguay. The publication *Studio Glass: Anna and Joe Mendel Collection*, edited by Diane Charbonneau, Curator of Contemporary Decorative Arts at the Museum, was produced by our Publishing Department on this occasion.



▲ **STUDIO GLASS:**  
**ANNA AND JOE MENDEL COLLECTION**  
Catalogue edited by Diane Charbonneau  
The Montreal Museum of Fine Arts

*Inspira* attracted close to 67,000 visitors who came to see – again, at no charge – an exhibition we had designed to showcase the magnificent collection of jewellery that resulted from the collaboration of Guy Laliberté, founder of the Cirque du Soleil, and Jean-Christophe Bédos, President of Boucheron. Employing precious stones, twenty necklaces inspired by as many Cirque du Soleil shows and created by the master jewellers of the famous French house were the subject of this exclusive public presentation. **It was the Museum's first exhibition devoted to contemporary fine jewellery, echoing the remarkable collection of twentieth-century examples donated by Mrs. Liliane M. Stewart.** In an elegant presentation designed by the Montreal firm Atelier in situ, the jewels were

displayed along a ribbon of steel – a metaphor at once of femininity and acrobatics – under slow-motion, dreamlike images of the circus numbers themselves. With this exhibition, the Museum offered a rare opportunity to learn about the creative world and techniques of fine jewellery, as the preparatory gouaches for each necklace were shown along with explanations of the process for executing them.

*Denis Gagnon Shows All*, presented in the Contemporary Art Square on the occasion of the tenth anniversary of the couturier's career, enabled the fashion designer's latest creations to be exhibited in a museum for the first time. For the design of its setting, as pure and modern as blackest obsidian, Gagnon chose to work with Gilles Saucier, one of the most celebrated architects of his generation, while Montreal filmmaker and photographer Martin Laporte was in charge of its multimedia component. A couturier of rare integrity, Denis Gagnon's work shows his insistence on the highest design standards. His unfettered talent has made him a Canadian fashion icon. **His instinct for working with materials, which he handles beautifully, following his fancy, his understanding of volumes, his interplay of folds and knots employed in a manner both daringly new and classic are all the expression of a truly artistic sense of form infused with uncommonly intense feeling. "Like architecture, fashion is an applied art, made to be 'inhabited,'" concluded Gilles Saucier.**

Following the exhibition *Yves Saint Laurent* and preceding *The Fashion World of Jean Paul Gaultier*, press and public alike were delighted with this incursion into the field of fashion, yet more evidence of our commitment to support our home, a UNESCO City of Design. It should be pointed out, moreover, that these exhibitions were in no way subsidized by the two fashion houses. ■

2010 | 2011

# GRAPHIC ARTS

Two presentations – also free – from the National Gallery of Canada's Travelling Exhibitions Program, always a hallmark of quality, featured the graphic arts and photography. Both were shown in the new Graphic Arts Centre that was opened last year thanks to the generous support of Freda and Irwin Browns. *The Symbolist Muse: A Selection of Prints from the National Gallery of Canada* comprised fifty-two works by renowned and influential figures in the late nineteenth-century Symbolist movement in Europe, including Gauguin, Klinger, Redon and Rops, and was a fitting sequel to the exhibition presented by the institution last year on Impressionist prints. Covering a wide variety of techniques, the exhibition *19th-Century French Photographs from the National Gallery of Canada* assembled sixty-five works by the greatest names of the era – Carjat, Le Gray and Nègre among them – from the National Gallery's rich photography collection. ■

# THE MUSEUM IN THE PRESS

## TIFFANY GLASS: A PASSION FOR COLOUR



The 2010 prize for excellence given by the Société des Musées québécois in the Institutional Group category has been awarded to the Montreal Museum of Fine Arts for *Tiffany Glass: A Passion for Colour*, an exhibition that excelled even the high standards of the museum community. The members of the jury were unanimous in their praise for the Museum's exceptional conservation work, research and logistics, in particular its international circulation of this corpus of over 180 works from various prestigious international museums and private collectors, and the promotion of a forgotten Montreal heritage, a unique and little-known set of seventeen monumental stained glass windows from the Erskine and American Church. These windows were the largest conservation project ever undertaken by the institution.



**NEW YORK**  
Perhaps the most exciting highlight is the little-known group of ecclesiastical stained glass windows installed in the American Presbyterian Church of Montreal between 1897 and 1902, Tiffany's largest such project in Canada.



### PARIS

Exceptional and original works, including stained glass windows, vases, lamps, jewellery and sketches, many of which are on loan from major museums around the world . . . Tiffany's quest for beauty lasted for almost a half century, but his name still resonates today with the idea of luxury. He will always be an important figure in the revival of the decorative arts.



### PARIS

The Montreal Museum of Fine Arts has organized a truly beautiful monographic exhibition – with the first-ever French catalogue on the subject . . . The total number of works may seem reasonable, but considering the breadth of quality pieces produced by Tiffany, the choice must have been difficult. Nonetheless, the works on display are powerful proof of the artist's absolute originality . . . The beautiful catalogue, the first of its kind written in French, includes insightful essays and magnificent reproductions. It also provides context for the works by showing photographs of the original decors in which they were placed. Tiffany's links with Europe and Russia are also discussed, with in-depth detail on historical and technical aspects: A marvellous publication and a reliable reference.

## THE CANADIAN PRESS

Besides letting museum visitors get a unique perspective on the Tiffany works – most of the stunning windows were usually too high in their original settings to allow people to get a close look at the craftsmanship – the show will shed light on the techniques used to create such incredible effects.



The Montreal Museum of Fine Arts is innovating once again with the presentation of the first major North American multimedia retrospective dedicated to jazz legend Miles Davis.



This exhibition evokes some priceless and unforgettable moments in the artist's life for visitors, who readily succumb to the game of discovering this talented musician, as each space transports us into a new world. *We Want Miles* will leave your head filled with jazz.

## "WE WANT MILES" MILES DAVIS VS. JAZZ



It is a complete visual and textual history of every chapter in the iconic horn player's career and ultimately is a wonderful portrayal of both the evolutionary and the revolutionary story of this giant of jazz.



This exhibition spills over with treasures, turning out to be anything but a collection of old posters and record sleeves. Immersed in Miles, visitors can happily spend hours here without ever coming up for air.



For fans of the man and his music, the exhibition is an opportunity to connect to a still-pulsating force. . . . For the uninitiated museum-goer, it's an irresistible introduction to what it means to back style with substance. The show's catalogue is a significant addition to the delights.

## ROUGE CABARET: THE TERRIFYING AND BEAUTIFUL WORLD OF OTTO DIX

L'œil

### PARIS

No major exhibition on Otto Dix had been presented since the early 20th century. Now it has been done, with over two hundred works brought together in a stunning exhibition in Montreal.

GAZETTE-DROUOT

### PARIS

Run, art lovers, cross the Atlantic if you can, to see these harrowing, brutal, violent, sometimes unbearable, embarrassing or amazingly elegant works . . . for the first time in North America, an exhibition devoted to the artist considered one of the most important German painters of the 20th century.



One of the season's biggest hits. An essential body of work, impeccably presented.

LES ARTS

The installation of the paintings and the accompanying visual elements has the great merit of reconciling a thematic approach with a chronological sequence. This gives visitors a greater appreciation of the artist's circumstances at the time a work was created and the impact this may have had on his interpretation.

LA PRESSE

Everything combines to make this exhibition a lesson in art within a history lesson.

### *Dix fois Dix*, by Jennifer Alleyn at the 29th FIFA

Very educational, this documentary takes us on an insider's tour of the mounting of the MMFA exhibition with the Museum's Director, Nathalie Bondil. Often playful, the camera adapts itself intelligently to the circumstances, showing us for instance some canvases seen from the floor, where they are resting before being hung. . . . Jennifer Alleyn won the prize *Springboard for the World* given by ARTV for her documentary.

ARTWITHOUTSKIN.COM

### An outstanding exhibition, heart-wrenching.

This gathering of 220 creations by Otto Dix and key documents linked to the painter's story makes for an exceptional exhibition of the work of one of the first artists to be placed on the Index by the Third Reich.

BERKSHIRE FINE ARTS

### BERKSHIRE, N.Y.

On every level the Otto Dix exhibition . . . has rightly been noted on the Best of 2010 lists of major critics.

L'OBJET D'ART

### PARIS

The masterful painting of the lawyer Hugo Simons is the high point of the gallery of portraits reconstituted at the MMFA.

ESPRIT

### PARIS

Any living work must be brought up to date for it to go on doing the job of the work of art. This observation applies to anyone visiting the new presentation of the great Otto Dix exhibition organized by the Neue Galerie in New York City and the Montreal Museum of Fine Arts. While the New York version was simply given the artist's name, its broadened presentation in Montreal has a more precise and more provocative name, *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix*. In New York, Dix's works are defined from the past, whereas the Montreal vision makes them a sort of symbol of modernity with all its ambiguities and contradictions. . . . In Montreal, visitors are taken with the painter through a world in the throes of transformation. This exhibition provides better context. While New York was satisfied just to show, Montreal sets the scene for the artist's complete oeuvre, which is definitely worth seeing.

LE DEVOIR

### Alleyn fascinated by Dix.

Her most recent work, *Dix fois Dix*, at the International Festival of Films on Art (FIFA). Deeply moved by the paintings of Otto Dix, which she first discovered in New York City, and then inspired by the exhibition *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix*, at the Montreal Museum of Fine Arts, Jennifer Alleyn wanted to join in on the new look being taken at this disturbing artist. . . . Shot in part in the galleries of the MMFA, . . . the film breathes, free and original. . . . "It's as if the Museum ceased to exist in time and place, inhabited by the artist's experiences."

artdaily.org

The Montreal presentation of this exhibition, organized in partnership with the Neue Galerie New York, includes extensive educational content presented alongside the exceptional selection of works by Dix from private collections in Europe and North America.

## THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY

artdaily.org

. . . a major exhibition of archaeological works that will take visitors on a faraway journey covering 1,000 years of Chinese history. . . . a rare opportunity to view a group of stunning, diverse archaeological objects that won't leave China again for a very long time.

ARCHAEOLOGICAL  
INSTITUTE of AMERICA

*The Warrior Emperor and China's Terracotta Army* exhibition features the largest collection of artifacts ever displayed in North America related to Qin Shihuangdi, the First Emperor of a unified China. Montreal is the final stop of an exclusive Canadian tour, which exceeds the size and scope of recent exhibitions of terracotta warriors previously organized in the USA and the UK.

## DENIS GAGNON SHOWS ALL

THE GLOBE AND MAIL

*Denis Gagnon Shows All* a retrospective of the famed Quebec fashion master's decades-long career marks the first time the work of a homegrown couturier has been the subject of an exhibition at the MMFA. "Denis Gagnon is a designer of rare integrity. His unfettered talent makes him an icon of Canada's fashion world." Museum director Nathalie Bondil says.



# THE NEW “HERCULES” EDUCATION COMMITTEE’S TWELVE INITIATIVES



Education has been an integral part of the Museum’s mission since its founding 150 years ago. Throughout its existence, the Museum has offered lectures, workshops and guided tours, thanks to its Volunteer Guides, as well as many other activities to introduce its public to – or deepen visitors’ knowledge of – art. **In 1961, an Education Department was officially established at the Museum. Today, it is one of the largest in Canada. Each year, close to 110,000 people (school groups, families, adults and community groups) come to the Museum to take part in its educational and cultural activities to develop an informed awareness of various art forms.** In a world where images are both ubiquitous and instantaneous, and visuals are increasingly used to communicate, even manipulate, those who view them, the visual arts provide an outlet that allows for a much-needed critical reflection. It is our task to educate visitors from the coming generations – increasingly lacking grounding in the so-called traditional disciplines – who will be the future members of the Museum. The challenge is crucial, for “a people without a memory is a people without a future.” The Museum can play a more humanities-centred role in education, which today seems to be much more concerned about knowing how to do, rather than how to be. Increasing the access of young people to the Museum and, more widely, to art is essential for our institution.

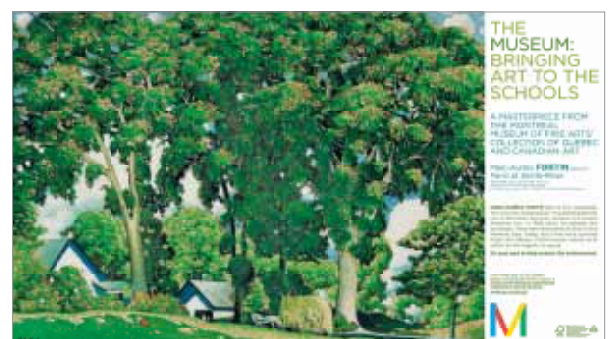
To support this priority initiative, a special new education committee has been created with the backing of our Chairman, Brian Levitt. Presided over by Museum Trustee Isabelle Marcoux, in conjunction with Jean-Luc Murray, Head of the Education and Community Programmes Department, it is composed of experts, benefactors and partners who will assist the Museum in pursuing twelve essential initiatives. The ambitious goal is to welcome more than 200,000 people a year to our educational activities over the next five years, an increase of 100% over the current rate. A victim of its own success, the Museum cannot at the present time meet the demand for visits by school groups. Certain programmes have stalled because funds are no longer available. While the Museum has made the commendable and generous decision to provide free admission to its collection, free transportation would make it even more accessible. Many such ideas are in the works.

The addition of other disciplines in the arts, such as music with the Arte Musica Foundation, to our programming enables us to gain new publics. Like the Museum, every year the Opéra de Montréal invites thousands of young people to learn about art and the creative experience. Our shared target audience of school groups has led to an educational association through *Opéra de Montréal Takes the Stage at the Museum* in StudiO, an exhibition that takes a look at the world of opera, complete with costumes and music. We have also given greater place to films on art, thanks to partnerships with FIFA, which designed a programme of films in conjunction with the exhibition *The Warrior Emperor and China’s Terracotta Army*. Cultural activities for adults have increased in our auditorium, which has just been renovated by Michel Dallaire.

**The new programme “The Museum: Bringing Art to the School” aims to take works from our collections into classrooms, giving them greater visibility among young people. Seeing the Museum’s great works can help foster learning about the history of art and the feeling of sharing in a common heritage.** To help do this, we have entered into a partnership with the publishing company Éditions de la Chenelière. A new

initiative, both ethical and educational in spirit, is providing schools with free posters of works from our collection of Quebec and Canadian art. We will also soon have educational games, pedagogical kits for teachers, and on-line programmes on our newly revamped website. The Museum is also seeking to develop closer relations with universities to help increase research by offering scholarships and awards for academic excellence. Starting this year, the Museum has also made its excellent research library available to doctoral candidates and university professors. Finally, we will continue to support the successful “Sharing the Museum” among “non-clienteles.” For the past ten years, this programme has enabled the Museum to welcome more than 100,000 visitors through collaborations with almost 300 community organizations working with people who might not otherwise be inclined to step into a museum.

The most important news is the announcement, which has now been made public, of the major gift, through his foundation, from Michel de la Chenelière, the second largest contribution in cash to the Capital Campaign. A friend and neighbour of the Museum, he founded the publishing company of the same name, now owned by Transcontinental. **Not only will his contribution allow the Museum to increase the space devoted to its educational activities by 50%, it will also, in his words, “get education out of the basement.” The new StudiO Arts & Education Michel de la Chenelière, to be set up in 2012 in the space on the corner of Sherbrooke and Crescent, will benefit from its highly visible street-level location** (the Laoun optical boutique having moved to the Sherbrooke and Bishop corner, which inspired urban heritage expert Dinu Bumbaru to quip: “Replacing an optician with a space devoted to visual arts education demonstrates real vision!”). In this way the pavilion will regain its architectural integrity, confirm its educational vocation, and improve its logistical capacity to accommodate groups. Visitors of all ages will be able to enter the enlarged and renovated, welcoming space directly from Sherbrooke and Crescent streets. Redesigned and newly created studios will increase our capacity to meet the many requests we now have to turn down, due to lack of space. More weekly activities will also be offered there for families and day camps. In addition to an extremely generous patron, in Michel de la Chenelière the Museum has found a man with great expertise, a wealth of connections in his field, and a true passion for and sincere conviction in his mission, which is to give back to education what it enabled him to build. He is someone whose felicitous help suddenly brings to mind something Albert Camus wrote: “Myths do not live by themselves. They wait for us to incarnate them. If a single man in the world responds to their call, they offer us their essence intact.”<sup>1</sup> ■



## 150TH-ANNIVERSARY GIFT

### PIERO GILARDI

Born in Turin in 1942

Mela Chair

1971 (example of 2000)

Painted polyurethane foam

99 x 67 x 63 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby

<sup>1</sup> In “Prometheus in Hell”

# GREAT WORKS FOR A GREAT MUSEUM 150TH-ANNIVERSARY GIFTS

A museum's collection is both a reflection of and a unifying force in its community. Under the generous patronage of the major donors whose names are inscribed in its history and on its pavilions – the Bourgie family, the Desmarais family, Michal and Renata Hornstein, Liliane and David M. Stewart – the Museum has embarked, as part of its 150th-anniversary celebrations and with the determined support of our chairman, Brian M. Levitt, on a campaign seeking gifts of major works of art. **If the Museum is the only institution of its kind in Canada to have an encyclopedic collection, it is also one of the few to provide free admission to it at all times to everyone. This altruistic commitment enables many groups of people to enter our doors without hesitation.**

The support of our donors in terms of acquisitions is essential, as the funds available to the Museum for purchases are entirely from private sources. They are limited when one considers prices on the current art market and the encyclopedic mission of its collection. **Fortunately, the spirit of philanthropy exists, as we have formed a very united ecosystem focussed on the arts, a true community of artists, collectors, connoisseurs, historians and critics. It is my deep conviction that our strength lies in this unifying force. A voluntary effort, the Major Gift Campaign is in this sense a powerful lever not only in enriching the Museum's collections but also in fostering the community's feeling of ownership, since it has contributed to building them.** Free admission to our collection enables everyone in the community to learn about the Museum's treasures, which is only right, as they are part of our common heritage.

The Major Campaign launched for the occasion of the Museum's 150th anniversary has now reached its midpoint. Close to fifty collectors have donated over 600 works of art, whether significant ensembles or pieces vital to the enrichment of our collections. Many of the donors who took part, and the works featured, in the exhibition *All for Art! Our Great Private Collectors Share Their Works*, held in 2007, are among their number, underscoring the relevance of this initiative and the solid relationships established over time. We would like to salute the exceptionally generous actions of our donors: thanks to each one of them, we are continuing to add to this legacy for future generations. Although many of the major gifts are still in the process of acquisition, the following lists our cherished new treasures to date.

It is only natural that the Quebec and Canadian art collection has been the beneficiary of truly remarkable gifts. Brian M. Levitt, along with his sadly missed late wife, Claire Gohier, launched the campaign with the first major gift of a painting by Marc-Aurèle de Foy Suzor-Côté, *Oak Ridge*, an eloquent and highly unusual work. Two remarkable bronzes by Louis-Philippe Hébert, *Fisherman with a Spear*, and most importantly, the iconic grouping the *Algonquins*, which we were preparing to buy . . . came heaven-sent to us through a gift from the Laflamme family estate! An atypical example of nineteenth-century Quebec sculpture, the humorous depictions of middle-class types entitled *The Hunter*, *The Fisherman* and *The Singer*, by Jean-Baptiste Côté, long on loan to the Museum, were donated to us by Pierre Mercier-Gouin. The modern era is represented by two major canvases: *Corner Peel and Sainte-Catherine*, by Adrien Hébert, a vibrant view of our city's street life, given by Imperial Tobacco Canada Limited; and *Spring Sunshine* by Joseph Casson, a radiant landscape depicting the Ontario countryside, donated by the Fournelle family. The collection of Plasticien works has been enriched

with an emblematic work by Jauran, *Equilibrium*, the first he executed, thanks to Michel and Martine Brossard, fervent champions of this pioneer of the Canadian abstract movement. Pierre Thériage, a former director of the Museum and a close watcher of avant-garde Canadian art, made us the gift of several significant works by his artist friends, including Greg Curnoe, Ron Martin, Joyce Wieland and Guido Molinari.

The Museum's holdings of contemporary Quebec and Canadian art have also seen the addition of a number of key works. Jack and Harriet Lazare have filled a gap in the collection by donating the painting *Orientation* by the very well-known Toronto artist Joanne Tod. The late Betty Goodwin, whose works were already well represented in our collection, has been commemorated through gifts of two especially beautiful works that have a very significant place in her corpus: *Black Arms* (1985), donated by Roy Heenan, and *Nerves No. 10* (1993), a monumental pastel given by Pierre Bourgie. An iconic work by Brian Jungen, *Prototype for New Understanding No. 20*, was donated by Debbie Zakaib and Alexandre Taillefer. This is the first work by one of the most celebrated First Nations artists of his generation to enter the Museum's collection. In terms of Inuit art, we must thank Lois and Daniel Miller for their gift of the very elegant *Two Caribou*, a masterwork by Shorty Killiktee, one of the most famous artists from Kinngait (Cape Dorset). A number of contemporary artists also wanted to mark the occasion of the Museum's anniversary, such as Geneviève Cadieux, who donated the photographic diptych *Elle et Lui (avec main de femme)*, a very fitting complement to one already in the collection, and Pierre Dorion, whose *Vanity* was given to us through his parents, René and Janine.

The Museum's holdings in World Cultures is now enriched by major collections of pre-Columbian archaeological works. I shall start with that donated by Andrée Tessier and Leo Rosshandler, a recognized expert in the field and the former associate director of the Museum who organized the seminal exhibition *Man-Eaters and Pretty Ladies* in 1971. Jean-Claude and Rollande Bertounesque have made some fortunate additions to the collection with their gifts, as always of excellent quality, while Meredith Webster has generously donated a rare sphere from Costa Rica. A beautiful group of Mochica ceramic portrait vases from Peru comes to us courtesy of Sybil and David Fleming, while the collection of the late Gerald Benjamin, a great benefactor of the Museum, comprising 150 terracotta and stone objects, textiles and gold jewellery, was donated by his heirs, John and Paul. Moreover, a magnificent Gurunsi antelope mask from Burkina Faso, a very strategic addition to the Museum's holdings of African art, enters the collection through the generosity of Jacques and Nathalie Germain.

The European art collection – in both its Old Masters and modern components – has the spectacular addition, once more thanks to Michal and Renata Hornstein, of a magnificent painting by the Flemish master Frans Snyders, *Still Life with Game Suspended*. Michèle Stora's gift of an Orientalist canvas by Benjamin-Constant, *The Pink Flamingo*, joins our remarkable group of works by the artist. Thanks to the generosity of Franceline Fortin and Maurice Jodoin, our holdings of the work of Jean Arp are now increased by the outstanding *Doll's Rocker*, the first of three bronzes created by the celebrated Surrealist poet and sculptor.

F. Ann Birks has given the Collection of Contemporary Art *Splatter Chair III*, which belongs to a historic series by Richard Artschwager, one of the most innovative American artists of his generation. Donated by the distinguished Toronto collectors George Hartman and Arlene



Goldman, the monumental *Life's Illusions – Horserider*, by the Dutch sculptor Folkert de Jong, illustrates the best in current trends. Star of the exhibition *Red Flag*, the photograph by the Gao brothers, *TV No. 6*, came at the perfect time thanks to the gift of Serge Sasseville and François Dell'Aniello. Finally, the large, outrageous portrait *Guru* by the young New York painter Erik Parker, which furnished the psychedelic motif of the poster for the exhibition *The Earth Is Blue Like an Orange*, was donated by Janet and Bruce Bailey.

The graphic arts have not been neglected, as the complete suite of prints by Goya "The Disasters of War" has been promised to the Museum by Joe and Erin Battat, to be presented in honour of Michal and Renata Hornstein. The suite embodies one of the greatest artistic achievements, as well as the most influential, in the history of printmaking. In tribute to the sadly missed Ben Weider, Pierre-Henri Aho has donated one of two rare posters by the Art Nouveau illustrator Eugène Grasset that were created for *Century Magazine: Napoleon in Egypt* and *The Sun of Austerlitz*. Hilliard T. Goldfarb has given the collection a dynamic linocut by the Swiss modernist artist Lill Tschudi, *The Start*. Simon Blais has added to our collection of graphic works by Riopelle with his donation of seven superb works on paper. And three new prints from Picasso's "Suite Vollard" now join the single one the Museum possessed, thanks to Sean B. Murphy and Yvon Tardif. Donated by Monique Laurendeau, a large work in charcoal given by Joan Mitchell to her companion of the time, Jean Paul Riopelle, provides moving testimony of their artistic complicity.

The Collection of Decorative Arts received a Rococo-style marquetry chest of drawers by Pierre Latz, donated by Power Corporation of Canada, that magnificently fills a major gap in the Museum's collection. Mention must also be made here of the gift recorded last year of a superb Neoclassical clock by Boizot and Rémond, given by Francis Gutmann, to whom we would like to express our most sincere gratitude. With the donation by the Honourable Serge Joyal of an outstanding group of pieces of secular and ecclesiastical French and Canadian silver, to which has been added some sixty pieces of secular silver from the French Empire period featuring the hallmarks of the best silversmiths of the time, the Museum

becomes the only institution in the country to possess such a collection from the Napoleonic era. The collection of glass art has been enriched by a marvellous ensemble of Art Deco Schneider glass works, collected with passion and scholarship by Jeff Rose and Sandra Black.

Finally, the Design Collection has been enhanced with emblematic works of the Italian Radical Design movement, donated by the American collector from Phoenix Joseph Menosky: Piero Gilardi's *Mela Chair*, Gruppo DAM and Studio Gruppo 14's *Libro Chair*, Studio 65's *Baby-Lonia Building Blocks*, Gianni Ruffi's *La Cova Sofa*, and exceptional objects by Ettore Sottsass. The Quebec designer Albert Leclerc, who worked in Sottsass's studio, has donated six teapots from the Italian's "Indian Memory" series. Finally, Mrs. Liliane M. Stewart, our visionary and always-generous benefactor, continues to add to the extraordinary collection she donated to the Museum with forty-four contemporary design works, among them pieces by Ross Lovegrove, Marcel Wanders, Studio Job and Marc Newson.

Let us wager that 2012, when the Campaign ends, will abound in pleasant surprises. I would also like to make mention of the purchases made this year, a list of which appears in the following pages, including works by Baccio, Biegas and Chassériau, as well as other gifts, most notably of photographs documenting life in Quebec during the years of the Quiet Revolution. Thanks to Marcel Blouin, who lent his expertise and allowed us to benefit from his many friendly relationships with the artists concerned, the Museum now has very significant holdings in an area where previously there were none. More is sure to come . . .

We salute our donors' exceptional gifts. Thanks to their generosity, the Museum's legacy continues to grow for future generations. ■

**NATHALIE BONDIL**

Director and Chief Curator  
The Montreal Museum of Fine Arts

▲  
**1st 150TH-ANNIVERSARY GIFT**  
**MARC-AURÈLE DE FOY**  
**SUZOR-COTÉ**  
1869-1937  
*Oak Ridge (detail)*  
1908  
Oil on canvas  
47.5 x 83 cm  
Gift of Claire Gohier<sup>†</sup> and Brian Levitt  
in honour of the Montreal Museum  
of Fine Arts' 150th anniversary



# 2010-2011 MUSEUM ACQUISITIONS

## GIFTS FOR THE MUSEUM'S 150TH ANNIVERSARY

The Montreal Museum of Fine Arts would like to express its gratitude to the individuals and companies listed below for their gifts, up until March 31, 2011, of major works of art as part of the 2010-2012 Campaign, *150 Gifts for Our 150th: Great Works for a Great Museum*.

Thanks to their generosity, the Museum's collections have been enriched by artworks of great value that will contribute to raising its profile both here and abroad.

● In the following pages, a red dot before the title identifies works generously donated to the Museum in honour of its 150th anniversary.

Aho, Pierre-Henri  
Bailey, Bruce  
Benjamin, John  
Benjamin, Paul  
Bertounesque,  
Jean-Claude and Rollande  
Birks, F. Ann  
Blais, Simon  
Bourgie, Pierre  
Brossard, Michel and  
Martine  
Cadieux, Geneviève  
Dell'Aniello, François

Dorion, René and Janine  
Fleming, Sybil and David  
Fournelle Family  
Germain, Jacques and Nathalie  
Goldfarb, Hilliard T.  
Gutmann, Francis  
In tribute to  
the Bloch-Bauer Family  
Hartman, George and  
Arlene Goldman  
Heenan, Roy L.  
Hornstein, Michal and Renata  
Imperial Tobacco Canada Limited

Jodoin, Maurice and  
Franceline Fortin  
Joyal, Serge  
The Jacques K. Laflamme and  
Jacqueline Cummings Laflamme  
Estate  
Laurendeau, Monique  
Lazare, Jack and Harriet  
Leclerc, Albert  
Levitt, Brian M. and Claire Gohier<sup>†</sup>  
Menosky, Joseph  
Mercier-Gouin, Pierre  
Murphy, Sean B.

Power Corporation of Canada  
Rose, Jeff and Sandra Black  
Rosshandler, Leo and  
Andrée Tessier  
Sasseville, Serge  
Société historique du lac  
Saint-Louis  
Stora, Michèle  
Taillefer, Alexandre and  
Debbie Zakaib  
Tardif, Yvon  
Théberge, Pierre  
Webster, Meredith

◀  
**150TH-ANNIVERSARY GIFT**  
**FRANS SNYDERS**  
1579-1657  
*Still Life with Game Suspended on  
Hooks, a Lobster on a Porcelain Plate  
and a Basket of Grapes, Apples,  
Plums and Other Fruit on a Partly  
Draped Table with Two Monkeys*  
1640s  
Oil on canvas  
177.8 x 137.5 cm  
Gift of Mr. and Mrs. Michal Hornstein,  
in honour of the Montreal Museum  
of Fine Arts' 150th anniversary



# CANADIAN ART WORKS ON PAPER

## Iain Baxter

Born in Middlesborough, England, in 1936

### *Chrome Poles Move*

About 1968

Felt pen, ballpoint pen

21.2 x 27.6 cm

2010.606 [PT.]

### *Untitled (Clouds)*

Rubber stamp print

27.9 x 21.5 cm

2010.607 [PT.]

### *2 Illustrations for the Wildlife Guide to the Northern Rocky Mountains*

1959

Ink and pencil on cardboard

17 x 17 cm (each)

2010.608-609 [PT.]

### *Still Life (Crushed Plastic Pot)*

1965

Ink and felt pen on plastic-coated paper

37 x 26.5 cm

2010.610 [PT.]

### Gifts of Pierre Théberge

## Cecil Buller

Montreal 1886 – Montreal 1973

### *Memory Fragments*

1953

Linocut, 3/25

48.3 x 35.7 cm (sheet)

35.6 x 27.8 cm (image)

Gift of Dr. Sean B. Murphy

2010.123

## Greg Curnoe

London, Ontario, 1936 – London 1992

### *Wings across the Atlantic*

1969-1970

Typescript on paper

27.8 x 21.5 cm (each sheet)

2010.612.1-4 [PT.]

4 Drawings

Illustrations for *The Great Canadian Sonnet*

by David McFadden

1970

Pen and ink

Approx. 28.6 x 30.2 cm (each)

2010.613-616 [PT.]

### *Sometimes I Remind Myself of Greg Curnoe*

1965

Pen and ink

56 x 43.3 cm

2010.617 [PT.]

10 Drawings

1970s

Watercolour on sketchbook paper

Various dimensions

2010.618-619, 623-624, 627-632 [PT.]

### *Old Post Office*

Sketch for the Dorval Mural

1968

Graphite

30.6 x 28 cm

2010.620 [PT.]

### *Diana*

1963

Pen, brush and ink

21.6 x 27.9 cm

2010.621 [PT.]

### *Murray in John's Van and A Few Minutes Earlier*

1987

Ink

12 x 8.8 cm (each)

2010.622.1-2 [PT.]

### *Potpourri*

1978

Watercolour, gouache, graphite

15.5 x 20.5 cm

2010.625 [PT.]

### *Homage to Sam Langford*

1970

Writing tablet with 9 lithographs, artist's proof

32.8 x 20 cm (each)

2010.626.1-9 [PT.]



## 150TH-ANNIVERSARY GIFT

**BRIAN JUNGEN**, Born in Fort Saint John, British Columbia, in 1970

*Prototype for New Understanding No. 20*, 2004, Nike athletic shoes, approx. 40 x 26 x 55 cm

Gift of Alexandre Taillefer and Debbie Zakaib in honour of the Montreal Museum of Fine Arts' 150th anniversary

### *Mariposa I.T.*

1978-1979

Silkscreen on Plexiglas, artist's proof VIII

169.6 x 108 cm

2010.633 [PT.]

### Gifts of Pierre Théberge

## Marc-Aurèle Fortin

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



### *Bagotville, Saguenay*

About 1940s

Watercolour, Conté crayon

58.4 x 74 cm

Gift of the Fournelle family

2010.28

© Fondation Marc-Aurèle Fortin | SODRAC (2011)

## Betty Goodwin

Montreal 1923 – Montreal 2008

### ● *Nerves No. 10*

1993

Oil pastel, tar and wax on chromogenic print

221.5 x 171.5 cm

Gift of Mr. Pierre Bourgie

2010.59 (see page 45)



### ● *Black Arms*

1985

Oil pastel, pastel, oil, charcoal

101 x 70.8 cm

Gift of Roy Lacaud Heenan in honour of

the Montreal Museum of Fine Arts'

150th anniversary

2010.668

## John Heward

Born in Montreal in 1934

### *Self-portrait*

2009

Etching, ink highlights

141 x 98.5 cm (by sight)

Gift of Paul Machnik and Bess Muhlstock

2010.720

## Ozias Leduc

Saint-Hilaire, Quebec, 1864 – Saint Hyacinthe,

Quebec, 1955

### *Untitled*

Graphite

20.8 x 25.9 cm

Purchase, Arthur Lismer Fund

2010.30

## Jean McEwen

Montreal 1923 – Montreal 1999

### *Belle Isle*

About 1954

Ink

58.8 x 73.6 cm

Gift in memory of Jacqueline Lallemant

2010.593

### *The Unknown Flag*

1964

Watercolour

81.5 x 58.2 cm (by sight)

Gift of Madeleine Bélanger

2010.636

## Rober Racine

Born in Montreal in 1956



224 Drawings

From the series "Vultures"

2004-2006

Mixed media

Various dimensions

Gift of Mr. and Mrs. Christian Mailhot

2010.126-281

Gift of Ellis Gaston

2010.282-306

Gift of Jacques Mailhot

2010.307-331

Gift of Paul Mailhot

2010.332-349

## Jean-Paul Riopelle

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

### *The Lookout*

1981

Lithograph, hors commerce

65.6 x 80.7 cm

2010.36 [YT.]

### *Advance Proof No. 219*

1983

Lithograph, hors commerce

90.1 x 60.5 cm

2010.37 [YT.]

### *Tail to Tail*

1983

Lithograph, hors commerce

65.5 x 90 cm (sheet)

50.7 x 66.5 cm (image)

2010.38 [YT.]

### *Cervidée*

1979

Lithograph, hors commerce

42.1 x 33.1 cm

2010.39 [YT.]

### *Cap à Lisette*

1983

Lithograph, hors commerce

62 x 89.3 cm

2010.40 [YT.]

### Gifts of Yvon M. Tardif, MD

### ● *Leaves III*

1967

Lithograph, hors commerce

80 x 105.2 cm (sheet)

63 x 89 cm (image)

2010.598 [S.B.]

### ● *Sanguine*

1967

Etching, hors commerce

45.6 x 56.7 cm (sheet)

19.7 x 30 cm (image)

2010.599 [S.B.]

### ● *Combat*

1967

Etching, hors commerce

19.7 x 29.7 cm

2010.600 [S.B.]

### ● *Boar's Head*

1968

Etching, hors commerce

74.5 x 59 cm (sheet)

39.9 x 24.1 cm (image)

2010.601 [S.B.]

### ● *F*

About 1981

Silkscreen, 63/100

106.6 x 75.1 cm (sheet)

86 x 69 cm (image)

2010.602 [S.B.]



### ● *Onion Island*

1983

Lithograph, hors commerce

67 x 82 cm (sheet)

52.3 x 69 cm (image)

2010.603 [S.B.]

© Estate of Jean-Paul Riopelle | SODRAC (2011)

### ● *Files*

1987

3 offset transparencies, 4 printing plates, 2 trial

proofs and 1 press proof for an edition of colour

etchings

Various dimensions

2010.604.1-10 [S.B.]

### Gifts of Simon Blais

### *Riopelle*

Album No. 160 from the series "Derrière le miroir"

1966

Lithograph, offset halftone lithograph, 133/150

39.3 x 29.4 cm (closed)

Gift of Madeleine Bélanger

2010.641.1-2

### *Vétheuil*

1970

Lithograph

14.1 x 22 cm

Gift of Roberte Gingras

2010.642

# CANADIAN ART PAINTING

## Anthony Burnham

Born in Montreal in 1973

### *Tray*

2005-2007

Oil on plywood

50 x 66 cm

Purchase, the Museum Campaign 1988-1993 Fund

2010.60

## Alfred Joseph Casson

Toronto 1898 – Toronto 1992



### ● *Spring Sunshine*

1923

Oil on canvas

94.2 x 112.5 cm

Gift of the Fournelle family

2010.597

## Greg Curnoe

London, Ontario, 1936 – London 1992

### *I Z*

1963

Fluorescent paint on paper

119 x 88 cm

Gift of Pierre Théberge

2010.634

## Michel Daigneault

Born in Montreal in 1956

### *Lost in Space*

2008

Acrylic on canvas

203.2 x 188 cm

Purchase, the Canada Council for the Arts'

Acquisition Assistance Program and the Museum

Campaign 1988-1993 Fund

2010.351

## Pierre Dorion

Born in Ottawa in 1959

### ● *Vanity*

2004

Oil on canvas

**Norval Morrisseau**  
Fort William (now Thunder Bay) 1932 – Toronto 2007



● *Untitled (Snake)*  
1969  
Acrylic on leather  
147 x 88.5 cm  
Gift in honour of Dr. Allan MacDonald Torrie and the Montreal Museum of Fine Arts' 150th anniversary  
2010.1983

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

*Untitled*  
1961  
Oil on canvas  
93.5 x 128.5 cm (oval)  
Gift in memory of Jacqueline Lallemant  
2010.594

**Marc Séguin**  
Born in Ottawa in 1970

*Poet*  
1999  
Oil, charcoal, pigments and dammar on canvas  
30.5 x 25.5 cm  
Gift of Dr. Sean B. Murphy  
2010.122

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

● *Oak Ridge*  
1908  
Oil on canvas  
47.5 x 83 cm  
Gift of Claire Gohier and Brian Levitt  
in honour of the Montreal Museum of Fine Arts'  
150th anniversary  
2010.27 (see page 25)

**Joanne Tod**  
Born in Montreal in 1953



● *Orientation*  
1988  
Oil on canvas  
213.5 x 305.5 cm  
Gift of the Lazare family collection  
2010.568

**Fernand Toupin**  
Montreal 1930 – Repentigny, Quebec, 2009

*Area with Little Blue*  
1956  
Oil on hardboard  
92.5 x 53.5 cm  
Purchase, the Museum Campaign 1988-1993 Fund  
2010.667

## CANADIAN ART PHOTOGRAPHY

**Anonymous**

*Horseshoe Falls from Goat Island*  
About 1860-1880  
Varnished gelatin silver print (?)  
55.8 x 46 cm  
Gift of Pierre Thérberge  
2010.1984

**Martin Beauregard**  
Born in Ville-Marie, Quebec, in 1978

*Untitled No. 5*  
From the series "Drive End"  
2008-2009, print 2010  
Ink-jet print on polypropylene, face-mounted on  
Plexiglas, 1/5  
115.1 x 275.2 cm  
Gift of Martin Beauregard  
2010.837 (see page 17)

**Geneviève Cadieux**  
Born in Montreal in 1955



● *Elle et Lui (avec main de femme)*  
1997  
2 chromogenic prints mounted on Plexiglas, 1/2  
195.6 x 157.6 cm (each panel)  
Gift of Geneviève Cadieux  
2010.596.1-2

**Michel Campeau**  
Born in Montreal in 1948



71 Photographs  
From the series "Darkroom"  
2005-2006, print 2007  
Chromogenic prints, artist's proofs  
54.7 x 42 cm (each)  
Gift of Michel Campeau  
2010.853.1-71

**Alain Chagnon**  
Born in Saint-Hubert, Quebec, in 1948

18 Photographs  
From the series "Bande à part"  
1985, print 1986  
Gelatin silver prints, 2/3  
50.5 x 40.5 cm or 40.5 x 50.5 cm (each)  
2010.20.1-18 [A.C.]



15 Photographs  
From the series "Portraits"  
1985, print 1986  
Gelatin silver prints, 2/3  
50.5 x 40.5 cm (each)  
2010.21.1-15 [A.C.]

59 Photographs  
From the series "Images du Québécois"  
1970-1976, print 2010  
Gelatin silver prints, 2/3  
40.5 x 50.5 cm or 50.5 x 40.5 cm (each)  
2010.29.1-59 [A.C.]

*La taverne*  
1972-1974, print 2010  
Series of 66 gelatin silver prints, 2/3  
40.6 x 50.6 cm or 50.6 x 40.6 cm (each)  
2011.1.1-66 [A.C.]

**Gifts of the artist**

**Roger Charbonneau**  
Born in Montreal in 1947



103 Photographs  
From the series "Les quartiers populaires de Montréal"  
1972-1974, print 2010  
Gelatin silver prints, 2/5  
35.5 x 27.8 cm (each)  
2010.354.1-103 [R.C.]

29 Photographs  
From the series "Disraëli, une expérience humaine en photographie"  
1972, print 2010  
Gelatin silver prints, 2/5  
Various dimensions  
2010.355.1-29 [R.C.]

**Gifts of Roger Charbonneau**

**Jauran (Rodolphe de Repentigny)**  
Ville Saint-Laurent, Quebec, 1926 – Banff, Alberta, 1959



*Untitled*  
About 1954  
3 gelatin silver monotypes  
25.2 x 20.1 cm (each)  
Purchase, gift of the Fournelle family  
2010.658-659  
Purchase, the Museum Campaign 1988-1993 Fund  
2010.660

*Concert Hall*  
1956  
Gelatin silver print  
16.2 x 23.3 cm  
Gift of Françoise de Repentigny  
2010.661

**Brian Merrett**  
Born in Saint John, New Brunswick, in 1945

*Drummond Street, Montreal, January 5th, 1975*  
1975, print 2010  
Pigmented ink-jet print from a scanned negative, 2/7  
107.1 x 133.6 cm  
Purchase, Arthur Lismer Fund  
2010.834

40 Photographs  
From the series "Autoroute Ville-Marie"  
1969-1972, print 2010  
Pigmented ink-jet prints from scanned negatives, 2/7  
28 x 35.6 cm or 35.6 x 28 cm (each)  
2011.4.1-40 [B.M.]

**Gifts of the artist**



40 Photographs  
From the series "In and around Windsor Station"  
1972, print 2010  
Pigmented ink-jet prints from scanned negatives, 2/7  
35.8 x 28 cm or 28 x 35.8 cm (each)  
2011.5.1-40 [B.M.]

**Gifts of Brian Merrett**

**Larry Towell**  
Born in Chatham, Ontario, in 1953



20 Photographs  
From the series "The World from My Front Porch"  
1983-1999, print 1997-2008  
Gelatin silver prints  
Various dimensions  
Gift of Larry Towell  
2010.635.1-20

## CANADIAN ART SCULPTURE

**Valérie Blass**  
Born in Montreal in 1967



*She Was a Big Success*  
2009  
Polystyrene, wood, hair, pigment  
96 x 32 x 32 cm  
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and gift of Nick Tedeschi  
2010.516

**Jean-Baptiste Côté**  
Quebec City 1832 – Quebec City 1907

● *The Singer, The Fisherman and The Hunter*  
About 1865  
Polychromed wood, string  
Various dimensions  
Gift, Paul Gouin Collection  
2010.856-858 (see page 48)

**Brian Jungen**  
Born in Fort Saint John, British Columbia, in 1970

● *Prototype for New Understanding No. 20*  
2004  
Nike athletic shoes  
Approx. 40 x 26 x 55 cm  
Gift of Alexandre Taillefer and Debbie Zakaib  
in honour of the Montreal Museum of Fine Arts'  
150th anniversary  
2010.595 (see page 28)

**Alfred Laliberté**  
Sainte-Élisabeth-de-Warwick, Quebec, 1878 –  
Montreal 1953

*Farm Girl*  
About 1926-1927  
Plaster  
44 x 18.5 x 24 cm  
Gift of Micheline Legendre Estate  
2010.721

**Dinah Lauterman**  
Montreal 1889 – Montreal 1945

*Bust of an Indian Chief of Caughnawaga*  
1930  
Painted plaster  
59 x 41 x 29 cm  
2010.103 [M.G.]

*Bust of a Black Woman*  
1934  
Painted plaster  
54.5 x 32 x 24.5 cm  
2010.104 [M.G.]

**Gifts of Michael Gordin Shore in memory of his mother, Beth Shore, and her parents, Lucie and Sam Risk**

**NORTHWEST COAST, BRITISH COLUMBIA, HAIDA GWAI' (QUEEN CHARLOTTE ISLANDS)**  
Haida



Carved Pipe  
Before 1860  
Argillite  
6.3 x 21.5 x 1.8 cm  
Purchase, Deirdre M. Stevenson Fund  
2010.22

## CANADIAN ART MIXED MEDIA

**Iain Baxter**  
Born in Middlesbrough, England, in 1936

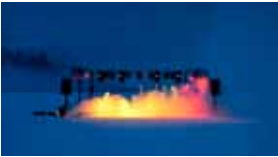
*Bagged Day-Glo Oranges*  
1967  
Silkscreen on cardboard, plastic bag, ribbon, 45/50  
50.9 x 38.2 cm  
2010.605.1-2 [PT.]

*Vancouver B.C. Snow*  
1968  
Plastic envelope and bag, paper  
31.7 x 24.5 x 5 cm  
2010.611[PT.]

**Gifts of Pierre Thérberge**

## CANADIAN ART VIDEO

**Kevin Schmidt**  
Born in Ottawa in 1972



*Wild Signals*  
2007  
HD colour video, 3/5  
Duration: 9 min 42 s  
Purchase, the Canada Council for the Arts'  
Acquisition Assistance Program and the Museum Campaign 1988-1993 Fund  
2010.352

# INUIT ART WORKS ON PAPER

## Johnniebo Ashevak 1923-1972

### Sea Dogs

1963  
Engraving, 22/50  
31.7 x 45.7 cm (sheet)  
25.1 x 30 cm (platemark)  
2010.867 [S.F.W.]

### Bird People

1963  
Engraving, 49/50  
31 x 50 cm (sheet)  
25 x 30.2 cm (platemark)  
2010.874 [S.F.W.]

### Untitled (Bird and Spirit)

1962  
Engraving, 39/50  
31.8 x 45.6 cm (sheet)  
22.6 x 30.1 cm (platemark)  
2010.875 [S.F.W.]

### Kenojuak Ashevak

Born in Ikirasak camp, Baffin Island, Nunavut, in 1927

### Animal Spirits

1969  
Engraving, 27/50  
24.9 x 33 cm (sheet)  
15.1 x 19.8 cm (platemark)  
2010.865 [S.F.W.]

### Owl and Sea Spirit

1963  
Engraving, 47/50  
33.6 x 48.5 cm (sheet)  
25.1 x 30.3 cm (platemark)  
2010.868 [S.F.W.]

### The Intruders

1968  
Engraving, 23/50  
33.3 x 42.9 cm (sheet)  
24.5 x 30.2 cm (platemark)  
2010.869 [S.F.W.]

### Sea Gull and Sea Spirit

1963  
Engraving, 24/50  
31.7 x 45 cm (sheet)  
22.7 x 30 cm (platemark)  
2010.872 [S.F.W.]



### Dream

1963  
Engraving, 31/50  
31.5 x 45.6 cm (sheet)  
25 x 30 cm (platemark)  
2010.876 [S.F.W.]  
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Gifts in honour of Michal Hornstein, C.M.,  
on the occasion of his 90th birthday,  
from Professor Sandra Freedman Witelson

### Bird with Young

1963  
Engraving, 43/50  
31.7 x 45.7 cm (sheet)  
22.6 x 30.1 cm (platemark)  
2010.882 [S.F.W.]

### Pitseolak Ashoona

Nottingham Island, Nunavut, 1904 – Cape Dorset (Kinngait) 1983

### Bird with Fish

1967  
Engraving, 34/50  
25.2 x 33.1 cm (sheet)  
15 x 19.7 cm (platemark)  
2010.866 [S.F.W.]

### Untitled

1962  
Engraving, 45/50  
32.1 x 45.9 cm (sheet)  
22.6 x 30.1 cm (platemark)  
2010.873 [S.F.W.]

### Untitled

1962  
Engraving, 40/50  
31.8 x 45.6 cm (sheet)  
22.7 x 30.1 cm (platemark)  
2010.881 [S.F.W.]

### Martha Ittuluka'naaq

Kazan River area, Nunavut, 1912 – Qamanittuaq (Baker Lake), Nunavut, 1981

### Musk Oxen and Wolves

1970  
Stencil, 24/24  
43 x 61.2 cm  
2010.862 [S.F.W.]

### William Kagyut

Born in 1919 or 1922

### Bear and Hunter

1964  
Stonecut, 35/40  
47 x 60.7 cm  
2010.883 [S.F.W.]

### Helen Kalvak

Victoria Island, Northwest Territories, 1901 – Ulukhaktok (Holman), Northwest Territories, 1984

### Capture of a Bird

1967  
Stonecut, 50/51  
61 x 45.6 cm  
2010.884 [S.F.W.]

Gifts of Professor Sandra Freedman Witelson

### Kiakshuk

South shore of Baffin Island, Nunavut, 1886 – Cape Dorset (Kinngait) 1966

### Eskimo Family

1963  
Engraving, 40/50  
31.6 x 45.5 cm (sheet)  
25 x 30.1 cm (platemark)  
Gift in honour of Michal Hornstein, C.M.,  
on the occasion of his 90th birthday,  
from Professor Sandra Freedman Witelson  
2010.870

### Untitled (Sea and Land Creatures)

1962  
Engraving, 8/50  
33.5 x 49.7 cm (sheet)  
22.5 x 30.3 cm (platemark)  
2010.871 [S.F.W.]

### Timothy Ottochie

Cape Dorset (Kinngait) 1904 – Cape Dorset 1982

### Bear, Walrus and Duck

1963  
Engraving, 7/50  
31.3 x 45.5 cm (sheet)  
22.6 x 30.1 cm (platemark)  
2010.878 [S.F.W.]

### Kananginak Pootoogook

Born in Ikirasak camp, Baffin Island, Nunavut, in 1935

### Goose

1965  
Engraving, 30/50  
50.6 x 33 cm (sheet)  
30.2 x 24.8 cm (platemark)  
2010.877 [S.F.W.]

### Lucy Quinnuayuak

Salluit, Nunavik, 1915 – Cape Dorset (Kinngait) 1982

### Bird Totem

1971  
Stonecut, 31/50  
43.5 x 62 cm  
2010.863 [S.F.W.]

### Kopinoajuaq (Big Bird)

1976  
Stonecut, 5/50  
71 x 63 cm  
2010.864 [S.F.W.]

### Untitled

1962  
Engraving, 36/50  
31.5 x 45.6 cm (sheet)  
22.6 x 30.1 cm (platemark)  
2010.880 [S.F.W.]

### Pauta Saila

Kilaparutua, Nunavut, 1916 – Ottawa 2009

### Untitled

1962  
Engraving, 44/50  
31.8 x 45.7 cm (sheet)  
22.6 x 30.2 cm (platemark)  
2010.879 [S.F.W.]

Gifts of Professor Sandra Freedman Witelson

# INUIT ART SCULPTURE

## Anonymous

### Untitled (Male Figurine)

1950s  
Steatite  
4.3 x 2.5 x 1.8 cm  
2010.647 [T.P.K.]

## Anonymous

### Puvirnituaq (?)

### Untitled (Polar Bear)

1960s  
Steatite  
7.5 x 16.7 x 5.3 cm  
2010.649 [T.P.K.]

## Paulassie Eqilaq

Born in Sanikiluaq, Nunavut, in 1934

### Untitled (Snow Owl)

Late 1960s (?)  
Steatite  
4.8 x 2.5 x 4.2 cm  
2010.650 [T.P.K.]

Gifts of Thomas P. Kramer, engr.

## Shorty Killiktee

Kimmirut (Lake Harbour), Nunavut, 1949 – (?) 1993

### ● Untitled (Two Caribou)

1990  
Serpentine, caribou antler  
86 x 52 x 35 cm  
Gift of Lois and Daniel Miller  
2010.654.1-5 (see page 32)

## Joe Talirunnilik (Talirunili)

Kuugaaluk River, near Inukjuak, Nunavik, 1893 – Puvirnituaq, Nunavik, 1976

### Bellowing Caribou

About 1970  
Steatite, caribou antler  
9.4 x 18 x 9.5 cm  
Gift of Thomas P. Kramer, engr.  
2010.648

# NON-CANADIAN ART WORKS ON PAPER

## Abraham Bosse

Tours, France, about 1603-1604 – Paris 1676  
After Claude Vignon (1593-1670)  
18 Plates Illustrating the Second Edition of the Novel  
*L'Ariane* by Jean Desmarets de Saint-Sorlin  
1639  
Etching, only state  
19.6 x 15.1 cm (sheet)  
19.3 x 14.8 cm (platemark) (each)  
Purchase, Wake Robin Fund in memory of  
Nelo St.B. Harrison  
2010.32.1-18

## Alexander Calder

Philadelphia 1898 – New York 1976

### Calder. Gouaches et totems

Album No. 156 from the series “Derrière le miroir”  
1966  
Lithograph, offset halftone lithograph, 145/150  
37.9 x 28.2 cm (closed)  
Gift of Madeleine Bélanger  
2010.722.1-2

## Giovanni Benedetto Castiglione

Genoa 1609 – Mantua 1664



### The Raising of Lazarus

About 1647-1651  
Etching, state III/IV  
30.4 x 44.5 cm (sheet)  
22.8 x 31.8 cm (platemark)  
Purchase, the Museum Campaign 1988-1993 Fund  
and Ann Rosengarten Fund  
2010.33

## Raoul Dufy

Le Havre 1877 – Forcalquier, France, 1953

### Flower

1926  
Watercolour, gouache  
65.7 x 49.9 cm  
Gift in memory of Jacqueline Lallemant  
2010.724

## Fulvio Ferrari

Born in Ormea, Italy, in 1945

### ● Apotheosis

2000  
Album of photolithographs and silkscreen prints  
with embossing, flocking, acrylic sheet, felt, tissue  
paper, mirror and collage of various materials  
38 x 28 cm (closed)  
2010.90.1-21 [J.M.]

### ● Carlo Mollino Polaroid

Album of photolithographs with flocking,  
embossing, Cibachrome prints and collage of lace  
38 x 27.7 cm (closed)  
2010.91.1-22 [J.M.]

Gifts of Joseph Menosky in memory of his wife,  
Diane, and of Shiva and Shelby

## Eugène Grasset

Lausanne 1841 – Sceaux, France, 1917



### ● Napoleon in Egypt

1895  
Chromolithograph mounted on canvas  
Printed by the Century Co., New York  
70.3 x 54.8 cm (sheet)  
37.8 x 34.1 cm (image)  
2010.590 [P.H.A.]

### ● The Sun of Austerlitz

1894  
Chromolithograph mounted on canvas  
Printed by the Century Co., New York  
70.5 x 50 cm (sheet)  
57 x 46.1 cm (image)  
2010.591 [P.H.A.]

Gifts of Pierre-Henri Aho in memory of Ben Weider

## Kim Tonhŭi

Korea, 1871-1936

### Calligraphy Scroll

Ink  
198.4 x 68.9 cm  
Gift of Gilles Gagnon  
2010.105

## Joan Mitchell

Chicago 1925 – Paris 1992



### ● Untitled

1959  
Charcoal, pastel  
92.7 x 61.4 cm  
Gift of Monique Laurendeau in memory of  
her brother, Paul  
2010.353  
© Estate of Joan Mitchell

## Henry Moore

Castleford, England, 1898 – Much Hadham, England, 1986



### The Artist's Hands I

1983  
Charcoal, pen and ink, gouache  
25.4 x 20.4 cm  
Gift of Madeleine Bélanger  
2010.637  
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DACS | SODRAC (2011)

## Alexis Peyrotte

Mazan, France, 1699 – Paris 1769

### An Ape Preaching

About 1760  
Gouache on cardboard  
28.5 x 35.7 cm  
Gift in memory of Isaac Battat, from his family  
2010.95

## Pablo Picasso

Málaga, Spain, 1881 – Mougins, France, 1973



### ● Nude Model with Sculptures

Plate 72 from the “Suite Vollard”  
1933  
Etching  
45 x 34 cm (sheet)  
38 x 29.7 cm (platemark)  
Gift of Dr. Sean B. Murphy  
2010.643  
© Estate of Picasso | SODRAC (2011)

### ● Sculptor with Standing Model

Plate 68 from the “Suite Vollard”  
1933  
Etching  
44.7 x 34 cm (sheet)  
28 x 19.9 cm (platemark)  
2010.728 [Y.T.]



● **Rembrandt with a Woman Wearing a Veil**  
Plate 36 from the "Suite Volland"  
1934  
Etching  
45 x 34.2 cm (sheet)  
36.9 x 29.8 cm (platemark)  
2010.729 [YT.]

Gifts of Yvon M. Tardif, MD, in honour of  
the Montreal Museum of Fine Arts'  
150th anniversary

**Allison Schulnik**  
Born in San Diego in 1978

*Untitled*  
2009  
Ink  
18.1 x 19 cm  
Purchase, the Museum Campaign 1988-1993 Fund  
2011.157

**Antoni Tàpies**  
Born in Barcelona in 1923

*Matière du souffle*  
Album with text by Jacques Dupin (born in 1927);  
13 prints  
1991  
Etching, embossing, aquatint, 41/45  
58.3 x 48 x 4 cm (album, closed)  
55.3 x 91.2 cm (13 prints)  
Gift of Yvon M. Tardif, MD  
2010.566.1-14

*Tàpies*  
Album No. 168 from the series "Derrière le miroir"  
1967  
Lithograph, embossing, offset halftone lithograph,  
77/150  
38.1 x 28.4 cm (closed)  
Gift of Madeleine Bélanger  
2010.723.1-2

**Lill Tschudi**  
Schwanden, Switzerland, 1911 – Schwanden 2001



● *The Start (Just Off)*  
1932  
Linocut  
25.6 x 28.5 cm (sheet)  
22.6 x 28.5 cm (image)  
Gift of Hiliard T. Goldfarb in honour of  
the Montreal Museum of Fine Arts'  
150th anniversary  
"Do you not know that in a race all the runners  
compete, but only one receives the prize? So run  
that you may obtain it . . . . They do it to receive  
a perishable wreath, but we are imperishable"  
(1 Corinthians 9:24-25).  
2010.124

**Xu Beihong**  
Jitingqiao, China, 1895 – Beijing 1953



*Galloping Horse*  
1950  
Ink  
110 x 32.5 cm (scroll)  
44.7 x 26.5 cm (sheet)  
Gift of Gilles Gagnon  
2010.350

◀  
**150TH-ANNIVERSARY GIFT**  
**SHORTY KILLIKTEE**, 1949-1993  
*Untitled (Two Caribou)*, 1990, serpentine, caribou antler, 86 x 52 x 35 cm  
Gift of Lois and Daniel Miller

## NON-CANADIAN ART PAINTING

**Giovan Battista Gaulli, called Baciccio**  
Genoa 1639 – Rome 1709

*Ecce Agnus Dei* [Behold the Lamb of God]  
About 1695-1700  
Oil on canvas  
129.5 x 102.5 cm  
Purchase, Edith Low-Beer Bequest and the Museum  
Campaign 1988-1993 Fund  
2011.3 (see page 62)

**Théodore Chassériau**  
Santa Bárbara de Samaná, Dominican Republic,  
1819 – Paris 1856



*Young Woman Weeping at a Stela, or Remembrance*  
1840  
Oil on canvas  
61.2 x 50.1 cm  
Purchase, the Museum Campaign 1988-1993 Fund  
2010.42

**Jean Joseph Benjamin Constant**  
Paris 1845 – Paris 1902

● *The Pink Flamingo*  
1876  
Oil on canvas  
65.3 x 92 cm  
Gift of Mr. and Mrs. Philippe Stora in honour of  
the Montreal Museum of Fine Arts'  
150th anniversary  
2010.730 (see page 54)

**Maurice Denis**  
Granville, France, 1870 – Paris 1943



*Model Seated with Her Back against a Tree*  
About 1906  
Oil on wood  
22.8 x 26.3 cm  
Gift of Mr. and Mrs. Michal Hornstein  
2010.651

**Erik Parker**  
Born in Stuttgart in 1968

● *Guru*  
2008-2009  
Acrylic on canvas  
251.5 x 229 cm  
Gift of Janet and Bruce Bailey  
2010.61 (see page 16)

Workshop of  
**Scipione Pulzone**  
Gaeta, Italy, about 1546 – Rome 1598

*Portrait of Cardinal Antoine Perrenot de Granvelle*  
About 1576  
Oil on wood  
18.3 x 22.5 cm  
Gift of George J. Rosengarten, O.C.  
2010.31

**Frans Snyders**  
Antwerp 1579 – Antwerp 1657

● *Still Life with Game Suspended on Hooks, a Lobster on a Porcelain Plate and a Basket of Grapes, Apples, Plums and Other Fruit on a Partly Draped Table with Two Monkeys*  
1640s  
Oil on canvas  
177.8 x 137.5 cm  
Gift of Mr. and Mrs. Michal Hornstein, in honour of  
the Montreal Museum of Fine Arts'  
150th anniversary  
2010.652 (see page 26)

## NON-CANADIAN ART PHOTOGRAPHY

**Harry Callahan**  
Detroit 1912 – Atlanta 1999

*New York*  
1955, print 1980-1981  
Dye transfer print  
22.1 x 33.8 cm (by sight)  
Gift of Aaron Milrad in memory of Bella and  
Joseph Milrad  
2010.669

**Andreas Feininger**  
Paris 1906 – New York 1999



90 Photographs (scenes of New York and other  
American cities: buildings, industrial landscapes,  
factories, trains; close-ups of insects, shellfish, etc.)  
Between 1930 and 1982  
89 gelatin silver prints and 1 chromogenic print  
Various dimensions  
Wyse E. Feininger Bequest  
2010.895-982

**Robert Frank**  
Born in Zurich in 1924

Set of 6 Photolithographs  
1978  
Photolithography, 24/70  
Printed by Mintmark Press, Toronto  
Various dimensions  
Gift of Aaron Milrad in memory of Bella and  
Joseph Milrad  
2010.670.1-6

**Gao Brothers**  
Zhen Gao  
Born in Jinan, China, in 1956  
Qiang Gao  
Born in Jinan, China, in 1962

● *TV No. 6*  
2000  
Chromogenic print, edition of 10  
149.7 x 109.8 cm  
Gift of J. Serge Sasseville and François Dell'Aniello  
in honour of the Montreal Museum of Fine Arts'  
150th anniversary  
2010.854 (see page 36)

*Sense of Space – Wake*  
2000  
Chromogenic print  
115.5 x 145.5 cm (by sight)  
Purchase, the Museum Campaign 1988-1993 Fund  
2010.855

**Gertrude Käsebier**  
Des Moines, Iowa, 1852 – New York 1934

*Hedwig Stieglitz*  
About 1900  
Platinum print  
20.3 x 15 cm  
2010.662 [ANO]

**Alfred Stieglitz**  
Hoboken, New Jersey, 1864 – New York 1946



*The Two Poplars, Lake George*  
1934  
Gelatin silver print  
23 x 15.5 cm  
2010.663 [ANO]

*Granny Hedwig Stieglitz at Oaklawn*  
About 1910  
Gelatin silver print on printing-out paper mounted  
on cardboard  
24.1 x 14.5 cm  
2010.664 [ANO]

*Mrs. Stieffel*  
1921  
Albumen print  
22.7 x 19.4 cm  
2010.665 [ANO]

*Picturesque Bits of New York and Other Studies*  
1893-1897  
Portfolio of 12 photogravures  
57 x 46.8 cm  
2010.666.1-13 [ANO]

Anonymous gifts

**Dimitris Yeros**  
Born in Greece in 1948

*Chuck Close*  
2002, print 2008  
Ink-jet print  
63.3 x 43.1 cm  
2010.671 [D.Y.]

*Louise Bourgeois*  
2008  
Ink-jet print  
71.7 x 43.1 cm  
2010.672 [D.Y.]

Gifts of Dimitris Yeros

## NON-CANADIAN ART SCULPTURE

**Jean (Hans) Arp**  
Strasbourg 1886 – Basel 1966



● *Doll's Rocker*  
1964  
Bronze, 1/3  
Cast André Mounier, Clamart (France)  
64.5 x 86 x 18.5 cm  
Gift of Franceline Fortin and Maurice Jodoin  
in honour of the Montreal Museum of Fine Arts'  
150th anniversary  
2010.727  
© Estate of Jean Arp | SODRAC (2011)

**Richard Artschwager**  
Born in Washington in 1923



● *Splatter Chair III*  
1992  
Chromed aluminum, plywood, enamel paint  
112.5 x 107 x 57.9 cm  
Gift of Ann Birks in memory of her husband,  
Barrie Drummond Birks  
2010.518  
© Richard Artschwager | SODRAC (2011)

**Boleslas Biegas**  
Koziczyn, Poland, 1877 – Paris 1954



*Richard Wagner*  
1904  
Bronze  
73.5 x 36.5 x 17 cm  
Purchase, the Montreal Museum of Fine Arts'  
Volunteer Association Fund  
2010.25

**Wim Delvoye**  
Born in Wervik, Belgium, in 1965



*Butagaz Shell 53 No. G38526*  
1989  
Enamel paint on gas canister  
56 cm (h.); 30 cm (diam.)  
Purchase, the Museum Campaign 1988-1993 Fund  
2010.100  
© Wim Delvoye | SODRAC (2011)

**Folkert de Jong**  
Born in Egmond-aan-Zee, Netherlands, in 1972

● *Life's Illusions – Horserider*  
2003  
Polystyrene, expanded polyurethane foam, synthetic  
resin, wood  
Approx. 256 x 158 x 248 cm  
Gift of Arlene Goldman and George Hartman  
2010.644 (see page 52)

**Allison Schulnik**  
Born in San Diego in 1978

*Untitled*  
2009  
Ceramic  
Purchase, the Museum Campaign 1988-1993 Fund  
2011.156

NON-CANADIAN ART VIDEO

**Glenda León**  
Born in Havana in 1976

*Cada respiro* [Every Breath]  
2003  
Colour video, 3/10  
Duration: 1 min 50 s  
Purchase, Guy de Repentigny Fund  
2010.125

**Allison Schulnik**  
Born in San Diego in 1978



*Forest*  
2009  
Stop-motion clay animated video, 5/5  
Duration: 4 min 30 s  
Purchase, the Museum Campaign 1988-1993 Fund  
2011.155.1-3

DECORATIVE ART

**Laurent Amiot**  
Quebec City 1764 – Quebec City 1839

- Snuffbox  
Between 1788 and 1839  
Silver  
2.5 x 8 x 4 cm  
2010.737 [S.J.]

- Baptismal Ewer  
Between 1788 and 1839  
Silver  
6.1 x 9.3 x 4.8 cm  
2010.738 [S.J.]

- Ladle  
Between 1788 and 1839  
Silver  
38.1 x 10.5 x 9.4 cm  
2010.739 [S.J.]

- Anonymous**
- Pectoral Medal  
Second-half of 18th C. (?)  
Silver  
7.9 x 5.3 x 0.5 cm  
2010.757 [S.J.]

- Anonymous**  
France
- Plate  
Between 1798 and 1809  
Silver  
4.1 cm (h.); 34.9 cm (diam.)  
2010.803 [S.J.]

- Thomas-Michel Bary**  
Active in Paris between 1798 and 1813
- Pair of Candlesticks  
Between 1798 and 1809  
Silver, silver gilt  
28 cm (approx. h.); 14.2 cm (approx. diam.) (each)  
2010.786.1-2 [S.J.]

- Paul Beau**  
Montreal 1871 – Montreal 1949
- Serving Tray  
About 1910-1915  
Silver-plated brass  
4.9 x 40.7 x 25 cm  
2010.754 [S.J.]

- Jacques-Brice Beaufort**  
Active in Paris from 1788
- Sauceboat and Stand  
Between 1798 and 1809  
Silver  
21.5 x 24.2 x 13 cm  
2010.783 [S.J.]

- Jean-Pierre-Nicolas Bibron**  
Active in Paris from 1798
- Sauceboat and Stand  
Between 1798 and 1809  
Silver  
19.2 x 25.7 x 14.4 cm  
2010.797.1-2 [S.J.]

- Coffee Pot  
About 1809  
Silver, wood  
17 x 17.5 x 9.6 cm  
2010.808 [S.J.]

**Martin-Guillaume Biennais**  
La Cochère, France, 1764 – Paris 1843

- Pair of Saltcellars  
1819  
Silver, silver gilt  
13 x 16.9 x 7.8 cm  
2010.769.1-3 [S.J.]



- Coffee Pot  
Between 1798 and 1809  
Silver, wood  
18 x 13.4 x 9.5 cm  
2010.770 [S.J.]

- Oval Platter  
Between 1809 and 1819  
Silver  
3 x 38.4 x 24.6 cm  
2010.771 [S.J.]

- Candlestick  
Between 1809 and 1819  
Silver gilt  
6.5 x 20 x 12.8 cm  
2010.772.1-2 [S.J.]

- Fish-server  
Between 1809 and 1819  
Silver, ebony  
7.5 x 39.4 x 8.4 cm  
2010.773 [S.J.]

**Martin-Guillaume Biennais** (jam pot)  
La Cochère, France, 1764 – Paris 1843  
**Master “VC”** (spoons),  
Active in the region of La Manche



- Jam Pot  
1819  
Silver  
35 cm (h.); 14.5 cm (diam.)
- 12 Spoons  
Between 1798 and 1809  
Silver gilt  
14.4 x 2.9 x 2.2 cm (each)  
2010.800.1-13 [S.J.]

Attributed to  
**Charles-Antoine Blerzy**  
Active in Paris from 1799 or 1800

- Pair of Covered Vegetable Dishes  
Between 1799 and 1809  
Silver  
Approx. 17 x 28 x 20 cm (each)  
2010.796.1-4 [S.J.]

**Bohle and Hendery**  
Associates in Montreal between 1851 and 1858

- Footed Cup Presented to Captain Alexander Ramsay  
1858  
Silver  
18.4 cm (h.); 9.4 cm (diam.)  
2010.734 [S.J.]

**David Bohle**  
Montreal 1831 – Montreal 1869

- Sugar Bowl  
Mid-19th c.  
Silver  
10.9 x 20.5 x 10.3 cm  
2010.758 [S.J.]

**Gabriel Jacques André Bompard**  
Active in Paris from 1803 or 1804

- Covered Bouillon Bowl and Stand  
Between 1809 and 1819  
Silver  
12.4 cm (h.); 20.4 cm (diam.)  
2010.791.1-3 [S.J.]

**Jean-Nicolas Boulanger**  
Active in Paris from 1783

- Pair of Candlesticks  
Between 1798 and 1809  
Silver  
28.3 cm (approx. h.); 14.1 cm (approx. diam.) (each)  
2010.788.1-2 [S.J.]

- Coffee Pot  
Between 1809 and 1819  
Silver, wood  
24.2 x 23.5 x 13 cm  
2010.790 [S.J.]

- Oil and Vinegar Cruets  
Between 1798 and 1809  
Silver  
22.2 x 24.2 x 12.3 cm  
2010.793 [S.J.]

**Charles-Louis Bourgeois**  
Active in Paris from 1780

- Covered Bouillon Bowl  
Between 1798 and 1809  
Silver  
11.7 x 16.7 x 13.8 cm  
2010.784.1-2 [S.J.]

- Soup Tureen  
Between 1798 and 1809  
Silver  
20.5 x 22.5 x 35.5 cm  
2010.809.1-2 [S.J.]

- Coffee Pot and Cream Jug  
Between 1809 and 1819  
Silver, ebony  
Coffee Pot: 35 x 22.9 x 14.7 cm  
Cream jug: 22.8 x 14.1 x 10.1 cm  
2010.810.1-2 [S.J.]

**Jean-Charles Cahier**  
Soissons, France, 1772 – Soissons 1849

- Soup Tureen  
Between 1809 and 1819  
Silver  
35 x 36 x 27.7 cm  
2010.777.1-2 [S.J.]

- Dish  
Between 1819 and 1838  
Silver  
3 cm (h.); 29.5 cm (diam.)  
2010.778 [S.J.]

- Dish Warmer  
Between 1809 and 1819  
Silver, wood  
11 x 31.8 cm  
2010.802.1-6 [S.J.]

- Plate  
Between 1798 and 1809  
Silver  
3.3 cm (h.); 30.1 cm (diam.)  
2010.804 [S.J.]

*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

**Cesare Maria Casati**  
Born in Milan in 1936  
and  
**Emanuele Ponzio**  
Born in Turin in 1923



- Table, Chair and Stool from the Piccolo Disco Bar, Hotel Grifone, Bolzano, Italy  
1968  
Methacrylate, steel, polyurethane foam, baize upholstery  
Table: 62 cm (h.); 70 cm (diam.)  
Chair: 65.8 cm (h.); 47 cm (diam.)  
Stool: 43 cm (h.); 44 cm (diam.)  
Gifts of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.77.1-3

**Jean-Pierre Charpenat**  
Active in Paris from 1782

- Set of 3 Saltcellars  
Between 1798 and 1806  
Silver, crystal  
5.9 cm (h.); 8.2 cm (diam.) (each)  
2010.815.1-6 [S.J.]

**Léonard Chatenet**  
Active in Paris between 1807 and 1830

- Pair of Candlesticks  
Between 1809 and 1819  
Silver  
33.8 cm (h.); 15.4 cm (diam.) (each)  
2010.731.1-2 [S.J.]

**J. E. Coffinet**  
Active in Paris from 1814

- Covered Candy Dish  
Between 1814 and 1819  
Silver  
14.6 x 20.7 x 15.9 cm  
2010.817.1-2 [S.J.]

**Furcy-Antoine Courant**  
Active in Paris from 1798

- Coffee Pot  
Between 1798 and 1809  
Silver, ebony  
30.5 x 18.5 x 11.2 cm  
2010.785 [S.J.]

- Sauceboat with Stand  
Between 1798 and 1809  
Silver  
28.8 x 30 x 11.2 cm  
2010.828.1-2 [S.J.]

**Robert Cruickshank**  
Scotland about 1748 – died at sea 1809

- Sugar Sifter  
Between 1780 and 1807  
Silver  
11.1 x 2.6 x 2 cm  
2010.763 [S.J.]

**Charles-Joachim-Benjamin Dallemagne**  
Paris about 1759 – Paris 1821

- Sugar Sifter  
Between 1798 and 1809  
Silver  
5 x 6.5 x 20.9 cm  
2010.822 [S.J.]

**Roch-Louis Dany**  
Active in Paris from 1779



- Soup Tureen and Stand  
1789  
Silver  
41.1 x 43.6 x 30.2 cm  
2010.732.1-3 [S.J.]

**Sylvia Daoust**  
Montreal 1902 – Montreal 2004

- Medal of the Conservatoire de musique et d'art dramatique du Québec  
1954  
Silver  
Executed by C. Lamond  
0.9 cm (h.); 7.3 cm (diam.)  
2010.753.1-2 [S.J.]

*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

**Michele De Lucchi**  
Born in Ferrara in 1951

- Coffee Table  
About 1982  
Mortar, Serena stone, marble, travertine  
Produced by Up & Up, Massa, Italy  
40 x 100 x 100 cm  
2010.79.1-5 [J.M.]

**Paolo Deganello**  
Born in Este, Italy, in 1940



- *Artifici* Coffee Table  
1985  
Marble and stoneware composite, glass, polyester resin, cherrywood  
Produced by Cassina, Meda, Italy  
37 x 146 x 105 cm  
2010.85.1-46 [J.M.]

*Gifts of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby*

**François Delagrave**  
(?) 1771 – Quebec City 1843

- Teapot with the Monogram of the Saint-Ours Family  
About 1810  
Silver, wood  
16.8 x 28.7 x 10.4 cm  
2010.743 [S.J.]

Attributed to  
**François Delagrave**  
(?) 1771 – Quebec City 1843

- Grey Nuns' Pectoral Cross  
About 1810  
Silver  
10.1 x 6.2 x 1.7 cm  
2010.760 [S.J.]

*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

**Roseline Delisle**  
Rimouski, Quebec, 1952 –  
Santa Monica, California, 2003

*Blue Bowl 21.89*  
1989  
Porcelain  
14 cm (h.); 21.9 cm (diam.)  
Gift of Barbara and Philip Silverberg  
2010.646

**Gilles Derome**  
Born in Montreal in 1959

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Plate  
1959  
Glazed earthenware  
6 x 37.5 x 36.5 cm  
Gift of Guy Plamondon  
2010.983

**Christopher Dresser**  
Glasgow 1834 – Mulhouse, France, 1904

---

Teapot  
About 1879  
Silver plate, ebony  
Produced by James Dixon & Sons, Sheffield, England  
16.9 x 25.1 x 5.4 cm  
Purchase, Movable Cultural Property grant from the Department of Canadian Heritage undrs the terms of the *Cultural Property Export and Import Act*, the Museum Campaign 1988-1993 and Deirdre Stevenson Funds  
2011.35

**S. Joseph Dupezard**  
Active in Paris from 1809

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● Candlestick  
Between 1809 and 1819  
Silver  
7 x 14.6 x 9.4 cm  
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary  
2010.825

**Max Ernst**  
Brühl, Germany, 1891 – Paris 1976

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*Écrits et œuvre gravé*  
1964  
Poster: relief print  
Printed by Union, Paris  
64.9 x 49.9 cm  
Gift of Hélène C. Bossé in memory of Cécile and Gérard Baillargeon  
2010.565

**Tamsin van Essen**  
Born in London in 1976



*Cancer (5-cell)*  
From the series "Medical Heirlooms"  
2007 (example of 2009)  
Terracotta, slip  
10.7 x 21.6 x 12.7 cm  
2010.101 [E.L.B.]

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*Scars (suture)*  
From the series "Medical Heirlooms"  
2007 (example of 2008)  
Glazed earthenware  
13.8 cm (h.); 9.8 cm (diam.)  
2010.102 [E.L.B.]

Purchases, Edith Low-Beer Bequest

**Jacques-Henri Fauconnier**  
Active in Paris from 1809

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● Serving Dish  
1819  
Silver  
3.7 cm (h.); 35.2 cm (diam.)  
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary  
2010.813

**Anne Fauteux**  
Born in Ottawa in 1959

---

2 *Connectors* Necklaces  
2001  
Felt, silver  
4 cm (approx. h.); 25 cm (approx. diam.) (each)  
Gift of the Galerie Noel Guyomarc'h  
2010.830-831

**Carl Christian Fjerdingstad**  
Christianse, Denmark, 1891 – Paris 1968

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Sauceboat and Spoon  
About 1935  
Silver plate  
Produced by Orfèverie Christoffle, Paris  
Sauceboat: 6.2 x 20.1 x 10 cm  
Spoon: 3.5 x 20.5 x 4.8 cm  
Gift of Guy Plamondon  
2010.985.1-2

**Stephanie Forsythe**  
Born in Kentville, Nova Scotia, in 1970 and  
**Todd MacAllen**  
Born in Vancouver in 1966

---

*Softseating* Modular Seating and Stool  
From the series "Soft"  
2003  
Dimpled cardboard, fabric, magnets  
Produced by Molo Design, Vancouver  
Variable dimensions  
Gift of the designers, Stephanie Forsythe and Todd MacAllen  
2010.99.1-7

**Denis-François Franckson**  
Active from 1801

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● Egg Cup  
Between 1801 and 1809  
Silver  
6 cm (h.); 4.7 cm (diam.)  
2010.824 [S.J.]

**Piero Gilardi**  
Born in Turin in 1942

---

● *Mela* Chair  
1971 (example of 2000)  
Painted polyurethane foam  
99 x 67 x 63 cm  
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.87 (see page 22)

**Abel-Étienne Giroux**  
Active in Paris from 1798

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● Sugar Bowl  
Between 1798 and 1809  
Silver, crystal  
26.5 x 15.8 x 15.2 cm  
2010.789.1-3 [S.J.]

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● Pair of Vegetable Dishes  
Between 1798 and 1809  
Silver  
16.5 x 27.5 x 20.9 cm (each)  
2010.811.1-4 [S.J.]

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● Covered Vase  
Between 1798 and 1809  
Silver  
38.5 cm (h.); 16.4 cm (diam.)  
2010.829.1-2 [S.J.]

**Nicolas-Xavier Goulain**  
Active in Paris from 1813 or 1814

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● Hot Water Urn  
Between 1813 and 1819  
Silver, ebony  
34.5 x 19.2 x 22.8 cm  
2010.782.1-4 [S.J.]

Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary

**Konstantin Grcic**  
Born in Munich in 1965

---

*One* Chair  
From the series "Family One"  
2004  
Aluminum, concrete  
Produced by Magis, Torre Di Mosto, Italy  
82 x 55 cm  
Purchase, Marguerite and Cecil Buller Fund  
2011.37.1-2

**Gruppo DAM**  
Milan, 1969-1975 and  
**Studio Gruppo 14**  
Milan, founded in 1967



● *Libro* Chair  
1970  
Polyurethane foam, vinyl, jute, steel, 12/99  
Produced by Modernariato Gruppo Industriale Busnelli, Meda, Italy  
Approx. 78.5 x 84 x 132 cm  
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.64

**Joseph-Louis Haeghen**  
Active from 1801 or 1802

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● Fish-server  
Between 1801 and 1809  
Silver, ebony  
4.1 x 7.9 x 36 cm  
2010.816 [S.J.]

**Robert Hendery**  
Corfu, Greece, 1814 – Montreal 1897

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● Trencher Salt  
Between 1856 and 1897  
Silver  
2.2 cm (h.); 5.5 cm (diam.)  
2010.736 [S.J.]

**Henry Birks & Sons Ltd.**  
Montreal, founded in 1879

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● Ewer  
1900  
Silver  
34.5 x 20.1 x 13.8 cm  
2010.745 [S.J.]

**Jean-Antoine Hervier**  
Active in Paris between 1798 and 1819

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● Olive Spoon  
Between 1798 and 1809  
Silver  
5.2 x 5.9 x 29.9 cm  
2010.823 [S.J.]

**Antoine Hience**  
Active in Paris between 1798 and 1828

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● Coffee Pot  
Between 1809 and 1819  
Silver, wood  
22.5 x 15.5 x 12.2 cm  
2010.819 [S.J.]

**Marc Jacquart**  
Active in Paris from 1798

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● Jam Pot  
1809  
Silver, crystal  
30 x 16.8 x 17.7 cm  
2010.774.1-3 [S.J.]

● Sugar Bowl  
Between 1798 and 1809  
Silver, crystal  
29.4 x 16 x 14.3 cm  
2010.775.1-3 [S.J.] (see page 41)

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● Teapot  
Between 1798 and 1809  
Silver, wood  
21.6 x 25.9 x 16.6 cm  
2010.776.1-2 [S.J.]

● Dish  
Between 1809 and 1819  
Silver  
2.7 cm (h.); 27 cm (diam.)  
2010.807 [S.J.]

Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary

**Charles William Kelsey**  
London 1877 – Montreal 1975

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Six-panelled window representing a View from Westmount Summit  
Erskine and American Church, Montreal  
About 1939  
Stained glass, lead  
48 x 46.6 cm (each panel)  
Purchase  
2010.725.1-6

Window in Memory of George Patterson Christie  
Erskine and American Church, Montreal  
1943  
Stained glass, lead  
178 x 53.5 cm  
Purchase  
2010.726

**Janis Kerman**  
Born in Montreal in 1957

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Bracelet  
2010  
Silver, gold, smoky quartz, topaz, iolites  
5.5 x 7 x 5.8 cm  
2010.655 [J.K.D.]

Brooch  
1988  
Silver, brass, slate, ColorCore  
10.5 x 5.8 x 0.8 cm  
2010.656.1-2 [J.K.D.]

Gifts of Janis Kerman Design

Brooch  
1987  
Oxidized silver, whale bone  
10.4 x 7.9 x 1.5 cm  
Purchase, T. R. Meighen Family Fund  
2010.657

**Koninklijke Porceleyne Fles**  
(Royal Delft Pottery)  
Delft, Holland, founded in 1653

Vase  
1930s  
Fine earthenware  
Gift of Madeleine Bélanger  
2010.640

**Yael Krakowski**  
Born in Tiberias, Israel, in 1962

*Gummi* Necklace  
2000  
Rubber bands, cotton thread, polyester thread  
6 cm (h.); 30 cm (diam.)  
Gift of the Galerie Noel Guyomarc'h  
2010.833

**Joris Laarman**  
Born in Borculo, Netherlands, in 1979

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*Heatwave* Radiator  
2003  
Polybéton  
Produced by Jaga, Diepenbeek, Belgium  
100 x 200 x 6.5 cm  
Purchase, the Montreal Museum of Fine Arts' Employee Fund and Galerie Arte Montréal Fund  
2010.41.1-5



*Bone Rocker* Rocking Chair  
From the series "Bone"  
2008  
Cast marble resin, 10/12  
68 x 88 x 92 cm  
Purchase, Edith Low-Beer Bequest  
2010.96

**Michel Lacombe**  
Born in Montreal in 1934

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*Nefertiti* Ring  
1966  
Gold, emerald, garnets  
3.2 x 2.5 x 2.5 cm  
Gift of Lucie Martin Lacombe  
2010.592

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**Lambert & Co.**  
London, 1861-1916

Small Octagonal Bowl  
1906  
Silver  
7.3 x 12.4 x 8 cm  
Gift of Peter J. Habib and Daniel I. Lack  
2010.885

**Jean-Étienne Langlois**  
Active in Paris from 1807

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● Set of 8 Plates  
Between 1807 and 1809  
Silver, silver gilt  
23.1 cm (diam.) (each)  
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary  
2010.814.1-8

**Jean-Pierre Latz**  
Cologne about 1691 – Paris 1754



● Chest of Drawers  
About 1754  
Wood veneer and marquetry, gilded bronze, marble  
86.5 x 148.5 x 66.5 cm  
Gift of Power Corporation of Canada  
2010.43.1-5

**Roberto Lazzeroni**  
Born in Pisa in 1950

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● *Star Trek* Armchair  
"Storica-International" Collection  
1990  
Wood (cherry or walnut), plywood, cotton velvet upholstery (?)  
Produced by Ceccotti Collezioni, Cascina, Italy  
108 x 66.5 x 75 cm  
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.62

Attributed to  
**François Lebreton** (chalice)  
Master from 1643, died in 1682  
**François Lebreton** (inner cup)  
**Nicolas Loir** (paten)  
Master in 1616, died about 1650



● Chalice (1642-1643) with Inner Cup (1644-1645) and Paten (about 1640)  
Silver  
Chalice: 28.2 cm (h.); 17 cm (diam.)  
Paten: 1.7 cm (h.); 17.8 cm (diam.)  
2010.761.1-2 [S.J.]

**Louis-Auguste Leclerc**  
Active from 1801 or 1802

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● Ladle  
Between 1801 and 1809  
Silver  
7.5 x 9.4 x 36.1 cm  
2010.820 [S.J.]



1999 1999  
**尊严不能在孤独中赢得**

1999 1999  
**老外眼里的中国**

**买巨无霸找**  
COCKSANT

**立刻中文**

KONKA

<b>Louis Legay</b> Active from 1810
<ul style="list-style-type: none"><li>● Soup Tureen</li></ul> Between 1810 and 1819 Silver 36 x 39.3 x 21.2 cm 2010.781.1-3 [S.J.]

<b>Jean-Louis-Auguste Leguay</b> Active in Paris from 1779
<ul style="list-style-type: none"><li>● Tulip Tumbler with Gadrooned Base</li></ul> Between 1798 and 1809 Silver 13.2 cm (h.); 10.3 cm (diam.) 2010.818 [S.J.]

<b>Pierre Lespérance</b> Quebec City 1819 – Quebec City 1882
<ul style="list-style-type: none"><li>● Chalice</li></ul> Between 1852 and 1882 Silver 25.6 cm (h.); 13.7 cm (diam.) 2010.762 [S.J.]

<b>Pierre-Benoît Lorillon</b> Active 1788-1822
<ul style="list-style-type: none"><li>● Ladle</li></ul> Between 1809 and 1819 Silver 6.5 x 9.5 x 36 cm 2010.805 [S.J.]

<ul style="list-style-type: none"><li>● Ragout Spoon</li></ul> Between 1798 and 1809 Silver 4.9 x 5.7 x 31.4 cm 2010.806 [S.J.]
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<b>Joseph Lucas</b>
<ul style="list-style-type: none"><li>● Buckle</li></ul> About 1775 Silver 4.8 x 5.2 x 1.5 cm 2010.755 [S.J.]

<b>Roberto Lucci</b> Born in Milan in 1942 and <b>Marcello Pietrantoni</b> Born in Brescia, Italy, in 1934
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<ul style="list-style-type: none"><li>● <i>Nuvola</i> Hanging Lamp</li></ul> 1966 Polymethyl methacrylate, steel Produced by Stilnovo, Milan 73 x 145 x 30 cm Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby 2010.76.1-2
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<b>Joseph Maillou</b> Quebec City 1708 – Quebec City 1794
<ul style="list-style-type: none"><li>● Pair of Buttons</li></ul> Between 1744 and 1764 Silver 1.1 cm (h.); 1.5 cm (diam.) (each) Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary 2010.744.1-2

<b>Maison Cardeilhac</b> Paris, 1804-1951
Child's Dish and Egg Cup Late 1920s Silver Dish: 2.7 cm (h.); 18.2 cm (diam.) Egg cup: 4.5 cm (h.); 9.1 cm (diam.) Gift of Guy Plamondon 2010.984.1-2

<b>Jean-Louis Malidor</b> Active from 1805
<ul style="list-style-type: none"><li>● Sugar Tongs</li></ul> Between 1805 and 1809 Silver 14.6 x 6.1 x 2.3 cm 2010.795 [S.J.]

Attributed to <b>Salomon Marion</b> Lachenaie, Quebec, 1782 – Montreal 1830 for the workshop of Pierre Huguet dit Latour (1749-1817)
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<ul style="list-style-type: none"><li>● Pax</li></ul> Between 1810 and 1817 Silver 10.6 x 7.8 x 3 cm 2010.750 [S.J.]
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*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

<b>Gino Marotta</b> Born in Campobasso, Italy, in 1935
<ul style="list-style-type: none"><li>● Decorative Elements from the Piccolo Disco Bar, Hotel Grifone, Bolzano, Italy</li></ul> 1968 Methacrylate, PVC Various dimensions 2010.94.1-9 [J.M.]

<b>Master "B.F."</b>
Spoon 1637 Silver 2.1 x 16.5 x 4.8 cm Gift of Peter J. Habib and Daniel I. Lack 2010.886

<b>Master "H.G."</b>
<ul style="list-style-type: none"><li>● Belt Buckle</li></ul> Early 19th c. Silver 4.6 x 7.8 x 0.4 cm 2010.759 [S.J.]

<b>Master "PAG"</b>
<ul style="list-style-type: none"><li>● Wine Decanter Strainer</li></ul> Between 1798 and 1809 Silver 2.5 x 10.5 x 7.7 cm 2010.821 [S.J.]

<b>Alessandro Mendini</b> Born in Milan in 1931
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<ul style="list-style-type: none"><li>● 2 Wall Hangings</li></ul> "Ollo" Collection 1988 Cotton Made by Consorzio Esposizione Mobili for Studio Alchimia, Milan 153 x 173 cm 186 x 151 cm 2010.82-83 [J.M.]
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<ul style="list-style-type: none"><li>● <i>Potentilla</i> Vase</li></ul> 1993 Porcelain, marble, aluminum Made by Alessio Sarri Ceramiche for Design Gallery Milano 61.5 x 27.5 x 17.5 cm 2010.84.1-2 [J.M.]
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<b>Alessandro Mendini</b> Born in Milan in 1931 and <b>Alessandro Guerriero</b> Born in Milan in 1943
<ul style="list-style-type: none"><li>● 2 Bookcases</li></ul> "Ollo" Collection 1984 Wood laminate, painted wood Made by Consorzio Esposizione Mobili for Studio Alchimia, Milan 220 x 24 x 43.1 cm (each) 2010.80-81 [J.M.]

<b>Carlo Mollino</b> Turin 1905 – Turin 1973
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<ul style="list-style-type: none"><li>● Armchair and Stool for the Lutrario Ballroom, Turin</li></ul> 1959 Steel, brass, plywood, vinyl upholstery (not original) Produced by Ditta Doro, Cuneo, Italy Armchair: 75.6 x 61.7 x 56.5 cm Stool: 44.2 x 41.4 x 28.5 cm 2010.88.1-2 [J.M.]
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<ul style="list-style-type: none"><li>● Sofa</li></ul> About 1995 Painted wood, velvet upholstery Produced by Edizione Galleria Colombari (?), Milan 103 x 175 x 87 cm 2010.89 [J.M.]
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*Gifts of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby*

<b>François-Dominique Naudin</b> Paris about 1778 – Paris 1841
<ul style="list-style-type: none"><li>● Ragout Spoon</li></ul> Between 1800 and 1809 Silver 6 x 5.3 x 27.2 cm 2010.812 [S.J.]

<b>Jean-Baptiste-Claude Odiot</b> Paris 1763 – Paris 1850
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<ul style="list-style-type: none"><li>● Soup Tureen</li></ul> Between 1798 and 1809 Silver 26.2 x 33.5 x 30.4 cm 2010.765.1-3 [S.J.]
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<ul style="list-style-type: none"><li>● Covered Vegetable Dish</li></ul> Between 1809 and 1819 Silver 18 x 27.8 x 20.6 cm 2010.766.1-2 [S.J.]
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<ul style="list-style-type: none"><li>● Mustard Pot</li></ul> Between 1809 and 1819 Silver, silver gilt 17.5 x 8.8 x 8.7 cm 2010.768.1-3 [S.J.]
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<ul style="list-style-type: none"><li>● Covered Vegetable Dish</li></ul> Between 1798 and 1809 Silver 18.7 x 26 x 20.3 cm 2010.787.1-2 [S.J.]
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<ul style="list-style-type: none"><li>● Oil and Vinegar Cruets</li></ul> Between 1809 and 1819 Silver, crystal 30.9 x 24.9 x 12.6 cm 2010.792.1-5 [S.J.]
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<ul style="list-style-type: none"><li>● Candlestick</li></ul> 1798 Silver 4.3 x 19.2 x 16.5 cm 2010.798 [S.J.]
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<ul style="list-style-type: none"><li>● Round Dish</li></ul> Between 1809 and 1819 Silver 2.4 cm (h.); 27 cm (diam.) 2010.799 [S.J.]
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<b>Jean-Baptiste-Claude Odiot</b> (mustard pot) Paris 1763 – Paris 1850 <b>Master "S"</b> (spoon) Active in France
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<ul style="list-style-type: none"><li>● Mustard Pot with the Arms of Count Villoutreys</li></ul> Between 1809 and 1819 Silver gilt 17.6 cm (h.); 8.8 cm (diam.)
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<ul style="list-style-type: none"><li>● Spoon</li></ul> After 1838 Silver gilt 12.8 x 3 x 2.1 cm 2010.767.1-4 [S.J.]
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<b>Joseph Pagé dit Quercy</b> Quebec City 1701 – West Indies about 1730
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<ul style="list-style-type: none"><li>● Shoe Buckle</li></ul> Between 1720 and 1729 Silver 2.5 x 4 x 0.7 cm 2010.749 [S.J.]
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<b>Pierre Paraud</b> Active in Paris from 1800
<ul style="list-style-type: none"><li>● Pair of Candlesticks</li></ul> Between 1800 and 1809 Silver 28 cm (h.); 12.5 cm (diam.) (each) 2010.779.1-4 [S.J.]

<b>Pierre Paraud</b> (bases and stems) Active in Paris from 1800 and <b>Pierre Vallière</b> (branches) Active from 1776
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<ul style="list-style-type: none"><li>● Pair of Candelabras</li></ul> Between 1800 and 1809 Silver 55.5 x 32.5 x 31 cm (each) 2010.827.1-2 [S.J.]
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<b>Carl Poul Petersen</b> Copenhagen 1895 – Montreal 1977
<ul style="list-style-type: none"><li>● Pair of Candlesticks with Candle Rings</li></ul> Silver 23.1 cm (h.); 10 cm (diam.) (each) 2010.573.1-4 [S.J.]

<ul style="list-style-type: none"><li>● 2 Covered Boxes</li></ul> Silver 9 cm (h.); 14 cm (diam.) (each) 2010.574.1-2 [S.J.]
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<ul style="list-style-type: none"><li>● 3 Brooches</li></ul> Silver, pearl Various dimensions 2010.575-577 [S.J.]
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<ul style="list-style-type: none"><li>● Bracelet</li></ul> Silver 20.5 x 2.7 x 0.7 cm 2010.578 [S.J.]
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<ul style="list-style-type: none"><li>● Spoon</li></ul> Silver 4.1 x 13.5 x 4.5 cm 2010.579 [S.J.]
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<ul style="list-style-type: none"><li>● Cake Knife</li></ul> Silver 1 x 27.4 x 4 cm 2010.580 [S.J.]
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<ul style="list-style-type: none"><li>● 2 Serving Tablespoons</li></ul> Silver 3.9 x 14.2 x 4.9 cm 2.6 x 31.5 x 5.2 cm 2010.581, 585 [S.J.]
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<ul style="list-style-type: none"><li>● Sauce Server</li></ul> Silver, silver gilt, ebony 9.5 x 17.3 x 11.5 cm 2010.582 [S.J.]
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<ul style="list-style-type: none"><li>● Sugar Tongs</li></ul> Silver 2.9 x 16.3 x 7 cm 2010.583 [S.J.]
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<ul style="list-style-type: none"><li>● 2 Cake Slicers</li></ul> Silver 4.3 x 24.5 x 6.3 cm 3.5 x 18.3 x 6.5 cm 2010.584, 586 [S.J.]
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<ul style="list-style-type: none"><li>● Complate</li></ul> Silver 7 x 32.8 x 27.1 cm 2010.587 [S.J.]
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<ul style="list-style-type: none"><li>● Tea and Coffee Set</li></ul> Silver, ivory Teapot: 17.1 x 27.7 x 16 cm Coffee pot: 23.6 x 24.8 x 12.5 cm Sugar bowl: 10 x 14.9 x 10.3 cm Cream jug: 9.8 x 14.2 x 10.3 cm 2010.588.1-4 [S.J.]
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<ul style="list-style-type: none"><li>● Salad Spoon and Fork</li></ul> Silver Spoon: 4.8 x 21.9 x 6.2 cm Fork: 4.8 x 20.6 x 6.9 cm 2010.589.1-2 [S.J.]
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<b>Marguerite Picque</b> (Widow Neusécourt) Active in Paris from 1802 or 1803
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<ul style="list-style-type: none"><li>● Oil and Vinegar Cruets</li></ul> Between 1802 and 1809 Silver, crystal 29 x 26 x 11.7 cm 2010.780.1-3 [S.J.]
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<b>Jean-Simon Pontaneau</b> (ewer) Active in Paris, 1776-after 1792 <b>Jean-Nicolas Boulanger</b> (basin) Active in Paris from 1783
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<ul style="list-style-type: none"><li>● Ewer</li></ul> Between 1786 and 1789 Silver 28.9 x 13.9 x 11.3 cm
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<ul style="list-style-type: none"><li>● Basin</li></ul> Between 1798 and 1809 Silver 6.5 x 35.9 x 24.6 cm 2010.801.1-2 [S.J.]
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<b>Augustin Porlier</b> Active in Paris in 1806
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<ul style="list-style-type: none"><li>● Coffee Pot</li></ul> 1809 Silver 27.1 x 20.5 x 11.3 cm 2010.794.1-2 [S.J.]
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<b>François Ranvoyzé</b> Quebec City 1739 – Quebec City 1819
<ul style="list-style-type: none"><li>● Lorraine Cross</li></ul> About 1770 Silver 13.2 x 7 x 1.5 cm 2010.746 [S.J.]



#### 150TH-ANNIVERSARY GIFT

**GAO BROTHERS**, ZHEN GAO, born in Jinan, China, in 1956, QIANG GAO, born in Jinan, China, in 1962  
7V No. 6, 2000, chromogenic print, edition of 10, 149.7 x 109.8 cm  
Gift of J. Serge Sasseville and François Dell’Aniello in honour of the Montreal Museum of Fine Arts’ 150th anniversary

**André Ricart**  
Active from 1803 or 1804

● **Oval Dish**  
Between 1803 and 1809  
Silver  
2.3 x 22.4 x 35.5 cm  
2010.826 [S.J.]

*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

**Gianni Ruffi**  
Born in Pistoia, Italy, in 1938



● **La Cova Sofa**  
1973  
Sofa: polyurethane foam, wool and cotton upholstery, metal  
3 cushions: polyurethane foam, polyester upholstery  
Produced by Poltronova, Montale, Italy  
Sofa: 73 cm (h.); 200 cm (diam.)  
Cushions: approx. 61 x 37 x 35 cm (each)  
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.63.1-4

**François Sasseville**  
Sainte-Anne-de-la-Pocatière, Quebec, 1797 – Quebec City 1864

● **Cruets and Tray**  
Between 1839 and 1864  
Silver  
Cruets: 13.3 cm (h.); 5.8 cm (diam.) (each)  
Basin: 4.8 x 20.3 x 14.9 cm  
2010.747.1-3 [S.J.]

● **3 Holy Oil Ampullae**  
Between 1839 and 1864  
Silver  
6.4 cm (h.); 2.9 cm (diam.) (each)  
2010.748.1-3 [S.J.]

● **Pectoral**  
About 1810  
Silver  
1.5 cm (h.); 12.5 cm (diam.)  
2010.764 [S.J.]

**Savage & Lyman**  
Active in Montreal, 1851-1885

● **Trowel Used to Lay the First Stone of the Last Pier of Victoria Bridge, Montreal**  
1859  
Silver  
4.8 x 9.3 x 32.3 cm  
2010.735 [S.J.]

● **Bowl**  
Between 1859 and 1868  
Silver  
7 cm (h.); 11.3 cm (diam.)  
2010.740 [S.J.]

● **Jacques Cartier Cup**  
1863  
Silver  
18.7 cm (h.); 8.8 cm (diam.)  
2010.741 [S.J.]



● **Trowel Used to Lay the Cornerstone of Saint Paul's Church of Scotland, Montreal**  
1867  
Silver, ebony  
7.1 x 9.8 x 34.4 cm  
2010.742 [S.J.]

*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

**Lloyd Schwan**  
Chicago 1955 – Kutztown, Pennsylvania, 2001

● **Irke/Bookcase (model IK1)**  
1997  
Painted wood  
Produced by Cappellini, Arosio, Italy  
165 x 107 x 34 cm  
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.78.1-6

**Georges Schwartz**  
Born in Paris in 1929

**Clillade Brooch**  
About 1972-1973  
Silver, yellow gold, tiger-iron  
2.6 x 6 x 1.8 cm  
Gift of Georges Schwartz  
2010.569

**Livio Seguso**  
Born in Murano in 1930

**Proiezione nello spazio** [Projection in Space]  
1990  
Hot-worked, cut and polished crystal and smoked glass, polished cast glass, stainless steel  
54 x 39 x 14 cm  
Gift of Jane and Stephen Smith  
2010.98.1-2

**Ettore Sottsass**  
Innsbruck, Austria, 1917 – Milan 2007



● **Lapislazzuli, Cinnamon, Basilico, Pepper, Cardamon and Cherries** Teapots  
From the series "Indian Memory"  
1972 (examples of 1987)  
Partially glazed earthenware  
Produced by Alessio Sarri Ceramiche, Sesto Fiorentino, Italy  
Various dimensions  
Gift of Albert Leclerc  
2010.116-121.1-2

● **Bowl**  
1974  
Blown glass, glass applications, 169/250  
Produced by Vistosi, Murano  
8.4 cm (h.); 23.2 cm (diam.)  
2010.65 [J.M.]

● **Basilissa and Diodata** Vases  
1974  
Blown glass, glass applications  
Produced by Vistosi, Murano  
24.7 cm (h.); 21.7 cm (diam.)  
28.8 cm (h.); 28.6 cm (diam.)  
2010.66, 68 [J.M.]

● **Vase**  
1974  
Blown glass, glass applications, 133/250  
Produced by Vistosi, Murano  
21 cm (h.); 24.2 cm (diam.)  
2010.67 [J.M.]

● **Falliera Covered Jar**  
1974 (?)  
Blown glass, glass applications, 138/250  
Produced by Vistosi, Murano  
26.7 cm (h.); 17 cm (diam.)  
2010.69.1-2 [J.M.]

● **Veniera Covered Jar**  
1974  
Blown glass, glass applications, 151/250  
Produced by Vistosi, Murano  
26.8 cm (h.); 18.2 cm (diam.)  
2010.70.1-2 [J.M.]

● **Footed Bowl**  
1977  
Blown glass, glass applications, 73/250  
Produced by Vistosi, Murano  
20 cm (h.); 21.6 cm (diam.)  
2010.71 [J.M.]

● **Fruit Bowl**  
1977  
Moulded glass, 23/250  
Produced by Vistosi, Murano  
13.2 cm (h.); 32.7 cm (diam.)  
2010.72 [J.M.]

● **Le Strutture Tremano** Table  
From the series "Bau-haus I"  
1979  
Wood laminate, enamelled steel, rubber, glass  
Made by Kumewa for Studio Alchimia, Milan  
116 x 50.3 x 50.3 cm  
2010.73.1-2 [J.M.]

● **Caravanserraglio** Centrepiece  
From the series "Bau-haus I"  
1979  
Painted wood  
Produced for Studio Alchimia, Milan  
20 x 40.4 x 40.4 cm  
2010.74 [J.M.]

● **Odalisca** Totem  
From the series "Mirabili"  
1967 (example of 1986)  
Glazed earthenware, wood laminate, 8/29  
Produced by Bitossi, Montelupo Fiorentino, Italy, for Mirabili Arte d'Abitare, Florence  
205 x 40.5 x 40.5 cm  
2010.75.1-14 [J.M.]

● **2 Covered Jars (models 192 and 191)**  
About 1959  
Partially glazed earthenware, hazel wood, cotton  
Made by Cav. G. Bitossi & Figli, Montelupo Fiorentino, Italy, for Il Sestante, Milan  
10.3 cm (h.); 14.2 cm (diam.)  
18.8 cm (h.); 11.6 cm (diam.)  
2010.92-93.1-2 [J.M.]

*Gifts of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby*

**Nathaniel Starnes**  
Active in Montreal, 1823-1855

● **Pectoral Cross of the Grey Nuns**  
Between 1794 and 1851  
Silver  
10.9 x 5 x 2.1 cm  
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts'  
150th anniversary  
2010.751

**Studio 65**  
Turin, founded in 1965



● **Baby-Lonia** Building Blocks  
1973 (example of 1986)  
Painted polyurethane foam, 1/200  
Produced by Gufram  
150 x 210 x 30.5 cm  
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby  
2010.86.1-22

**Jacques Varin dit La Pistole**  
Montreal 1736 – Montreal 1791

● **Goblet**  
Between 1762 and 1791  
Silver  
5.1 cm (h.); 6.6 cm (diam.)  
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts'  
150th anniversary  
2010.756

**Claude Vermette**  
Montreal 1930 – Sainte-Agathe-des-Monts, Quebec, 2006

2 Vases  
1952 and 1967  
Glazed earthenware, glazed stoneware  
34 cm (h.); 9 cm (diam.)  
30 cm (h.); 16 cm (diam.)  
2010.859, 861 [ANO]

Dish  
1966  
Glazed stoneware  
29.8 x 24.8 cm  
2010.860 [ANO]

**Anonymous gifts**

**Verreries Schneider**  
Active in Epinay-sur-Seine, 1918-about 1935

● **Footed Bowl**  
1918-1922  
Blown glass, powdered-glass inclusions  
31.5 cm (h.); 35.3 cm (diam.)  
2010.838 [S.B.J.R.]

● **Olives** Bowl  
About 1922  
Blown glass, powdered-glass inclusions, applied and wheel-ground decoration  
8.5 cm (h.); 11.8 cm (diam.)  
2010.839 [S.B.J.R.]

● **Groseilles** Vase  
1920-1924  
Blown glass, powdered-glass inclusions, applied and wheel-carved decoration  
40.5 cm (h.); 9.3 cm (diam.)  
2010.840 [S.B.J.R.]

● **Vase**  
1919-1923  
Blown glass, powdered-glass inclusions  
16.5 cm (h.); 6.5 cm (diam.)  
2010.841 [S.B.J.R.]

● **Marbré** Jug  
1922-1924  
Blown glass, powdered-glass inclusions, filets and cabochons  
27.2 x 11.8 x 10.7 cm  
2010.842 [S.B.J.R.]

● **Candlestick**  
1920-1925  
Blown glass, powdered-glass inclusions  
28.8 cm (h.); 11.6 cm (diam.)  
2010.843 [S.B.J.R.]

● **2 Pitchers**  
1922-1924  
Blown glass, powdered-glass inclusions  
17 x 12.3 x 10.6 cm  
39.5 x 19.5 x 18.9 cm  
2010.844-845 [S.B.J.R.]

● **Toupile** Vase  
1922-1924  
Blown glass, powdered-glass inclusions  
13.2 cm (h.); 26 cm (diam.)  
2010.846 [S.B.J.R.]

● **Jades** Vase  
1925-1930  
Blown glass, powdered-glass decoration between layers of colourless glass  
30.7 cm (h.); 10.9 cm (diam.)  
2010.847 [S.B.J.R.]

● **Footed Bowl**  
1922-1928/1929  
Blown glass, powdered-glass inclusions  
12.3 cm (h.); 20.4 cm (diam.)  
2010.848 [S.B.J.R.]



● **Marbrines** Vase  
1922-1924  
Blown glass, powdered-glass inclusions  
44.5 cm (h.); 24.7 cm (diam.)  
2010.849 [S.B.J.R.]

● **Filetés** Vase  
1921-1923  
Blown glass, powdered-glass inclusions  
21.2 cm (h.); 8.3 cm (diam.)  
2010.850 [S.B.J.R.]

● **Grappe** Bowl  
1928-1930  
Blown glass, acid-etched  
10.4 cm (h.); 25 cm (diam.)  
2010.851 [S.B.J.R.]

● **Vase**  
1922-1923  
Blown glass, acid-etched decoration, applied glass cabochons  
22.4 cm (h.); 17.2 cm (diam.)  
2010.852 [S.B.J.R.]

*Gifts, Sandra Black and Jeff Rose Collection*

**Andrea Wagner**  
Born in Freiburg im Breisgau, Germany, in 1965

**Îles flottantes** Brooch  
From the series "The Architect Who Faced His Jardin Intérieur"  
2006  
Porcelain, bone, glass and polyester granulate, carnelian, silver, synthetic resin, acrylic  
8 x 7 x 4.1 cm  
Gift of the Galerie Noel Guyomarc'h  
2010.832

**Nelson Walker**  
Montreal 1799 – Plymouth, England, 1865

● **Ladle**  
Between 1826 and 1855  
Silver  
33 x 11.6 x 7.5 cm  
2010.752 [S.J.]

**Robert Wilkes**  
England before 1847 – Toronto 1880

● **Ewer**  
1868  
Silver  
30.5 x 17.9 x 14.3 cm  
2010.733 [S.J.]

*Gifts of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary*

**Jan Zoritchak**  
Born in Ždiar, Slovakia, in 1944



**Espace S029**  
From the series "Astéroïdes"  
1996  
Cast and polished glass  
43.7 x 27.1 x 11.5 cm  
Gift of Jane and Stephen Smith  
2010.97  
© Jan Zoritchak | SODRAC (2011)

**United States**  
1930-1960



902 industrial design objects mainly in the American Streamline style

Influenced by innovations in transportation, this style is characterized by aerodynamic forms symbolizing speed, efficiency and precision. The objects were designed for commerce and industry as well as for the home, interior decoration and sports and leisure activities.

The collection includes works by some of the designers who initiated the Streamline style: Norman Bel Geddes, Henry Dreyfuss, Raymond Loewy and Walter Dorwin Teague. There are also works by Clifford Brooks Stevens, Lurelle Guild, Harold van Doren, John Vassos, John R. Morgan and Peter Schlumbohm.

Liliane and David M. Stewart Collection, gift of Eric Brill  
2010.1080-1982.1-6

## ANCIENT CULTURES

**BURKINA FASO, NORTH OF BOBO-DIOULASSO**  
Nuna (Gurunsi)

- *Koan* Antelope Mask  
Early 20th c.  
Polychrome wood, vegetable fibre  
47 x 18.5 x 37 cm  
Gift of Nathalie and Jacques Germain  
2011.2 (see page 56)

**CAMBODIA, ANGKOR**  
Khmer

- 10 Vessels  
11th-14th c.  
Glazed earthenware  
Various dimensions  
Gift of Daniel Dubois in memory of his father, Albert  
2010.106-115

**CHINA**  
Late Qing dynasty (1644-1911)

- Covered Vase  
1st half of 19th c.  
Porcelain, painted decoration in underglaze blue  
44 cm (h.); 26 cm (diam.)  
Gift of Madeleine Belanger  
2010.638.1-2

**CHINA, JIANGSU PROVINCE, YIXING**  
Qing dynasty (1644-1911)

- Teapot  
Early 19th c.  
Stoneware, copper  
14.2 x 23.5 x 12.1 cm  
Gift of Leo Rosshandler  
2010.570.1-2

**CHINA, JIANGXI AND FUJIAN PROVINCES**  
Late Ming dynasty (1368-1644)-Qing dynasty (1644-1911)

- 94 *Min yao* Plates and Vessels  
16th-19th c.  
Porcelain and earthenware, painted decoration in underglaze blue  
Various dimensions  
Gift of Zhang Zhimei  
2010.986-1079

**COLOMBIA, CUNDINAMARCA or BOYACÁ**  
Muisca, 1000-1550 A.D.

- 2 Votive Figurines (*tunjios*)  
Gold  
9.4 x 2 x 0.7 cm  
6.5 x 1.8 x 0.4 cm  
Gift of Paul and John Benjamin  
2010.483-484

**COLOMBIA, SIERRA NEVADA DE SANTA MARTA**  
Taírona, 1000-1550 A.D.

- Figurine  
Terracotta  
18.3 x 12.2 x 4.3 cm  
Gift of Sybil and David Fleming  
2010.46

**COLOMBIA-ECUADOR BORDER**  
Late period (850-1550 A.D.)  
Nariño-Carchi

- Seated *Coquero* (man chewing cocoa leaf)  
Terracotta  
16.9 x 11.5 x 9.3 cm  
2010.379 [P.J.B.]

**COSTA RICA, ATLANTIC WATERSHED**  
Periods IV-V (1000 B.C.-1000 A.D.)

- 3 Pendants  
Jadeite  
Various dimensions  
2010.405, 407-408 [P.J.B.]

**COSTA RICA, ATLANTIC WATERSHED**  
Period VI (1000-1550 A.D.)

- Zoomorphic *Metate*  
Stone  
9.1 x 24.5 x 16 cm  
2010.401 [P.J.B.]

- Crouching Figure (*sukia*)  
Stone  
15.5 x 14.4 x 9.4 cm  
2010.411 [P.J.B.]

**COSTA RICA, DIQUÍS DELTA**  
Periods V-VI (500-1550 A.D.)  
Diquís



- 4 Pendants  
Gold, tumbaga  
Various dimensions  
2010.372-374, 376-377 [P.J.B.]

Gifts of Paul and John Benjamin



- Sphere  
Granite  
80 cm (diam.)  
Gift of Lorne and Meredith Webster  
2010.717

**COSTA RICA, GUANACASTE**  
Periods IV-V (1000 B.C.-1000 A.D.)  
Guanacaste-Nicoya

- War Club Head  
Calcite  
9.2 x 10.8 x 5.8 cm  
2010.406 [P.J.B.]

- Vessel  
Pottery  
25.7 x 23.3 x 21.8 cm  
2010.412 [P.J.B.]

- 8 Pendants and 1 Receptacle  
Jadeite  
Various dimensions  
2010.358, 370-371, 400, 402-404, 413-414 [P.J.B.]

Gifts of Paul and John Benjamin

**COSTA RICA, GUANACASTE**  
Periods V-VI (500-1550 A.D.)  
Guanacaste-Nicoya



- Figurine  
Terracotta  
18.3 x 13.2 x 13.1 cm  
2010.889 [J.E.L.B.]

- 2 Zoomorphic Whistles  
Terracotta  
4.7 x 7 x 4.5 cm  
10.2 x 6.9 x 5.6 cm  
2010.890, 893 [J.E.L.B.]

**COSTA RICA, GUANACASTE**  
Periods IV-V (1000 B.C.-1000 A.D.)  
Guanacaste-Nicoya (?)

- 2 Cylinder Seals  
Terracotta  
2.3 x 4.5 x 2.3 cm  
3 x 5.2 x 3.2 cm  
2010.891-892 [J.E.L.B.]

Gifts of John and Edith Low-Beer

**CYPRUS**  
Bronze Age (3rd-2nd millennium)

- Spearhead or Dirk  
Bronze  
40 x 4.9 x 1 cm  
Anonymous gift  
2010.718

**ECUADOR, probably GUAYAS or SANTA ELENA**  
Formative Period (4200-500 B.C.)  
Valdivia

- Figurine  
Terracotta  
7.5 x 2.7 x 2.4 cm  
Gift of Paul and John Benjamin  
2010.509

**EGYPT**  
Coptic

- 44 Textile Fragments  
5th-7th c. A.D.  
Wool, linen, silk  
Various dimensions  
Gift of Hamida, Laila, Ibai and Karim Demirdache in memory of their mother, Nimet Demirdache-Riad  
2010.673-716

**GUATEMALA, PETÉN**  
Classic Period (200-900 A.D.)  
Maya

- 1 Vase and 1 Bowl  
Pottery  
17 cm (h.); 10.8 cm (diam.)  
8.3 x 16.3 x 15.1 cm  
Gift of John and Edith Low-Beer  
2010.887-888

**JAPAN**  
Edo period (1615-1867)

- 2 Flower Vases with Flying Handles (*mimikuchi*)  
Late 18th c.-early 19th c.  
Bronze  
30 x 44 x 24 cm  
31 x 48.5 x 26 cm  
Gift of Sybil and David Fleming  
2010.44-45



- Pair of Horse-eye Plates (*Uma-no-Me Zara*)  
Late 18th-early 19th c.  
Stoneware  
5 cm (h.); 26.5 cm (diam.) (each)  
Gift of Leo Rosshandler  
2010.571-572

**MEXICO, BASIN OF MEXICO**  
Middle Preclassic Period (1200-400 B.C.)  
Tlatilco

- 3 Figurines  
Terracotta  
Various dimensions  
Gift of Rollande and Jean-Claude Bertouesque  
2010.519-520, 523

**MEXICO, BASIN OF MEXICO**  
Late Preclassic Period (400 B.C.-200 A.D.)  
Tlatilco (?)

- Figurine  
Terracotta  
8.1 x 3.6 x 3.2 cm  
2010.510 [P.J.B.]

**MEXICO, CAMPECHE**  
Classic Period (200-900 A.D.)  
Maya

- Pendant  
Terracotta  
9.1 x 5.6 x 4.1 cm  
2010.429 [P.J.B.]

**MEXICO, CENTRAL HIGHLANDS**  
Middle Preclassic Period (1200-400 B.C.)  
Cuanalan, Queréndaro

- 7 Figurines  
Terracotta  
Various dimensions  
2010.415-416, 487-489, 494, 511 [P.J.B.]

**MEXICO, CENTRAL HIGHLANDS**  
Early Classic Period (200-600 A.D.)  
Teotihuacán

- Mask Incense Burner  
Pottery  
7.8 x 14.2 x 5.2 cm  
2010.440 [P.J.B.]

- 5 Figurines  
Terracotta  
Various dimensions  
2010.503-504, 506-508 [P.J.B.]

- Zoomorphic Miniature Vase  
Pottery  
5.2 x 7.4 x 5.2 cm  
2010.505 [P.J.B.]

Gifts of Paul and John Benjamin

- Figurine  
Terracotta  
14 x 10.1 x 4.2 cm  
2010.525 [R.J.C.B.]

- 2 Masks  
Terracotta  
10.6 x 18.4 x 5.3 cm  
9 x 11.9 x 5.8 cm  
2010.528-529 [R.J.C.B.]

Gifts of Rollande and Jean-Claude Bertouesque

**MEXICO, GUANAJUATO**  
Late Preclassic Period (400 B.C.-200 A.D.)  
Chupicuaro

- 14 Figurines  
Terracotta  
Various dimensions  
Gift of Paul and John Benjamin  
2010.381-394

**MEXICO, GUANAJUATO**  
Middle Preclassic Period to Late Preclassic Period (1200 B.C.-200 A.D.)  
Chupicuaro

- 2 Figurines  
Terracotta  
7.4 x 3.3 x 1.8 cm  
3.4 x 2 x 0.9 cm  
2010.522, 524 [R.J.C.B.]

- 18 Vessels  
Pottery  
Various dimensions  
2010.534-548, 554-556 [R.J.C.B.]

- Incense Burner with Tubular Handle  
Terracotta  
3.9 x 36.1 x 16.3 cm  
2010.558 [R.J.C.B.]

Gifts of Rollande and Jean-Claude Bertouesque

**MEXICO, GUERRERO**  
Late Preclassic Period to Classic Period (400 B.C.-900 A.D.)  
Mezcala

- 10 Anthropomorphic Masks  
Stone  
Various dimensions  
Gift of Paul and John Benjamin  
2010.359-368

- 1 Figurine and 1 Statuette  
Stone  
6.4 x 3.1 x 2.5 cm  
24.8 x 9.7 x 5.6 cm  
Gift of Rollande and Jean-Claude Bertouesque  
2010.526, 561

**MEXICO, GUERRERO**  
Middle Preclassic Period to Late Preclassic Period (1200 B.C.-200 A.D.)  
San Gerónimo

- 2 Figurines  
Terracotta  
6.7 x 3.6 x 1.9 cm  
9.4 x 4.3 x 2.2 cm  
2010.496-497 [P.J.B.]

**MEXICO, GUERRERO**  
Middle Preclassic Period (1200-400 B.C.)  
Xochipala



- 2 Figurines  
Terracotta  
23.2 x 6.8 x 5.4 cm  
23.6 x 12.6 x 5.5 cm  
2010.514-515 [P.J.B.]

**MEXICO, GULF COAST**  
Middle Preclassic Period (1200-400 B.C.)  
Olmec

- Mask  
Stone  
9.7 x 9.5 x 5.7 cm  
2010.356 [P.J.B.]

- Figurine  
Serpentine  
11.9 x 6.7 x 2.7 cm  
2010.357 [P.J.B.]

**MEXICO, GULF COAST**  
Classic Period (200-900 A.D.)  
Veracruz

- Figurine  
Terracotta  
11.1 x 4.5 x 4.2 cm  
2010.512 [P.J.B.]

**MEXICO, LAS BOCAS REGION**

Middle Preclassic Period (1200-400 B.C.)  
Olmec

- Small Dish  
Pottery  
4.4 cm (h.); 7.8 cm (diam.)  
2010.513 [P.J.B.]

Gifts of Paul and John Benjamin

**MEXICO, MICHOACÁN**

Late Preclassic Period (400 B.C.-200 A.D.)  
Michoacán



- Figurine  
Terracotta  
11.7 x 6.1 x 2.5 cm  
Gift of Rollande and Jean-Claude Bertounesque  
2010.521

**MEXICO, MICHOACÁN**

Early Classic Period (200-600 A.D.)  
Tarascan

- 5 Vessels  
Pottery  
Various dimensions  
Gift of Paul and John Benjamin  
2010.498-502

**MEXICO, MICHOACÁN**

Late Postclassic Period (1200-1521 A.D.)  
Tarascan

- Bottle  
Pottery  
24.3 x 18.8 x 13.4 cm  
Gift of Rollande and Jean-Claude Bertounesque  
2010.557

**MEXICO, MORELOS**

Late Preclassic Period (400 B.C.-200 A.D.)

- 2 Figurines  
Terracotta  
4.3 x 4.9 x 3.6 cm  
3.7 x 3.3 x 3.1 cm  
2010.481-482 [P.J.B.]

**MEXICO, WEST COAST**

Late Preclassic Period (400 B.C.-200 A.D.)  
Colima

- 4 Figurines  
Terracotta  
Various dimensions  
2010.395, 397-399 [P.J.B.]

- Flute  
Terracotta  
23.2 x 3.3 x 2 cm  
2010.396 [P.J.B.]

- 3 Tubes  
Terracotta  
Various dimensions  
2010.417-419 [P.J.B.]

Gifts of Paul and John Benjamin

**MEXICO, WEST COAST**

Late Preclassic Period to Early Classic Period  
(400 B.C.-600 A.D.)  
Colima

- Incense Burner Cover  
Terracotta  
9.3 x 11.8 x 10.9 cm  
Gift of Rollande and Jean-Claude Bertounesque  
2010.527

**MEXICO, WEST COAST**

Late Preclassic Period to Early Classic Period  
(400 B.C.-600 A.D.)  
Jalisco

- Figurine  
Terracotta  
20.8 x 7.2 x 4 cm  
Gift of Paul and John Benjamin  
2010.420

- 2 Bowls  
Pottery  
6.7 cm (h.); 15.8 cm (diam.)  
4.5 cm (h.); 12.7 cm (diam.)  
2010.559-560 [R.J.C.B.]



- 3 Statuettes  
Terracotta  
Various dimensions  
2010.530-531, 564 [R.J.C.B.]

Gifts of Rollande and Jean-Claude Bertounesque

**MEXICO, WEST COAST**

Late Preclassic Period to Early Classic Period  
(400 B.C.-600 A.D.)  
Michoacán

- 40 Figurines  
Terracotta  
Various dimensions  
2010.445-469, 471-480, 490-493, 495 [P.J.B.]

- Pipe  
Terracotta  
8 x 17.4 x 6.2 cm  
2010.470 [P.J.B.]

Gifts of Paul and John Benjamin

**MEXICO, WEST COAST**

Late Preclassic Period to Early Classic Period  
(400 B.C.-600 A.D.)  
Nayarit

- 1 Statuette and 1 Figurine  
Terracotta  
24.2 x 17.7 x 14.6 cm  
18 x 11.1 x 9.5 cm  
2010.532-533 [R.J.C.B.]

- 1 Bowl and 1 Cover  
Pottery  
8.7 cm (h.); 17 cm (diam.)  
9.8 cm (h.); 30.3 cm (diam.)  
2010.552-553 [R.J.C.B.]

Gifts of Rollande and Jean-Claude Bertounesque

**MEXICO, WEST COAST**

Late Preclassic Period (400 B.C.-200 A.D.)  
Nayarit, Chinesco style

- Figurine  
Terracotta  
20 x 14.9 x 9.3 cm  
2010.380 [P.J.B.]

**MEXICO, YUCATÁN PENINSULA**

Late Classic Period (600-900 A.D.)  
Maya, Jaina style

- Seated Woman  
Terracotta  
20.5 x 12.5 x 9.6 cm  
2010.369 [P.J.B.]

**MEXICO or GUATEMALA**

Classic Period (200-900 A.D.)  
Maya

- 14 Vessels  
Pottery  
Various dimensions  
2010.421-423, 425, 427-428, 431-434, 436, 439, 442, 444 [P.J.B.]

- Eccentric Flint  
Stone  
9 x 7.7 x 0.9 cm  
2010.424 [P.J.B.]

- Figurine  
Stone  
5.7 x 2.5 x 2.2 cm  
2010.430 [P.J.B.]

- *Hacha*: Feline Head  
Stone  
25.3 x 22.1 x 4.9 cm  
2010.435 [P.J.B.]

- 3 Dishes  
Pottery  
Various dimensions  
2010.426, 437, 443 [P.J.B.]

- Vase  
Alabaster  
12.9 cm (h.); 17 cm (diam.)  
2010.438 [P.J.B.]

- Figurine  
Terracotta  
16.4 x 6.4 x 3.1 cm  
2010.441 [P.J.B.]

Gifts of Paul and John Benjamin

- 1 Cup and 2 Bowls  
Pottery  
Various dimensions  
2010.549-551 [R.J.C.B.]

- 2 Perforated Disks  
Jadeite  
0.2 cm (h.); 6.7 cm (diam.) (each)  
2010.562-563 [R.J.C.B.]

Gifts of Rollande and Jean-Claude Bertounesque

**MEXICO or GUATEMALA**

Classic Period (200-900 A.D.)  
Maya (?)

- 2 Flutes (?)  
Engraved bone  
22.8 x 4.1 x 3.1 cm (each)  
2010.409-410 [P.J.B.]

**PANAMA, COCLÉ**

Periods V-VI (500-1550 A.D.)  
Coclé



- Disk  
Repoussé gold  
19 x 18.5 x 1.1 cm  
2010.375 [P.J.B.]

**PERU, CENTRAL COAST**

Late Intermediate Period (1000-1476 A.D.)  
Chanccay

- Tree of Life  
Fabric, wood  
52.5 x 33 x 19.8 cm  
2010.486 [P.J.B.]

- Urn  
Pottery  
27 cm (h.); 20.9 cm (diam.)  
2010.378 [P.J.B.]

Gifts of Paul and John Benjamin

- Burial Shroud  
Painted cotton  
Approx. 185.5 x 109 cm  
Gift of Bram Garber  
2010.567

**PERU, NORTH COAST**

Late Intermediate Period (1000-1476 A.D.)  
Chimú

- 2 Bottles and 1 Vase  
Pottery  
Various dimensions  
Gift of Sybil and David Fleming  
2010.56-58

- Bottle  
Pottery  
15.9 x 16 x 15.5 cm  
Gift of Madeleine Bélanger  
2010.639

**PERU, NORTH COAST**

Initial Period (1800-900 B.C.)  
Cupisnique

- Bottle  
Pottery  
21.8 cm (h.); 17.6 cm (diam.)  
Gift of John and Edith Low-Beer  
2010.894

**PERU, NORTH COAST**

Early Intermediate Period (200 B.C.-700 A.D.)  
Mochica



- 6 Bottles and 2 Vases  
Pottery  
Various dimensions  
2010.47-54 [S.D.F.]

**PERU, SOUTH COAST**

Early Intermediate Period (200 B.C.-700 A.D.)  
Nazca

- Vase  
Pottery  
19.5 cm (h.); 13 cm (diam.)  
2010.55 [S.D.F.]

Gifts of Sybil and David Fleming

- Textile Fragment  
Embroidered cotton  
49.2 x 16 cm  
Gift of Paul and John Benjamin  
2010.485

**ROMAN PROVINCE OF PALESTINE**

- 2 Jugs  
3rd-4th c. A.D. and late 8th-early 6th c. B.C.  
Pottery  
13 x 9 x 8 cm  
24.8 x 17 x 17 cm  
Gift of Kay and Jacob P. Wolofsky on their  
50th wedding anniversary  
2010.835-836

**SYRIA, NORTHWEST REGION**



- Fragment of a Paleochristian Floor Mosaic  
Late 5th-early 6th c. A.D.  
Stone, cement  
90 x 112.5 x 6 cm  
Anonymous gift  
2010.719



# 2010-2011 EXHIBITION CALENDAR

## TEMPORARY EXHIBITIONS AND NEW PRESENTATIONS OF THE COLLECTION

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#### "WE WANT MILES": MILES DAVIS VS. JAZZ

**Sun Life**  
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#### ROUGE CABARET: THE TERRIFYING AND BEAUTIFUL WORLD OF OTTO DIX

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## EXHIBITIONS IN MONTREAL

#### JEAN-NOËL DESMARAIS PAVILION

**\*GLOBAL WARNING:  
SCENES FROM A PLANET  
UNDER PRESSURE**  
Works from the Montreal  
Museum of Fine Arts' Collection  
of Contemporary Art  
November 11, 2009 –  
August 22, 2010  
Produced by the MMFA

**\*EXODUS**  
An exhibition featuring Moses,  
a central figure in Judaism  
January 28 –  
June 27, 2010  
Produced by the MMFA

**\*PIERRE DORION**  
Painting and Photographs  
March 4 –  
May 30, 2010  
Produced by the MMFA

**\*INSPIRIA**  
How Cirque du Soleil Inspired  
the House of Boucheron to Create  
a Collection of Luxury Jewellery  
April 1 –  
August 29, 2010  
Produced by the MMFA

**\*"WE WANT MILES"**  
Miles Davis vs. Jazz  
April 30 –  
August 29, 2010  
Produced by Cité de la Musique, Paris,  
in collaboration with the MMFA

**\*DRIVE END**  
Martin Beauregard  
June 17 –  
September 9, 2010  
Produced by the MMFA

**\*THE SYMBOLIST MUSE**  
A Selection of Prints from  
the National Gallery of Canada  
July 16 –  
October 21, 2010  
Produced by the National Gallery of Canada

**\*THE EARTH IS BLUE  
LIKE AN ORANGE**  
Works from the Montreal  
Museum of Fine Arts' Collection  
of Contemporary Art  
September 14, 2010 –  
September 4, 2011  
Produced by the MMFA

**ROUGE CABARET**  
The Terrifying  
and Beautiful World  
of Otto Dix  
September 24, 2010 –  
January 2, 2011  
Production Neue Galerie New York  
and the MMFA

**\*DENIS GAGNON  
SHOWS ALL**  
October 19, 2010 –  
February 13, 2011  
Produced by the MMFA

**\*OPÉRA DE MONTRÉAL  
TAKES THE STAGE  
AT THE MUSEUM**  
October 28, 2010 –  
May 1, 2011  
Produced by the MMFA  
and Opéra de Montréal

**\*19th-CENTURY  
FRENCH PHOTOGRAPHS  
FROM THE NATIONAL GALLERY  
OF CANADA**  
November 4, 2010 –  
March 20, 2011  
Produced by the National Gallery of Canada

**THE WARRIOR  
EMPEROR AND  
CHINA'S  
TERRACOTTA ARMY**  
February 11 –  
June 26, 2011  
Produced by  
the Royal Ontario Museum  
in partnership with  
the Shaanxi Provincial Cultural Relics Bureau  
and Shaanxi Cultural Promotion Centre,  
People's Republic of China,  
with the collaboration of the MMFA

**\*RED FLAG**  
Chinese Contemporary Art  
in Montreal Collections  
March 3 –  
June 19, 2011  
Produced by the MMFA

#### MICHAL AND RENATA HORNSTEIN PAVILION

**TIFFANY GLASS**  
A Passion for Colour  
February 12 –  
May 2, 2010  
Produced by the MMFA

#### LILIANE AND DAVID M. STEWART PAVILION

**\*STUDIO GLASS**  
Anna and Joe Mendel Collection  
April 8 –  
November 7, 2010  
Produced by the MMFA

**\*SACRED AFRICA II**  
Works from the Collections of  
Cirque du Soleil, the Montreal  
Museum of Fine Arts and Redpath  
Museum, McGill University  
November 20, 2008 –  
November 7, 2010  
Produced by the MMFA

#### DESIGN LAB

**\*PERIPHERE**  
Contemporary  
Montreal Furniture  
December 7, 2009 –  
July 4, 2010  
Produced by the MMFA

**\*THE TRIBE  
AND THE HERMIT**  
Tent-chairs by  
Michel Rouleau  
July 13 –  
November 14, 2010  
Produced by the MMFA

**\* FREE ADMISSION**

## TEMPORARY EXHIBITIONS ON TOUR

#### VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

**TIFFANY**  
Color and Light  
May 28 –  
August 15, 2010  
Produced by the MMFA

►  
150TH-ANNIVERSARY GIFT  
**PIERRE DORION**, born in Ottawa in 1959  
*Vanity*, 2004, oil on canvas, 152.2 x 101.8 cm  
Gift of Mr. René and Mrs. Janine Dorion



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Claude Lavoie

Stéphane Léveillé

Mario Morin

Claude Mousseau

Yvon Sénécal

Raymond Sigouin

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### DEPARTMENT HEAD

Gaëtan Bouchard

### COMPUTER TECHNICIANS

Louis-Philippe Gauthier

Diane Lambert

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Vincent Pitre

## MUSEUM BOUTIQUE AND BOOKSTORE

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Alain Drouin

### BOOKSTORE CLERK

Blanche Charbonneau

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Gaëtan Hénault

# MUSEUM FOUNDATION STAFF

AS OF MARCH 31, 2011

### DIRECTOR

Danielle Champagne

### DIRECTOR OF DONOR RELATIONS

Michelle V. Prévost

### HEAD OF DEVELOPMENT

Thierry-Maxime Lorient

### HEAD OF THE MUSEUM FOUNDATION OFFICE

Jean-Sébastien Bélanger

### ADMINISTRATIVE ASSISTANTS

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Jocelyne Laplante

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AS OF MARCH 31, 2011

### EXECUTIVE DIRECTOR

Johanne Lejeune

### CO-ORDINATORS

Riva Khanna

Sylvie Naud

### ACCOUNTING SUPERVISOR

Nada Jelicic

# ARTE MUSICA FOUNDATION STAFF

AS OF MARCH 31, 2011

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Isolde Lagacé

### COMMUNICATIONS AND ADMINISTRATIVE CO-ORDINATOR

Marie-Hélène Dionne

### PRODUCTION, COMMUNICATIONS AND ADMINISTRATIVE ASSISTANT

Louis Xavier Sheitoyan



# PROUD SUPPORTERS OF “YOUR” MUSEUM



## GUY SAVARD

President  
of the Montreal  
Museum of Fine Arts  
Foundation

Close to three years ago now, we decided to undertake the most ambitious fund-raising campaign in the Montreal Museum of Fine Arts' history. Our goal was to raise a total of \$100 million – \$70 million in monetary donations and \$30 million in gifts of works of art.

Even though this campaign will continue until 2012, we are already very encouraged by the results so far. Private donors and Quebec companies have eloquently demonstrated their pride in helping to provide the Museum with the means to carry out its plans. Many of them have enthusiastically taken advantage of the new opportunities for donating that were made available to them this year, and we would like to thank them for their great generosity. In this way, a number of people have “adopted” seats and pews in the new Bourgie Concert Hall, while others have shown their support for us by doing the same for the stained glass windows in this jewel of a building. Generous collectors have agreed to donate works as part of the 150th-anniversary campaign *Great Works for a Great Museum*; the value of the donated works to date totals over \$50 million.

Business people and members of the general public have pledged to help the Museum continue to play an active role within Quebec as well as beyond its borders. Of course, this fund-raising initiative is not at an end and during the coming year, the last in the 150th-anniversary campaign, we will have to intensify our efforts to finally reach our goals. I particularly wish to thank all those who have already made major contributions, including the Bourgie family (Claire and Marc Bourgie, Claude Bourgie Bovet and Pierre Bourgie), Michal and Renata Hornstein, the Governments of Canada and Quebec, the Estate of Ben Weider, Michel de la Chenelière, a heir of the Bloch-Bauer Family, Astral Broadcasting Group Inc., Hydro-Québec,

Power Corporation of Canada, Andrée and Pierre H. Lessard, Anna and Joseph Mendel, the J. Armand Bombardier Foundation, the Macdonald Stewart Foundation, BCE Inc. and Bell Canada, Loto-Québec, National Bank of Canada, Reitmans (Canada) Limited, Société historique du lac St-Louis and the Volunteer Association of the Montreal Museum of Fine Arts, as well as all the other companies, foundations and individuals who have provided financial support for the Museum. I would also like to congratulate our indispensable volunteer canvassers, who have worked tirelessly to secure donations and make this campaign a success we can all take pride in.

**Moreover, a resounding “thank you” goes to all of the Museum’s members, patrons of the President’s Circle and other donors who believe in our mission and in completing the many projects that show the importance of this institution to the development of Quebec. Indeed, the support of everyone is crucial.**

In conclusion, I wish to extend my most profound thanks to Brian M. Levitt, Chairman of the Board of Trustees of the Montreal Museum of Fine Arts, for his active participation and extremely effective fundraising. I must also make mention of the outstanding work and exceptional devotion of Michelle Prévost, who for many years has been able to forge professional relationships and, indeed, friendships with many donors, for the greater benefit of all. I would also like to take this opportunity to acknowledge the wonderful contribution and commitment of all the Museum’s employees, especially its Director, Nathalie Bondil.

On a final, personal note, I can only say how proud I am to be associated with such a prestigious institution. ■

◀  
150TH-ANNIVERSARY GIFT  
JEAN-BAPTISTE CÔTÉ  
1832-1907  
*The Hunter, The Fisherman and The Singer*  
About 1865  
Polychromed wood, string  
Various dimensions  
Gift, Paul Gouin Collection

## THE MUSEUM FOUNDATION OFFICERS AND TRUSTEES

AS OF MARCH 31, 2011

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Guy Savard

### **DIRECTOR**

Danielle Champagne

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Jacques Bougie  
Jacques M. Brault  
Amel Chamandy  
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Jean-Guy Desjardins  
Yves Gougoux  
Fernand Lalonde, Q.C.  
Bernard Lamarre, Eng., O.C., O.Q.

André Lesage, F.C.A.  
Pierre H. Lessard  
Brian M. Levitt  
Paul Lowenstein  
Michel Nadeau  
Jocelyn Proteau  
Betty Reitman

Guy Saint-Pierre  
Guyline Saucier, F.C.A., C.M.  
Norman M. Steinberg  
Robert Tessier  
Jonathan I. Wener

### **SECRETARY**

Danielle Jodoin

## THE MUSEUM FOUNDATION COMMITTEES

AS OF MARCH 31, 2011

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Gretta Chambers  
Brian M. Levitt  
Guy Savard

### **AUDIT AND FINANCIAL ADMINISTRATION COMMITTEE**

**CHAIRMAN**  
Guyline Saucier, F.C.A., C.M.

Michel Décary, Q.C.  
Fernand Lalonde, Q.C.  
Guy Savard, *ex officio*  
Norman M. Steinberg

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Pierre H. Lessard  
Brian M. Levitt  
Jocelyn Proteau  
Guy Saint-Pierre  
Guy Savard, *ex officio*

### **ALLOCATION COMMITTEE**

Fernand Lalonde, Q.C.  
Bernard Lamarre, Eng., O.C., O.Q.  
Brian M. Levitt  
Guy Savard

## 2008–2012 MAJOR FUND-RAISING CAMPAIGN OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts would like to extend its sincere thanks to donors to the 2008–2012 Major Fund-raising Campaign, *A Great Museum at the Heart of a Great City*. We would also like to express our gratitude to all the collectors who, up until March 31, 2011, have donated art – whether single examples or bodies of work – in celebration of the Museum's 150th anniversary, or enabled the purchase of major works to enrich the Museum's collection.

### **\$15 MILLION AND MORE\***

Hornstein, Michal and Renata

### **\$10 MILLION AND MORE\***

The Bourgie Family  
Claire and Marc Bourgie  
Pierre Bourgie  
Mrs. Claude Bourgie Bovet  
Government of Canada  
Government of Quebec

### **\$5 MILLION AND MORE\***

The Estate of Ben Weider

### **\$2 MILLION AND MORE\***

De la Chenelière, Michel  
Heir of the Bloch-Bauer Family  
—  
Astral Broadcasting Group Inc.  
Hydro-Québec  
Power Corporation of Canada

### **\$1 MILLION AND MORE\***

Lessard, Pierre H. and Andrée D.  
Mendel, Anna and Joseph  
—  
The J. Armand Bombardier  
Foundation

The Macdonald Stewart Foundation

—  
BCE Inc. and Bell Canada  
Loto-Québec  
National Bank of Canada  
Reitmans (Canada) Limited  
Société historique du lac St-Louis  
Volunteer Association of the  
Montreal Museum of Fine Arts

### **\$500,000 AND MORE\***

Browns, Irvin and Freda  
Joussemet, Guy  
Levitt, Brian M. and Claire Gohier†  
Molinari, Guy  
Ronald, T. Iain and Maria-Christina  
Anne de Yturralde  
Tardif, Yvon M.  
Théberge, Pierre  
Verdier, Guylain  
—  
The J.W. McConnell Family  
Foundation  
—  
BMO Financial Group  
Compagnie FDL Itée  
RBC Royal Bank of Canada  
TD Bank Financial Group

### **\$250,000 AND MORE\***

Appel, David  
Arbour, Madeleine  
Benjamin, Gerald†  
Bertounesque, Jean-Claude  
Blais, Simon  
Bourda, Michel  
Drouin, Patrice  
The Estate of Jacqueline Lallemand  
Jodoin, Maurice  
Joyal, Serge  
Laurendeau, Monique  
Liberatore, Luigi  
Mailhot, Christian  
Mastin, Richard James and Barbara  
Scully, Brian  
Stora, Michèle  
Weider, Huguette  
—  
The Trottier Family Foundation  
—  
CAE Inc.  
CIBC Bank  
Desjardins Financial Security  
Provencher Roy + Associés  
Architectes

### **\$100,000 AND MORE\***

Benjamin, John  
Benjamin, Paul  
Birks, F. Ann  
Black, Sandra and Jeff Rose  
Campeau, Michel  
Carsley, Margaret K.†  
Cataford-Blais, Sylvie  
Chagnon, Alain  
Chamandy, Amel and Glenn  
Charbonneau, Roger  
Desjardins, Jean-Guy and Suzan  
Moreau  
The Estate of Fred Angus  
The Estate of Alicja Lipecka Czernic  
The Estate of Claire Dalmé  
The Estate of Charles Arthur  
Duranceau  
The Estate of Anne D. Fish  
The Estate of Jacques K. and  
Jacqueline Cummings Laffamme  
The Estate of Edith Jacobson  
Low-Beer  
Freedman Witelson, Sandra  
Gagnon, Gilles  
Harrison, Michael St.B. and Carol  
Hartman, George P.  
Hunter, George  
Jarislowsky, Stephen A.  
Lamarre, Bernard  
McEwen, Indra  
Mercier-Gouin, Pierre  
Murphy, Sean B.  
Raymond, Réal  
Renaud, Carolyn and Richard J.  
Rizzuto, Jean  
Royer, Raymond and France Denis  
Taillefer, Alexandre and Debbie  
Zakaib  
Weatherall, Diana St.B.  
Yung, Lily†

The Robert H.N. Ho Foundation

—  
La Capitale Financial Group Inc.  
Pomerleau Inc.  
Scotiabank of Canada

### **\$50,000 AND MORE\***

Battat, Joe and Erin  
Beauchemin, Suzanne  
Bélanger, Madeleine  
Benjamin, John  
Boisvert, Francis  
Brossard, Michel  
Cadieux, Geneviève  
Cherix, Anne  
Danyliw, Andrew  
De Saint-Hippolyte, Iegor  
The Estate of Betty Goodwin  
The Estate of Mackenzie McMurray  
The Estate of Harold Town  
Gaston, Ellis  
Heenan, Roy L.  
Lapointe, Charles  
Lazare, Jack  
Le Blanc, Guy and Marina  
Mailhot, Jacques  
Milrad, Aaron  
Nemiroff, Diana and Gaboury,  
Jean-Pierre†  
Ross, Colin  
Rosshandler, Leo  
Savage Family  
Smith, Stephen  
Steinberg, Norm and Renée Kessler  
Tolwell, Larry  
Vermette, Marc Karim  
—  
The Birks Family Foundation  
Beauté Prestige International  
Guillevin International Co.  
Imperial Tobacco Canada Ltd.  
METRO INC.

## \$25,000 AND MORE\*

Brault Béland, Denyse  
Brillant-Fluehler, Suzanne  
Bronfman, Marjorie  
Brown, Stephen  
Bruck, Nina  
Callaway Smith, Yvonne  
Corradi, Violaine  
Denis, Claire  
Desmarais, Paul Sr. and Jacqueline  
Dionne, Claude  
Dorion, Hélène  
Dumoulin, Herby  
The Estate of Juliette Papineau  
The Estate of Jacques Simard  
The Estate of Trevor C. Thompson  
Evans, Sarah-Jane  
Favretto, Yolanda  
Fleming, Sybil  
Forcier, Madeleine  
Gilchrist Bailey, Janet  
Goldfarb, Hilliard Todd  
Guillevin Magnier, Vickie  
Hutchison, Ian and Dawne  
Kearns, Robert  
Kelly, Lise  
Lacasse, François  
Lapointe, Pierre  
Larivée, France  
Legendre, Odette  
L'Italien, Michel  
Loevenbruck, Magdeleine  
Lynn, Jeannie  
Mailhot, Paul  
Malenfant, Mario  
Malo, René and Marie Gagnon  
Mani, Andre  
Marcinkiewicz, Mieczyslaw  
McConnell, Peter G.  
Melançon, Élisabeth  
Merrett, Brian  
Parenteau, Jean M.  
Reid, Luna Pang  
Schwartz, Georges  
Séguin, Marc  
Shearer, Steven  
Tardif, Simon  
Thiboutot, Suzanne  
Wait, Julie  
Webster, Meredith  
—  
The Hylan Foundation  
The Jacques and Michel Auger Foundation  
—  
Canada Border Services Agency (CBSA)  
DFS Inc. Architecture & Design  
The Great-West Life Assurance Company  
Sœurs de la Charité de Montréal  
Sœurs des Saints Noms de Jésus et de Marie

## \$15,000 AND MORE\*

Arden, Roy  
Baier, Nicolas  
Bondil, Nathalie  
Brossoit, Pierre  
Dell'Aniello, François  
Des Rosiers, Claude  
Dumas, Pierre

The Estate of Gillian Bennett  
The Estate of Thérèse Bourgeois  
The Estate of Jacques Brossard  
The Estate of Ernest Cameron  
Common  
The Estate of Rollande Guertin-Bussièr  
The Estate of Amalie Huber  
Grenier, Yves  
Groulx, Stéphane  
Isherwood, Foster  
Ivory, Joan F.  
Lande, Margot  
LaRochelle, Luc  
Leblanc, Paul  
Miller, Daniel S.  
Molnar, Andrew  
Moos, Julie  
Phaneuf, Claude  
Régimbald, Denis  
Rossy, Larry and Cookie  
Roth, Käthe  
Sabourin, Jacqueline  
Sasseville, J. Serge  
Seal, Barbara C.M. and Donald W.  
Seal, Q.C.  
Shore, Michael  
Smith, Graham  
Stevenson, Patricia L.  
Valentin, Jean-Pierre  
—  
Les Rôtisseries St-Hubert Itée  
TELUS Québec

## \$10,000 AND MORE\*

Aquin, Stéphane  
Bailey, Bruce  
Bernier, André  
Blouin, René  
Bossé, Hélène Caillé  
Bougie, Jacques  
Champagne, Danielle  
Champagne, Jacques  
De Margerie, Jean  
Fortin, Clément and Monique Jacques  
Gravel, L. Pierre  
Hoppenheim, Mel  
Kolber, E. Leo  
Lavallée, Paul  
Low-Beer, Jane  
Low-Beer, Susan  
Mackler, Richard J.  
MacLaren, George R. and Anne  
McConnell, Michael G.  
Messier, Patrick  
Monk, Joan A.  
Orr, Jeffrey and Suzanne Legge  
Paradis, Claude  
Pathy, Constance V.  
Robitaille-Manouvrier, Johanne  
Rosengarten, George J.  
Segal, David  
Silverberg, Barbara  
Stiles, Delores  
Stoker, Patrick McG.  
—  
The Leacross Foundation  
Malouf Family Fund  
—  
CN  
Pratt & Whitney Canada Inc.  
Van Berkomp and Associates Inc.

## \$5,000 AND MORE\*

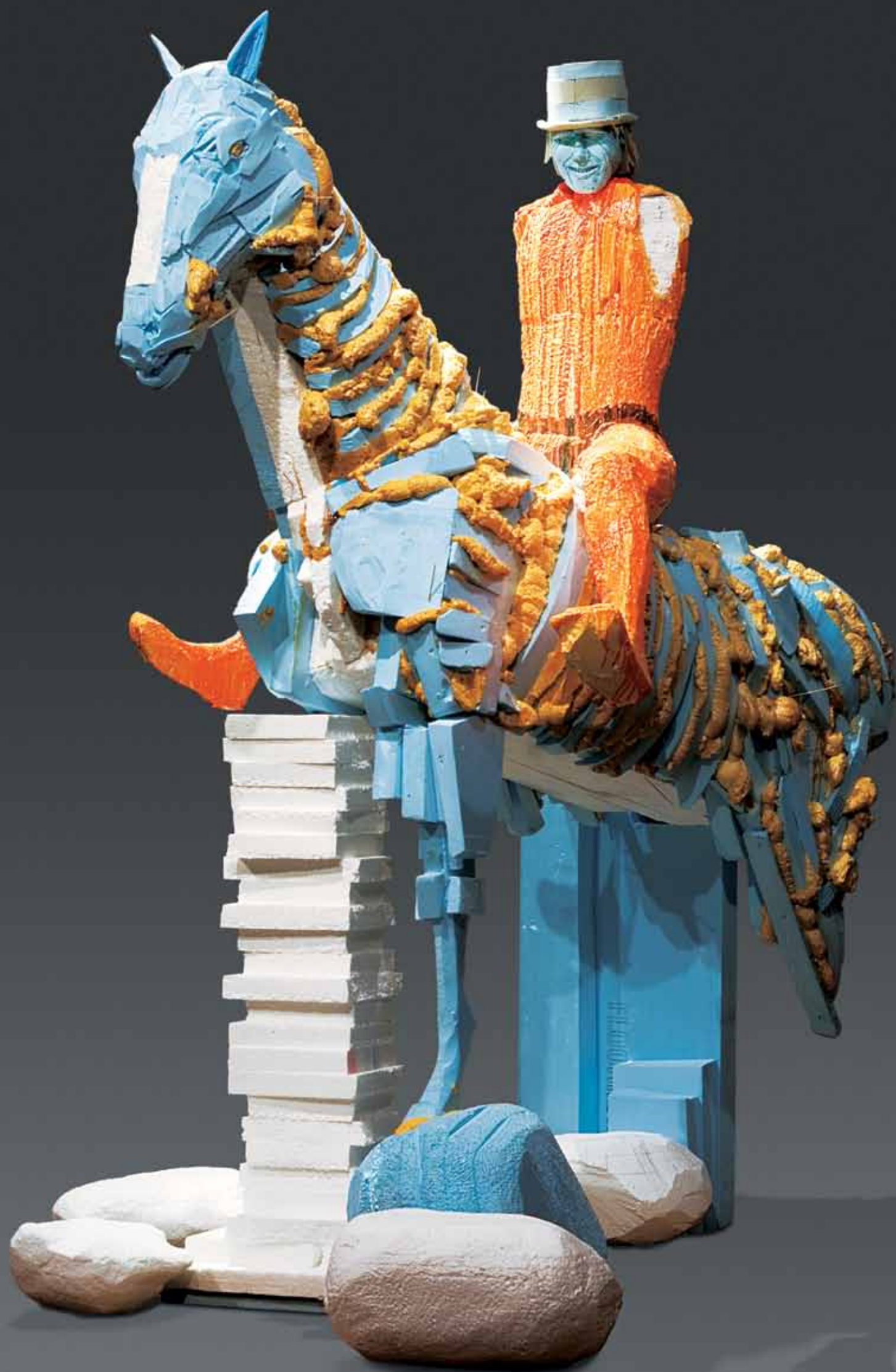
Aho, Pierre-Henri  
Assaf, Charles  
Bachand, André†  
Beaugrand-Champagne, Raymond  
Beauregard, Martin  
Bélanger, Marthe  
Bellefeuille, Jacques and Helen  
Bellefleur, Jacques  
Bernard, Louis  
Billick, Bonnie  
Blouin, Michel  
Briand, Lise  
Brown, Robert E. and Sherrill  
Brownstein, Berenice and Morton  
Cattelan, Bit  
Chamandy, Amel  
Charette, Christiane  
Couture, Hélène  
Crawford, Purdy M.  
Czernic, Alicja†  
Roth, Käthe  
Delisle, Sylvie  
Dempsey, Gilles  
Dion, Daniel  
Dobell, Anthony R.C.  
Drouin, Jacques  
The Estate of Laurette Tremblay-Grenier  
Etheridge, Paul  
Fortier, Michael and Michelle  
Setlakwe  
Gagnon, Pnina C.  
Garber, Bram  
Gnass, Inga  
Greenberg, Reesa  
Hogg, Erin M.  
Johnson, Robert  
Kramer, Thomas  
Lacroix, Ivan  
Lagacé, Isolda  
Lalonde, Fernand and Marie E.  
Lambert, Marie L.  
Leclerc, Albert  
Ludmer, Irving  
Machnik, Paul  
Macneil, Linda  
Ménard, Claire Marie  
Menosky, Joseph  
Moisan, Erik  
Moore, Lawrence  
Muroff, Fredrick  
O'Brien, John Wilfrid  
Ouellette, Pierre-François  
Paratte, Henri-Dominique  
Parent, Charles S.N.  
Parent, Guy  
Parent, Monique  
Picard, Jean H.  
Pocreau, Yann  
Pratte, Caroline  
Proteau, Jocelyn  
Richard, Giroux  
Richer, Naomi  
Rinfret, Anne  
Sachs, Dundi Rachel  
Saint-Pierre, Guy  
Schluep, Walter  
Séguin, Claire†  
Shetty, Bhaskar and Satinder  
Siegal, Stephanie  
Simard, Lise

St-Germain, Guy  
Stoian, Alexandre  
Vallée, Lionel  
Vary, Lucie  
Warnet, Joël  
Wener, Jonathan I.  
Whittaker, Marian M.  
Wilson, Lynton R.  
Wolfensohn, Nelu  
Zimbel, George S.  
—  
The Carthy Foundation  
The Hay Foundation  
The Protech Foundation  
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Champlain Financial Corporation (Canada) Inc.  
Conseil des arts de Montréal  
Domtar Inc.  
Osler, Hoskin & Herecourt LLP

## \$2,500 AND MORE\*

Allard Massicotte, Louise  
Aquin, Benoît  
Archambault, Danièle  
Archambault, Michel Paul  
Baczkowski, Dorothée  
Beauchemin, Lucille  
Beauchemin, Roger O.  
Beauregard, Andrée  
Beauregard, Gilles  
Bélanger, Jean-Sébastien  
Bellemare, Roger  
Berke, Bunny  
Bérubé, Jean-François  
Binet, Ivan  
Blais, Régis  
Bouchard, Gaétan  
Boyd, Michael  
Charoy, Paul G.  
Cohen-Rose, Sandra  
Comtois, Pierre and Micheline  
Connolly, Joseph S.  
Dalphond, Claude  
D'Amours-Pineau, Adrienne  
Danowski, Elizabeth M.  
Delisle, Carole M.  
De Repentigny, Françoise  
Déry, Joanne  
Dorsey, Dorothy  
Doyle, Raymonde  
Drummond, Brian P.  
Dubois, Daniel  
Dumoulin, Marcelle  
Esar, Joan  
The Estate of Micheline Legendre  
Favretto, Dario  
Finkelstein, Ursula  
Fish, Aaron M.  
Fontaine, Huguette B.  
Foulon, Hervé  
Gagné, Sandra  
Gagnier, Richard  
Giboulo, Karine  
Gouin, Louis J.  
Gould, Trevor  
Gravel, Diane  
Grayib, Antoine S.  
Greene, Nicole L.  
Grégoire, Marie-Lucie  
Grondin, Louise  
Hagn, Michael  
Han, Pei Yuan  
Hart, Anne-Marie  
Kerman, Janis  
Konidaris, Ephie  
Labelle, Claude  
Labrèche, Jacques  
Labrecque, Louise  
Labrie, Simon  
Lacroix, Thérèse  
Laferrière, Ginette  
Laporte, Françoise  
Laurent, Jacques  
Lavigueur, Louise  
Lavoie, Francine  
Lévesque, Suzanne  
Loriot, Thierry-Maxime  
Lucas, John M.  
Mailloux, Francis  
Marsan, Jean-Claude  
Marsh, Donna  
Martineau, Marie-Claude  
Massicotte, Daniel  
McGibbon, Arlene  
Michaud, Natalie  
Minde, Klaus  
Montplaisir, Michelle  
Pagé, Danny  
Pagé, Zita  
Paillé, Jean  
Patry, Manon  
Peltomaa, Arthur J.  
Perrault, Jean L.  
Perron, Gaston  
Pilotte, Lana  
Pineau, Marie  
Plamondon, Guy  
Poulin de Courval, Marie and Jean-Marc Milliard  
Prévost, Michelle V.  
Proulx, Gilles  
Racine, Louis  
Raizenne, Robert  
Régner, André  
Rochon, François  
Roland, Miriam J.  
Samotis, Linda  
Schubert, François  
Schwarz, Ingeborg  
Scott, Glenda  
Shaw, Neil M.  
Spalding, Jeffrey  
Stroll, Claire-Anne  
Tabakian, Seta  
Trestan, Sheila  
Viau, Suzanne  
Vice, Kirsten  
Vincent, Jeannine  
Walker, Robert  
—  
Addenda Capital Inc.

\* These levels correspond to committed gifts and monetary donations to the Major Campaign, as well as gifts of works of art, books and archives, made before March 31, 2011.



## A TRIBUTE TO OUR BENEFACTORS AND DONORS

We would like to extend our sincere thanks to the following individuals, corporations and foundations for their generous contributions to the Montreal Museum of Fine Arts' various fund-raising campaigns between April 1, 2010, and March 31, 2011. We also wish to thank all the collectors who donated works of art, books or archives to the Museum over the course of the year.

### \$1,000 AND MORE

Allen, F. R.  
Audet, Henri  
Aune, J. Brian  
Azrieli, David J. and Stéphanie  
Bakst Gross, Rosalyn  
Baxter, Cynthia  
Beauchamp, Marc  
Beauchemin, Elise  
Beaudoin, Laurent  
Beckerleg, Michele  
Bélanger, Bernard  
Bérard, André  
Bernier, Gilles  
Black, David  
Bloom, Hyman  
Bolduc, Émilien  
Bondy, Vera  
Bonneau, Josée  
Bragg, John L.  
Broadhurst, David G.  
Bruneau, Luc  
Brunelle, Micheline  
Burgoyne, Terrence R.  
Caron, Roselle  
Cleghorn, John E.  
Cloutier, Maxime  
Crelinsten, Gordon  
Currie, Richard  
D'Anglejan-Chatillon, Alix  
Danis, Aimée  
Dobrin, Melvyn A.  
Ducros, Francine  
Dugas, Isabelle and Luc Lainey†  
Dumas, Jean-Marc  
Fafard, Joe  
Fangor, Anna S.  
Fleming, Andrew  
Forget, Claude  
Fox, Lillian  
Gagnon, Luc  
Gagnon Giasson, Thérèse  
Gomery, John H.  
Gottschlich, Mechthild  
Graham, Robert  
Guyatt, Raymond E.  
Guyomarc'h, Noël  
Hébert, Adèle  
Horner, Clay  
Horwitz, Beverly Maron  
Hutchison, Ian and Dawne  
Hutchison, Janet E.  
Jablonski, Boguslana  
Jasmin, Catherine  
Jobin, Luc  
Jubenville, Stéphane  
Jukier, Lillian  
Lack, Daniel  
Lacombe, Lucie†  
Lafond, Gilles  
Lalime-Morrisette, Hélène  
Laporte, Francine P.

Leblanc, Guy and Marina Tremblay  
LeMoyne, Virginia  
Lisser, Gerry  
Mackenzie Molson, Barbara  
MacLeod, Deborah L.  
Maldoff, Eric  
Marcantonio, Thomas  
Massicotte, Diane P.  
Mayers, Alexander  
Merizzi, Andrée  
Mitchell, Evelyn R.  
Molson, Stephen T. and Nancy  
Morisset, Eric  
Myles, Anne  
Odier, Patrick  
Olivier, Helen  
Patry, André  
Peacock, John J.  
Pendleton, Raymond MacL.  
Perdikis, Demetrios  
Prénouveau, Yolande  
Racine, Rémi  
Rae, John A.  
Ratier, Sigisbert  
Remiggi, Frank William  
Robichon, Georges  
Rouleau, Benoit  
Rousseau, Henri-Paul  
Rusgal, Bernadette  
Savard, Guy  
Séguin, Claude  
Senécal, Pierre  
Shapiro, Paul  
Sheppard, Adrian and Sylvia  
Skoryna, Jane M.  
Soutar, Helgi  
Steber, Martin S.  
Steinberg, H. Arnold and Blema  
Steinberg, Murray  
St-Pierre, Bernard M.  
Thériault, Christian  
Turcot, Maryse  
Turner, William I.M.  
Van Fossen, Ann  
Velan, Thomas C.  
Witneur, Ethel  
Yetman, Scott  
—  
The Richard H. Driehaus Charitable  
Lead Trust  
The A. Pizzagalli Family Foundation  
The Yvon Boulanger Foundation  
The Henry and Berenice Kaufman  
Foundation  
—  
Homburg Canada REIT  
Management Inc.  
Investors Group  
Molo Design Ltd.  
Ogilvy Renault  
Recochem Inc.  
Rexel North America Inc.  
Talisman Energy Inc.

### \$500 AND MORE

Allgood, David  
Archambault, Patrice  
Belisle, Pierre  
Berbrier, Shari  
Brady, Thomas  
Brassard, Pierre  
Brenneman, Ron A.  
Brojde, Anna  
Budd Hanna, Helen  
Callaway Smith, Yvonne  
Chaîné, Françoise  
Charbonneau, Denis  
Choquette-Laporte, Monique  
Christen, Emmanuelle  
Cormier, Ruby  
Côté-Sharp, Hélène  
Couillard, Marcel  
Dankoff, Frederic  
DeCorwin, Hélène  
Del Maestro, Rolando  
Demers, Alain  
Des Gagniers, Jean  
Dubuc, François  
Dufour, Louise-Aimée  
Fauscher, Denis  
Fell, Anthony S.  
Finn, Sean  
Fish, Isabelle  
Fortier, Gilles  
Foss, Thor A.  
Fossey, John M.  
Foumy, Stéphane  
Fraser, Jean  
Gallop, Mark  
Gaudreault, Florent  
Gauthier, Ghislaine  
Gingras, Roberte  
Greenberg, Ian  
Hackett, Lalage  
Harrison, Janet  
Hendy, George R.  
Hilton, Brenda  
Hofer, John M.  
Iskandar, Hani  
Jodoin, Christiane  
Jolicoeur, Michel  
Joli-Coeur, Vincent  
Joron, Guy  
Kahner, Bill Jens  
Kierans, Thomas  
Laidley, David H.  
Lalonde Martin, Hélène  
Lamarre, Jacques  
Lamarre, Rachel  
Lamoureux, L.  
Lapointe, Normand  
Lassner, William  
Ledger, Brett  
Leduc, Lucie  
Lévesque, Régis  
Levitt, Jeffrey

Limoges, Daniel  
Lord, Guy  
Lucy, William  
Maidment, Karen  
Marrello, Lisa  
Marshall, Douglas R.  
Masrani, Bharat B.  
Mastracci, Angela  
McBride, Peter  
McGregor, Maurice  
Meldrum, Stewart W.  
Messier, Pierre  
Michaud, Chantale  
Minville, Jean  
Missala, Krystyna E.  
Morgan, John D.  
Morin, Georges E.  
Nadler, Ruth  
Perrault, Denise  
Porjes, Mary  
Proulx, Jean-Denis  
Reeves, Denis  
Régnier, Marc  
Richard, Clément  
Rose, Joyce Veronica  
Rosen, Delores  
Rousseau, Louise  
Shea, Philip  
Sirkis, Ron  
Skyes, Henry W.  
Tait, David  
Thomas, Maria  
Tombs, Eleanor G.  
Torrey, David L.  
Trahan, Anne-Marie  
Vallée, Pierre  
Viau, Claudette  
Wolofsky, Kay  
Yellin, Mervin M.  
Yeros, Dimitris  
Zwarts, Margriet  
—  
Davies Ward Phillips & Vineberg  
Genstar

### \$250 AND MORE

Aikins, George  
Anderson, Dudley  
Angers, Denise  
Aonzo, Jeannine  
Arsenault, Paulette  
Barsalou, Pierre  
Baxter, Anne B.  
Beauchemin, Céline  
Beauregard, Louis  
Belcourt, Marc L.  
Bérard, Jean-Pierre  
Blais, Louise  
Bouaziz, Ali  
Boucher, Ginette  
Boucher, Sophie  
Bourgault, Thérèse  
Brossard, André  
Brouillet, Luc  
Brunelle, Claude  
Cadieux, Murielle  
Cajolet, Claude  
Casey, Penny  
Chagnon, Jacques  
Charbonneau, Diane  
Charbonneau, Marc  
Charron, Daniel  
Châtillon, Pierre-Yves  
Chodos, A. R.  
Collas, Philippe  
Collyer, John  
Comeau, Maurice  
Contant, Cécile  
Cormier, Roxanne  
Côté, Suzanne  
Courey, Beverley and Ron  
Dagenais, Yves  
Dansereau, Michelle  
Daoussis, Gerald  
Daras, Michel  
Dearlove, Helen  
Deland, Anne-Marie  
Delsanne, René  
Desautels, Adrien  
Des Groseilliers, Sylvain  
Deslauriers, Richard  
Dey, Peter  
Duhamel, Pierre  
Duranceau, Louise  
Dutil, Roch  
Earle, Arthur P.  
Economides, Sophia  
Ferrier, Elizabeth  
Filion, Louis-Jacques  
Fleurant, Mario M.  
Fournier, Lise  
Fournier, Louise  
Fréchette, Denise  
Gagnier, Robert  
Garrod, Hannah  
Gaudette, Jean-Guy

### ◀ 150TH-ANNIVERSARY GIFT

**FOLKERT DE JONG**, born in Egmond-aan-Zee, Netherlands, in 1972  
*Life's Illusions – Horserider*, 2003, polystyrene, expanded polyurethane foam, synthetic resin, wood, approx. 256 x 158 x 248 cm  
Gift of Arlene Goldman and George Hartman

**\$250  
AND MORE (CONT'D)**

Gaudreault, Sonia  
Gendron, Hubert  
Germain, Madeleine  
Girard, Carmen L.  
Gliserman, Rosalind  
Godbout, Irene Z.  
Grace, Anne  
Grace, Noelle  
Hadjetian, Diana  
Hadley, Jo-Anne  
Hamel, Christine  
Harnois, Richard  
Harris, Jean-Guy  
Harvey, Robert M.  
Henwood, Robert Blake  
Hogan, Gerald T.  
Horth, Annie  
Humphreys, Robert W.  
Idziak, Edmund  
Jamois, Yolande M.  
Jarry, Paul  
Jemelka, Christl  
Jubenville, Gérald  
Kazanjian, John A.

Kerr, Gaétane  
Kolomeir, Morton  
Kussner, Sheila  
Labrosse, Sylvie  
Lamarre, François  
Lammingkan, Shirley  
Lamond, Donald Cameron  
Landry, Monique  
Laparé, Jacques  
Larin, Luc  
Larivée, Pierre  
Le Bel, Hélène  
Leclerc, Réjean  
L'Ecuyer, Jacques  
Leduc, Denyse  
Léveillé, Stéphane  
Levinson, Edward  
Levitt, Abel  
Loader, Ralph  
Lutfy, Paul  
Mackenzie, Joan C.  
Mackey, Helen P.  
Maniatis, Thomas  
Maniloff, Alicia  
Marchand, Jacques  
Marineau, Jean-Marie  
Marr, Allan

Marshall, Birdie  
Mathieu, Michel  
Matteau, Colette  
Merlin, Linda  
Millo, Jean  
Molson, Carole L.  
Montigny, Aline  
Morimanno, Elena  
Morin, François  
Munro, Robert L.  
Nadeau, Jean-Paul  
Nadir, Mohamed  
Normandin, Pascal  
O'Brien, Philip  
O'Driscoll, John  
Papineau, Denyse  
Paquette, Chantal  
Paquin, Louise  
Paré, Jean  
Paré, Jean  
Patry, Manon  
Paul-Hus, Éric  
Pauzé, Marie-Josée  
Pelland, Lucie  
Pelletier, Yvan  
Peluso, Maria  
Pepall, Rosalind

Perrault, Charles  
Petrelli, Robert  
Philion, Richard  
Pineault, Daniel  
Poirier, Pierre  
Pommier, Paul  
Portugais, Paul  
Powell, Julie  
Proulx, Louise L.  
Putnam, Kathleen  
Quenneville, Louise  
Renaud, Pierre  
Restler, Peter G.  
Robillard, Christian  
Robinson, Linda  
Rochefort, Josée  
Rousseau, Lynn  
Roy, François R.  
Roy, Madeleine  
Ruddick, Margaret E.M.  
Sami, Magdi  
Sauvagnat, Gilles  
Scerbo, Jean  
Schluep, Walter  
Schultheiss, Carole  
Schwartz, Roy  
Sher, Brian and Nancy

Sigler, David A.  
Simoneau, Jocelyn  
Simpson, Holly A.  
Skelton, Elizabeth A.  
Solonysznyj, Peter  
Stalker, Ruth  
Steinmetz, Birgitta  
St-Laurent, Marc  
Taschereau, Edmond  
Tellier, Paul M.  
Tessier, Robert  
Thomas, Frank L.  
Thompson, Paul  
Trehearne, Brian  
Tremblay, Monique  
Trépanier, Ginette  
Turcot, Claude  
Ullman, Adolf  
Vadas, Elizabeth B.  
Valenta, Elfriede  
Vineberg Berenson, Trina  
Vineberg Solomon, Dusty  
Wexler, Marvin  
White, Joanne  
Wolff, Eva Ruth

**150TH-ANNIVERSARY GIFT**

**JEAN JOSEPH BENJAMIN CONSTANT, 1845-1902**

*The Pink Flamingo*, 1876, oil on canvas, 65.3 x 92 cm

Gift of Mr. and Mrs. Philippe Stora in honour of the Montreal Museum of Fine Arts' 150th anniversary



## 2010–2011 PROMOTIONS

It is a tradition at the Montreal Museum of Fine Arts to add up to the credit of the donor all the donations – be they gifts of money, property, or both – received over the years in order to bestow upon them the title of Distinguished Member. According to section 3 of the regulations respecting the general administration of the Museum, the category of Distinguished Member includes eight subcategories, with thresholds that vary from \$2,000 to \$500,000.

On March 31, 2011, the Museum had 3,279 Distinguished Members. We are pleased to publish the names of those individuals whose annual contribution enabled them to attain the status of Distinguished Member or accede to a higher category. We offer them our sincere congratulations.

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Roméo Vézina  
Claudette Viau  
Scott Yetman

## DEATHS

It was with regret  
that we learned of  
the deaths of the following  
Distinguished Members  
of the Museum:

Madeleine Allard  
Bill Bantey  
Lawrence M. Bessner  
Jacques Brossard  
Craig Chaplin  
Margaret K. Carsley

Philippe Casgrain  
Marjorie D. Gawley  
Mira Godard  
Claire Gohier  
Raymond Joly  
Lucie Lacombe

Micheline Legendre  
Marjorie W. McConnell  
Micheline Moisan  
Madeleine P. Pelland  
George Simons  
Dr. Lily Young



# VOLUNTEER ASSOCIATION'S REPORT

**CAROLINA GALLO R. LA FLÈCHE**

Co-president

**ANGÈLE MARTINEAU**

Co-president

The results of the Volunteer Association's sixty-third year of operation, which was rich in activities and accomplishments, speak for themselves. The Association strives to continually reinvent and renew itself, just like the Museum, which is also going through an extraordinary period of change with the opening of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. The Montreal community continues to faithfully support the Association's fund-raising activities, participating in the Museum Ball, the *Eyes Wide Open* Masked Soirée, cultural tours, Christmas concerts and Christmas tree exhibition.

Guests donned their finery to celebrate the Museum's 150th anniversary at the Museum Ball. The sumptuous evening unfolded under the distinguished patronage of Honorary Co-Presidents Monique F. Leroux, Chair of the Board, President and CEO of Desjardins Group, and Eric R. La Flèche, President and CEO of METRO Inc., and Ball President Suzanne Legge Orr. For the third year, designer Scott Yetman put his genius to work to transform the galleries of the Michal and Renata Hornstein Pavilion into an art lover's dream. The decor included a beautiful exhibition featuring works selected from the collection by the Museum's Director, Nathalie Bondil. Thus, for one evening, Lemoyne's *Dryden* rubbed shoulders with Van Dongen's *Woman on a Sofa*, and Pellán's *Under the Blue Sun*. Thanks to the great generosity of the corporations, sponsors, donors and guests, as well as the Ball Committee, the Museum's 150th-anniversary ball, *I Love Art*, raised more than \$1,131,000.

For the sixth edition of the *Eyes Wide Open* Masked Soirée – Transandance, held on June 5, 2010, the Museum sizzled with a mix of temptation, sophistication and exaltation. The 934 guests were treated to an unforgettable experience inspired by three equally avant-garde – yet delightfully distinct – characters: the *castrato* Farinelli, Madame de Pompadour and Count Dracula. A luxurious decor set the stage for these legendary figures, who came to life through a series of live performances while guests enjoyed enticing culinary treats. In the spotlight, Nathalie Choquette as Madame de Pompadour and Mikael as Farinelli captivated everyone with their powerful voices and

incredible performances. The guests danced the night away to the tantalizing rhythms of DJ Dragan, Steve Aries and Nicola Torriero. This event, created by François Martin, Director of Food Services at Cirque du Soleil, with Jean-François Bouchard, Vice-President, New Show Creation, at Cirque du Soleil, as Honorary President, generated a net profit of more than \$153,000.

On the four Sundays of Advent, free Christmas concerts organized by volunteer Lucette Leclerc and her committee were presented in the Hall of Bronzes. The audience was delighted by the performances of the talented choirs and also enjoyed the display of Christmas trees decorated by more than 35 different cultural associations. Warmest thanks to Louise Druckman and the team for organizing this activity.

Many Museum members enjoyed the trips and excursions organized by the Cultural Tours Committee to such varied destinations as Chicago, Saint Petersburg, Lanaudière, Saint-Hilaire and Quebec City. They also took part in the Art and Gastronomy programme, in connection with the Museum's major exhibitions: *Tiffany Glass*, *Otto Dix* and *The Warrior Emperor and China's Terracotta Army*.

This year, the Volunteer Association was pleased to make a donation of \$1.1 million to the Museum. Of this amount, \$400,000 will be put toward exhibitions: *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, *Big Bang* and *Lyonel Feininger*; \$50,000 will go to the publication of a catalogue for *Tom Wesselman*, \$250,000 will help fund the activities of the Education and Community Programmes Department, and \$400,000 will be used to acquire works of art, including a piece by Jim Dine offered in memory of Claire Gohier and decorative art objects for the Liliane and David M. Stewart Pavilion.

The Volunteer Association extends its most sincere thanks to everyone who participated in organizing these events, to all the companies and members of the general public that support our activities and make such a gift to the Museum possible. ■

◀  
**150TH-ANNIVERSARY GIFT**  
**BURKINA FASO,**  
**NORTH OF BOBO-DIOULASSO**  
Nuna (Gurunsi)  
Koan Antelope Mask  
Early 20th c.  
Polychrome wood, vegetable fibre  
47 x 18.5 x 37 cm  
Gift of Nathalie and Jacques Germain

# MUSEUM BALL “I LOVE ART”

NOVEMBER 20, 2010

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President and Chief Executive Officer,  
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Monique F. Leroux  
Chair of the Board, President  
and Chief Executive Officer,  
Desjardins Group

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Suzanne Legge Orr

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Steve Louis  
Bettina Terfloth  
Julie-Katherine Turcotte  
Scott Yetman

## VOLUNTEER ASSOCIATION CO-PRESIDENTS

Carolina Gallo Richer La Flèche  
Angèle Martineau

## EVENT CO-ORDINATORS

Riva Khanna  
Johanne Lejeune  
Sylvie Naud

## ORGANIZED BY THE VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

The Volunteer Association thanks the individuals and corporations who contributed to the success of the 2010 Ball. We value your support and loyalty, which makes this one of the most prestigious events in Montreal.

The Association also wishes to acknowledge the exceptional contribution of Honorary Co-presidents Monique Leroux and Eric Richer La Flèche, the Steering Committee, designer Scott Yetman and the Ball's President, Suzanne Legge Orr.

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Bergeron, Alain & Anouk Ter Braak  
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Biron, Johanne & Antoine Beauvais  
Bisson, Stéphane & Ghyslaine Boé  
Biswas, Asha & Sandeep  
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Richer La Flèche, Erik &  
Carolina Gallo  
Rinfret, Normand & Sylvie Benard  
Rivet, Simon & Mireille Bessette  
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Ross, Michael & Josée  
Rousseau, Henri-Paul &  
Monique Grégoire  
Roy, André J. & France Caron  
Roy, Claude & Paule Fontaine  
Roy, Jean & Marthe Lawrence  
Roy, Pierre & Josée Mignault

Royer, Raymond & France Denis  
Ruel, François & Isabelle Bennett  
Ryan, Philip K. & Elizabeth  
Sabbatini, Luc & Manon Chicoine  
Sabia, Michael & Hilary Pearson  
Saine, Jean & guest  
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Salvati, Vincent & Susan  
Santoro, Vitale & Pina Marra  
Sauvage, Suzanne & Bertrand Licart  
Sawyer, Robert & Ginette L'Heureux  
Schlemm, Leonard B.C. &  
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Schubert, François & Marie Pineau  
Sears, Brian M. & Joanne Dobbin  
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Sellers, Ward & Deborah MacLeod  
Sellyn, Laurence & Kathryn  
Sestier, Dr. François &  
Nathalie Fagnan  
Shannon, Mike & Janet Cameron  
Shareck, André & Jean Yoon  
Shea, Patrick & Sara Pederson  
Shedleur, Pierre & Jeannine Codaire  
Shoiry, Pierre & Louise Racine  
Simard, Daniel & Sabrina Villa  
Simard, Pierre & Nancy  
Sirois, Charles & Susan McPeak  
Sirois, Claude & Chantal Bastien  
Steber, Martin & Jennifer  
Steinberg, Norman & Renée Kessler  
Stewart, Guthrie & Sarah Ivory  
Taillefer, Alexandre & Debbie Zakaib  
Tardif, Jean-Yves & Martine Rivard  
Tassone, Rocco & Mary  
Taylor, Sandy & Chantal Sorel  
Terfloth, Marc & Bettina  
Tessier, Alex & Nancy Wakkie  
Theodoru, Razvan & Isabelle Cantin  
Théorêt, Jacques & Sandra Schock  
Tremblay, Gérald & Suzanne Côté  
Tremblay, Louis-Michel &  
Marie Rolland  
Tresham, Bill & Madeleine Panaccio  
Trudeau, Gilles & guest  
Trudeau, Michel & Anne Russell  
Tsim, Raymond & Yvonne Lee  
Turcotte, Charles & Lilianne Beaudet  
Turcotte, Julie-Katherine  
Turgeon, Clarence & Lucie Roy  
Turgeon, François & Laure Broisin  
Vachon, Jacques & Brigitte Boutin  
Vaillancourt, Marie-Josée &  
Marie-Claude Marsolais  
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van Berk, Sebastian & Ghislaine  
Van der Wee, David & Julie  
Vanaselja, Siim & Mary  
Veillet, François & Francine Collins  
Veilleux, Eve Danielle  
Velan, Thomas & Daniella  
Vincent, François & Lyse Charrette  
Vinet, Stéphane & Sophie Germain  
Walsh, Robert & Denyse  
Watson, Dr. & Mrs. Scott C.A.  
White, Darryl & Cassandra  
Williams, John & Andromeda  
Wolfe, Michael & Jennifer  
Yetman, Scott & Jean-Michel Lavoie  
Yip, Steve & Annick Chan  
Zacios, Yvonne & Robert Crowley  
Zarbatany, Shawn & Joelle Balmer

150TH-ANNIVERSARY GIFT  
ADRIEN HÉBERT

1890-1967  
Corner Peel and Sainte-Catherine  
About 1948  
Oil on canvas  
76.5 x 101.5 cm  
Gift of Imperial Tobacco Canada Limited  
in honour of the Montreal Museum  
of Fine Arts' 150th anniversary

# EYES WIDE OPEN MASKED SOIRÉE

**TRANSANGDANCE  
JUNE 5, 2010**

**ORGANIZED BY  
THE VOLUNTEER  
ASSOCIATION OF  
THE MONTREAL  
MUSEUM OF FINE ARTS**

The 2010 *Eyes Wide Open* Masked Soirée – *Transangdance* generated a net profit of more than \$153,000.

The Volunteer Association would like to acknowledge the exceptional contribution of François Martin, Director of Food Services at Cirque du Soleil, for his enthusiastic artistic direction and thanks all sponsors for their support.

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# ASSOCIATION OF VOLUNTEER GUIDES' REPORT

## LOUISE JOUBERT

President

This year, the 150 Volunteer Guides, who serve as ambassadors for the Museum, led guided tours that helped ensure the Museum's continued vitality during the construction of the new pavilion and reinstallation of its collections. Thanks to the Guides' generous commitment of time and energy, over 28,700 visitors enjoyed specially adapted tours: school groups, the general public, families on Sundays, groups and associations in the evenings, concert audiences and those seeking to expand their understanding of the collection through Art Walks.

In summer 2010, the innovative exhibition *We Want Miles* introduced music to the Museum. Interspersed among the works of art, photographs and objects in the galleries, areas with headphones enabled visitors to hear the music of the jazz legend. This new association between art and music attracted a varied audience, which meant the Guides had to develop new approaches. They will draw on this experience when developing the tours they will present prior to concerts at the Bourgie Concert Hall.

In the fall, *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix* was an exceptional experience for visitors and Guides alike. Museum regulars were already familiar with his *Portrait of the Lawyer Hugo Simons*. The exploration of Dix's oeuvre from four different angles – depictions of World War I and the interwar period, portraits, sexuality and works from the early days of the Third Reich – sparked curiosity, wonder and enthusiasm, as well as rekindled pride in having a painting by this artist in our collection. The more than 3,000 people who took part in the guided tours were fascinated by these uncompromising and at times raw realist works, which call into question notions of what is beautiful and what is ugly.

In February 2011, *The Warrior Emperor and China's Terracotta Army* debuted to great fanfare. Nearly 250 objects on loan from museums in the People's Republic of China provided a look at Chinese civilization

from the creation of the Qin Empire to the calm and peaceful reign of the Han dynasty. For the Guides, preparing for this exhibition was both a challenge and a pleasure: the challenge of mastering 2,200 years of history and the pleasure of sharing their knowledge with over 10,000 visitors. The exhibition's remarkable layout presented artifacts, ceremonial objects, ornaments, decorative elements from buildings, arms and armour, human figures and animals, as well as a compelling recreation of the Qin Shihuangdi mausoleum.

Guided tours of the permanent collection drew more than 18,000 adults and young people. For a museum undergoing a transformation, which entailed the closing of several galleries, this is an outstanding attendance figure. Contemporary art was featured in a new exhibition, *The Earth Is Blue Like an Orange*; European art, the Napoleonic collection and Mediterranean archaeology were also on view. For school groups, the Guides worked with a new scenario focussing on the basic vocabulary of art, which encompassed a wider selection of works and enabled them to adapt tours to the changes in the galleries. A total of 8,000 students took part in these tours. The unveiling of the newly reinstalled collection in September 2011 is eagerly anticipated by visitors and Guides alike.

This year, the Association of Volunteer Guides is celebrating its forty-fifth anniversary. Through its members' hard work, generosity and open-minded approach, the Association continues to evolve in step with the needs of the Museum and its visitors. The Guides are enthusiastically preparing for the opening of the new Pavilion of Quebec and Canadian Art, as well as looking forward to the challenge of becoming familiar with the completely reinvented Museum.

The Association thanks the Museum's management for its unwavering support and its recognition of the contribution made by the Volunteer Guides. ■

◀  
**GIOVAN BATTISTA GAULLI,  
CALLED BACCIO**  
1639-1709  
*Ecce Agnus Dei* [Behold the Lamb of God]  
About 1695-1700  
Oil on canvas  
129.5 x 102.5 cm  
Purchase, Edith Low-Beer Bequest and  
the Museum Campaign 1988-1993 Fund

# FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2011

## INDEPENDENT AUDITOR'S REPORT

To the Members of The Montreal Museum of Fine Arts

We have audited the financial statements of The Montreal Museum of Fine Arts (the "Museum"), which comprise the balance sheet as at March 31, 2011, and the statements of revenue and expenses, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

### MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, 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.

### AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

*Sanson Béland / Deloitte & Touche p.e.n.c.r.l.*

August 19, 2011

<sup>1</sup> Chartered accountant  
auditor permit No. 20238

# BALANCE SHEET

AS AT MARCH 31, 2011

	General Fund	Capital Assets Fund	Acquisitions Fund	Total	
				2011	2010
	\$	\$	\$	\$	\$
<b>Assets</b>					
<b>Current assets</b>					
Cash and term deposits	1,057,262	—	55,721	1,112,983	1,183,381
Accounts receivable	976,694	538,132	—	1,514,826	1,951,079
Interfund balances	3,696,245	(4,368,685)	672,440	—	—
Amount receivable – Foundation, non-interest bearing and without specific terms of repayment	3,357,971	—	—	3,357,971	1,634,909
Grants receivable	3,265,822	12,706,900	—	15,972,722	8,952,548
Inventories of the Boutique and Bookstore	787,340	—	—	787,340	774,979
Prepaid expenses	1,617,713	—	—	1,617,713	1,142,669
	14,759,047	8,876,347	728,161	24,363,555	15,639,565
Grants receivable	1,780,214	6,542,990	—	8,323,204	11,042,019
Investments (Note 12)	3,112,517	—	11,429,188	14,541,705	13,610,668
Accumulated interest	—	2,400,000	—	2,400,000	2,800,000
Capital assets (Note 4)	—	71,897,153	—	71,897,153	74,143,522
Construction in progress	—	38,229,803	—	38,229,803	22,366,240
Accrued benefit asset (Note 8)	761,000	—	—	761,000	788,100
	20,412,778	127,946,293	12,157,349	160,516,420	140,390,114
<b>Liabilities</b>					
<b>Current liabilities</b>					
Bank overdraft	1,019,555	622,356	—	1,641,911	989,500
Bank loans (Note 5)	5,255,866	20,072,231	—	25,328,097	12,209,235
Accrued interest	37,015	329,381	—	366,396	416,571
Accounts payable and accrued liabilities	2,881,765	2,382,935	68,250	5,332,950	7,440,862
Deferred revenue	1,467,815	—	—	1,467,815	1,181,266
Deferred contributions	2,303,914	—	—	2,303,914	1,874,421
Advance from the Foundation (Note 11)	2,840,199	—	—	2,840,199	2,839,771
Current portion of long-term debt (Note 6)	350,916	3,010,332	—	3,361,248	2,609,699
	16,157,045	26,417,235	68,250	42,642,530	29,561,325
Long-term debt (Note 6)	1,780,214	14,583,266	—	16,363,480	19,739,518
Deferred contributions (Note 7)	—	64,646,275	—	64,646,275	55,222,733
Accrued benefit obligations (Note 8)	535,600	—	—	535,600	429,800
	18,472,859	105,646,776	68,250	124,187,885	104,953,376
<b>Net assets</b>					
Invested in capital assets	—	22,299,517	—	22,299,517	22,299,517
Restricted (Note 9)	3,125,670	—	12,089,099	15,214,769	14,349,527
Unrestricted	(1,185,751)	—	—	(1,185,751)	(1,212,306)
	1,939,919	22,299,517	12,089,099	36,328,535	35,436,738
	20,412,778	127,946,293	12,157,349	160,516,420	140,390,114

Approved by the Board

B - M R H.

**Brian M. Levitt**  
Chairman of the Board  
Trustee



**Michal Hornstein**  
Vice-president  
Trustee

# STATEMENT OF REVENUE AND EXPENSES AND CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2011

	General Fund		Capital Assets Fund	Acquisitions Fund	Total	
	Operations	Restrictions			2011	2010
	\$	\$	\$	\$	\$	\$
<b>Revenue</b>						
General						
Admissions and special events	2,989,185	—	—	—	2,989,185	2,183,393
Boutique and Bookstore	2,709,321	—	—	—	2,709,321	2,736,407
Donations of works of art	—	—	—	14,951,189	14,951,189	7,463,364
Donations and sponsorships (Note 11)	2,286,449	—	—	228,071	2,514,520	2,638,154
Donations from the Foundation (Note 11)	924,400	—	—	70,380	994,780	781,641
Exhibition catalogues	362,238	—	—	—	362,238	435,093
Annual memberships	1,242,967	—	—	—	1,242,967	1,045,405
Investments (Note 9)	6,193	138,676	—	513,669	658,538	1,129,159
Rental income	527,357	—	—	—	527,357	528,520
Miscellaneous (Note 11)	698,697	—	—	—	698,697	1,381,146
	11,746,807	138,676	—	15,763,309	27,648,792	20,322,282
Operating and acquisitions grants (Note 3)	16,941,357	—	—	30,000	16,971,357	16,663,250
Grants – projects (Note 3)	117,396	—	792,169	—	909,565	1,047,330
Amortization of deferred contributions related to capital assets (Note 7)	—	—	2,169,329	—	2,169,329	2,159,728
	28,805,560	138,676	2,961,498	15,793,309	47,699,043	40,192,590
<b>Expenses</b>						
Temporary exhibitions	4,104,270	—	—	—	4,104,270	4,485,931
Permanent collection	2,001,911	—	—	—	2,001,911	1,482,890
Security and maintenance	5,480,620	—	—	—	5,480,620	6,221,907
Administrative expenses (including interest expense of \$48,698; \$6,527 in 2010)	6,556,102	—	—	—	6,556,102	5,831,135
Boutique and Bookstore	2,478,045	—	—	—	2,478,045	2,448,915
Curatorial services	4,430,847	—	—	154,432	4,585,279	4,141,483
Communications services	2,863,203	—	—	—	2,863,203	2,729,518
Rental expenses	571,782	—	—	—	571,782	496,263
Amortization of capital assets	—	—	2,470,446	—	2,470,446	2,419,484
Amortization of works of art	—	—	—	14,951,189	14,951,189	7,463,364
Acquisitions of works of art	—	—	—	678,710	678,710	1,462,708
Management fees	—	17,645	—	64,633	82,278	77,509
Interest – projects	117,396	—	792,169	—	909,565	1,047,330
	28,604,176	17,645	3,262,615	15,848,964	47,733,400	40,308,437
(Deficiency) excess of revenue over expenses before interfund transfers	201,384	121,031	(301,117)	(55,655)	(34,357)	(115,847)
<b>Interfund transfers</b>						
Contribution from Restricted Funds to Operations	126,288	(126,288)	—	—	—	—
Contribution from General Fund to Capital Assets Fund	(301,117)	—	301,117	—	—	—
(Deficiency) excess of revenue over expenses	26,555	(5,257)	—	(55,655)	(34,357)	(115,847)
Change in the unrealized gain during the year	—	238,235	—	867,295	1,105,530	2,352,235
Portion of the unrealized gain of the year recorded as revenue	—	(56,795)	—	(207,581)	(264,376)	(671,525)
Endowment contributions	—	5,000	—	80,000	85,000	5,000
Net assets, beginning of year	(1,212,306)	2,944,487	22,299,517	11,405,040	35,436,738	33,866,875
Net assets, end of year	(1,185,751)	3,125,670	22,299,517	12,089,099	36,328,535	35,436,738

# STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2011

	2011	2010
	\$	\$
<b>Operating activities</b>		
Deficiency of revenue over expenses	(34,357)	(115,847)
Adjustments for:		
Gain on disposal of investments	(264,376)	(671,525)
Amortization of capital assets	2,470,446	2,419,484
Amortization of deferred contributions related to capital assets	(2,169,329)	(2,159,728)
	2,384	(527,616)
Net change in non-cash operating working capital items	(2,682,931)	2,559,031
	(2,680,547)	2,031,415
<b>Investing activities</b>		
Change in grants receivable	(4,301,359)	(3,573,965)
Net change in investments	174,493	307,038
Capital assets in progress of acquisition and construction	(16,087,640)	(14,819,700)
	(20,214,506)	(18,086,627)
<b>Financing activities</b>		
Endowment	85,000	5,000
Increase in deferred contributions related to capital assets	11,592,871	10,044,674
Change in bank loans	13,118,862	6,786,595
Repayments of long-term debt principal	(2,624,489)	(2,596,221)
	22,172,244	14,240,048
Net decrease in cash and cash equivalents	(722,809)	(1,815,164)
Cash and cash equivalents, beginning of year	193,881	2,009,045
<b>Cash and cash equivalents, end of year</b>	<b>(528,928)</b>	<b>193,881</b>
Comprising:		
Cash and term deposits	1,112,983	1,183,381
Bank overdraft	(1,641,911)	(989,500)
<b>Cash and cash equivalents, end of year</b>	<b>(528,928)</b>	<b>193,881</b>
<i>Other information:</i>		
Interest paid	959,740	1,084,598

# COMPLEMENTARY NOTES

YEAR ENDED MARCH 31, 2011

## 1. STATUS AND NATURE OF ACTIVITIES

The Montreal Museum of Fine Arts, a not-for-profit organization, encourages the plastic arts and an appreciation thereof 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 *Loi sur le Musée des beaux-arts de Montréal* and is a registered charity within the meaning of the Income Tax Act.

In order to maintain its registered charity status, the Museum must meet certain spending requirements ("minimum spending requirement") according to the Canada Revenue Agency's *Income Tax Act*. The minimum spending requirement is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with this requirement could lead to a revocation of the Museum's registered charity status. As at March 31, 2011, the Museum complies with the requirement.

## 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The Museum has elected to use the exemption provided by the Canadian Institute of Chartered Accountants ("CICA") permitting not-for-profit organizations not to apply the following Sections of the *CICA Handbook*: 3862 and 3863, which would otherwise have applied to the financial statements of the Museum for the year ended March 31, 2011. The Museum applies the requirements of Section 3861 of the *CICA Handbook* concerning the presentation and disclosure of financial instruments.

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles ("GAAP") 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, whereby resources are classified into funds in accordance with specified activities or objectives.

#### I GENERAL FUND

The General Fund reports the assets, liabilities, revenues and operating expenses related to the Museum's day-to-day operating activities. Endowments, the income from which is to be used to increase the original endowment and for day-to-day operations, are presented as restricted net assets of the General Fund.

#### II CAPITAL ASSETS FUND

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

Deferred contributions of the Capital Assets Fund combine federal and provincial grants and the donations specifically restricted for the financing of the buildings.

#### III ACQUISITIONS FUND

The Acquisitions Fund reports the assets, liabilities, revenues and operating expenses related to acquisitions of works of art and endowments, the income from which is to be used to increase the original endowment and to purchase works of art.

## 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 recognized as revenue of the appropriate fund. Unrestricted investment income is recognized as revenue of the General Fund.

## FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value, and their subsequent measurement is dependent on their classification as described below. Their classification depends on the purpose for which the financial instruments were acquired or issued, their characteristics and the Museum's designation of such instruments. Settlement date accounting is used.

### CLASSIFICATION

Cash and term deposits	Held for trading
Accounts receivable	Loans and receivables
Amount receivable – Foundation	Loans and receivables
Grants receivable	Loans and receivables
Investments	Available for sale
Bank overdraft	Other liabilities
Bank loans	Other liabilities
Accrued interest	Other liabilities
Accounts payable and accrued liabilities	Other liabilities
Advance from the Foundation	Other liabilities
Long-term debt	Other liabilities

### HELD FOR TRADING

Held-for-trading financial assets are financial assets typically acquired for resale prior to maturity or that are designated as held for trading. They are measured at fair value at the balance sheet 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.

### LOANS AND RECEIVABLES

Loans and receivables are accounted for at amortized cost using the effective interest method.

### AVAILABLE FOR SALE

Available-for-sale financial assets are those non-derivative financial assets that are designated as available for sale, or that are not classified as loans and receivables, held-to-maturity or held-for-trading investments. Except as mentioned below, available-for-sale financial assets are carried at fair value with unrealized gains and losses included in the net assets until they are realized when the cumulative gain or loss is transferred to investment income.

Available-for-sale financial assets that do not have quoted market prices in an active market are recorded at cost.

Interest on interest-bearing, available-for-sale financial assets is calculated using the effective interest method.

#### OTHER LIABILITIES

Other liabilities are recorded at amortized cost using the effective interest method.

#### TRANSACTION COSTS

Transaction costs related to held-for-trading financial assets are expensed as incurred. Transaction costs related to available-for-sale financial assets, other liabilities and loans and receivables are netted against the carrying value of the asset or liability and are then recognized over the expected life of the instrument using the effective interest method.

#### EFFECTIVE INTEREST METHOD

The Museum uses the effective interest method to recognize interest revenue or expenses, which include transaction costs as well as fees, premiums and discounts earned or incurred on financial instruments.

#### INTERFUND BALANCES

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

#### BOUTIQUE AND BOOKSTORE INVENTORIES

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

#### ACCUMULATED INTEREST

The interest accumulated during the realization of the expansion project of the Jean-Noël Desmarais Pavilion was accumulated separately from the cost of construction and is being recovered through an annual grant from the Ministère de la Culture, des Communications et de la Condition féminine.

#### 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
Furniture and equipment	5 years

#### CONSTRUCTION IN PROGRESS

Construction in progress is recorded at cost. All costs incurred during the construction, both direct and indirect, are capitalized.

During the period, interest capitalized is \$206,059 (\$111,561 in 2010).

#### EMPLOYEE FUTURE BENEFITS

The costs of the Museum's defined benefit pension plan and post-employment benefit plan are determined periodically by independent actuaries. The actuarial valuation is based on the projected benefit method prorated on service (which incorporates management's best estimate of future salary levels, other cost escalation, retirement ages of employees and other actuarial factors). For the purpose of calculating the expected rate of return on plan assets, those assets are valued at fair value. The post-employment benefit plan is not capitalized.

Actuarial gains or losses arise from the difference between the actual long-term rate of return on pension plan assets for the year and the expected long-term rate of return on pension plan assets for that year, or from changes in actuarial assumptions used to determine the accrued benefit obligation. The excess of the net accumulated actuarial gain (loss) over 10% of the greater of the benefit obligation and the fair value of the pension plan assets is amortized over the average remaining service period of active employees, determined as being 12 years (2010 – 13 years).

Past service costs arising from plan amendments are deferred and amortized on a straight-line basis over the average remaining service period of employees active at the date of the amendments.

#### 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.

#### WORKS OF ART

The Museum's permanent collection comprises paintings, sculptures, drawings and prints, and decorative arts. The permanent collection is not reflected in the financial statements. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition.

#### USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian GAAP 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 and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

#### FUTURE ACCOUNTING CHANGES – NEW ACCOUNTING FRAMEWORK

The CICA has approved a new accounting framework applicable to not-for-profit organizations. Effective for fiscal years beginning on January 1, 2012, not-for-profit organizations will have to choose between International Financial Reporting Standards ("IFRS") and new accounting standards for not-for-profit organizations, whichever suits them better. Early adoption of these standards is permitted. The Museum currently plans to adopt the new accounting standards for not-for-profit organizations; however, the date of transition to the new standards and the impact of this transition has not yet been determined.

### 3. GOVERNMENT GRANTS

	2011	2010
	\$	\$
<b>Operating grants</b>		
Ministère de la Culture, des Communications et de la Condition féminine	15,241,200	15,241,200
Conseil des arts de Montreal	370,000	370,000
	15,611,200	15,611,200
<b>Grants for specific projects and acquisitions</b>		
Ministère de la Culture, des Communications et de la Condition féminine		
Repair and maintenance of capital assets	722,291	784,909
Reinstallation of Quebec and Canadian Art, Early and Modern	462,866	98,141
Canada Council for the Arts	175,000	169,000
	1,360,157	1,052,050
	16,971,357	16,663,250
<b>Grants for expansion projects</b>		
Government of Quebec		
Ministère de la Culture, des Communications et de la Condition féminine	909,565	1,047,330

### 4. CAPITAL ASSETS

	2011			2010
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	22,299,517	—	22,299,517	22,299,517
Buildings	95,821,304	46,747,411	49,073,893	51,469,423
Furniture and equipment	2,681,740	2,157,997	523,743	374,582
	120,802,561	48,905,408	71,897,153	74,143,522

### 5. BANK LOANS

For its current transactions, the Museum could enter into a bank loan based on its needs, up to a maximum of \$5,000,000, of which \$2,206,000 was not used at year-end. This loan is repayable on demand, bears interest at prime rate (effective rate of 3% as at March 31, 2011), and is renewable on an annual basis.

Several projects subsidized by the Ministère de la Culture, des Communications et de la Condition féminine are currently underway and are all subject to short-term financing at prime rate (effective rate of 3% as at March 31, 2011) from a financial institution:

- Four projects involving the rearrangement of the collections totaling \$2,000,000, of which \$1,533,998 was not used at year-end;
- One project involving the maintenance of assets granted in 2008-2010 in the amount of \$1,225,400, of which the unused balance at year-end was \$7,287;
- Another project involving the maintenance of assets obtained in 2010-2011 in the amount of \$1,081,440, with an unused balance of \$303,629 at year-end.

For the new Pavilion of Quebec and Canadian Art, which is currently under construction, the Museum has two lines of credit of \$13,000,000 each:

- From a banking institution, at prime rate (effective rate of 3% as at March 31, 2011), of which \$2,546,901 was not used at year-end;
- From Financement-Québec, at rates of 1.27396%, of which \$3,380,868 was not used at year-end.

## 6. LONG-TERM DEBT

	2011	2010
	\$	\$
<b>Debts funded by the Government of Quebec</b>		
Loans from the Ministère des Finances and Financement-Québec		
Bearing interest at 6.334%, maturing October 2016 <sup>a) g)</sup>	10,320,000	12,040,000
Bearing interest at 6.076%, maturing June 2012 <sup>b) g)</sup>	235,650	353,475
Bearing interest at 5.085%, maturing October 2013 <sup>c) g)</sup>	519,637	692,850
Bearing interest at 4.501%, maturing July 2020 <sup>d) g)</sup>	563,948	591,398
Bearing interest at 4.70%, maturing December 2021 <sup>e) g)</sup>	537,634	645,161
Bearing interest at 4.864%, maturing December 2017 <sup>f) g)</sup>	591,398	644,512
Bank loans		
Bearing interest at 5.28%, maturing December 2011 <sup>g)</sup>	865,174	984,853
Bearing interest at 5.41%, maturing August 2015 <sup>g)</sup>	202,500	247,500
	<b>13,835,941</b>	<b>16,199,749</b>
<b>Debts not funded</b>		
Bank loans		
Bearing interest from 4.80% to 5.42%, maturing at various dates through March 2018	3,643,754	3,841,847
Bearing interest at 4.90%, maturing on October 14, 2013 <sup>h)</sup>	1,031,387	1,055,788
Bearing interest at 4.90%, maturing on October 14, 2013 <sup>h)</sup>	1,213,646	1,251,833
	<b>5,888,787</b>	<b>6,149,468</b>
	<b>19,724,728</b>	<b>22,349,217</b>
<b>Current portion</b>	<b>3,361,248</b>	<b>2,609,699</b>
	<b>16,363,480</b>	<b>19,739,518</b>

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

	Debt repayment	Grants
	\$	\$
2012	3,361,248	3,109,302
2013	3,673,415	2,244,128
2014	4,417,993	2,126,303
2015	2,112,872	1,953,091
2016	2,779,046	1,930,591
2017 and thereafter	3,380,154	2,472,526
	<b>19,724,728</b>	<b>13,835,941</b>

- a) This debt is in relation to the Jean-Noël Desmarais Pavilion. On June 19, 1991, the Museum contracted a loan for \$43,000,000 from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to reimburse the bankers' acceptances and accumulated interest under the special borrowing bylaw enacted on August 23, 1989.
- b) On December 19, 1991, the Museum contracted a \$2,356,500 loan from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of improvements and equipment purchased for the Museum.
- c) On October 15, 2003, the Museum contracted a \$1,732,125 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund a capital payment of the debt described in a).

- d) On October 7, 2005, the Museum contracted an \$806,451 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase I.
- e) On February 22, 2007, the Museum contracted an \$806,452 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase II.
- f) On October 31, 2007, the Museum contracted an \$805,639 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase III.
- g) In consideration of the loan, the Ministère de la Culture, des Communications et de la Condition féminine is committed to providing an additional grant to enable the Museum to pay the principal and interest in accordance with the agreed terms of repayment. The capital grant was recorded as a grant receivable.
- h) On October 14, 2008, the Museum contracted two bank loans to acquire two buildings, 2075 and 2085 Bishop Street.

## 7. DEFERRED CONTRIBUTIONS

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

	2011	2010
	\$	\$
Balance, beginning of year	55,222,733	47,337,787
Contributions received during the year	11,592,871	10,044,674
Amortization for the year	(2,169,329)	(2,159,728)
Balance, end of year	64,646,275	55,222,733

## 8. EMPLOYEE FUTURE BENEFITS

### PENSION PLAN

The Museum has a defined benefit pension plan offered to non-unionized employees of the Museum. The benefits of this plan are based on years of service and final earnings. Management has decided that there would not be any new beneficiaries of this plan as of June 1, 2008. As of that date, new, non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are \$31,097 (\$4,453 in 2010).

The Museum measures its accrued benefit obligations and the fair value of plan assets for accounting purposes as at December 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2007, and the next required valuation will be performed as at December 31, 2010, and completed before September 30, 2011.

Information about the plan is as follows:

	2011	2010
	\$	\$
Accrued benefit obligations	(8,888,700)	(8,090,600)
Fair value of plan assets	8,400,800	8,069,800
Funded status – plan deficiency	(487,900)	(20,800)
Balance of unamortized amount	1,248,900	808,900
Accrued benefit asset recorded	761,000	788,100

Plan assets consist of:

	2011	2010
	%	%
Short-term investments	3.0	5.0
Canadian bonds	53.5	54.7
Canadian shares	16.5	14.9
U.S. and international shares	27.0	25.4
	100.0	100.0

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

	2011	2010
	\$	\$
Benefit costs	263,500	242,100
Cash payments recognized	236,400	229,800
Benefits paid by the plan	202,803	161,361

### POST-EMPLOYMENT BENEFIT PLAN

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

The Museum measures its accrued benefit obligations for accounting purposes as at December 31 of each year.

Information about the plan is as follows:

	2011	2010
	\$	\$
Accrued benefit obligations	(1,091,000)	(1,210,700)
Balance of unamortized amount	555,400	780,900
Accrued benefit obligations recorded	(535,600)	(429,800)

Other information about the Museum plan is as follows:

	2011	2010
	\$	\$
Benefit costs	217,400	228,000
Cash payment recognized	98,600	102,000

## ASSUMPTIONS

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

	2011		2010	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
	%	%	%	%
<b>Accrued benefit obligations as of December 31</b>				
Discount rate	5.50	5.00	6.00	5.50
Rate of compensation increase	3.50	3.50	3.50	3.50
<b>Benefit costs for the year ended December 31</b>				
Discount rate	6.00	5.50	6.75	6.75
Expected long-term rate of return on plan assets	6.00	—	6.00	—
Rate of compensation increase	3.50	3.50	3.50	3.50

## 9. RESTRICTIONS ON NET ASSETS OF THE GENERAL AND ACQUISITIONS FUNDS

	2011	2010
	\$	\$
Amounts restricted to the General Fund, including endowments (\$1,182,536; \$1,177,536 in 2010), whose income is used to fund the Museum's day-to-day operations	3,125,670	2,944,487
Amounts restricted to the Acquisitions Fund, including endowments (\$7,930,370; \$7,850,370 in 2010), whose income is used to fund the acquisitions of works of art	12,089,099	11,405,040
	15,214,769	14,349,527

The endowments were invested. Total income from these endowment investments is as follows:

	2011	2010
	\$	\$
<b>Income on resources held for endowment</b>		
Credited to the General Fund	144,869	243,042
Credited to the Acquisitions Fund	513,669	886,117
	658,538	1,129,159

Investment income comprises:

	2011	2010
	\$	\$
Interest and dividends	394,162	457,634
Gain on disposal of investments	264,376	671,525
	658,538	1,129,159

## 10. COMMITMENTS

The Museum leases premises under an operating lease that expires on June 30, 2013. Future lease payments total \$895,986 and include the following minimum payments over the forthcoming years:

	\$
2012	398,216
2013	398,216
2014	99,554

These amounts are subject to annual increases in accordance with the consumer price index.

## 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, to be a related organization, as certain members of the Museum's Board of Trustees are ex-officio members of the Board of Trustees of the Foundation. The Foundation, incorporated on March 24, 1994, under Part III of the *Companies Act* (Quebec), is a registered charity. The Foundation is involved mainly in soliciting and receiving donations, bequests and other contributions on behalf of the Museum and administering its funds. In addition, the Museum has entrusted the Foundation with the management of certain investments.

Every year the Foundation organizes and manages a fund-raising campaign (the "Annual Campaign"), the proceeds of which are paid entirely to the Museum to finance its operations. The Museum's financial statements show revenue of an amount of \$612,189 (\$608,430 in 2010), which is presented in "Donations and sponsorships." The Foundation also paid the following amounts to the Museum: \$21,144 (\$10,561 in 2010) for acquisitions of works of art and \$5,000 (\$5,000 in 2010) for educational activities presented in "Endowment contributions."

The Foundation also organizes and manages major fund-raising campaigns. From these campaigns, the Museum recorded an amount of \$2,387,887 (\$828,512 in 2010) as follows: \$129,236 (\$136,570 in 2010) for the acquisition of works of art, of which a portion of \$49,236 (\$136,570 in 2010) is presented in "Donations from the Foundation" and \$80,000 (nil in 2010) is presented in "Endowment contributions," \$300,774 (nil in 2010) for the Museum's day-to-day operations and for specific projects, of which \$191,774 (nil in 2010) is presented in "Donations and sponsorships" and \$109,000 (nil in 2010) is presented in "Donations from the Foundation," \$63,831 (\$61,031 in 2010) for educational activities, of which \$24,756 (\$63,831 in 2010) is presented in "Donations from the Foundation" and \$39,255 (nil in 2010) is presented in "Donations and sponsorships," \$790,824 (\$584,040 in 2010) for exhibitions included in "Donations from the Foundation" and \$1,103,222 (\$31,871 in 2010) for the acquisition of Erskine and American Church and two buildings on Bishop Street presented in "Deferred contributions" and nil (\$15,000 in 2010) for the Marc-Aurèle Fortin project, also presented in "Deferred contributions."

Also, the Foundation has to repay the expenses of the Foundation that were assumed by the Museum. An amount of \$399,432 (\$371,374 in 2010) is included in "Miscellaneous," of which an amount of \$239,410 (\$211,376 in 2010) was used to repay the operating expenses of the Foundation that were assumed by the Museum, and an amount of \$157,522 (\$159,998 in 2010) was used to repay the expenses incurred for the 150th-Anniversary Campaign and an amount of \$2,500 (nil in 2010) for various projects.

### VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

The Volunteer Association of the Montreal Museum of Fine Arts (the "Association") is a separate not-for-profit entity incorporated under Part III of the *Companies Act* (Quebec). The purpose of the Association is to organize public fund-raising events for the benefit of the Museum.

The Association made a \$1,100,000 donation (\$1,100,000 in 2010) to the Museum. From this donation, an amount of \$950,000 (\$832,769 in 2010) is presented in "Donations and sponsorships," an amount of \$150,000 (\$145,000 in 2010) is presented in "Donations and sponsorships" in the Acquisitions Fund, an amount of nil (\$100,000 in 2010) is presented in "Deferred contributions" and an amount of nil (\$22,231 in 2010) is presented as "Interfund balances to paid to the Foundation." An amount of \$100,000 (\$100,000 in 2010) is included in accounts receivable as at March 31, 2011.

## 12. FINANCIAL INSTRUMENTS

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

The investments consist of:

	2011	2010
	\$	\$
Cash	145,112	93,152
Money Market	37,054	543,852
Canadian Bond Pooled Fund	4,191,365	4,529,266
Canadian Corporate Equity Securities	5,341,604	4,267,853
U.S. and International Corporate Equity Securities	4,507,469	3,927,887
International Equity Pooled Fund	319,101	248,658
	14,541,705	13,610,668

## FAIR VALUE

The fair value of investments is based on quoted market prices at the reporting date. The fair value of the long-term debt is measured by discounting expected residual cash flows at the year-end prime interest rate. Therefore, due to subjective judgment and uncertainty, the aggregate fair value amount should not be interpreted as the realizable value in an immediate settlement of the instruments.

As at March 31, 2011, and 2010, the carrying value of all financial instruments approximated fair value, with the following exceptions:

	2011		2010	
	Carrying value	Fair value	Carrying value	Fair value
	\$	\$	\$	\$
<b>General Fund</b>				
Grants receivable	5,046,036	5,167,098	4,264,887	5,172,714
Long-term debt	(2,131,130)	(2,239,908)	(2,482,046)	(3,385,373)
<b>Capital Assets Fund</b>				
Grants receivable	12,030,757	13,279,476	14,099,766	15,215,883
Long-term debt	(17,593,598)	(18,987,538)	(19,867,171)	(20,581,919)

The fair value of the amount receivable from the Foundation could not be determined because it does not contain specified repayment terms.

## 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.

## INTEREST RATE RISK

In its investment portfolio, the Museum holds interests in bond mutual funds. The bonds in these mutual funds bear interest at fixed rates. Consequently, a change in market interest rates will affect the fair value of the bond mutual funds.

Interest rate risk related to long-term debt is judged to be low, as most of 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 and in mutual funds invested in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the market value of these investments. Also, accounts payable and accrued liabilities on the balance sheet include an amount of \$38,017 (\$158,000 in 2010) denominated in euros.

## 13. COLLECTION OF THE MUSEUM

In its mission to attract the widest possible range of visitors, the Museum has, over the last 150 years or so of its existence, assembled one of the most significant and eclectic 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).

Restoration costs during the year amounted to approximately \$746,105 (\$461,291 in 2010).

## 14. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.

# FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2011

## INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Montreal Museum of Fine Arts Foundation

We have audited the financial statements of The Montreal Museum of Fine Arts Foundation, which comprise the balance sheet as at March 31, 2011, and the statements of operations and changes in net assets for the year then ended, and a summary of significant accounting policies and other explanatory information.

### MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, 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.

### AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

*Sanson Béland / Deloitte & Touche p.e.n.c.r.l.*

August 19, 2011

<sup>1</sup> Chartered accountant  
auditor permit No. 20238

# STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2011

	General Fund	Restricted Funds						Total	
		Pavilion of Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Restricted Funds Total	2011	2010
	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Revenue</b>									
Contributions	2,596,810	1,607,959	–	11,353	249,661	225,585	2,094,558	4,691,368	3,439,726
Investments	53,337	192,468	110,752	458,698	123,952	28,630	914,500	967,837	1,432,916
Grant from the Conseil des arts et des lettres du Québec	–	–	–	–	–	–	–	–	250,000
	2,650,147	1,800,427	110,752	470,051	373,613	254,215	3,009,058	5,659,205	5,122,642
<b>Expenses</b>									
Donations to the Museum	2,360,057	144,000	125,160	521,664	150,380	123,831	1,065,035	3,425,092	1,818,877
Investment management fees and safekeeping charges	3,248	23,553	13,553	56,132	15,168	3,504	111,910	115,158	94,957
Financial expenses	7,469	–	–	–	–	–	–	7,469	2,854
	2,370,774	167,553	138,713	577,796	165,548	127,335	1,176,945	3,547,719	1,916,688
Excess (deficiency) of revenue over expenses	279,373	1,632,874	(27,961)	(107,745)	208,065	126,880	1,832,113	2,111,486	3,205,954

# STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2011

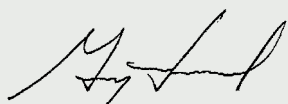
	General Fund	Restricted Funds							Total	
		Pavilion of Canadian Art Fund with clause	Desmarais Exhibition Fund with clause	Other Exhibition Fund with clause	Acquisition Fund		Educational Activities Fund with clause	Restricted Funds Total	2011	2010
					with clause	without clause				
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Net assets, beginning of year	227,357	3,188,977	2,801,511	11,599,278	2,360,411	600,635	525,795	21,076,607	21,303,964	16,046,157
Change in the unrealized gain during the year	80,767	158,698	91,320	378,216	82,177	20,027	23,606	754,044	834,811	2,862,755
Portion of the realized loss (gain) for the year recorded in the statement of revenue and expenses	11,329	82,146	47,270	195,773	42,537	10,366	12,219	390,311	401,640	(810,902)
Excess (deficiency) of revenue over expenses	279,373	1,632,874	(27,961)	(107,745)	186,749	21,316	126,880	1,832,113	2,111,486	3,205,954
Net assets, end of year	598,826	5,062,695	2,912,140	12,065,522	2,671,874	652,344	688,500	24,053,075	24,651,901	21,303,964
Consisting of:										
Restricted, with clause	–	5,062,695	2,912,140	12,065,522	2,671,874	–	688,500	23,400,731	23,400,731	20,475,972
Restricted, without clause	–	–	–	–	–	652,344	–	652,344	652,344	600,635
Unrestricted	598,826	–	–	–	–	–	–	–	598,826	227,357
	598,826	5,062,695	2,912,140	12,065,522	2,671,874	652,344	688,500	24,053,075	24,651,901	21,303,964

# BALANCE SHEET

AS AT MARCH 31, 2011

	General Fund	Restricted Funds						Total	
		Pavilion of Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Restricted Funds Total	2011	2010
	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Assets</b>									
<b>Current assets</b>									
Cash	1,625,130	-	-	-	-	-	-	1,625,130	653,586
Accounts receivable	148	-	-	-	-	-	-	148	1,066
Due from the Museum	-	-	-	-	2,840,201	-	2,840,201	2,840,201	2,839,771
	1,625,278	-	-	-	2,840,201	-	2,840,201	4,465,479	3,494,423
<b>Investments (Note 3)</b>	2,100,919	5,206,695	2,912,140	12,065,522	515,617	743,500	21,443,474	23,544,393	19,444,450
	3,726,197	5,206,695	2,912,140	12,065,522	3,355,818	743,500	24,283,675	28,009,872	22,938,873
<b>Liabilities</b>									
<b>Current liabilities</b>									
Due to the Museum	3,127,371	144,000	-	-	31,600	55,000	230,600	3,357,971	1,634,909
<b>Net assets</b>									
Restricted, with clause	-	5,062,695	2,912,140	12,065,522	2,671,874	688,500	23,400,731	23,400,731	20,475,972
Restricted, without clause	-	-	-	-	652,344	-	652,344	652,344	600,635
Unrestricted	598,826	-	-	-	-	-	-	598,826	227,357
	598,826	5,062,695	2,912,140	12,065,522	3,324,218	688,500	24,053,075	24,651,901	21,303,964
	3,726,197	5,206,695	2,912,140	12,065,522	3,355,818	743,500	24,283,675	28,009,872	22,938,873

Approved by the Board,



**Guy Savard**  
President  
Trustee



**Brian M. Levitt**  
Trustee

# COMPLEMENTARY NOTES

YEAR ENDED MARCH 31, 2011

## 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 a registered charity and a 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.

In order to maintain its registered charity status, the Foundation must meet certain annual spending requirements ("minimum spending requirement") according to the *Income Tax Act*. The minimum spending requirement is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with these requirements could lead to a revocation of the Foundation's registered charity status. As at March 31, 2011, the Foundation complies with the requirements.

## 2. SIGNIFICANT ACCOUNTING POLICIES

The Foundation has elected to use the exception provided by the Canadian Institute of Chartered Accountants ("CICA") permitting not-for-profit organizations to not apply Sections 3862 and 3863 of the *CICA Handbook*, which would otherwise have applied to the financial statements of the Foundation for the year ended March 31, 2011. The Foundation applies the requirements of Section 3861 of the *CICA Handbook* concerning the presentation and disclosure of financial instruments.

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles ("GAAP") 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.

#### I GENERAL FUND

The General Fund reports the assets and 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.

#### II RESTRICTED FUNDS

Each restricted fund reports its assets and liabilities, revenue and operating 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 revenue and expenses 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 and their subsequent measurement is dependent upon their classification as described below. Their classification depends on the purpose for which the financial instruments were acquired or issued, their characteristics and the Foundation's designation of such instruments. Settlement date accounting is used.

### CLASSIFICATION

Cash	Held for trading
Accounts receivable	Loans and receivables
Due from the Museum	Loans and receivables
Investments	Available for sale
Due to the Museum	Other liabilities

### HELD FOR TRADING

Held-for-trading financial assets are financial assets typically acquired for resale prior to maturity or that are designated as held for trading. They are measured at fair value at the balance sheet 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.

### LOANS AND RECEIVABLES

Loans and receivables are accounted for at amortized cost using the effective interest method.

### AVAILABLE FOR SALE

Available-for-sale financial assets are those non-derivative financial assets that are designated as available for sale, or that are not classified as loans and receivables, held-to-maturity or held-for-trading investments. Except as mentioned below, available-for-sale financial assets are carried at fair value with unrealized gains and losses included in net assets until they are realized when the cumulative gain or loss is transferred to investment income.

Available-for-sale financial assets that do not have quoted market prices in an active market are recorded at cost.

Interest on interest-bearing, available-for-sale financial assets is calculated using the effective interest method.

### OTHER LIABILITIES

Other liabilities are recorded at amortized cost using the effective interest method.

### TRANSACTION COSTS

Transaction costs related to held-for-trading financial assets are expensed as incurred. Transaction costs related to available-for-sale financial assets, held-to-maturity financial assets, loans and receivables and other liabilities are netted against the carrying value of the asset or liability and are then recognized over the expected life of the instrument using the effective interest method.

### EFFECTIVE INTEREST METHOD

The Foundation uses the effective interest method to recognize interest revenue or expense, which includes transaction costs or fees, premiums or discounts earned or incurred for financial instruments.

## 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.

## USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian GAAP 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 and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

## FUTURE ACCOUNTING CHANGES – NEW ACCOUNTING FRAMEWORK

The CICA has approved a new accounting framework applicable to not-for-profit organizations. Effective for fiscal years beginning on January 1, 2012, not-for-profit organizations will have to choose between International Financial Reporting Standards ("IFRS") and new accounting standards for not-for-profit organizations, whichever suits them best. Early adoption of these standards is permitted. The Foundation currently plans to adopt the new accounting standards for non-for-profit organizations; however, the date of transition to the new standards and the impact of this transition have not yet been determined.

## 3. INVESTMENTS

	2011	2010
	\$	\$
Cash	223,975	125,017
Money Market	57,547	738,131
Canadian Bond Pooled Fund	6,509,461	6,141,193
Canadian Corporate Equity Securities	8,295,856	5,786,745
U.S. and International Corporate Equity Securities	7,000,390	5,325,789
International Equity Pooled Fund	496,882	337,153
Foundation of Greater Montreal Fund	960,282	990,422
	23,544,393	19,444,450

## 4. RELATED PARTY TRANSACTIONS

Donations made by the Foundation to the Museum are presented separately in the statement of revenue and expenses.

The due from Museum, which bore interest during a portion of the year, has no specific terms of repayment (2.5% as at March 31, 2010). Interest revenue related to this amounts to \$13,856 for the year ended March 31, 2011 (\$61,250 in 2010), and is included in investment income.

The Museum pays certain expenses of the Foundation. These expenses are reimbursed to the Museum and are presented as an increase in donations to the Museum and amount to \$396,932 (\$371,374 in 2010).

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

## 5. FINANCIAL INSTRUMENTS

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

### 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.

### CURRENCY RISK

The Foundation holds investments in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, fluctuations in currency will have an impact on the market value of these investments. It is the same for the income from these investments.

### CREDIT RISK

The Foundation's principal financial assets are cash, accounts receivable and investments, which are subject to credit risk. The carrying amounts of financial assets on the balance sheet represents the Foundation's maximum credit exposure at the balance sheet date.

### FAIR VALUE

The fair value of accounts receivable due from and to the Museum is approximately equal to their carrying values, due to their short-term maturity.

## 6. STATEMENT OF CASH FLOWS

A cash flow statement has not been prepared since the cash flow information is readily apparent from other financial statements and related notes.

The 2010-2011 Annual Report of the Montreal Museum of Fine Arts is a publication of the Editorial Services and Graphic Design Department, Communications Division .

#### 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 2010-2011, all Trustees signed this declaration.

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