

2011 | 2012
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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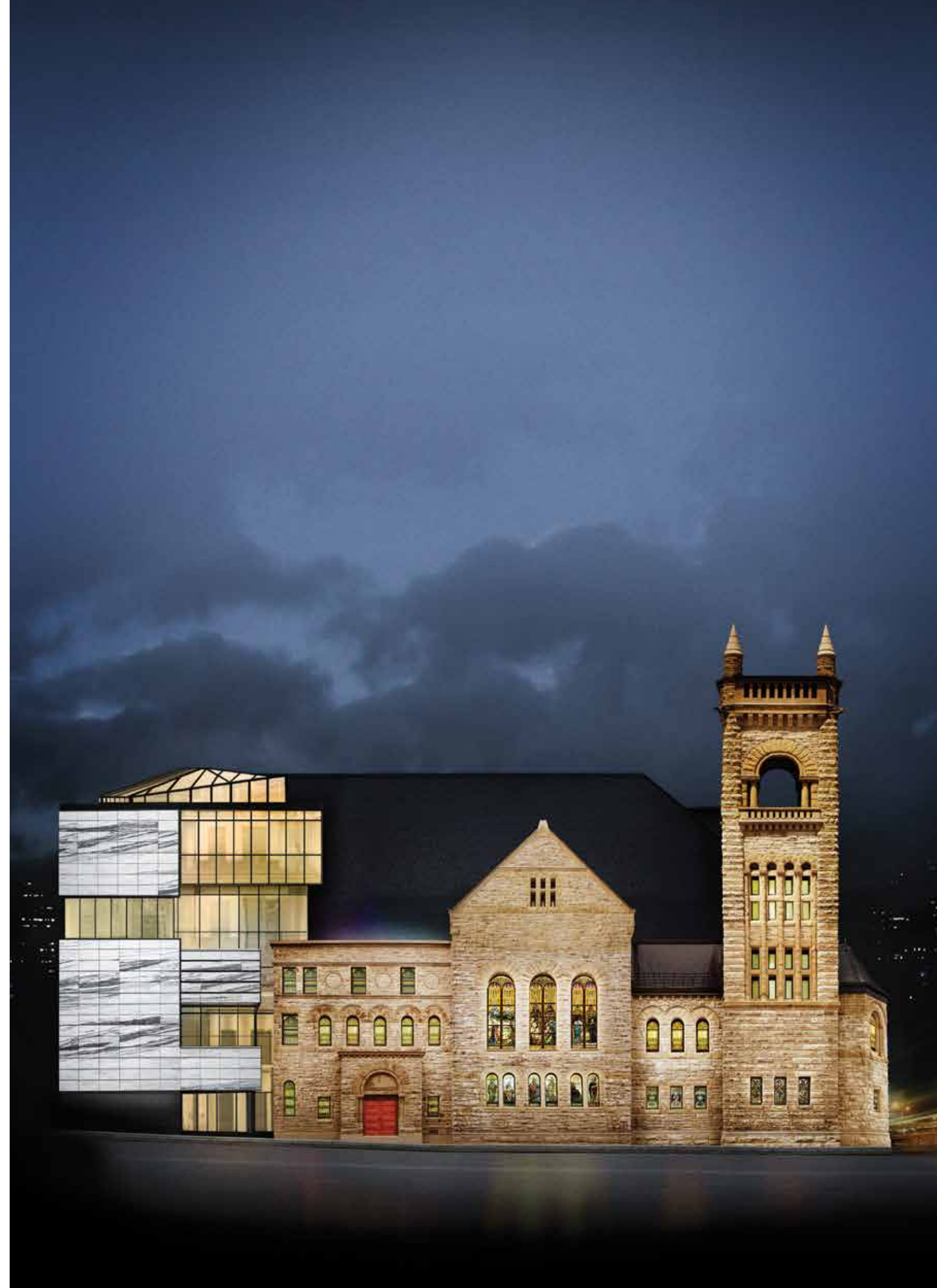


Photo Paul Boisvert

A YEAR THAT WILL GO DOWN IN HISTORY



BRIAN M. LEVITT

Chairman
of the Board
The Montreal
Museum of Fine Arts

What a year it has been! After years of gestation and development, the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art was finally unveiled. All the dreams we had cherished for so long had come true at last, and the immense task undertaken by the Museum had borne fruit. Over 600 works of art are showcased in a wonderful setting, following a layout that places them in the context of Canada's history, enabling visitors, families, schoolchildren and tourists to better understand where we come from, and pointing the way to an even better future.

To the delight of all music lovers, a new concert venue designed to the highest musicological standards also opened its doors. Both the Museum's regular patrons and the wider public have flocked to the hall, which achieves a brilliant marriage of the visual arts and music. My most heartfelt thanks go to the Bourgie family – Claire and Marc, Pierre and Claude – for their faith in us and above all for their total commitment and enthusiasm throughout the realization of this incredible project.

At the same time, a total reinstallation of the collections in each of the Museum's pavilions was carried out. **Here, I would like to emphasize the Herculean labours of our staff, who succeeded in moving, studying and restoring almost 4,000 works in a completely reinvented museum.**

While all these activities were under way, our teams were simultaneously developing, producing and exporting ambitious exhibitions. Most museums close their doors during construction and reinstallation projects. However, because our institution must find its own funding, including a high percentage of its operating budget, and because we wanted to continue offering our visitors the full Museum experience, we remained open to the public throughout the construction period, even though this made our teams' task much more complicated. It is an achievement of which the members of the Board, our donors, members and visitors are very proud. Once again, congratulations to everyone!

The most remarkable aspect of this whole operation was the enthusiastic public support for the expansion of "their" institution. Record attendance figures were registered for the 2011-2012 season. **Never in the history of the MMFA had so many visitors crossed the threshold: 767,098 people came to discover or rediscover the reinvented Museum (203,768 more than the previous year – an increase of 36% – and a 20% increase over the previous record of 636,219 set in 2007-2008), so that we now rank second in attendance among Canada's museums.**

Moreover, the number of members reached a new high of 62,500 – compared to an annual average of 38,000 and the previous record of 44,000 in 2006 – the highest membership rate of any Canadian museum. This annual membership generated close to \$1.6 million of our total revenue: \$300,000 more than in 2010-2011. I thank all the VIPs, whose support for our Museum is proof of the excellence of the programming developed by our Director, Nathalie Bondil. Our exhibitions – original, yet meticulously researched – fulfil

their expectations. Our privileged members also appreciate the wide variety of educational and cultural activities on offer, the reorganization of the collections with new layouts and unusual presentations, our growing reputation in foreign markets, the comprehensive publications we produce and our partnerships with other cultural entities. Their highly positive response encourages us to continue along these lines. It seems that, once again, through its programming, communications plan and personnel, the Museum is proving itself to be an attractive destination for both tourists and the public.

These numerous activities are primarily the result of the well-thought-out and innovative approach of our Director and Chief Curator, Nathalie Bondil, whose fifth anniversary at the head of our ever-growing institution we celebrate this year. She and her team achieve wonders, doing an enormous amount of work unseen by the general public.

Given the magnitude of our tasks in the past twelve months, and certain exceptional one-time expenses, the Museum is ending its fiscal year with a slight deficit. It is important to note, however, that this past year's four major exhibitions – *The Warrior Emperor and China's Terracotta Army*, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, *Big Bang: Creativity Is Given Carte Blanche*, and *Lyonel Feininger: From Manhattan to the Bauhaus* – generated \$3.6 million in admissions revenue (a \$600,000 increase over 2010-2011). Sales of the Museum's art books practically doubled in 2011-2012, thanks in large part to the exceptional performance of the publication *Jean Paul Gaultier*. Our miscellaneous revenue was also substantially increased by the touring exhibition *Jean Paul Gaultier*. Another fact worthy of mention: in 2011-2012, our temporary exhibitions generated a net profit of close to \$200,000, as compared to a net cost of \$876,000 in 2010-2011. Temporary exhibition budgets are always very closely monitored and adjustments are made whenever necessary to keep the net cost of the exhibitions within the Museum's financial means. **Moreover, partnership opportunities with other museums and the touring of our exhibitions internationally greatly help to improve the financial results of temporary exhibitions, and the Museum management team is very active in this regard.** I salute and thank all our staff for having succeeded in keeping expenses down, given our economic imperatives. A special thank you goes to Paul Lavallée, Director of Administration, and Danielle Champagne, Director of Communications.

I would like to underscore the work carried out by the Museum Foundation, led by President Bernard Lamarre and Director Danielle Champagne. Through its major fund-raising campaign started in 2008, the Foundation has been instrumental in obtaining major donations of money and works of art. We should recall that the vast majority of these donations are invested in funds, with a portion of the dividends paid to the Museum according to certain rules. Thanks to a new fund created with the generous support of Claire and Marc Bourgie, Claude Bovet Bourgie, Pierre Bourgie, Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Limited, the National Bank, Pierre H. and Andrée D. Lessard, the J. Armand Bombardier Foundation, the Museum's Volunteer Association and a donor honouring the Bloch-Bauer family – to all of whom I express my sincere

thanks – the Museum will not have to cover the additional operating costs of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian art and the new Bourgie Concert Hall. I would also like to extend my gratitude to the many donors who contributed to the 2011-2012 Annual Fund-raising Campaign. I urge them to continue doing so, to allow the Museum to further develop and respond as successfully as it has always done to the needs of its community and the younger generation.

I would like to draw attention to the tireless commitment of the Museum's 400 volunteers, including the members of the Volunteer Association, who organize numerous benefits, including the Annual Museum Ball, which this year made a net profit of \$1.1 million. Hearty congratulations to you all! Warm thanks also go to the Association of Volunteer Guides, who provide free guided tours (up by 24% this year) to thousands of visitors. And thanks also to all the other volunteers who contribute to the smooth running of our institution.

I would like to take this opportunity to express my thanks to all the collectors who agreed to donate their artworks to the Museum so that the public can appreciate them, free of charge, in the galleries of our four pavilions. There are far too many to name them all, but to each one I extend my deepest gratitude. The value of the Museum's acquisitions totalled \$6,331,202 in 2011-2012, including \$5,321,557 from gifts and \$1,009,645 in purchases. The *Great Works for a Great Museum* campaign, launched as part of the Museum's 150th anniversary, continues to enhance the collection. Since the launch of this campaign, and as of March 31, 2012, some 425 works (including 222 archaeological artifacts and 139 decorative art objects) had been donated to the Museum, for a total value of \$14 million – and that's not counting promised gifts!

At the end of this fiscal year, an exceptional gift by Renata and Michal Hornstein deserves special mention. The public has the immense privilege of benefiting from the generosity of a couple who have been closely involved in our community for decades and are now enriching our national heritage by donating their collection of Old Masters to the Museum. Their gift to the Museum was announced to the public on March 20, 2012. Without their exemplary contribution, the Museum could not have imagined acquiring works of such great value. This gift, estimated at over \$75 million, represents the largest private donation in the modern history of Quebec museums, and one of the most generous in Canada. Recognized by international experts, the collection is an unparalleled national treasure.

It is important to recall that the MMFA's acquisition funds are entirely private and that it would be impossible for any institution in Canada to purchase or assemble a collection such as this today. To be able to receive and exhibit this remarkable gift, the MMFA will be undertaking a new expansion project. It was in this vein that Raymond Bachand, Quebec's Minister of Finance and Minister of Revenue, as well as Minister responsible for the Montreal region, announced on March 20, 2012, that the Quebec government had earmarked a sum of \$18.5 million in the 2012-2013 budget, as part of the 2017 festivities marking Montreal's 375th anniversary, for the construction of a new Pavilion of International Art to house the works donated by Mr. and Mrs. Hornstein. It is worth noting that the MMFA's proposed financing method for this project is exceptional: 85% will be covered by the private sector, including the value of the donation of the Hornstein collection. The Quebec government's contribution will be put toward construction costs. The additional operating costs of the new pavilion will be entirely covered by the private sector, according to the proven model used for the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. Nathalie Bondil joins me in expressing deep gratitude for this exceptional move by Raymond Bachand, backed by Christine St-Pierre and the Quebec government, to support our cultural city and the Museum. Enriched by this gift and expansion project, the MMFA will become an even more important player in Quebec and Canada's economic, cultural and tourism sectors, and will enjoy much greater prominence on the international scene.

We are all the more grateful, since these same Quebec government ministers, along with our former Premier Jean Charest, agreed to support the project to expand the Pavilion of Quebec and Canadian Art. We are also grateful to the federal government for largely contributing to the financing of our expansion project, and to the City of Montreal for its contribution to the layout of the new Sculpture Garden around the Museum complex.

Since we are also looking to the future, I would like to end by expressing my gratitude to Michel de la Chenelière, thanks to whom the almost doubled space of the new Studio Arts & Education, inaugurated in September 2012, will enable us to welcome over 200,000 visitors over the next five years, including some 100,000 schoolchildren. Education remains one of our top priorities, and the Museum will be more active than ever in this field.

Things clearly continue to hum along at the MMFA. And that's just how it should be! ■



From left to right: Minister Raymond Bachand, Brian M. Levitt, Michal Hornstein, Nathalie Bondil, Renata Hornstein, Hilliard T. Goldfarb and Minister Christine St-Pierre at the official announcement of the Hornstein donation in the spring of 2012. Photo Natacha Gysin

A REINVENTED MUSEUM



NATHALIE BONDIL

Director and
Chief Curator
The Montreal
Museum of Fine Arts

For this historical report, which concerns the inauguration of the Museum's fourth pavilion, we invited our teams to look back and take stock of actions taken over the long term: the sum of their expertise, professionalism and commitment has helped us to achieve the "reinvented museum" we unveiled this year, from 5.5 to 11% of our collection exhibited, the complete reinstallation of all the collections¹ with literally shattered records (62,500 vs. 44,000 members in 2006 and 767,098 visitors vs. 636,219 in 2008): congratulations to all for this unmatched energy and determination. Thank you to our volunteers and our sponsors, both private and institutional, for their unwavering support. With its 45,000 m², our Museum complex is now the nineteenth-largest fine arts museum in North America.²

■ FIVE YEARS ON...

Five years is a short period of time in the Museum's 150-year existence. The activities undertaken during my five years as Director³ represent a continuation of the hard work carried out by those phil-anthropists and volunteers, professionals and experts, directors and governments who created an institution that has become over time "Quebec's largest museum,"⁴ according to Premier Jean Charest (see p. 13), with an encyclopedic collection that is unique in Canada. Here is an overview of the direction we have chosen for the Museum in order to maintain its harmonious relationship with the community that inspired, built and supports an institution whose role I assert to be "political"⁵ in the original sense of the word. A record number of memberships testifies to the loyalty of an ever-growing public: the MMFA has the most memberships of any museum in Canada, an achievement in itself, given that admission to the collection is free.

The year 2007 was fraught with risks, as we had less than twelve months in which to develop, design and produce the programme for years to come, starting with *All for Art! Our Great Private Collectors Share their Works* in December. A number of the exhibitions, most of which were produced by the Museum, were exported abroad, a considerable undertaking achieved in a very short space of time.

In 2008, the Museum purchased the Erskine and American Church and our new ally, Pierre Bourgie, established the Arte Musica Foundation. In terms of exhibitions, we presented a show secured at great effort, *¡Cuba! Art and History from 1868 to Today* (circulated to Groningen), then the first retrospective on *Yves Saint Laurent*, and finally *Warhol Live: Music and Dance in Andy Warhol's Work* (circulated to San Francisco, Pittsburgh and Nashville).

In 2009, while work was beginning on the construction of the new Pavilion of Quebec and Canadian Art, we were presenting the first Van Dongen retrospective in North America (also shown in Barcelona), followed by a spring of peace with *Imagine: The Peace Ballad of John & Yoko* (free admission); *Expanding Horizons: Painting and Photography of American and Canadian Landscape 1860-1918* (also shown in Vancouver); and finally the first retrospective on *J. W. Waterhouse*.

In 2010, when work on the Museum's expansion project was at its height, our stained glass windows were unveiled in the exhibition *Tiffany: A Passion for Colour* (also shown in Paris and Richmond) before we hosted "We Want Miles": *Miles Davis vs. Jazz* and then presented the first North American retrospective on Otto Dix, *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix*.

In 2011, we embarked on the project of reinstalling the collections while simultaneously mounting the complex exhibitions *The Warrior Emperor and China's Terracotta Army* and *The Fashion World of Jean Paul Gaultier*, the first retrospective devoted to the designer (now travelling to Dallas, San Francisco, Madrid, Rotterdam, Stockholm and New York...). In the fall, we unveiled the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the new Bourgie Concert Hall, and the reinstallation of all the collections was almost completed.

The Museum continued to develop, produce and export ambitious exhibitions with the same teams and at the same time as it expanded: 4,000 works were studied in the context of a total reinstallation of the collections in each of the pavilions.

The policies and programming we have initiated are geared towards attracting a younger and wider public while maintaining an educational and innovative approach supported by scholarly publications on both the collections and the exhibitions and reinforcing the Museum's international status with our exhibitions. Our openness to fashion (*Yves Saint Laurent, Denis Gagnon, Jean Paul Gaultier*) – in support of Montreal, UNESCO City of Design – the introduction of music in original exhibitions (*Warhol Live, Imagine, We Want Miles* and *Lyonel Feininger* this past year) and our opening up to world cultures (*¡Cuba!, China's Terracotta Army* and *Red Flag*), along with the recruitment of curators of pre-Columbian and Asian art, are all factors that explain the Museum's present popularity. We reach a broader audience thanks to innovative and multidisciplinary programming that goes beyond the fine arts, with bold exhibition designs and a wealth of educational resources.

Developing and constructing liberal synergies turned towards strong values – relevant, altruistic, inclusive and unifying – focussed on educational, decompartmentalized and socially useful actions are at the core of our philosophy. In 2009, the expanded display of contemporary art through a doubling of the exhibition space for the collection, an annual rotation of works and the opening of a large gallery, the Contemporary Art Square, underline the Museum's status in the cultural ecosystem. Our policy of free admission to today's art in the long-term programming for the Square (*Pierre Dorion, Martin Beauregard, Serge Murphy, Denis Gagnon and Dorothea Rockburne...*) as well as for major exhibitions (*e-art: New Technologies and Contemporary Art, The Artistic Heritage of the Montreal Sulpicians* and *All for Art!* in 2007; *Imagine* in 2009 and now *Big Bang* in 2011) draws very diverse audiences.

This policy of openness includes connecting with the city's cultural sector. The Museum wishes to be a partner rather than a competitor, to help promote Montreal, Cultural Metropolis, by working with the Cinémathèque québécoise, Les Grands Ballets canadiens, the Théâtre du Nouveau Monde, the Grande Bibliothèque, the Opéra de Montréal, as well as the Jazz and Just for Laughs festivals, FIFA, the Fondation Daniel Langlois and Cirque du Soleil. The city's music professionals are among our partners now as a result of our new musical vocation with the Arte Musica Foundation in residence at the Museum and the new Bourgie Concert Hall. Lastly, with the creation of an Education Committee in 2010, the expansion of our educational facilities thanks to a gift from Michel de la Chenelière, and the creation of new resources and partnerships with schools and universities, our goal for

the next five years is to double annual attendance at our educational programmes from 100,000 to 200,000 participants.

■ 2011: A HISTORIC YEAR

The most remarkable event in the Museum's history since 1991, when the Jean-Noël Desmarais Pavilion opened, is – twenty years later – the inauguration of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, with its new concert hall, and the almost complete reinstallation of the collection. During the summer preceding the inauguration, the Museum was in a phase of peak activity, some of whose highlights follow.

Quebec and Canadian art was in the spotlight last fall with the opening of the new pavilion, which elicited praise from government officials and specialists alike. This project, at once sophisticated and ethical, finally shows to advantage the Museum's exceptional collection, which on this occasion was re-evaluated, restored, studied and photographed. The country's art history has thus been monumentalized in a structured and moving presentation offering everyone a "memory theatre" accompanied by a subtle and complex layout developed with Daniel Castonguay, a free, innovative musical audioguide produced with the archives of CBC/Radio-Canada thanks to the support of Hydro-Québec, and a beautiful scholarly publication produced under the general editorship of Jacques Des Rochers and produced thanks to the support of Stephen A. Jarislowsky, Domtar and the Museum's Volunteer Association.

The Museum's friends, donors and collectors, and prestigious guests from the worlds of politics, the arts, science, business and tourism attended the opening events: their words of praise, notably those of Premier Jean Charest, the Minister of Culture Christine St-Pierre, Mayor Gerald Tremblay and Phyllis Lambert, went straight to the heart (see p. 13). We would like to stress the truly enlightened and essential support provided by Quebec's Minister of Finance, Raymond Bachand, to the project; his ambitious support is undisputed for turning Montreal into a shining cultural capital. Finally and foremost, I would like to recall for posterity the exceptional contribution made by the Bourgie family – Claire and Marc, Claude and Pierre – transported by the inspired vision of Pierre and the enthusiastic support of Isolde Lagacé, an innovative vision enabling us to write today a new history for the Museum. I would also like to thank Bernard Lamarre, President of the Museum Foundation, and Brian Levitt, the Museum's Chairman of the Board, for their enlightened ideas and their long-term philanthropy, and all the great donors who supported us with their outstanding generosity.

I would like to stress the extraordinary work carried out by all the Museum's employees, on time and on budget, under extreme pressure. In particular, I would like to thank the following department heads and each member of their teams: Paul Lavallée, who brilliantly oversaw the pavilion construction site while performing his other essential duties, such as renewing the collective agreement and managing budgets thanks to the support of Éric Ménard, as well as the implementation of new technologies – including wifi, which is now available throughout the Museum thanks to Bell – with the expert support of Gaétan Bouchard; Sandra Gagné, Head of Exhibitions Production, who carried out a gigantic task by supervising all the new installation designs and details, including the reinstallation of a few thousand works, in addition to some major exhibitions, such as *Jean Paul Gaultier* in Montreal

with Thierry-Maxime Loriot and also *Warhol Live*, which travelled to Nashville in the summer of 2011; Jacques Des Rochers in particular, but also all the curators who poured their passion into these new presentations: Stéphane Aquin, Diane Charbonneau, Anne Grace, Hilliard T. Goldfarb, Rosalind Pepall, Victor Pimentel and Laura Vigo; Danièle Archambault at Archives for having organized the production of thousands of photographs and didactic texts in collaboration with Joanne Déry at the Library; Richard Gagnier at Conservation for giving a new lease on life to so many paintings, frames and objects from the collection; Francine Lavoie in Publishing, where they produced a three-volume work on the collections, a feat unprecedented in the Museum's history; Pascal Normandin for the hosting and co-ordination of major travelling exhibitions; Jean-Luc Murray, who tackled the education construction project with great enthusiasm; Francis Mailloux of Purchasing and Auxiliary Services, who carried out the renovation of all the public spaces, other than the galleries, in addition to many other duties; Elaine Tolmatch, who succeeded in obtaining grants, which were of particular importance in the reinstallation of the collections, and Michelle Prévost, whose skill and perseverance resulted in many remarkable gifts; Jean-Sébastien Bélanger, who has seen Museum membership reach new heights; Emmanuelle Christen, who juggled with words and images in a multitude of publications to very tight deadlines; Sophie Boucher and Olivier Millot, whose team welcomed hundreds of thousands of visitors to the Museum; and last but not least, Danielle Champagne, who, with support from Sabrina Merceron, Anne Eschapasse and Geneviève Lafaille, orchestrated the festivities and marketing campaigns for this outstanding season. Without the hard work and dedication of all these teams, it would have been impossible to carry out the Museum's incredible metamorphosis in such a short time.

I would also like to express my boundless gratitude to the hundreds of volunteers who fill the Museum with extraordinary energy and passion. Their contribution is truly invaluable. ■

▲
Photo © André Tremblay

1. Only the galleries of Mediterranean archaeology, reinstalled in 2004, and the Napoleon gallery, inaugurated in 2008, were not modified.
2. Association of Art Museum Directors (AAMD) 2010 *Statistical Survey*.
3. Nathalie Bondil was appointed Museum Director in January 2007.
4. In fact, the largest museum in Quebec by virtue of its surface area is the Canadian Museum of Civilization, in Gatineau, on the Quebec side of the Ottawa River.
5. Relating to public affairs. *Politikos* in ancient Greek means "citizen."

THE MUSEUM UNVEILS ITS NEW PAVILION OF QUEBEC AND CANADIAN ART

After many months of major work, construction of the Claire and Marc Bourgie Pavilion and restoration of the 1894 heritage church, which has been converted to a 444-seat concert hall, have been completed. The Museum, which celebrated its 150th anniversary in 2010, has expanded once again, thanks to the unwavering determination of the Museum’s former President, Bernard Lamarre, who initiated the project, and Brian M. Levitt, the current Chairman of the Board. Both the schedule and the budget have been respected. The Museum’s curators, led by Nathalie Bondil, have finished installing 600 works distributed over the fourth pavilion’s six floors, more than doubling the area devoted to Quebec and Canadian art. The Museum is now presenting a unique and coherent look at the history of Quebec and Canadian art. With admission and audioguides free of charge at all times, the new Claire and Marc Bourgie Pavilion gives thousands of visitors an opportunity to learn more about this heritage. And the Bourgie Concert Hall helps spark a new dialogue between the visual arts and music.

■ SAVING A HERITAGE MONUMENT

This innovative expansion project includes a heritage building, the Erskine and American Church, deconsecrated in 2004 and acquired by the Museum in 2008. With this acquisition, the Museum embarked on a project that is unique in Canada: on one hand, a pavilion with a resolutely contemporary look; on the other, a concert hall in a Romanesque Revival building over a hundred years old. Joining the two buildings together made it possible to preserve a national historic site.

The project, which called for an ingenious design, was assigned to Provencher Roy + Associés Architectes, and led by Claude Provencher and Matthieu Geoffrion; Pomerleau oversaw the vast building site, on which 450 professionals and craftsmen worked. Not only is the museum function an ideal fit with the church, giving it a new life, it also makes it possible to conserve a Canadian architectural treasure.

■ A COMPLEX HERITAGE RESTORATION

Saving the Erskine and American Church was central to the Museum’s expansion project. Far from being the least expensive option, this responsible and heritage solution proved to be more arduous than building a new structure. It is important to point this out, as one might assume the exact opposite in the case of an existing building.

The building’s architecture echoes the massive, powerful style of early Medieval churches. This building, designed by Montreal architect Alexander C. Hutchison and inaugurated in 1894, is a rare example of the Romanesque Revival style in Montreal. The church is notable for its imposing façade, an ingenious combination of heavily rusticated grey limestone and lavishly sculpted brown Miramichi sandstone, which make it a unique composition in Montreal. By the end of the project, each of the stones will have been restored and cleaned. The majestic dome characteristic of the Byzantine style is also very unusual in Montreal churches.

■ ATTENTION TO ARCHITECTURAL HARMONY

There is something utterly unique and original about the Museum’s architectural evolution. While most museums in Europe and North America are located in homogeneous, contiguous spaces, the MMFA has developed as a series of pavilions, a concept that has shaped its personality and its image. For more than 150 years, the Museum has developed and expanded, pavilion by pavilion, like a small city within the city. Its buildings serve as an overview of Montreal’s architectural history: the Museum consists of a group of buildings that attest to the city’s architectural diversity.

Despite what may at first appear to be a rather architecturally eclectic complex – four pavilions from very different eras and with differing structures – attention to the architectural harmony between the new pavilion and the other pavilions was an imperative from the outset and an essential requirement for Provencher Roy + Associés Architectes. They had to find materials that, although specific to the new contemporary section, were also consistent with the existing church and with the Museum’s other pavilions.

The white marble used for the Michal and Renata Hornstein Pavilion (architects Edward & W. S. Maxwell) and the Jean-Noël Desmarais Pavilion (architect Moshe Safdie) was the ideal choice for the exterior of the new pavilion, thereby completing a trilogy with the existing buildings and forming a coherent whole. A “fresco” of 1,500 sheets of white marble covering the outer walls of the Claire and Marc Bourgie Pavilion was installed so that the veins in the marble form a coherent pattern, creating a stone mural. Thus, twenty-seven successive cuts from sixteen blocks originating in the same wall of the quarry reproduce the same configuration of veins twenty-seven times.

The Museum offers its special thanks to the Government of Quebec for its solid support of this project (\$19.4 million) and to the Government of Canada (\$13.5 million) and the City of Montreal. The Museum offers its deepest gratitude to all those who contributed, notably Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Limited, the National Bank, Pierre H. and Andrée D. Lessard, the J. Armand Bombardier Foundation, as well as a donor honouring the Bloch-Bauer Family and the Museum’s Association of Volunteer Guides. Museum management would also like to thank Claire and Marc Bourgie, as well as Pierre Bourgie and Claude Bourgie Bovet, for their extraordinary generosity from the project’s very beginning, which illustrates their passion for art and the importance they place on culture in Montreal. ■

DANIELLE CHAMPAGNE

Director of Communications

Nowadays, I think that we have to ensure meaningful integrations of buildings... But such attempts must be contemporary, respectful and characteristic of their time. The example of the pavilion incorporating Erskine and American Church belongs to this new trend.

– Claude Provencher, Architect

This choice by the Museum is a major initiative to beautify our city. It is also an architectural conversion we hope will serve as an example internationally, as very few projects like this have ever been realized.

– Nathalie Bondil, Museum Director and Chief Curator

The marble isn’t installed on the façade like a skin, but like actual clothing.

– Matthieu Geoffrion, Architect

► The new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and Sculpture Garden
Photo Bernard Fougères



A FOURTH PAVILION

HISTORY OF THE NEW CLAIRE AND MARC BOURGIE PAVILION

PRINCIPAL CONTRIBUTORS

PROJECT MANAGEMENT AND IMPLEMENTATION
The Montreal Museum of Fine Arts, under the direction of Paul Lavallée, Director of Administration, assisted by L. Pierre Gravel, engineer and project manager.

ARCHITECTS
Provencher Roy + Associés Architectes, under the direction of Claude Provencher and Matthieu Geoffrion.

ENGINEERING
Building: Nicolet Chartrand Knoll Limited
Electromechanical Systems: ENERPRO, a subsidiary of Groupe S. M. International
Electricity: Groupe Conseil BERMAN Inc.
Conservation and restoration of the building envelope: Duchesnes & Fish / DFS Architecture & Design.

MANAGING CONTRACTOR
Pomerleau

GALLERY LAYOUT
Under the direction of Nathalie Bondil, Director and Chief Curator: Jacques Des Rochers, Curator of Quebec and Canadian Art, with the assistance of Anne Grace, Curator of Modern Art, and Stéphane Aquin, Curator of Contemporary Art.

INTERIOR
Under the direction of Sandra Gagné, Head of Exhibitions
Production:
Claire and Marc Bourgie Pavilion: Daniel Castonguay, designer Bourgie Concert Hall: Duchesnes & Fish / DFS Architecture & Design: conservation and restoration of the interior structure of the church; Christiane Michaud, consultant for the choice of colours and textiles; GO Multimedia, consultant for the acoustic treatment, development stage and electronic equipment, stage lighting and networking design; Legault Davidson, consultants for acoustics; Michel Dallaire, designer of removable seating.

RESTORATION
Under the direction of Richard Gagnier, Head of Conservation:
- Works of Art: The Museum’s Conservation Department, Centre de conservation du Québec and private conservators
- Stained Glass: Atelier La Pierre de Lune (Françoise Saliau and Thomas Belot), Montreal, in collaboration with Rosalind Pepall, Senior Curator of Decorative Arts.

SOME STATISTICS

TOTAL COST FOR THE PROJECT
\$42.4 million, including \$34.1 million for the construction (\$588/square foot, an exceptionally low cost for such a project), with \$19.4 million in financing from the Quebec government and \$13.5 million from the Canadian government, supplemented by private donors (\$1.3 million).

CONTRIBUTIONS FROM THE PRIVATE SECTOR (INDIVIDUALS AND CORPORATIONS)
\$30.5 million, including \$8.3 million for other related costs (purchase of the church, restoration of the stained glass windows, acquisition of the equipment for the pavilion and concert hall) and \$20.9 million for the establishment of a self-financing fund to cover annual operating costs and musical programming. The contribution from the private sector represents 48% of the project’s total production and operating costs.

TOTAL SURFACE OF THE MUSEUM
45,000 square metres, distributed over four pavilions (Michal and Renata Hornstein, Liliane and David M. Stewart, Jean-Noël Desmarais, Claire and Marc Bourgie), including 10,920 square metres of gallery space.

SURFACE OF CONSTRUCTION
5,460 square metres, including more than 2,000 square metres dedicated to exhibiting Quebec and Canadian artworks, increasing the space allocated to works from our heritage by 50% and the total gallery space by 20%.

- There are **444** seats in the Bourgie Concert Hall.
- There are **600** works presented over six levels.
- **12,610** hours have been spent restoring works of Quebec and Canadian art.
- There are **146** reinstalled stained glass windows, including 81 that have been restored.
- Half a million dollars and **5,000** hours have been spent restoring the heritage Tiffany stained glass windows.
- **450** professionals worked on the construction site.

KEY DATES

1894
The Erskine Church, built by Montreal architect Alexander C. Hutchison in a Romanesque Revival style, is inaugurated.

1934
Two Presbyterian congregations merge; the church adopts the name Erskine and American.

1937-1938
An interior remodelling programme in the Arts and Crafts style is carried out by Montreal architects Percy E. Nobbs and George T. Hyde. Twenty Tiffany windows, created by Louis C. Tiffany’s famous New York studios for the American Presbyterian Church (today demolished), are installed around the church’s nave.

1998
The Church is designated a national historic site by the Historic Sites and Monuments Board of Canada.

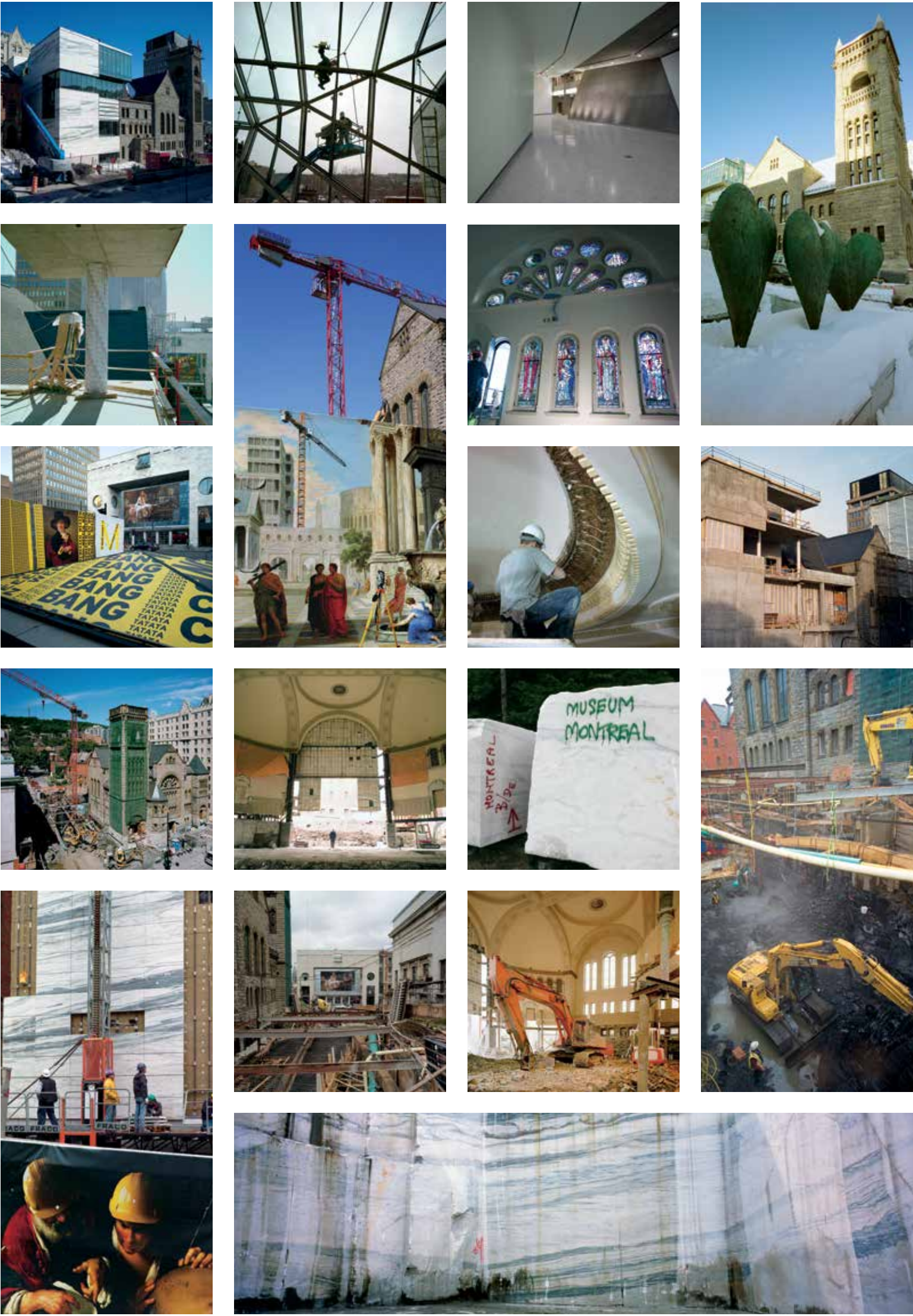
2004
The church closes and is deconsecrated.

2008
The church is acquired by the Museum.

JANUARY 2009
Construction begins.

SEPTEMBER 2011
Inauguration of the new Claire and Marc Bourgie Pavilion and the Bourgie Concert Hall.

Images of the construction of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the restoration of the Erskine and American Church, which became the Bourgie Concert Hall.
Photos Bernard Fougères and Paprika



AWARDS AND HONOURS

GRANDS PRIX DU DESIGN

- 2011 PROJECT OF THE YEAR
- BEST PUBLIC BUILDING | PUBLIC PLACES AND INSTITUTIONAL SPACES CATEGORY

As part of the 5th edition of the Grands Prix du Design, a competition that recognizes the exceptional work of Quebec designers and architects in the fields of interior design and product design, Provencher Roy + Associés Architectes was crowned twice for their architectural work on the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art at the MMFA.

IDU INSTITUT DE DÉVELOPPEMENT URBAIN DU QUÉBEC

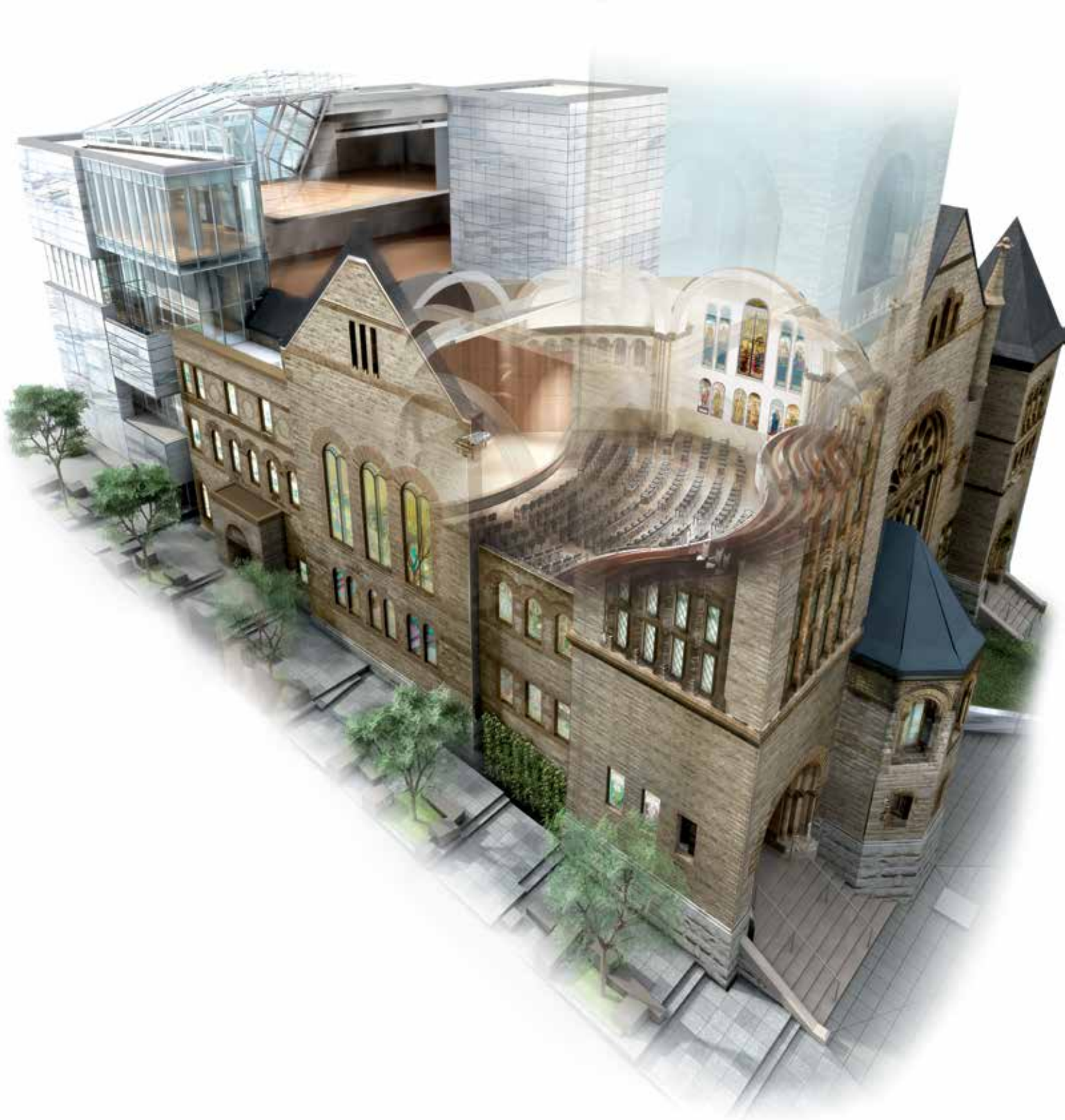
- 2011 REAL ESTATE AWARDS OF EXCELLENCE COMMERCIAL CATEGORY

Provencher Roy + Associés Architectes, the firm responsible for converting the Erskine and American Church into a Pavilion of Quebec and Canadian Art, was recognized for the avant-garde architectural vision, the exceptional urban integration and the deft combination of past and future in their architectural design for the pavilion. The jury particularly appreciated the firm’s commitment to preserve and restore, while still respecting the principles of sustainable development.

CANADIAN ARCHITECT

- 2010 AWARD OF MERIT

One of only two Canadian awards programmes exclusively devoted to architecture, the Canadian Architect Awards of Excellence recognize major real estate projects. The 2010 Award of Merit went to Provencher Roy + Associés Architectes for the Pavilion of Quebec and Canadian Art at the Montreal Museum of Fine Arts.



BOURGIE HALL'S INAUGURAL SEASON

45,000 CONCERT-GOERS ATTENDED 143 CONCERTS

The crowds are already jostling at the doors of the new Bourgie Concert Hall.

– Le Devoir, June 7, 2011

Bourgie Hall is small but sonorous... [an] acoustically rich venue.

– The Gazette, June 8, 2011

Bourgie Concert Hall: a unique, popular draw

– Radio-Canada.ca, June 9, 2011

In early September last year [2011], no one had yet set foot inside the Bourgie Concert Hall. Today, the venue has become such a familiar part of Montreal's music landscape, it seems like it's been there forever... In its first six months of operation, the hall has gotten top marks for functionality and acoustics. Piano and voices sound equally good.

– Le Devoir, March 3 and 4, 2012

◀ Photo Provencher Roy + Associés Architectes

▼ Photo Marc Cramer

In less than a year, Bourgie hall has become an integral part of Montreal's musical landscape, uniting the public and musicians in their appreciation of its beauty and ideal acoustics for chamber music. The Arte Musica Foundation just completed its fourth year of activities at the Museum. In addition to developing and promoting the Museum's musical programming, the Foundation manages Bourgie Hall and offers front-of-house, ticket and logistics services to the Hall's users.

During the 2011-2012 season, the Foundation presented 78 concerts in Bourgie Hall, including 53 public concerts, 18 school matinees in collaboration with Jeunesses Musicales du Canada, as well as 7 private concerts offered to the Museum's various clienteles, such as community organizations participating in the "Sharing the Museum" programme, volunteers and employees. In addition, 15 free lectures were presented to 2,539 people in the Maxwell Cummings Auditorium (an average of 170 people per lecture), as well as seven films and three courses, for which fees were charged, for a total of 103 musical events presented by the Arte Musica Foundation at the Museum.

Public concerts, often in connection with the Museum's programming, were divided into seven series:

- Inaugural concerts from October 11 to 21 (5 concerts + 3 for Museum VIPs)
- "Musical Canvases," in collaboration with the OSM (7 concerts)
- "Musical 5 à 7" (10 concerts)
- "Musical Family Sundays" (6 concerts)
- "Les Violons du Roy" (9 concerts)
- "A Fugue at the Museum" festival, presented in connection with the exhibition *Lyonel Feininger: From Manhattan to the Bauhaus* (8 concerts)
- "A Holiday Interlude" (2 concerts)

Three concerts were co-produced with Montreal musical organizations, and two concerts were given in conjunction with the exhibition *Big Bang*. In addition, the Foundation commissioned two musical works: One by young Quebec composer Maxime McKinley, *Hommage à Louis C. Tiffany*, for four trumpets and four trombones, presented six times during the inaugural concerts given September 26 to October 6, 2011; and one by legendary American composer Elliott Carter, entitled *Double Trio, for violin, cello, trumpet, trombone, percussion and piano*, performed September 28 and October 11, 2011, and conducted by Jean-François Rivest.

Some statistics: 35% of the public concerts presented by the Arte Musica Foundation were sold out, with an average attendance of 82%. The school matinees and shows for young audiences attracted 6,658 people (almost 15% of audiences). Museum VIPs accounted for 42% of audiences.

Mindful of ensuring accessibility for the greatest number, the Arte Musica Foundation offered an affordable price range for all its concerts, with the average price of a ticket coming in at less than \$30. In addition, the Foundation offers VIP members a 15% discount on all its concerts.

It must also be noted that Bourgie Hall's musical offering included 65 concerts presented by 18 organizations and ensembles who had rented the Hall at very reasonable rates, in keeping with the Arte Musica's philosophy of accessibility:

- André Turp Musical Society (1 concert)
- Angèle Dubeau & La Pietà (1 concert)
- Appassionata, chamber orchestra (1 concert)
- Arion Baroque Orchestra (15 concerts)
- Ensemble Caprice (3 concerts)
- Les Idées heureuses (3 concerts)
- I Musici de Montréal Chamber Orchestra (10 concerts)
- McGill Chamber Orchestra (3 concerts)
- Montreal Bach Festival (2 concerts)
- Montreal Chamber Music Society (6 concerts)
- Montreal Chamber Orchestra (4 concerts)
- Montreal's Guitar Society and Great Guitar Events (1 concert)
- Montreal International Musical Competition (9 concerts)
- La Nef (2 concerts)
- Nouvel Ensemble Moderne (2 concerts)
- Pentaèdre (1 concert)
- Prix Opus Gala, Conseil québécois de la musique (1 event)

In short, a total of 143 concerts were presented in Bourgie Hall between September 26, 2011, and June 11, 2012. During this period, more than 45,000 admissions to Bourgie Hall were tabulated, making it one of Montreal's prime music destinations and a major reference point for concert music in the city. ■

ISOLDE LAGACÉ
General and Artistic Director
Arte Musica Foundation

BOURGIE HALL

The nave of the Erskine and American Church has been restored and transformed into a 444-seat concert hall – Bourgie Hall – as well as an exhibition space for the presentation of the Museum's collection of stained glass windows, which are unique in Canada. The architecture and Tiffany windows are the subject of tours given by the Museum's Volunteer Guides and an integral part of the audioguide offered to visitors free of charge at all times. More than a hundred concerts are presented in the concert hall every year, along with a vast array of educational and cultural activities associated with music and the fine

arts, screenings of HD films and special events. Its size makes it perfect for chamber groups and other small ensembles such as string orchestras. The repertoire ranges from early music to contemporary fare, including jazz and world music, to give audiences access to a wide range of musical experiences related to the Museum's encyclopedic collection. The hall is named in honour of Pierre Bourgie, the patron and the mastermind behind the Arte Musica Foundation, in residence at the Museum since 2008.

The quality of the already renowned acoustics has been improved by specialists in the field and the addition of a birch shell over the stage also enhances the hall's sound quality. The hall has 311 removable

seats on the orchestra level, and 133 seats using the original pews, now with cushions, on the balcony. Bourgie Hall is professionally equipped (soundproofing and lighting, dressing rooms, rehearsal hall) and boasts two new Steinway pianos, two harpsichords, a clavicytherium and a chamber organ with twelve stops built by Montreal-based builder Hellmuth Wolff.

The Museum and the Arte Musica Foundation would like to acknowledge the Museum's Association of Volunteer Guides, as well as TD Bank Group, proud partner of music at the Museum. The Arte Musica Foundation's musical programming also receives support from a donor honouring the Bloch-Bauer Family.



THE INAUGURATION OF THE CLAIRE AND MARC BOURGIE PAVILION OF QUEBEC AND CANADIAN ART

It was in the presence of Quebec Premier Jean Charest, Raymond Bachand, Quebec’s Minister of Finance and Minister of Revenue, Senator Pierre-Claude Nolin, Gérald Tremblay, Mayor of Montreal, and hundreds of donors, including the members of the Bourgie family, artists, business leaders, representatives from the visual arts, music and tourism, Museum members and the general public that the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the new Bourgie Concert Hall were unveiled on September 26, 27 and 28, 2011.

A WORD FROM JEAN CHAREST PREMIER OF QUEBEC

Culture in all its permutations is part of our daily life and defines us individually and collectively. Our heritage, values, ideas, and way of living and being find eloquent expression through the talent of artists and creators of all kinds. For more than 150 years, the Montreal Museum of Fine Arts has been the custodian of exceptional works of art and inestimable cultural wealth.

With the inauguration of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, Québec’s largest museum has added a unique facet to its many features. Contained within the walls of a meticulously restored heritage building are hundreds of works of art by our most eminent artists dating from New France to the present, housed in six spacious galleries that pay tribute to the history and development of Québec and Canadian art.

Hats off to the marvellous team of the Montreal Museum of Fine Arts, to the dedicated project team, and, of course, to the Bourgie family, without whom this ambitious undertaking would not have been possible, and to anyone who contributed to it in any capacity.

A WORD FROM CHRISTINE ST-PIERRE QUEBEC’S MINISTER OF CULTURE, COMMUNICATIONS AND THE STATUS OF WOMEN

The Montreal Museum of Fine Arts has been part of our cultural landscape for more than a century and a half. It is an indisputable leader among Québec museums. The recent construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and restoration of the 1894 heritage church, which has been converted into a concert hall, have infused the museum with a new sense of inspiration. The artisans behind the successful expansion carried out this innovative project with flair, crafting a concept that masterfully blends visual arts and music.

This year, as we celebrate the 50th anniversary of the Ministère des Affaires culturelles, now the Ministère de la Culture, des Communications et de la Condition féminine, I salute those who, through their hard work and dedication, helped preserve a historic building — an invaluable legacy for current and future generations.

A WORD FROM GÉRALD TREMBLAY MAYOR OF MONTREAL

The Montreal Museum of Fine Arts is expanding, changing, growing richer, much in the image of our modern metropolis. It is evolving but has kept its essence. With the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the Bourgie Concert Hall, the Montreal Museum of Fine Arts now has added means to promote culture, while securing our city’s artistic heritage.

After 150 years of existence, the Museum of Fine Arts has become one of Montréal’s cultural landmarks. Montrealers can be proud of this complex. Warmest thanks to Bernard Lamarre, a great visionary and a great builder, who was the mastermind behind this project, as well as to the Board of Trustees, and its Chairman, Brian Levitt, for his perseverance. Many thanks also to the Museum Director, Nathalie Bondil, and to all the employees who have made this possible.

Congratulations to the artisans who believed in this pavilion and concert hall, and to Provencher Roy + Associés Architectes, working under the leadership of Claude Provencher and Matthieu Geoffrion. Our appreciation also goes to the Gouvernement du Québec and the Government of Canada, as well as to the key players and firms who have made this project a major success.

I truly wish that Montrealers and visitors will come and discover, again and again, this wonderful space dedicated to the visual arts and music.

A WORD FROM PHYLLIS LAMBERT FOUNDING DIRECTOR AND CHAIR OF THE BOARD OF TRUSTEES CANADIAN CENTRE FOR ARCHITECTURE (CCA)

The Canadian Centre for Architecture congratulates the Montreal Museum of Fine Arts on the creation of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. With this museological achievement, Nathalie Bondil and her collaborators have brought new meaning and coherence to all of the Museum’s collections and exhibition spaces.

A big thank you for this exceptional enrichment of the cultural life of Montreal. ■

From top to bottom, left to right:
Nathalie Bondil and Raymond Bachand; Jeremy, Betty and Stephen Reitman; Matthieu Geoffrion, architect; Paul Lavallée; Pierre Pomerleau, general contractor of the project; and Claude Provencher, architect; Elisabeth Jelin, Violette Dagenais Bombardier and Janine Bombardier; Constance V. Pathy and Isolde Lagacé; Phyllis and John Rae, Power Corporation of Canada; Anne Grace, René Rozon and Mariella Pandolfi; Frederick H. Lowy and Bernard Lamarre; The Bourgie Family with the Premier: François Bovet, Stéphanie Day, Sylvie Bovet, Hubert Bolduc, Pierre Bovet, Claude Bourgie Bovet, Marc Bourgie, Michelle Dionne, Jean Charest, Claire Bourgie, Pierre Bourgie, Paula Bourgie, Carolyne Barnwell and Colin Bourgie; Jean-François Rivest and Nathalie Bondil; Bruce Bailey, Stéphane Aquin, Erin and Joe Battat; Andrée D. Lessard, Pierre H. Lessard and their daughter Stéphanie Lessard-Webb; Stéphane Aquin, Ninon Gauthier, Marcel Barbeau and Nathalie Bondil; Dominique Blain in front of her installation *Mirabilia*; Jacques Des Rochers and Jo-Ann Kane, Curator, Art Collection, National Bank Financial Group; Kent Monkman in front of his work *The King’s Beavers*; David Altmeld in front of his sculpture *The Eye*; Douglas McNabney, Isolde Lagacé and André Laplante; Pierre Bourgie, Nathalie Bondil and Brian M. Levitt; Danielle Champagne; Senator Serge Joyal. Photos Natacha Gysin and Jonathan Desjarlais



REDISCOVERING THE COLLECTION OF QUEBEC AND CANADIAN ART

2,000 m²
devoted to the
presentation of Quebec
and Canadian art – an
increase of 50% for
works from our cultural
heritage

600 works
on 6 levels

Every fabled city, whether we live there or just visit, reveals itself in part through its art galleries. Collections of local art are especially rewarding, because they shed light on unique and little-known aspects of the society in question. The Montreal Museum of Fine Arts has roots deep enough to provide a rich, complex overview of the milieu that brought it into being. This panorama is now on full display, in the reinstallation of the Quebec and Canadian art collection in a six-level pavilion, designed to facilitate a reading of the development of the art history from here, its major historical stages and its principal works.

This collection has been considerably enriched over the past few years in order to address the gaps while consolidating the noteworthy ensembles – think of Fortin! **Rare and little-known works, as well as some that are quite renowned, were thereby added to our holdings, from which we selected several items, little or never before seen, to exhibit. A large number of these works, as well as their frames, were restored. As a result of this selection, major documentary research was undertaken, which also led to the publication of the first major work on the history of art seen through the prism of our collection.**

At the heart of this voyage through history, we must underscore the rightful place we wanted to allot to First Nations art, by acquiring early, precious artifacts, of which our collection was devoid, as well as works both modern – Morriseau – and contemporary – Myre, Jungen, Monkman – which provide a retrospective view of and a critical stance on art history. Moreover, the commission of a large-scale work by Monkman enabled us to introduce the colonial period through a re-visioning of the First Contact between Euro-Canadians and the Amerindians. The image of First Nations – whether documentary, picturesque or romantic – as well as the importance of their culture as a subject in the affirmation of modernity, as portrayed by our artists, also punctuates the gallery installation, now enriched by a marked focus on identity, which had previously been hidden.

The incomplete representation of early Canadian art – from the seventeenth and eighteenth centuries – also led us to acquire some never-before-seen works by Frère Luc and Beaucourt, on which research has shed new light. Over the years, several overtures to religious communities facilitated the gift of significant and little-known works – such as Valin – or renowned works – such as the precious Sacred Heart altar from the Grey Nuns of Montreal's General Hospital, by Philippe Liébert. We also negotiated the long-term loans of exceptional works from the Catholic Archdiocese of Montreal, such as the fine reliquary from the French Regime, which could be associated with a console in our collection obtained about 1947. The targeted acquisition programme permitted us to present for the first time the early beginnings of religious

art and many of the details surrounding its production, as in the case of portraiture. Some works were also attributed, like Bowman's unusual portrait depicting a Métis woman. The same can be said of the *Last Supper* by Dulongpré, which attests to the role the Sulpician collections would serve by providing models for our artists' training.

The range of chosen themes also emphasizes the relationship between the works and the Museum's history and that of Montreal. Moreover, a narrative is spun from one work to another, or from a group of works to another, as much between the subjects depicted and the artists exhibited as between the events that gave rise to them, supported by a distinctive exhibition. For example, the presentation of a work by Duncanson, who taught the Canadian landscape artist Edson and was the first Black artist to have made the Grand Tour, also gives a nod to the targeted loan of the *Portrait of a Haitian Woman* by Beaucourt. For decades, the Spring Exhibitions of the Art Association of Montreal followed the model established by the Paris Salons, covering the walls with close-set hangings and supporting sculpture on aggregations of pedestals. Our layout replicates this evolution of taste that so marked an era, while featuring the stages of production of their works (pochade, studio painting, terracotta, plaster, bronze) of which our collection is replete. The display of graphic arts on the level devoted to the advent of modernity is predicated on the creation, during the time of the Art Association, of a print section for the exhibition of graphic arts, which is how the moderns found their way into the Museum.

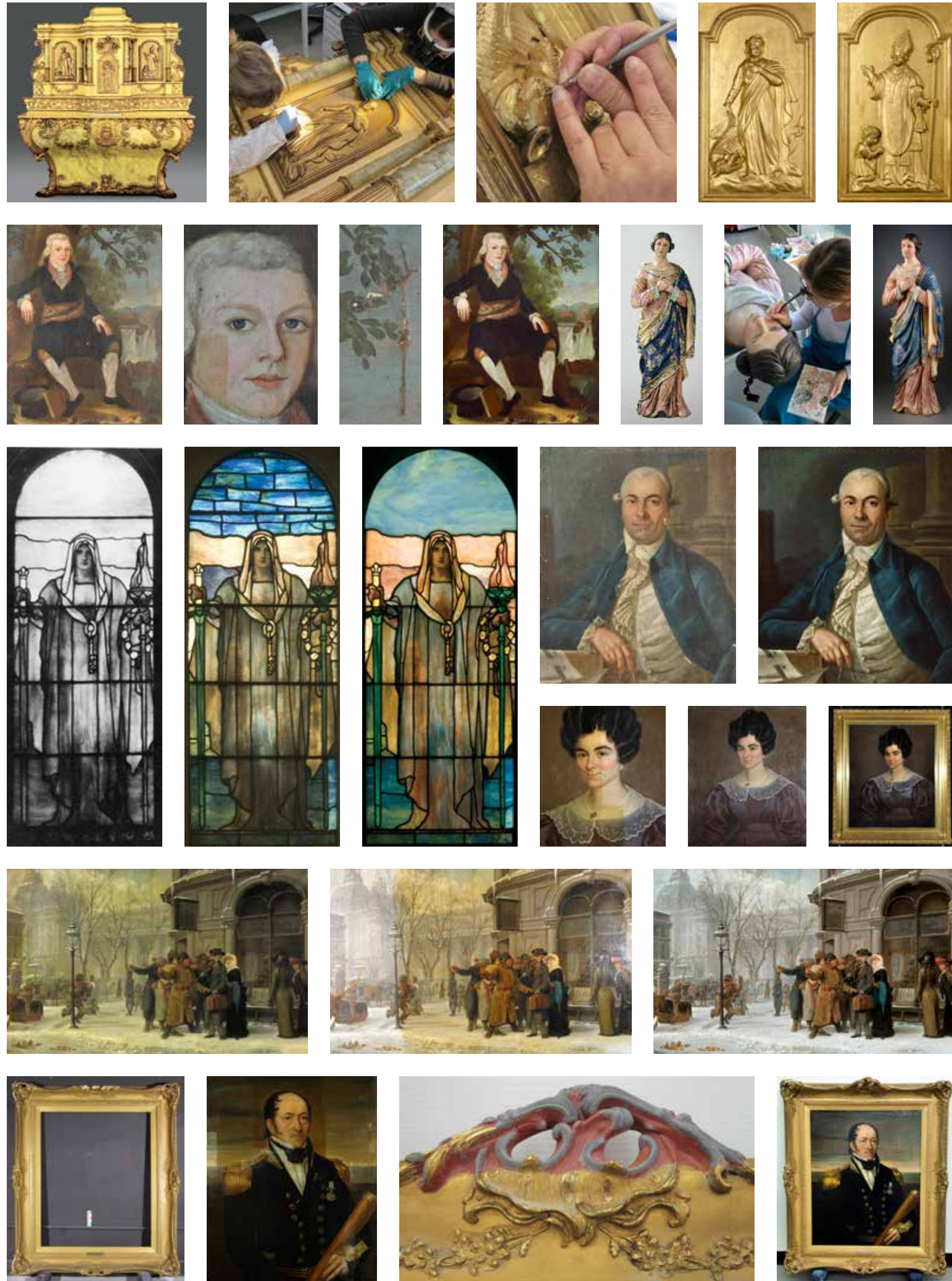
The attention paid to the age of the manifestos, specifically those emanating from Montreal, has finally enabled us to expand the corpus to include the Plasticiens; the collection has recently been enriched with key works by Jauran. Long under-represented at the Museum, Riopelle now has a gallery displaying all the techniques he explored throughout his career. Inuit art, marketed in Montreal as of 1948, is associated with the modern and the contemporary, constituting an iconic aspect of Canadian art, whose richness in our pioneering collection necessitated a distinct space, while new works are regularly being offered to us by Montreal collectors.

The more recent periods, during which our artists created large-scale works of international stature, are now better represented, thanks to a vast subterranean gallery that exhibits new major gifts. This is yet another result of this reinstallation: the event permitted the population's re-appropriation of a national heritage, which will continue to be enriched, in keeping with the Museum's intentions. ■

JACQUES DES ROCHERS
Curator of Quebec and Canadian Art



◀
Cross-section of the six levels of
the Claire and Marc Bourgie Pavilion
and Bourgie Hall
Photo Provencher Roy + Associés,
Architectes and Paul Boisvert



12,610 hours
spent on the
conservation of Quebec
and Canadian artworks

146 stained
glass windows
reinstalled, 81 of which
were restored

5,000 hours
for the conservation of
the Tiffany stained glass
windows

UNEQUALLED CONSERVATION PROJECTS

In the course of the past year, the Conservation Department was mainly occupied in preparing the works selected for the new Claire and Marc Bourgie Pavilion as well as those of the collection of decorative arts and the Japanese and Chinese collections in readiness for the new presentations in the Liliane and David M. Stewart Pavilion. To a lesser extent, the Department was also engaged in preparing some works from the contemporary art and European Old Masters collections to be featured in the Jean-Noël Desmarais Pavilion. These important activities had to be carried out while at the same time we were involved in the mounting of temporary exhibitions, especially in the production and touring of the spectacular show featuring *Jean Paul Gaultier's* high fashion.

■ A THREE-YEAR CONSERVATION PROJECT

This major conservation exercise was the outcome of almost three years of work: preliminary examinations of most of the pieces chosen by the curators responsible for them; discussions on the condition of the works; estimates of the requirements and the complexity of the operations, given the tight deadline; definitive and logical choices for the displays. We worked closely with the Exhibitions Production Department in order to find and use materials and methods of protection and mounting that would not affect the stability or the condition of the original material of the works, while making it possible to create original presentations that visitors would enjoy. An excellent example of such installations can be found in the Claire and Marc Bourgie Pavilion and the Liliane and David M. Stewart Pavilion: the showcases that now protect the numerous pieces of silver and jewellery from oxidation without emitting chemicals that might accelerate tarnishing.

The conservation procedures were thus aimed at safeguarding the structural and aesthetic stability of the works selected, in terms of their appearance and surface finish. The enhancement of the paintings in the Claire and Marc Bourgie Pavilion included a great deal of in-depth historical and stylistic research on the frames. Through consultations and visits to the reserves of the Musée national des beaux-arts du Québec and the National Gallery of Canada, we succeeded in finding works (in their original frames) by the same artists as those in our collection. These frames were used as inspiration to create twenty-three new frames, including those for the small oil on copper by Brother Luc entitled *The Virgin Embracing Christ Crowned with Thorns* and the paintings *Eclipse of the Moon* by Horatio Walker, *Harvesters at Rest* by Wyatt Eaton and *At the Theatre* by Prudence Heward. Another twenty-six frames for works by Beaucourt, Krieghoff, Plamondon, Boisseau, Watson, Surrey and Brooker were cleaned and restored and their finishes heightened or modified; this task took over 3,000 hours to complete. As regards paintings, thirty-six canvases underwent major restoration. They included *Portrait of an Architect...* by François Malepart de Beaucourt, James Bowman's *Mrs. Colin Robertson, née Theresa Chalifoux* and *Montreal Cabbies: A Rush for a Fare* by Alfred Boisseau, recently acquired by the Museum.

■ COLLABORATIVE EFFORTS WITH OUTSIDE EXPERTS

All this conservation work could not have been carried out simultaneously without the invaluable help of numerous colleagues from the private sector and other institutions and the skills of young conservators and technicians who worked alongside our permanent team. No fewer than seven of them co-operated with the department on specific projects that added up to more than 12,000 hours of work. Thanks to our close association with other institutions, two side bas-relief panels of the Sacred Heart Altar from the Grey Nuns of Montreal's General Hospital, carved by Philippe Liébert, were re-gilded to their former glory. This work was directed by the sculpture laboratory of the Centre de conservation du Québec. Thanks to the paintings laboratory of the Centre, *The Archangel Saint Michael Vanquishing Satan*, another recent gift from the Grey Nuns, was also restored. Another rewarding partnership was launched, this time with the furniture workshop of the Canadian Conservation Institute in Ottawa, where an early-eighteenth-century English secretaire from our decorative arts collection was given back its finish and beautiful veneer. This partnership will also enable us to restore a red-lacquer Imperial Chinese throne from the Qianlong dynasty (mid-eighteenth-century) that had never before been displayed because of its condition.

■ 146 STAINED GLASS WINDOWS IN THE NEW PAVILION

In conclusion, we must not fail to mention the major conservation project involving the stained glass windows in the Erskine and American Church, now part of the Claire and Marc Bourgie Pavilion. About 146 windows in the church contain stained glass, ranging from simple diamond-shaped panes of transparent glass and coloured geometric patterns produced by Castle & Son to religious scenes and single-figure memorials, commissioned from celebrated Canadian glassmakers like Peter Haworth and Charles Kelsey. But the outstanding feature of this heterogeneous series is undoubtedly the group of eighteen windows by Louis C. Tiffany, which includes four double-lancet windows 395 centimetres high. This operation required two years of hard work on the part of the Montreal master glaziers La Pierre de Lune, under the direction of Françoise Saliou and her son Thomas Belot. Although this work was not done in-house, it was closely monitored by the head of the Conservation Department, especially with regard to the ethics of the intervention process. It was a question of choosing a holistic approach by preserving not only the glass but also the lead and the original jointing, a requirement that justified the commissioning of an outside workshop. The approach we decided on would make the cleaning and consolidation of the overall structure even more complicated, as one of the unique characteristics of the Tiffany Studios glass was the layering of coloured and textured glass to produce the shimmering colour. An additional challenge was that the backgrounds of six of the single-figure windows had been altered when the windows were moved to the Erskine and American Church. It was therefore necessary to restore them to their original appearance in accordance with the Tiffany Studios' aesthetic precepts, re-establishing the modulation of coloured spaces by inserting large sheets of the opalescent glass so characteristic of the famous studio. ■

RICHARD GAGNIER

Head of the Conservation Department

Photos by the MMFA's
Conservation Department and the
Centre de conservation du Québec (CCQ)

A “BIG BANG” IN THE MUSEUM’S COLLECTIONS

QUEBEC AND CANADIAN ART AT THE MUSEUM: NEW CENTRE OF GRAVITY

In September 2011, the Museum inaugurated the Pavilion of Quebec and Canadian Art, opening its impressive collection to the public and offering history an emblematic and prominent new landmark. This new building, the Claire and Marc Bourgie Pavilion, is a fine and unique repository of this country’s art. Moreover, a new, important art book produced by the Museum’s Publishing Department was launched to mark the occasion. Surprisingly, this volume is the first publication to cover this collection – representing a cornerstone of this legacy. A story from founding peoples to contemporary times is immortalized in both architecture and the written word. The 600 works exhibited in the new pavilion – accessible to the public free of charge at all times – have their own tales to tell about the rich history of the collection, of Quebec and of the vast landscapes that define Canada itself. The collection has been enriched by a number of acquisitions and some commissions, including Kent Monkman’s moving and spectacular painting *The King’s Beavers*.

In choosing to save, restore and recycle a heritage monument of national interest, the Museum has applied an ethical and responsible solution to the alarming problem of Quebec’s disappearing religious heritage. Yet this is tempered by the fact that in altering the role of this building, an inevitable consequence of remodelling, we have imbued its shape with a new symbolic meaning.

Built over time through the generosity of individuals – including the Bourgie family, and in particular Pierre Bourgie, who has added a musical dimension to the Museum through the passion and dedication of Isolde Lagacé – this ever-evolving institution strives to maintain an organic, and not a governmental, relationship with our community. **Thanks to its rich and encyclopedic assets, which cannot be found anywhere else in Quebec or Canada, the Museum is both a museum (that is, representing ancient cultures and world cultures, as well as decorative arts and design) and a gallery (exhibiting fine arts by both Old Masters and contemporary artists).** Although Quebec and Canadian art is being showcased in order to give it the visibility it deserves, it is set within an institutional environment and collections open to other aesthetic expressions, a reflection of Montreal’s cosmopolitan and multi-ethnic character. This collection, with its centre of gravity in the Museum, becomes the expression of a collective memory that will evolve in the future, home to an ever-expanding “big bang,” like *The Eye*, the emblematic bronze giant commissioned from David Altmejd, which is installed in front of the new pavilion and bears witness to one of the Museum’s great builders, Bernard Lamarre.

The Museum’s very architecture, an ensemble of contrasting pavilions, adds to the institution’s unique history; a saga spanning tradition and modernity, illustrated by its many – and at times contrasting – styles, ultimately brought together by the unifying effect of marble to create a coherent whole at the heart of the city.

The determination to achieve this remarkable goal must not lead us to forget the many heritage works that could not be saved. Consequently, a work by Dominique Blain, selected as part of the Quebec government’s policy regarding the integration of art to architecture, has been installed on an outdoor terrace of the new Pavilion of Quebec and Canadian Art to remind us of the works of art that humanity has lost. *Mirabilia* fills this new space with the fragile conceit of glass and the haunted whispers of art that was vandalized, destroyed or stolen. The shadow or light of the works that mankind was unable to save is seen in negative, like ghosts inside walled graveyards that nestle against the walls of a church.

THE COMPLETE REINSTALLATION OF THE COLLECTIONS

In 2011-2012, in addition to the opening of the new Pavilion of Quebec and Canadian Art, the entire Museum was reinvented. Thousands of works were reinstalled in newly designed exhibition spaces, with each collection featured in its own pavilion and the subject of study in major scholarly publications. Art is polyglot: it is our job to allow it to speak various languages in order to expand the field of interpretation and offer more ways to access it. The multiplicity of the collection invites us to use a variety of museographic approaches.

With the art of Quebec and Canada, we bring to life the history of a country – a valuable complement to the curriculum. With the decorative arts, design and fashion, the techniques are easy to explain; they allow us to make cross-historical comparisons, playful combinations of shapes and styles, because their purpose is immediately identifiable. This collection is a key attraction for developing new audiences, as the Museum is fortunate to possess remarkable holdings of North American works (traditional pieces, industrial design, prototypes...). The world cultures holdings are less rich but are expanding. Adventurous partnerships with other Montreal collections (belonging to universities, museums and companies) enable us to make careful selections solely on the basis of quality: this is the case with the African art collection. The Museum possesses a collection of works by Old Masters, Impressionists and modern masters that is irreplaceable and the only one of its kind in Quebec: this collection provides a survey of the history of taste, from the classical and the baroque to the romantic, and so on, with music and literature rounding out this wonderful experience. Lastly, by its very nature, contemporary art – international, hybrid and cross-cultural – will, from now on, be presented in a new way every year, in theme-based cross-disciplinary installations that focus on themes considered to be relevant, current and necessary.

■ DECORATIVE ARTS AND DESIGN LILIANE AND DAVID M. STEWART PAVILION

In displaying its outstanding collection, this pavilion is a trump card for Montreal as a UNESCO City of Design. Curators Diane Charbonneau and Rosalind Pepall have conceived a skilful presentation that offers a two-part reading – both trans-historical and chronological – in partnership with Nathalie Crinière, the French exhibition designer who

◀
New installation of one of the galleries of decorative arts and design in the Liliane and David M. Stewart Pavilion.
Photo Marc Cramer

REINSTALLING THE COLLECTION

was also entrusted with our exhibitions *Il Modo Italiano* and *Yves Saint Laurent*. Two hundred and fifty never-before-displayed works and numerous acquisitions complement some 600 others.

The works are displayed along a metaphorical “red ribbon of the collections,” an actual red band running through the various levels. The collection is divided into seven sections passing through seven hundred years of decorative arts: by style (rococo versus classicism) or subject (Streamline design); typological installations (modern and contemporary jewellery) and formal combinations (anthropomorphisms); materials (the glass gallery); the history of techniques (the art of the potter); chronological juxtapositions from the past to the present (cabinet of curiosities).

■ WORLD CULTURES
MICHAL AND RENATA HORNSTEIN PAVILION

At the same time, the Museum began work on the study and re-installation of the world cultures collections. While pre-Columbian art – recently enriched by some outstanding donations – African and Oceanic art will be seen in updated displays, the gallery of Islamic art, benefiting from the expertise of Valérie Béhiery, and the Asian art galleries will be reinstalled by Laura Vigo with the designers Nathalie Crinière and Christiane Michaud. The presentation will feature theme-based zones so that the objects are presented according to the art movement they belong to, their use and their context. Some 1,200 works will be displayed in the expanded galleries. Chinese art from the Neolithic era to the last Qing dynasty will cover “Tomb Art,” “Art for Daily Life” and “Temple Art.” The collection of Japanese art focusses mainly on the Edo period. An impressive wall display of 1,000 *kogos*, or incense boxes, will introduce the themes of Serenity, Nature and Pleasure. These ancient cultures are still foreign and exotic for many people, and this is particularly the case with the Asian civilizations. By maximizing the space devoted to them, the Museum reinforces its encyclopedic profile.

■ FINE ARTS FROM THE MIDDLE AGES TO MODERN ART
JEAN-NOËL DESMARAIS PAVILION

Where can one see paintings by Veronese, El Greco, Poussin, Claude, Ruisdael, Rembrandt, Tiepolo, Gainsborough, Daumier, Corot, Monet, Pissarro, Cézanne, Matisse and Picasso? In Quebec, only one museum can boast of possessing such works; in the whole of Canada, only three museums have collections spanning the Old Masters to modern art, and only one of these offers free admission to its holdings at all times: the Montreal Museum of Fine Arts. The fact warrants emphasizing, for in this day and age it would be impossible to reconstitute this incredibly valuable, almost priceless collection. It has been expanded, studied, explained and enhanced by an elegant layout and a newly designed and cogent circuit, created in collaboration with Hilliard T. Goldfarb.

This is our first major reinstallation in twenty years, since the unveiling of the Jean-Noël Desmarais Pavilion in 1991. This new presentation is accompanied by new scholarly and educational work, never before included in the galleries. The collection is unusual in Canada in that it reflects the richness of other artistic heritages, making it possible to discuss the works of Quebec and Canadian art in a wider context (for example, to demonstrate explicitly how Paul Peel learned from Bouguereau). It was an ambitious project, gradually expanding thanks to the generosity of wholly private donors. Thus, this circuit from the Middle Ages to modern art no longer features 300 works, but now over 430 – an increase of 43%! This is the result of an ambitious acquisition policy in spite of our limited means and a highly competitive field.

The selection of works is also the result of an in-depth investigation carried out in our Curatorial Department for the past two years with the help of consulting international experts who have enabled us to evaluate the collection. All of these recently researched works are explained in the numerous descriptive wall labels and panels in the galleries. They will be included in the third volume on the Museum’s collection – the second to last – featuring World Cultures and Fine Arts, to be published in 2013. It will constitute the last brick in the monumental work on the collections put out by our Publishing Department, an unprecedented venture in the history of the Museum.¹

The skylights on Level 4 of the Jean-Noël Desmarais Pavilion were not ideal, as they let in the full glare of the sun, so they have been concealed. The expanded galleries are better adapted to the requirements of the format, style and conservation of the works. This new layout makes it possible to appreciate and study the main schools of art. Although not all the great masters are represented, the clarity of the presentation gives a coherent history of art, illuminating the strong points of the collection: the Primitives, Caravaggism, seventeenth-century French classicism and the *vanitates*, the Dutch Golden Age, the English eighteenth-century portraits drawn from the reserves, the academic works of the nineteenth century finally displayed in full, the many schools of landscape paintings from the Barbizon, The Hague and Impressionism, and a range of modern sculptures... Some judicious loans have enabled us to fill certain gaps, such as the Cubist paintings of Metzinger, and we live in hope of new gifts of artworks!

The elegance of the materials and colour schemes and the meticulous layout have at last eradicated the paradox whereby we used to pay more attention to the presentation of works displayed in temporary exhibitions than to those in the Museum’s collection. To develop a new design for the layout of the works, we chose to collaborate once again with Architem, the distinguished Montreal firm of interior architects with whom we created the elegant design for the exhibition *All for Art! Our Great Private Collectors Share Their Works* in 2007. We wished to reproduce the atmosphere of a private drawing room that heightens the enjoyment of works of art. I am convinced that the quiet contemplation of art, together with music, while seated on a comfortable sofa, enhances the personal experience of art for every visitor. This kind of intimate encounter teaches us to see, to learn, to feel, to be moved, to lose ourselves in an ineffable, unique experience... a pleasure that cannot be reduced to a computer screen accessible to everyone. Much more than beautiful colours on the walls, this reinstallation is an in-depth renewal of the collections for Museum visitors.

Visitors to the Museum can now add to the pleasure of touring the collection of European art, from Old Masters to modern art, with a new musical audioguide and commentary which, for the first time at the Museum, may be downloaded to smart phones and tablet PCs. This musical stroll, which offers fifty “stations” featuring approximately 200 minutes of listening enjoyment, is also available with the traditional audioguide equipment, provided free of charge to visitors thanks to the generosity of Hydro-Québec. ■

NATHALIE BONDIL

1. We plan to devote the fourth volume to the graphic arts and photography and the gift of the Michal and Renata Hornstein Collection.

43%
more works
on display

430
works exhibited
in the galleries featuring
the Middle Ages
to Modern Art

►
A gallery of European art from the Middle Ages to the *Belle Époque* in the Jean-Noël Desmarais Pavilion reinstalled in the Salon style.
Photo Marc Cramer



THE 4,000-PIECE REINSTALLATION PUZZLE

Following a major reinstallation initiative led by Director and Chief Curator Nathalie Bondil, with the strong support of all the Museum’s curators, the layouts for the collection now have an original and resolutely contemporary look. One of the goals of the reinstallation was to optimize available space throughout the Museum. As a result, all of the works are now superbly showcased in minimalist environments, with a reinvented circuit inviting visitors to make new discoveries. Many had a hand in the successful completion of this ambitious project, including our permanent staff, special design teams and renowned artistic directors.

■ **QUEBEC AND CANADIAN ART**
THE CLAIRE AND MARC BOURGIE PAVILION
1,770 m²
Layout by Daniel Castonguay, Montreal

Each level in this new pavilion corresponds to a distinct historical period, which determined the chronological arrangement of the works, as well as the layout of the galleries and technical means used to enhance the display.

■ **DECORATIVE ARTS AND DESIGN**
THE LILIANE AND DAVID M. STEWART PAVILION
1,850 m²
Layout by Nathalie Crinière, Paris

The new installation is laid out on three levels, with a perfectly integrated red band linking each of the floors and emphasizing influences or breaks from one era or style to another. The items are grouped by theme, according to a given period or technique. Directly in line with the entrance is an emblematic wall that looks like a vast, decorative mural featuring pairs of items with similar shapes and functions, but from different eras. The stimulating circuit holds surprises for visitors at every turn – for example, the superb jewellery collection displayed in spectacularly lit boxes encased in the wall.

■ **EUROPEAN ART**
JEAN-NOËL DESMARAIS PAVILION
1,100 m²
Layout by the agency Architem – Wolff, Shapiro, Kuskowski architects, Montreal

Arranged in chronological order, the European art galleries have a comfortable, Salon feel, re-created by armchairs, settees and benches. Visitors can enhance their experience with an audioguide featuring music selections from the era in which the works were created.

■ **FROM CONCEPTION TO REALIZATION**

At the same time, preparations were under way for the installation of Japanese, Chinese, Islamic, African and pre-Columbian works in the galleries of World Cultures for an inauguration in 2013. The planning phase was soon followed by challenges related to artistic design and production. Professionals and technicians from a wide variety of fields, along with employees and subcontractors, worked tirelessly for 24 months to make the reinvented Museum a reality. Of course, none of this work would have been possible without efficient co-ordination and incredible synergy among the teams assigned to the project.

All these activities, which required substantial input from our production team, were carried out simultaneously with the presentation of major temporary exhibitions. Over the past year, the Museum has produced *The Warrior Emperor and China’s Terracotta Army* (designed by Stéphane Roy and Bruno Braën, Montreal), *The Fashion World of Jean Paul Gaultier* (designed by the agency Projectiles, Paris), *Big Bang* (designed by Nathalie Crinière, Paris) and *Lyonel Feininger: From Manhattan to the Bauhaus* (designed by Nathalie Crinière, Paris). ■

SANDRA GAGNÉ
Head of Exhibitions Production

4,000
works reinstalled
over 5,000 m²

225
works by
Jean Paul Gaultier
were transported
from Paris to Montreal,
Dallas, San Francisco
and soon to Madrid,
Rotterdam and
Stockholm



► Three of the six levels of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. From top to bottom: Founding Identities, The Era of Annual Exhibitions and Expanding Fields. Photos Marc Cramer and Bernard Fougères. Photo lower right: © Estate of Jean-Paul Riopelle/SODRAC (2012)

REMEMBRANCE OF THINGS PAST THE MUSEUM’S ARCHIVES

One of Archives’ primary responsibilities is to conserve and make accessible all documentation relating to the collections. The months prior to the opening of the Claire and Marc Bourgie Pavilion were exceptionally busy, as the Museum teams had to repeatedly consult the files on the works in order to plan the new installations, publications and restoration projects.

As soon as the plan to publish art books on the collections was launched, the Archives team prepared to meet with and assist the specialists in various fields to whom the Museum had entrusted the task of writing the catalogue entries and providing material for the in-house staff involved in the process. Furthermore, we made sure that the database reflected the contents of the files on the 2,500 works selected. Particular attention was paid to inscriptions and provenance, which were all checked.

New acquisitions, new installations and new publications require photographs. Our photographers also demonstrated their creativity in the thousands of shots they took of the new layouts of the collections. This year, over 1,000 works were photographed by our teams for new publications of our collections and new acquisitions. Our photographers also demonstrated their creativity in the thousands of shots they took of the new layouts of the collection.

We also developed a new technique to produce close to 3,000 labels for the new installations. Labels are now generated directly from the database, with the graphic layout being done by means of computer macros. Also in the context of the installation of the works in the galleries, we organized the revision and translation of 65 wall panels and 296 enriched labels for the benefit of visitors.

We also planned the section of the Museum’s new website devoted to the collections. In addition to standardizing and translating the data, we resized the digital photographs of the 1,163 works to be accessed on the site.

To manage all these issues of accessibility, we contacted 641 artists (or their representatives) to ensure that their wishes were respected, in keeping with the regulations in force.

In order to create a new exhibition gallery, the Archives’ consultation room was moved. In planning the layout of this new space, the team took advantage of the occasion to draw up the inventory and sort the architectural plans, which had been much in demand during the expansion work. In spite of the two-month closing caused by construction, we were able to welcome 250 Volunteer Guides, researchers and students.

This year, the generosity of donors was once again apparent, as over 598 of the 643 newly acquired works were gifts. A complete list of these acquisitions can be found in this report.

In conclusion, sixty-eight works from the Museum’s collection were lent to other museums in Canada and abroad. We also received 1,088 loans in connection with exhibitions organized by the Museum in the course of the year. ■

DANIÈLE ARCHAMBAULT
Registrar and Head of Archives



►
Three reinstalled galleries of European art
in the Jean-Noël Desmarais Pavilion
From top to bottom:
From the Middle Ages to the Renaissance;
From Romanticism to Academic Art;
and Modern Art from Daumier to Picasso.
Photos Marc Cramer
Bottom photo: Estate of Jean Arp/SODRAC (2012)

THE REINVENTED MUSEUM IN THE PRESS

La Tribune de l'Art PARIS

Some museums are in a state of grace. This is undoubtedly the case for the Montreal Museum of Fine Arts, expertly directed by a French curator, Nathalie Bondil... The galleries devoted to early and 19th-century European painting were admirably reorganized over a period of just a few months last summer (2011) – a sign of rare efficiency. The works, some of which were taken out of storage, are magnificently presented, with expertly chosen colours on the walls and impeccable hanging techniques... One might have expected the Museum to slow down its expansion activities following the addition of the church and new Pavilion of Quebec and Canadian Art. Quite the opposite. None of this is simply a matter of chance: the Montreal Museum of Fine Arts is a premier institution and we can only delight in its success.

Le Journal des Arts PARIS

MONTREAL THINKS BIG
For its 150th anniversary, the Montreal Museum of Fine Arts will be opening new spaces, including an annexed church. Thanks to its public success, the institution was able to secure a sizeable amount in private donations to complete this project worth over 23 million euros, which included restoring the former church.

THE GLOBE AND MAIL ★

Last fall, the dream opened: a concert hall in the former Erskine and American Church on Sherbrooke Street West, with the newly constructed Claire and Marc Bourgie Pavilion of Quebec and Canadian Art nestled right behind it... Both hall and pavilion are handsome additions to Montreal's cultural scene and an innovative way of repurposing a heritage building.

LA PRESSE

A REINVENTED MUSEUM
The recently inaugurated Claire and Marc Bourgie Pavilion has not only increased the surface area of the Montreal Museum of Fine Arts (MMFA) by 20%, it also affords visitors a more coherent appreciation of art history.

LE DEVOIR

Downtown Montreal has a new architectural gem: the new Pavilion of Quebec and Canadian Art at the Montreal Museum of Fine Arts, awaited since 1987 and unveiled yesterday in all its glory... Inside, the theatrical layout by Daniel Castonguay stands in sharp contrast to the past. On each floor, the works are showcased with richly saturated colours on the walls, theatrical recesses and pedestals evoking artists' studios.

The Desmarais Pavilion offers visitors an explosive chromatic experience. Burnt orange, royal blue, purple and deep ochre grace the walls of galleries featuring the Old Masters and early modern painters. Wall panelling made from exotic woods faithful to each era enhances the Salon effect.

INTÉRIEURS

A BOLD AMALGAM
Successfully promoting a huge collection of Quebec and Canadian art within a high-calibre architectural frame – such was the challenge faced and brilliantly met by Provencher Roy + Associés Architectes with the recent extension of the Montreal Museum of Fine Arts... Downtown Montreal has not been enriched with too many audacious and remarkable achievements in recent years. The MMFA has demonstrated boldness, character and avant-gardism in seeing this project through to completion... It is without doubt an extremely inspiring architectural signature piece for the whole city.

The Gazette

Museum of Fine Arts to show hidden treasures... from its Canadian art collection and add a jewel-box concert hall to the city's music scene.

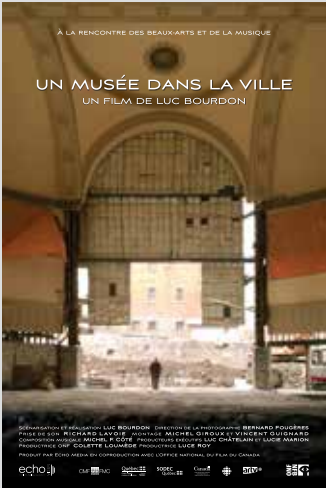


ANTIQUES NEW YORK

The recent dramatic expansion of [Montreal's] art museum has given a boost to the city's ambitions to be one of North America's cultural destinations.

L'œil PARIS

Montreal's specific character: its ability to present its local art scene in its Canadian context without exaggerated patriotism while remaining consonant with the international agenda of art. The Montreal Museum of Fine Arts is a perfect example of this.



A FILM ABOUT THE MUSEUM

In *Un musée dans la ville* [A Museum in the City], filmmaker Luc Bourdon invites viewers on a behind-the-scenes tour of the Montreal Museum of Fine Arts and a look back at its 150-year history. The construction of a new wing, the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, provides the framework for a documentary tour that reveals the remarkable dedication of MMFA staff and the Museum's contemporary predilection for music. Bourdon leads us through arches resounding with the low notes of a cello and into galleries filled with the melody of a solo trumpet. In gallery after gallery, the director gradually discovers the soul of the place – a soul that does not reside in the artworks alone.



BeauxArts SPECIAL EDITION

This seventy-five-page publication provides an opportunity to discover the Museum's iconic works. With over 145 illustrations, it gives readers an overview organized into major themes and historical trends, in three chapters. A special thank you to Tourisme Montréal for their support, which made this project possible.

Three reinstalled galleries in the Liliane and David M. Stewart Pavilion of Decorative Arts and Design.
From top to bottom:
North American industrial design, the Glass Gallery, and Italian, Scandinavian, American and Quebec design.
Photos Marc Cramer and Denis Farley

THE MUSEUM STAYED OPEN DURING CONSTRUCTION

The MMFA's most popular exhibition in the last decade:
247,319
visitors

The Museum did not cease its activities during the expansion project, which made for some complex logistics! Once again, we extend our immense gratitude to our teams in charge of maintenance and security, the reception desk and boutique, communications and education, memberships and volunteer guides... It is thanks to all of these players that the Museum has become more welcoming and dynamic than ever. Without their collaboration, we would not have been able to set astonishing new records.

RECORD-SHATTERING NUMBERS: MORE THAN 767,000 VISITORS AND 62,500 MEMBERS

Attesting to the loyalty of our ever-growing public, the number of visitors to the "Reinvented Museum" has risen to unparalleled heights in its history, with 767,098 visitors in 2011-2012 (compared to 563,330 last year). It is important to note that these numbers are reliable, accounted facts and not estimates. This means an increase of 200,000 visitors, or 36% in comparison with the same period last year, and an increase of more than 20% compared with the previous record (636,219 in 2007-2008). Thanks to this spectacular rise in admission, this year the Montreal Museum of Fine Arts was the most visited museum in Quebec and the second most visited museum in Canada, just after the Royal Ontario Museum in Toronto.

As a result of our programming of original exhibitions, the membership record has also been broken, with the number of members soaring to 62,500 from 38,000 in just one year (the preceding record was 44,000 in 2006). The MMFA has the most memberships in Canada, which is quite an accomplishment, given that access to the permanent collection is free. Moreover, these numbers do not include admissions to the MMFA's travelling exhibitions in two American cities this year (66,000 visitors for *Warhol Live* at the Frist Center for the Visual Arts in Nashville and 115,000 visitors for *Jean Paul Gaultier* at the Dallas Museum of Art).

The guided tours of the MMFA collection were a determining factor in the achievement of these records. Hundreds of thousands of

visitors (re)discovered the "Reinvented Museum" following the complete reinstallation of our encyclopedic collection. The four pavilions, accessible free of charge, each present a strong axis of the collection. This is particularly true for Quebec and Canadian art, which is now showcased in the magnificent Claire and Marc Bourgie Pavilion.

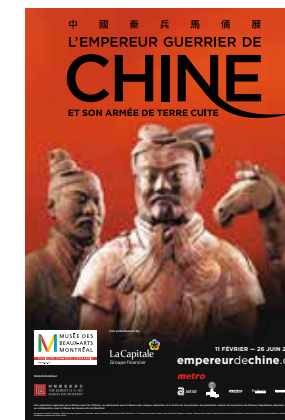
The remarkable success of the new Bourgie Concert Hall, which has so far drawn 45,000 music lovers, has also greatly contributed to increased admission at the MMFA. Over 143 sold-out concerts have been presented in just ten months. This impressive number attests to the relevance of the hall, hailed by critics and musicians alike, which has provided a welcome home to Montreal's particularly vibrant chamber and early music scenes. Combining visual arts and music was a bold move. For Pierre Bourgie, founding President of the Arte Musica Foundation, in residence at the Museum and expertly run by Solde Lagacé, the gamble has paid off in spades.

Last but not least, these impressive results can be attributed to our major exhibitions, notably *The Warrior Emperor and China's Terracotta Army*, presented over the course of the 2011 winter/spring season and produced by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the MMFA. The exhibition exceeded all expectations, drawing close to 250,000 visitors, including a vast number of families and students.

PROMOTING OUR EXHIBITIONS ABROAD

The Museum regularly exports its major exhibitions, ideas, expertise and teams. *Warhol Live: Music and Dance in Andy Warhol's Work* was presented in summer 2011 at the Frist Center for the Visual Arts in Nashville. *The Fashion World of Jean Paul Gaultier* kicked off an exceptionally wide-reaching international tour in Dallas, where over 100,000 people saw it, continuing on to San Francisco and Madrid in 2012, followed by Rotterdam and Stockholm in 2013. ■

NATHALIE BONDIL



◀ Mural by the En Masse initiative for the exhibition *Big Bang*. Photo Denis Farley

The crazy thing about the En Masse initiative is that all of their projects are doomed to extinction. Once the exhibition Big Bang closes in January, their work won't be taken down or stored... It'll simply be covered over with white paint. What is will be no more. En Masse's artworks are as ephemeral as life itself. Catch it while you can.

— Nathalie Petrowski, La Presse, November 5, 2011

THE FASHION WORLD OF JEAN PAUL GAULTIER

FROM THE SIDEWALK TO THE CATWALK

JUNE 17 TO OCTOBER 2, 2011

Initiated, developed, produced and circulated by the Museum, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* drew 175,000 visitors during its presentation in Montreal in the summer of 2011. The exhibition and accompanying catalogue have garnered numerous awards and sparked intense interest among international critics, unprecedented in the history of our institution. The exhibition catalogue, produced by our Publishing Department under the general editorship of curator Thierry-Maxime Lioriot, was designed by the Montreal agency Paprika and printed by Transcontinental Litho Acme. Over 40,000 copies were distributed around the world by Abrams (New York) and La Martinière (Paris). This, too, sets a new record for the Museum.

The intergenerational tone of the exhibition was a source of great collective pride and gave rise to a number of popular events. Among them was Pinkarnaval, developed by Danielle Roy for the Just for Laughs Festival and attended by over 100,000 people in Montreal! The exhibition brought many new visitors to the Museum and generated a positive response beyond all expectations, thanks to its humanist message, Gaultier's famed generosity and charisma, the technological innovation with which the theatre company UBU brought the mannequins to life, and the contemporary multimedia staging by the Paris agency Projectiles. The remarkable story of this project has only just begun, since it will be touring no fewer than seven cities around the world. This is a record tour for a Museum exhibition, made possible by the hard work of Pascal Normandin.

Is it a fashion show? Yes, but much more than that. It is a display of an artist's imagination (although Gaultier shies away from the title of artist) that transcends the technical virtuosity of haute couture to convey a simple message of tolerance. This contemporary installation is not, however, a retrospective, for Jean Paul Gaultier's studio is still very active, creating fashion with no expiry date.

Jean Paul Gaultier, dubbed fashion's *enfant terrible* by the press, is indisputably one of the most important fashion designers of recent decades. Very early, his avant-garde fashions reflected an understanding of a multicultural society's issues and preoccupations, shaking up – with invariable good humour – established societal and aesthetic codes. This first international exhibition devoted to the celebrated French couturier starts with his prêt-à-porter collection from 1976. Produced in collaboration with the Maison Jean Gaultier, which gave the Museum exclusive access to its archives, the exhibition features 140 accessorized ensembles, as well as numerous documents, video clips and photographs. The result is more a contemporary installation than fashion retrospective and is particularly innovative in its theatrical *mise en scène* and multimedia approach with animated mannequins.

More than any other couturier, Jean Paul Gaultier was an inspiration for this exhibition, because of his great humanity. Beyond his technical virtuosity stemming from an exceptional knowledge of the various skills in haute couture, his unbridled imagination and ground-breaking artistic collaborations, Gaultier offers an open-minded vision of society – a crazy, sensitive, funny, sassy world in which everyone can assert his or her own identity, a world without discrimination, a unique “fusion couture.” Beneath Gaultier's wit and irreverence lie a true generosity of spirit and a very powerful message for society.

With *The Fashion World of Jean Paul Gaultier*, the Museum celebrated Montreal's fifth year as a UNESCO City of Design, a metropolis of designers and creativity. This ambitious, complex and radical project, which will travel to several international cities, was developed and produced by the Montreal Museum of Fine Arts. It was in Montreal that the accompanying exhibition catalogue – the first reference book on Gaultier to be published and distributed internationally in several languages – was written, published and printed. It was also in Montreal that the avant-garde theatre company UBU, headed by Denis Marleau and Stéphanie Jasmin, developed the ingenious projection system to animate 30 mannequins provided by JoliCoeur International Inc. The voices for the playful vignettes and songs highlighting Gaultier's daring creativity are those of Quebec actors, models and singers.

Why present this exhibition in a fine arts museum? I will answer this question with another: who has ever had the opportunity to see haute couture first-hand? The public generally has to make do with a lesser version, refracted through countless media images. The live visual experience is something completely different: this is where the craft is revealed. For all those who have never been invited to attend a live runway show with the VVIPs of haute couture and who cannot examine the creations outside the frenetic dazzle of those shows, this exhibition provides an opportunity to enjoy a close-up look at the fabrics and skills in real life.

Why Montreal and its Museum of Fine Arts? The answer to this oft-repeated question is quite simply because we love Jean Paul Gaultier, we believe in the importance of his work (which transcends Paris), and we wanted to share it with the world. We wanted to convey the couturier's profound, inclusive message beyond the tight-knit circles of fashion. This project surpasses narrow fields of specialization. When a visionary imagination broadens our horizons, bearing values that are larger than life, the medium fades into the background. Do we go to see an exhibition of painting or of Poussin? Of sculpture or Rodin? Content trumps form. We believe this is the case with Jean Paul Gaultier. Disciplinary boundaries vanish under the force of his creativity, revealing an art that embraces universal values. ■■■



From top to bottom:
photos Rainer Torrado,
Denis Farley and Alexi Hobbs

Hundreds of
articles in the
international press

Show seen by
500,000
people so far

Tour to no fewer than
7 CITIES
AROUND THE WORLD
AND MORE TO COME:
a new record for a
travelling exhibition
produced by the MMFA

A record for the Museum:
40,000
art books distributed
internationally



BIG BANG

CREATIVITY IS GIVEN CARTE BLANCHE OR HOW THE MUSEUM’S COLLECTION INSPIRES OUR ARTISTS

NOVEMBER 6, 2011, TO JANUARY 22, 2012

Last fall’s festive and unifying *Big Bang*, rated one of the top exhibitions of the year by *Canadian Art*, was a major hit with critics and the public. The Museum’s intentions in designing and producing the multidisciplinary exhibition were to inspire today’s artists with works from the past, revitalize the collection with creations by our contemporary artists, cross-fertilize genres and artistic disciplines, pay tribute to creativity in Quebec and provide free access to all. These were the Museum’s intentions in designing and producing the multidisciplinary exhibition *Big Bang*, which gave carte blanche to some twenty artists and collectives with just one condition: they had to choose one or more works from the Museum’s collection as the basis for their creation. Supported by strong public and media interest, this exhibition-event delivered an inclusive and all-embracing message. The project’s success in bringing artists together and transcending disciplinary boundaries showed a spirit of boldness and generosity that drew a very positive response.



True to its mission, the Museum provided free admission to this contemporary exhibition, held as part of the celebrations marking the inauguration of the new Pavilion of Quebec and Canadian Art and the complete reinstallation of the collection.

Why *Big Bang*? Because it is the ultimate symbol of creation: a mysterious and ancient creation that is still living and expanding. Similarly, our collection continues to inspire, its “fossil radiation” travelling through time to surprise, question and move us. *Big Bang* is also the sound of an explosion. We really liked the idea of the artists commandeering the Museum and carrying off our artworks to the unknown shores of their imagination, far from the conventional academic narratives and codes of art history. In this way, *Big Bang* was conceived as an ode to liberty – a total (re)creation, a permissive and poetic event – while the Museum was transformed into an incubator for art, its collection an open work. The project also emphasized our institution’s primary mission to conserve works from the past to inspire us all in the present, regardless of profession or beliefs. Finally, it reflected our gratitude and commitment to the artists without whom the Museum would simply not exist.

Our collaboration with ARTV ensured that the memory of these ephemeral installations would be preserved. The economic risks associated with this sort of gamble were controlled, as always, through rigorous management and an active search for partners by all of our collaborators. We extend our heartfelt thanks to the artists who took part in the project: Jennifer Almey and Nancy Huston (film and literature), Denys Arcand and Adad Hannah (film and visual arts), Melissa Auf der Maur (alternative rock music), Geneviève Cadieux (visual arts), Marie Chouinard (contemporary dance), En Masse (mural art), Collectif Rita (design), Claude Cormier (urban design), Jean Derome (contemporary music), Pierre Lapointe and Jean Verville (music and architecture), Renata Morales (fashion), Wajdi Mouawad (theatre), Jeannot Painchaud (circus arts), Roland Poulin (sculpture), Michel Rabagliati (comics) and Gilles Saucier (architecture) gave free rein to their imagination to create unique works with the guidance of the Museum teams, particularly Stéphane Aquin, Diane Charbonneau, Sandra Gagné and Pascal Normandin. We were so taken with the extraordinary mural painting by En Masse, we decided to entrust them with the wall decoration of our new educational facilities, to be inaugurated in the fall of 2012. ■ ■ ■

The film *Big bang, la genèse de la création*, produced by ARTV (Marie-Josée Beaudreau, Marie Côté, Luc Leblanc, Nathalie Pelletier), was nominated for Best documentary: Culture for the 2012 Gala des prix Gémeaux.

ARTISTS FROM BIG BANG WITH THEIR CREATIONS
From top to bottom, left to right: Geneviève Cadieux, Michel Rabagliati, Jean Derome, Claude Cormier, Marie Chouinard, Rupert Bottenberg, Jason Botkin and Fred Caron of En Masse, Collectif Rita, Denys Arcand and Adad Hannah, Pierre Lapointe and Jean Verville, Jennifer Almey, Roland Poulin, Gilles Saucier, Jeannot Painchaud, Renata Morales. Not shown: Melissa Auf der Maur, Nancy Huston and Wajdi Mouawad. Photos: Jean-François Brière, special collaboration, except for Denys Arcand and Adad Hannah (photo Robert Skinner, *La Presse*) and Collectif Rita (photo Natacha Gysin)



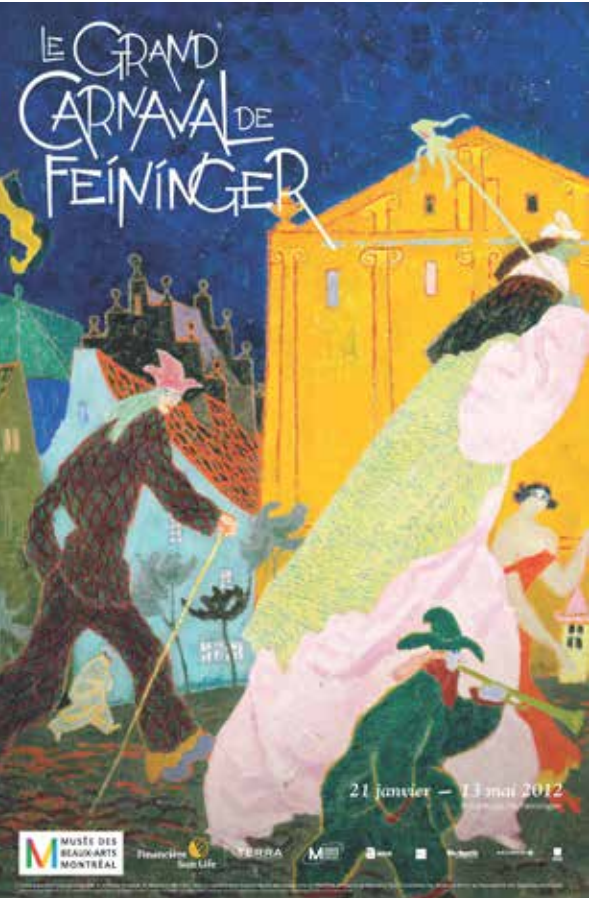
LYONEL FEININGER

FROM MANHATTAN TO THE BAUHAUS

JANUARY 21 TO MAY 13, 2012

With the establishment of the Arte Musica Foundation, music has become an integral part of the Montreal Museum of Fine Arts, fostering a unique, free-ranging dialogue with the collection and exhibitions. Although not as well known for his musical interests as Klee and Kandinsky, Feininger was a music lover, musician and composer with a passion for Bach. The exhibition was therefore specifically programmed to coincide with Bourgie Hall’s first season.

Organized by the Whitney Museum of American Art in New York, in partnership with the Montreal Museum of Fine Arts, this exhibition, the largest posthumous retrospective in North America of Lyonel Feininger (1871-1956), broke new ground by offering a full panorama of his oeuvre. The American artist had been largely forgotten this side of the Atlantic, since he spent most of his life in Germany. A celebrated cartoonist and leading figure of Expressionism alongside Paul Klee and Wassily Kandinsky, Feininger was appointed as the first “master” of the avant-garde Bauhaus School where he taught from its founding in Weimar until its closing in Dessau by the Nazis in 1933 – the entire period of the Weimar Republic. He was one of the most famous modern artists in Germany. Declared a “degenerate” by the Third Reich, he returned to New York after an almost 50-year absence, where an exhibition at the MoMA in 1944 proved to be his breakthrough.



The Montreal exhibition highlighted Feininger’s surprisingly modern, multidisciplinary approach as illustrator, painter, draftsman, printmaker, photographer, musician and composer. The presentation included over 150 paintings, sculptures, toys, designs and photographs, as well as an important educational component (writings and audiovisual material on the Bauhaus) and a music room (with surround sound) to underscore the artist’s remarkable versatility. There were also close to 80 drawings, watercolours, prints, family documents and satirical illustrations, complemented by an exhibition of 60 photographs taken by Andreas Feininger, Lyonel’s son – part of a superb collection of 284 photographs recently donated to the Museum by Tomas Feininger, Andreas’s son, who lives in Quebec City.

As with each exhibition, there was substantial adaptation involved. In Montreal, we developed a design with Anne Grace and Nathalie Crinière that sought to create a dynamic, engaging visitor experience. We believe that in order for our exhibitions to be appealing, must-see events, they should be both content-rich and accessible. This approach has, in fact, become the Museum’s hallmark – a necessary strategy, as we rely on our exhibitions to drive ticket sales and memberships, especially since access to our collection is free at all times. We extend our gratitude to our wonderful partners, curator Barbara Haskell and Adam Weinberg, Director of the Whitney Museum of American Art, who praised our original presentation.

With this exhibition, the Museum restored the reputation of an unjustly neglected artist and a major figure of Expressionism, as well as an accomplished pioneer of modern comic art and emeritus professor of engraving at the Bauhaus. The retrospective also showed Feininger’s artistic connection to his son Andreas, a famous modernist photographer. Feininger aspired to the spiritual in his art, as did his companions in the Expressionist group Der Blaue Reiter [The Blue Rider], including the musically inclined painters Paul Klee and Wassily Kandinsky, who also worked at the Bauhaus. Together, they sought to move beyond the traditional boundaries of representation, regarding music as the ultimate transcendent art that could free the innermost creative self of every artist, and seeking a synaesthetic correspondence between shapes and colours, sounds and words. Coincidentally, this quest mirrors the Museum’s desire to assert its own multidisciplinary and musical dimension. The music festival “A Fugue at the Museum” was designed by Isolde Lagacé as part of Bourgie Hall’s inaugural season.

Finally, the French edition of the art book *Lyonel Feininger* – the only substantial monograph on the artist in French – was produced by the Museum’s Publishing Department and Somogy in Paris, under the general editorship of Barbara Haskell. The painting *Yellow Street II* was chosen for the book jacket to showcase an iconic Museum painting.

The exhibition drew 56,000 visitors and received extensive international media coverage. ■

NATHALIE BONDIL

© The Lyonel Feininger Family LLC / SODRAC (2012)
Photos Denis Farley



THE MUSEUM’S PUBLISHING DEPARTMENT

The Museum’s publications are becoming ever more widely known, thanks largely to the network of co-publishers and distributors with whom the Publishing Department has developed close business ties. We work with some of the world’s largest and most forward-looking publisher/distributors, including Prestel, Hazan (Hachette), Skira, Lunwerg, Somogy, Flammarion, La Martinière, Abrams and 5 Continents.

■ **QUEBEC AND CANADIAN ART:**
THE MONTREAL MUSEUM OF FINE ARTS’ COLLECTION
In conjunction with the opening of the new Pavilion of Quebec and Canadian Art and the reinstallation of the collections, three in-depth volumes on the Museum’s collections were in preparation, for the first time in the history of the MMFA. The first, entitled *Quebec and Canadian Art: The Montreal Museum of Fine Arts’ Collection*, Volume I, was published under the editorship of Jacques Des Rochers to mark the inauguration of the Claire and Marc Bourgie Pavilion in September 2011. It is a comprehensive, detailed reference work for all who have an interest in Quebec and Canadian art, amply represented by the Museum’s colourful panorama of works. Printed in a run of 5,400 copies, the large-format 400-page volume comprises sixty thematic essays on the history of art in Canada and New France up to the present, written by thirty-five established art historians and the Museum’s curators. The book also includes one hundred entries and a timeline. It was produced by the MMFA and distributed by La Martinière, Paris.

The Publishing Department has also been preparing *Decorative Arts and Design: The Montreal Museum of Fine Arts’ Collection*, Volume II, to be launched in fall 2012 (400 pages, over 750 illustrations) and *World*

Cultures and Fine Arts: The Montreal Museum of Fine Arts’ Collection, Volume III, to appear in spring 2013 (448 pages, over 1,000 illustrations).

■ **THE FASHION WORLD OF JEAN PAUL GAULTIER**
Over 40,000 copies of the art book *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, published by the Montreal Museum of Fine Arts, were distributed worldwide by Abrams, New York, for the English edition and Les Éditions de la Martinière, Paris, for the French edition. This first major book on the celebrated couturier is abundantly illustrated with a great deal of previously unpublished material, including photographs from runway shows, the archives and print media, and is an important reference work for the history of fashion. The book’s five sections include over 50 exclusive interviews with Jean Paul Gaultier’s main collaborators and muses, as well as the artists for whom he designed costumes. The large-sized luxury boxed volume – 424 pages and almost 550 illustrations – was produced under the general editorship of Thierry-Maxime Lorient.

■ **LYONEL FEININGER**
The 277-page richly illustrated monograph that accompanied the exhibition *Lyonel Feininger: From Manhattan to the Bauhaus* was produced under the general editorship of Barbara Haskell and published by Yale University Press in collaboration with the Whitney Museum of American Art. The MMFA produced the French edition, the first major monograph to be published in French on this artist. It was distributed by Somogy. ■

FRANCINE LAVOIE
Head of Publications



QUEBEC AND CANADIAN ART

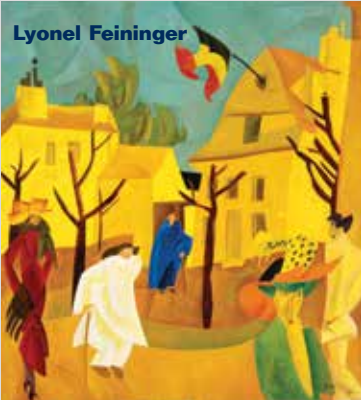
This lovely catalogue has benefited from the participation of specialists whose contributions reflect this dynamic Museum, which has been increasingly asserting itself as an important figure on Montreal’s cultural scene... For the art lover interested in Quebec and Canadian art, this is the perfect opportunity to learn about this cultural heritage through the visual arts.
– Espace Sculpture, Summer 2012

An exhaustive survey of art from here, the definitive reference on our creative output, the type of book that was so cruelly lacking until now.
– Voir, Octobre 20, 2011



JEAN PAUL GAULTIER

AWARD-WINNING PUBLICATION
• Finalist of the Cannes Festival “Book” category
• GRAND PRIX DU LIVRE DE MODE 2012 in Lyons, awarded in March 2012 to Thierry-Maxime Lorient
• Finalist of the “Book Design – Book Front Cover” category at the prestigious British Design Awards D&AD, 2012
• Silver in the 2012 Sappi North American Printers of the Year Awards given to Transcontinental Litho Acme
• Silver in the 2012 Gutenberg Awards given to Transcontinental Litho Acme
• Winner of the 2011 Publication Award from the SMQ.



LYONEL FEININGER

This richly illustrated catalogue offers a fresh perspective on the artist’s life and art by drawing on his vast private correspondence, as well as new German scholarship and critical methodologies.

The catalogue for the Montreal exhibition is the first major publication on his work in the French language.
– Le Monde, Paris, February 9, 2012

The reproductions are of high quality, and the work as a whole provides a comprehensive overview of Feininger’s complex art.
– La Tribune de l’Art, Paris, February 2012

PROMOTING THE REINVENTED MUSEUM

Over the course of this year, a number of marketing, promotion and public relations campaigns were held in Quebec, Canada and abroad to spread the word about the reinvented Museum. The MMFA’s Communications Department developed innovative strategies and formed exceptional partnerships to convey information about the exhibitions, collection, publications, numerous cultural and community activities, membership, as well as the new pavilions and concert hall.

For its exhibition on Jean Paul Gaultier, the Museum won the Best Marketing Strategy Award at the International Communication & Design Awards in New York. During the summer of 2011, the entire city was all about Jean Paul Gaultier and the MMFA. Even before it opened in June, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* sparked intense media interest in both Europe and North America. Numerous monthly magazines, including Vogue USA, The Art Newspaper, Vogue Hellas, Vogue España, W USA and W Korea, Nuvo, Clin d’œil, Beaux-Arts Magazine, Art Actuel, WWD, Elle, Fashion, Canadian Art and Dazed & Confused, as well as weekly magazines such as The New Yorker, Paris Match, L’Express and Newsweek, and numerous daily newspapers around the world, including Libération (which had an entire issue redesigned by Jean Paul Gaultier) published articles about the exhibition. Fashion TV aired a 30-minute special, and Le Monde, Le Figaro, The New York Times, The Financial Times, The International Herald Tribune, The Guardian, Le Devoir, La Presse, The Gazette and National Post, to name a few, all made mention of the exhibition. With the publication of several hundred articles around the world ahead of the opening, Jean Paul Gaultier garnered international media coverage unprecedented in the MMFA’s history.

■ **JEAN PAUL GAULTIER BRIGADE**
A Jean Paul Gaultier brigade made its way around Montreal during major public events such as the Jazz Festival, Francolies, the Divers Cité festival (gay pride parade), Just for Laughs Festival and Osheaga to promote the exhibition.

■ **PINKARNAVAL**
On July 16 and 17, 2011, a huge parade in honour of Gaultier and his world took place on the streets of Montreal, making its way from the Montreal Museum of Fine Arts to the Place des Festivals in the Quartier des spectacles. The parade attracted over 100,000 onlookers, who watched as the 1,600 locally recruited participants appeared in eight tableaux created by eight different choreographers, whose goal was to promote the social significance of both Gaultier’s message and that of the MMFA. In her 12-page article about Gaultier and the exhibition, published in The New Yorker in September 2011, author Susan Orlean describes how she had been blown away by this festive event.

■ **MONTREAL FASHION & DESIGN FESTIVAL**
During the Montreal Fashion & Design Festival and in collaboration with the Maison Jean Paul Gaultier, the Montreal Museum of Fine Arts was delighted to present a free outdoor fashion show on a runway set up on McGill College Avenue in downtown Montreal. What made this fashion show special was that the models were selected after ads were posted on the MMFA’s Facebook page and Twitter feed, with an invitation to everyone to come and try out: “Unconventional designer looking for atypical models; unusual faces welcome.”

■ **THE PIKNIK ÉLECTRONIK**
In collaboration with Píkník Électronik, the Museum created a participatory video to celebrate the influential designer. To the soundtrack of the song “How to Do That” (1989), performed by Jean Paul Gaultier, the audience was invited to pay tribute to the couturier with an original performance. Píknikers and fashionistas were photographed and filmed in a studio set up at the Île Sainte-Hélène site, for inclusion in the video that was premiered at the Museum during a festive cocktail event.

■ **FEININGER’S YELLOW STREET**
For the Lyonel Feininger exhibition, a special promotion was organized at a Montreal green alley, in collaboration with our partner Sun Life Financial. “La rue jaune” event, which featured a circus theme that would have appealed to Feininger, drew numerous families in the Plateau Mont-Royal district. This activity was aimed at getting the Museum out into the street and making it more accessible to everyone.

■ **NEW TECHNOLOGIES**
Throughout all of these campaigns, the Museum’s following on Facebook and Twitter increased dramatically. We now have close to 30,000 fans who are our social media ambassadors. Our media relations strategies are increasingly targeting bloggers, helping us to build new relationships and broaden our visitor base.

Our team also includes two contributors, Emmanuelle Toubiana and Cecilia Bonn, in Paris and New York, who provide the international press with MMFA news, thus generating substantial media and strategic spinoffs for both the Museum and Quebec. ■

DANIELLE CHAMPAGNE
Director of Communications



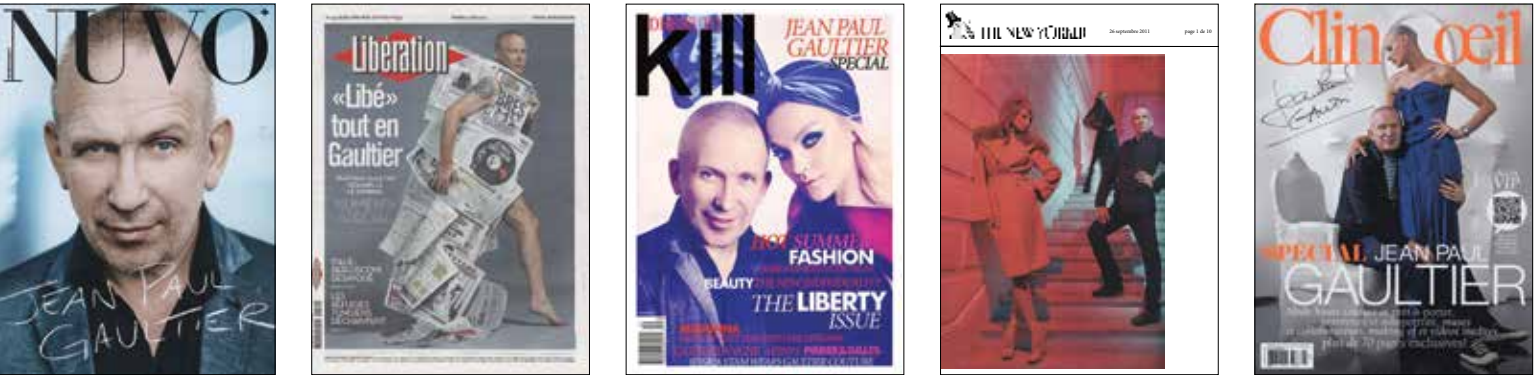
PINKARNAVAL: A FESTIVE PARADE IN TRIBUTE TO JEAN PAUL GAULTIER

On July 16, 2011, as part of the Just for Laughs Festival, more than 1,600 people from the Greater Montreal area volunteered to be part of eight tableaux vivants featured in a festive parade. The procession started out in front of the Museum and made its way along Saint Catherine Street to the Place des Festivals, as an astonished Jean Paul Gaultier looked on. More than 100,000 spectators watched this huge parade, designed by Danielle Roy and inspired by the couturier’s humanist fashions. On August 3, the Fashion and Design Festival presented by Sensation Mode organized an outdoor fashion show comprising outfits that the designer created for his most recent prêt-à-porter and haute couture collections.

◀
Photo Maxime Côté

UNPRECEDENTED INTERNATIONAL

THE FASHION WORLD OF JEAN PAUL GAULTIER



The New York Times

In every way, technically, artistically and aesthetically, the exhibition devoted to the iconoclastic French couturier is a triumph. It gives a cogent view of the Jean Paul Gaultier oeuvre and manages to be potent as well as piquant.

AFP

From the street to the stars, the trip is magical.

VOGUE U.S.

The exhibit is a reminder of the iconoclastic, impertinent, and intriguing talent that is Gaultier.

IDCA AWARDS NEW YORK

Last June, the Montreal Museum of Fine Arts came away with two honours at the International Design and Communication Awards in New York City, beating 67 other museum candidates to win “Best Exhibition Strategy” and earning Silver in “Best Exhibition Layout” for the exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*.

BeauxArts PARIS

The fresh, unjaded approach of the Montreal Museum of Fine Arts was exactly what was needed to shed this unexpected light on a creator of Paris fashion.

Le Monde PARIS

We are by turns amused, touched and impressed.

france télévisions

A contemporary installation, the exhibition is innovative in its theatrical staging and multimedia approach. A poetic tribute to an original creator.

CMA OUTSTANDING ACHIEVEMENT AWARD

On April 25, 2012, at the annual conference of the CMA in Gatineau, Quebec, the MMFA's exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* won the Outstanding Achievement Award in the “Exhibitions” category.

VOGUE ESPAÑA

Everything in this exhibition is done with great care, right down to the smallest detail.

LE SOIR BELGIUM

It's not Paris, but Montreal that has paid the best possible tribute, as the Montreal Museum of Fine Arts did for Yves Saint Laurent.

ELLE FRANCE

A phenomenal retrospective on the great French couturier... this exhibition presents everything we love about his work in a definitive and brilliant fashion.

GALA PHÉNICIA

On November 17, in the presence of nearly 100 guests and under the honorary presidency of the Honourable Charles Lapointe, the Montreal Museum of Fine Arts was presented with an award at the Gala Phénicia organized by the Chambre de commerce gaie du Québec (CCGQ). The Museum's openness to this community, seen especially with the presentation of the exhibitions *Yves Saint Laurent*, *Denis Gagnon* and *Jean Paul Gaultier*, earned it this distinction.

DAZED

It's a show spun entirely from his wildest, most perverse and exorbitant dreams.

Newsweek

[Jean Paul Gaultier] delighted in leaving an audience agitated and unnerved.

THE ART NEWSPAPER LONDON

Now Jean Paul Gaultier's flamboyant theatricality is taking to a new stage at the MMFA, in an exhibition built around his 35-year career as the one time "enfant terrible" of French fashion.

MEDIA COVERAGE

BIG BANG

LE DEVOIR

Despite its 150 years of existence, the MMFA makes light of its venerable age by exposing its permanent collection to the creative breath of contemporary artists. In *Big Bang*, nineteen artists take a new and playful look at artworks of yesterday and today, an exercise in pure creation with an unexpected and polymorphic outcome.

L'œil PARIS

Big Bang. A dramatic happening at the Montreal Museum of Fine Arts... Welcoming live creation: under the prophetic title “Big Bang,” the Museum has been taken over by the practitioners of some twenty arts in which the city excels (circus, video, animation, design, film, theatre, dance...), each of them challenged to conceive a creation inspired by a work from the permanent collection.

CANADIANART

This exhibition radiates a spirit of wide-eyed wonder, inspiration, experimentation, discovery and fun. It's art as vital language and visual force.

LA PRESSE

The Big Bang refers to the fusion of atoms and spontaneous creation, notions that inspired director Nathalie Bondil to make it the theme for the free, explosive and iconoclastic exhibition now on view at the MMFA.

LYONEL FEININGER

L'œil PARIS

The current retrospective at the Montreal Museum of Fine Arts traces the path of the painter/composer who, along with Klee, Kandinsky, Gropius and Moholy-Nagy, was a pioneer of the avant-garde without moving into abstraction. On January 20, 2012, to mark the opening of the exhibition, Feininger's Fugue, Opus 3 was performed in a concert at the Museum's recently inaugurated Bourgie Hall. Just a few metres away, the artist's violin remained silent in its display case, as if to better allow the paintings to hit all the right notes.

Le Journal des Arts PARIS

The chronological circuit clearly shows the painter's multiple influences. In the pedagogical spirit of anglophone culture, the detailed wall labels guide visitors through the main features of his style.

VIE DES ARTS

As a result of the retrospective presented by the Montreal Museum of Fine Arts and the accompanying art book, [Feininger] will hopefully be accorded his rightful place in the art of the first half of the 20th century.

CONNAISSANCE DES arts

The Montreal Museum of Fine Arts presents a major retrospective of the works of Lyonel Feininger and offers the opportunity to discover this artist, who spent much of his life in Germany and is still relatively unknown across the pond. The exhibition puts the accent on the multidisciplinary nature of his work: comic strips, paintings, musical fugues and prints are grouped both chronologically and thematically.

L'Libération

With this biggest-ever retrospective on Feininger in North America, Montreal is making up for the unfair treatment of a fascinating artist from 1920s Germany.

Le Monde PARIS

A SYNTHESIS OF MUSIC AND THE PLASTIC ARTS THAT TRANPOSES INTO PAINTING THE CLARITY AND SIMPLICITY OF THE FUGUE.

Feininger's multidisciplinary approach is re-created through a bold layout that takes visitors from the turbulent world of the 1920s, through a series of brightly coloured paintings, to a large gallery evoking the purity of the Bauhaus aesthetic, and finally, an innovative “music room” that reveals the importance of painting and music in his work.

L'OBJET D'ART PARIS

It is delightful to contemplate Feininger's pictorial fugues to the sound of his musical fugues, played in the last part of the circuit.

EDUCATION: A PRIORITY

OVER 130,000 PARTICIPANTS – A RECORD INCREASE OF 37%

The reinvention of the Museum was sparked by our determination to offer visitors a cultural experience with which they could identify. It was a considerable challenge, as our public continues to grow and become more diverse.

■ RECORD NUMBERS

This success was due not only to the drawing power of the exhibitions and the Museum’s collection but also to the variety and quality of our educational and cultural activities. In 2011-2012, 130,063 individuals (37% more than in the previous year) took part in these activities. Over 44,666 primary and secondary school students (an increase of 10%) enjoyed tours, workshops and special projects. The activities for families, now offered every weekend, drew 9,662 visitors (+ 21%). The Volunteer Guides gave guided tours to 41,912 people (+ 24%). Thanks to our Sharing the Museum programme, 16,664 people (+ 9%) who do not usually have access to cultural experiences were able to participate in Museum activities free of charge. Our rich programme of lectures and films drew 24,286 people (+ 50%).

■ FREE, INNOVATIVE AUDIOGUIDES

In 2011-2012, the Museum’s visitors were offered new tools, including the first audioguide comprising two tracks, one for adults and the other for families. This audioguide accompanying the exhibition *The Warrior Emperor and China’s Terracotta Army* was a resounding success with the 53,446 Museum visitors who used it. With the opening of the new Pavilion of Quebec and Canadian Art, we introduced the first audioguide devoted to the Museum’s collection. It provides three kinds of content: music, commentary and excerpts from the radio archives of CBC/Radio-Canada, including interviews given by artists like Jean-Paul Riopelle, Paul-Émile Borduas, Marcelle Ferron, Guido Molinari and many others, whose contributions are both informative and touching. Recently, the Museum introduced another innovation – a musical audioguide to the collection of European art. This original project was the result of a partnership between the Museum and the Arte Musica Foundation. Conceived by Nathalie Bondil, this experience, designed to enhance visitors’ appreciation of our collection, was created by two music specialists who twinned pieces of music and works of art with great discernment. This new musical stroll offers the listener-visitor, comfortably ensconced in our galleries, some fifty stations totalling 200 minutes of music. In addition to the pleasure of hearing music from different eras, this audioguide is an extension of the visual experience. It was created by François Filiatrault, early music specialist, with the assistance of Claude Nadon. The musical audioguide may also be downloaded to smart phones and tablet PCs via a new mobile application – another first! It is thanks to the generosity of Hydro-Québec that the Museum can provide its visitors with these two audioguides to its collection free of charge.

■ THE NEW EDUCATION COMMITTEE

To continue this stunning leap forward, the Museum can count on its Education Committee, made up of experts and representatives of the milieu. The committee, which met twice this past year, identified twelve projects it wished to support, including encouraging visits by schoolchildren and families from underprivileged backgrounds, the creation of educational resources online and a programme of scholarships in partnership with Montreal’s four universities. The Museum also established a development plan aimed at doubling participation in its educational and cultural activities up to a total of 200,000 visitors per year by 2015. To bolster these efforts, donations and sponsorships were sought.



On September 6, 2011, at a special evening reception, the Museum announced the extraordinary contribution from La Fondation de la Chenelière that would fund the expansion and renovation of the Museum’s educational facilities. This news coincided with the 50th anniversary of the Museum’s Education Department, founded in September 1961. Work on our new Family Lounge, located at the corner of Sherbrooke and Crescent Streets, began a few weeks later. The renovation of the studios on Level S1 continued, in view of an official opening of the new educational facilities in September 2012.

In short, 2011-2012 has been an incredibly positive year. By focussing on visitors and responding to their expectations, the Museum has given itself an original and multifaceted vision of education. ■

JEAN-LUC MURRAY

Head of Education and Community Programmes

MMFA: DAZZLED
BY SOUND

The free musical audioguide created by the Montreal Museum of Fine Arts (MMFA) to accompany a visit to the collection of European art is a unique experience – an innovation that will delight both lovers of the visual arts and music lovers. An audioguide that enables visitors to immerse themselves in great art by... listening.

– La Presse, April 2, 2012

CONCERT OF THE
SENSES AT THE
MONTREAL MUSEUM
OF FINE ARTS – FOLLOW
THE AUDIOGUIDE!
From now on, the
walls have ears at the
Montreal Museum of
Fine Arts (MMFA).

– Le Devoir, March 26, 2012

Patron Michel de la Chenelière in the company of children at the announcement of his gift to the Museum in September 2011. Photo Natacha Gysin



ASSOCIATION
OF VOLUNTEER GUIDES
MONTREAL MUSEUM OF
FINE ARTS

THE MUSEUM’S ASSOCIATION OF VOLUNTEER GUIDES

I am grateful for this opportunity to acknowledge the Volunteer Guides’ outstanding contribution to the Museum’s activities and also to report on my year as President of the Association.

With the reinvented Museum and the additional requirements – those of visitors in particular – we had our fair share of challenges to face. However, we were able to adapt and respond to the expectations of the Museum and the institution’s dynamic and innovative development. Both Museum management and our partners truly appreciate our passionate commitment to the Museum and regularly tell us how much they value our work.

The Association of Volunteer Guides now numbers 215 Guides, 155 of them active. Twenty-six new Guides will join our ranks in 2013.

To better manage our many activities and projects, in recent months we set up a number of permanent and temporary committees to oversee technological issues, the Discovery Tours and our cultural tours, as well as new tours with a playful approach that we have titled Divertimento. The guides’ flexibility, professionalism and skill enhance the experience of visitors as they discover the reinstalled collections in the various pavilions, especially the collection of Quebec and Canadian art in the brand-new Claire and Marc Bourgie Pavilion.

In 2011-2012, we saw a remarkable upswing in the number of guided tours, as we welcomed 41,912 visitors, 24% more than in the previous year. This increase was due in large part to a revised programme that included two tours a day from Tuesday to Friday and one on Saturday and Sunday, focussing on international art and highlights of the collection. *The Warrior Emperor and China’s Terracotta Army, The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* and *Lyonel Feininger: From Manhattan to*

the Bauhaus, to mention only three exhibitions, provided inspiring and enriching experiences for the Guides and for Museum visitors.

In addition to the training sessions given regularly by the Museum, which always fulfil our expectations and are greatly appreciated, every one of our Guides devotes between 150 and 200 hours to preparing the tour outline for every new exhibition. Forty of our Guides also travelled to London for further training, where they benefited from an outstanding museological programme.

With the Education and Community Programmes Department, under the direction of Jean-Luc Murray, we continued a wonderful association based on mutual respect and consultation with the aim of satisfying the expectations of both visitors and Volunteer Guides.

All the achievements of the past year were the outcome of a rewarding partnership between the Guides themselves and also with the Museum staff and my colleagues on the Board of Trustees, Mary Mc Queen Reidy, Carlotta Stoker Di Fiore and Francine Doray, whose efficiency I salute. They have all my esteem and my gratitude for their support and trust in me. It has been an honour and a privilege to work with them.

In conclusion, almost fifteen major projects were realized by our team in the past twelve months. I take this opportunity to hail the adoption of our new logo, which from now on will give our association an official, identifiable and coherent image, reasserting our identity and raising our profile.

With appreciation, sincerity and dedication. ■

MICHELINE L’ESPÉRANCE-LABELLE

2011-2012 President, Association of Volunteer Guides

ART LINKS: ART FOR PEOPLE WITH ALZHEIMER’S DISEASE

Conceived in collaboration with the Alzheimer Society of Montreal, this programme is part of “Sharing the Museum” and is designed for Montrealers in the early to mid stages of the disease and their caregivers. “Art Links” is inspired by the “Meet Me at MoMA” programme of the Museum of Modern Art, a pilot project introduced in 2005 for residents of a New York City assisted-living facility. “Art Links” is one of the few initiatives of this kind in Canada.

▲ 150TH-ANNIVERSARY GIFT
Jean McEwen, 1923-1999
Les amours jaunes, 1960
Oil on canvas
190.5 x 305 cm
Gift of Lise and Xavier Briand in honour of the Montreal Museum of Fine Arts’ 150th anniversary
© Estate of Jean McEwen / SODRAC (2012)



2011-2012 EXHIBITION CALENDAR

JEAN-NOËL DESMARAIS PAVILION

***THE EARTH IS BLUE
LIKE AN ORANGE**
Works from the Contemporary
Art Collection of the Montreal
Museum of Fine Arts
September 14, 2010 –
August 21, 2011
MMFA Production

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

**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 the Shaanxi
Cultural Heritage Promotion Centre, People's
Republic of China, with the collaboration of
the MMFA

***RED FLAG**
Contemporary Chinese Art
in Montreal Collections
March 3 – June 5, 2011
MMFA Production

***FIVE CENTURIES OF
EUROPEAN PRINTS FROM
THE COLLECTION OF DRs.
JONATHAN MEAKINS AND
JACQUELINE McCLARAN:
THE PHYSICIAN'S EYE**
April 5 – August 21, 2011
MMFA Production

***SERGE MURPHY**
La forme des jours
June 22 – October 2, 2011
MMFA Production

***TÊTE-À-TÊTE**
Portraits of Quebec Artists
by Richard-Max Tremblay
September 30, 2011 –
February 5, 2012
MMFA Production

***1980 TO THE PRESENT**
Current Practices in the
Quebec and Canada Art Scene
Since September 30, 2011
MMFA Production

***BIG BANG**
Creativity Is Given Carte Blanche
November 6, 2011 –
January 22, 2012
MMFA Production

***DOROTHEA ROCKBURNE**
In My Mind's Eye
November 6, 2011 – April 1, 2012
Produced by the Parrish Art Museum,
Southampton, New York

***RESOLUTE BAY**
Night-for-Day Journey
November 6, 2011 – April 8, 2012
Co-produced by the Moose Jaw Museum,
Musée de Picardie and the MMFA

***FROM THE 1220s
TO THE ROARING '20s!**
Selections from the Museum's
Collection of European Master
Drawings
February 13 – May 13, 2012
MMFA Production

MICHAL AND RENATA HORNSTEIN PAVILION

**THE FASHION WORLD
OF JEAN PAUL GAULTIER**
From the Sidewalk
to the Catwalk
June 17 – October 2, 2011
Produced by the MMFA in collaboration
with the Maison Jean Paul Gaultier

LYONEL FEININGER
From Manhattan
to the Bauhaus
January 21 – May 13, 2012
Produced by the Whitney Museum
of American Art in collaboration with
the MMFA

LILIANE AND DAVID M. STEWART PAVILION – DESIGN LAB

***SAMARE**
September 14, 2011 –
September 16, 2012
MMFA Production

INSTALLATION IN THE MUSEUM'S FOUR PAVILIONS

***MICHAEL MERRILL**
Inner Space
November 6, 2011 –
January 22, 2012
MMFA Production

*Free admission

MMFA'S EXHIBITIONS ON TOUR

FRIST CENTER FOR THE VISUAL ARTS, NASHVILLE, TENNESSEE

WARHOL LIVE
Music and Dance in Andy
Warhol's Work
June 24 – September 11, 2011

Produced by the MMFA in partnership with
the Andy Warhol Museum, one of the four
Carnegie Museums of Pittsburgh

DALLAS MUSEUM OF ART

**THE FASHION WORLD
OF JEAN PAUL GAULTIER**
From the Sidewalk to the Catwalk
November 13, 2011 –
February 12, 2012

Produced by the MMFA in collaboration
with the Maison Jean Paul Gaultier

FINE ARTS MUSEUMS OF SAN FRANCISCO – DE YOUNG

**THE FASHION WORLD
OF JEAN PAUL GAULTIER**
From the Sidewalk to the
Catwalk
March 24 – August 19, 2012

Produced by the MMFA in collaboration
with the Maison Jean Paul Gaultier

SPONSORS

The Museum extends its sincere thanks
to its partners for their valued support.

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY

La Capitale Financial Group
The Robert H. N. Ho Family Foundation
Metro Inc.
Volunteer Association of the MMFA
Astral
Le Piment Rouge
La Presse
The Gazette
Air Canada

THE FASHION WORLD OF JEAN PAUL GAULTIER

Beauté Prestige International
JoliCœur International
Volunteer Association of the MMFA
smart
The Bay
La Maison Simons
Astral
La Presse
The Gazette
Fashion Television
Clin d'œil
Studiocanal
Air Canada
Montreal Fashion Bureau
Service de Coopération et d'Action
culturelle du Consulat Général de
France à Québec

BIG BANG

L'arrondissement de Ville-Marie de la
Ville de Montréal
ARTV
Astral
La Presse
The Gazette
Air Canada
Fatboy - Nüline Distribution

LYONEL FEININGER

Sun Life Financial
Volunteer Association of the MMFA
Terra Foundation for American Art
Moeller Fine Arts
Astral
La Presse
The Gazette
Air Canada
Essence du Papier

VIP EVENTS

Auberge chocolaterie L'Œuf
La Face cachée de la Pomme
Yannick Fromagerie
Fromagerie Domaine Féodal
Fromagerie Kaiser
Fromagerie de l'Abbaye Saint-Benoît

◀
From top to bottom: Views of the
exhibitions *Serge Murphy*, *Resolute Bay*
and *Dorothea Rockburne*
© Dorothea Rockburne/SODRAC (2012)
Photos Denis Farley



The Plan québécois des infrastructures will devote \$125 million to projects that will endow Montreal with a tangible legacy for its 375th anniversary. In concrete terms, this sum will, among other things, fund the construction of a new building at the Montreal Museum of Fine Arts. This new pavilion will house and showcase the outstanding collection of Old Masters given to the Museum to celebrate its anniversary by Michal and Renata Hornstein.

— Raymond Bachand, Quebec Minister of Finance and Revenue

◀ **150TH-ANNIVERSARY GIFT**
Kent Monkman, born in 1965
The King's Beavers, 2011, acrylic on canvas, 243.8 x 213.4 cm
Gift of the artist and W. Bruce C. Bailey in honour of Nathalie Bondil to mark the 150th anniversary of the Montreal Museum of Fine Arts

AN OUTSTANDING YEAR FOR ACQUISITIONS

The Major Gifts Campaign, launched in May 2010 for the Museum's 150th anniversary, will draw to a close at the end of 2012, the date of the centenary of the Michal and Renata Hornstein Pavilion, designed by the Maxwell brothers and opened in 1912. As of March 31, 2012, some 425 works (including 222 archaeological artifacts and 139 decorative art objects) had been donated to the Museum, for a total value of \$14 million – and that's not counting promised gifts!

Among purchases we owe to the perspicacity of our curators and the indispensable generosity of our donors we should note Jacques de Tonnancour's brilliant *Seated Nude*, the wonderful *Peacock* lamp by Louis Comfort Tiffany, which belonged to a Montreal family, a monumental heart for the educational facilities commissioned from Jim Dine in honour of the late Claire Gohier and an avant-garde *Clone Chaise* commissioned from Sam Buxton. Thanks to the expert help of Marcel Blouin, our consultant on the acquisition of photographs, and the splendid generosity of the artists themselves, the MMFA is persevering in its determination to build up a collection of documentary photos by Quebec artists: Benoit Aquin, Claire Beaugrand-Champagne, Roger Charbonneau, Normand Rajotte and Gabor Szilasi. Montreal photographer Richard-Max Tremblay has presented us with an important gift of portraits of Quebec artists, which were exhibited at the inaugural celebrations of the fourth pavilion.

THREE WORKS COMMISSIONED FOR THE NEW PAVILION
The Eye, the stunning bronze giant commissioned from the Montreal sculptor David Altmejd, marks the link between the street and the Museum, representing the symbolic site of a visceral emotion, from art to the soul; somewhere between cultural and prayerful space, the glass boxes of *Mirabilia*, an installation by Dominique Blain chosen in view of the Museum's policy of integrating the arts into architecture, evokes the ghostly image of a lost heritage; lastly, to introduce visitors to the historical layout of the collections, the dramatic and hallucinatory royal hunt entitled

The King's Beavers imagined by Kent Monkman, a faux-naïf amalgam of the stereotypes of New France. These three emblematic works, new icons of the Pavilion of Quebec and Canadian Art, came into the Museum's collection and enriched our cityscape thanks to the generous support of the artists and of many donors: we offer our warmest thanks to David Altmejd, Bruce Bailey, Kent Monkman and all the Museum's employees.

Two wonderful pieces of news came our way on the first day of spring, March 20, 2012: the Museum realized a long-cherished dream. First, the superb collection of Old Masters built up by Michal and Renata Hornstein was officially donated to the MMFA, and then the government of Quebec offered us a grant that will enable us to conserve and exhibit this collection, unique in Canada, by building, to mark Montreal's 375th anniversary, a new pavilion devoted to international art. This remarkable couple have been supporting the Museum for many years by donating numerous major artworks to our collection of European art. Last year they gave the Museum the magnificent *Still Life with Game...* by the Flemish master Frans Snyders for the Museum's 150th anniversary.

We are privileged and delighted to receive their collection, coveted beyond our borders, and to keep it in Quebec. This major ensemble of some 70 paintings, valued at more than \$75 million, spans many centuries, from the Renaissance to the advent of modern art. It includes an outstanding group of Dutch and Flemish paintings from the Golden Age (seventeenth century), with such masterpieces as *The Return of the Prodigal Son* by Jan Steen and *An Elderly Scholar in His Study* by Jan Lievens. Recognized by international experts, the collection is an unparalleled national treasure. It is important to recall that the MMFA's acquisition funds are entirely private and that it would be impossible for any institution in Canada to purchase or assemble a collection such as this today. ■

NATHALIE BONDIL

CAMPAIGN 150 GIFTS FOR OUR 150TH: GREAT WORKS FOR A GREAT MUSEUM

We are deeply indebted to our major donors:

DONORS		PROMISED GIFTS
Bailey, W. Bruce C.	Meakins, Jonathan L. and Jacqueline McClaran	Appel, David
Blain, Dominique	Miller, Daniel and Lois Monkman, Kent	Battat, Joe and Erin
Briand, Lise and Xavier	Pathy, Constance V. and Laurence G.	Boyd, Michael
Côté, Langevin and Lise	Rose, Jeff and Sandra Black	Brodeur, Mario
Elefant, Marcel and Caroline	Schwartz, Mark and Esperanza	Browns, Irwin and Freda
Johnson, Talbot G. †	Steinberg, H. Arnold and Blema	The Neil B. Ivory Family
Joyal, Serge	Stewart, Liliane M.	Joyal, Serge
Lacroix, Ivan		Lavallée, Paul
Laliberté, Guy		Mongeau, Bernard and Simone Lévesque
Lamarre, Philippe, Théa, Joseph, Hadrien, Arthur and Nathalie Goyette	The Lake St. Louis Historical Society	Rose, Jeff and Sandra Black
Loriot, Thierry-Maxime		Rosshandler, Leo
		Trahan, Pierre and Anne-Marie

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

QUEBEC AND CANADIAN ART

INSTALLATIONS

Dominique Blain
Born in Montreal in 1957

● *Rug*
2001
Wool, cotton, leather, 3/5
188 x 282 cm
Gift of Dominique Blain in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.339
See page 51

Cozic
Monic Brassard
Born in Nicolet, Quebec, in 1944
and
Yvon Cozic
Born in Saint-Malo, France, in 1942

Surface vis Cylindre
1973-1976
Polyester, polypropylene, nylon, vinyl, cardboard, aluminum, brass (eyelets)
Variable dimensions
Gift of Cozic
2011.306.1-26

Serge Murphy
Born in Montreal in 1953

La forme des jours [The Shape of Days]
2011
160 assemblages of a variety of objects and materials including wood, paper, cardboard, plastic, metal, clay, plaster, glass, mirror glass, porcelain, textile fibre, ink, paint and adhesive tape
Variable dimensions
Gift of Serge Murphy
2011.233.1-160
See page 42

WORKS ON PAPER

Caroline Armington
Brampton, Ontario, 1875 – New York 1939

Laplander's Hut at Pålnoiviken, Sweden
1928
Etching, drypoint
29 x 35.6 cm (sheet)
23.1 x 29.7 cm (platemark)
Gift of Jan Johnson for the Montreal Print Collectors' Society in memory of A. McKenzie Brockman
2011.213

Frank Armington
Fordwich, Ontario, 1876 – New York 1941

Towards the End
1924
Etching, drypoint, 4/50
24.7 x 36.4 cm (sheet)
18 x 27.1 cm (platemark)
Gift of Freda and Irwin Browns in honour of A. McKenzie Brockman
2011.346

Valérie Blass
Born in Montreal in 1967



Untitled
2010
2 collages of ink-jet print cut-outs
35.5 x 23.5 cm (each)
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and Guy Joussemet Fund
2011.239-240

Paul-Émile Borduas
Saint-Hilaire, Quebec, 1905 – Paris 1960

Untitled
1950
Ink
21.4 x 27.7 cm
Gift of Patrice and Andrée Drouin
2011.304

Miller Brittain
Saint John, New Brunswick, 1912 – Saint John 1968

Family
1954
Charcoal on cardboard
49.2 x 42.3 cm
Gift of Shlomo and Shirley Jaacobi
2011.62

Betty Goodwin
Montreal 1923 – Montreal 2008

La mort et la vérité [Death and Truth]
Plate VI from *Tombeau de René Crevel*, a collection of poems by Paul-Marie Lapointe (1929-2011)
1979
Etching
25.6 x 33.1 cm
Gift of Jocelyne Poliquin and Jacques Bélanger
2011.211



Untitled
1959
2 pastels
49 x 64 cm (each)
Gift of Michel and Martine Brossard
2011.72-73

Jean McEwen
Montreal 1923 – Montreal 1999

Untitled
1974
Watercolour
40.5 x 30.5 cm
Gift in memory of Louise McEwen
2011.311

Untitled
1973
Watercolour
60.6 x 47.8 cm
Gift in memory of Louise McEwen
2011.312

Homnage to the Sun
1968
4 watercolours
Approx. 51 x 34.6 cm (each)
Gift in memory of Louise McEwen
2011.313-316

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

10 Drawings
1960s
Graphite, ballpoint pen, ink, gouache
Various dimensions
Gift of Madeleine Aquin Rousseau Estate
2011.7-16

Louis Muhlstock
Narajów, Poland, 1904 – Montreal 2001

Elephant at the Jardin des Merveilles
1960s
Pastel, charcoal
48.1 x 40.4 cm
Gift of Madeleine Bélanger
2011.24

Supper for Two
About 1935
Linocut
34.3 x 44.2 cm
Gift of Madeleine Bélanger
2011.25



7 Drawings of Workers
1943
Pastel, charcoal, graphite
Various dimensions
Gift of Madeleine Bélanger
2011.26-32

2 Inscapes
About 1996
Ink
27.9 x 24.5 cm
33 x 23 cm
Gift of Madeleine Bélanger
2011.33-34

Robert W. Pilot
Saint John's, Newfoundland, 1898 – Montreal 1967

The Fort, Chambly
About 1925-1934
Etching
20.2 x 44.6 cm (sheet)
11.8 x 34.3 cm (platemark)
Gift of the Fournelle family
2011.317

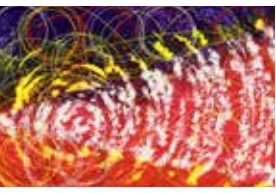
Lower Town, Quebec
About 1925-1927
Etching
28.6 x 21.3 cm (sheet)
16.2 x 10.6 cm (platemark)
Gift of the Fournelle family
2011.318

The Chateau
About 1925-1934
Etching
13.5 x 14 cm (sheet)
5.7 x 10.8 cm (platemark)
Gift of the Fournelle family
2011.319

Quebec View towards Lévis (Church of Notre-Dame-de-la-Garde, Quebec City)
About 1925-1926
Etching
28.5 x 21.4 cm (sheet)
19.8 x 12.5 cm (platemark)
Gift of the Fournelle family
2011.320

View of Quebec from Lévis
About 1928
Etching
19.8 x 30.9 cm (sheet)
14.7 x 22.6 cm (platemark)
Gift of the Fournelle family
2011.321

Dorothea Rockburne
Born in Montreal in 1932



Shadowed Perimeter
2004-2008
Etching, aquatint, silkscreen, 52/73
96.5 x 125 cm (sheet)
66.7 x 101.7 cm (platemark)
Gift of Dorothea Rockburne in memory of her father, Alfred Rockburne
2011.345

© Dorothea Rockburne / SODRAC (2012)

George Wallace
Dublin 1920 – Victoria, British Columbia, 2009

The Prisoner
1960
Etching
56.6 x 43.7 cm (sheet)
45.2 x 35 cm (platemark)
Gift of Professor Sandra Freedman Witelson
2011.362

Various artists

22 Illustrated Menus (21 for the Pen and Pencil Club of Montreal)
Between 1920 and 1946
18 drawings, 2 prints and 2 oils on paper, cardboard and wood
Various dimensions
Gift in memory of Griffith Brewer
2011.377-398

PAINTING



● *Jean-Moyse Raymond*
About 1800
Oil on canvas
91.5 x 71.8 cm
Gift of Talbot G. Johnson in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.206

Marcel Barbeau
Born in Montreal in 1925

Two Eggs Well Done
1965
Acrylic on canvas
61.2 x 76.5 cm
Gift of Claire Chalifoux and Jacques C. Martin
2011.215

Louis Belzile
Born in Rimouski, Quebec, in 1929

The Bend
1955
Oil on canvas board
50.7 x 40.5 cm
Gift of Michel and Martine Brossard
2011.71

Jack Bush
Toronto 1909 – Toronto 1977

● *Celebration*
1967
Acrylic on canvas
170.6 x 296.1 cm
Gift of Marcel and Caroline Elefant in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.205
See page 76

Henry Rowland Eveleigh
Shanghai 1909 – Montreal 1999

Untitled
About 1942
Oil on plywood
30.5 x 40.7 cm
Anonymous gift
2011.194

Joseph-Charles Fréchère
Montreal 1866 – Montreal 1921



Montreal Harbour, Winter
About 1900
Oil on paper mounted on cardboard
19.1 x 24.3 cm
Gift in memory of Peter D. Small (1931-1999)
2011.212

Claude François, called Frère Luc
Amiens 1614 – Paris 1685



The Dead Christ
Oil on canvas
83.5 x 65.7 cm
Purchase, the Museum Campaign 1988-1993 Fund
2011.42
(Photographed before restoration)

Théophile Hamel
Sainte-Foy, Quebec, 1817 – Quebec City 1870



● *Jean Langevin*
1848
Oil on canvas
97.5 x 77 cm
Gift of Langevin and Lise Côté in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.68

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

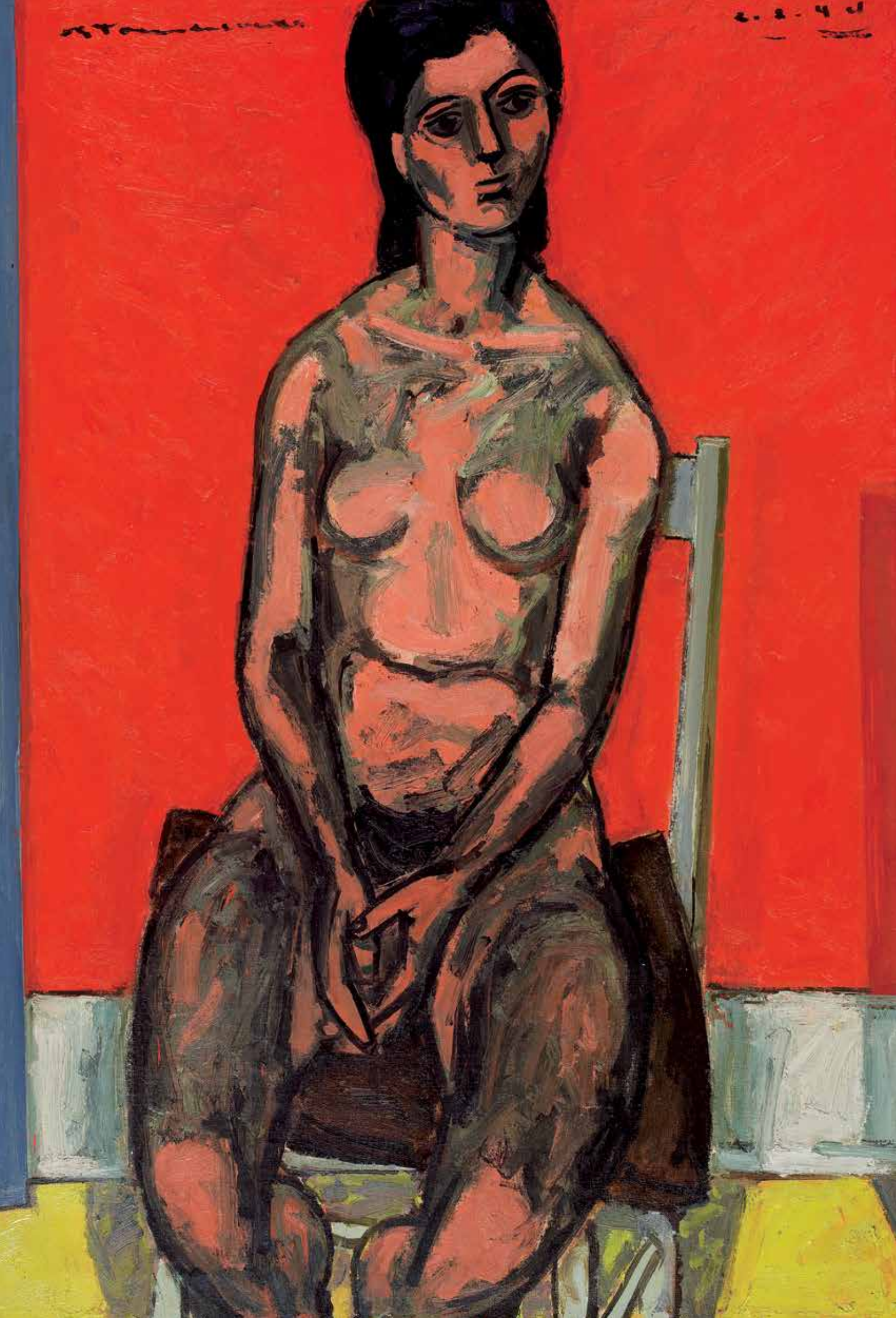
● *Log Cabin*
About 1925
Oil on canvas
127 x 106.7 cm
Gift made possible by Constance V. and Laurence G. Pathy to mark the 150th anniversary of the Montreal Museum of Fine Arts
2011.181
See opposite

Dil Hildebrand
Born in Winnipeg in 1974

The View
2007
Oil on canvas
65.9 x 60.7 cm
Gift of Dr. Sean B. Murphy
2011.283

►
150TH-ANNIVERSARY GIFT
Lawren S. Harris, 1885-1970
Log Cabin, about 1925, oil on canvas, 127 x 106.7 cm
Gift made possible by Constance V. and Laurence G. Pathy to mark the 150th anniversary of the Montreal Museum of Fine Arts





QUEBEC AND CANADIAN ART (CONT'D)

Edwin Holgate

Allandale, Ontario, 1892 – Montreal 1977



George M. Brewer
About 1929-1930
Oil on wood
32.7 x 26.2 cm
Gift in memory of Griffith Brewer
2011.374

Alexander Y. Jackson

Montreal 1882 – Woodbridge, Ontario, 1974



Riverbank in a French Village
About 1909
Oil on wood
18.4 x 24 cm
Gift of V. Elizabeth Maxwell
2011.191



Autumn in Algoma (recto and verso)
Late 1930s-early 1940s
Oil on wood
26.4 x 34.2 cm
Gift of Ruth Gillson in memory of her father,
Denis Robert Gillson
2011.289.1-2
© Courtesy of Carleton University Art Gallery,
Ottawa, Ontario

Wanda Koop

Born in Vancouver in 1951



Pearl Grey Harbour
2003
Acrylic on canvas
38.4 x 76.3 cm
Gift of Dr. Sean B. Murphy
2011.284

Ozias Leduc

Saint-Hilaire, Quebec, 1864 – Saint-Hyacinthe, Quebec, 1955

Landscape at the Water's Edge
1899

Oil on paper mounted on cardboard
9.5 x 13.4 cm
Gift of Pierrette Filion-Veronneau
2011.214

Jacques de Tonnancour, 1917-2005

Seated Nude, 1944, oil on canvas, 87 x 60.7 cm
Purchase, gift of the Fournelle family
© Estate of Jacques de Tonnancour / SODRAC (2012)

Rita Letendre

Born in Drummondville, Quebec, in 1929

Satumalia
1964
Oil on canvas
81.5 x 101.5 cm
Gift in memory of Jacques Dansereau
2011.372

John Lyman

Biddeford, Maine, 1886 – Kingsley, Barbados, 1967



Untitled
1917
Oil on wood
32 x 41 cm
Gift of the Fournelle family
2011.22

Jean McEwen

Montreal 1923 – Montreal 1999

● *Les amours jaunes*
Oil on canvas
190.5 x 305 cm
Gift of Lise and Xavier Briand in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2011.288
See page 41

Kent Monkman

Born in Saint Marys, Ontario, in 1965

● *The King's Beavers*
2011
Acrylic on canvas
243.8 x 213.4 cm
Gift of the artist and W. Bruce C. Bailey in honour of
Nathalie Bordil to mark the 150th anniversary of the
Montreal Museum of Fine Arts
2011.401
See page 44

Jean-Paul Mousseau

Montreal 1927 – Montreal 1991

Untitled
About 1955
Oil on canvas
82 x 51 cm
Gift of Suzanne in memory of Pierre Gascon
2011.286

Françoise Sullivan

Born in Montreal in 1925

Reds
2009-2010
Acrylic on canvas
198.4 x 396 cm
Gift of Françoise Sullivan
2011.347.1-2

Jacques de Tonnancour

Montreal 1917 – Montreal 2005

Seated Nude
1944
Oil on canvas
87 x 60.7 cm
Purchase, gift of the Fournelle family
2011.193
See opposite

PHOTOGRAPHY

Benoit Aquin

Born in Montreal in 1963



Full Sky
Couple
Confused Man
Waiting for Godot
Ambush
Plumage
Dawn
From the series "La chasse"
2003, print 2012
7 ink-jet prints, 1/6
94.2 x 111.5 cm (each)
Gift of Benoit Aquin
2011.290-296

Claire Beaugrand-Champagne

Born in Duvernay, Quebec, in 1948

Pierre Bouffard, 5 Years Old, and His Niece Nathalie, 4 Years Old, with the Photographer Roger Charbonneau, Disraeli
1972, print 2010
Gelatin silver print
35.6 x 27.7 cm
Gift of Roger Charbonneau
2011.184

Dominique Blain

Born in Montreal in 1957



● *In the White House*
2001
Ink-jet print mounted on canvas, 2/3
140.8 x 103.1 cm
Gift of Dominique Blain in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2011.340

● *At the Palace of Nations, Geneva*
2001
Ink-jet print mounted on canvas, 2/3
97.6 x 118.5 cm
Gift of Dominique Blain in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2011.341

Roger Charbonneau

Born in Montreal in 1947



Barsalou Family and the Photographer, November 1973
1973, print 2010
Gelatin silver print
27.7 x 37.5 cm
Gift of Roger Charbonneau
2011.185

Suzy Lake

Born in Detroit in 1947



The Extended Goodbye No. 2
2008-2009
Digital chromogenic print, 2/3
83.4 x 101.4 cm
Purchase, the Canada Council for the Arts'
Acquisition Assistance Program and the
Françoise Lepage Fund
2011.244

André Martin

Born in Rimouski, Quebec, in 1956

Untitled
3 photographs from the series "La morgue, la galerie"
2005
Encaustic and grattage on hydrotype transfer prints
mounted on panel
Various dimensions
Gift of the Honourable Charles Lapointe, P.C.
2011.299-301

Normand Rajotte

Born in Drummondville, Quebec, in 1952

13 Photographs
From the series "Dans les coins oubliés, à la recherche des dieux tranquilles"
1981-1988, prints 1984-1995
Gelatin silver prints
50.3 x 60.6 cm (each)
Gift of the artist
2011.348.1-13



38 Photographs
From the series "Transcanadienne, sortie 109"
1975-1977, prints 2005-2006
Gelatin silver prints, 1/5
40.5 x 50.5 cm or 50.5 x 40.5 cm (each)
Gift of the artist
2011.349.1-38

25 Photographs
From the series "Les expositions agricoles"
1979-1981, prints 1981-2005
Gelatin silver prints
40.3 x 50.3 cm or 50.3 x 40.3 cm (each)
Gift of the artist
2011.350.1-25

Gabor Szilasi

Born in Budapest in 1928



149 Photographs
From the series "Quebec rural"
1958-1988, prints 1970, 1973, 1977, 2011
147 gelatin silver prints and 2 ink-jet prints
27.7 x 35.5 cm or 35.5 x 27.7 cm
28.1 x 35.2 cm or 35.2 x 28.1 cm
Gift of Gabor Szilasi
2012.23.1-149

Larry Towell

Born in Chatham, Ontario, in 1953

Rafah Refugee Camp, Gaza
2003, print 2010
Gelatin silver print, 1/10
182.8 x 69.5 cm
Purchase, the Museum Campaign 1988-1993 Fund
2011.297

Richard-Max Tremblay

Born in Bromptonville, Quebec, in 1952



Michel Goulet, 2007
Manon de Pauw, 2008
Stéphane Larue, 2008
Guy Pellerin and Monique Mongeau, 1992, print 2009
Jérôme Fortin, 2008
Jonathan Plante, 2008
Gabor Szilasi, 2003, print 2008
Michel Goulet, 2007
Melvin Charney, 2008
Martin Boisseau, 2008
Doyon-Rivest, 2010
Isabelle Hayeur, 2008
Lynne Lapointe, 2009
Adad Hannah, 2008, print 2009
1981-1988, prints 1984-1995
Massimo Guerrera, 2011
1 gelatin silver print and 14 ink-jet prints
Various dimensions
Gift of Richard-Max Tremblay
2011.322-336

Chih-Chien Wang

Born in Tainan, Taiwan, in 1970

Body with a Fish Bowl

2005
Ink-jet print, 1/10
102 x 81 cm (by sight)
Gift of François R. Roy in gratitude to Bernard Lamarre
2011.280



Yushan with Knitting Wool
From the series "Yushan Is a Pineapple"
2010
Ink-jet print
112 x 144.6 cm
Gift of the Bernard Lamarre family
2011.285

Brian Wood

Born in Saskatoon, Saskatchewan, in 1948

Acheron

1978
Chromogenic prints mounted on cardboard
61.5 x 104.5 cm (by sight)
Gift of the John A. Schweitzer Collection, Montreal
2011.298

QUEBEC AND CANADIAN ART (CONT'D)

SCULPTURE

David Altmejd
Born in Montreal in 1974

The Eye
2010-2011
Bronze
Cast Atelier du Bronze, Inverness, Quebec
355 x 248 x 235 cm
Gift of the artist and the employees of the Montreal Museum of Fine Arts during the Museum Campaign 2008-2012
2011.154
See page 69

Ulysse Contois
Granby, Quebec, 1931 – Sainte-Madeleine, Quebec, 1999

Prototype for the Sculpture *Link*
1966
Painted wood
503.5 x 6.7 x 6.7 cm
Gift of Louise Masson
2011.209

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

Fallen Star
About 1925
Bronze
7.9 x 18.4 x 10.8 cm
Gift in memory of Griffith Brewer
2011.375

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



Bust of George M. Brewer
1922
Bronze
Roman Bronze Works, New York
24 x 23 x 13.2 cm
Gift in memory of Griffith Brewer
2011.376

MIXED MEDIA

Martha Fleming
Born in Toronto in 1958
and
Lyne Lapointe
Born in Montreal in 1957

Assemblage from the series "Transformations"
1992
Watercolour and gouache over graphite and mica on three sheets of paper tacked to a panel, wood (frame), glass
114.5 x 114.5 x 2.5 cm
Gift of J. Serge Sasseville and François Dell'Aniello in homage to Nathalie Bondil and Stéphane Aquin
2011.281

VIDEO

Dominique Blain
Born in Montreal in 1957

● *Buddhas from the Collection of the Kabul Museum, Nos. 1, 2 and 3*
2001
Video projections, wood frames, 2/3
Duration: 5 min (each)
Frames: 115 x 158 x 4.3 cm (each)
Gift of Dominique Blain in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.342-344



Kent Monkman
Born in Saint Marys, Ontario, in 1965

Mary
2011
HD colour video, 1/3
Duration: 3 min 18 s
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Monique Parent Fund
2011.241.1-5

INUIT ART
WORKS ON PAPER

Peter Aliknak
Ulukhaktok, Northwest Territories, 1928 – Ulukhaktok 1998

Stoneblock for *Spearing Fishes*
1969
Stone, paint
45.7 x 52 x 8.5 cm
Gift of Katherine and Ronald Cook
2011.282

Spearing Fishes
1969
Stonecut, 47/50
61.1 x 45.5 cm
Purchase, Harriette J. MacDonnell Bequest
2011.403

Starvation
1968
Stonecut, 37/50
46 x 61.2 cm
Gift of Imperial Tobacco Canada Limited
2012.1

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

Owl of the Sea
1977
Stonecut, 53/200
56 x 71.2 cm
Gift of Imperial Tobacco Canada Limited
2012.18

Pitseolak Ashoona
Nottingham Island, Nunavut, 1904 – Cape Dorset, Nunavut, 1983

Bird Spirit and Fish
1969
Stonecut, 13/50
58.5 x 76.2 cm
Gift of Imperial Tobacco Canada Limited
2012.16

Mark Emerak
Prince Albert Peninsula, Northwest Territories, 1901 – Ulukhaktok, Northwest Territories, 1983

Battle
1970
Stonecut, 12/50
45.6 x 61 cm
Gift of Imperial Tobacco Canada Limited
2012.2

Tracks
1973
Stonecut, 34/50
43.5 x 62.4 cm
Gift of Imperial Tobacco Canada Limited
2012.3

Teasing
1973
Stonecut, 31/50
43 x 63 cm
Gift of Imperial Tobacco Canada Limited
2012.4



William Kagyut
Born near Ulukhaktok, Northwest Territories, 1919

Trying to Stop a Quarrel
1968
Stonecut, 25/51
45.5 x 51 cm
Gift of Professor Sandra Freedman Witelson
2012.5

Helen Kalvak
Victoria Island, Northwest Territories, 1901 – Ulukhaktok, Northwest Territories, 1984

Apparition Dream
1964
Stonecut, 18/40
45.9 x 61.2 cm
Gift of Professor Sandra Freedman Witelson
2011.357

Man with Dog and Bird
1964
Stonecut, 29/40
45.9 x 61.2 cm
Gift of Professor Sandra Freedman Witelson
2011.358

"Spirit of a Dead"
1969
Stonecut, 35/50
45.6 x 61.1 cm
Gift of Imperial Tobacco Canada Limited
2012.10

"Melak" Man Eater
1968
Stonecut, 33/48
46 x 61.2 cm
Gift of Imperial Tobacco Canada Limited
2012.6

Kidnapping
1969
Stonecut, 46/50
46 x 61 cm
Gift of Imperial Tobacco Canada Limited
2012.7

Waiting for Death
1967
Stonecut, 29/51
45.6 x 61 cm
Gift of Imperial Tobacco Canada Limited
2012.8

Sorcerers against Sorcerers
1968
Stonecut, 42/50
45.7 x 61.1 cm
Gift of Imperial Tobacco Canada Limited
2012.9

Agnes Nanogak
Baillie Island, Northwest Territories, 1925 – Ulukhaktok, Northwest Territories, 2001

Strangled to Death
1969
Stonecut, 46/50
45.8 x 61.2 cm
Gift of Imperial Tobacco Canada Limited
2012.11

Dream
1968
Stonecut, 46/50
46 X 61.1 cm
Gift of Imperial Tobacco Canada Limited
2012.12

Shot to the Death
1968
Stonecut, 47/50
45.8 x 61.3 cm
Gift of Imperial Tobacco Canada Limited
2012.13

Mona Ohoveluk
Rymer Point, Nunavut, 1935 – Ulukhaktok, Northwest Territories, 1992

Preparing Dry Fish
1967
Stonecut, 46/51
46 x 61 cm
Gift of Imperial Tobacco Canada Limited
2012.14

Vengeance in His Mind
1969
Stonecut, 38/50
47 x 61 cm
Gift of Imperial Tobacco Canada Limited
2012.15

Jessie Onarak
Back River area, Nunavut, 1906 – Churchill, Manitoba, 1985

Young Woman
1971
Stencil, 31/43
33 x 51 cm
Gift of Professor Sandra Freedman Witelson
2011.351

Peter Pitseolak
Nottingham Island, Nunavut, 1902 – Cape Dorset, Nunavut, 1973

Hawk
1977
Stonecut, stencil, 53/200
56 x 71.1 cm
Gift of Imperial Tobacco Canada Limited
2012.17

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



Caribou
1977
Stonecut, 53/200
71.5 x 56.5 cm
Gift of Imperial Tobacco Canada Limited
© Reproduced with the permission of Dorset Fine Arts

Walrus
1977
Stonecut, 53/200
56.4 x 71.5 cm
Gift of Imperial Tobacco Canada Limited
2012.20

Metik
1977
Stonecut, stencil, 53/200
71.1 x 56.4 cm
Gift of Imperial Tobacco Canada Limited
2012.21

Omingmungjuaq
1977
Stonecut, 53/200
71.4 x 56 cm
Gift of Imperial Tobacco Canada Limited
2012.22

Sharni Pootoogook
Northwest Territories 1922 – Cape Dorset (?), Nunavut, 2003

Two Polar Bears
1964
Engraving, 15/50
31.6 x 45.5 cm (sheet)
22.5 x 30.2 cm (platemark)
Gift of Professor Sandra Freedman Witelson
2011.356

Lucy Quinnuayuk
Salluit, Nunavik, 1915 – Cape Dorset, Nunavut, 1982

Spring Camp
1970
Stonecut, 27/50
62.5 x 86.1 cm
Gift of Professor Sandra Freedman Witelson
2011.352

Goose Chase
1970
Stonecut, 39/50
41.1 x 62 cm
Gift of Professor Sandra Freedman Witelson
2011.353

Composition of Birds
1968
Stonecut, 43/50
43.9 x 63 cm
Gift of Professor Sandra Freedman Witelson
2011.354

Leah Qumaluk
Born in Puvimittuq, Nunavik, in 1934

Drying the Bear Skin
1965
Stonecut, 16/30
62.5 x 84 cm
Gift of Clément Fortin and Monique Jacques
2011.302

Pauta Saila
Kilaparutua, Nunavut, 1916 – Ottawa 2009

Eagle with Rabbit
1963
Engraving, 34/50
31.7 x 45.6 cm (sheet)
22.6 x 30.1 cm (platemark)
Gift of Professor Sandra Freedman Witelson
2011.355

Joe Talirunniliik (Talirunili)
Kuugaaluk River, Nunavik, 1893 – Puvimittuq, Nunavik, 1976

Hunters Who Went Adrift
1964
Stonecut, 30/30
63.5 x 79 cm
Gift of Clément Fortin and Monique Jacques
2011.303

INUIT ART
SCULPTURE

Abraham Niaqua Irqu
Born in Puvimittuq, Nunavik, in 1930

Untitled (Woman Fishing)
1973
Steatite, ivory, wood, leather
36 x 19 x 24 cm
Gift of Lois and Daniel Miller
2011.208

Abraham Talirunniliik Pov
Puvimittuq, Nunavik, 1927 – Inukjuak, Nunavik, 1994



Untitled (Woman Stretching a Seal-skin Boot [kamik])
1973
Steatite
51 x 22 x 35 cm
Gift of Lois and Daniel Miller
2011.207

►
150TH-ANNIVERSARY GIFT
Dominique Blain, born in 1957
Rug, 2001, wool, cotton, leather, 3/5, 188 x 282 cm
Gift of Dominique Blain in honour of the Montreal Museum of Fine Arts' 150th anniversary





INTERNATIONAL ART

ANCIENT CULTURES

CHINA
Qing dynasty (1644-1911)



Pair of Ancestor Portraits
Mid-18th c.-19th c.
2 handscrolls: gouache or tempera, gold leaf (?)
Approx. 150 x 91 cm (each)
Gift of Brian Levitt in honour of Claire Gohier
2011.221-222

COLOMBIA, CAUCA VALLEY
Yotoco Phase (100 B.C.-1000 A.D.)
Calima



Necklace of Bean-shaped Beads
Cast gold
46.3 cm (l.)
Gift of Paul and Leslie Benjamin
2011.217

MEDITERRANEAN BASIN
Greek, Hellenistic and Roman Empire periods

18 Greek and Roman Coins
4th c. B.C.-4th c. A.D.
Bronze, silver
Various dimensions
Gift of Jacques Des Rochers
2011.78-95

32 Greek and Roman Coins
4th c. B.C.-4th c. A.D.
Bronze, silver
Various dimensions
Gift of Dr. John M. Fossey
2011.114-145

MEXICO, CENTRAL VERACRUZ
Classic Period (200-900 A.D.)
Classic Veracruz



Head with a Stern Face
Terracotta
16 x 12.5 x 9.5 cm
Gift of Guy Joussemet to highlight the designation of Nathalie Bondil as Director of the Montreal Museum of Fine Arts, 2007
2011.225

◀
150TH-ANNIVERSARY GIFT
NIGERIA, SOUTHEASTERN REGION
Igbo
Mmwo Female Mask, early 20th c.
Carved and painted wood, 22.4 cm (h.)
Gift of Guy Laliberté in honour of the Montreal Museum of Fine Arts' 150th anniversary
Photo Hughes Dubois Paris-Bruxelles

Mexico, GUERRERO
Late Preclassic Period to Classic Period (400 B.C.-900 A.D.)
Polychrome painted pottery
16.2 cm (h.); 11.3 cm (diam.)
Gift of Nina Bruck
2011.76



4 Anthropomorphic Figurines
Stone
Various dimensions
Gift of Dr. Sean B. Murphy
2011.148-151

Anthropomorphic Figure
Stone
26 x 8.9 x 5.3 cm
Gift of Dr. Sean B. Murphy
2011.152

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



Standing Female Figure
200-600 A.D.
Painted terracotta
35.5 x 20 x 12.5 cm
Gift of Nina Bruck
2011.74

NIGERIA, SOUTHEASTERN REGION
Igbo

• *Mmwo* Female Mask
Early 20th c.
Carved and painted wood
22.4 cm (h.)
Gift of Guy Laliberté in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.77
See opposite

PERU, SOUTH COAST
Early Intermediate Period (200 B.C.-700 A.D.)
Nazca



Trophy-head Vase
200-400 A.D.
Polychrome painted pottery
12.5 cm (h.); 14 cm (diam.)
Gift of Nina Bruck
2011.75

Anthropomorphic Vase
500-600 A.D.
Polychrome painted pottery
16.2 cm (h.); 11.3 cm (diam.)
Gift of Nina Bruck
2011.76

WORKS ON PAPER

Pierre Alechinsky
Born in Brussels in 1927

The Series "Windows"
1977
7 lithographs, 72/99
101.9 x 72 cm (each)
Gift of Yvon M. Tardif, MD
2011.308.1-7

Leonard Baskin
New Brunswick, New Jersey, 1922 – Northampton, Massachusetts, 2000

Miasmal
1969
Etching, 42/90
76 x 59.3 cm (sheet)
29.9 x 45.8 cm (platemark)
Gift of Professor Sandra Freedman Witelson
2011.359

Hypolytys
1969
Etching, 46/90
48.1 x 31.5 cm (sheet)
30.1 x 18.6 cm (platemark)
Gift of Professor Sandra Freedman Witelson
2011.360

Eagle
1969
Etching, 46/90
31.8 x 48.3 cm (sheet)
15.1 x 22.3 cm (platemark)
Gift of Professor Sandra Freedman Witelson
2011.361

Lyonel Feininger
New York 1871 – New York 1956



Manifesto and Programme of the State Bauhaus
Text by Walter Gropius (1883-1860)
1919
Woodcut, letterpress
31 x 19.6 cm (closed)
31 x 39.1 cm (open)
Purchase, Cecil and Marguerite Buller Fund
2011.307

Ellsworth Kelly
Born in Newburgh, New York, in 1923

Blue/Yellow/Red
1992
Lithograph, 39/80
93.8 x 91.4 cm
Gift of Yvon M. Tardif, MD
2011.309

Wifredo Lam
Sagua la Grande, Cuba, 1902 – Paris 1982

Le regard vertical Album
Poems by Dominique Agori
1973
6 lithographs, 2/99
Approx. 65 x 50 cm (each)
Gift of Yvon M. Tardif, MD
2011.310.1-6

Armin Landeck
Crandon, Wisconsin, 1905 – Torrington, Connecticut, 1984

Housetops, 14th Street
1937
Etching, only state
28.7 x 36.3 cm (sheet)
20.9 x 28.4 cm (platemark)
Gift of Dr. Sean B. Murphy
2011.147

Claude Gellée, called Claude Lorrain
Chamagne, France, 1604/05 – Rome 1682



• *The Herd Returning in Stormy Weather*
1651
Etching, state II/IIIC
21.9 x 28.4 cm (sheet)
16.4 x 22.2 cm (platemark)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.54

William Charles McNulty
Ogden, Utah, 1884 – Gloucester, Massachusetts, 1963

Towers in the Sun
1934
Drypoint, etching, only state
35.8 x 41.4 cm (sheet)
27.8 x 38.8 cm (platemark)
Gift of Dr. Sean B. Murphy
2011.146

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



Standing Figures
1949
Collagraph, only state
42.1 x 51 cm
Gift of Dr. Sean B. Murphy
2011.41
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Aurelie Nemours
Paris 1910 – Paris 2005

Carré d'angle orange IV[Orange Corner-square IV]
1991
Silkscreen, 41/50
61 x 61 cm
Gift of Jocelyne Poliquin and Jacques Bélanger
2011.210

Kenneth Noland
Asheville, North Carolina, 1924 – Port Clyde, Maine, 2010

Circle I
1978
Lithograph on coloured pressed paper pulp, only state
50.8 x 41.5 cm
Gift of Patrice and Andrée Drouin
2011.305

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



The Old King
1959
Lithograph, only state
66.8 x 51.1 cm (sheet)
64.5 x 49.5 cm (image)
Gift of Sonora Pagé in memory of Henri Mongrain
2011.65
© Estate of Picasso / SODRAC (2012)

Giovanni Battista Piranesi
Mozano di Mestre, Italy, 1720 – Rome 1778



The Round Tower
From the series "I Carceri"
1761
Etching, state III/I
55.3 x 42.4 cm (sheet)
54 x 41 cm (platemark)
Gift of Dr. Sean B. Murphy
2011.40

Josepe de Ribera
Játiva, Spain, 1591 – Naples 1652



• *The Small Grotesque Head*
1622
Etching, state III/I
14.8 x 11.3 cm (sheet)
14.6 x 11.1 cm (platemark)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.50



• *The Large Grotesque Head*
About 1622
Etching with plate toning, state I/I
21.6 x 14.2 cm (sheet)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.51

INTERNATIONAL ART (CONT'D)

Josepe de Ribera

Játiva, Spain, 1591 – Naples 1652



• The Lamentation

About 1620

Etching, drypoint, state III

20.1 x 26.5 cm (sheet)

Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran in honour of the Montreal Museum of Fine Arts' 150th anniversary

2011.53

Antoni Tàpies

Barcelona 1923 – Barcelona 2012



Red on the Left

1980

Enamel paint and oil on brown paper mounted on canvas

111 x 121 cm

Gift of Patrick Saurel


2011.287

© Estate of Antoni Tàpies / SODRAC (2012)

PAINTING

Pierre Bodo

Born in Mandu, Democratic Republic of the Congo, in 1953



Master Bodo's Golden Paintbrush 2

2007

Acrylic on canvas

164 x 427.5 cm

Purchase, Hermina Thau Bequest

2011.201

Jim Dine

Born in Cincinnati in 1935

• Pacific Gift (for James Kirsch)

1985

Mixed media on canvas, gravel and asphalt aggregate, bolts

200.7 x 200.7 cm


Gift of Blema and Arnold Steinberg in honour of the Montreal Museum of Fine Arts' 150th anniversary

2011.52

See opposite

Dana Schutz

Born in Livonia, Michigan, in 1976



• How We Would Talk, 2007, oil on canvas, 81.5 x 91.5 cm

Gift of Nathalie Goyette and Th  a, Joseph, Hadrien, Arthur and Philippe Lamarre in honour of the Montreal Museum of Fine Arts' 150th anniversary

Tom Wesselmann

Cincinnati 1931 – New York 2004

• Standing Nude (Variation No. 7)

1985

Enamel paint on cut-out steel

140 x 45.5 x 0.5 cm

Gift of Esperanza and Mark Schwartz in honour of the Montreal Museum of Fine Arts' 150th anniversary

2011.220

See page 56

PHOTOGRAPHY

Nat Finkelstein

Brooklyn 1933 – Shandaken, New York, 2009

Andy Double Tambourine

About 1966, print 2009

Gelatin silver print

40.8 x 50.8 cm

Gift of Elizabeth Finkelstein

2011.228

Edie Sedgwick and Gerard Malanga on Stage at the Cinematheque, New York

1965, print 2009

Gelatin silver print

40.6 x 50.8 cm

Purchase, the Museum Campaign 1988-1993 Fund

2011.229

Andy Warhol and Bob Dylan with "Double Elvis," the Factory, New York

1965, print 2009

Gelatin silver print

40.6 x 50.8 cm

Purchase, the Museum Campaign 1988-1993 Fund

2011.230



Leigh Wiener

New York 1929 – Los Angeles 1993

Miles Davis at the Blackhawk, San Francisco

1961, print 1985

Gelatin silver print, 6/50

37.6 x 35.4 cm

Gift of Devik Wiener and the Leigh Wiener Estate

2011.192

SCULPTURE

Jules Desbois

Par  ay-les-Pins, France, 1851 – Paris 1935

Ceramicist: Paul Jeanneney (1861-1920)



Mask of Death

About 1890

Enamelled stoneware

30 x 23 x 13.5 cm

Purchase, the Museum Campaign 1988-1993 Fund

2011.202

Jim Dine

Born in Cincinnati in 1935

The Heart Called "After the Flood"

2011

Bronze, alkyd enamel paint, 1/6

Walla Walla Foundry, Washington

175 x 174 x 77 cm

Purchase, the Montreal Museum of Fine Arts' Volunteer Association Fund and gift in memory of Claire Gohier, from her friends

2011.153

See page 74



►
150TH-ANNIVERSARY GIFT
Jim Dine, born in 1935
Pacific Gift (for James Kirsch), 1985
Mixed media on canvas, gravel and asphalt aggregate, bolts
200.7 x 200.7 cm
Gift of Blema and Arnold Steinberg in honour of the
Montreal Museum of Fine Arts' 150th anniversary
  Jim Dine / SODRAC (2012)



DECORATIVE ART AND DESIGN

Laurent Amiot
Quebec City 1764 – Quebec City 1839



● Censer
2nd half of 19th c.
Silver
26.8 cm (h.); 13.3 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.66.1-2

Anonymous

Watchman Handheld Television Set and Radio (model FD-30A)
About 1984
Plastic, metal
Produced by Sony, Japan
17 x 8.5 x 4 cm
Liliane and David M. Stewart Collection
2011.161.1-4

Gijs Bakker
Born in Amersfoort, Netherlands, in 1942

Non Cloth Tablecloth
From the series "Holes"
1991
Linen
Produced by DMD (Development Manufacturing Distribution), Voorburg, Netherlands
240 x 147 cm
Liliane and David M. Stewart Collection
2011.163

Bär + Knell
Bad Wimpfen, Germany, founded in 1992



Confetti Chair
1994
Recycled plastic
Produced by Bär + Knell, Bad Wimpfen, Germany, and DKR (Deutsche Gesellschaft für Kunststoff-Recycling), Cologne
73.5 x 57.2 x 48.5 cm
Liliane and David M. Stewart Collection
2011.174

Yves Béhar
Born in Lausanne in 1967

Leaf Table Lamp
2005
Aluminum, plastic
Produced by Herman Miller, Zeeland, Michigan
51 x 47.5 x 22 cm
Liliane and David M. Stewart Collection
2011.164

◀
150TH-ANNIVERSARY GIFT
Tom Wesselmann, 1931-2004
Standing Nude (Variation No. 7), 1985
Enamel paint on cut-out steel
140 x 45.5 x 0.5 cm
Gift of Esperanza and Mark Schwartz in honour of the Montreal Museum of Fine Arts' 150th anniversary
© Estate of Tom Wesselmann / SODRAC (2012)

Yves Béhar
Born in Lausanne in 1967
In collaboration with Nicholas Negroponte and MIT Media Lab

XO Laptop Computer (model XO-1)
2005
Injection-moulded plastic, rubber, various materials
Produced by Quanta, Tao Yuan Shien, Taiwan, for OLPC (One Laptop per Child) Project, Cambridge, Massachusetts
3.5 x 23 x 24.5 cm
Liliane and David M. Stewart Collection
2011.167

Gary Knox Bennett
Born in Alameda, California, in 1934



California Cockador No. 4 Necklace
2001
Copper, brass, silver, gold plate, silver plate, blown glass
32 x 23 x 4 cm
Liliane and David M. Stewart Collection
2011.180

Riccardo Blumer
Born in Bergamo, Italy, in 1959



● *Laleggera* Chair (model 301)
1992-1996
Maple veneer, polyurethane foam
Produced by Alias, Grumello del Monte, Italy
78 x 43.5 x 48 cm
Gift of Ivan Lacroix in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.20

Tord Boontje
Born in Enschede, Netherlands, in 1968

Garland Hanging Lamp
2002
Brass-plated stainless steel
Produced by Artecnic, Los Angeles
Variable dimensions
Liliane and David M. Stewart Collection
2011.165

Ronan Bouroullec
Born in Quimper, France, in 1971

2 Untitled Bud Vases
1997
Polycarbonate
Produced by Cappellini, Arosio, Italy
20 cm (h.); 14 cm (diam.) (each)
Liliane and David M. Stewart Collection
2011.166.1-2

Ronan Bouroullec
Born in Quimper, France, in 1971
and
Erwan Bouroullec
Born in Quimper, France, in 1976

Algue Modular Screen
2004
Polypropylene
Produced by Vitra, Weil am Rhein, Germany
Approx. 32 x 23 x 4 cm (each element)
Liliane and David M. Stewart Collection
2011.159

Claude I Boursier
Master in Paris from 1647
and
Anonymous (false cup)



● Chalice and Paten
1665-1666
Silver gilt
29.5 cm (h.); 17.3 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.276.1-2

Constantin Boym
Born in Moscow in 1955

● *Ellenville, NY* Plate
From the series "Upstate"
2002
Porcelain, digital photo decalomania decoration, 100/300
Produced by Conduit Group, New York
3 x 30.2 x 30.2 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.100

● *Mohonk, NY* Plate
From the series "Upstate"
2002
Porcelain, digital photo decalomania decoration, 86/300
Produced by Conduit Group, New York
3 x 30.2 x 30.2 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.101

Sam Buxton
Born in London in 1972

Clone Chaise Lounge Chair
2005 (example of 2011)
Acrylic, electronic components, 1/6
80 x 200 x 80 cm (approx.)
Purchase, anonymous gift
2011.279
See page 59

Fernando Campana
Born in Brotas, Brazil, in 1961
and
Humberto Campana
Born in Rio Claro, Brazil, in 1953



Cake Stool
2008
Stuffed animals, canvas, steel, 63/150
Produced by Estúdio Campana, São Paulo
55 x 120 x 120 cm (approx.)
Purchase, Memorial Funds
2011.38
© Fernando and Humberto Campana / SODRAC (2012)

Castle & Son
Montreal, 1881-1920



Bedroom Set
1912
Maple, wrought metal, mirror, fabric (not original)
Bed: 130.5 x 142 x 193 cm
Dressing table: 127.5 x 97 x 55 cm
Wardrobe: 148 x 138 x 46 cm
2 chairs: 64.5 x 33 x 37 cm and 66 x 34 x 37 cm
Gift of Elizabeth McCutcheon
2011.195-199

Edouard Chassaing
Saint-Maurice-ès-Allier, France, 1895 – Chicago 1974
and
Hélène Gatelet
Active in France, late 1920s and after



Sieste Ornement
About 1925
Glazed earthenware
Produced by Primavera, the interior decoration studio of the department store Au Printemps, Paris
30.5 x 28.2 x 6.5 cm
Gift of Dr. Sean B. Murphy
2011.204

Barbara Cohen
Born in Montreal in 1951

Necklace
From the series "Mesh"
2009-2010
Nylon mesh, silver, pearls, magnets
37 cm (l.); 2 cm (diam.) (approx.)
Gift of Barbara Cohen
2011.63

Cocoa Brooch
2007
Gold, painted silk cocoons, beaver fur, magnets
8 x 13.6 x 4 cm
Gift of Barbara Cohen
2011.64.1-4

Matali Crasset
Born in Châlons-en-Champagne, France, in 1965



Artican Wastepaper Basket
1999
Polypropylene, polymethacrylate, aluminum
Produced by Matali Crasset Productions, Paris
61 x 41.9 x 41.9 cm
Liliane and David M. Stewart Collection
2011.171

Madeleine Dansereau
Montreal 1922 – Montreal 1991

Brooch
Between 1972 and 1978
Gold
4.5 x 5 x 1.9 cm
Gift in memory of Lucille Lambert
2011.216

Laura de Santilana
Born in Venice in 1955

Bambu Vases
1995
Mould-blown glass
Made by Simone Cenedese for Arcade, Murano
Approx. 48 x 6 cm (each)
Liliane and David M. Stewart Collection
2011.182.1-5

Théodore Deck
Guebwiller, Alsace, 1823 – Sèvres 1891



Large Dish
About 1870-1880
Tin-glazed earthenware, painted enamel decoration
7 cm (h.); 46.4 cm (diam.)
Purchase, the Frothingham Bursary Fund
2011.200

Michael Eden
Born in Blackburn, England, in 1955



A Tall Yellow Oval Wedgwoodn't Tureen
2009
3D printing composite (zp 131), non-fired ceramic (Ceral process)
Produced by Axiatéc, Limoges, France
40 cm (h.); 25 cm (diam.)
Liliane and David M. Stewart Collection
2011.6.1-2

DECORATIVE ART AND DESIGN (CONT'D)

Eva Eisler
Born in Prague in 1952

Möbius Bracelet
2005
Stainless steel
6 cm (h.); 11 cm (diam.)
Liliane and David M. Stewart Collection
2011.176

El Último Grito
London, founded in 1997



Mico Stool
2006
Polyethylene
Produced by Magis, Torre di Mosto, Italy
40 x 67 x 67 cm
Liliane and David M. Stewart Collection
2011.179

Thomas Eriksson
Born in Örnsköldsvik, Sweden, in 1959



● *PO 9208 Medicine Cabinet*
1992
Enamelled steel
Produced by Cappellini, Arosio, Italy
43.5 x 44.8 x 15 cm
Gift of Ivan Lacroix in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.21

Christian Flindt
Born in Denmark in 1972



3 Parts of a Rainbow Nesting Chairs
2004
Double-sided satin acrylic
Produced by Christian Flindt, Denmark
88 x 56 x 42 cm (each)
Liliane and David M. Stewart Collection
2011.175.1-3

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



Yellow Neoclassical Vase with Bouquet of Pink Peonies
From the series "Vases & Bouquets"
2002-2004
Ceramic
35.5 cm (h.); 22.2 cm (diam.)
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the T. R. Meighen Family Fund
2011.243

Front
Founded in Stockholm in 2003



● *Blow Away Vase*
2008
Porcelain, hand-painted blue decoration
Made by Royal Delft, for Moooi, Breda, Netherlands
28 x 24.7 x 31 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.104

Denis Gagnon
Born in Alma, Quebec, in 1962



Dress, "Zips" Collection
2009
Fall-Winter 2010-2011 Collection
Brass zippers
102 x 37.5 x 22 cm
Purchase, T. R. Meighen Family Fund
2011.189

Émile Gallé
Nancy 1846 – Nancy 1904



Table
About 1900
Walnut, marquetry in bird's-eye maple, rosewood and various fruit woods
73 x 72 x 50.3 cm
Gift of Gilda Ménégos and her children, Dominique, Patricia and Jean-Marc Dapozzo
2011.19

Hans Gehrig
Zurich 1929 – Mendrisio, Switzerland, 1989

Pendant-Brooch and Chain
Late 1960s
Gold, pearls
86.2 x 3.3 x 1.1 cm (with the chain)
Gift of Rhoda Cohen
2011.399

Konstantin Grcic
Born in Munich in 1965



● *Mars Chair*
2003
Steel, polyurethane, polyester
Produced by ClassiCon, Munich
77.5 x 48.5 x 53.5 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.109

● *Mayday Portable Lamp*
1998
Polypropylene
Produced by Flos, Bovezzo, Italy
53 cm (h.); 21.5 cm (diam.)
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.97

Ineke Hans
Born in Zelhem, Netherlands, in 1966



Tulip Vase, Coffee Pot and Cups
From the series "Black Gold"
2002
Full-body coloured unglazed porcelain
Produced by EKWC (European Ceramic Workcentre), 's-Hertogenbosch, Netherlands
Tulip vase: 8 x 17 cm
Coffee pot: 19 x 16 cm
Cups: 3 x 13 cm (each)
Liliane and David M. Stewart Collection
2011.173.1-4

Peter Haworth
Lancaster, England, 1889 – Toronto 1986



29 stained glass windows from the Erskine and American Church of Montreal depicting the Creation and various biblical and historical figures
1939
Leaded glass
Made by Pringle and London, Toronto
Various dimensions
Purchase
2011.55-61, 2011.363-371

Jaime Hayón
Born in Madrid in 1974



The Family Portrait
From the series "The Fantasy Collection"
2008
Porcelain
Sculpted by Marco Antonio Noguerón
Produced by Lladró, Tavernes Blanques, Spain
34 x 35 cm
Purchase, Ruth Jackson Bequest
2011.18

Robert Hendery
Corfu, Greece, 1814 – Montreal 1897

Case for Two Decks of Playing Cards
Between 1859 and 1866
Silver
10 x 7.9 x 5.5 cm
Gift of the Honourable Serge Joyal, P.C., O.C.
2011.67

Giulio Iacchetti
Born in Castelleone, Italy, in 1966
and
Matteo Ragni
Born in Milan in 1972



Moscardino Spoon/Forks
2000
Mater-Bi (biodegradable compound made of cornstarch, wheat or potato)
Produced by Pandora Design, Milan
Approx. 1 x 8 x 4 cm (each)
Gift of Pandora Design
2011.400.1-24

Jonathan Ive
Born in London in 1967
and
Apple Industrial Design Group

● *iPod Shuffle Digital Audio Player*
2004
Polycarbonate
Produced by Apple Inc., Cupertino, California
8.5 x 2.5 x 0.8 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.103.1-3

iMac G4 Computer
2002
Polycarbonate, chrome-plated metal, plastic
Produced by Apple Inc., Cupertino, California
Computer: 50 x 38.4 x 26.9 cm
Keyboard: 2.8 x 45.9 x 15.1 cm
Speakers: 8.3 cm (h.); 10 cm (diam.) (each)
Mouse: 3.9 x 6.2 x 11.2 cm
Gift of Guy Pellerin
2011.17.1-19

Mac mini Computer
2005
Polycarbonate, anodized aluminum, rubber
Produced by Apple Inc., Cupertino, California
16.5 x 16.5 x 5.1 cm
Anonymous gift
2011.223.1-8

Ole Jensen
Born in Ejlsing, Denmark, in 1958

Ole Teapot
1993
Porcelain
Produced by the Royal Copenhagen Porcelain Manufactory
22.5 x 15 x 19 cm
Liliane and David M. Stewart Collection
2011.183.1-2

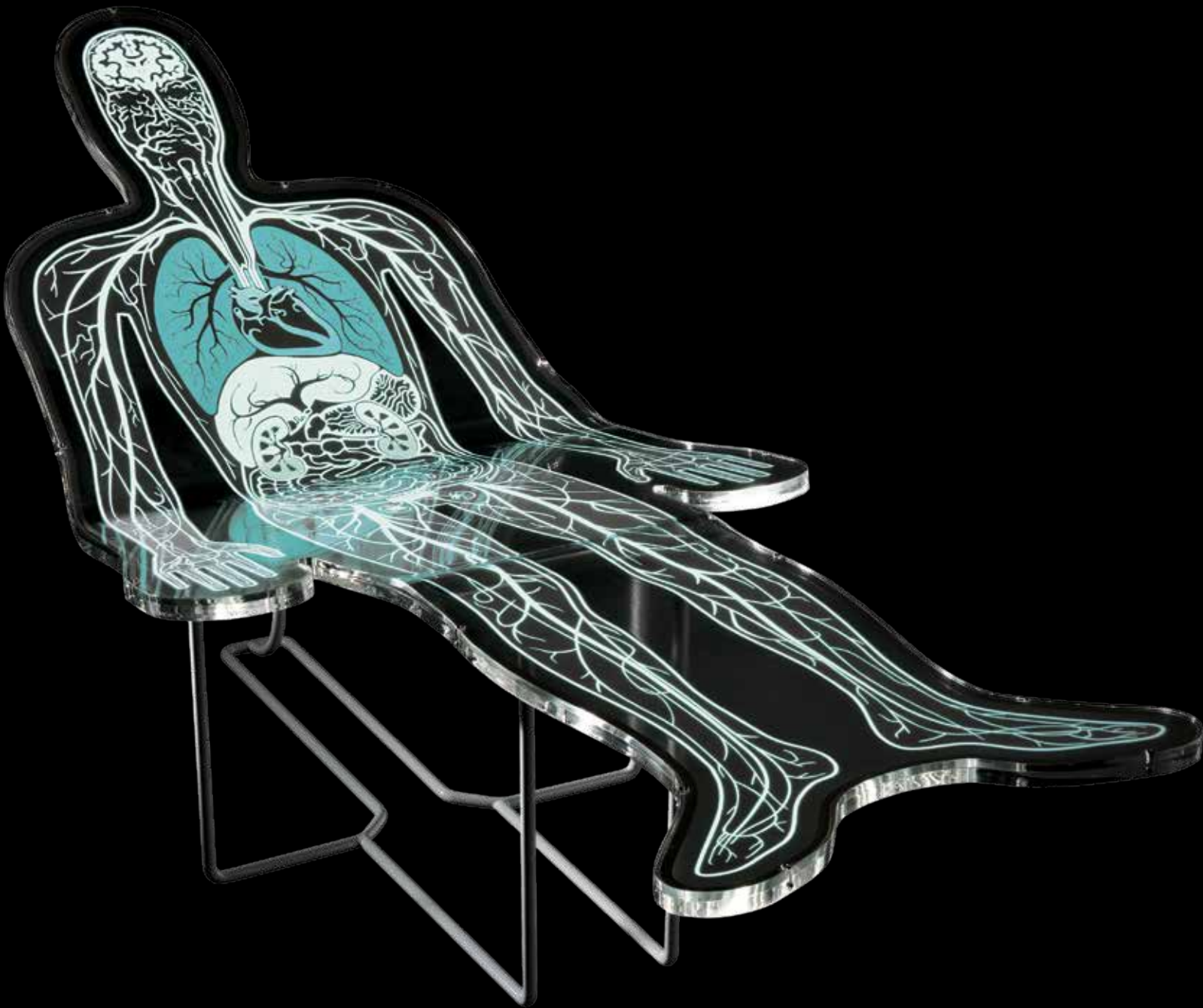
Hella Jongerius
Born in De Meern, Netherlands, in 1963



Big White Pot
1997
Unglazed porcelain
Produced by the Royal Tichelaar Makkum, Netherlands
34 cm (h.); 29.5 cm (diam.)
Purchase, George R. MacLaren Fund
2011.186

Red White Vase
1997
Unglazed porcelain, lacquer spray paint
Produced by the Royal Tichelaar Makkum, Netherlands
40.5 cm (h.); 16.5 cm (diam.)
Purchase, George R. MacLaren Fund
2011.187

►
Sam Buxton, born in 1972
Clone Chaise Lounge Chair
2005 (example of 2011)
Acrylic, electronic components, 1/6
80 x 200 x 80 cm (approx.)
Purchase, anonymous gift





DECORATIVE ART AND DESIGN (CONT'D)

Max Laeuger
Lörrach, Germany 1864 – Lörrach 1952



Vase
About 1906-1909
Lead-glazed earthenware, slip, glass
Made by Tonwerke Kandern, Germany
22.8 cm (h.); 12.8 cm (diam.)
Purchase, Deutsche Bank Fund
2012.24

Pierre Lespérance
Quebec City 1819 – Quebec City 1882

Commemorative Goblet
Silver, silver gilt
10 cm (h.); 9.1 cm (diam.)
Gift of Mr. Charles Robert in memory of his mother,
Marie Chauveau Robert
2011.96

Ross Lovegrove
Born in Cardiff, Wales, in 1958

Agaricon Table Lamp
1999
Polycarbonate, aluminum
Produced by Luceplan, Milan
28 cm (h.); 41 cm (diam.)
Purchase, gift of Louise Vernier-Blouin
2011.203



● *Supernatural* Chair
2005
Polyamide
Produced by Moroso, Cavallico, Italy
81.5 x 47.5 x 47 cm
Liliane and David M. Stewart Collection, gift in honour
of the Montreal Museum of Fine Arts' 150th anniversary
2011.98

Ross Lovegrove
Born in Cardiff, Wales, in 1958

Julian Brown
Born in Northampton, England, in 1955

● *Basic* Insulated Decanter
1988
Polycarbonate, glass
Produced by Alfi, Wertheim, Germany
21 x 19 x 16 cm
Liliane and David M. Stewart Collection, gift of Dr.
Michael Sze in honour of the Montreal Museum of
Fine Arts' 150th anniversary
2011.113

◀ **Louis Comfort Tiffany**, 1848-1933
Designed by Clara Driscoll (1861-1944)
Peacock Table Lamp
About 1905
Leaded glass, bronze
Made by Tiffany Studios, New York
67 cm (h.); 47 cm (diam.)
Purchase, Claire Gohier Fund, gift of Gérard-Henri Vuillien
and Christophe Plaire in honour of being granted Canadian
permanent resident status, Ruth Jackson Bequest, gift of the
International Friends of the Montreal Museum of Fine Arts
and gift of Joan and Martin Goldfarb

Jay Macdonell
Born in L'Assomption, Quebec, in 1960



Allium
From the series "Allium Bulb"
2008
Blown glass, glass rods
121 x 31 x 28 cm
Gift of Jay Macdonell on behalf of Barbara and
Philip Silverberg
2011.404

Robert Makepeace II
Active in London after 1776, died in 1827

Thomas Makepeace II
Active in London 1778-1794



Tureen with the Arms of Lord Jeffery
Amherst (1717-1797)
1794-1795
Silver
25.8 x 49 x 23 cm
Gift of the Honourable Serge Joyal, P.C., O.C.
2011.277.1-2

Doriana O. Mandrelli
Born in Rome in 1957

Massimiliano Fuksas
Born in Rome in 1944

● *E-Li-Li* Vase (model FM02)
2005
Stainless steel
Produced by Alessi, Crusinallo, Italy
30 x 24.5 x 9 cm
Liliane and David M. Stewart Collection, gift in honour
of the Montreal Museum of Fine Arts' 150th anniversary
2011.102

Ingo Maurer
Born in Reichenau, Germany, in 1932

Metal T. Cooper Table Lamp
2009
Metal, plastic
Produced by Ingo Maurer GmbH, Munich
Variable dimensions
Liliane and David M. Stewart Collection
2011.162

Richard Milette
Born in L'Assomption, Quebec, in 1960



Trahison
From the series "Des mots et des images"
1996
Ceramic
38.8 x 40.5 x 30.3 cm
Gift of Richard Milette
2011.226

Garniture on a Yellow Ground
From the series "Ordre ou désordre"
2004

Ceramic
33.5 x 56 x 17.2 cm
Gift of Richard Milette
2011.227.1-3

Pair of Semi-ovoid Vases with Banana-shaped Handles
1993
Ceramic
41 x 25 x 14 cm (each)
Purchase, the Canada Council for the Arts'
Acquisition Assistance Program and the
T. R. Meighen Family Fund
2011.242.1-4

Probably
Miles Lolive, De Beuvry et Cie
Paris



Pillow Case that Belonged to
Josephine de Beauharnais
After 1804
Embroidered batiste
79 x 83 cm (approx.)
Gift of Huguette Derouin-Weider
2011.219

Jasper Morrison
Born in London in 1959

Daybed
From the series "3 Sofa Deluxe"
1991
Plywood, polyurethane, metal, aluminum, fabric
Produced by Cappellini, Arosio, Italy
72 x 69.5 x 201 cm
Liliane and David M. Stewart Collection
2011.158

Marc Newson
Born in Sydney in 1963

● *Felt* Chair
1989
Fibreglass, polished aluminum
Produced by Cappellini, Arosio, Italy
85 x 65 x 105 cm (approx.)
Liliane and David M. Stewart Collection, gift in honour
of the Montreal Museum of Fine Arts' 150th anniversary
2011.110

● *Dish* Doctor Dish Rack
1997
Polypropylene
Produced by Magis, Torre di Mosto, Italy
10 x 40.8 x 45.8 cm
Liliane and David M. Stewart Collection, gift in honour
of the Montreal Museum of Fine Arts' 150th anniversary
2011.112



● *Embryo* Chair
1988
Polyurethane, steel, aluminum, bi-elastic fabric
Produced by Cappellini, Arosio, Italy
76 x 81 x 90 cm (approx.)
Gift of Thierry-Maxime Lorient in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2011.39

Matthias Ostermann
Germany 1950 – Montreal 2009

Staircase Vase
2004
Earthenware, slip, sgraffito
28 x 18 x 14.7 cm
Gift of Barbara and Philip Silverberg
2011.337

Covered Jar
2002
Earthenware, slip, sgraffito
26.5 x 14.2 x 11.2 cm
Purchase, T. R. Meighen Family Fund
2011.338.1-2

Satyendra Pakhalé
Born in Washim, India, in 1967

Fruit Basket and Vase
From the series "B.M. (Bell Metal)"
2001
Sandblasted bronze
Produced by Satyendra Pakhalé Design Studio,
Amsterdam
Fruit basket: 12.5 x 29.2 x 29.2 cm
Vase: 27.2 x 16.7 x 15 cm
Liliane and David M. Stewart Collection
2011.168-169

Akasma Baskets
2002
Cut, curved, assembled and glued plate glass
Produced by RSVP, Montecchio, Italy
Various dimensions
Liliane and David M. Stewart Collection
2011.170.1-3

Tom Patti
Born in Pittsfield, Massachusetts, in 1943



Solar Green Riser
From the series "Solar Riser"
1979
Fused plate glass, blown
11.2 x 6.7 x 5.5 cm
Gift, Anna and Joe Mendel Collection
2011.232

Guillaume Pigeron
Active in Paris after 1762, died in 1775



Écuelle and Cover with the Arms of the Duc de Villeroy
1771
Silver
12 x 30.6 x 18.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C.
2011.278.1-2

Bertjan Pot
Born in Nieuwleusen, Netherlands, in 1975



Random Chair
2003
Carbon fibre, epoxy
Produced by Goods, Netherlands
71 x 94 x 48.5 cm
Liliane and David M. Stewart Collection
2011.172

Maria Grazia Rosin
Born in Cortina d'Ampezzo, Italy, in 1958



Detergens WC and *Detergens Spray* Bottles
2000
Glass
Made by Vittorio Ferro, Murano
Detergens WC: 30.5 x 12.1 x 6.4 cm
Detergens Spray: 31.8 x 10.1 x 6.4 cm
Liliane and David M. Stewart Collection
2011.188.1-2, 2011.190.1-2


Ok! Sato
Born in Toronto in 1977



● *2 Cabbage* Armchairs
2007
Pleated paper, resin
Produced by Nendo, Tokyo
Rolled: 104 cm (h.); 56 cm (diam.)
Cut and shaped: 76.5 x 71 x 75 cm (approx.)
Liliane and David M. Stewart Collection, gift in honour
of the Montreal Museum of Fine Arts' 150th anniversary
2011.107-108


DECORATIVE ART AND DESIGN (CONT'D)

Walter Schluep
Born in San Feliu de Guixols, Spain, in 1931



Sculpture-Bracelet No. 1
1967
Silver, pearls, exotic wood
16.9 x 9.4 x 7 cm
Gift of Walter Schluep in homage to Michael McConnell
2011.231.1-3


Ettore Sottsass
Innsbruck, Austria, 1917 – Milan 2007



Tasca Vase
1996 (example of 1997)
Earthenware, paint
Made by Flavia, Montelupo Fiorentino, Italy, for Edition Limitée, Paris
35.6 cm (h.);
Gift of Albert Leclerc
2011.69

Vase (model 610)
About 1966
Glazed earthenware
Produced by Il Sestante, Milan
21 cm (h.); 11.8 cm (diam.)
Gift of Albert Leclerc
2011.70

Studio Job
Founded in Antwerp in 1998




● *Vase of Babel*
From the series "Biscuit"
2006
Unglazed porcelain
Produced by the Royal Tichelaar Makkum, Netherlands
27.5 cm (h.); 23 cm (diam.)
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.106

Reiko Sudo
Born in Niihari, Japan, in 1953

Tanabata Fabric
From the series "Origami Pleats"
2005
Pleated polyester, dyed and thermoset
Produced by Nuno Corporation, Tokyo
452.1 x 129.5 cm
Liliane and David M. Stewart Collection
2011.160


Louis Comfort Tiffany
New York 1848 – New York 1933
Designed by Clara Driscoll (1861-1944)



● 2 Vases
1927-1929
Blown glass, powdered glass inclusions, acid-etched decoration
47 cm (h.)
22.2 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.251, 2011.260

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

Two Dinner Plates (one a prototype), One Salad Plate and One Side Plate from a Service Created for the VIP Dining Room in the Canadian Pavilion at the 1970 World's Fair in Osaka, Japan
1970 (prototype, 1969)
Produced by Syracuse China of Canada, Joliette, Quebec
Dinner plates: 2.5 cm (h.); 24.1 cm (diam.) (each)
Salad plate: 2.2 cm (h.); 22.9 cm (diam.)
Side plate: 1.9 cm (h.); 16 cm (diam.)
Gift in memory of Laure and Horace Vermette
2011.234-237



● *Camélias Vase*
1924-1925
Wheel-engraved blown glass
13.5 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.252

● Vase
1927-1929
Sandblasted blown glass
21.6 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.254

● *Cordée Bowl*
1928-1930
Blown glass, powdered glass inclusions
25.4 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.256

● *Bandoles Bowl*
1925-1933
Sandblasted blown glass
17.6 cm (h.); 20.3 cm (diam.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.257

● *Perles Vase*
1925-1928
Blown glass, powdered glass inclusions
25.4 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.258

● *Marbrines Vase*
1922-1925
Blown glass, powdered glass inclusions
31.1 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.262

● *Monnaies du pape Vase*
1919-1921
Blown glass, powdered glass inclusions, acid-etched decoration
46.4 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.264

● Vase
1924-1928
Blown glass, powdered glass inclusions
20.6 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.266

● *Raisins noirs* Footed Bowl
1920-1924
Blown glass, powdered glass inclusions, acid-etched decoration
27.6 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.268

● *Écaille Vase*
1922-1924
Blown glass, powdered glass inclusions
14.3 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.269

● *Parmélie Bowl*
1925-1928
Blown glass, powdered glass inclusions
31.1 cm (h.)
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.271

Marcel Wanders
Born in Boxtel, Netherlands, in 1963



● *Egg Vase*
1997
Partially glazed biscuit porcelain
Produced by Moooi, Breda, Netherlands
15.3 x 10 x 11 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.99

David Watkins
Born in Wolverhampton, England, in 1940

Gardens of Arqua Petarca Bracelet
2003
Stainless steel
0.5 cm (h.); 14.5 cm (diam.)
Liliane and David M. Stewart Collection
2011.177

Palaces of the Night Brooch
2003
Stainless steel
1 cm (h.); 11 cm (diam.)
Liliane and David M. Stewart Collection
2011.178

Hans Wegner
Tønder, Denmark, 1914 – Copenhagen 2007

Occasional Table
About 1950
Teak, oak
Produced by Andreas Tuck, Odense, Denmark
50.8 x 120.5 x 59.8 cm (open)
50.8 x 69 x 59.8 cm (closed)
Gift of Anne and George MacLaren
2011.218



Wertel Oberfell Platform
Founded in London in 2007
In collaboration with Matthias Bär



● *Fractal. MGX* Coffee Table
2008-2009
Epoxy resin
Produced by .MGX by Materialise, Leuven, Belgium
42.5 x 99.5 x 60.5 cm
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.105

Oskar Zieta
Born in Zielona Góra, Poland, in 1975



● *Mini Plopp* Stool
From the series "Plopp"
2008
Laser-cut, robot-welded, inflated and polished sheet steel
Produced by Zieta, Wrocław, Poland
35 cm (h.); 25 cm (diam.)
Liliane and David M. Stewart Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary
2011.111

ITALY, VENICE

2 Candelabras
2 Bud Vases
2 Goblets
1 Compute
About 1890
Blown and hot-worked glass, gold leaf
Various dimensions
Gift of Nancy Mathias
2011.43-49

NEW BRUNSWICK or NOVA SCOTIA
Mi'kmaq, possibly Maliseet



Box
1830s-1840s
Bark, spruce root, porcupine quill (or moosehair?), wood
4.5 cm (h.); 7 cm (diam.)
Purchase, Deirdre M. Stevenson Fund
2011.23.1-2

150TH-ANNIVERSARY GIFT
Verreries Schneider
Vases, Footed Bowl and Pitcher
Between 1919 and 1926
Blown glass
Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary





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◀ **Michael Merrill**, born in 1953
Staircase 2, 2009
Vinyl paint on plywood
62.9 x 44.3 cm
Private collection

This work is one of a series of twelve paintings inspired by the work site and architecture of the new Claire and Marc Bourgie Pavilion and the reinstallation of the Museum's collection that was presented in the fall of 2011 in the Museum's four pavilions.

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THE MUSEUM FOUNDATION PRESIDENT’S REPORT



BERNARD LAMARRE

President
The Montreal Museum
of Fine Arts Foundation

In 1991, twenty years ago, when we unveiled the Jean-Noël Desmarais Pavilion, we were already envisaging underground galleries that would connect the three existing pavilions to a new exhibition space, in the Erskine and American Church. This new wing is now an accomplished fact, a dream come true, more majestic than anything we might have imagined. But this splendid enterprise could not have been brought to fruition without the help of thousands of people who, like us, believed in this dream and therefore supported the Museum’s expansion projects.

I would like to thank each and every one of them, and especially the Bourgie family, Claire and Marc, Claude and Pierre. Their faith in the Museum and their love of the visual arts and music enabled us, with their help, to build a truly unique performance space incorporating into a museum a superb professional concert venue that hosts programmes of music linked to the Museum’s collections and exhibitions. *Bravissimo!*

We are also grateful to Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Limited, the National Bank, Pierre H. and Andrée D. Lessard and the J. Armand Bombardier Foundation for their support of the construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, as well as the Museum’s Volunteer Association, a donor honouring the Bloch-Bauer family and the Arte Musica Foundation for helping to make the Bourgie Concert Hall a reality.

Sincere thanks also go the Museum’s donors and members for contributing to our major fund-raising campaign, and to all those who donated works during the 150th-anniversary campaign, for helping to enrich our collection, which is open to the public free of charge at all times.

Original approaches implemented this year to increase donations included the opportunity to “adopt” the stained glass windows, seats and pews in the concert hall. I offer my warmest thanks to all those who took part in these programmes, and I salute the members of the stained glass windows committee chaired by Claude Provencher and Pierre Pomerleau, with the support of Pierre Bovet and the Foundation team, with special thanks to Michelle Prévost for her unwavering devotion.

In conclusion, we owe an immense debt of gratitude to Michel de la Chenelière, for supporting the expansion of our educational facilities. Until now, owing to a lack of resources and space, we had to turn away over 15,000 young people each year. As of September 2012, this situation will happily be rectified. Over the next five years, we expect the number of schoolchildren and families visiting the Museum to double. In 2012-2013 alone, we will be able to admit twice the number of young people in our hands-on workshops (20,000 instead of 10,000); to offer guided tours to 23,000 schoolchildren (an increase of 15% over last year); to enable four times more children from disadvantaged backgrounds to spend a special day at the Museum, and 40% more young people to attend a concert in Bourgie Hall.

As always, we are counting on your support to help us achieve these goals.

I would like to close by mentioning the outstanding generosity and involvement of Brian M. Levitt, the Museum’s Chairman of the Board, and Nathalie Bondil, the Museum’s Director. Thanks to their networks and dedication to the Museum’s cause, the major fund-raising campaign has succeeded in bringing in essential donations.

Thank you one and all. ■

►
David Altmejd, born in 1974
The Eye, 2010-2011, bronze
Cast Atelier du Bronze, Inverness, Quebec
355 x 248 x 235 cm
Gift of the artist and the employees of the Montreal Museum
of Fine Arts during the Museum Campaign 2008-2012

David ALTMEJD’s The Eye (2011). This majestic 4-meter high winged bronze sculpture takes one’s breath away. The clashing and destabilizing of attraction, repulsion, classicism and futurism amplify the artist’s usual lexis here. The half-sacred, half-surrealist icon is perfectly placed in front of the Claire and Marc Bourgie Pavilion of the Montreal Museum of Fine Arts.
– Sarah Milroy, Espace Sculpture

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The Montreal Museum of Fine Arts would like to extend its sincere thanks to donors who pledged a monetary gift or donated one or more works of art, books or artist’s files to the Museum’s 2008-2012 Major Fund-raising Campaign, *A Great Museum at the Heart of a Great City*, before March 31, 2012.

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Addenda Capital —
Association of Volunteer Guides of the Montreal Museum of Fine Arts

Many thanks to the 7,181 donors who made contributions of less than \$2,500.



Museum management wishes to thank Louise Druckman, who, since 1995 has been in charge of the Museum's magical display of Christmas trees featuring some forty trees decorated by volunteers from various cultural groups and associations. As its patron, each year she personally meets the costs of this display, which delights both young and old, free of charge, during the holiday season.

◀
Jim Dine, born in 1935
The Heart Called "After the Flood", 2011
Bronze, alkyd enamel paint, 1/6
Walla Walla Foundry, Washington
175 x 174 x 77 cm
Purchase, the Montreal Museum of Fine Arts' Volunteer Association Fund and gift in memory of Claire Gohier, from her friends
© Jim Dine / SODRAC (2012)

VOLUNTEER ASSOCIATION'S REPORT

The results of the Volunteer Association's sixty-fourth year of operation, which was rich in activities and accomplishments, speak for themselves. The Montreal community continues to faithfully support the Association's fund-raising activities and events, participating in the Museum Ball, the *Eyes Wide Open* Masked Soirée, cultural tours, Christmas concerts and Christmas tree exhibition.

■ EYES WIDE OPEN MASKED SOIRÉE

On April 9, the Volunteer Association held the seventh edition of the *Eyes Wide Open* Masked Soirée, one of the city's most glamorous and spectacular events of the year! This year's soirée, *Le 7^e art*, was an unqualified success. The ultimate celebration of film was based on a unique concept by Jean-François Bouchard, Vice President of New Show Creation at Cirque du Soleil and Honorary President of the event for the fifth consecutive year. Caroline Savic presided over the enthusiastic Steering Committee.

Inspired by the magic and mystery of the silver screen, Marilène Blain-Sabourin, Artistic Director of the soirée and designer at Cirque du Soleil, created a unique concept and unforgettable experience for Montreal's hip, young, cosmopolitan professionals. **The 900 guests, clad in black or white, experienced a world where reality and illusion intermingled.** From interactions with the highly eccentric director on the film set to the performance by Air de Tango, the live painting of a fresco by the En Masse initiative and a contemporary dance performance, each gallery offered film lovers fresh delights. In this surreal world, they danced the night away to the sensual rhythms of DJ YO-C. Heavenly food and aphrodisiac drinks were created by Stephan Adam, Food and Beverage Co-ordinator at Cirque du Soleil.

■ THE MUSEUM BALL

The 2011 Museum Ball, held on November 5, was a resounding success! **The Volunteer Association hosted cocktails in the new Bourgie Concert Hall to mark the inauguration of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.** Norman Hébert, Jr., President and CEO of Groupe Park Avenue, and R. Jeffrey Orr, President and CEO of Financial Power Corporation, were Honorary Co-presidents of this prestigious event, presided over by Suzanne Legge Orr. The members of the Bourgie family – Claire, Marc, Pierre and Claude – were the Ball's guests of honour.

In collaboration with the Museum's team, designer Scott Yetman created an exciting and magical atmosphere, showcasing works from the collection of Quebec and Canadian art. Guests enjoyed a sumptuous dinner prepared under the direction of Armando Arruda from Fairmont The Queen Elizabeth with wines selected by the SAQ.

The Volunteer Association of the MMFA would like to extend its sincere thanks to the individuals and companies, as well as the members of the Steering Committee, who helped make the Museum Ball a huge success once again this year.

■ CHRISTMAS ACTIVITIES

On the four Sundays of Advent, the Volunteer Association presented **free Christmas Concerts** in the Hall of Bronzes. The audience was delighted by the four talented choirs: Anima Musica, Concerto Della Donna, Les filles de l'île and the Sainte-Anne Signers. Lucette Leclerc is responsible for this activity, and we warmly thank her for her dedication.

The public also enjoyed the **free Christmas tree exhibition** that presented 40 trees decorated by various associations and ethnic groups in the Michal and Renata Hornstein Pavilion from November 25 to December 31, 2011. We wish to thank all the groups and associations for their loyalty and participation.

■ CULTURAL TRIPS AND TOURS

The Cultural Tours Committee organized an outstanding trip to Paris in October for Museum VIPs. In June and July, a group went to the National Gallery of Canada to discover the major exhibition dedicated to *Caravaggio and His Followers in Rome*, while another enjoyed the hidden treasures of the Vaudreuil-Hudson region and the Jardins du Précambrien in Val-David, and other participants had the pleasure of attending the Festival de Lanaudière. A group of VIPs had afternoon tea at the Mount Stephen Club before it closed. And in the fall, another group inaugurated La Maison symphonique with the OSM and discovered L'Arche in Old Montreal.

Thanks to all these fund-raising activities held this year, the Volunteer Association was pleased to make a donation of \$1 million to the Museum. This donation will help finance the publication of exhibition catalogues for *Beyond Pop Art: Tom Wesselmann* and *Peru: Kingdoms of the Sun and the Moon* and art books featuring the Museum's collections of Decorative Arts and Design, World Cultures and the Fine Arts, as well as fund the activities of the Education and Community Programmes Department and contribute to the presentation of the exhibition *A History of Impressionism: Great French Paintings from the Clark*.

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

CAROLINA GALLO R. LA FLÈCHE ALEXANDRA MACDOUGALL

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MUSEUM BALL

NOVEMBER 5, 2011

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