

The Montreal
Museum
of Fine Arts

Annual Report
06/07



THE MONTREAL MUSEUM
OF FINE ARTS



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Conserving for All to Share

The Montreal Museum of Fine Arts, true to its vocation of acquiring and promoting the work of Canadian and international artists past and present, has a mission to attract the broadest and most heterogeneous public possible, and to provide that public with first-hand access to a universal artistic heritage.

Cover:

Hébert-Stevens Workshop

To the War Dead - Pietà

1924-1925, after a cartoon by Maurice Denis of 1920-1922

Purchase, Société Générale/Fimat Fund

PRESIDENT'S REPORT

You will no doubt agree that the past year was particularly exciting. It was marked by many highly promising projects, as well as a few unexpected changes.

Of note are the impending expansion project, as well as several promises of major donations to the Museum's collection. Coupled with these highlights was the Museum's incomparable presence on the international scene, thanks to its exceptional ties with European museums. The **Jean-Paul Riopelle** exhibition developed by our Museum and presented at the Hermitage in Saint Petersburg and the Musée Cantini in Marseilles, in addition to an exhibition of jewellery from our decorative arts collection also presented at the Hermitage, are compelling evidence of the Museum's strong presence on the world scene. In addition, bold, inventive agreements with prominent cultural partners like Cirque du Soleil, the Orchestre symphonique de Montréal and the Daniel Langlois Foundation figure among last year's remarkable achievements. Serving as a backdrop to all of these successes is the Museum's 150th anniversary, which we will be celebrating in 2010.

But before launching into an overview of the entire year, I would like to mention the resignation of Guy Cogeval as Museum Director. Despite his strong attachment to the Montreal Museum of Fine Arts, of which he was director for eight years, Mr. Cogeval decided to leave the institution at the end of 2006. Given the major issues the Museum will face in the years ahead, including the acquisition of the Erskine and American Church and its integration into a new Pavilion of Canadian Art, and the

start of a major fund-raising campaign that will require a colossal effort, Mr. Cogeval opted for change and decided to devote himself entirely to his artistic projects. The members of the Board would like to thank Mr. Cogeval, who, since 1998, worked to maintain and improve the strong ties the Museum enjoys with other highly respected institutions in Europe and North America so that it could continue positioning itself on the international scene. Under Mr. Cogeval's tutelage, the Museum presented many first-rate exhibitions, including **Hitchcock and Art**, **Picasso Érotique**, **Vuillard: Post-Impressionist Master** and **Landscape in Provence**, in addition to co-producing major exhibitions in France last fall: **Once upon a Time Walt Disney** at the Grand Palais de Paris and **Maurice Denis** at the Musée d'Orsay.

Following Mr. Cogeval's departure, Nathalie Bondil has served as the Museum's Director since January 2007. News of her appointment received a warm, positive response both at the Museum and in Montreal's art community. Ms. Bondil, who became the Museum's Chief Curator in 1999, is genuinely appreciated by the entire staff and held in high esteem by Montreal journalists and artists. She is now at the helm of an institution whose workings she was already familiar with, in a city she has come to know well. Everyone who works with her agrees she has an extraordinary talent for bringing people together. Understandably, the Montreal Museum of Fine Arts is very proud to have Nathalie Bondil at the helm.

Over the years, Ms. Bondil and her curatorial team have developed very close

ties with many Montreal collectors, so it is no accident that our collections are continually enriched with new works of art. This past year was no exception and was, in fact, particularly successful. All the donations, loans and commitments made to the Museum have produced a favourable ripple effect in the art community and among Montreal collectors. I would particularly like to mention the generosity of collectors like Renata and Michal Hornstein, Liliane M. Stewart, Dr. Sean B. Murphy, Madeleine Pelland, Dr. Yvon M. Tardif, Guy Joussemet, Jean-Claude Bertounesque, Claire Denis and the Musée Marc-Aurèle Fortin, who have offered us invaluable works that will be enjoyed by Museum visitors today and for years to come.

With the spectacular growth in the number of high-quality donations over the past few years, expansion of the Museum is once again warranted, as it has been several times in its past. The expansion project planned by our Board, which consists in integrating the nearby Erskine and American Church into a new Pavilion of Canadian Art, is now on the way to being realized and is scheduled to open in 2010.

There are two parts to this project: the conservation and restoration of the nave of the church, and construction of a new section that will house historical Canadian art. The church will be restored in its entirety and will be used for educational and cultural purposes, primarily musical activities. Our collection of Canadian art will be displayed in a five-storey building, to be built at the rear of the church. An underground passage from the corner of du Musée Avenue and Sherbrooke Street will connect the new building to the three existing pavilions. The total cost of this project will be \$26 million, to be funded by the Governments of Quebec and Canada. In addition, the creation of a \$14-million operating fund consisting of private-sector donations will allow for the long-term self-funding of the Museum's annual operating

expenses. Fund-raising efforts to date have met with success, and we are confident we will be able to raise the funds needed by the end of fall 2007 so that work can begin next winter. The Museum's Volunteer Association was the project's first donor, with a contribution of \$1.5 million. By way of gratitude, the Museum will dedicate the nave of the church to the Volunteer Association.

And on a completely different topic, 440,234 people visited the Museum in the twelve months ending March 31, 2007.

Numerous visitors outside Quebec also discovered the Museum in 2006-2007, as we played a key role in presenting various exhibitions in Europe and North America. These included **Il Modo Italiano: Italian Design and Avant-garde in the 20th Century**, which travelled to the Royal Ontario Museum and the Museo d'arte Moderna e Contemporanea di Trento e Rovereto in Italy after its Montreal presentation in the summer of 2006. It is worth noting that the works presented in the exhibition came primarily from the impressive Liliane and David M. Stewart Collection and from Italian collections.

Another highlight was the exhibition devoted to **Jean-Paul Riopelle**, which opened in Marseilles in fall 2006. As a result of our remarkable relationship with the renowned State Hermitage Museum, Riopelle's work was presented in the galleries of the celebrated Russian palace in the summer of 2006, as well as an exhibition of jewellery from the Liliane and David M. Stewart Collection in spring 2007.

This exceptional relationship with the Hermitage made it possible for the Montreal Museum of Fine Arts and the Art Gallery of Ontario to present one of their most memorable exhibitions in recent years: **Catherine the Great: Art for Empire**.

In the fall of 2006, the Museum welcomed a major exhibition devoted to Anne-Louis Girodet, considered one of the leading lights of the early Romantic period.

It was also presented at the Louvre in Paris, the Art Institute of Chicago and the Metropolitan Museum in New York.

Another important international joint project was **Maurice Denis: Earthly Paradise**. A precocious, multitalented artist, Denis was a painter, illustrator, decorator and even a talented photographer. For this exhibition, we once again worked in collaboration with the Réunion des musées nationaux, the Musée d'Orsay and the Museo d'arte Moderna e Contemporanea di Trento e Rovereto, Italy, where this Nabi painter's works were also presented.

The exhibition **Once upon a Time Walt Disney** paired original drawings from the Disney studios with the works that inspired and were inspired by them. This surprising event, which brought together popular entertainment and Western art, was presented in Montreal after a highly successful run at the Grand Palais in Paris.

Lastly, the exhibition **Edwin Holgate**, which was developed by the Museum and presented in Montreal in the summer of 2005, embarked on a successful tour of four Canadian museums: the Glenbow Museum, Calgary; the McMichael Canadian Art Collection, Kleinburg, Ontario; the National Gallery of Canada, Ottawa; and the Beaverbrook Art Gallery, Fredericton.

Other exhibitions of Canadian art gave a wide variety of museum visitors a chance to experience strong emotions at the Museum. There was Nicolas Baier's **Hunting Gallery**, which featured the artist's creations next to works from various eras in our collection. The exhibition **Sound and Vision**, featuring works from the National Gallery of Canada, the Art Gallery of Ontario and the Montreal Museum of Fine Arts, gave visitors insight into the development of contemporary Canadian art in the past decade (this exhibition will be presented in Paris at the Centre culturel canadien in September 2007). Thanks to the generosity of Madeleine Pelland, Alfred Pelland's wife, visitors discovered a little-known aspect

of this great artist's work, in the exhibition **Pellan: The Prints**.

It is essential to acknowledge the exceptional performance of all those who work to position our institution in a class by itself. Their creativity, professionalism and the extensive network of contacts they have developed both in Canada and further afield have enabled the Museum to distinguish itself by the quality of its programming and acquisitions, and the originality and diversity of the activities it offers the public.

We can therefore state that, despite our continuing tenuous financial situation and a reduced staff, the Museum has performed well not only in Montreal but also abroad.

Given the difficult financial period we are going through, it is very important to acknowledge the major, crucial contribution of the Ministère de la Culture, des Communications et de la Condition féminine du Québec to the fulfillment of the Museum's mission. Following the exceptional allocation of an additional \$2 million to balance its operating budget, the Museum ended the 2006-2007 budget year with a slight surplus, which allowed us to reduce the accumulated deficit.

The collaboration of our other government partners is obviously invaluable. I would also like to acknowledge the support of Heritage Canada and its Museums Assistance Program, the Conseil des arts de Montréal and the Canada Council for the Arts.

In addition to this public-sector support, the Montreal Museum of Fine Arts is fortunate to enjoy the support of its invaluable sponsors. These valued partners include Hydro-Québec, which enabled us to present the exhibition **Catherine the Great: Art for Empire – Masterpieces from the State Hermitage Museum in Saint Petersburg**, which drew nearly 185,000 visitors who came to learn more about a figure who shaped the course of history.

Sun Life Financial provided indispensable support for the exhibition **Girodet, Romantic Rebel** last fall. We are also most grateful to Dynamic Funds and METRO, whose support made it possible to present **Once upon a Time Walt Disney**.

Lastly, we would like to thank the companies and foundations that provided substantial assistance for the various activities presented by the Education and Public Programmes Department: Felix and Christiane Furst, Jeannine Guillevin Wood, René Malo and Marie Gagnon, Colin Ross, Alex U. Soyka, the Malouf Family Fund, the Merlin Fund, the Blairmore Foundation, the Denyse and Guy St-Germain Foundation, the Drummond Foundation, the Henry and Berenice Kaufmann Foundation, the Hylcan Foundation, the Jacques and Michel Auger Foundation, the Marjorie and Gerald Bronfman Foundation, the Molson Foundation, the Imperial Oil Foundation, the Mouvement Desjardins, the Great-West Life Assurance Company, Guillevin International, Pratt & Whitney Canada, Telus Québec and TD Canada Trust.

We would be remiss if we overlooked the vital role of the Museum Foundation in the smooth operation of our institution, especially in light of the expansion project. I am also deeply grateful to Réal Raymond, who is entering his fourth year as the Foundation's President. Mr. Raymond demonstrated exemplary commitment in the search for funding for our Pavilion of Canadian Art.

It would be unthinkable to list all of these stellar achievements without mentioning the inestimable support of the Museum's members. All 42,613 Friends of the Montreal Museum of Fine Arts are vital partners. Their loyalty, coupled with that of its steadily growing audience, motivates the Museum, day after day, to intensify its efforts to fulfill its mission so that it can reach new heights of excellence.

In a context where public funding alone cannot ensure the continued

existence of our institution, it is also important to emphasize the extraordinary work done by our Board of Trustees and the many Museum committees. Their expertise and wide-ranging network of contacts have made a distinct contribution to the Museum's achievements. Working tirelessly to establish ties with all kinds of organizations, corporations, foundations and patrons, they contribute to reinforcing our Museum's reputation as one of Canada's flagship cultural institutions.

While many people are enthusiastically dedicated to the Museum's success, others join or leave its ranks. This past year, France Denis Royer, Julia Reitman, Roy L. Heenan, Eric J. Klinkhoff and Dr. Frederick H. Lowy joined the Board of Trustees, and we wish them a most cordial welcome. I would also like to offer heartfelt thanks to Suzanne Chassé and François Ferland, whose terms ended this year. Their dedication was highly appreciated.

I would like to make special mention of the departure from the Board of Andrée D. Lessard. Ms. Lessard was actively involved in Museum life for more than twenty years; she joined the Museum's Volunteer Association in 1986 and agreed to chair the Fund-raising Committee. In 1991, she and Pattie Cleghorn organized the grand Ball for the opening of the Jean-Noël Desmarais Pavilion. This event raised a record \$410,000, raising the bar for all future events. In 1994, she agreed to serve on the Board of Trustees so that she could work with the Friends of the Museum Advisory Committee and the Acquisition Committee for Canadian Art. In 1995, she was named Vice-chairman of the Board and she served in this capacity on the Executive Committee for ten years. In 2003, Ms. Lessard managed the organization of the Museum's first Winter Ball at the Mar-a-Lago Club in Palm Beach, Florida, and chaired its organizing committee until 2005. In October, Ms. Lessard stepped down from the Executive Committee of

the Museum's Board of Trustees and the Friends of the Museum Advisory Committee. On behalf of all of us, I would like to thank her for her accomplishments and for her presence, her intelligence, her actions and astute advice, which were key to the success of many major projects. Throughout her tenure, she did not hesitate to appeal to her many personal contacts to support the Museum's cause.

It goes without saying that we also appreciate the phenomenal work done every day by the Museum's Volunteer Association and Volunteer Guides. With outstanding generosity and unflagging commitment, they ensure the success of our fund-raising events and help us forge special ties with our visitors.

Lastly, the team of Nathalie Bondil, Danielle Champagne and Paul Lavallée, as well as the entire Museum staff, richly deserve our warmest thanks. I am deeply convinced that their ingenuity, professionalism and close relationship with Montreal's art collectors will enable the Montreal Museum of Fine Arts to build on its success and continue to attract attention at home and abroad.

Strengthened by its growing list of successes, enriched by the enthusiastic efforts of its staff and its partners, and benefiting from considerable support, the Montreal Museum of Fine Arts is an outstanding institution. Its privileged relationship with the world's greatest museums and unique positioning among museums here at home bode well for the future.



Bernard Lamarre
President

DIRECTOR'S REPORT

First of all, I would like to extend my most sincere thanks to the members of the Board of Trustees, the Museum staff and the community for readily putting their trust in my abilities as Museum Director and for giving me a very warm welcome. I also congratulate my predecessor, Guy Cogeval, for performing his duties with great flair over the past eight years.

Although I have served as Director for only three months of this fiscal year, I am looking forward to our new projects with enthusiasm. For several years now, high-calibre exhibitions at the Montreal Museum of Fine Arts have been a testament to its ingenuity. We have also continued to provide our visitors with quality services. I am very proud of our current team, which includes directors Danielle Champagne and Paul Lavallée and, of course, the entire Museum staff, who perform great feats — often with very short deadlines and smaller operating teams. I firmly intend to work closely with this remarkable team, which accomplishes small miracles, year after year, under conditions that are at times difficult. I would like to point out that some of them are artists in their spare time; in fact, this past year, we presented an exhibition of their works, entitled **A Topsy-Turvy World**, and I offer them my congratulations.

The Museum's future looks promising indeed: a fall "Open House" of our collections, which are continually being enriched with promised gifts; an exciting expansion project; and original upcoming exhibitions prepared by the new administration, including the innovative **¡Cuba! Art and History from 1868 to Today**, organized

by the Montreal Museum of Fine Arts in association with the Museo Nacional de Bellas Artes and the Fototeca of Havana, but which also benefits from — and this is a first — the support of public and private collectors in the United States; and a major retrospective of **Yves Saint Laurent**, jointly organized by the Fine Arts Museums of San Francisco and the Fondation Pierre Bergé — Yves Saint Laurent. Also on the calendar are **Warhol Live**, produced by the Montreal Museum of Fine Arts in collaboration with the Warhol Museum, Pittsburgh, and the Fine Arts Museums of San Francisco, a pioneering exploration of the musical dimension in the work of a Pop artist who dreamed of becoming a pop star, and the first major retrospective of the Dutch Fauvist painter **Kees van Dongen**, who had special ties with Canada, to be produced in partnership with the Nouveau Musée National de Monaco and support from the artist's family, and many more. We are continuing to work on joint projects with large international institutions while at the same time developing ties with new institutional partners.

With respect to new acquisitions, the boundless generosity of many donors has made up for our chronic underfunding, and I am grateful for their support. In the past year, our collection has grown by nearly 440 works. We cannot overstate the importance of these donations to our institution and our community, since the Museum has virtually no public funding for collections development, one of its core missions.

Last February, the Musée Marc-Aurèle Fortin donated its entire collection to the Montreal Museum of Fine Arts. This

collection, which includes about a hundred works by the great landscape painter, covers the full scope of genres: portraits, still lifes, religious scenes, landscapes and scenes of Montreal. We have made a special place for this great Canadian artist at the Museum, along with archiving his documents. Moreover, employees of the Musée Marc-Aurèle Fortin have joined the Museum team, and loyal members of the former museum in Old Montreal have been granted the same privileges as the Friends of the Montreal Museum of Fine Arts.

We are also proud to announce that Freda and Irwin Browns have promised to donate their collection of prints to the Museum. One of the most distinguished such collections in Canada, it comprises more than 130 prints, with works by Rembrandt, Dürer, Cézanne, Kandinsky, Picasso, Daumier, Degas, Manet, Gauguin, Vuillard, Toulouse-Lautrec, Matisse and Munch, and will radically transform our print collection. Last spring, the collection was presented to the public in a highly successful exhibition.

Other collectors also had their works presented to Museum visitors. The exhibition **Germaine Krull: The Monte Carlo Years** was developed by the Montreal Museum of Fine Arts using a collection of little-known photographs donated to the Museum by collectors Sir Neil and Lady Elizabeth Shaw. Inuit artworks loaned by Lois and Daniel Miller were integrated into the new installation of the collection **Takuminartut**. The exhibition **ItuKiagâta!** was presented concurrently, featuring outstanding works of art from Canada's north — remarkable stone, bone and ivory sculptures from the TD Bank Financial Group's Inuit art collection. There was also **Sacred Africa: Ancient Art from Sub-Saharan Africa – Works from the Collections of the Cirque du Soleil, the Montreal Museum of Fine Arts and the Redpath Museum, McGill University**, which was a huge success with critics and

visitors alike. Special thanks to all those who made these projects possible.

In May 2007, Liliane M. Stewart added to the inestimable donations she has already made to the Museum with the remarkable Eric Brill collection, which illustrates the American Streamline movement. These hundreds of objects embody the spirit of modernity that was to revolutionize industrial design in the United States in the 1930s and 1940s. Before its presentation at the Museum, this collection travelled to France and the United States and was the subject of a critically acclaimed academic paper. Mrs. Stewart's generosity also enabled us to acquire an exceptional chair by the Florentine architect Sergio Conti, presented with many other objects from her former collection in our exhibition **Il Modo Italiano: Italian Design and Avant-garde in the 20th Century**. Lastly, Mrs. Maurice Corbeil donated a remarkable masterpiece of modern Canadian design, a coffee table by the Montreal architect Marcel Parizeau.

Among this year's other notable acquisitions is a fine painting from the series "Beyond Black" by Pierre Soulages, dated August 24, 1979. This anonymous donation was the first one to be made in Canada under the new tax regulations. While we cannot unfortunately mention every new acquisition, of particular note is a stained glass window by the Jean Hébert-Stevens workshop, based on a cartoon by Maurice Denis. It was found recently and restored for presentation in the exhibition **Maurice Denis: Earthly Paradise**. Thanks to anonymous funding, a rare woodcut by Titian, *Saint Jerome in the Wilderness*, introduced this master of the Venetian Renaissance to our collections. A drawing of historic importance by Henry Moore, *Reclining Figures – Figures in Settings*, dated 1942, was donated by Dr. Sean B. Murphy, and joins the fifteen or so bronzes by Moore already in our collection. We also purchased our first Neoclassical landscape, *Forest Interior (with Diana and*

Her Nymphs), by the French landscape artist Jean-Victor Bertin.

We added our first two works by the controversial photographer Robert Mapplethorpe to our photograph collection: *Thomas* and *Fireplace with Flowers* were donated by Guy Joussemet, a faithful friend of the Museum. Another notable acquisition was *The Jerk, Carl Reiner, 1979*, a photograph taken in 2004 by Tim Lee, an artist of Korean descent considered to be a leading figure on Vancouver's contemporary scene.

We are also very fortunate to count Dr. Yvon M. Tardif among our diligent donors. He gave the Museum a corpus of forty-two prints by Antoni Tàpies that were executed between 1964 and 1998. Through the generosity of Mr. and Mrs. Alain Gourdeau, a major work by the French painter Paul Rebeyrolle, an important artist of postwar Europe, has entered the collection: *Obviously* from the series "In the Kingdom of the Blind." The Museum also acquired a monumental and imposing painting by Kent Monkman, a Toronto-based artist of Cree and Anglo-Irish descent: *Trappers of Men* sheds new light on the development of art by the peoples of the First Nations.

As well, we acquired two works that consolidate the Museum's collection of early Canadian art: an unknown portrait of the Sulpician *François-Xavier Dézéry Latour, the First Canadian-born Curé of the Church of Notre-Dame, Montreal*. Attributed to Louis Dulongpré and dating from about 1790, it is one of the finest and earliest portraits he produced. We also purchased a rediscovered painting, *Portrait of a Freemason*, by François Malepart de Beaucourt in 1787. Originally from the Montreal area, Beaucourt is one of the first Canadian artists to have studied at the European academies.

The proposed new Pavilion of Canadian Art, to be inaugurated in 2010 for the Museum's 150th anniversary, is a very exciting step in our development. It

will not only give visitors a new showcase of our Canadian art collections from the time of New France to the *Refus global*, including Inuit and Amerindian art, but will also provide more space to display the decorative arts and design collection, which will take over the space previously occupied by Canadian art. In 2011, we will inaugurate a new presentation of the design collection in the Liliane and David M. Stewart Pavilion, which will then be one of the largest pavilions devoted to design in North America. Then, in 2012, the galleries devoted to ancient cultures and the collections of non-Canadian art, from the Old Masters to contemporary art, will be reinstalled in the Jean-Noël Desmarais Pavilion, and a new gallery of prints and drawings will be created. That same year, we will also be celebrating the end of the reinstallation of the permanent collection... and the centennial of the Michal and Renata Hornstein Pavilion. We will take advantage of these occasions to publish a three-volume guide to the Museum's collections: Canadian art, decorative arts and design, and international art.

Lastly, I would be remiss if I did not express well-earned thanks to Bernard Lamarre and Réal Raymond. As well, the Museum's Volunteer Association, which organizes successful annual fund-raising events such as the annual Museum Ball and the Masked Soirée *Eyes Wide Open*, plays a critical role richly deserving of acknowledgement. On behalf of all Museum visitors, I would like to extend my most sincere gratitude to the Museum's Volunteer Guides, who convey their passion for our Museum to the general public, day in and day out. And, lastly, my sincere thanks to the collectors and donors, and to our employees, without whom none of this would exist.



Nathalie Bondil
Director

VOLUNTEERS' REPORT

Volunteer Association

The Volunteer Association of the Montreal Museum of Fine Arts was founded in 1948 with two main goals: to foster interest in the Museum and to raise funds to support the Museum's activities. The Association organizes special events, such as the Museum Ball, the Masked Soirée *Eyes Wide Open* and concerts, manages the Galerie Arte Montréal and co-ordinates cultural trips and tours for Museum members. The profits from these fund-raising activities are donated to the Museum to assist with the presentation of outstanding exhibitions, the publication of exhibition catalogues and the acquisition of works of art. To this list has been added the restoration of the Erskine and American Church, which will be integrated within the Museum's new Pavilion of Canadian Art.

Through the efforts of the many volunteers, the Volunteer Association proudly presented, at its annual general meeting on May 30, a cheque for \$830,000 to Nathalie Bondil, Museum Director, and Bernard Lamarre, Chairman of the Board.

The 2006-2007 donation to the Museum of \$830,000 will be used for part of the restoration of the nave of the Erskine and American Church, the acquisition of works of non-Canadian art before 1900 and

the publication of *A History of the Montreal Museum of Fine Arts* and *Art First! Great Private Collections*.

Several fund-raising events were organized by the Association this year. The Ball *Dream of Africa*, with 747 people in attendance, was an overwhelming success, thanks to the very active participation of the two Honorary Co-presidents, Alain Cousineau, Chairman of the Board, President and CEO of Loto-Québec, and Ian Greenberg, President and CEO of Astral Media, and Claire Gohier, who chaired this event. The Masked Soirée *Eyes Wide Open – The Third Eye*, chaired by Alexandra MacDougall and Louise Latreille, drew over 700 participants. The Galerie Arte Montréal, which has now settled into its new location, offers all its clients, old and new, the opportunity to purchase works of art online.

At Christmas, the public attended a series of concerts organized by Lucette Leclerc in the enchanting setting created by the Christmas tree display organized by Louise Druckman. The Cultural Tours Committee was very active, organizing both short and long trips, including trips to China, Charlevoix, the Berkshires, Las Vegas and Provence. As well, several short

excursions were organized to Ottawa, Lanaudière, La Tohu, Stewart Hall and Quebec City. In addition, three very popular *Art and Gastronomy* luncheon lectures were held.

The Museum's Volunteer Association would like to thank all the volunteers and the staff of both the Association and the Museum who participated in the organization of these events. Our thanks also go to all the companies and members of the general public who supported them.



Yvonne Zacios
Co-president



Marjorie D. Gawley
Co-president

Association of Volunteer Guides

Fiscal 2006-2007 was a remarkable year. Six temporary exhibitions covering a broad range of topics provided our Guides with the opportunity to give guided tours to an increasing number of visitors. These exhibitions were: *ItuKiaġatta!*, which brought together more than forty-five Inuit sculptures; *Sound and Vision*, a look at contemporary Canadian art, with a particular emphasis on changes and developments in photographic practices; *Il Modo Italiano*, with some 450 objects representing Italian design from 1890 to the present; *Girodet, Romantic Rebel*, the first retrospective dedicated to this French artist to be shown in North America; *Maurice Denis, Earthly Paradise*, which presented the works of this Nabi co-founder and friend of Sérusier, Bonnard, Ibels and Ranson; and *Once Upon a Time Walt Disney*, which explored

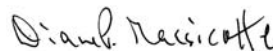
the innumerable sources of inspiration for the artists of the Disney studios and was a great hit with the public.

Throughout the year, we had the great pleasure of guiding our visitors through our rich and varied permanent collection. On Wednesdays and Sundays, we offered to the general public tours focussing on specific parts of the collection. As well, we participated in the family-oriented Tour-in-a-Wink programme, which takes place one Sunday each month, Wednesday evening tours entitled "Under the Influence of... Art," special tours for the Friends of the Museum and tours preceding performances given by musicians of the OSM at the Museum. Tours of the Max and Iris Stern Sculpture Garden have also proven to be very popular. Tours for school groups of all ages and levels were also given.

For more than forty years, the Guides have invested their energy and enthusiasm for art into preparing and presenting quality tours for an increasingly diverse public. We would like to thank the curators and Museum staff who help to make our work so enjoyable.



Cheryl Partridge
Co-president



Diane P. Massicotte
Co-president

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as of March 31, 2007

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as of March 31, 2007

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Acquisition Committee

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Acquisition Committee

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EXHIBITION CALENDAR

Temporary Exhibitions Presented at the Museum

Jean-Noël Desmarais Pavilion

**Literally and Figuratively
Photographic Portraits
Recent Acquisitions**
December 15, 2005 –
May 21, 2006

**A Topsy-Turvy World
Museum Employees in the
Spotlight**
March 16 – June 4, 2006

**Nicolas Baier –
Hunting Gallery**
Freeform Series
March 21 – May 28, 2006
The exhibition was presented in the
Museum's three pavilions.

**Drawings by Pietro Bracci: Italian
Sculptor and Architect of the
Rococo**
April 14 – September 17, 2006

**Il Modo Italiano
Italian Design and Avant-garde in
the 20th Century**
May 4 – August 27, 2006
A co-production of the MMFA, the
ROM and the Museo d'Arte Moderna e
Contemporanea di Trento e Rovereto

**Sacred Africa
Ancient Art from Sub-Saharan
Africa**
**Works from the Collections of
Cirque du Soleil, the Montreal
Museum of Fine Arts and the
Redpath Museum, McGill
University**
Since June 7, 2006

**ItuKiaġatta!
Inuit Sculpture from the
Collection of the TD Bank
Financial Group**
June 29 – October 8, 2006
Organized and circulated by the NGC

Girodet, Romantic Rebel
October 12, 2006 –
January 21, 2007
A co-production of the Musée du
Louvre and the Réunion des musées
nationaux, Paris, in collaboration
with the Art Institute of Chicago, the
Metropolitan Museum of Art, New York,
and the MMFA, with the special support
of the Musée Girodet, Montargis.

**Odilon Redon's Haunted Realm
Lithographs from the Montreal
Museum of Fine Arts and the
National Gallery of Canada**
October 13, 2006 –
January 14, 2007

Sobey Art Award 2006
October 17, 2006 –
January 7, 2007

**Germaine Krull
The Monte Carlo Years**
October 18, 2006 –
January 7, 2007

**Impressions of Humanity
The Freda and Irwin Browns
Collection of Master Prints**
January 17 – April 22, 2007

**Ando Hiroshige's "Fifty-three
Stations of the Tokaido"**
January 23 – June 17, 2007

**Once upon a Time Walt Disney
The Sources of Inspiration for the
Disney Studios**
March 8 – June 24, 2007
A co-production of the MMFA and the
Réunion des musées nationaux, Paris

Michal and Renata Hornstein Pavilion

**Catherine the Great
Art for Empire
Masterpieces from the State
Hermitage Museum, Saint
Petersburg**
February 2 – May 7, 2006
A co-production of the MMFA, AGO
and State Hermitage Museum, in
collaboration with the Hermitage
Museum Foundation of Canada

**Sound and Vision
Photographic and Video Images
in Contemporary Canadian Art
A Selection of Works from the
MMFA, NGC and AGO**
July 11 – October 22, 2006
A co-production of the MMFA, the NGC
and the AGO

Pellán: The Prints
December 6, 2006 – May 13, 2007

**Maurice Denis
Earthly Paradise**
February 22 – May 20, 2007
A co-production of the MMFA, the
Musée d'Orsay/Réunion des musées
nationaux, Paris, and Museo d'Arte
Moderna e Contemporanea di Trento e
Rovereto

Temporary Exhibitions Presented Outside the Museum

Girodet, Romantic Rebel
May 24 – August 27, 2006
The Metropolitan Museum of Art,
New York

**Riopelle
Works from the Collection of
Power Corporation of Canada
and the Montreal Museum of
Fine Arts**
June 16 – September 17, 2006
State Hermitage Museum, Saint
Petersburg, Russia
November 3, 2006 –
February 4, 2007
Musée Cantini, Marseilles, France

Edwin Holgate
June 24 – September 16, 2006
McMichael Canadian Art
Collection, Kleinburg, Ontario
October 6, 2006 –
January 7, 2007
National Gallery of Canada,
Ottawa

**Once upon a Time Walt Disney
The Sources of Inspiration for the
Disney Studios**
September 16, 2006 –
January 15, 2007
Galeries nationales du Grand
Palais, Paris

**Il Modo Italiano
Italian Design and Avant-garde in
the 20th Century**
October 28, 2006 –
January 7, 2007
Royal Ontario Museum, Toronto
March 3 – June 3, 2007
Museo d'Arte Moderna e
Contemporanea di Trento e
Rovereto, Italy

**Maurice Denis
Earthly Paradise**
October 31, 2006 –
January 21, 2007
Musée d'Orsay, Paris

**Gold and Silver Jewellery
Changing Traditions in the
Twentieth Century**
March 27 – June 19, 2007
State Hermitage Museum, Saint
Petersburg, Russia

ACQUISITIONS

Canadian Art Installations

BGL

Collective founded in Quebec City in 1996
Jasmin Bilodeau
Born in Quebec City in 1973
Sébastien Giguère
Born in Quebec City in 1972
Nicolas Laverdière
Born in Quebec City in 1972

An Adult's Toy, 2003
Used ATV, arrows, wood, paint
150 x 180 x 190 cm (approx.)
Purchase, The Canada Council for the Arts' Acquisition Assistance Program and the David R. Morrice and Mary Eccles Bequests

Canadian Art Works on Paper

Cecil Buller

Montreal 1886 - Montreal 1973

The Song of Songs
Series of 11 woodcuts, 1929-1931
Approx. 32.7 x 25.4 cm (sheet);
15.1 x 11.4 cm (image)
Gift of Dr. Sean B. Murphy

Albert Dumouchel

Valleyfield 1916 -
Saint-Antoine-sur-Richelieu 1971

The Danish Couple, 1969
Woodcut, 9/14
48.7 x 62.5 cm
Anonymous gift

Paterson Ewen

Montreal 1925 - London, Ontario, 2002

Untitled, 1962-1963
Pastel
62.2 x 48.2 cm
Gift of François R. Roy in memory of Jean-François Houle

Marc-Aurèle Fortin

Sainte-Rose 1888 - Macamic 1970

Head of a Woman
Pastel
58.4 x 73.2 cm
Gift of Musée Marc-Aurèle Fortin (gift of Fernand Thibault)

Virgin and Child, about 1939
Watercolour
48.3 x 71.1 cm
Gift of Musée Marc-Aurèle Fortin (anonymous gift)

Head of a Man with Plumed Hat
Pastel
76.2 x 56 cm
Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

The Harbour, Montreal, 1930
Etching
22.2 x 30.4 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Fernand Thibault)

Untitled (Landscape), 1965-1966 (?)
Pastel, gouache, graphite
14 x 21.6 cm
Gift of Musée Marc-Aurèle Fortin

Untitled (House), 1965-1966 (?)
Gouache, felt pen
9.5 x 13.5 cm
Gift of Musée Marc-Aurèle Fortin

Montreal: The Port
About 1940, printed 1982
Etching, bon à tirer
Printer: Paul Machnik
18 x 25 cm
Gift of Musée Marc-Aurèle Fortin (gift of Jean-Pierre Valentin)

The Harbour Bridge under Construction
About 1942 (?), printed 1982
Etching, bon à tirer
Printer: Paul Machnik
18 x 25 cm
Gift of Musée Marc-Aurèle Fortin (gift of Jean-Pierre Valentin)

Mansard Roofs, about 1940
Watercolour, graphite
29 x 33 cm
Gift of Musée Marc-Aurèle Fortin (gift of the Marcel Bélair Estate)

Untitled (Landscape), 1965-1966 (?)
Gouache, felt pen
17.8 x 25.4 cm
Gift of Musée Marc-Aurèle Fortin

Untitled (Landscape), 1965-1966 (?)
Gouache, felt pen
16.5 x 24.1 cm
Gift of Musée Marc-Aurèle Fortin

Untitled (Landscape), 1965-1966 (?)
Gouache, felt pen
14.6 x 22.2 cm
Gift of Musée Marc-Aurèle Fortin

View of the Town of Noranda, about 1963
Watercolour, ink, crayon, gouache and graphite on cardboard
71.2 x 112 cm
Gift of Musée Marc-Aurèle Fortin (gift of Jacqueline Sabourin)

Village of Bagotville, about 1945
Watercolour, charcoal with stumping and traces of graphite on wove paper mounted on cardboard
62.3 x 81.6 cm
Gift of Musée Marc-Aurèle Fortin (gift of the Gilles Maillé family)

Winter Landscape, about 1912
Crayon, charcoal
21.6 x 27.9 cm
Gift of Musée Marc-Aurèle Fortin (gift of the Galerie d'art Michel Bigué)

Mother and Child
Pastel
64.1 x 45.7 cm
Gift of Musée Marc-Aurèle Fortin (gift of the Honourable Jean Lapointe)

Mother and Child, 1916 (?)
Pastel
67.7 x 50.3 cm
Gift of Musée Marc-Aurèle Fortin (gift of Gabriel Lapointe)

Port of Montreal
About 1940, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25 x 32.5 cm (sheet); 11 x 15 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

Loading at the Port
About 1935, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
32.5 x 15 cm (sheet);
15.5 x 11 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

Cargo at the Port
About 1940, printed 1975-1980
Etching, 1/95
Printer: Janine Leroux-Guillaume
35 x 43 cm (sheet); 11 x 15 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

Goélette at Port
About 1920, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25 x 33 cm (sheet); 15 x 15.5 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

The Mill, about 1920, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
33 x 25 cm (sheet); 17 x 17 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

The Cart in the Village
About 1940, printed 1975-1980
Etching, 1/15
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.2 x 20 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

The Bridge
About 1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
22.3 x 30.2 cm (sheet);
21.2 x 29.2 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

The Harbour and Mount Royal
About 1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.2 x 19.8 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Railway Tracks
About 1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.5 x 20.1 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Ship at Dock
About 1920, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.2 x 19 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Church of the Nativity
About 1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.2 x 19 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

The Harbour and the Bridge
About 1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.2 x 19 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

View from Mount Royal
About 1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.2 x 19 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Hochelaga
About 1935, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
25.1 x 32.8 cm (sheet);
15.4 x 20 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

The Harbour, Montreal (1930)
1930, printed 1975-1980
Etching, 1/75
Printer: Janine Leroux-Guillaume
21.3 x 29.1 cm (sheet);
24.7 x 30.3 cm (image)
Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)

<p><i>Dutch Windmill</i> About 1949, printed 1975-1980 Etching, 1/75 Printer: Janine Leroux-Guillaume 38 x 56 cm (sheet); 26.5 x 30.5 cm (image) Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)</p>	<p><i>Beneath the Bridge</i> About 1935, printed 1975-1980 Etching Printer: Janine Leroux-Guillaume 32 x 25 cm (sheet); 17 x 12.3 cm (image) Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>	<p><i>Study at La Fresnière, 1922 (?)</i> Watercolour on cardboard 15 x 34 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>	<p>Printing plate for the etching <i>Dutch Windmill</i>, about 1949 Steel-faced copper 27 x 30.8 cm Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)</p>
<p><i>Tower at Avignon</i> About 1949, printed 1975-1980 Etching, 1/75 Printer: Janine Leroux-Guillaume 38.2 x 56.5 cm (sheet); 26.7 x 29.6 cm (image) Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)</p>	<p><i>European Scene, the Old Château</i> Crayon, pastel 22.9 x 35.6 cm Gift of Musée Marc-Aurèle Fortin (gift of Émile Colas, Q.C., LL.D.)</p>	<p>Printing plate for the etching <i>Sailing Ships in the Gaspé</i>, about 1920 Aluminum (?) 20.2 x 16 cm Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)</p>	<p>Printing plate for the etching <i>The Cart in the Village</i>, about 1940 Copper 15.6 x 20.4 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)</p>
<p><i>Old Rouen</i> About 1949, printed 1975-1980 Etching, 1/75 Printer: Janine Leroux-Guillaume 56.5 x 30 cm (sheet); 37.8 x 26.8 cm (image) Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)</p>	<p><i>Old Indian Woman, Paralyzed</i> About 1918 Graphite and watercolour on cardboard 64.3 x 40.3 cm Gift of Musée Marc-Aurèle Fortin (gift of Jacqueline Sabourin)</p>	<p><i>Laurentian Landscape</i>, about 1965 Watercolour and charcoal on cardboard 76 x 102 cm Gift of Musée Marc-Aurèle Fortin (anonymous gift)</p>	<p>Printing plate for the etching <i>The Harbour and Mount Royal</i>, about 1930 Copper 15.6 x 20.4 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)</p>
<p><i>Ship and Pilot</i> About 1935, printed 1975-1980 Etching, 1/75 Printer: Janine Leroux-Guillaume 25 x 33 cm (sheet); 11 x 15.2 cm (image) Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)</p>	<p><i>Untitled</i> Gouache, felt pen, graphite 16.8 x 18.8 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>Laurentian Landscape</i>, about 1965 Watercolour, ink, charcoal and felt pen on cardboard 76.2 x 101.6 cm Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)</p>	<p>Printing plate for the etching <i>Mountain Landscape or Cartier Monument</i>, about 1930 Copper 15.6 x 19.5 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)</p>
<p><i>Laurentian Landscape No. 3</i>, about 1965 Watercolour, graphite 45.7 x 59.7 cm Gift of Musée Marc-Aurèle Fortin (gift of Dr. Gustave Dubuc)</p>	<p><i>Yellow House</i>, after 1960 Gouache, felt pen 22.3 x 13.1 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>Laurentian Landscape</i>, about 1965 Watercolour, charcoal and felt pen on cardboard 76.2 x 101.6 cm Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)</p>	<p>Printing plate for the etching <i>Ship at Dock</i>, about 1920 Copper 15.6 x 19.5 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)</p>
<p><i>Laurentian Landscape No. 1</i>, about 1965 Watercolour, graphite 45.7 x 59.7 cm Gift of Musée Marc-Aurèle Fortin (gift of Dr. Gustave Dubuc)</p>	<p><i>Untitled</i> Gouache, felt pen 13 x 22.3 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>Goélette at Baie-Saint-Paul</i>, about 1940 Watercolour, graphite 56 x 71 cm Gift of Musée Marc-Aurèle Fortin (gift of Émile Colas, Q.C., LL.D.)</p>	<p>Printing plate for the etching <i>The Harbour and the Bridge</i>, about 1930 Copper 15.4 x 19.4 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>
<p><i>Laurentian Landscape No. 2</i>, about 1965 Watercolour, graphite 45.7 x 59.7 cm Gift of Musée Marc-Aurèle Fortin (gift of Dr. Gustave Dubuc)</p>	<p><i>Laurentian Landscape</i>, about 1965 Gouache, felt pen 16 x 21.7 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>Laurentian Landscape</i>, about 1965 Watercolour, charcoal and felt pen on cardboard 77.5 x 101.5 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>	<p>Printing plate for the etching <i>Church of the Nativity</i>, about 1930 Copper 15.4 x 19.4 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>
<p><i>Port of Montreal</i>, about 1942 (?) Etching 27 x 31.8 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>	<p><i>Untitled</i> Gouache, charcoal, felt pen 16.7 x 20.7 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>Laurentian Landscape</i>, about 1965 Watercolour and charcoal on cardboard 76.2 x 101.6 cm Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)</p>	<p>Printing plate for the etching <i>Goélette at Port</i>, about 1920 Steel-faced copper 15.5 x 16.5 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)</p>
<p><i>Landscape at Hochelaga</i>, about 1942 Etching 21.1 x 29.2 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>	<p><i>Study of a Child's Head</i>, before 1915 Graphite 31.4 x 25.4 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>Laurentian Landscape</i>, about 1965 Watercolour and charcoal on cardboard 76.2 x 101.6 cm Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson)</p>	<p>Printing plate for the etching <i>The Windmill</i>, about 1920 Steel-faced copper 17.7 x 17.3 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)</p>
<p><i>European Bridge</i>, about 1949 Etching 30.2 x 34 cm Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)</p>	<p><i>Head of a Woman</i>, before 1915 Graphite 50.8 x 39.1 cm Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)</p>	<p><i>In Gaspé</i>, about 1941 Watercolour, graphite 56.3 x 72.2 cm Gift of Musée Marc-Aurèle Fortin (gift of Yves Beauchesne)</p>	
	<p>Printing plate for the etching <i>Dutch Windmill</i>, about 1949 Aluminum (?) 15.9 x 20.3 cm Gift of Musée Marc-Aurèle Fortin (gift of Sylvie Buisson in memory of her father, René Buisson)</p>	<p>Printing plate for the etching <i>Tower at Avignon</i>, about 1949 Copper 26.9 x 30.4 cm Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)</p>	

Printing plate for the etching
The Harbour, Montreal (1930), about 1930
 Copper
 22.9 x 30.9 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)

Printing plate for the etching
The Bridge, about 1930
 Copper
 22.9 x 30.9 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)

Printing plate for the etching
Old Rouen, about 1949
 Steel-faced copper
 30.5 x 27 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson in memory of his father, René Buisson)

Printing plate for the etching
Loading at the Port, about 1935
 Copper
 15.9 x 11.2 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Printing plate for the etching
Ship and Pilot, about 1935
 Copper
 11.2 x 15.9 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Printing plate for the etching
Cargo at the Port, about 1940
 Copper
 11.1 x 15.1 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Printing plate for the etching
Port of Montreal, about 1940
 Copper
 10 x 14 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Printing plate for the etching
Beneath the Bridge, about 1935
 Copper
 16.5 x 11.4 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Printing plate for the etching
Railway Tracks, about 1930
 Copper
 15.5 x 20.3 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)

Printing plate for the etching
Montreal, about 1930
 Copper
 15.7 x 20.4 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)

Autumn, Laurentian Landscape
 About 1965
 Watercolour, gouache, charcoal and felt pen on cardboard
 76.2 x 101.6 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Ship, about 1935
 Pastel
 48 x 61 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Jean Allaire)

Study for a Portrait of Paolo Veronese
 Watercolour, felt pen
 38.1 x 50.8 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Jean Buisson)

Windmill in Holland, about 1949
 Charcoal
 31.3 x 35 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Julie Donohue Audet)

Schooner at Sea, about 1930
 Ink
 15.2 x 11.4 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Shipwreck, about 1935
 Ink
 18.8 x 14.6 cm
 Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Untitled (Old Man)
 Gouache and casein on paper mounted on cardboard
 50 x 46.5 cm
 Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Yves Gaucher
 Montreal 1934 - Montreal 2000

Cleft, 1986
 Lithograph, 34/50
 56.7 x 76.2 cm
 Gift of François R. Roy in memory of Jean-François Houle

General Idea (1968-1994)
 Jorge Zontal
 Parma 1944 - Toronto 1994
 Felix Partz
 Winnipeg 1945 - Toronto 1994
 Aa Bronson
 Born in Vancouver in 1946

Manipulating the Self, 1973
 Offset lithograph, 61/65
 73.8 x 58.7 cm
 Gift of Mr. Roger Bellemare

Betty Goodwin
 Born in Montreal in 1923

Pieces of Time V, 1996
 Oil stick and graphite on translucent plastic
 43.5 x 28 cm
 Gift of Guy Knowles

John Heward
 Born in Montreal in 1934

Untitled
 Ink, burn
 76.5 x 57 cm (approx.)
 Gift of François R. Roy in memory of Jean-François Houle

Denis Juneau
 Born in Verdun, Quebec, in 1925

Untitled, 1986
 Gouache, wax crayon, graphite
 34.5 x 27 cm
 Gift of François R. Roy in memory of Jean-François Houle

Ozias Leduc
 Saint-Hilaire 1864 - Saint-Hyacinthe 1955

17 studies
 Graphite and/or ink
 Anonymous gift

Study of an Angel, the Attribute of Matthew, for the Baptistry of the Church of Notre-Dame, Montreal, about 1927
 Graphite
 21.9 x 8.8 cm
 Purchase, Harry W. Thorpe Bequest

Study of a Lion, the Attribute of Mark, for the Baptistry of the Church of Notre-Dame, Montreal, about 1927
 Graphite
 21.7 x 9 cm
 Purchase, Marjorie Caverhill Bequest

Study of a Bull, the Attribute of Luke, for the Baptistry of the Church of Notre-Dame, Montreal, about 1927
 Graphite
 21.6 x 9.4 cm
 Purchase, fund commemorating the 60th birthday of the Honourable Serge Joyal, P.C., O.C.

Study of an Eagle, the Attribute of John, for the Baptistry of the Church of Notre-Dame, Montreal, about 1927
 Graphite
 15.2 x 8.5 cm
 Purchase, Margaret Jean Ross Bequest

Head Study for a Madonna of the Assumption, before 1890
 Graphite, traces of white chalk
 29.1 x 25.7 cm
 Purchase, Mona Prentice Bequest

Claude Paysan, illustration for the cover of the novel *Claude Paysan* by Ernest Choquette (1899), 1899
 Charcoal, gouache, graphite
 50.6 x 31.7 cm
 Purchase, Horsley and Annie Townsend Bequest

Rita Letendre
 Born in Drummondville in 1929

Within, 1967
 Silkscreen, 17/20
 53.4 x 73.7 cm
 Gift of Yves Poirier

Naomi London
 Born in Montreal in 1963

Drawing for Half Sweater with Sealed Sleeve, 1991
 Charcoal, graphite
 65.2 x 50.1 cm (approx.)
 Gift of François R. Roy in memory of Jean-François Houle

Catalogue, 1992
 Charcoal
 191 x 113 cm (approx.)
 Gift of François R. Roy in memory of Jean-François Houle

Jean McEwen
 Montreal 1923 - Montreal 1999

Cantate des colonnes, 1995
 Lithograph, 5/25
 76.5 x 57.2 cm
 Gift of Yves Poirier

Guido Molinari
 Montreal 1933 - Montreal 2004

Triangle, 1974
 Silkscreen, 9/125
 55.8 x 38 cm (sheet);
 38.1 x 31.9 cm (image)
 Gift of André Bachand and Claudette Houle

James Wilson Morrice
 Montreal 1865 - Tunis 1924

Girl on the Beach, about 1895-1896
 Pastel
 19.1 x 21.1 cm (by sight)
 Gift of Claude and Madeleine Des Rosiers

Edward Pien
 Born in Taipei, Taiwan, in 1958

The Acrobat, 2004
 Lithograph, 1/10
 57 x 38.5 cm (approx.)
 Gift of Pierre Pilotte

Girl Transforming into Rabbit, 2004
 Lithograph, 1/10
 56.5 x 38 cm (approx.)
 Gift of Pierre Pilotte

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

Leaves V, 1967
 Lithograph, hors commerce
 80.2 x 120.2 cm
 Gift of Gilles P. Lafond

The Goose Hunt II, 1981
 Lithograph, hors commerce
 66 x 79.3 cm
 Gift of Mario Malenfant

Swamp, 1981
 Lithograph, hors commerce
 65.8 x 79 cm
 Gift of Mario Malenfant

On the Pond, 1981
Lithograph, hors commerce
67 x 80.7 cm
Gift of Mario Malenfant

Clearing, 1969
Lithograph, 13/75
159 x 116.5 cm (by sight)
Gift of Claude and Madeleine Des Rosiers

Untitled, 1976
Charcoal, red chalk
66 x 50 cm
Purchase, Harry W. Thorpe Bequest

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

Untitled (Seated Indian), 1923
Charcoal
44 x 32 cm
Purchase, Mona Prentice Bequest

Claude Tousignant
Born in Montreal in 1932

Canada, Arte d'Oggi, 1968
Poster: silkscreen
Printed by the Istituto Graficotiberino for the Galleria Nazionale d'Arte Moderna
100.4 x 68.5 cm
Gift of Pierre and Marie Dumas

Esther Warkov
Born in Winnipeg in 1941

Mindscape, 1960s
Graphite
33.8 x 25.5 cm
Gift of Dr. Sean B. Murphy

My Heart Belongs to Dada, about 1968
Graphite
28.1 x 50.9 cm
Gift of Dr. Sean B. Murphy

Irene F. Whittome
Born in Vancouver in 1942

11 etchings and 1 lithograph, 1966-1971
Gift of Hélène Dorion and Violaine Corradi

Incision 4, 1972
Embossing, tear, watercolour, gouache
28.5 x 38.1 cm
Gift of François R. Roy in memory of Jean-François Houle

Canadian Art Painting

François Malepart de Beaucourt
La Prairie 1740 - Montreal 1794

Portrait of a Freemason, Venerable Master of a Masonic Lodge in Cap-François, Saint Domingue (Today Haiti), 1787
Oil on canvas
70.2 x 57.3 cm
Purchase, Horsley and Annie Townsend Bequest

Paul-Émile Borduas
Saint-Hilaire 1905 - Paris 1960

Knowlton Landscape, 1934
Oil on plywood
14 x 22.2 cm
Gift of Rita Cadieux in memory of Gabrielle

Franklin Carmichael
Orillia, Ontario, 1890 - Toronto 1945

Study of Trees: Autumn, 1920
Oil on cardboard
25.5 x 30 cm
Gift of Mary F. Mastin

Woods in Autumn, 1920-1924
Oil on cardboard
25.4 x 30.5 cm
Gift of Mary F. Mastin

Attributed to Louis Dulongpré
Saint-Denis 1759 - Saint-Hyacinthe 1843

François-Xavier Dézéry Latour, the First Canadian-born Curé of the Church of Notre-Dame, Montreal, about 1790
Oil on canvas
80.8 x 64.7 cm
Purchase, Horsley and Annie Townsend Bequest

Marc-Aurèle Fortin
Sainte-Rose 1888 - Macamic 1970

Descent from the Cross
Oil on canvas mounted on hardboard
58.5 x 94.4 cm
Gift of Musée Marc-Aurèle Fortin (gift of the Honourable Jean Lapointe)

Pietà, about 1936
Oil on cardboard
59.1 x 94.6 cm
Gift of Musée Marc-Aurèle Fortin (gift of Gabriel Lapointe)

After Milking, at Les Éboulements
About 1939
Oil on cardboard
56 x 72 cm
Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

A Winter Morning, 1911
Oil on canvas
91.4 x 60.9 cm
Gift of Musée Marc-Aurèle Fortin (gift of Bram Garber)

The Entombment
Oil on cardboard
76.2 x 120.8 cm
Gift of Musée Marc-Aurèle Fortin (gift of Gabriel Lapointe)

Tree at La Fresnière, about 1962
Oil on hardboard
152.4 x 121.9 cm
Gift of Musée Marc-Aurèle Fortin (gift of Arthur Ruddy)

Oxen Plowing, about 1946
Oil on cardboard mounted on hardboard
95.5 x 119 cm
Gift of Musée Marc-Aurèle Fortin (purchase, René Buisson Fund)

Uprooted Tree, about 1928
Oil on canvas
86.1 x 91.4 cm
Gift of Musée Marc-Aurèle Fortin (gift of Armand Arseneault)

House at Sainte-Rose, about 1958
Oil on cardboard
29.2 x 43.2 cm
Gift of Musée Marc-Aurèle Fortin (gift of Marc Brière)

Market Scene, about 1935
Oil and enamel paint on hardboard
74.9 x 100.3 cm
Gift of Musée Marc-Aurèle Fortin (gift of Arthur Rudy)

Near the Mill, about 1954
Casein on cardboard
48.2 x 68.2 cm
Gift of Musée Marc-Aurèle Fortin (gift of Hélène Mercure)

The Presentation in the Temple (?) or The Holy Family with Saint Joachim and Saint Anne, about 1927 (?)
Oil on canvas
121.3 x 95.9 cm
Gift of Musée Marc-Aurèle Fortin (anonymous gift)

Portrait of Pauline Geoffrion, about 1924
Oil on canvas
92 x 81.1 cm
Gift of Musée Marc-Aurèle Fortin (gift of Marcelle P. Jean)

Woman with Hat
Oil on cardboard
72.4 x 56.5 cm
Gift of Musée Marc-Aurèle Fortin (gift of Jacqueline Sabourin)

Liner in the Harbour
Oil on cardboard
10.2 x 15.2 cm
Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)

View of the Harbour
Oil on cardboard
15.3 x 21.6 cm
Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)

Landscape
Oil on cardboard
17.8 x 26 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Landscape
Oil on cardboard
25.4 x 35.6 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

The Old Well, about 1948
Oil on cardboard
23 x 34 cm
Gift of Musée Marc-Aurèle Fortin (gift of Marcelle Trudeau)

Portrait of a Woman
Oil on plywood
40.6 x 25.4 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Landscape
Oil on plywood
14.6 x 16.5 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Landscape
Oil on linoleum
25.4 x 19.1 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Landscape, about 1948
Oil on cardboard
20.3 x 25.4 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Landscape
Oil on cardboard
18.4 x 17.8 cm
Gift of Musée Marc-Aurèle Fortin (gift of Josée Buisson)

Woman with Curtain, about 1935
Oil on canvas
91.4 x 68.6 cm
Gift of Musée Marc-Aurèle Fortin (gift of Jacqueline Sabourin)

Storm Brewing over Hochelaga
About 1940
Oil and enamel paint on cardboard mounted on hardboard
98 x 122 cm
Gift of Musée Marc-Aurèle Fortin (gift of Abra and William Masterbroek)

Mother and Child, about 1935
Oil on hardboard
78.5 x 59.5 cm
Gift of Musée Marc-Aurèle Fortin (gift of Albert Rousseau)

Landscape
Oil on panel
7.6 x 15.3 cm
Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Landscape
Oil on panel
7.6 x 7.6 cm
Gift of Musée Marc-Aurèle Fortin (gift of René Buisson)

Randolph Hewton
Maple Grove, Quebec, 1888 - Belleville, Ontario, 1960

Sea and Cliff, 1920
Oil on canvas
59.8 x 72.5 cm
Gift of Dr. Sean B. Murphy

Kent Monkman

Born in Winnipeg in 1965

Trappers of Men, 2006

Acrylic on canvas
213.4 x 365.8 cm
Purchase, Horsley and Annie Townsend
Bequest and anonymous gift

Lilias Torrance Newton

Lachine 1896 - Cowansville 1980

Portrait of Jeannette Meunier Biéler

About 1950
Oil on canvas
71.8 x 56.5 cm
Gift of her children in honour of the
designer, Jeannette Meunier Biéler

Jean-Paul Riopelle

Montreal 1923 - L'Isle-aux-Grues 2002

Untitled (Goose), 1990

Acrylic on cardboard
50.8 x 40.9 cm
Purchase, Harold Lawson Bequest

Saint-Fabien, 1940

Oil on canvas
23 x 30.6 cm
Purchase, Marjorie Caverhill Bequest

Steven Shearer

Born in New Westminster, British
Columbia, in 1968

Larry with Blue Nose, 2006

Oil on canvas
91.5 x 61 cm
Purchase, The Canada Council for the
Arts' Acquisition Assistance Program
and the Horsley and Annie Townsend
Bequest

Françoise Sullivan

Born in Montreal in 1925

Untitled (Small Tondo)

From the "Cretan Cycle," 1983 or 1984
Acrylic on canvas
43 x 50 cm
Gift of François R. Roy in memory of
Jean-François Houle

**Canadian Art
Photography****Tim Lee**

Born in Seoul in 1975

The Jerk, Carl Reiner, 1979, 2004

Digital chromogenic print, Lightjet
process
210 x 182 cm
Purchase, The Canada Council for the
Arts' Acquisition Assistance Program
and the Jean Agnes Reid Fleming and
Geraldine C. Chisholm Bequests

Ken Lum

Born in Vancouver in 1956

There Is No Place Like Home, 2000-2004

6 digital colour prints, 20/20
105.2 x 74.3 cm (each)
Purchase, Harold Lawson Bequest

Roberto Pellegrinuzzi

Born in Montreal in 1958

The Image Hunters, Trophy No. 224, 1991

Gelatin silver prints mounted on pins, 1/3
50 x 48 cm (approx.)
Gift of François R. Roy in memory of
Jean-François Houle

Steven Shearer

Born in New Westminster, British
Columbia, in 1968

Guys, 2005

Digital chromogenic print, 3/3
178.4 x 234.4 cm
Purchase, Louise Lalonde-Lamarre
Memorial Fund

Richard-Max Tremblay

Born in Bromptonville in 1952

15 portraits of artists, 1983-2006

Gelatin silver prints, two with selenium
toning
50.7 x 40.6 cm (each)
Gift of Richard-Max Tremblay

Gabor Szilasi, 2003, print 2005

Gelatin silver print
50.7 x 40.6 cm
Purchase, Marjorie Caverhill Bequest

Charles Daudelin, 1988

Gelatin silver print
50.7 x 40.6 cm
Purchase, Harry W. Thorpe Bequest

Denis Juneau, 1990, print 2006

Gelatin silver print
50.7 x 40.6 cm
Purchase, Mona Prentice Bequest

Roland Giguère, 1988, print 2006

Gelatin silver print
50.7 x 40.6 cm
Purchase, Marjorie Caverhill Bequest

Yves Gaucher, 1987, print 2006

Gelatin silver print
50.7 x 40.6 cm
Purchase, Harry W. Thorpe Bequest

**Canadian Art
Sculpture****Shary Boyle**

Born in Scarborough, Ontario, in 1972

Snowball, 2006

Porcelain
26 x 17 x 16.5 cm (approx.)
Purchase, The T. R. Meighen Family Fund

Betty Goodwin

Born in Montreal in 1923

Held by a Hair to the Stone, 1997

Steel, hair (the artist's), two railroad
spikes, coal
40.7 x 30.5 x 6 cm
Gift of Claude Gosselin, C.M.

Anne Kahane

Born in Vienna in 1924

Untitled, about 1980

Painted steel
51 x 31.5 x 16 cm
Gift of Dr. Sean B. Murphy

Alfred Laliberté

Sainte-Élisabeth-de-Warwick 1878 -
Montreal 1953

Political Prisoner, 1952

Plaster
51.5 x 19 x 20.8 cm (approx.)
Anonymous gift

Jean-Paul Riopelle

Montreal 1923 - L'Isle-aux-Grues 2002

The Post, 1969-1970

Bronze, 3/4
157 x 75 x 75 cm
Gift of Hélène Dorion and Violaine Corradi

Marc-Aurèle de Foy Suzor-Côté

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

The Stump-digger, about 1926

Plaster
39 x 57.5 x 32 cm (approx.)
Gift of Mr. Paul Maréchal

Alice Winant

Miercurea-Ciuc, Romania, 1928 -
Montreal 1989

Woman at Peace, about 1968

Bronze, 3/6
66 x 47 x 57 cm
Gift of Dr. Edward J. Winant

**Canadian Art
Video****Roy Arden**

Born in Vancouver in 1957

Supernatural, 2005

Video with soundtrack, edition of 5
Duration: 15 min.
Gift of the artist

**Inuit Art
Sculpture****Mattiusi Iyaituk**

Born in Cape Smith in 1950

Much Power in the Words, 2005

Granitic gneiss, caribou antler, hair
19 x 26.5 x 30 cm
Purchase, The Canada Council for the
Arts' Acquisition Assistance Program and
the Serge Desroches Bequest

My Mother Talks about Caribou, 2005

Serpentine, caribou antler
55.5 x 53 x 41 cm
Purchase, The Canada Council for the
Arts' Acquisition Assistance Program and
the Serge Desroches Bequest



Marc-Aurèle Fortin

Uprooted Tree, about 1928

Gift of Musée Marc Aurèle Fortin (gift of Armand Arsenault)

© Musée Marc-Aurèle Fortin / SODART 2007



Attribed to Louis Dulongpré
*François-Xavier Dézéry Latour, the First Canadian-born Curé
 of the Church of Notre-Dame, Montreal, about 1790*
 Purchase, Horsley and Annie Townsend Bequest



François Malepart de Beaucourt
*Portrait of a Freemason, Venerable Master of a Masonic Lodge
 in Cap-François, Saint Domingue (Today Haiti), 1787*
 Purchase, Horsley and Annie Townsend Bequest

Tiziano Vecellio, called Titian
Saint Jerome in the Wilderness, about 1530
 Purchase, anonymous fund

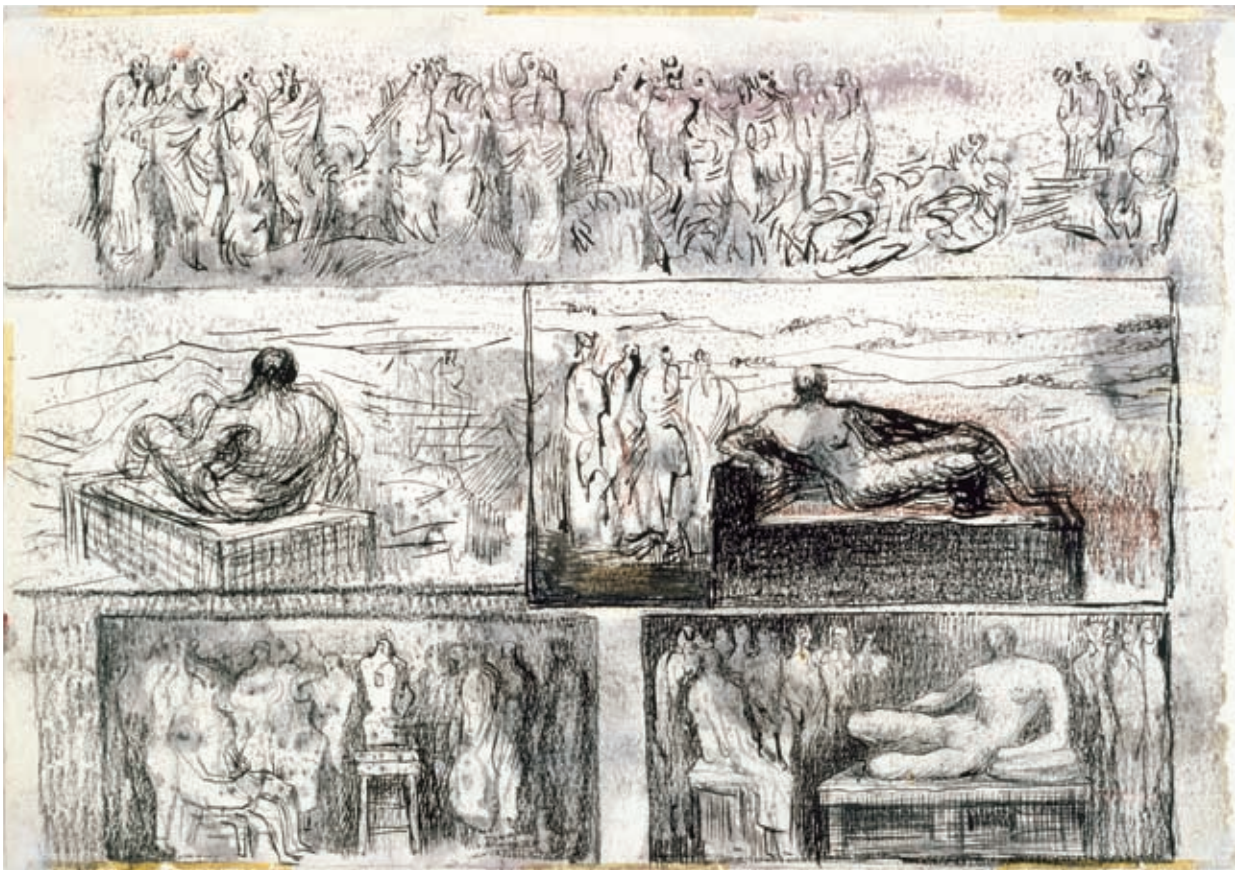




Jean-Victor Bertin
Forest Interior, 1826
 Purchase, The Montreal Museum of Fine Arts' Volunteer Association Fund, the Marcel Elefant Fund and The Museum Campaign 1988-1993 Fund

Kent Monkman
Trappers of Men, 2006
 Purchase, Horsley and Annie Townsend Bequest and anonymous gift





Henry Moore

Reclining Figures (recto)

Figures in Settings (verso)

1942

Gift of Dr. Sean B. Murphy

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IVORY COAST, MAN REGION

Dan

Deangle Mask, 19th c.

Purchase, SNC-Lavalin Fund and Philippe Panneton Estate

Photo Hughes Dubois, Paris-Bruxelles



Sergio Conti, Luciano Grassi and Marisa Forlani
Armchair, 1962
 Liliane and David M. Stewart Collection



Fernando and Humberto Campana
Corallo Chair, 1993-1998
 Gift of Edra S.p.A.



Marcel Parizeau
Coffee Table, about 1937
 Gift of Maurice and Giselle D. Corbell



Paul Rebeyrolle
Obviously, 1987
 Gift of Mr. and Mrs. Alain Gourdeau
 © Estate of Paul Rebeyrolle / SODRAC (2007)

Robert Mapplethorpe
Fireplace with Flowers, 1986
 Gift of Guy Joussemet
 © The Robert Mapplethorpe Foundation Inc. Used by permission.



Robert Mapplethorpe
Thomas, 1986
 Gift of Guy Joussemet
 © The Robert Mapplethorpe Foundation Inc. Used by permission.





Tim Lee

The Jerk, Carl Reiner, 1979, 2004

Purchase, The Canada Council for the Arts' Acquisition Assistance Program
and the Jean Agnes Reid Fleming and Geraldine C. Chisholm Bequests

Non-Canadian Art Works on Paper

Pierre Alechinsky

Born in Brussels in 1927

London, 1969

Lithograph, 88/100

66.8 x 48.3 cm

Gift of Yvon M. Tardif, MD

Madame de parade, 1971

Lithograph, 83/100

66 x 49 cm

Gift of Yvon M. Tardif, MD

Suite in Three Acts, 1976

Lithographs with aquatint, 97/120,

93/120, 95/120

99 x 61 cm (each) (by sight)

Gift of Yvon M. Tardif, MD

Closed Field, 1980

Aquatint, lithograph, 23/99

91 x 61.6 cm (sheet);

49.5 x 39.8 cm (platemark)

Gift of Yvon M. Tardif, MD

Portfolio: 3, Under the Tree, 1988

Lithographs, 13/99

63 x 45 cm and 45 x 63 cm

Gift of Yvon M. Tardif, MD

Anonymous

Northern Italy

Panoramic View of a Coast and Seascape

in Greece, about 1571

Pen and ink

26.3 x 39.6 cm

Gift of Dr. Sean B. Murphy

Anonymous

Northern Italy

Topographical Drawing of Lepanto

About 1571

Pen and ink

26.4 x 39.5 cm

Gift of Dr. Sean B. Murphy

John Taylor Arms

Washington 1887 - New York 1953

House of Our Lady,

Villefranche-de-Rouergue, 1948

Etching, state III

17.5 x 12.7 cm (sheet);

7.5 x 4.5 cm (platemark)

Gift of Dr. Sean B. Murphy

Eduardo Arroyo

Born in Madrid in 1937

Untitled, 1974-1975

Graphite, stump

73.7 x 72 cm (by sight)

Gift of Guy Joussemet

Mario Avati

Born in Monaco in 1921

Still Life with Timid Leaf, 1961

Mezzotint, artist's proof, 3/10, only state

37.7 x 47.8 cm (sheet);

25.7 x 31.6 cm (platemark)

Gift of Dr. Sean B. Murphy

Still Life with Print, 1962

Mezzotint, trial proof, 5/9, only state

37.8 x 47.6 cm (sheet);

25.8 x 31.7 cm (platemark)

Gift of Dr. Sean B. Murphy

Max Beckmann

Leipzig 1884 - New York 1950

Children Playing (Tall Format), 1923

Drypoint, only state, 41/60

50.1 x 37.5 cm (sheet);

32.2 x 24.9 cm (platemark)

Purchase, Wake Robin Fund in memory

of Nelo St.B. Harrison

Édouard Bénédictus

Paris 1878 - Paris 1930

Three Plates from the *Portfolio Relais*

1930

Gouache (stencil)

46.2 x 35.9 cm (by sight)

Gift of Guy Joussemet

James Brown

Born in Los Angeles in 1951

Untitled, 1984

Gouache or tempera, graphite

121.5 x 91 cm

Gift of Yvon M. Tardif, MD

Yellow Cell, 1989

Lithograph on canvas, 7/18

93.8 x 58.7 cm

Gift of Yvon M. Tardif, MD

Blue Drawing, 1989

Lithograph, collage, 17/24

66.5 x 51 cm (approx.)

Gift of Yvon M. Tardif, MD

Alexander Calder

Philadelphia 1898 - New York 1976

Untitled (Sandy's 80th Birthday), 1973

Lithograph, artist's proof

50 x 40.3 cm

Gift of Guy Joussemet

Giovanni Antonio Canal, called Canaletto

Venice 1697 - Venice 1768

The House with the Inscription (left half

of *Imaginary View of Venice: Undivided*

Plate), 1741

Etching, only state

30.1 x 21.7 cm (sheet);

29.6 x 21.5 cm (image)

Gift of Jean-Marie Parenteau

Eduardo Chillida

San Sebastián, Spain, 1924 -

San Sebastián 2002

Gurutze, 1980

Etching, 48/50

65.2 x 50.1 cm (sheet);

10.3 x 11.6 cm (platemark)

Gift of Yvon M. Tardif, MD

Antoni Clavé

Barcelona 1913 - Saint-Tropez 2005

Two Kings, 1958

Lithograph, 47/50

33 x 50.4 cm

Gift of Dr. Sean B. Murphy

Charles-Nicolas Cochin II

Paris 1715 - Paris 1790

Jacques Philippe Le Bas

Paris 1707 - Paris 1783

After Joseph Vernet (1714-1789)

View of the City and Port of Bayonne

From the series "Ports of France," 1764

Etching, engraving, only state

55.2 x 76.2 cm (sheet);

53.7 x 75.1 cm (platemark)

Gift of Andrew Molnar

Salvador Dalí

Figueras, Spain, 1904 - Figueras 1989

Gossip Pietro's Mare

From the series "Decameron," 1967

Drypoint, 24/125

45 x 31.5 cm (sheet);

17.7 x 12.7 cm (platemark)

Gift of Manon Cloutier in memory of

Laurier Grondin

Couple with a Candle

From the series "Les Amours de

Cassandre," 1968

Etching, drypoint, watercolour, gouache,

only state

38.3 x 28.2 cm (sheet);

31.8 x 23.9 cm (platemark)

Gift of André Bachand

Otto Dix

Untermhaus, Germany, 1891 -

Singen 1969

The Blind Man, 1923

Lithograph, only state, 34/66

65 x 50.5 cm (sheet);

49 x 37.8 cm (image)

Purchase, Wake Robin Fund in memory

of Nelo St.B. Harrison

Sam Francis

San Mateo, California, 1923 -

Santa Monica, 1994

Ting, 1972

Silkscreen, 30/75

59.8 x 75.8 cm

Gift of Yvon M. Tardif, MD

Otto Freundlich

Stolp, Poland, 1878 -

Lubin-Majdanek 1943

Composition, 1938, print 1979

Linocut, 16/30

50.5 x 32.5 cm (sheet);

16.2 x 11.6 cm (image)

Gift of Guy Joussemet

The Heart, 1939, print 1979

Linocut, 16/30

47.1 x 28.9 cm (sheet);

16.3 x 12 cm (image)

Gift of Guy Joussemet

Alain Ghertman

Born in Paris in 1946

Portraits of Guy Joussemet, 2001-2003

70 drawings, various mediums

Various dimensions

Gift of Guy Joussemet

Richard Hamilton

Born in London in 1922

Kent State, 1970

Silkscreen, 2,146/5,000

71.4 x 101 cm (sheet);

67.3 x 87.4 cm (image)

Gift of Barbara and Mehran Asgary and

family

Stanley William Hayter

London 1901 - Paris 1988

Unstable Woman, 1947

Engraving, soft-ground etching, 41/50

50.7 x 66.8 cm (sheet);

38 x 50.4 cm (platemark)

Gift of Dr. Sean B. Murphy

Peter Klasen

Born in Lübeck, Germany, in 1935

Manometer II, 1975

Gouache (stencil), coloured pencil and

ink on cardboard

60.5 x 82.7 cm

Gift of Guy Joussemet

Corrosive, 1991

Etching, artist's proof, 15/20

23.9 x 21.1 cm (sheet);

14.7 x 17.5 cm (image)

Gift of Guy Joussemet

André Lanskoj

Moscow 1902 - Paris 1976

Untitled (Red), 1967

Lithograph, 254/300

77.1 x 56.9 cm (sheet);

57.4 x 42.3 cm (image)

Gift of Manon Cloutier in memory of

Laurier Grondin

Untitled (Blue), 1967

Lithograph, 280/300

65 x 50.2 cm (sheet); 54 x 40 cm (image)

Gift of Manon Cloutier in memory of

Laurier Grondin

Jacques Lipchitz

Druskieniki, Lithuania, 1891 - Capri 1973

Woman and Rooster

(or *Dancer and Rooster*), early 1940s
8 prints (aquatint and engraving)
Approx. 32 x 24.7 cm (sheet); approx.
17.2 x 13.7 cm (platemark) (each)
Gift of Freda and Irwin Browns

Roberto Matta

Santiago, Chile, 1911 -
Civitavecchia, Italy, 2002

The Oh Tomobiles, 1972

6 aquatints, 14/100
50.5 x 65.7 cm (sheet);
41.6 x 55.3 cm (platemark) (each)
Gift of Yves Poirier

Several Other Lives

From the series "A Season in Hell," 1977
Aquatint, 21/100
47.5 x 35.5 cm (platemark)
Gift of Yvon M. Tardif, MD

Henri Michaux

Namur 1899 - Paris 1984

Untitled, 1st half of 1970s

Aquatint, 57/60
50.1 x 40.7 cm (sheet);
32.5 x 26.3 cm (platemark)
Gift of Guy Joussemet

Joan Miró

Barcelona 1893 - Palma de Mallorca 1983

The Giants I, 1960

Aquatint, embossing, 34/50
75.6 x 105.5 cm (sheet);
58.6 x 92.1 cm (platemark)
Gift of Yvon M. Tardif, MD

L'oiseau solaire, l'oiseau lunaire, étincelles, 1967

Poster: lithograph
Produced by Maeght Editeur – Arte Paris
64.6 x 48 cm
Gift of Pierre and Marie Dumas

Henry Moore

Castleford, England, 1898 - Much
Hadham 1986

Reclining Figures (recto)

Figures in Settings (verso), 1942
Pen and ink, graphite, wash, watercolour,
crayon
18.4 x 25.4 cm
Gift of Dr. Sean B. Murphy

Robert Motherwell

Aberdeen, Washington, 1915 -
Provincetown 1991

Beau geste pour Lucrèce Album, 1989

6 lithographs, 70/100
56 x 38 cm (approx.)
Gift of Aaron Milrad in memory of Bella
and Joseph Milrad

Max Pechstein

Zwickau 1881 - Berlin 1955

Wie wir vergeben unsern Schuldigern

[As We Forgive Those Who Trespass
against Us]
Plate 7 from the series "Das Vater Unser"
[The Lord's Prayer], 1921
Woodcut heightened with watercolour,
only state
59.7 x 41.4 cm (sheet);
40.6 x 29.6 cm (image)
Purchase, Marguerite and Cecil Buller
Fund and The Museum Campaign
1988-1993 Fund

Martial Raysse

Born in Golfe-Juan, France, in 1936

The Mirror

From the series
"La petite maison dans la prairie," 1980
Tempera
23.8 x 20.8 cm
Gift of Guy Joussemet

Auguste Renoir

Limoges 1841 - Cagnes-sur-Mer 1919

Maternity: Aline Nursing Her Son, Pierre

Renoir, 1885-1886
Red chalk
50.3 x 37.9 cm
Gift of Jean-Marie Parenteau

Two Nudes, about 1892

Graphite
23.1 x 31.1 cm
Gift of Jean-Marie Parenteau

Richard Serra

Born in San Francisco in 1939

Spoletto Circle, 1972

Lithograph, artist's proof, 7
89.1 x 129.8 cm
Gift of Yvon M. Tardif, MD

Untitled (for Philip Glass Poster), 1972

Silkscreen, artist's proof, 92/100
75.4 x 105 cm
Gift of Yvon M. Tardif, MD

Eight by Eight, 1972

Lithograph, artist's proof, 7
128.1 x 84.8 cm
Gift of Yvon M. Tardif, MD

Pierre Soulages

Born in Rodez, France, in 1919

Lithograph No. 35, 1975

Lithograph, 66/95
59.6 x 90 cm (sheet);
48.1 x 75.3 cm (image)
Gift of Yvon M. Tardif, MD

Antoni Tàpies

Born in Barcelona in 1923

42 prints (lithographs, etchings and
aquatints), 1960s-1980s
Gift of Yvon M. Tardif, MD

Pietro Testa

Lucca 1612 - Rome 1650

The Triumph of the Virtuous Artist on

Parnassus, about 1644-1646
Etching, drypoint, state II/III
41.8 x 57.5 cm (sheet);
41.7 x 57.2 cm (platemark)
Purchase, anonymous fund

Tiziano Vecellio, called Titian

Pieve di Cadore about 1488 - Venice 1576

Saint Jerome in the Wilderness

About 1530
Woodcut, only state
39 x 53.2 cm
Purchase, anonymous fund

Gérard Titus-Carmel

Born in Paris in 1942

Monument to the Method, 1971

Lithograph and fabric on paper mounted
on panel, 68/100
55 x 74.6 cm
Gift of Guy Joussemet

Bram van Velde

Zoeterwoude, Netherlands, 1895 -
Grimaud, France, 1981

Front, 1978

Lithograph, 61/100
41.5 x 52.2 cm (by sight)
Gift of Yvon M. Tardif, MD

Taking Flight, 1975

Lithograph, 72/100
66.6 x 50.8 cm
Gift of Yvon M. Tardif, MD

Vladimir Velickovic

Born in Belgrade in 1935

Untitled, 1990

Charcoal, collage, oil, adhesive tape
37.5 x 33 cm
Gift of Guy Joussemet

Maria Helena Vieira Da Silva

Lisbon 1908 - Paris 1992

Series of 4 lithographs, 1978

Lithographs, 35/35
Approx. 50 x 38.6 cm (each)
Gift of Yvon M. Tardif, MD

Jacques Villon

Deauville 1875 - Paris 1963

Untitled

From the series "À poèmes rompus"
About 1958
Aquatint, etching, artist's proof, 2/4
36.1 x 25.3 cm (sheet);
13.9 x 11.5 cm (platemark)
Gift of Yves Poirier

Untitled

From the series "À poèmes rompus"
About 1958
Aquatint, etching, artist's proof, 2/4
36.4 x 25.5 cm (sheet);
13.9 x 11.5 cm (platemark)
Gift of Yves Poirier

Untitled

Aquatint, etching, 24/50
34.3 x 27 cm (folded sheet);
13.8 x 11.3 cm (platemark)
Gift of Guy Joussemet

Jan Voss

Born in Hamburg in 1936

Composition 168, 1988

Etching, aquatint, 6/45
76.2 x 56.9 cm
Gift of Yvon M. Tardif, MD

**Non-Canadian Art
Painting****Jean-Victor Bertin**

Paris 1767 - Paris 1842

Forest Interior, 1826

Oil on canvas
82.2 x 114.5 cm
Purchase, The Montreal Museum of Fine
Arts' Volunteer Association Fund, the
Marcel Elefant Fund and The Museum
Campaign 1988-1993 Fund

James Brown

Born in Los Angeles in 1951

Stabat Mater Rose II, 1986-1988

Tempera (?) on paper mounted on canvas
244.2 x 197.5 cm
Gift of Yvon M. Tardif, MD

Roselyne Granet

Born in Paris in 1936

Landscape, 1967

Tempera on panel
24.8 x 14.6 cm
Purchase, Harold Lawson Bequest

Paul Rebeyrolle

Eymoutiers, France, 1926 - Boudreville
2005

Obviously, 1987

Mixed media on canvas
162 x 130 cm
Gift of Mr. and Mrs. Alain Gourdeau

Pierre Soulages

Born in Rodez, France, in 1919

Painting, 222 x 157 cm, August 24, 1979

1979
Oil on canvas
222 x 157 cm
Anonymous gift

**Non-Canadian Art
Photography****Ai Weiwei**

Born in Beijing in 1957

Seven Frames, 1994

Gelatin silver print, 1/6
63.5 x 317.5 cm
Purchase, The Museum Campaign
1988-1993 Fund

Marthe Denis

Orgeval, France, 1871 -
Saint-Germain-en-Laye 1919

Maurice Denis and Noël in the Garden of the Artist's Parent's
1897 (printed about 1914 by Eugène Druet studio)
Gelatin silver print
13.5 x 16.1 cm
Gift of Claire Denis

Maurice Denis

Granville, France, 1870 - Paris 1943

23 gelatin silver prints
1898-1912 (printed about 1914 by Eugène Druet studio)
Approx. 16 x 15 cm (each)
Gift of Claire Denis

Bernard Faucon

Born in Provence in 1902

The Idols and the Sacrifices – Antoine I
1989, print 1991
Colour gum bichromate print, 1/20
70.3 x 64 cm
Gift of Guy Joussemet

Larry Fink

Born in Brooklyn in 1941

Boxing, Blue Horizon, Philadelphia
From the series "Boxing"
1990 and 1994
5 gelatin silver prints, 48/50
35.5 x 27.8 cm and 27.8 x 35.5 cm
Gift of Aaron Milrad in memory of Bella and Joseph Milrad

Robert Mapplethorpe

New York 1946 - Boston 1989

Fireplace with Flowers, 1986
Gelatin silver print, 1/10
59.7 x 49.8 cm (by sight)
Gift of Guy Joussemet

Thomas, 1986
Gelatin silver print, 5/10
59.7 x 49.8 cm (by sight)
Gift of Guy Joussemet

Tracey Moffat

Born in Brisbane in 1960

Invocations No.1
From the series "Invocations," 2000
Silkscreen, 36/60
122.3 x 146.8 cm (sheet);
97 x 121.5 cm (image)
Purchase, The Museum Campaign
1988-1993 Fund

Non-Canadian Art Sculpture**Anonymous**

Italy, Milan

Augustus and the Sibyl, early 16th c.
Bronze
7 x 6.3 cm
Gift of Dr. Paul D. Leblanc

Tadashi Kawamata

Born on the island of Hokkaidō in 1953

Model for Outdoor Installation, Colonial Tavern Park, Toronto, Canada, 1989
From the series "Toronto Project 1989"
1989
Wooden sticks on plywood panel behind Plexiglas
82 x 123 x 21.5 cm
Gift of François R. Roy in memory of Jean-François Houle

Tetsumi Kudo

Osaka, Japan, 1935 - Tokyo 1990

Pollution-Cultivation-New Ecology, 1971
Synthetic resin, electrical elements, wood and other materials on panel behind Plexiglas
45.3 x 67.6 x 24.3 cm
Gift of Guy Joussemet

Untitled, 1972
Synthetic resin, electrical components, shells, plastic, wood and other materials on panel behind Plexiglas
25 cm (approx. h.);
45.5 cm (approx. diam.)
Gift of Guy Joussemet

Lora Marx

Galesburg, Illinois, 1900 -
Chicago (?) 1989

Bust of a Man, about 1936
Terracotta
47.5 x 22.5 x 23.5 cm
Liliane and David M. Stewart Collection

Bust of a Woman, about 1936
Terracotta
47.5 x 22 x 23.5 cm
Liliane and David M. Stewart Collection

Paul Rebeyrolle

Eymoutiers, France, 1926 -
Boudreville 2005

Just One Eye, 1987
Bronze, 1/3
13.6 x 18 x 24.7 cm
Gift of Yvon M. Tardif, MD

The Cry, 1987
Grog clay, porcelain
54.5 x 56.5 x 50 cm (approx.)
Gift of Gilles Lafond

Vassilakis Takis

Born in Athens in 1925

Telesculpture 1960, 1960
Steel, electromagnet, iron, plastic wire
31 cm (h.); 53.5 cm (diam.)
Gift of Yvon M. Tardif, MD

CYPRUS

Woman Holding a Tambourine
5th c. B.C.
Limestone
42.9 x 12.3 x 6.5 cm
Purchase, The Museum Campaign
1988-1993 Fund

IVORY COAST, MAN REGION

Dan

Deangle Mask
19th c.
Hardwood with old patina
25.9 x 14.3 x 13.5 cm
Purchase, SNC-Lavalin Fund and Philippe Panneton Estate

Non-Canadian Art Video

Henri Foucault
Born in Versailles in 1954

Macula, 2005
Video (soundtrack: Suzanne Thoma), 14/31
Duration: 10 min.
Gift of Henri Foucault and Baudoin Lebon, Paris

José Ángel Toirac
Born in Guantánamo, Cuba, in 1966
Meira Marrero
Born in Ciudad de la Havana in 1969
Patricia Clark

La Edad de Oro [The Golden Age], 2000
Video installation on three monitors with soundtrack
Duration: 10 min., 57 sec.
Purchase, The Museum Campaign
1988-1993 Fund

Decorative Art**Anonymous**

Tray, 1872
Silver
6.5 cm (approx. h.);
52 cm (approx. diam.)
Gift of the Honourable Serge Joyal, P.C., O.C., and Mr. Charles Robert in memory of Marie Chauveau, the great-granddaughter of P.-J.-O. Chauveau

Jaime Bouzaglo

Born in Alcazar, Morocco, in 1958

La Diva Armchair (model SO 0856)
1996
Beech, cotton velvet
Produced by Andreu World
176 x 93 x 84 cm (approx.)
Gift of Jaime Bouzaglo

UFO Ottoman

1998
Maple, Dacron, twill, white metal
Made by Meubles Rich Arts, Montreal, for Brueton Industries
48 cm (approx. h.);
115 cm (approx. diam.)
Gift of Brueton

Maurice Brault

Born in Montreal in 1930

Processional Cross
1953-1954
Iron, copper
258.4 x 97.2 cm
Gift of the Archdiocese of Montreal

Fernando Campana

Born in São Paulo in 1961

Humberto Campana
Born in São Paulo in 1953

Corallo Chair, 1993-1998
Steel wire covered with epoxy paint
Produced by Edra
93.9 x 140 x 102 cm
Gift of Edra S.p.A.

Canadian General Electric Company

Montreal and Barrie, Ontario, 1892-1976

Toaster, 1950s
Chrome-plated metal, plastic
18.5 x 29.7 x 15.5 cm
Anonymous gift

Sergio Conti
Florence 1927 - Florence 2001

Luciano Grassi
Active in Florence
Marisa Forlani
Born in Bologna in 1928

Armchair, 1962
Enamelled steel, nylon
Produced by Emilio Paoli
87 x 112 x 90 cm
Liliane and David M. Stewart Collection

Guido Gambone

Montalto d'Avellino 1909 - Florence 1969

Plate, 1953
Ceramic
3 x 24.3 x 24.3 cm
Gift of Hélène C. Bossé

Gardner Porcelain

Verbilki, Moscow, 1766 - about 1892

Openwork Basket Decorated with the Order of Saint Vladimir, 1783-1785
Hard-paste porcelain, painted enamel decoration
9.2 x 34.7 x 25.7 cm
Gift of the Honourable Serge Joyal, P.C., O.C.

Goodnow and Jenks

Boston, 1893-1905

Punch Bowl, about 1893-1900
Silver
21 x 33 x 33 cm
Liliane and David M. Stewart Collection

Gruppo Strum

Turin, 1966-1975

Pratone Seating, 1971, edition 2004
Polyurethane foam, Guflac paint
Produced by Gufram
95 x 140 x 140 cm
Liliane and David M. Stewart Collection

Gustav Gurschner

Mühldorf 1873 – Vienna 1970

Footed Bowl, about 1905
Patinated bronze, silvered brass
21.2 x 33.2 x 26.2 cm
Purchase, Deutsche Bank Fund

Hébert-Stevens Workshop

Paris, founded in 1924

To the War Dead - Pietà
1924-1925, after a cartoon by Maurice Denis of 1920-1922
Stained glass, lead
171 x 109.5 x 2.5 cm
Purchase, Société Générale/Fimat Fund

Robert Hendery

Corfu 1814 - Montreal 1897

Centrepiece, 1872
Silver, glass
68.5 x 42 x 45.5 cm (approx.)
Gift of the Honourable Serge Joyal, P.C., O.C., and Mr. Charles Robert in memory of Marie Chauveau, the great-granddaughter of P.-J.-O. Chauveau

Henry Birks & Sons Ltd.

Montreal, founded in 1879

Presentation Plate, 1965
Silver, marble
Presented to the Honourable Jean Lesage for the inauguration of the Arnaud Pellets Factory, Pointe-Noire, Quebec, in 1965
9.2 cm (h.); 38 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., O.C.

Alfred Laliberté

Sainte-Élisabeth-de-Warwick 1878 - Montreal 1953

Ring (with female figure holding a child)
1932
Silver
2.8 x 2.2 x 2.7 cm
Gift of Odette Legendre

Lisa Larson

Born in Härlunda, Sweden, in 1931

Bowl, about 1958
Ceramic
Produced by Gustavsberg
11 cm (h.); 21 cm (diam.)
Gift of Hélène C. Bossé

Monika Mulder

Born in the Netherlands in 1972

Vällö Watering Cans
PS Collection, 2002
Polypropylene
Produced by IKEA
32.9 x 34.5 x 12.6 cm (each)
Liliane and David M. Stewart Collection

Carlo Nason

Born in Murano, Italy, in 1935

Hanging Lamp, 1960s
Glass
Produced by Mazzega
46.5 cm (approx. h.);
34.1 cm (approx. diam.)
Purchase, Henri Pelletier Bequest

Paola Palma and Carlo Vannicola

E-Vase 1 e 2, 1982
Glazed earthenware
Produced by Gruppo Bitossi
24.4 x 24.9 x 6 cm (large vase),
19.1 x 9.4 x 6 cm (small vase)
Liliane and David M. Stewart Collection

Marcel Parizeau

Montreal 1898 - Montreal 1945

Coffee Table, about 1937
Rosewood, glass, brass
Produced by G.H. Randall
41 x 11.5 x 84 cm
Gift of Maurice and Giselle D. Corbeil

Michelangelo Pistoletto

Born in Biella, Italy, in 1933

Tutti Designers Wall Lamp
Metamemphis 1989 Collection, 1989
Chrome-plated steel, aluminum, neon tube
Produced by Memphis Milano
36 x 45.5 x 13.9 cm
Liliane and David M. Stewart Collection

Denis Santachiara

Born in Campagnola, Italy, in 1951

Santavase Vase, 2000
Recycled polyethylene, steel
Produced by Serralunga
85 cm (h.); 40 cm (diam.)
Purchase, gift of the Foundation of Greater Montreal

Ettore Sottsass

Born in Innsbruck, Austria, in 1917

Hsing Vases, 1989
Glazed earthenware
Produced by Alessio Sarri Ceramiche
17.5 x 17.5 x 10 cm (each)
Liliane and David M. Stewart Collection

Philippe Starck

Born in Paris in 1949

Walla Walla Wall Lamp, 1994
Plastic
Produced by Flos
37.5 x 29.5 x 9 cm
Liliane and David M. Stewart Collection

Cathy Strokowsky

Born in Montreal in 1967

Iceland Lichen, 2006
Blown and sandblasted glass,
flame-worked glass, woven artificial sinew, glass beadwork
11.5 x 16.5 x 16.5 cm
Liliane and David M. Stewart Collection,
Louise and Laurette D'Amours Bequest

Blood Thistle, 2005

Blown and sandblasted glass,
flame-worked glass, woven artificial sinew, porcupine quills
14 x 11.5 x 11.5 cm
Liliane and David M. Stewart Collection,
Louise and Laurette D'Amours Bequest

Boris Tabacoff

Dumas Chair, about 1971
Acrylic, vinyl upholstery
Distributed by MMM (Mobilier Modulaire Moderne)
82 x 46 x 46 cm
Purchase, Lynne Verchere Fund

Bertil Vallien

Born in Stockholm in 1938

Bertil Champagne Flutes (model 99230)
1992
Glass
Produced by Kosta Boda
23.5 cm (approx. h.);
9 cm (approx. diam.) (each)
Liliane and David M. Stewart Collection

Katsuji Wakisaka

Born in 1944

Kumiseva Fabric, 1971
Cotton
Produced by Marimekko Oy
250.5 x 135.5 cm
Gift of Hilliard T. Goldfarb

Marco Zanuso

Milan 1916 - Milan 2001

Richard Sapper

Born in Munich in 1932

Grillo Telephone, 1965
ABS
Produced by Sit-Siemens/Italtel
7.1 x 7.7 x 16.6 cm
Anonymous gift

CHINA, JIANGXI PROVINCE, JINGDEZHEN

Figure of a Lady Holding a Peach
Mid-18th c
Porcelain, partially glazed, polychrome enamel, black pigment, gilt
31.8 x 11.9 x 9.2 cm
Gift of Jeannie Lynn and family

MEXICO

Preclassic to Postclassic Periods
Huastec, Maya, Nayarit (Chinesco style), Tlatilco, Olmec, Mezcala, Teotihuacán and Mixtec

31 objects (figurines, statuettes, vessels, masks and pectorals)
Terracotta, stone
Various dimensions
Gift of Mr. and Mrs. Jean-Claude Bertounesque

PERU, CENTRAL COAST

Late Intermediate Period (1000-1476)
Chancay

Anthropomorphic Vessel
Terracotta
42.5 cm (h.); 22.5 cm (diam.)
Gift of the De Montigny-Charbonneau family

THE MONTREAL MUSEUM OF FINE ARTS

AUDITORS' REPORT

To the Members of
The Montreal Museum of Fine Arts

We have audited the balance sheet of The Montreal Museum of Fine Arts as at March 31, 2007 and the statements of revenue and operating expenses and changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2007 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Samson Bélair
Deloitte, Touche S.A.S. S.C. S.L.
Chartered Accountants

May 25, 2007

BALANCE SHEET

as at March 31, 2007

	General Fund	Capital Assets Fund	Acquisitions Fund	Total	
	\$	\$	\$	2007 \$	2006 \$
Assets					
Current assets					
Cash and term deposits	1,990,742	-	100,491	2,091,233	2,181,862
Accounts receivable	2,080,367	-	-	2,080,367	1,437,224
Interfund balances	(513,910)	(697,286)	1,211,196	-	-
Amount receivable - Foundation	1,641,180	-	109,703	1,750,883	1,051,731
Grants receivable	970,335	2,545,681	-	3,516,016	5,055,414
Inventories	656,466	-	-	656,466	552,876
Deferred charges	3,338,065	-	-	3,338,065	2,641,607
	10,163,245	1,848,395	1,421,390	13,433,030	12,920,714
Grants receivable (Note 6)	2,417,916	13,725,562	-	16,143,478	15,933,982
Investments	2,807,052	-	10,532,899	13,339,951	13,239,159
Accumulated interest	-	4,000,000	-	4,000,000	4,400,000
Capital assets (Note 4)	-	78,045,045	-	78,045,045	80,550,586
	15,388,213	97,619,002	11,954,289	124,961,504	127,044,441
Liabilities					
Current liabilities					
Bank overdraft	567,338	-	-	567,338	-
Bank loans (Note 5)	4,046,514	-	-	4,046,514	356,011
Accrued interest	29,804	550,112	-	579,916	650,356
Accounts payable and accrued liabilities	3,905,955	-	-	3,905,955	4,587,064
Deferred contributions	2,744,466	-	-	2,744,466	5,524,415
Current portion of long-term debt (Note 6)	310,030	2,161,931	-	2,471,961	3,709,850
	11,604,107	2,712,043	-	14,316,150	14,827,696
Long-term debt (Note 6)	2,417,916	21,932,966	-	24,350,882	24,707,912
Deferred contributions (Note 7)	-	50,674,476	-	50,674,476	52,835,817
Net assets					
Unrestricted	(1,450,421)	-	-	(1,450,421)	(1,621,308)
Invested in capital assets	-	22,299,517	-	22,299,517	22,299,517
Restricted (Note 8)	2,816,611	-	11,954,289	14,770,900	13,994,807
	1,366,190	22,299,517	11,954,289	35,619,996	34,673,016
	15,388,213	97,619,002	11,954,289	124,961,504	127,044,441

Approved by the Board



Bernard Lamarre
President
Director



Michal Hornstein
Vice-president
Director

STATEMENT OF REVENUE AND OPERATING EXPENSES AND CHANGES IN NET ASSETS

year ended March 31, 2007

	General Fund		Capital Assets	Acquisitions	Total	
	Operations	Restrictions	Fund	Fund	2007	2006
	\$	\$	\$	\$	\$	\$
Revenue						
General						
Admissions and special events	2,190,671	-	-	-	2,190,671	3,735,013
Boutiques and Bookstore	2,173,986	-	-	-	2,173,986	2,546,812
Donations of works of art	-	-	-	3,595,749	3,595,749	8,299,265
Donations and sponsorships	1,584,674	-	-	395,904	1,980,578	1,667,133
Donations from the Foundation (Note 10)	908,200	-	-	370,076	1,278,276	924,845
Exhibition catalogues	462,635	-	-	-	462,635	687,890
Annual memberships	1,050,492	-	-	-	1,050,492	1,119,712
Investments (Note 8)	25,833	158,318	-	628,214	812,365	663,001
Rental income	468,475	-	-	-	468,475	475,347
Miscellaneous	1,357,752	-	-	-	1,357,752	1,468,972
	10,222,718	158,318	-	4,989,943	15,370,979	21,587,990
Operating and acquisitions grants (Note 3)	16,775,274	-	-	68,500	16,843,774	16,488,674
Amortization of deferred contributions related to capital assets	-	-	2,287,731	-	2,287,731	2,296,766
Grant - projects (Note 3)	109,628	-	1,292,328	-	1,401,956	1,521,312
	27,107,620	158,318	3,580,059	5,058,443	35,904,440	41,894,742
Operating expenses						
Temporary exhibitions	6,191,685	-	-	-	6,191,685	7,086,670
Permanent collection	1,611,110	-	-	-	1,611,110	1,398,466
Security and maintenance	4,893,740	-	-	-	4,893,740	5,673,094
Administrative expenses (including interest expense of \$215,000; \$91,889 in 2006)	5,269,667	-	-	-	5,269,667	5,363,277
Boutiques and Bookstore	2,304,627	-	-	-	2,304,627	2,462,398
Curatorial services	3,684,384	-	-	86,080	3,770,464	3,597,785
Communication services	2,443,613	-	-	-	2,443,613	2,441,633
Rental expenses	349,979	-	-	-	349,979	351,895
Amortization of capital assets	-	-	2,505,541	-	2,505,541	2,505,541
Amortization of works of art	-	-	-	3,595,749	3,595,749	8,299,265
Acquisitions of works of art	-	-	-	663,224	663,224	776,141
Interest - projects	109,628	-	1,292,328	-	1,401,956	1,521,312
	26,858,433	-	3,797,869	4,345,053	35,001,355	41,477,477
Excess (deficiency) of revenue over operating expenses before interfund transfers	249,187	158,318	(217,810)	713,390	903,085	417,265
Interfund transfers:						
Contribution from Restricted Funds to Operations	139,510	(139,510)	-	-	-	-
Contribution from General Fund to Capital Assets Fund	(217,810)	-	217,810	-	-	-
Excess after interfund transfers	170,887	18,808	-	713,390	903,085	417,265
Endowment contributions	-	43,895	-	-	43,895	59,523
Net assets, beginning of year	(1,621,308)	2,753,908	22,299,517	11,240,899	34,673,016	34,196,228
Net assets, end of year	(1,450,421)	2,816,611	22,299,517	11,954,289	35,619,996	34,673,016

STATEMENT OF CASH FLOWS

year ended March 31, 2007

	2007	2006
	\$	\$
Operating activities		
Excess of revenue over operating expenses	903,085	417,265
Adjustments for:		
Amortization of capital assets	2,505,541	2,505,541
Amortization of deferred contributions related to capital assets	(2,287,731)	(2,296,766)
	1,120,895	626,040
Net change in non-cash operating working capital items	(5,273,841)	3,884,864
	(4,152,946)	4,510,904
Financing and investing activities		
Endowments	43,895	59,523
Change in grants receivable	1,329,902	1,036,050
Change in investments	(100,792)	(43,619)
Increase in deferred contributions related to capital assets	126,390	179,959
Acquisitions of capital assets	-	(53,568)
Increase in long-term debt	806,452	806,451
Repayments of long-term debt principal	(2,401,371)	(2,334,128)
	(195,524)	(349,332)
Net (decrease) increase in cash and cash equivalents	(4,348,470)	4,161,572
Cash and cash equivalents, beginning of year	1,825,851	(2,335,721)
Cash and cash equivalents, end of year	(2,522,619)	1,825,851
Comprised of:		
Cash and term deposits	2,091,233	2,181,862
Bank overdraft	(567,338)	-
Bank loans	(4,046,514)	(356,011)
	(2,522,619)	1,825,851

NOTES TO THE FINANCIAL STATEMENTS

year ended March 31, 2007

1. Purpose of the organization

The Montreal Museum of Fine Arts (the "Museum"), a not-for-profit organization, encourages the plastic arts and an appreciation thereof and acquires, conserves, collects, promotes, and exhibits works of art on behalf of the citizens of Montreal, the province of Quebec, Canada and elsewhere. The Museum is incorporated as a private corporation under the *Loi sur le Musée des beaux-arts de Montréal* and is a registered charity within the meaning of the *Income Tax Act*.

2. Summary of significant accounting policies

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles and reflect the following significant accounting policies:

Fund accounting

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

i) General Fund

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

ii) Capital Assets Fund

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

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

iii) Acquisitions Fund

The Acquisitions Fund reports the assets, liabilities, revenues and operating expenses related to acquisitions of works of art and endowments, the income from which is to be used to increase the original endowment and to purchase works of art.

Interfund balances

Interfund balances comprise interfund advances without any terms of repayment.

Boutique and Bookstore inventories

Inventories are valued at the lower of cost and net realizable value, cost being the average cost.

Deferred charges

Costs of exhibitions and other specific events are charged to the year in which the exhibition or event is held.

Investments

Investments are stated at cost or the market value attributed at the time of the gift. Where there is a permanent impairment in value, management's policy is to write down the investment to its estimated realizable value.

Accumulated interest

The interest accumulated during the realization of the expansion project of the Jean-Noël Desmarais Pavilion was accumulated separately from the cost of construction and is being recovered through an annual grant from the Ministère de la Culture et des Communications.

Capital assets

Capital assets are recorded at cost in the Capital Assets Fund and are amortized using the straight-line method over the following periods:

Buildings	40 years
Furniture and equipment	5 years

Deferred contributions

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

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

Revenue recognition

Restricted contributions are recognized as revenue of the appropriate fund in the year the related expenses are incurred. Unrestricted contributions are recognized as revenue of the appropriate fund when received or receivable.

Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is recognized as revenue of the appropriate fund. Unrestricted investment income is recognized as revenue of the General Fund. Income from externally restricted investments is recognized as an increase in the net assets of the appropriate fund.

Works of art

The Museum's permanent collection comprises paintings, sculptures, drawings and prints, furniture and decorative art objects. The permanent collection is not reflected in the financial statements. Donated works of art are accounted for at fair market value based on external appraisal reports. They are fully amortized in the year of acquisition.

Use of estimates

The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

3. Government grants

	2007	2006
	\$	\$
Operating grants		
Ministère de la Culture et des Communications	15,021,700	14,844,400
Conseil des arts de Montréal	370,000	370,000
	15,391,700	15,214,400
Grants for specific projects and acquisitions		
Ministère de la Culture et des Communications - repair and maintenance of capital assets	919,074	909,576
Department of Canadian Heritage	200,000	180,000
Canada Art Council	169,500	159,698
National Gallery of Canada	103,000	-
Ministère des Affaires municipales et des Régions	55,000	-
Tourisme Montréal	5,500	25,000
	1,452,074	1,274,274
	16,843,774	16,488,674
Grants for expansion projects		
Government of Québec		
Ministère de la Culture et des Communications	1,401,956	1,521,312

4. Capital assets

			2007	2006
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	22,299,517	-	22,299,517	22,299,517
Buildings	92,814,080	37,298,750	55,515,330	57,829,158
Furniture and Equipment	2,083,082	1,852,884	230,198	421,911
	117,196,679	39,151,634	78,045,045	80,550,586

5. Bank loans

The Museum has a bank loan available depending on its needs for a maximum of \$5,000,000. It is payable on demand and bears interest at the prime rate.

6. Long-term debt - General and Capital Assets Funds

	2007	2006
	\$	\$
Debts funded by the Government of Québec		
Loans from the Ministère des Finances and Financement Québec		
Bearing interest at 6.334%, maturing October 2016 ^{a), g)}	17,200,000	18,920,000
Bearing interest at 6.076%, maturing June 2012 ^{b), g)}	706,950	824,311
Bearing interest at 4.732%, maturing October 2008 ^{c), g)}	79,357	119,035
Bearing interest at 5.085%, maturing October 2013 ^{d), g)}	1,212,487	1,385,700
Bearing interest at 4.501%, maturing July 2020 ^{e), g)}	752,688	806,451
Bearing interest at 4.70%, maturing December 2021 ^{f), g)}	806,452	-
Bank loans		
Bearing interest at 5.28%, maturing December 2011	1,308,644	1,401,563
Bearing interest at 5.41%, maturing August 2015	382,500	427,500
	22,449,078	23,884,560
Debts not funded		
Bank loans		
Bearing interest from 4.95% to 6.44%, maturing at various dates through April 2015	4,373,765	4,533,202
	26,822,843	28,417,762
Current portion	2,471,961	3,709,850
	24,350,882	24,707,912

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

	Debt Repayment	Grants
	\$	\$
2008	2,471,961	2,305,600
2009	3,939,503	2,311,075
2010	2,393,669	2,277,166
2011	2,406,722	2,283,243
2012	3,708,258	2,289,646
2013 and thereafter	11,902,730	10,982,348
	26,822,843	22,449,078

- This debt is in relation to the Jean-Noël Desmarais Pavilion. On June 19, 1991, the Museum contracted a loan for \$43,000,000 from the Ministère des Finances du Québec as administrator of the Fonds de financement. This loan was used to reimburse the bankers' acceptances and accumulated interest under the special borrowing bylaw enacted on August 23, 1989.
- On December 19, 1991, the Museum contracted a \$2,356,500 loan from the Ministère des Finances du Québec as administrator of the Fonds de financement. This loan was used to fund the costs of improvements and equipment purchased for the Museum.
- On March 21, 2003, the Museum contracted a \$198,392 loan from Financement Québec as administrator of the Fonds de Financement, and this loan was used to fund the costs of the re-arrangement of the permanent collection.
- On October 15, 2003, the Museum contracted a \$1,732,125 loan from Financement Québec as administrator of the Fonds de financement, and this loan was used to fund a capital payment of the debt described in a).
- On October 7, 2005, the Museum contracted a \$806,451 loan from Financement Québec as administrator of the Fonds de Financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase I.

- f) On February 22, 2007, the Museum contracted a \$806,452 loan from Financement Québec as administrator of the Fonds de Financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase II.
- g) In consideration of the loan, the Ministère de la Culture et des Communications is committed to providing an additional grant to enable the Museum to pay the principal and interest in accordance with the agreed terms of repayment. The capital grant was recorded as a grant receivable.

7. Deferred contributions

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

	2007	2006
	\$	\$
Balance, beginning of year	52,835,817	54,952,624
Contributions received during the year	126,390	179,959
Amortization for the year	(2,287,731)	(2,296,766)
Balance, end of year	50,674,476	52,835,817

8. Restrictions on net assets of the General and Acquisitions Funds

	2007	2006
	\$	\$
Amounts restricted to the General Fund, including endowments whose income is used to fund the Museum's day-to-day operations	2,816,611	2,753,908
Amounts restricted to the Acquisitions Fund, including endowments whose income is used to fund the acquisitions of works of art	11,954,289	11,240,899
	14,770,900	13,994,807

The endowments were invested. Total income from these endowment investments is as follows:

	2007	2006
	\$	\$
Income on resources held for endowment:		
Credited to the General Fund	184,151	149,901
Credited to the Acquisitions Fund	628,214	513,100
Total investment income recognized as revenue	812,365	663,001

9. Commitments

The Museum leases premises under an operating lease that expires on June 30, 2013. Future lease payments total \$2,488,851 and include the following minimum payments over the next five years:

	\$
2008	398,216
2009	398,216
2010	398,216
2011	398,216
2012	398,216

These amounts are subject to annual increases in accordance with the consumer price index.

10. Related organizations and transactions

The Montreal Museum of Fine Arts Foundation

The Montreal Museum of Fine Arts Foundation (the "Foundation") is considered, for accounting purposes, to be a related organization, as certain members of the Museum's board of directors are ex-officio members of the board of directors of the Foundation.

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

The Foundation organizes and manages an annual fund-raising campaign (the "Annual Campaign"), the aggregate net revenue of which is given to the Museum for the financing of its operations. The Museum's financial statements include revenue of \$1,060,809 from the Foundation (\$1,130,690 in 2006), which is presented in "Donations and sponsorships". The Foundation also gave the Museum an amount of \$321,498 (\$100,170 in 2006) for acquisitions of works of art and \$10,000 (nil in 2006) for educational activities. These amounts are presented in "Donations from the Foundation". Also, an amount of \$51,606 (nil in 2006) is presented as a "Deferred contribution".

The Museum recorded revenue from the Foundation in accordance with donors' wishes in the amount of \$1,006,778 (\$824,675 in 2006) from the 1998-2002 campaign as follows: \$48,578 (\$39,675 in 2006) for acquisitions of works of art, nil (\$10,000 in 2006) for educational activities, \$50,000 (nil in 2006) for the Museum's day-to-day operations, and an amount of \$908,200 (\$775,000 in 2006) for exhibitions. These amounts are presented in "Donations from the Foundation".

Volunteer Association of the Montreal Museum of Fine Arts

The Volunteer Association of the Montreal Museum of Fine Arts (the "Association") is a separate not-for-profit entity incorporated under Part III of the *Companies Act* (Quebec). The purpose of the Association is to organize public fund-raising events for the benefit of the Museum.

The Association made a \$830,000 donation (\$830,000 in 2006) to the Museum. From this donation, an amount of \$150,000 (\$120,000 in 2006) is presented in "Donations and sponsorships" in the statement of revenue and operating expenses and changes in net assets. The balance of \$680,000 (\$650,000 in 2006) is presented as a "Deferred contribution". An amount of \$830,000 is included in accounts receivable as at March 31, 2007 (\$680,000 in 2006).

11. Financial instruments

The Museum holds and issues financial instruments such as investments, grants receivable and debt instruments. The investments are made up of securities and mutual funds that are primarily publicly traded shares, bonds and debentures.

Fair value

The fair value of investments is based on quoted market prices at the reporting date. The fair value of the long-term debt is measured by discounting expected residual cash flows at the year-end prime interest rate. Therefore, due to subjective judgment and uncertainty, the aggregate fair value amount should not be interpreted as the realizable value in an immediate settlement of the instruments.

As at March 31, 2007 and 2006, the carrying value of all financial instruments approximated fair value, with the following exceptions:

	2007		2006
	Carrying value	Fair value	Carrying value
	\$	\$	\$
General Fund			
Investments	2,807,052	3,488,325	2,764,444
Grants receivable	3,388,251	3,393,072	3,072,084
Long-term debt	(2,727,946)	(2,732,627)	(2,177,296)
Capital Assets Fund			
Grants receivable *	20,271,243	21,086,722	21,707,263
Long-term debt	(24,094,897)	(24,970,916)	(26,240,466)
Acquisitions Fund			
Investments	10,532,899	13,089,236	10,474,717
			12,287,195

* Excludes interest receivable of \$550,111 (\$610,049 in 2006) pertaining to the \$2,000,000 debt for the Montreal Museum of Decorative Arts, the \$43,000,000 debt for the Jean-Noël Desmarais Pavilion expansion project (Note 6 a)) and the debt of \$1,732,125 for a capital payment related to the debt of \$43,000,000 (Note 6d)).

Credit risk

The Museum has determined that credit risk is minimal given that the counterparties with which it conducts business are mainly government agencies.

Interest rate risk

In its investment portfolio, the Museum holds interests in bond mutual funds. The bonds in these mutual funds bear interest at fixed rates. Consequently, a change in market interest rates will affect the market values of the mutual fund bond interests.

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

Currency risk

In its investment portfolio, the Museum holds interests in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the market value of these investments.

12. Collection of the Museum

In its mission to attract the widest possible range of visitors, the Museum has, over the last 146 years or so of its existence, assembled one of the most significant and eclectic collections in North America.

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

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

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

Restoration costs during the year amounted to approximately \$417,791 (\$395,282 in 2006).

THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

PRESIDENT'S REPORT

We can unequivocally state that, in the past year, the Montreal Museum of Fine Arts has been moving in a new direction. The project to integrate the Erskine and American Church into the new Pavilion of Canadian Art is becoming a reality, and we have every reason to be pleased.

I would like to express my deepest gratitude to all those who have been involved in the search for funding, both at the various levels of government and in the private sector, so that we can move forward with this sizeable undertaking. I would also like to offer warm thanks to the donors who were very quick to promise their support, so that we could create a fund for the long-term self-financing for this new pavilion.

We are very excited by these generous promised gifts from corporate and individual donors. They are a major component of this huge expansion project that we have long been considering, especially since they will be used to further improve our educational and cultural activities, which is entirely in keeping with the mission the Museum adopted nearly 150 years ago. The future looks bright, and we would like to thank you for your exemplary participation in ensuring the success of this project essential to Montreal and to Quebec.

And yet, as Bernard Lamarre, our President, and Nathalie Bondil, our new Director, so aptly remarked, the Museum's day-to-day operations and activities are still at the mercy of a precarious financial situation. It is obviously important to step up our efforts to ensure that the Montreal

Museum of Fine Arts has the financial means that measure up to its ambitions and increase its capacities.

The Annual Fund-raising Campaign is one of the existing ways we can help improve this situation. The energy and enthusiasm of Michael L. Turcotte, Chairman of the 2006-2007 Campaign, is worthy of attention. The most recent campaign, which ended in June 2007, raised nearly \$900,000, a highly commendable result in a market such as Montreal, given that canvassing was also under way for the construction of the Pavilion of Canadian Art. I would like to offer my sincere thanks to Mr. Turcotte and his team of canvassers. I also extend my gratitude to the many donors who support us. Their generosity represents a contribution to our community, our city and our collective future. The business community appears to have understood the need to become involved in helping the Montreal Museum of Fine Arts play an active role both in Montreal and further afield. Lastly, the generosity with which the Friends of the Museum, the directors of foundations and business people have agreed to participate in these fund-raising campaigns is a tangible and eloquent expression of their deep attachment to the Montreal Museum of Fine Arts.

While many enthusiastic people are already dedicated to the Museum's success, others have just joined our ranks. This past year, new trustees Amel Chamandy, Paul M. Tellier and Yves Gougoux joined our Board, and I wish them a most cordial welcome.

At the end of my third year at the helm of the Museum Foundation, I would like to thank Bernard Lamarre, Chairman of the Museum's Board of Trustees, for his generous support and invaluable counsel. I also have the highest regard for Nathalie Bondil, the MMFA's new Director. As well, a huge "thank you" to Museum management and all the employees for their outstanding work.



Réal Raymond
President
Museum Foundation

OFFICERS, TRUSTEES AND COMMITTEES OF THE MUSEUM FOUNDATION

as of March 31, 2007

Officers and Trustees

President
Réal Raymond

Treasurer
Brian M. Levitt

Jacques Bougie
Jacques M. Brault
Amel Chamandy
Gretta Chambers
Yvon Charest, F.S.A., F.C.I.A.
Michel Décary, Q.C.
Jean-Guy Desjardins
Yves Gougoux
Jeannine Guillevin Wood, O.C.
Fernand Lalonde, Q.C.
Bernard Lamarre, Eng., O.C., O.Q.
André Lesage, F.C.A.
Pierre H. Lessard
Paul Lowenstein
Michel Nadeau
Jocelyn Proteau
Betty Reitman
Guy Saint-Pierre
Guylaine Saucier
Guy Savard
Norman M. Steinberg
Paul M. Tellier
Robert Tessier
Jonathan I. Wener

Secretary
Danielle Jodoin

Committees

Nominating Committee

Gretta Chambers
Bernard Lamarre, Eng., O.C., O.Q.
Réal Raymond

Audit and Financial Administration Committee

Chairman
Guylaine Saucier

Yvon Charest, F.S.A., F.C.I.A.
Jeannine Guillevin Wood, O.C.
Fernand Lalonde, Q.C.
Réal Raymond *ex officio*
Norman M. Steinberg

Investment Committee

Chairman
Michel Nadeau

André Lesage, F.C.A.
Pierre H. Lessard
Brian M. Levitt
Jocelyn Proteau
Guy Saint-Pierre

Allocation Committee

Fernand Lalonde, Q.C.
Bernard Lamarre, Eng., O.C., O.Q.
Réal Raymond
Guy Savard

2006-2007 Annual Fund-raising Campaign Committee

Chairman
Michael L. Turcotte
Hydro-Québec

Vice-chairmen
Mona Chabot
Groupe Sutton – Immobilia

Amel Chamandy
Galerie 1225

Nathalie de Champlain
Garda

Corey Copeland
Alcan Inc.

The Hon. Francis Fox, P.C., Q.C.
Fasken Martineau DuMoulin, LLP

Roy L. Heenan
Heenan Blaikie, LLP

David H. Laidley
Samson Bélair / Deloitte & Touche

Clemens Mayr
McCarthy Tétrault, LLP

Éric A. Nadeau
National Public Relations

Michel Nadeau
HEC Concordia Institute for
Governance of Private and Public
Organizations

Huu Trung Nguyen
Caisse centrale Desjardins

Bernadette Rusgal
Galleriagalerie gg.inc

Jonathan I. Wener
Canderel Limited

THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

AUDITORS' REPORT

To the Trustees of The Montreal Museum
of Fine Arts Foundation

We have audited the balance sheet of The Montreal Museum of Fine Arts Foundation as at March 31, 2007 and the statements of revenue and expenses and changes in net assets for the year then ended. These financial statements are the responsibility of the Foundation's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2007 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Samson Bélair
Deloitte, Touche S.A.S. P.C. S.E.
Chartered Accountants

May 18, 2007

STATEMENT OF REVENUE AND EXPENSES

year ended March 31, 2007

	General Fund	Restricted Funds					Total	
		Desmarais Exhibition Fund	Other Exhibition Fund	Acquisitions Fund	Educational Activities Fund	Restricted Funds Total	2007	2006
	\$	\$	\$	\$	\$	\$	\$	\$
Revenue								
Contributions	1,334,915	-	-	459,321	-	459,321	1,794,236	2,437,763
Investments, including a write-off of \$111,685; nil in 2006 (Note 3)	11,368	169,528	700,176	114,711	13,968	998,383	1,009,751	800,124
	<u>1,346,283</u>	<u>169,528</u>	<u>700,176</u>	<u>574,032</u>	<u>13,968</u>	<u>1,457,704</u>	<u>2,803,987</u>	<u>3,237,887</u>
Expenses								
Donations to the Museum	1,549,724	164,300	728,600	370,076	15,300	1,278,276	2,828,000	2,428,041
Financial expenses	6,935	-	-	-	-	-	6,935	7,833
	<u>1,556,659</u>	<u>164,300</u>	<u>728,600</u>	<u>370,076</u>	<u>15,300</u>	<u>1,278,276</u>	<u>2,834,935</u>	<u>2,435,874</u>
(Deficiency) excess of revenue over expenses	<u>(210,376)</u>	<u>5,228</u>	<u>(28,424)</u>	<u>203,956</u>	<u>(1,332)</u>	<u>179,428</u>	<u>(30,948)</u>	<u>802,013</u>

STATEMENT OF CHANGES IN NET ASSETS

year ended March 31, 2007

Restricted Funds								Total		
General Fund	Desmarais Exhibition Fund	Other Exhibitions Fund		Acquisitions Fund		Educational Activities Fund	Restricted Funds Total	2007	2006	
	with clause	with clause	without clause	with clause	without clause	with clause				
	\$	\$	\$	\$	\$	\$	\$	\$	\$	
Net assets, beginning of year	-	2,800,142	10,089,816	1,553,324	1,233,189	589,556	232,545	16,498,572	16,498,572	15,696,559
(Deficiency) excess of revenue over expenses	(210,376)	5,228	618,139	(646,563)	165,023	38,933	(1,332)	179,428	(30,948)	802,013
Net assets, end of year	(210,376)	2,805,370	10,707,955	906,761	1,398,212	628,489	231,213	16,678,000	16,467,624	16,498,572
Comprised of:										
Unrestricted (deficiency)	(210,376)	-	-	-	-	-	-	-	(210,376)	-
Restricted with clause	-	2,805,370	10,707,955	-	1,398,212	-	231,213	15,142,750	15,142,750	14,355,692
Restricted, without clause	-	-	-	906,761	-	628,489	-	1,535,250	1,535,250	2,142,880
	(210,376)	2,805,370	10,707,955	906,761	1,398,212	628,489	231,213	16,678,000	16,467,624	16,498,572

BALANCE SHEET

as at March 31, 2007

		Restricted funds					Total	
	General Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisitions Fund	Educational Activities Fund	Restricted Funds Total	2007	2006
	\$	\$	\$	\$	\$	\$	\$	\$
Assets								
Current assets								
Cash	271,332	-	-	-	-	-	271,332	135,416
Accounts receivable	153	-	-	-	-	-	153	19,057
	271,485	-	-	-	-	-	271,485	154,473
Investments (Note 3)	252,622	2,969,670	12,343,316	2,136,404	246,513	17,695,903	17,948,525	17,397,333
	524,107	2,969,670	12,343,316	2,136,404	246,513	17,695,903	18,220,010	17,551,806
Liabilities								
Current liabilities								
Account payable and accrued liabilities	1,503	-	-	-	-	-	1,503	1,503
Due to the Museum	732,980	164,300	728,600	109,703	15,300	1,017,903	1,750,883	1,051,731
	734,483	164,300	728,600	109,703	15,300	1,017,903	1,752,386	1,053,234
Net assets								
Unrestricted (deficiency)	(210,376)	-	-	-	-	-	(210,376)	-
Restricted, with clause	-	2,805,370	10,707,955	1,398,212	231,213	15,142,750	15,142,750	14,355,692
Restricted, without clause	-	-	906,761	628,489	-	1,535,250	1,535,250	2,142,880
	(210,376)	2,805,370	11,614,716	2,026,701	231,213	16,678,000	16,467,624	16,498,572
	524,107	2,969,670	12,343,316	2,136,404	246,513	17,695,903	18,220,010	17,551,806

Approved by the Board



Réal Raymond
President
Trustee



Bernard Lamarre
Trustee

NOTES TO THE FINANCIAL STATEMENTS

year ended March 31, 2007

1. Purpose of the Organization

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

2. Significant accounting policies

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles (“GAAP”) and reflect the following significant accounting policies:

Restricted fund accounting

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

i) General Fund

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

ii) Restricted funds

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

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

The Foundation contributes to funding the Museum’s operations through the earnings on the investments in accordance with the objective of each fund and in compliance with the disbursement quota prescribed by law.

Investments

Investments are recorded at the cost or market value assigned at the time of the donation. Where there is a permanent impairment in value, management’s policy is to write down the investment to its estimated realizable value.

Contributed services

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

Use of estimates

The preparation of financial statements in conformity with Canadian GAAP requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

3. Investments

	2007	2006
	\$	\$
Cash	36,076	17,051
Money Market	263,139	315,236
Bond Pooled Fund	5,999,049	5,605,983
Canadian Corporate Equity Securities	5,194,123	5,640,179
U.S. and International Corporate Equity Securities	2,529,507	2,534,222
Index Pooled Fund - U.S. Equity securities	695,473	663,498
International Equity Pooled Fund	2,981,158	2,621,164
Foundation of Greater Montreal Fund	250,000	-
Book value	17,948,525	17,397,333
Market value*	22,246,309	20,407,730

* The market value of the investments is based on the year-end market price.

Investment management fees and safekeeping charges amount to \$123,842 (\$115,632 in 2006) and are presented as a decrease in investment revenue.

4. Related party transactions

Donations made by the Montreal Museum of Fine Arts Foundation are presented separately in the statement of revenue and expenses.

The Museum pays certain expenses of the Foundation, including the salary of the executive director. These expenses are reimbursed to the Museum and are presented as an increase in donations to the Museum and amount to \$464,809 (\$145,778 in 2006).

5. Financial instruments

Interest rate risk

The bonds included in the Bond Pooled Fund bear fixed interest rates. Consequently, a variation of the market rate will have an effect on the fair value of investments in the Bond Pooled Fund.

Currency risk

The Foundation holds investments in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the market value of these investments.

Fair value

The fair value of accounts receivable, accounts payable and accrued liabilities and due to the Museum is approximately equal to their carrying values due to their short-term maturity.

The fair value of investments is presented in Note 3.

6. Statement of cash flows

A statement of cash flows has not been prepared since the cash flow information is readily apparent from other financial statements and related notes.

A TRIBUTE TO OUR DONORS

We would like to extend our sincere thanks to the individuals, corporations and foundations who made generous financial contributions this fiscal year to the 1998-2002 Campaign *A Great Museum for a Great City* and the 2006-2007 Annual Fund-raising Campaign. We are also grateful to those who have contributed to the financing of the future Pavilion of Canadian Art.

Special thanks to those whose great generosity enabled us to purchase major works of art to enrich the Museum's collection.

Some Museum departments have also received the support of our generous patrons. That is how programmes that are essential to Museum life have been financed at Archives, in the Conservation laboratories and within the Educational and Public Programmes Department.

Without the devoted support of all its Friends, the Museum would not be able to pursue its mission.

Individual Donations

Donations of \$250,000 and more

Stevenson, Deirdre J.

Donations of \$100,000 and more

Harrison, Michael St.B.

Donations of \$50,000 and more

Gilchrist Bailey, Janet

Donations of \$25,000 and more

Battat, Joseph and Erin Slater
Dumas, Pierre and Marie
Fournier, Guy
Shaw, Neil M.

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Birks, Ann F.
Bronfman, Marjorie
Hoppenheim, Mel
Hornstein, Michal and Renata
Lamarre, Bernard
Raymond, Réal
Renaud, Richard J.
Winant, Edward J.

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Briand, Lise
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Chamandy, Glenn
De la Chenelière, Michel
Desjardins, Jean-Guy and Suzan Moreau
Elibrachy, Bahieldin
Lapointe, Pierre
Levitt, Brian M. and Claire Gohier

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Billick, Bonnie
Blouin, Michel
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Bossé, Hélène C.
Bougie, Jacques
Bourke, Marlene G.
Bronfman, Barbara B.
Brosseau, Pierre R.
Bruneau, Luc
Brunet, Pierre
Cavell, Charles G. and Suzan
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Charette, Christiane
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Fox, Lillian
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Racine, Rémi
Raizenne, Robert
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Robb, James and Katherine
Rocheleau, Serge
Rossy, Larry and Odetta
Rouleau, Benoit
Royer, Raymond and France Denis
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Saucier, Guylaine
Schiff, Marilyn E.
Schubert, François
Shannon, Joy
Shetty, Bhasker and Satinder
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Sloss, Linda
Soutar, Ian and Helgi
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 Robert, Jean-Claude
 Rose, Joyce Veronica
 Rose, Marjorie
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 Ross, Robert G.
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 Roy, Michel
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 Schluep, Walter
 Shapiro, Bernard
 Sigler, David A. and Neysa
 Sissons, Wendy
 Skolnick, Craig Allen
 Smith, Glenn B.
 Smolkin, Sam M.
 Steiner, Ursula
 Stewart, Pamela D.
 St-Germain, Roger

Sylvestre, Raymond U.
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Tancred, Peta E.
Taylor, Martin
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Tendler, Sylvie
Tetley, William and Rosslyn
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Thibault, Pierrette
Trottier, Jeanne d'Arc
Tsakpinoglou, Phriox
Turcot, Yvon
Vallée, Pierre
Vernier, Francine
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Recochem
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SSQ Mutuelle groupe financier
Succession Louise D'Amours
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PROMOTIONS

At the Montreal Museum of Fine Arts, it is a tradition to add up to the credit of the donor all the donations – be they gifts of money and/or property – received over the years in order to bestow on them the title of Distinguished Member. According to article 3 of the regulation respecting the general administration of the Museum, the category of Distinguished Member includes eight sub-categories, with thresholds that vary between \$2,000 and \$500,000.

On March 31, 2007, the Museum had 1,875 Distinguished Members. We are pleased to publish the names of those individuals whose annual contribution enabled them to attain the status of Distinguished Member or accede to a higher category. We offer them our sincere congratulations.

Major Patrons

(cumulative donation of \$500,000 or more)

Anonymous

Patrons

(cumulative donation, between \$250,000 and \$500,000)

Irwin and Freda Browns

Violaine Corradi

Hélène Dorion

Martin and Betty Goodwin

Major Benefactors

(cumulative donation, between \$100,000 and \$250,000)

François R. Roy

Benefactors

(cumulative donation, between \$50,000 and \$100,000)

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Mel Hoppenheim

Guy Joussemet

Dr. Claude Lamarre

Jean-Claude Planchard

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Ann F. Birks

Pierre Dumas

Yves A. Lefebvre

Eric H. Molson

Jean-Marie Parenteau

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Samir Sammoun

Robert Savoie

Jane M. Skoryna

Jan C. Spaniel

Roger St-Germain

Hope and Jacques Tétrault

Claude Turcot

Heather Winship

Deaths

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

Brian Clarke

Jean-Claude Delorme

Cynthia Dobell

Yvon Lamontagne

Robert D. Murray

William B. Thorpe

SPECIAL EVENTS

Museum Ball

Dream of Africa

November 18, 2006

Organized by the Volunteer Association of the Montreal Museum of Fine Arts.

The Volunteer Association of the Montreal Museum of Fine Arts extends its sincere thanks to all those individuals and corporations who contributed to the success of the Museum Ball, an important source of funding for the Museum, especially Claire Gohier, Ball President, Alain Cousineau and Ian Greenberg, Honorary Co-presidents of this fund-raising event, and the members of their committee, for their fantastic work and dedication.

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The Masked Soirée
Eyes Wide Open –
The Third Eye
 March 24, 2007

The Volunteer Association of the Montreal Museum of Fine Arts held a masked soirée on Saturday, March 24, 2007. Event Co-presidents Louise Latreille and Alexandra MacDougall are delighted that more than 700 guests attended this special benefit event.

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