



2012|2013 ANNUAL REPORT



MONTREAL
MUSEUM OF
FINE ARTS

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A HISTORIC DYNAMISM

This year has been one of tremendous achievement in the face of unprecedented challenges. Never before in its history has the Montreal Museum of Fine Arts experienced such dynamic growth:

- spectacular increase in attendance (two consecutive years with more than 700,000 visitors);
- a record number of members (more than doubled in 30 months, from 36,000 in January 2011 to 65,794 members as of March 31, 2013, and more than 75,000 members at the time this report was written – the largest in Quebec and second-largest in Canada);
- enthusiastic response to the Museum's expanded and renovated Studios Art & Education Michel de la Chenelière – 20,000 parents and children flocked to our new Family Lounge (whereas 5,000 took part in our educational activities the previous year); and 60,000 students participated in our programme versus 45,000 students before the opening of the Studios, representing 70% of the attendance goals set in our development plan for 2017;
- and 165,180 people took part in our educational programmes and activities, compared to 130,063 in 2011-2012, a 28% increase;
- a strong presence on the international scene, with the exhibition *The Fashion World of Jean Paul Gaultier* presented in three European and North American cities and three new scholarly publications distributed at home and around the world;
- and the addition to our collection of close to 900 works with a value of close to \$19 million.

These achievements are the result of the hard work and creativity of the Museum team, led by Nathalie Bondil, supported by Paul Lavallée, Danielle Champagne and other dedicated members of the Museum family. On behalf of the Museum's members and the Montreal community I want to thank and congratulate them for what they have accomplished.

I would also like to acknowledge the unstinting commitment of our more than 400 volunteers, who are an integral part of the Museum's success. In particular, I wish to recognize the members of the Volunteer Association, whose annual Ball this year generated net proceeds of \$1.1 M; our 157 active Volunteer Guides, who this year provided guided tours to 44,831 visitors, a number which grew by 25% from the prior year; and my fellow Trustees, who support the Museum in so many ways.

The collectors who donate their works to the Museum so that the public can enjoy them deserve special mention. There are too many to name individually, but to all of them, my sincere thanks. The Museum has extremely limited funds available for acquisitions. Gifts of works of art represent the sole avenue for enriching the Museum's collection.

A highlight of this year was the finalization of the generous gift by Michal and Renata Hornstein of their magnificent collection which covers several centuries from the Renaissance to the dawn of modern art, a remarkable group of works, mainly from the Golden Age of Dutch and Flemish paintings (seventeenth century). The other highlight was the unveiling of the design of a pavilion to house the Hornstein collection, by Quebec Premier Pauline Marois, who said, "An incredible jewel is being added to our city's cultural crown with the decision of Michal and Renata Hornstein to offer the MMFA their collection of Old Masters. I would like to thank Michal and Renata for giving Montrealers and Quebecers of all ages and all walks of life access to these works...." This donation, valued at almost \$75 million, is the largest private donation in the modern history of Quebec museums and one of the largest ever in Canada. Recognized by international specialists, it is an unequalled national treasure. A special thank you!

Manon Asselin Architecte in consortium with Jodoin Lamarre Pratte & Associés will design the new pavilion. The design has already had the honour of being selected for the international exhibition *Atlas of the Unbuilt World*, organized by the British Council and held during the 2013 London Festival of Architecture at the Bartlett School of Architecture this past June. We are grateful to the Quebec government for supporting the pavilion by agreeing to grant the MMFA \$18.5 million in the context of celebrations for Montreal's 375th anniversary in 2017. The Quebec government's contribution will pay for construction costs; the new pavilion's additional operating costs will be assumed entirely by the private sector, using the same model as for the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. Including the value of the Hornstein donation, the private sector is assuming more than 85% of the total project cost.

The new pavilion will be built on Bishop Street, south of the Jean-Noël Desmarais Pavilion, to which it will be linked. The estimated gross surface area is approximately 3,400 m². It will also feature an entrance for adult and school groups where access will have been designed especially for these types of visitors and where wider side-walks will be installed to accommodate the many school buses.



BRIAN M. LEVITT

Chairman of the Board





The new pavilion will enable the Museum to further expand its educational facilities, thanks to a further generous gift by Michel de la Chenelière. The Museum's focus on development and expansion of its educational programming exemplifies its sense of responsibility as a civic institution towards the community in general and youth and special needs groups in particular.

To carry out all of these projects, which contribute to the vitality and well-being of the Montreal community and Quebec society, the Museum must be able to rely on the generosity of all of its partners if it is to make a real difference – and this includes governments. We rely on government for about 50% of our operating revenues, far and away the lowest portion of any large museum in Quebec and one of the lowest in Canada. After decades of stagnation, the level of support from Quebec was cut by over half a million dollars this year (and a cut of \$760,000 already announced for 2013-2014), an amount which caused us to incur a material operating deficit for the first time

in many years. For fiscal 2012-2013, the deficit is \$557,446 (given the December 2012 announcement, four months before the end of the fiscal year, of a \$550,000 cut to the grant). In addition, \$2 million of grant revenues for specific projects, such as maintaining our assets and reinstalling the permanent collection, were not renewed. These budget cuts "cancel out" the fund-raising carried out for the operating costs of the new Claire and Marc Bourgie Pavilion. After decades of belt-tightening and staff reductions, there is no further opportunity for the Museum to absorb these cuts without major reductions in the contribution it makes to Montreal and Quebec society through its exhibitions, educational activities and permanent collection. We are actively working to make our case with the Quebec Government to avoid this.

Every year, the Museum is a source of civic pride, enjoyment and education to the hundreds of thousands of Montrealers associated with it as members, employees, volunteers and visitors. We are committed to see that this continues. ■



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AN ARCHITECTURAL COMPETITION FOR THE FIFTH PAVILION

During this fiscal year, in December 2012, in the presence of Maka Kotto, Quebec Minister of Culture and Communications, the Museum invited the architects of Quebec to participate in an architectural competition for the future pavilion of international art. The Minister said that the Museum was looking for “Quebec creators who would be able to respect museological imperatives of conservation and presentation while developing an original proposal that respected the technical, environmental and budget constraints.”

Twenty architectural firms with a Montreal office took part in the competition. The jury included three members of the MMFA (Brian M. Levitt, Chairman of the Board; Nathalie Bondil, Director and Chief Curator; and Bruce McNiven, Chairman of the Buildings, Maintenance and Security Advisory Committee) and five independent architects (Clément Demers, Thomas Fontaine, Jean Claude Marsan, Philippe Poulin and Mario Saïa, who acted as chairman). The jury selected three finalists based on the evaluation of their files. The main selection criteria evaluated at this first stage were the candidate’s design skills and the experience of his or her team and proven ability to adhere to budgets. Through this competition, the MMFA wishes to contribute to the architectural quality of Montreal, a UNESCO City of Design.

The jury unanimously selected Manon Asselin Architecte, and Jodoin Lamarre Pratte & Associés in consortium, whom we congratulate for this project that will enhance our city’s beauty. The Museum would also like to underscore the professionalism of the architectural firms FABG and Saucier + Perrotte, the other finalists of this architectural competition, who also presented very imaginative projects during the second part of the competition.

■ MANON ASSELIN, ARCHITECT

Manon Asselin is co-founder of the young Montreal-based architectural firm Atelier TAG with her partner, Katsuhiro Yamazaki. The agency is particularly interested in space that generates experiences and in the potential of the material culture to stimulate the collective imagination. Their work has garnered awards for merit with enviable regularity both nationally and internationally: two Medals from the Governor General of Canada (2006), the Prix de Rome from the Canada Council for the Arts (2008), the New York League of Architecture Emerging Voices Award (2012) and a recent nomination for the International Iakov Chernikov Prize in conceptual architecture (2013). Through its participation in architectural competitions since 1997, Atelier TAG has become a major actor in the culture of architecture in Quebec. Manon Asselin also pursues her research and creations as a professor of architecture at the Faculty of Design at the University of Montreal.

■ PAULINE MAROIS, QUEBEC PREMIER

Excerpts from the Speech Given at the Project Unveiling (MMFA’s translation)

“An incredible jewel is being added to our city’s cultural crown with the decision of Michal and Renata Hornstein to offer the MMFA their collection of Old Masters. I would like to thank Michal and Renata for giving Montrealers and Quebecers of all ages and all walks of life access to these works... Today, the long-awaited moment is finally here. We will discover a new building that will soon be part of our Montreal cityscape... People will walk in front of it, sometimes without even realizing it, children will come here to discover magnificent works, all this for decades to come. I would like to salute all those talented firms who presented a concept. But above all, I would like to congratulate Manon Asselin and her colleagues. You have created a very prestigious building. It is spectacular, but elegant. Daring, but noble. I would like to tell you, in fact, that the images alone of this new pavilion moved me. You have designed a building that will let the seasons in. People will be able to discover and rediscover the magnificent works of foreign painters under the subtle lighting of our winters and the bright sunlight of our summers. In this place, the genius of the Old Masters of painting will meet the vision of Quebec masters of architecture. I cannot imagine a more beautiful celebration of the human spirit! I am proud, very proud that this construction project is being made possible through a contribution of the Quebec government.”

SOON TO BE THE LARGEST ART MUSEUM COMPLEX IN QUEBEC

With the addition of the Fifth Pavilion, the MMFA will cover a very large area totalling 48,527 m², including 13,000 m² of exhibition space. It will thus become the eighteenth largest art museum in North America, according to statistics compiled in 2013 by the Association of Art Museum Directors (AAMD).

Total surface area: 522,342 sq. ft. (48,527 m²)

Total exhibition area: 140,000 sq. ft. (13,000 m²)

- **Michal and Renata Hornstein Pavilion (1912)**
59,696 sq. ft. (5,546 m²)
- **Liliane and David M. Stewart Pavilion (1976)**
103,441 sq. ft. (9,610 m²)
- **Jean-Noël Desmarais Pavilion (1991)**
241,316 sq. ft. (22,419 m²)
- **Claire and Marc Bourgie Pavilion (2011)**
58,760 sq. ft. (5,460 m²)
- **Fifth Pavilion (2017)**
37,246 sq. ft. (3,460 m²)
- **Sculpture Garden**
21,883 sq. ft. (2,033 m²)

▲
1.
Brian M. Levitt, Nathalie Bondil,
Michal Hornstein and Maka Kotto.
Photo Pierre Longtin

2.
Pauline Marois and Manon Asselin.
Photo Pierre Longtin

REAPING THE REWARDS OF OUR EFFORTS

THE CLAIRE AND MARC BOURGIE PAVILION OF QUEBEC AND CANADIAN ART GARNERS ACCLAIM...

■ THOMAS BAILLAIRGÉ AWARD FROM THE ORDRE DES ARCHITECTES DU QUÉBEC

The Museum was recognized for improving the city's architectural and cultural framework, notably the preservation of the Erskine and American Church, which has become the Claire and Marc Bourgie Pavilion.

■ THE ONTARIO ASSOCIATION OF ARCHITECTS AWARD

The Museum's Claire and Marc Bourgie Pavilion was honoured with an Ontario Association of Architects' 2013 Design Excellence Award. Fifteen newly built projects in Toronto, Montreal, Los Angeles, Tel Aviv, Waterloo and Vancouver were selected from among more than 170 candidates. The winning projects were chosen by a jury of peers from the design community according to the following criteria: creativity, context, sustainability, good design/good business and legacy.

■ ARCHITECTURAL HERITAGE AWARD FROM THE CITY OF MONTREAL

The MMFA and the firm of Provencher Roy + Associés Architectes received the prize for architectural integration for the new Claire and Marc Bourgie Pavilion.

■ CANADIAN MUSEUMS ASSOCIATION (CMA) AWARD

The Museum won the Award of Outstanding Achievement in Facility Development and Design at the Canadian Museums Association's annual National Conference.

■ AWARD FOR EXCELLENCE FROM THE SOCIÉTÉ DES MUSÉES QUÉBÉCOIS (SMQ)

The SMQ's prizes are intended to acknowledge, stimulate and reward excellence in museum practices in Quebec. The MMFA was awarded the 2012 Award for Excellence in Group 1 of the institutional category for the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.

■ AWARD FOR INTERNATIONAL INFLUENCE TOURISME MONTRÉAL

Tourisme Montréal's Award for International Influence acknowledges a cultural organization or an artist whose activities contribute substantially to Montreal's international reputation. A jury awards this prize each year to a cultural organization or an artist whose activities contribute substantially to persuading tourists from around the world to come and spend time in our city.

IN THE PRESS...

The construction of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art at the Museum of Fine Arts is an opportunity to create a public space of exemplary quality that will unify the three pavilions... The idea is to view the street and the sidewalks as another gallery, a "white backdrop" that highlights the works on display. In the disparate, fragmented and fast-paced urban environment, the pale shade and smooth finish of the widened concrete sidewalks, the light colour of the furnishings and the white glow of streetlights combine to herald the distinct presence of this unique part of Sherbrooke Street.

– ARCHITECTURE QUÉBEC

The Montreal Museum of Fine Arts Pavilion of Canadian Art is the ideal place to spend a sweltering summer afternoon. Not only is the building, inaugurated less than two years ago, magnificent, but the collection, which ranges from Inuit art to the Automatistes by way of Oziás Leduc, Marc-Aurèle Fortin and Jean-Paul Riopelle, is absolutely sublime and beautifully displayed. A must for all Montrealers. To be visited and revisited, since admission is free.

– LA PRESSE

The architects at Provencher Roy + Associés have come up with a remarkable conversion for a heritage church. At a time when the preservation of religious heritage buildings is a challenge all over the world, this architectural initiative is exemplary in its field. The challenge was to create a building that would be able to display the collections of Quebec and Canadian art, while at the same time establishing a three-way dialogue – with the church, the Museum's other pavilions and the city.

– V2COM, Montreal

AND ARTICLES IN SPECIALIZED PUBLICATIONS

■ **Jacques Des Rochers.** "Sulpician Cultural Strategies: The Fine Arts." In Dominique Deslandres, John A. Dickinson, Ollivier Hubert, eds., *The Sulpicians of Montreal: A History of Power and Discretion, 1657-2007*, pp. 549-580. Montreal: Wilson & Lafleur, 2013.

■ **Jacques Des Rochers.** "Deux œuvres inédites de Frère Luc." *Cap-aux-Diamants, Spécial Nouveau coup d'œil sur les arts en Nouvelle-France*, no. 110 (summer 2012), pp. 20-22.

■ **Jacques Des Rochers.** "La conversion à la mesure du converti : un cas de figure exemplaire dans la Cité, le Musée des beaux-arts de Montréal à son 150^e anniversaire." *Actes du Colloque Démolition et renouvellement urbain*. Congrès de l'ACFAS 2012, forthcoming.

■ **Alessandra Mariani.** "Dialogue un" [Interview with Nathalie Bondil]. *Muséologies*, vol. 6, no. 1 (2012), pp. 77-99.

The Claire and Marc Bourgie Pavilion
of Quebec and Canadian Art.
Photo Denis Farley



THE MUSEUM (R)EVOLUTION GOES ON

THE CHALLENGES OF EXCEPTIONAL GROWTH

The events surrounding the opening of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the Bourgie Concert Hall were hardly over when, in the spring of 2012, the Museum announced the major donation by Michal and Renata Hornstein of their collection of Old Masters and the building of a new pavilion, the fifth, to accommodate these works. Quite the news, in light of the reinstallation of the Museum's collection, beginning in 2009 and involving 43,587 works (including 15,000 graphic works in the new reserve that has been accessible to specialists since the summer of 2009). It all required considerable effort, provided by our team alone, who, in addition to the reinstallation, still had to handle all the exhibitions and special events. Not once did the Museum close its doors to the public, and it continued designing, producing and circulating its exhibitions. Fiscal 2012-2013 turned out once again to be a year of extraordinary activity. First of all, I wish to thank the Museum teams, without whom nothing would have been possible. Let us say it once again: both personnel and management staff worked so hard to achieve these exceptional results at the end of many difficult years, during a period of economic slowdown. Thank you to the Directors, Danielle Champagne, Paul Lavallée and Jean-Luc Murray, to the excellent department heads, to the numerous experts and professionals who back up our talents and of course to our volunteers, who give of their time and expertise with Museum visitors, in the organization of fund-raising events and committee work, with Brian M. Levitt, our enlightened Chairman of the Board, leading the way.

■ GROWTH FIGURES

Here are a few figures for the exhibitions, in respect of which the load continues to increase, along with the pressure on the Museum to be self-funding. Our success depends increasingly on the innovation and attractiveness of our exhibitions. Since admission to the collection remains free, it is up to the major temporary exhibitions to generate revenue by selling subscriptions, keeping ticket sales up and maintaining other services:

- 4 major international exhibitions were presented by the Museum: *Feininger*, *Wesselmann*, the *Clark* collection and *Peru*;
- 2 major international exhibitions, initiated and produced by the MMFA, opened in Montreal: *Wesselmann* and *Peru*;
- the Museum directly exported one major production to three international metropolises: *Jean Paul Gaultier* to San Francisco, Madrid and Rotterdam (in 2012-2013 alone – a total of ten cities will host the show in all);
- 7 small and medium-sized exhibitions were presented in our galleries;
- for a total of 14 productions developed, installed, taken down and circulated, for 7 major and 7 mid-sized exhibitions, not counting educational presentations.

Several results provide an indicator of remarkable performance, growth and productivity, consistent with prior strategic decisions, efforts to accommodate expansion while keeping the Museum open to visitors with the same in-house team handling the colossal reinstallation undertaken (curatorial, archival, conservation, production, maintenance and communications), all without additional staff:

- **For the past five years, the net cost of exhibitions for the Museum has dropped by \$1 million a year, going from an average of \$1.8 million a year to some \$800,000, a 55% decrease.** These are the best results in recent decades in terms of performance, thanks to the efforts made by the Curatorial Department in the design, production and export of our own exhibitions, which have increased in number. It should also be noted that exhibition sponsorships in recent years have decreased. This is due largely to the donations made by Montreal businesses to the Major Fund-raising Campaign run by the Museum for the construction of the Pavilion of Quebec and Canadian Art;
- In 2012-2013, the net cost of exhibitions was \$840,000, which is consistent with the remarkable average established over the past five years. The budgets for temporary exhibitions are rigorously observed by the Administration Division and the Exhibitions Production and Curatorial Departments;
- Proactive efforts to seek out partnerships with other museums have contributed greatly to improvements in the financial results of temporary exhibitions, particularly in the difficult economic context of the past year for all museums hit hard by a much more competitive market;
- There has been an 82% increase in the number of memberships, which rose from 36,000 as of January 4, 2011, to 65,794 as of March 31, 2013. At the time of writing this report, there has been an increase of over 100%, with a total of 75,000 members;
- For the second year in a row, the Museum has had more than 700,000 visitors. This past year, 703,539 people crossed the Museum's threshold, for the second highest attendance in its history (the record is held by the previous year with 767,098 visitors). This result was obtained in spite of there being fewer downtown visitors due to the disruptions caused by the Maple Spring, which affected the first two months of the summer exhibition (June and July);
- Records in education were also shattered, with 59,857 schoolchildren and students, who are increasingly drawn to the Museum's collection (1/3 of overall visitors today versus 1/4 previously);
- Accordingly, our Volunteer Guides recorded an increase of 25% in their visitors.

The Museum is currently facing a growth challenge requiring harmonious progression in the management of its human resources and the organization of its tasks, particularly since the institution, already at full throttle, paradoxically had to absorb a significant budget cut in its 2012-2013 budget. The funds associated with the operation of the new Claire and Marc Bourgie Pavilion will not be received in full until 2017, since many donors to the major campaign chose to spread out their payments in light of the economic situation. In the meantime, the Museum has compensated, while dealing with larger spaces and increased activities. Furthermore, the large increase in the number of memberships forces the Museum to resort to other sales and communications strategies, in view of the decreased revenue from ticket sales for exhibitions. In order to counteract this indirect effect, action has been taken to better support communications for our major exhibitions – new media and website – whose receipts are essential to the sound health of the MMFA in an ever more competitive environment. ►



NATHALIE BONDIL

Director and Chief Curator

Photo © André Tremblay

►
The Promenade of the Studios Art & Education Michel de la Chenelière, with its colourful mobiles designed by Paprika and Jim Dine's sculpture, *The Heart Called "After the Flood."*
© Jim Dine / SODRAC (2013).
Photo Denis Farley



EDUCATION CONTINUES TO FLOURISH

CONSOLIDATING MUSEUM GROWTH

EDUCATIONAL OFFERINGS DOUBLED TODAY, TRIPLED TOMORROW

■ AN OUTSTANDING PATRON OF THE ARTS

Just two years ago, the Museum could no longer meet the demand from schools and families, for lack of means and space. So we created an Education Committee to which we assigned the “twelve labours of Hercules.” One year later, Michel de la Chenelière became our saviour when, in his words, he decided to “get education out of the Museum’s basement.” The Founder of Chenelière Éducation, a textbook publisher, he explained, “At school I didn’t get a chance to study art. After a long professional career in the world of textbook and academic publishing, I felt the need to catch up in the world of fine art and try and make up for some of the shortcomings in school programmes. The Montreal Museum of Fine Arts seemed to me to be an ideal playing field to help provide children and teenagers with better access to the exceptional works of a magnificent encyclopedic collection. Access to works of art fosters reflection and imagination, sources of balance and self-confidence that are also important factors in academic success.”

As the new Chairman of the Education Committee, created in 2011, he replaced Isabelle Marcoux, who first chaired the Committee and whom we warmly thank. An exceptional patron of the arts and an enthusiastic expert in the school environment, Mr. de la Chenelière has undertaken to remain at our side for the long haul. Thanks to his decisive support, we were able to start construction of our new educational facilities and development of our new programmes in September 2011.

■ THE NEW STUDIOS ART & EDUCATION MICHEL DE LA CHENELIÈRE

Inaugurated in September 2012, these new facilities have almost doubled the space (from 900 m² to 1,500 m²) allocated to educational activities and presentations. Access to them is free of charge at all times. They have been entirely rethought, renovated, re-equipped and refurnished, and now include a Family Lounge, a Promenade and seven joyful studios – four more than before – each identified by a different colour, plus an exhibition space, a lunchroom and a cloakroom for school groups. Strategically located, they ensure a smooth link between our two educational levels. This architectural re-configuration was designed with Sandra Gagné and Jean-Luc Murray in collaboration with the agency Provencher Roy + Associés Architectes.

Thanks to the contribution of Montreal talent – street artists from the En Masse initiative, designers from Paprika for the multi-coloured and multilingual signage, and Collectif Rita for the exclusive and playful

furniture for the Lounge manufactured by Periphere – these facilities are charming, in addition to being animated by some newly acquired works of art, including a rainbow of stuffed toys by Claude Cormier, an emblematic heart by Jim Dine and an enchanted aquarium by Pierrick Sorin. In the Lounge, some twenty artists associated with the En Masse initiative painted a spectacular mural that extends beyond the boundaries of the educational facilities out into the street. This mural blends together the various sensibilities of tattoo artists, graffiti artists, cartoonists and illustrators – all in black and white. This original creative approach works like a performance, in which drawings and styles overlap, combine and transform, producing a co-operative dialogue.

■ THE EDUCATION COMMITTEE’S EFFORTS BEAR FRUIT

Within a few months of the new spaces being inaugurated, the Museum had welcomed close to 60,000 elementary and secondary schoolchildren to take part in an educational activity at the Museum, compared to 38,000 two years ago. This number accounts for 70% of our main objective for 2017! Almost 1,000 teachers and future teachers took training on how to use the Museum’s resources in their teaching. Over 20,000 parents and children (compared to 5,000 last year) visited the new family spaces, in which free activities are offered on Saturdays and Sundays. This amazing response and the waiting lists show there is a real need. In light of the major development in Education and Community Programmes, Jean-Luc Murray was promoted from Department Head to Director.

The addition of studios, programmes and educational tools will enable the Museum to achieve, and even exceed, its ambitious goals with attendance projections that will double our clientele in the next five years, that is, from 110,000 to 220,000 people, supported by Education and Community Programmes. School groups will increase from 50,000 to 100,000 people a year. And family attendance will rise to 28,000 people annually, including the increase expected for community groups from 12,000 to 15,000 people. These goals already need to be revised upward in view of future expansion with the Fifth Pavilion.

The Museum is pursuing its Herculean task with the help of numerous individuals, volunteers, businesses and institutions – there is so much to do! In addition to Michel de la Chenelière, we wish to thank the Arte Musica Foundation, BMO Financial Group, CIBC, CN, the Desjardins Group, the Estate of Anne D. Fish, the Fondation Jacques et Michel Auger, the Fondation J. A. DeSève, the Fondation René Malo,



The educational exhibition *A Flower = A Human Being* featured recent works created by artist and artistic director Danielle Roy in collaboration with English- and French-speaking students at Jules Verne and Gerald McShane schools in Montréal-Nord aimed at fostering tolerance among children. For the duration of the exhibition, the work *Cherry Rose* (above) welcomed visitors.



Jean-Luc Murray, Director of Education and Community Programmes, and Michel de la Chenelière. Photo Natacha Gysin



Émilien Néron is shown with Claude Cormier's work *Stuffed Animals*. Photo Natacha Gysin

the Fournelle Family, Renata and Michal Hornstein, Michaels, the Molson Foundation, TD and the Trottier Family Foundation for their generous support of this educational mission. **The Museum has continued to develop around the “twelve labours of Hercules,” offering new services and improved programmes, most of them free of charge, for ever larger audiences:**

1. The school programme: the establishment of a fund designed to welcome students from schools in underprivileged areas made it possible to offer free activities to almost 2,000 young people. Alas, the demand is so great that the spots available must be distributed among the schools by the drawing of lots through our partner, the agency Une école montréalaise pour tous. This access policy has to be strengthened when we realize that even the modest cost of bus transportation is a deterrent to the less well-off schools. Some 90% of children make their first trip to the Museum as part of a school outing;
2. The “Sharing the Museum” programme offers free activities through over 300 community organizations to people with special needs;
3. The refitting of the facilities and studios designed for groups;
4. More community programmes for adults;
5. The new Family Lounge and the many new activities offered to families;
6. Educational games and products linked to the collection, such as free posters distributed to schools for the third time: after ecology and child exploitation, this year we raised awareness of school bullying with help from the Fondation Jasmin Roy;
7. Two musical audioguides for Canadian Art and European Art, free of charge thanks to the support of Hydro-Québec;
8. A pilot project with Montreal universities to encourage research in Canadian art history;
9. An educational interface optimized with the new website;
10. Music at the Museum, thanks to the partnership with the Arte Musica Foundation (a special thank you to Pierre Bourgie and Isolde Lagacé);
11. Films at the Museum with an enhanced future FIFA partnership;
12. A programme of educational presentations.

■ AND SOON, TWO ADDITIONAL LEVELS IN THE FIFTH PAVILION

The building of the Fifth Pavilion will make it possible to add two more levels devoted to education and community programmes linked to current facilities and to create a safer reception area for groups. **By adding 1,500 m² to the existing 1,500 m² (and 900 m² barely a year ago), the Museum is undergoing exceptional growth in tripling the space dedicated to education.** This will enable it to increase and improve its capacity to receive visitors and finally to create or consolidate programmes in four spheres, namely under-fives, seniors, diversity and art therapy.

The reinvention of the Museum gets us halfway to our destination. Lots of progress still needs to be made to reach more school and university groups, and family and community clientele. Our goals are ambitious; we hope they will be equally ambitious in the action plans of the Ministries of Culture and Education, in order to better promote the arts, history and cultural diversity among schoolchildren.

Since the creation of a new Education Committee in 2011, we have stated our intention to consolidate educational activities, which already have a firm footing; **this is the sustainable development of minds.**

In a world in which people are manipulated by the tyranny of images, the role of museums is more than ever essential and positive in developing critical perception and learning “how-to-be” rather than “how-to-do.” An increasing number of studies demonstrate how familiarity with culture improves chances of success, reduces school failure and is part of a person’s well-being every bit as much as sport is.

When dealing with diversity, integration and dialogue among cultures, the knowledge of physical, artistic and symbolic culture is a powerful, effective and flexible tool for better understanding local and world civilizations. With spaces open to educational and social problems, museums can support the learning of history and civilization, at home and abroad, and open us up to other fields. For what is the point of art galleries and scholarly books if there are no visitors or readers?

The needs are huge; education cannot wait. ■

NATHALIE BONDIL



ART AGAINST BULLYING

The Fondation Jasmin Roy and the Montreal Museum of Fine Arts are joining forces and banking on the effectiveness of using art to fight bullying at school.... Artistic creation also proves to be an invaluable ally in the rehabilitation process.

– CANOE.CA

A PLACE FOR CHILDREN AT THE MUSEUM OF FINE ARTS

A riot of colours, twice the space, playful works of art: the Montreal Museum of Fine Arts (MMFA) has opened the equivalent of a little paradise for budding museophiles in its brand new educational area. The space is inspiring indeed...

– LE DEVOIR

GREAT IDEAS

The children's area at the Montreal Museum of Fine Arts (Studios Arts & Education Michel de la Chenelière) is enhanced with contemporary art works. Access to the permanent collections is free, and the temporary exhibitions are not to be missed.

– MARIE-CLAIRE ITALIA



FOUR SEASONS OF MAJOR EXHIBITIONS



LYONEL FEININGER FROM MANHATTAN TO THE BAUHAUS

SPRING

This was our first exhibition programmed with the new Bourgie Concert Hall in mind – which has been our aim since musical programming was initiated in 2008. The exhibition attracted a total of 56,160 visitors. Well received by the critics, the exhibition was paradoxical in that it featured an artist both known and unknown. Born in the United States, Feininger was a leader in the birth of the comic strip, Expressionism and the Bauhaus movement during an almost fifty-year career in Germany.

Significantly enriched by some 130 works in Montreal (illustrations, photographs by Lyonel and 90 photographs by Andreas Feininger, thanks to the generous bequest of Wyse E. Feininger), this major solo exhibition, initiated by the Whitney Museum of American Art, was an opportunity to discover the sensitive and musical talent of this versatile artist. A musician and composer, he dreamed of

transposing the fugue into painting, as shown by the music salon we imagined. Barbara Haskell was the general editor of *Lyonel Feininger: At the Edge of the World*, a fascinating work, which we published in French, and the first monograph about the artist published in that language, for international distribution, with the support of the Terra Foundation for American Art. In Montreal, this major retrospective was presented under the direction of Anne Grace, Curator of Modern Art, who worked with Nathalie Crinière, designer.

We thank our exhibition partners: Sun Life Financial (presenting sponsor), the MMFA Volunteer Association, Terra Foundation for American Art, Moeller Fine Art, Astral Media, *La Presse*, *The Gazette*, Air Canada, and Canadian Heritage, under the Canada Travelling Exhibitions Indemnification Program. ▶

With this retrospective, the largest in North America, Montreal is righting a wrong against a fascinating German artist from the 1920s.

– LIBÉRATION, Paris

Feininger's multidisciplinary output is presented in a rather bold exhibition layout: from the turbulent world of the 1920s past highly colourful paintings to a large gallery that evokes the purity of the Bauhaus aesthetic, and an original "music room"... where Lyonel Feininger's violin is prominently displayed.

– LE MONDE, Paris

The Montreal Museum of Fine Arts chose a spectacular layout to showcase Lyonel Feininger, giving pride of place to music, including Feininger's own compositions, from his beginnings as an illustrator to his son's photographic work.

– L'ÉIL, Paris

The exhibition dedicated to him currently at the Montreal Museum of Fine Arts, in collaboration with the Whitney Museum of American Art (New York), explores every aspect of his creative output...

– LA TRIBUNE DE L'ART, Paris

EDUCATIONAL OVERVIEW OF MODERN ART IN THE FIRST HALF OF THE 20TH CENTURY

The MMFA has pulled out all the stops. The exhibition's presentation is superb (the music room dedicated to landscapes is particularly well laid out), the explanatory panels are very interesting and the video on the Bauhaus, particularly instructive.

– VOIR

LYONEL FEININGER:

SEEING FROM A DIFFERENT ANGLE

Most significant is the emphasis the MMFA is placing on Feininger's musical composition.

– CANADIAN ART

The Montreal Museum of Fine Arts presents an exhaustive panorama of [Feininger's] work.

– CONNAISSANCE DES ARTS, Paris

MAJOR RETROSPECTIVE

It's rare in modern art to see this type of eclecticism in a Plasticien. And yet, Lyonel Feininger is not a universally acclaimed artist.

– LA PRESSE

▶
The new Family Lounge
in the Studios Art & Education
Michel de la Chenelière.
Photo Denis Farley



BEYOND POP ART TOM WESSELMANN

SUMMER

The Museum brought to our attention another illustrious though little-known artist from the American scene. Tom Wesselmann is at once a must for anyone interested in Pop Art, highly appreciated in the art market and paradoxically overlooked by museums, while his contemporaries, such as Warhol, Lichtenstein and Rosenquist, have been the subject of countless retrospectives. Still, he is definitely one of the great American painters, his large nudes having become classics. Inspired by Matisse, as well as by de Kooning, his art evolves intelligently between free figuration, with a rereading of art history genres, and abstraction, between form and content, and colour and line. In short, **it is surprising that we should be the first since his death in 2002 to present a retrospective of his work and also the first major exhibition of his work in North America.**

Proposed by Stéphane Aquin, who has been interested in the Pop movement for many years (*Global Village* and *Warhol Live*), this exhibition benefited from the collaboration of Marco Livingstone, a top specialist on the artist, whom the Museum invited back after his previous collaborations with Pierre Thérberge. In addition to loans from the leading institutions, this major one-man show took advantage of the exceptional archives and expertise of the estate established

in New York under the stewardship of his wonderful partner, Claire Wesselmann. This retrospective, featuring 196 works, revealed the creative process of this conscientious and inventive artist, as well as his genuine passion for country music. This tip of the hat to music was important to us in light of our own interest in music.

The elegant catalogue published by the Museum was designed by Paprika, while the exhibition layout was designed by Ædifica – two well-known Montreal design agencies. Initiated and produced in Montreal, the exhibition garnered excellent international reviews before being exported to our loyal partners at the Virginia Museum of Fine Arts, Richmond, from April 6 to July 28, 2013, where the Lewises have been longstanding collectors and friends of the artist. While the Wesselmann exhibition did not draw the crowds hoped for, the downtown area having been affected by the chill felt by tourists as a result of the Maple Spring demonstrations, attendance was respectable, with 63,000 visitors.

We thank our exhibition partners: Metro, Astral Media, the MMFA Volunteer Association, *La Presse*, *The Gazette*, Air Canada and RSM Richter Chamberland. ▶

When all is said and done in this extensive exhibition, chalk up one more impressive Musée des beaux-arts de Montréal exploration of the legacies of the 1960s. Here's a museum laying curatorial claim to a decade.

– CANADIAN ART

In Montreal, the coherence, originality and impact of Wesselmann's work are incontestable.

– LE JOURNAL DES ARTS, Paris

Incredible but true! Unlike Andy Warhol, Roy Lichtenstein, Claes Oldenburgh or Jim Dine, Tom Wesselmann (1931-2004) has not yet had a real retrospective in North America. A reading of his work beyond the icons.

– CONNAISSANCE DES ARTS, Paris

The great master rediscovered... one of the top artistic events in the summer of 2012.

– VIE DES ARTS

The Montreal Museum of Fine Arts' exhibition – the first retrospective ever presented in North America – corrects a major oversight and broadens perspectives by demonstrating with rigour the development of his oeuvre.

– BEAUX-ARTS MAGAZINE, Paris

Complete and dense, this consubstantially colourful journey... follows a chronological logic that... illustrates the consistency of a message saturated with quotes and borrowings, as if to better reveal the personality of a style that no one disputes.

– LIBÉRATION, Paris

Don't Miss: American pop artist Tom Wesselmann's work goes far beyond his well-known Great American Nudes series.

– THE WALL STREET JOURNAL

Well beyond Pop Art... Tom Wesselmann is a giant. Finally, a superb exhibition that does him justice.

– ART ACTUEL

The comprehensive exhibition dedicated to Tom Wesselmann, Pop Art's fourth musketeer, is quite simply captivating.

– L'ŒIL, Paris

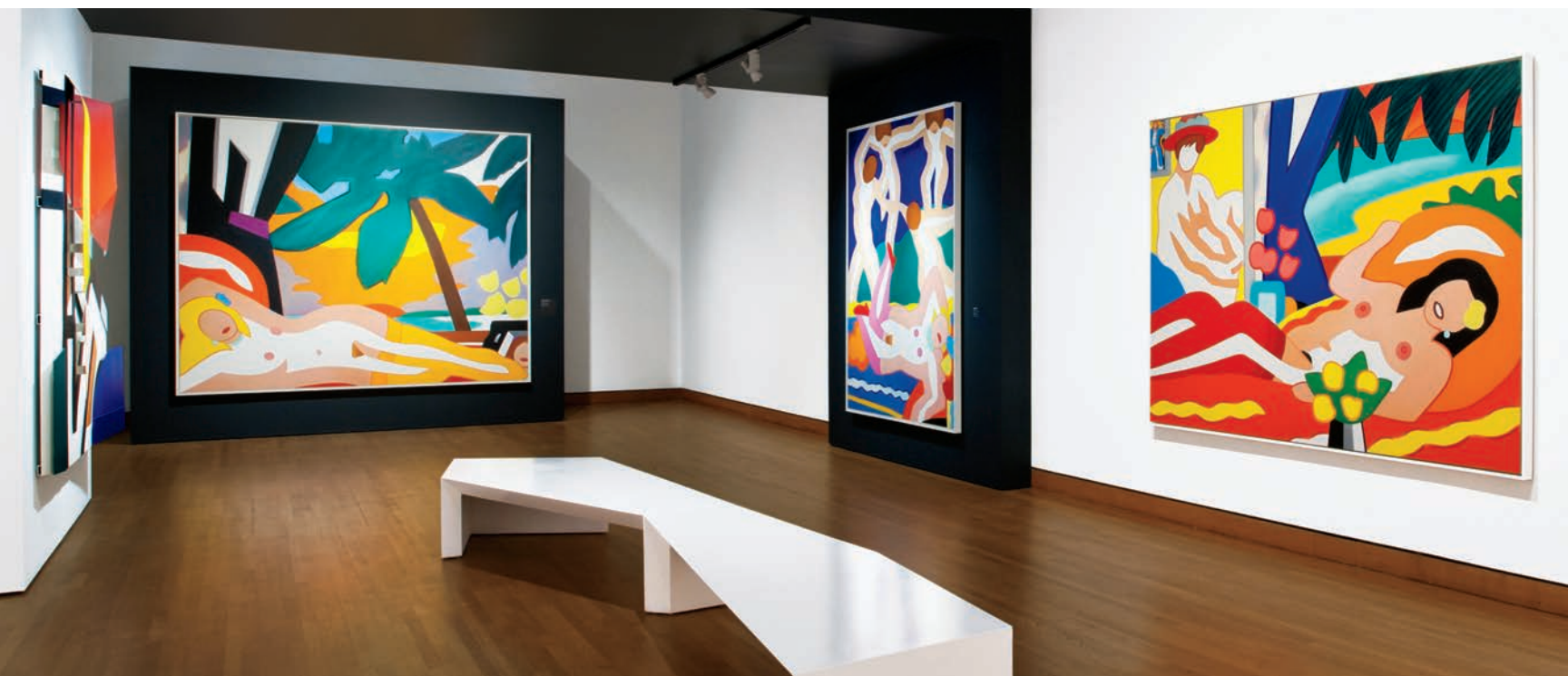
Nude Awakening. Pop Artist Tom Wesselmann finally gets his due with a major Montreal retrospective.

– NATIONAL POST



© Estate of Tom Wesselmann / SODRAC, Montreal / VAGA, New York (2013). Photos Denis Farley





ONCE UPON A TIME... IMPRESSIONISM GREAT FRENCH PAINTINGS FROM THE CLARK

FALL

With his rivals, Albert Barnes in Philadelphia, and Duncan Phillips in Washington, Robert Sterling Clark, nicknamed Mr. Anonymous because of the great discretion with which he assembled his collection, indisputably assembled one of the three finest bodies of Impressionist art in North America. So it was a rare privilege to be able to welcome those works. In the past, Quebec had presented single-artist exhibitions of works from the Post-Impressionist and modern period or others consisting of collections that included Impressionist paintings, but this selection focussed entirely on the Impressionist movement – its genesis, context and legacy.

How should we look at Impressionism today? Having become the most enjoyed and most popular painting movement of all time, Impressionism nevertheless upset the western art world and reshaped it in its present form. Much more than a painting style, it crystallized the aspirations of an era of profound social change. The wealth of the Clark collection gave us an opportunity to study this revolutionary movement from its beginnings to its legacy, about the Impressionists themselves and even their enemies, the academic painters. In the light of recent historiographical research, I wanted to consider some lesser-known, sometimes surprising, aspects of Impressionism: the environment and optical science, performance of the gesture and the speed of the modern world, the new market reign, art as a speculative value, the appearance of the avant-garde system and the merchant-critic combination, artistic subversion as a value of political progress, female Impressionists and the emancipation of women,

fashion as a vector of modernity, the death of the Salon and the emergence of the artist we know today. The presentation of the Montreal exhibition, designed by Architem, was enriched by an exceptional loan: one of the earliest cast versions by Hébrard of Degas's sculpture *Little Dancer Aged Fourteen*.

Over one million visitors had already admired the Clark Collection during its international tour to Madrid, Milan, Giverny, Barcelona, Fort Worth and London. This unique initiative by the Clark's director, Michael Conforti, supported by Tom Loughman and Richard Rand, whom we thank, was made possible by the major expansion project taking place at the Francine and Sterling Clark Art Institute, which, instead of simply storing its works, chose to share this famous collection on generous terms with Montreal – the exclusive Canadian venue on the tour.

In Montreal, the exhibition had remarkable results with 184,504 visitors, thus becoming one of the top five of the best exhibitions in the past ten years at the Museum and the top three in terms of attendance, with an average of 2,097 visitors daily.

We thank our exhibition partners: Scotiabank (presenting sponsor), Metro, Astral Media, the MMFA Volunteer Association, Le groupe Jean Coutu, STM, the Montreal Borough of Ville-Marie, the Consulate General of the United States in Montreal, the Consulate General of France in Quebec City, *La Presse*, *The Gazette*, RSM Richter, Air Canada. ►



Yes, there's scope for revitalizing the approach to Impressionism.

– L'ŒIL, Paris

Let's be honest: some of the works presented in the exhibition Once Upon a Time... Impressionism: Great French Paintings from the Clark are genuine icons in the history of art.

– JOURNAL MÉTRO

Montreal exhibit offers new perspective on impressionist movement. Breathtaking new show at the Montreal Museum of Fine Arts.

– THE CANADIAN PRESS

The Montreal Museum of Fine Arts gives a whimsical title to the charming exhibition it opened on Saturday: Once Upon a Time... Impressionism. It frames the most popular art movement of the 19th century as a narrative of a special kind, a fairy tale.

– THE NATIONAL POST

One of the year's biggest successes on the Quebec museum scene...

– LA PRESSE

Clark exhibition can change impression of movement.

– THE GAZETTE

The first opportunity to see works by such artists as Renoir, Monet, Degas, Pissarro and Manet presented in Quebec, the exhibition Once Upon a Time... Impressionism is a chance to admire a collection of 75 masterpieces of French painting and understand part of the evolution of western society, at the Montreal Museum of Fine Arts.

– ÉCHOS MONTRÉAL

Degas's little dancer took a first noteworthy step Tuesday in Montreal, where she announced the arrival of masterpieces from the Clark Art Institute at the Montreal Museum of Fine Arts... The centrepiece of the upcoming exhibition.

– LE DEVOIR



PERU KINGDOMS OF THE SUN AND THE MOON

WINTER

This exhibition, initiated, designed, produced and circulated by the Museum, will be remembered for the complexity of its organization, the selection of 370 remarkable objects, many of them never before exhibited, the beauty of their presentation and the exhibition's vast scope. Following the exhibition *Cuba! Art and History from 1868 to Today*, our first exploration of American identities, we wished to take a different approach. The historical perspective of Peru is a fascinating one since, in only two centuries, it went from being a colony on the edges of a Eurocentric map of the world to being regarded as one of the six cradles of civilization. A century of archaeological exploration helped define the notion of *Peruanidad*, some of whose rites have crossed the ages from the pre-Hispanic period, through hybridization and assimilation, to the Indigenist modernity of the twentieth century.

We chose to begin this vast retrospective with the discovery of Machu Picchu in 1911, the symbolic cornerstone of a patriotic collective memory (the Yale collection was entirely returned in 2012), and to end on a strong statement against pillaging, with a spectacular Mochica forehead ornament in gold, representing a terrifying, decapitating god, which was exceptionally allowed out of the country on loan. Intercepted in a London gallery by Scotland Yard in 2004, this unique work came from an illegally excavated tomb in 1988 and was then returned to Lima in 2006. It has become a symbol of the Peruvian identity and the struggle against illicit trafficking.

This complex project is, as always, the result of a large team effort, put in over only two years with, in particular, Pascal Normandin, Sandra Gagné, Francine Lavoie and Richard Gagnier. Victor Pimentel, Peruvian archaeologist and MMFA Curator of Pre-Columbian Art, curated this, his first exhibition, supported by an excellent scholarly committee (Walter Alva, Ulla Holmquist, Natalia Majluf and Luis Eduardo Wuffarden) and our seasoned professionals. Without Mr.

Pimentel's in-depth knowledge of the field, the Museum would never have been able to bring together so many masterpieces. The layout was designed by the agency Projectiles, Paris. Dealing with the thirty lenders from Peru was very demanding; the country's bureaucratic rules are very complex, with fourteen signing stages required, right up to the President of the Republic, who signs the temporary export papers for all works.

The object of much praise, the ambitious book on the exhibition also includes essays by a number of specialists, as well as interviews with such important figures as Mario Vargas Llosa. Two audioguides (adults and children) in three languages – English, French and Spanish – were available for downloading for the first time onto smart devices. Also noteworthy: a superb set of textiles from the Museum's collection, rarely if ever exhibited, including some made of multi-coloured feathers, were restored with the invaluable help of the Centre de Conservation du Québec. The exhibition was exported by the MMFA to the Seattle Art Museum in the fall.

During the opening events in Montreal, the legendary archaeologist Walter Alva jokingly said to us, "But Peru's National Museum is here!"

We thank our exhibition partners: Scotiabank (presenting sponsor), Barrick Gold Corporation, the Government of Peru – Ministry of Foreign Trade and Tourism (MINCETUR), Astral Media, the MMFA Volunteer Association, STM, *La Presse*, *The Gazette*, Richter, Air Canada. ▶



The identity of the Machu Picchu region transcends time. Proof positive can be seen at the beautiful exhibition in Montreal.

– LE MONDE, Paris

A national identity featured in an ambitious show at Montreal's Museum of Fine Arts.

– ARTNEWS, New York

Never before has an exhibition covered several millennia of Peru's art and history in this way...

– L'ŒIL, Paris

Much more than just another display of the ornaments and stunning gold masks discovered in the past few years... Spectacular, scholarly and thoroughly ambitious in scope, the MMFA exhibition is a complete success.

– RELIGIONS ET HISTOIRE, Paris

The 370 exhibited works, of outstanding quality, chronicle the breathtaking trajectory of Peruvian art... With its subtle layout, made of stucco and metal, the exhibition design and media were designed to appeal to all audiences.

– LE JOURNAL DES ARTS, Paris

Beyond this highly original viewpoint, the exhibition... provides powerful aesthetic experiences.

– L'OBJET D'ART, Paris

Indigenous arts did not die with the Incas. For the first time, a museum highlights their vitality in the colonial and modern eras.

– LE FIGARO, Paris

Outstanding objects are also what you want in a museum show besides a compelling story. Luckily there are dozens of them here...

– ART & ANTIQUES, New York



WORKS FROM THE COLLECTION ON THE MOVE

WORLD CULTURE COLLECTIONS RECONSIDERED

After Quebec and Canadian Art, Decorative Arts and Design, and international art from the Old Masters to Contemporary Art, the fourth phase in the reinstallation of some 4,000 pieces in our collection came to a close with the opening of the Asian and Islamic Art galleries and a new presentation of African works from the collection of Cirque du Soleil. In the spirit of a fine arts – and civilization – museum, we took an in-depth look at these collections with the help of our curators, Victor Pimentel and Laura Vigo, and our consultants, Valerie Behiery and Jacques Germain.

The new Asian art galleries present one of the oldest collections in Canada, including numerous acquisitions made by Sir William van Horne and F. Cleveland Morgan, the first curator of our “museum.” The search revealed a few pieces such as a marvellous “dragon” robe and an exceptional lacquered chair from the Qing dynasty (1644-1911), which is being restored. These galleries have been enriched by loans granted by the Arthur M. Sackler Foundation of New York and by some Montreal collectors, Blema and Arnold Steinberg, and Nicol Guérin.

The new location of the galleries, in visual and spatial dialogue with the European Decorative Arts, “recognizes the cross-culturality inherent in every artistic tradition and testifies to a more globalized approach,” as pointed out by Valerie Behiery. We wanted there also to be contemporary works and design so that we could go beyond the obsolete frontiers of designating things in ancient cultures. Rather than a mosaic-culture, we are seeking a crossroads of exchanges of civilizations and values that we hope to organize. With this goal in mind, we held a cocktail party for Handicap International to celebrate its 30th anniversary and highlight the 15th anniversary of the Ottawa Mine Ban Treaty. The event was organized around *Rug*, a contemporary Afghan rug by Dominique Blain exhibited in the gallery of Islamic Art. Nobel prizewinner Jean-Baptiste Richardier attended this special event.

PUBLICATION

Laura Vigo, “Asian Art at the Montreal Museum of Fine Arts – The Renaissance of a Historic Collection,” *Arts of Asia*, March-April 2012, pp. 124-133.

OUR TOI MOKO RETURNS TO ITS ANCESTRAL LANDS

As part of the research into our World Culture collections, in November 2012, we handed over a Toi Moko to a delegation from the Museum of New Zealand Te Papa Tongarewa in Wellington, during a moving official ceremony. The restoration to New Zealand of this Maori head came further to a request from the indigenous Polynesian peoples who, for two decades now, have been taking action to repatriate some 500 remains or heads, tattooed and mummified, dispersed among public and private collections around the world. This gift from F. Cleveland Morgan, acquired in 1949 from the Berkeley Galleries in London, had been on display in our galleries from 1982 to 1984, and since then kept in storage.

It is a relief to know that these human remains will now rest in the land of their ancestors. It is good to think that they will never again

be subjects of curiosity for the public or stored in museum reserves like artifacts. It is a pleasure to see the extent to which our minds have been educated so that today respect for human dignity is the norm, even though there remain questions of ethics about what we offer to look at, particularly in connection with some exhibitions of corpses: this problem is still very much with us. In 2011, I put this motion before the Museum’s Board of Trustees, and they were unanimous in supporting this request, specifying that, in their opinion, “this is not really a restitution, or a transfer of property, since ownership of the human body is inalienable.” ■

NATHALIE BONDIL



Photo Pierre Longtin

Following a stately ceremony marked by the richness of an ancestral culture, a mummified, tattooed Maori head was returned on Tuesday to representatives of New Zealand peoples and the Museum of New Zealand Te Papa Tongarewa by the Montreal Museum of Fine Arts (MMFA). At the end of the ceremony, Nathalie Bondil, the MMFA’S director, and Rahui Papa, master of this sacred ritual and Maori culture specialist, exchanged hongi, a greeting performed by pressing noses together as a gesture of mutual respect and sharing. “This restitution comes with a growing awareness of world cultures. In the past, curiosity opened the door to looting and trafficking in such sacred objects as human remains. We need to change the way we see these objects—for sacred and spiritual reasons, but also because they touch deep political values associated with the recognition of minority cultures,” said Ms. Bondil on Tuesday. “In Maori culture, the head, which was felt to house the spirit, was tattooed and mummified after death. After being honoured, it was buried or hidden near the deceased’s village.” This Toi Moko, the fifth mummified head returned to the Maori people by a Canadian museum, will join the 320 remains repatriated from 14 countries by the New Zealand museum.

— LE DEVOIR

►
New Galleries of
Asian and Islamic Art.
Photos Denis Farley



SPOTLIGHT ON DESIGN

AROUND THE WORLD WITH JEAN PAUL GAULTIER

The Fashion World of Jean Paul Gaultier took off on a phenomenal trajectory after leaving Montreal. After the Dallas Museum of Art, where it was inaugurated in the company of the Texan Dita von Teese, it was shown at the De Young Museum in San Francisco, where it closed with a total of 279,000 visitors. Then it travelled, with our catalogue translated into Spanish, to the Mapfre Foundation in Madrid, where the filmmaker Pedro Almodóvar attended the opening. Finally, it went to the Kunsthall in Rotterdam, where it was brilliantly combined with the iconic architecture of Rem Koolhaas and where, for the occasion, the Eurostar train wore stripes and the trees were decked out in sailor shirts – all part of the event. This project is unprecedented in the history of fashion exhibitions. We will come back to this historical – or, as the couturier himself said tongue-in-cheek, “hysterical” – tour.

Realizing that every time the exhibition is put on, it is adapted, enriched, transported and installed by our teams, I wish to thank our collaborators and partners from home and abroad: Thierry-Maxime Loriot, Pascal Normandin, Sandra Gagné, Danielle Champagne, the entire team of the Maison Jean Paul Gaultier, the company Ubu and Mannequins Jolicoeur, as well as the directors of the institutions that made this tour possible: Olivier Meslay and Maxwell Anderson, John Buchanan, our sadly missed loyal “partner in crime,” as he used to say, and Diane B. “Dede” Wilsey, Pablo Jiménez Burillo and Emily Ansenk.



There is good reason to re-evaluate Mr. Gaultier, thanks in part to the popularity of an exhibition of his designs now touring museums in North America. It is a reminder of his influence.

– NEW YORK TIMES

As the saviour of haute couture at the age of 60, the most iconoclastic of French designers is swapping the “rebel” label for “classic.” Madrid is presenting the retrospective that crowns him the maestro of the turn of the millennium.

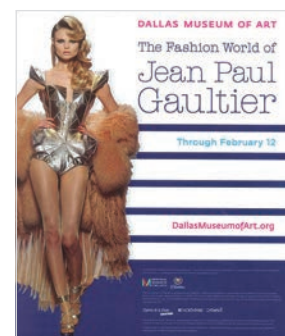
– EL PAIS, Madrid

Nothing seems to hamper this institution’s development or the success of its exports, some of which, like Cuba, Warhol, Tiffany and Jean Paul Gaultier, have gone around the world. It’s true that you don’t change a winning team.

– LE FRANÇAIS DANS LE MONDE, Paris

At the initiative and under the direction of the Montreal Museum of Fine Arts, a travelling exhibition called The Fashion World of Jean Paul Gaultier: from the Sidewalk to the Catwalk is making its way around the world. After Montreal, Dallas, San Francisco and Madrid, the Kunsthall in Rotterdam is welcoming JPG’s creations.

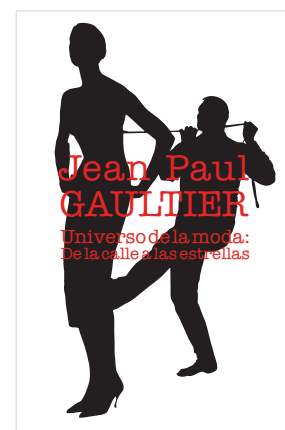
– L’OFFICIEL, Paris



DALLAS



SAN FRANCISCO



MADRID



ROTTERDAM

*The Fashion World of Jean Paul Gaultier
From the Sidewalk to the Catwalk,
Kunsthall, Rotterdam
© Nicolas Ruel 2013*

INAUGURATION OF OUR NEW SCULPTURE GARDEN

In celebration of design, the Museum, in May 2012, hosted 30 cities belonging to UNESCO’s Creative City Network, in co-ordination with the City of Montreal. The Mayor came to inaugurate our Sculpture Garden, enriched with 12 monumental sculptures recently lent, given or acquired by the Museum. With 22 sculptures, this is one of the largest collections of public art in the city, and visitors may now take a tour with our Volunteer Guides. The city finalized this project on the Museum’s property north of Sherbrooke Avenue with the help of Adad Hannah. Inauguration of the space, now a pedestrian precinct during the summer on Du Musée Avenue, made it possible for the Museum to affirm its presence with the immersive, poetic and playful installation of an urban field of daisies conceived by the artist Claude Cormier. ■

NATHALIE BONDIL



The street thus becomes an extension of the Museum, a work of art in its own right, contemporary and original, designed by a multidisciplinary team headed by the Atelier d’aménagement et de design urbain à la Ville de Montréal (AADU). Designed to be an outdoor gallery, the new space at Sherbrooke Street and Du Musée Avenue features outstanding works from the MMFA’s permanent collection: a successful example of urban design in Montreal and a substantial project that eloquently defines this particular downtown neighbourhood.

– VIE DES ARTS



2012-2013 EXHIBITION CALENDAR

JEAN-NOËL DESMARAIS PAVILION

1980 TO TODAY*

Current Practices in the Quebec
and Canada Art Scene

Since September 30, 2011

MMFA Production

RESOLUTE BAY*

Night-for-Day Journey

November 6, 2011 – April 8, 2012

Co-production of the Moose Jaw Museum,
Musée de Picardie and MMFA

FROM THE 1220s TO THE ROARING '20s*

Selections from the Museum's
Collection of European Master
Drawings

February 13 – May 13, 2012

MMFA Production

FRAGMENTATION*

Adaptation of the show *LIPSYNCH*
directed by Robert Lepage

April 18 – August 5, 2012

Production of the Biennale internationale d'art
numérique and the MMFA

BEYOND POP ART

TOM WESSELMANN

May 19 – October 7, 2012

Production of the MMFA and
the Estate of Tom Wesselmann, New York

NINETEENTH-CENTURY BRITISH PHOTOGRAPHS FROM THE NATIONAL GALLERY OF CANADA*

May 29 – September 23, 2012

NGC Production

DOMINIQUE BLAIN

MISSA*

August 21 – October 14, 2012

MMFA Production

IN MEMORIAM

ANTONI TÀPIES*

September 18 – December 9, 2012

MMFA Production

AS FAR AS WE WERE, AS CLOSE AS I CAN*

Photographs by Chih-Chien Wang

December 18, 2012 – March 17, 2013

MMFA Production

LANDSCAPE, REVOLUTION, PEOPLE*

Photographs by Aydin Matlabi

December 18, 2012 – March 17, 2013

MMFA Production

PERU

Kingdoms of the Sun and the Moon

February 2 – June 16, 2013

MMFA Production

MICHAL AND RENATA HORNSTEIN PAVILION

LYONEL FEININGER

From Manhattan to the Bauhaus

January 21 – May 13, 2012

Production of the Whitney Museum of American
Art in collaboration with the MMFA

ONCE UPON A TIME...

IMPRESSIONISM

Great French Paintings
from the Clark

October 13, 2012 – January 20, 2013

Production of the Sterling and Francine Clark Art
Institute in collaboration with the MMFA

LILIANE AND DAVID M. STEWART PAVILION – DESIGN LAB

SAMARE*

September 14, 2011 – August 19, 2012

MMFA Production

PIANO PANIER

PIANO PANIER*

The Shopping Cart

as Seen by Paprika

August 28, 2012 – May 12, 2013

MMFA Production

* FREE ADMISSION

MUSEUM EXHIBITIONS ON TOUR

THE FASHION WORLD OF JEAN PAUL GAULTIER FROM THE SIDEWALK TO THE CATWALK

FINE ARTS MUSEUMS OF SAN FRANCISCO – DE YOUNG

March 24 – August 19, 2012

FUNDACIÓN MAPFRE, MADRID

October 6, 2012 – January 6, 2013

KUNSTHAL, ROTTERDAM

February 10 – May 12, 2013

Production of the MMFA in collaboration with
the Maison Jean Paul Gaultier, Paris

EXHIBITIONS OF



1.

LANDSCAPE, REVOLUTION, PEOPLE AYDIN MATLABI

A Montreal artist of Iranian origin, Aydin Matlabi had his first museum exhibition showing his photographs of the East and its involvement in the Green Movement.



2.

CHIH-CHIEN WANG

The culmination of an innovative sponsorship, the exhibition featuring Chih-Chien Wang presented a poetry of daily life, both intimate and minimalist. The Museum became a patron of the arts by sponsoring an artist through use of the Director's Discretionary Fund for acquisitions, to support not only an arts centre, but also an artist's production for one year, while ultimately enriching our collection of contemporary art. Born in Taiwan, the artist was a resident at the excellent alternative visual arts centre, the Darling Foundry. An initiative to be repeated.

From his residency at the Darling Foundry, the first event of this kind to be sponsored by a museum, Chih-Chien Wang exhibits the results of eighteen months of work at the Contemporary Art Square.

– VOIR

1. Aydin Matlabi, *Child on Roof No. 2*, from the series "Landscape, Revolution, People," 2009. Collection of the artist.

2. Chih-Chien Wang, *Horse Looks Away*, 2005. MMFA, purchase, thanks to the Montreal Museum of Fine Arts' sponsorship of the artist's studio in the Darling Foundry.

3. Dominique Blain, *Missa*, 1992. MMFA, purchase, Ultramar Collection of the MMFA. Photo © Meyers / Bloom Gallery, Los Angeles

4. Robert Lepage, Sarah Kenderdine and Jeffrey Shaw, *Fragmentation*, 2012. Image Volker Kuchelmeister

5. Oscar G. Rejlander, *Poor Jo*, before 1862, printed after 1879. Ottawa, National Gallery of Canada. Photo © NGC

6. Antoni Tàpies, *Advance Proof 271*, 1990. MMFA, gift of Yvon M. Tardif, MD © Estate of Antoni Tàpies / SODRAC (2013)

CONTEMPORARY ART AND GRAPHIC ARTS



3.

DOMINIQUE BLAIN'S MISSA

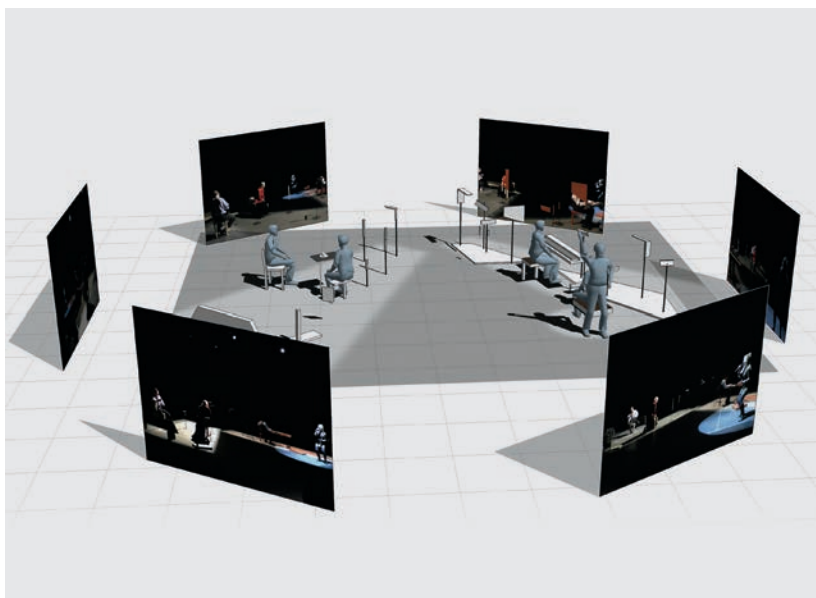
To mark the first anniversary of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, several activities were programmed, including Dominique Blain's installation *Missa*, which was inaugurated in the Contemporary Art Square. This immobile piece of theatre consists of a hundred pairs of military boots suspended on wires and arranged in columns like a phantom regiment of marionette soldiers. Acquired by the MMFA in 1994, *Missa* had never been exhibited at the Museum, even though it had toured the world since the time of its creation.



5.

NINETEENTH-CENTURY BRITISH PHOTOGRAPHS

Organized by the National Gallery of Canada, this exhibition brought together some gems from the Gallery's collection, including many rarely exhibited photographs.



4.

FRAGMENTATION – ROBERT LEPAGE

Mention should be made of the successful launch at the Museum of the first International Biennale of Digital Art with the inauguration of *Fragmentation*, an adaptation of three scenes from the show *LIPSYNCH*, directed by Robert Lepage for the ReACTOR 3D projection system designed by Sarah Kenderdine and Jeffrey Shaw.

Twenty-five years after presenting the solo VINCI, the one-man show that launched him onto the international scene, Robert Lepage is back at the Montreal Museum of Fine Arts to present Fragmentation, a digital art installation that flirts with illusion using a sophisticated 3D imaging system.

– LE DEVOIR



6.

IN MEMORIAM – ANTONI TÀPIES

This exhibition revealed several significant gifts made to the Museum to mark the death of the famous Catalan artist.

The MMFA's Graphic Arts Centre has some one hundred works by Antoni Tàpies. It has selected about thirty of them, dating from 1959 to 1998, for the exhibition In Memoriam. Most of the works were donated to the Museum by Yvon Tardif, a Quebec City physician, who has been passionate about this self-taught artist's work ever since he first purchased a Tàpies in Mexico City in 1980.

– LA PRESSE

PRIZE-WINNING SCHOLARLY PUBLICATIONS

■ TOM WESSELMANN

The Tom Wesselmann catalogue, the first monograph in French dedicated to this artist, has won several prizes for its graphic quality. The graphics were designed by the Montreal agency Paprika. First, a prize was awarded by the prestigious California magazine *Communication Arts*. Every year since 1959, *Communication Arts* has published a "best of" for design, in a contest that awards prizes for the best productions on the international scene. In 2012, *Tom Wesselmann* was selected in the "Catalogs" category. The publication also won a prize in the Coupe International Design + Image Competition, organized by the Toronto magazine *Coupe*, which is dedicated to graphic design. In addition, it won an award of excellence from Grafika, which for the past fifteen years has been awarding prizes to the best examples of graphic design in Quebec. This year, the catalogue was chosen to be among the top 100 projects of the year in Quebec, across all categories. This catalogue is a co-publication by the Montreal Museum of Fine Arts and Del Monico Books/Prestel (Munich, London, New York), which distributes the English and French editions worldwide.

■ DECORATIVE ARTS AND DESIGN: THE COLLECTION OF THE MONTREAL MUSEUM OF FINE ARTS

The second volume of the ambitious "marathon" to publish works on the Museum's collections, this time on the collection of Decorative Arts and Design, was completed with an original summary listing the works by the material they were made from. As a first for the Museum, it

was launched at the Salon du Livre de Montréal and soon distributed internationally, like the first volume on the collections of Quebec and Canadian Art published last year, which is, for example, available in the Louvre bookstore. This superb, original and scholarly work, produced by our Publishing Department with support from Archives, with layout by the Montreal design firm orangetango, was placed under the general editorship of Rosalind Pepall and Diane Charbonneau. We were delighted to win a prize in the "Outstanding Permanent Collection Catalogue" category from the Association of Art Museum Curators (AAMC) for this book, which was also selected as one of Quebec's 100 best graphic projects by Grafika.

■ PERU

Our Publishing Department also produced the catalogue *Peru: Kingdoms of the Sun and the Moon*. This work, which brings together contributions by the most eminent specialists in Peruvian art and culture, including the Nobel prizewinner for literature Mario Vargas Llosa, retraces the founding images of modern Peru, today regarded as one of the world's six cradles of civilization. The work is a co-publication by the Montreal Museum of Fine Arts/Éditions 5 Continents in Milan, which is also ensuring distribution in English and French on the international market. ■

FRANCINE LAVOIE

Head of Publications

A NEW WEBSITE FOR THE MUSEUM

Another major project the Museum completed this year was a total revamp of its website with the support of Bell, under the direction of Danielle Champagne and with the active participation of our teams in Archives and Computer Services. This user-friendly, fun site provides information and photos pertaining to 1,200 works in the collection, with complete data. It also includes the exhibition calendar and information on the activities and services offered to our various audiences. Active development of social networks in the Museum's communications strategy enabled it to find a firm footing in the new century while completing the polyptych of our reinvented Museum.



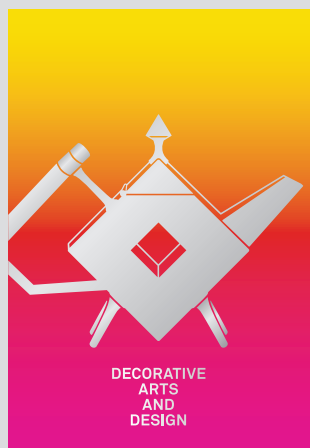
The catalogue included scholarly essays, testimonials by younger artists, and (most astonishingly) documents of Wesselmann's forays into country music.

– ARTFORUM, New York

The stunning book that was published for the recent retrospective in Canada deserves a place on our bookshelves.

– FRANCE INTER, Paris

204 pages, 193 illustrations.



The MMFA unravels the intricacies of the art object in a massive book featuring key works in its vast and polymorphic catalogue... a thoroughly detailed publication that traces the history of each object and explains why it was chosen.

– LE DEVOIR

Museum's decorative arts and design book "totally sublime."

– THE SUBURBAN, Montreal

400 pages, 750 photographs and illustrations.



This catalogue is a landmark work in the understanding of a nation in quest of its "Peruvianness"... Superbly documented with moving illustrations drawn from archival material, the book provides a comprehensive exploration of all aspects of Peruvian culture... A must-read.

– L'ŒIL, Paris

Of note are the exceptional quality of the essays and the reproductions [in the catalogue], which makes you want to fly off to Montreal.

– ART PASSIONS, Geneva

380 pages, over 450 illustrations.

CONSERVATION OF WORKS IN THE COLLECTION

The Conservation Department's documentation activities for new acquisitions have increased significantly in recent years: among them is the development of holdings by Quebec photographers (G. Szilazi, C. Gutsche, S. Clément, D. Cummings, C. Beaugrand-Champagne, etc.), to which 370 images were added in 2012-2013. In the decorative arts, there was an important gift of Italian avant-garde objects from Joseph Menosky's collection and a collection of Schneider glass, a gift of Sandra Black and Jeff Rose.

Loan requests for early paintings sometimes result in the development of partnerships. With the loan of Mattia Preti's *Tobit Blessing Tobias* to the Muscarelle Museum of Art, Williamsburg, for a monographic exhibition on the artist, restoration costs were shared equally. As well, we are very proud to have received a major grant from the Bank of America, which enables us to hire a conservator to do the research and major restoration of a darkened, overpainted canvas by Valentin de Boulogne, *Abraham Sacrificing Isaac*. The Louvre and the Metropolitan Museum of Art have already selected this work for inclusion in a major retrospective monograph in 2016. In collaboration with Elaine Tolmatch's team, the search for funding to hire professional assistance is continuing, and BNP Paribas will in all probability contribute financially to the restoration of this painting and the replacement of the frame of Emanuel de Witte's *Interior with a Woman Playing a Virginal*.

Plans are also under way for the conservation of frames in the collection of European art. Major work has already been done on the original large frame of William Bouguereau's *Crown of Flowers* and

that of *Cottage Interior* by Jozef Israëls, a painting that is also undergoing restoration.

In Quebec and Canadian art, recently acquired paintings by Théophile Hamel, *Jean Langevin*, and Marc-Aurèle Fortin, *Montreal Harbour*, were restored along with their frames (solidification and repairs to the surface for the former and replacement for the latter).

Martin Honert's *Linden*, an important sculpture in the international contemporary art collection, underwent an extensive, delicate structural restoration to re-establish the original shape of the tree, which had been altered by the weight of the materials used in the object. Following this successful project, a loan was authorized for the work to be presented in a retrospective on the artist at the Hamburger Bahnhof (Nationalgalerie, Staatliche Museen zu Berlin) and the Vancouver Art Gallery.

We are working on other collaborative projects, including one with the Centre de conservation du Québec, whose expertise in textile restoration enabled the stabilization and cleaning of seven textiles in our collections for inclusion in the exhibition *Peru: Kingdoms of the Sun and the Moon*. Lastly, the Canadian Conservation Institute has begun a major research project on the technology that will be used to restore an imperial Chinese throne (Qian Long dynasty, 1735-1796), which will be featured in our galleries of Asian art. ■

RICHARD GAGNIER

Head of Conservation

►

1.
Mattia Preti (1613-1699), *Tobit Blessing Tobias*, about 1660, oil on canvas, 130.3 x 180.2 cm.
Purchase, Horsley and Annie Townsend Bequest. Photos before and after conservation.



1.

2.
Martin Honert (born in 1953), *Linden*, 1990, metal, synthetic foam, plastic resin, paper, paint, 145 x 140 x 140 cm.
Purchase, Camil Tremblay Estate and Horsley and Annie Townsend Bequest. © Martin Honert / SODRAC (2013). Photos during and after conservation at the Hamburger Bahnhof Museum, Berlin.



2.

3.
Théophile Hamel (1817-1870), *Jean Langevin*, 1848, oil on canvas, 97.5 x 77 cm. Gift of Langevin and Lise Côté in honour of the Montreal Museum of Fine Arts' 150th anniversary. Photos before and after conservation.



3.

THE MUSEUM'S WORKS OF ART TRAVEL THE WORLD



1.



2.



3.



4.



5.



6.



7.

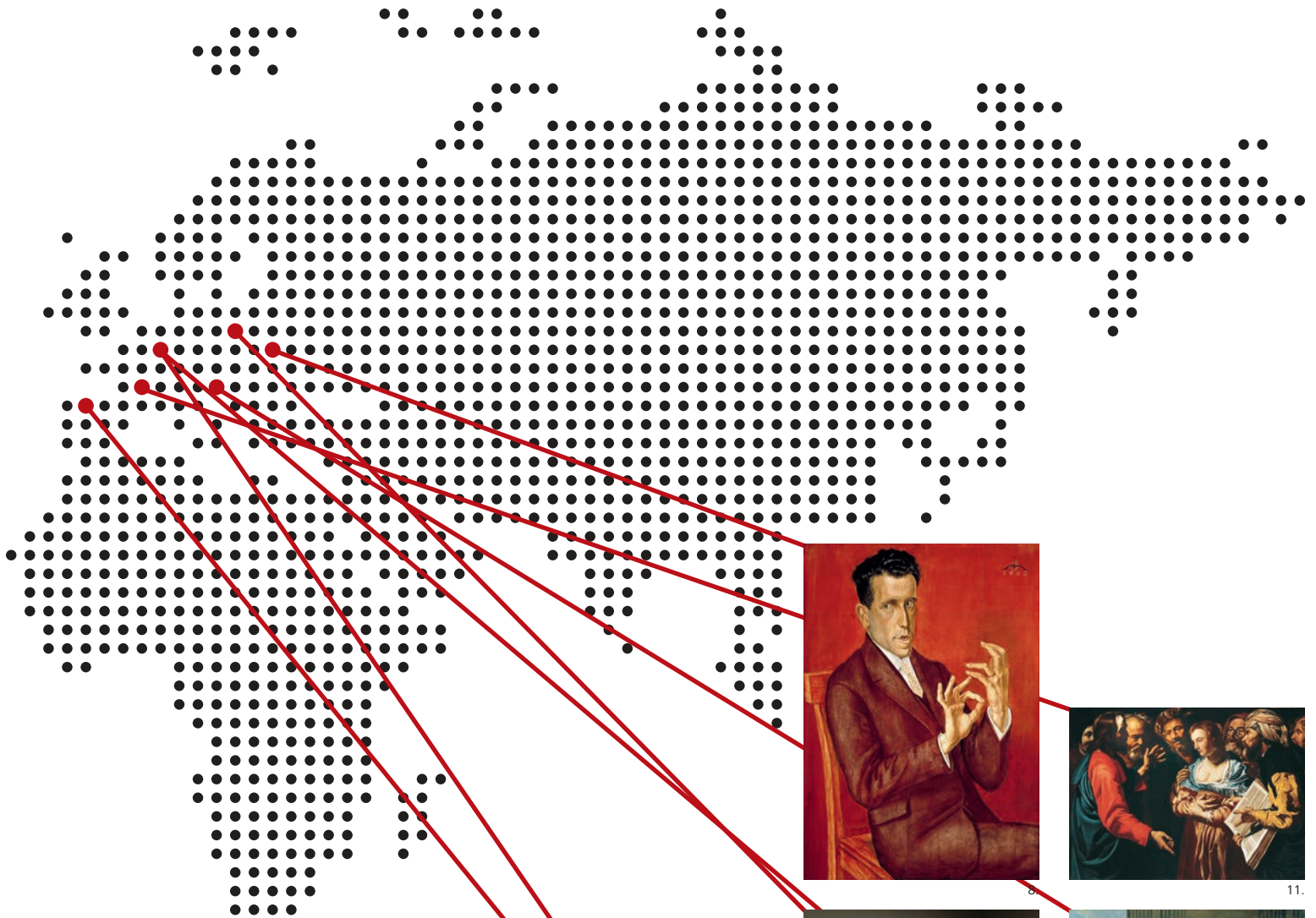
IN CANADA

1. **Paul-Émile Borduas**
Saint-Hilaire, Quebec, 1905 – Paris 1960
Composition 40, 1958, oil on canvas, 130 x 97 cm
Gift of Renée Borduas.
© Estate of Paul-Émile Borduas / SODRAC (2013)
.....
The Automatiste Revolution: Montreal, 1941-1960
Art Gallery of Alberta, Edmonton, Alberta
June 23 – October 14, 2012
The Prairie Art Gallery, Grande Prairie, Alberta
February 15 – May 12, 2013
2. **Pierre Dorion**
Born in Ottawa in 1959
Untitled, 1999, oil on canvas, 112 x 56 cm
Purchase, Hugh G. Jones Fund
.....
Pierre Dorion
Musée d'art contemporain de Montréal, Québec
October 4, 2012 – January 6, 2013
Dalhousie Art Gallery, Halifax, Nova Scotia
March 15 – May 5, 2013

3. **Marc-Aurèle Fortin**
Sainte-Rose, Quebec, 1888 – Macamic, Quebec, 1970
The White House, about 1924-1925, oil on cardboard, 32.3 x 40.6 cm. Gift of Geneviève Bazin in memory of her father, Jules Bazin.
© Fondation Marc-Aurèle Fortin / SODRAC (2013)
.....
Marc-Aurèle Fortin
Paysages modernes du Québec traditionnel
Centre d'exposition de l'Université de Montréal, Québec
September 13 – December 9, 2012
Centre d'exposition de Rouyn-Noranda, Québec
January 11 – April 21, 2013
4. **Claude Tousignant**
Born in Montreal in 1932
Latin Circle, 1969, acrylic on canvas, 244 cm (diam.)
Purchase, Horsley and Annie Townsend Bequest
.....
Les Plasticiens et les années 1950-1960
Musée national des beaux-arts du Québec, Québec
February 7 – May 12, 2013

IN THE UNITED STATES

5. **Valérie Blass**
Born in Montreal in 1967
She Was a Big Success, 2009, polystyrene, wood, synthetic hair, vinyl paint, 219 x 83.6 x 83.6 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and gift of Nick Tedeschi
.....
Oh, Canada
MASS MoCA, North Adams, Massachusetts
May 27, 2012 – April 8, 2013
6. **Mattia Preti**
Taverna 1613 – La Valette, Malta, 1699
Tobit Blessing Tobias, about 1660
Oil on canvas, 130.3 x 180.2 cm
Purchase, Horsley and Annie Townsend Bequest
.....
A Brush with Passion: Mattia Preti (1613-1699)
Paintings from North American Collections
in Honor of the 400th Anniversary of his Birth
Muscarelle Museum of Art, Williamsburg, Virginia
February 9 – April 14, 2013
7. **Félix Vallotton**
Lausanne 1865 – Paris 1925
Vaillard Drawing at Honfleur, 1902
Oil on cardboard, 81.7 x 59.9 cm
Purchase, the Museum Campaign 1988-1993 Fund
.....
The Draw of the Normandy Coast, 1860-1960
Portland Museum of Art, Maine
June 14 – September 3, 2012



IN EUROPE

8. Otto Dix

Untermhaus, Germany, 1891 – Singen, Germany, 1969
Portrait of the Lawyer Hugo Simons, 1925, tempera and oil on wood, 100.3 x 70.3 cm. Purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, gifts of the Succession J.A. DeSève, Mr. and Mrs. Charles and Andrea Bronfman, Mr. Nahum Gelber and Dr. Sheila Gelber, Mrs. Phyllis Lambert, the Volunteer Association and the Junior Associates of the Montreal Museum of Fine Arts, Mrs. Louise L. Lamarre, Mr. Pierre Thérberge, the Museum's acquisition fund, and the Horsley and Annie Townsend Bequest.
 © Estate of Otto Dix / SODRAC (2013)

The Eye of the World: Otto Dix and New Objectivity
 Kunstmuseum Stuttgart, Germany
 November 10, 2012 – April 7, 2013

9. Martin Honert

Born in Bottrop, Germany, in 1953
Linden, 1990, metal, synthetic foam, plastic resin, paper, paint, 145 x 140 x 140 cm
 Purchase, Camil Tremblay Estate and Horsley and Annie Townsend Bequest.
 © Martin Honert / SODRAC (2013)

Martin Honert. Children's Crusade
 Nationalgalerie, Staatliche Museen zu Berlin, Germany
 October 7, 2012 – April 7, 2013

10. Jean-Paul Riopelle

Montreal 1923 – L'Isle-aux-Grues, Quebec, 2002
Untitled, 1946, oil on paper mounted on canvas, 27.6 x 21.6 cm. Gift of Hélène and Jean-Marie Roy.
 © Estate of Jean-Paul Riopelle / SODRAC (2013)

L'art en guerre, France 1938-1947
 Musée d'Art Moderne de la Ville de Paris, France
 October 12, 2012 – February 17, 2013
 Guggenheim Museum, Bilbao, Spain
 March 19 – September 8, 2013

11. Matthias Stom

Amersfoort (?) about 1600 – Sicily (?) after 1652
Christ and the Woman Taken in Adultery, about 1630-1633, oil on canvas, 101.6 x 137.2 cm
 Purchase, Horsley and Annie Townsend Bequest and gift of Mr. and Mrs. Michal Hornstein

Corps et ombres. Le Caravagisme européen
 Musée des Augustins, Toulouse, France
 June 22 – October 14, 2012

12. Giovanni Battista Tiepolo

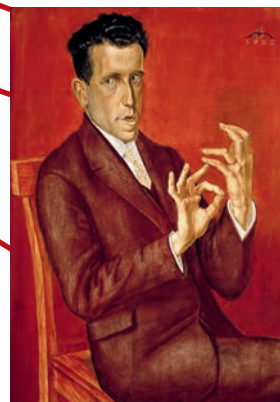
Venice 1696 – Madrid 1770
Apelles Painting the Portrait of Campaspe, about 1726
 Oil on canvas, 57.4 x 73.7 cm
 Adaline Van Horne Bequest

Giambattista Tiepolo
 Azienda Speciale Villa Manin, Passariano, Udine, Italy
 December 15, 2012 – April 7, 2013

13. James Tissot

Nantes 1836 – Buillon (France) 1902
October, 1877, oil on canvas, 216 x 108.7 cm
 Gift of Lord Strathcona and family

L'impressionnisme et la mode
 Musée d'Orsay, Paris, France
 September 25, 2012 – January 20, 2013



11.

12.

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10.

13.

ACQUISITIONS

ANOTHER STELLAR YEAR

In 2012-2013, the Museum acquired 894 works, with a value of \$18.8 million, including \$18.4 million in gifts. This is a second record for gifts since 2008-2009, when a total of \$17 million in donated works was received – not to mention the integration of the Stewart collection into the Museum of Decorative Arts in 2000, with a value of \$15 million. The average value of gifts in the past five years is evaluated at \$12 million per year, double that of previous years, which is a stellar performance. The collection will soon reach the symbolic milestone of 40,000 works. The development of the collections has been especially remarkable in the past five years, during which time the collection has grown by one-seventh, or 5,053 works. With the Stewart donation of 5,000 works in 2000, the Museum acquired one-quarter of its collection in just over a decade: this is spectacular growth. Thanks are due to our generous donors as well as to our experts on the committees and in the Curatorial, Archives and Conservation Departments, who handle these countless files. Among our remarkable collectors, the names Michal and Renata Hornstein loom large.

Two extraordinary announcements ushered in the first day of spring in 2012, as we realized a long-cherished dream: first, Michal and Renata Hornstein officially donated their superb collection of Old Masters to the Museum, and then the Quebec government announced a grant to build a new international pavilion named for our benefactors, as part of Montreal's 375th anniversary celebrations.

The Hornsteins have donated numerous important works to our European collection. Michal, who was born in Poland, arrived in Montreal in 1950 and has been deeply committed to the Museum since 1970, where he has established solid ties of trust with Bernard Lamarre, Brian M. Levitt, Paul Lavallée, Hilliard T. Goldfarb, Michelle Prévost and Danièle Archambault. He has served as Vice-President of the Museum since 1979 and, since 1982, has chaired the Committee of Non-Canadian Art before 1900. These proud Montrealers support many causes, including healthcare and the arts. They are deeply attached to their adopted city. With this gift of their collection, they are leaving a legacy to future generations of their commitment to a city that is embedded in their DNA. This collection tells the story of their lives: they are offering part of themselves.

We are delighted to welcome their collection, which has been sought after beyond our borders, and to keep it in Quebec. This major collection, which consists primarily of paintings, spans several centuries, from the Renaissance to the advent of modern art. It includes a remarkable group of paintings from the Dutch and Flemish Golden Age

(seventeenth century), including masterpieces like Jan Steen's *Return of the Prodigal Son* and Jan Lievens's *Elderly Scholar in His Study*. Known to specialists around the world, it is an incomparable national treasure.

Because the Museum's acquisition funds are financed entirely through our private funds, it would be impossible for the MMFA – or any other Canadian museum – to assemble such a collection today. ■

NATHALIE BONDIL

■ MICHAL AND RENATA HORNSTEIN, THE FIRST COUPLE TO BE HONoured AS "GREAT MONTREALERS"



On November 22, Michal and Renata Hornstein, our leading patrons, were recognized as Great Montrealers in the cultural sector by the Academy of Great Montrealers, which each year honours four Montreal luminaries whose contribution to the community and leadership in their respective spheres of activity, whether economic, social, cultural or scientific, are well known. During the reception, the Board of Trade of Metropolitan Montreal paid tribute to the Hornsteins, these committed philanthropists who set an example to everyone and have contributed in a remarkable way to the prestige of our city.

Senator Diane Bellemare acknowledged the Hornsteins' gift of their collection to the MMFA:

"[I was asked to name my favourite cultural achievement in 2012.] It was impossible for me to choose just one of the many that impressed me. One in particular did stand out, however, and that was a gift from Michal and Renata Hornstein, who donated their remarkable collection of Old Masters to the Montreal Museum of Fine Arts. It is the largest private donation to a Quebec museum in modern history. Honourable senators... I would ask that you join me in congratulating the Hornsteins on their gift, which will give the public access to these priceless works."

THE MAJOR CAMPAIGN "150 GIFTS FOR OUR 150TH" CONTINUES

We are deeply indebted to the donors whose gifts were received in 2012-2013:

DONORS

Anonymous
Boyd, Michael
Brillant Fluehler, Suzanne
and Hans C. Fluehler

Gagnon, Louis
Guérin, Nicol
Humphrey, Sarah
and Gerald van Gorp

Menosky, Joseph
Poulin, Roland
Rose, Jeff and Sandra Black
Rosshandler, Leo

PROMISED GIFT

Mongeau, Bernard
and Simone Lévesque

►
Adriaen Isenbrandt
Antwerp (?) – Bruges 1551,
Active in Bruges from 1510
The Adoration of the Magi
1520s (?)

Oil on wood
33.5 x 27.4 cm
Gift of Mr. and Mrs. Michal Hornstein

● In the following pages, a red dot before the title identifies gifts for our 150th that were received during the 2012-2013 fiscal year.



MICHAL AND RENATA HORNSTEIN DONATION

WORKS ACQUIRED DURING THE 2012-2013 FISCAL YEAR



1.



2.



3.



4.

Willem van Aelst

Delft 1627 – Amsterdam (?) after 1687

Still Life with Herring

1666 (?)

Oil on canvas

43.7 x 33 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.8

[ill. 8]

Abraham van Beyeren

The Hague 1620/21 – Alkmaar or Overschie 1690

Banquet Still Life

Between 1650-1660

Oil on canvas

102.3 x 100.1 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.13

[ill. 7]

Jan Both

Utrecht about 1615 – Utrecht 1652

Southern Landscape with Travellers

1649

Oil on copper

41.4 x 54.6 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.12

[ill. 9]

Quiringh van Brekelenkam

Zwammerdam (?) about 1620 – Leiden after 1669

Interior of a Tailor's Workshop

About 1655-1660

Oil on panel

57.5 x 73.2 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.6

[ill. 1]

Pieter Claesz

Berchem, near Antwerp (or Burgsteinfurt, Westphalia?), 1597/98 – Haarlem 1660

A Vanitas Still Life with Skull, Books, Römer, Oil Lamp and Pen

1645

Oil on wood

39.7 x 60 cm

Gift of Mr. and Mrs. Michal Hornstein

2012.51

[ill. 4]

Cornelis Cornelisz. van Haarlem

Haarlem 1562 – Haarlem 1638

The Hesperides Filling the Cornucopia

1622

Oil on canvas

68.7 x 99 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.11

[ill. 5]

Allart van Everdingen

Alkmaar 1621 – Amsterdam 1675

Mountain Village by Water

1664

Oil on wood

31.8 x 48.1 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.10

[ill. 6]

Jan van Goyen

Leiden 1596 – The Hague 1656

Sailing Boats on the Maas, with Dordrecht in the Background

1642 or 1643

Oil on wood

31.1 x 41.1 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.9

[ill. 10]

Adriaen Isenbrandt

Antwerp (?) – Bruges 1551

Active in Bruges from 1510

The Adoration of the Magi

1520s (?)

Oil on wood

33.5 x 27.4 cm

Gift of Mr. and Mrs. Michal Hornstein

2012.49

See page 31

Jan Lievens

Leiden 1607 – Amsterdam 1674

Elderly Scholar in His Study

About 1630

Oil on wood

62.7 x 52.2 cm

Gift of Mr. and Mrs. Michal Hornstein

2012.50

See page 53



5.



6.



7.



8.



9.



10.

Nicolaes Maes

Dordrecht 1634 – Amsterdam 1693

Boy Receiving Alms from an Old Man / The Almsgiver

1656

Oil on canvas

84.9 x 67.7 cm

Gift of Mr. and Mrs. Michal Hornstein

2013.7

[ill. 2]

Jacob van Ruisdael

Haarlem 1628/29 – Haarlem 1682

The Skirts of a Forest near a Pond

Late 1650s

Oil on canvas

58.2 x 72.5 cm

Gift of Mr. and Mrs. Michal Hornstein

2012.52

[ill. 3]

Jan Steen

Leiden 1626 – Leiden 1679

The Return of the Prodigal Son

About 1668-1670

Oil on canvas

119 x 95 cm

Gift of Mr. and Mrs. Michal Hornstein in honour of

Paul Lavallée

2012.48

See page 55

To house this outstanding gift and reinstall the collections of European painting and sculpture in a coherent manner, the Montreal Museum of Fine Arts has decided to expand once again ... The empty space left on the walls by these paintings, which are akin to life companions, speaks volumes about the donors' generosity and the philanthropy of the pre-eminent North American benefactors who contribute to enriching their museums.

– L'OBJET D'ART, Paris

An exceptional gift of Old Masters to the Montreal Museum of Fine Arts.

– CODART, The Hague, The Netherlands

"It is very important for us to share our collection with the public. People should see the works we have," Hornstein said during a lowkey media conference. Hornstein, long a key figure in Canadian art, was active on the boards of both the National Gallery of Canada and the MMFA.

– OTTAWA CITIZEN

Gift of the Hornstein collection to the MMFA "For the love of art and of Montreal."

– LA PRESSE

INTERNATIONAL ART

ANCIENT CULTURES

Eiraku Hozen
1795-1854, active in Kyoto



Tea Bowl (*chawan*)
Between 1827 and 1849
Earthenware, painted decoration in underglaze iron oxide brown over buff slip
7 cm (h.); 12.8 cm (diam.)
Gift of Teruha Kagemori
2012.168.1-6

Kojima Seibei (Shikkōsai)
Active late 18th-early 19th c.



Tea Caddy (*ō-natsume*)
19th c.
Hiramakie and *roiro-nuri* lacquer on wood
7.8 cm (h.); 7.1 cm (diam.)
Gift of Teruha Kagemori
2012.169.1-7

CAMBODIA
Khmer, Angkor period

● 3 Bottles and 2 Jars
11th-13th c. A.D.
Stoneware, iron oxide brown glaze
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.316-320

CHINA
Ming dynasty (1368-1644)

● Pot with Four Handles and Chicken-Head Spout
14th-17th c. A.D.
Stoneware, white glaze
11.6 x 12.5 x 15.5 cm
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.215.1-2

JAPAN
Late Edo period (1615-1868)-early Meiji period (1868-1912)



Incense Box (*kōgō*)
Mid 18th-19th c.
Carved lacquer on wood
2.1 cm (h.); 7.7 cm (diam.)
Gift of Teruha Kagemori
2012.170.1-5

KOREA
Yi dynasty (1392-1910)

● Liquor Cup and Saucer (*keryangbae*)
15th-16th c. A.D.
Stoneware, incised and stamped decoration under a celadon glaze
13.3 x 15.6 x 12.1 cm
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.219.1-2

NORTHERN VIETNAM
Late Tran dynasty (1226-1400)-early Lê dynasty (1428-1788)

● Bowl and Jar
14th-15th c. A.D.
Stoneware, painted decoration in underglaze brown or blue
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.352, 354

THAILAND, SI SATCHANALAI
Ayutthaya period

● 14 Architectural Ornaments
13th-18th c.
Stoneware (Sawankhalok ware)
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.213, 218, 222, 248, 305, 308-313, 347, 349, 383



● 45 Figurines
14th-18th c.
Stoneware (Sawankhalok ware)
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.214/345



● 60 Vessels
13th-16th c.
Stoneware, painted decoration in underglaze iron oxide brown (Sawankhalok ware)
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.216/401

● 22 Boxes
16th c.
Stoneware, painted decoration in underglaze iron brown
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.223-232, 282-283, 297-300, 302-304, 371, 385, 389

● 2 Lanterns and 3 Lamps
14th-16th c.
Stoneware, white, brown and celadon glazes
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.249, 255-256, 350, 367

● 12 Supports and 4 Weights
14th-16th c.
Stoneware
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.372-379, 393-400

THAILAND, SUKHOTHAI
Ayutthaya period

● 11 Vessels
15th-16th c.
Stoneware, painted decoration in underglaze iron oxide brown
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.257, 342-344, 351, 361-366



● 3 Architectural Ornaments
14th-18th c.
Stoneware
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.359-360, 368

VIETNAM, HAI DUONG PROVINCE
Late Lê dynasty (1428-1788)
Red River Delta kilns

● 4 Boxes
15th-16th c. A.D.
Stoneware, painted decoration in underglaze blue
Various dimensions
Gift of the Guérin-van Oenen family in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.355-358

WORKS ON PAPER

Karel Appel
Amsterdam 1921 – Zurich 2006



Untitled
1970s
2 silkscreens, 39/100
Approx. 50 x 65 cm (each)
Gift of Lucien Maréchal and Johanne Drapeau
2012.196-197
© Karel Appel Foundation / SODRAC (2013)

Attributed to
Carlo Galli Bibiena
Vienna 1728 – Vienna (?) 1787

Study of a Palatial Hallway and Forecourt
Mid-18th c.
Pen and ink, ink wash
21.1 x 16 cm
Gift of Dr. Sean B. Murphy
2012.81

Giuseppe Bernardino Bison
Palmanova, Italy, 1762 – Milan 1844



Neptune
Early 19th c.
Pen and ink, ink wash over traces of graphite
36.9 x 20 cm
Gift of Dr. Sean B. Murphy
2012.182

William Bouguereau
La Rochelle 1825 – La Rochelle 1905

● *Self-portrait*
About 1879
Chalk and/or charcoal with white chalk highlights
44.7 x 32.4 cm
Gift in memory of Isaac Battat, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.78
See opposite

Félix Buhot
Valognes, France, 1847 – Paris 1898



L'Ensorcélée
Concept for the first frontispiece of the novel *L'Ensorcélée* by Jules Barbey d'Aurevilly
About 1877
Pastel, charcoal and traces of gouache on ink wash
31.7 x 23.2 cm
Purchase, Claude Dalphond Fund in memory of Gisèle Lachance
2012.469



Concept for the first frontispiece of the novel *L'Ensorcélée* by Jules Barbey d'Aurevilly
About 1877
Etching and drypoint, trial proof, only state
30.8 x 21.4 cm (sheet)
24.7 x 17.7 cm (platemark)
Purchase, Claude Dalphond Fund in memory of Gisèle Lachance
2012.470

Charles Michel-Ange Challe
Paris 1718 – Paris 1778



Interior View of an Ancient Temple with the Figure of a Goddess
and
Interior View of an Ancient Palace Complex
About 1742-1749
Pen and ink, ink wash
Approx. 26 x 18 cm (each drawing)
Gift of Dr. Sean B. Murphy
2012.82-83

Jim Dine
Born in Cincinnati in 1935



Vegetables IV
1969
Lithograph, collage, 69/96
45.5 x 41.5 cm
Gift of Susan Watterson
2012.154
© Jim Dine / SODRAC (2013)

Kees van Dongen
Delfshaven, Netherlands, 1877 – Monaco 1968

Illustrated Edition of *Les Lépreuses* [The Lepers]
Novel by Henry de Montherlant (1895-1972)
1947
26 lithographs
33.2 x 25.7 cm (each)
Liliane and David M. Stewart Collection, gift of Luc d'Iberville-Moreau
2012.164.1-2

►
150TH-ANNIVERSARY GIFT
William Bouguereau (1825-1905)
Self-portrait, about 1879
Chalk and/or charcoal with white chalk highlights, 44.7 x 32.4 cm
Gift in memory of Isaac Battat, in honour of the Montreal Museum of Fine Arts' 150th anniversary





INTERNATIONAL ART (CONT'D)

John Flaxman
York, England, 1755 – London 1826



Oedipus and His Daughters
About 1803
Pen and ink, ink wash
18.6 x 24.6 cm
Gift of Susan Watterson
2012.189

Jacques de Gheyn II
Antwerp 1565 – The Hague 1629



St. Bartholomew Apostle
From the series "Christ, the Apostles and St. Paul"
About 1596
Etching, state I/II
18.5 x 18.5 cm (sheet)
15.3 cm (diam., platemark)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran
2012.203

Henry de Groux
Brussels 1867 – Marseilles 1930



Saint Michael the Archangel
1900-1905
Pastel on paper mounted on cardboard
105 x 64.7 cm
Anonymous gift
2012.206

Erich Heckel
Döbeln, Germany, 1883 – Radolfzell, Germany, 1970



Zwei Menschen [Two Persons]
1910
Woodcut, state I/II
49.7 x 38.9 cm (sheet)
37.8 x 32.8 cm (image)
Anonymous gift
2012.422
© Estate of Erich Heckel / SODRAC (2013)

Joan Jonas
Born in New York in 1936



Untitled
From the performance "Double Lunar Dogs"
1981
Acrylic (?) on paper
96.5 x 126.5 cm (approx.)
Gift of Susan Watterson
2012.146

Katsukawa Shunkō
Edo (now Tokyo) 1743 – Edo 1812



● *The Kabuki Actor Onoe Matsusuke I*
1770-1780
Woodcut
30.5 x 13.5 cm
Gift of Leo Rosshandler
2013.39

Katsukawa Shunshō
Active in Edo (now Tokyo), 1726-1793

● *The Kabuki Actor Ichikawa Danjūrō V*
1770-1780
Woodcut, embossing
28.7 x 13.8 cm
Gift of Leo Rosshandler
2013.38

Kitagawa Utamarō
Kawagoe, Japan, 1753 – Edo (now Tokyo) 1806

● *Ariwara No Narihira*
From the series "Tōsei Kodomo Rokkasen [Modern Children as the Six Poetic Immortals]"
1804
Woodcut, embossing
36.2 x 24.6 cm
Gift of Leo Rosshandler
2013.40

Gustav Klimt
Vienna 1862 – Vienna 1918



2 Studies for the Portrait of Adele Bloch-Bauer I
About 1904-1906
Conté crayon
45 x 30.9 cm
31.6 x 45.4 cm
Gift of Francis Gutmann and family
2012.413-414

2 Studies for the Portrait of Adele Bloch-Bauer II
1910-1911
Graphite, Conté crayon (?)
56.1 x 36.7 cm
55.2 x 35 cm
Gift of Francis Gutmann and family
2012.415-416

Sol LeWitt
Hartford, Connecticut 1928 – New York 2007

Untitled No. 1 and Untitled No. 2
1975
2 etchings, edition of 10, artist's proofs
Approx. 50 x 50 cm (each)
Gift of Susan Watterson
2012.160-161

John Hamilton Mortimer
Eastbourne, England, 1740 – London 1779



The Tale of Cornelia and Tiberius Gracchus
About 1770
Pen and ink, ink wash
14.6 x 25.4 cm
Gift of Susan Watterson
2012.194

James Northcote
Plymouth, England, 1746 – London 1831
After Salvator Rosa (1615-1673)



Jesus Healing a Woman with a Flow of Blood
About 1776-1777
Pen and ink, ink wash over traces of graphite (?)
18.9 x 21 cm
Gift of Susan Watterson
2012.195

Odilon Redon
Bordeaux 1840 – Paris 1916



● *Homage to Goya Series*
1885
6 lithographs
Approx. 45 x 32 cm (each)
Gift in memory of Isaac Battat, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.79.1-7

George Richmond
London 1809 – London 1896



Julia Tatham and Her Sister
1829-1830
Pen and ink
17.6 x 16.4 cm
Gift of Susan Watterson
2012.193

George Romney
Dalton-in-Furness, England, 1734 – Kendal, England, 1802

Satan Rallying His Host
1793-1794
Graphite
14.1 x 23.6 cm
Gift of Susan Watterson
2012.191



Study of a Young Girl Seated
1780s
Pen and ink over traces of graphite
21.4 x 15 cm
Gift of Susan Watterson
2012.192

Jan Sadeler I
Brussels 1550 – Venice 1600
After Hans Bol (1534-1593)

Land- and Riverscapes with Stories of the Old and New Testament Series
After 1572
8 etchings, only states
Approx. 25.9 x 35.5 cm (sheet) (each)
Approx. 20.5 x 26.7 cm (platemark) (each)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran
2012.201.1-8

Julius Schnorr von Carolsfeld
Leipzig 1794 – Dresden 1872



A Medieval Prince (recto)
Study for *The Meeting of Jacob and Rachel* (verso)
1820
Pen and ink over traces of graphite (recto)
Graphite (verso)
26.4 x 18.7 cm (two sheets conjoined by the artist)
Gift of Susan Watterson
2012.190

Utagawa Kunisada (Toyokuni III)
Edo (now Tokyo) 1786 – Edo 1864

● *2 Prints*
From the series "Higashiyama Sakura Zoshi [The Higashiyama Story Book]"
1851
Woodcut, embossing
Approx. 37.4 x 25.7 cm (each)
Gift of Leo Rosshandler
2013.41, 43

● *The Actor Ichikawa Danjūrō VIII as Natsume Shirozaburō*
From the series "Shinpan koshi no shiranami"
1851
Woodcut
37.1 x 25.8 cm
Gift of Leo Rosshandler
2013.42

Utagawa Toyokuni I
Edo (now Tokyo) 1769 – Edo 1825

● *Chushingura* [The Loyal Retainers] (Opening Act)
1800-1810
Woodcut, embossing
31.3 x 21.9 cm
Gift of Leo Rosshandler
2013.37

Jan van de Velde II
Rotterdam or Delft about 1593 – Enkhuizen 1641

March
From the series "The Months"
1616
Etching
16 x 30.7 cm (sheet)
15.7 x 30.4 cm (platemark)
Gift of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran
2012.202

Tom Wesselmann
Cincinnati 1931 – New York 2004



Study for Mouth #10
1967
Liquitex over graphite underdrawing
47 x 42.4 cm
Gift of the Tom Wesselmann Estate
2012.471
© Estate of Tom Wesselmann / SODRAC, Montreal / VAGA, New York (2013)

INTERNATIONAL ART (CONT'D)

PAINTING

Jules de Balincourt
Born in Paris in 1972



Boys' Club, 2011, oil on plywood, 177.9 x 203.3 cm. Gift of W. Bruce C. Bailey in honour of Stéphane Aquin, Curator. 2012.162

PHOTOGRAPHY

Chen Jiagang
Born in Chongqing, China, in 1962



Sample Room No. 1
2010
Ink-jet print, 2/8
127.6 x 207.2 cm (by sight)
Gift of Andrew Lui and family
2012.167

Pierre Choumoff
Hrodna, Belarus, 1872 – Lodz, Poland, 1936



62 Photographs
Between 1912 and 1917
Gelatin silver prints
Various dimensions
Gift of the Neil Shaw family
2012.543-604

Eugène Druet
Paris 1868 – Paris 1917



68 Photographs
Between 1896 and 1900
Gelatin silver prints
Various dimensions
Gift of the Neil Shaw family
2012.475-542

Lee Friedlander
Born in Aberdeen, Washington, in 1934



R. O. Blechman. New York City
1968
Gelatin silver print
28 x 35.4 cm
Gift of Monique Martineau in memory of her husband, Michael A. Enzle
2012.184
© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco

Richard Mosse
Born in Dublin in 1980

Man Size
2011
Digital chromogenic print, 1/2
180.5 x 225.5 cm (by sight)
Purchase, the Honourable Charles Lapointe, P.C., Fund
2012.37

Anne Poirier
Born in Marseilles in 1942
and
Patrick Poirier
Born in Nantes in 1942

Col Tempo and Vanitas
1991
2 gelatin silver prints, watercolour or ink highlights,
2 sheets of music
64.7 x 50.6 cm (each)
Gift of Susan Watterson
2012.147-148

Eugène Isabey
Paris 1803 – Paris 1886



After the Duel
1875 (?)
Oil on wood
40.7 x 32.5 cm
Gift of Philippe and Michèle Stora
2012.212

SCULPTURE

Robert Anning Bell
London 1863 – London 1933



Honeysuckle and The Mermaid
About 1904-1907 (1899, first version)
2 polychromed plaster reliefs
Approx. 39 x 31 x 3 cm (each)
Purchase, Horsley and Annie Townsend Bequest and gift of Daniel Mayer
2012.89-90
Honeysuckle: see opposite

Aimé-Jules Dalou
Paris 1838 – Paris 1902



The Unacknowledged Truth or The Broken Mirror
First model, 1890s; first edition, 1902 (cast after 1918)
Bronze
Cast Susse Frères, Paris
14.3 x 8.8 x 12.8 cm
Gift of Philippe and Michèle Stora
2012.211

Elisabeth Frink
Thurlow, England, 1930 – Blandford Forum, England, 1993

● *In memoriam I* and *In memoriam II*
1981
Bronze, 1/6
122 x 114 x 76 cm (approx.)
132 x 107 x 75 cm (approx.)
Gift in memory of Barry Seymour Boyd
2013.5.1-2
See page 36

Peter Klasen
Born in Lübeck, Germany, in 1935



Sink
1967
Acrylic on canvas
100 x 80.8 cm
Gift of Guy Joussemet
2012.171
© Peter Klasen / SODRAC (2013)

Damien Hirst
Born in Bristol, England, in 1965



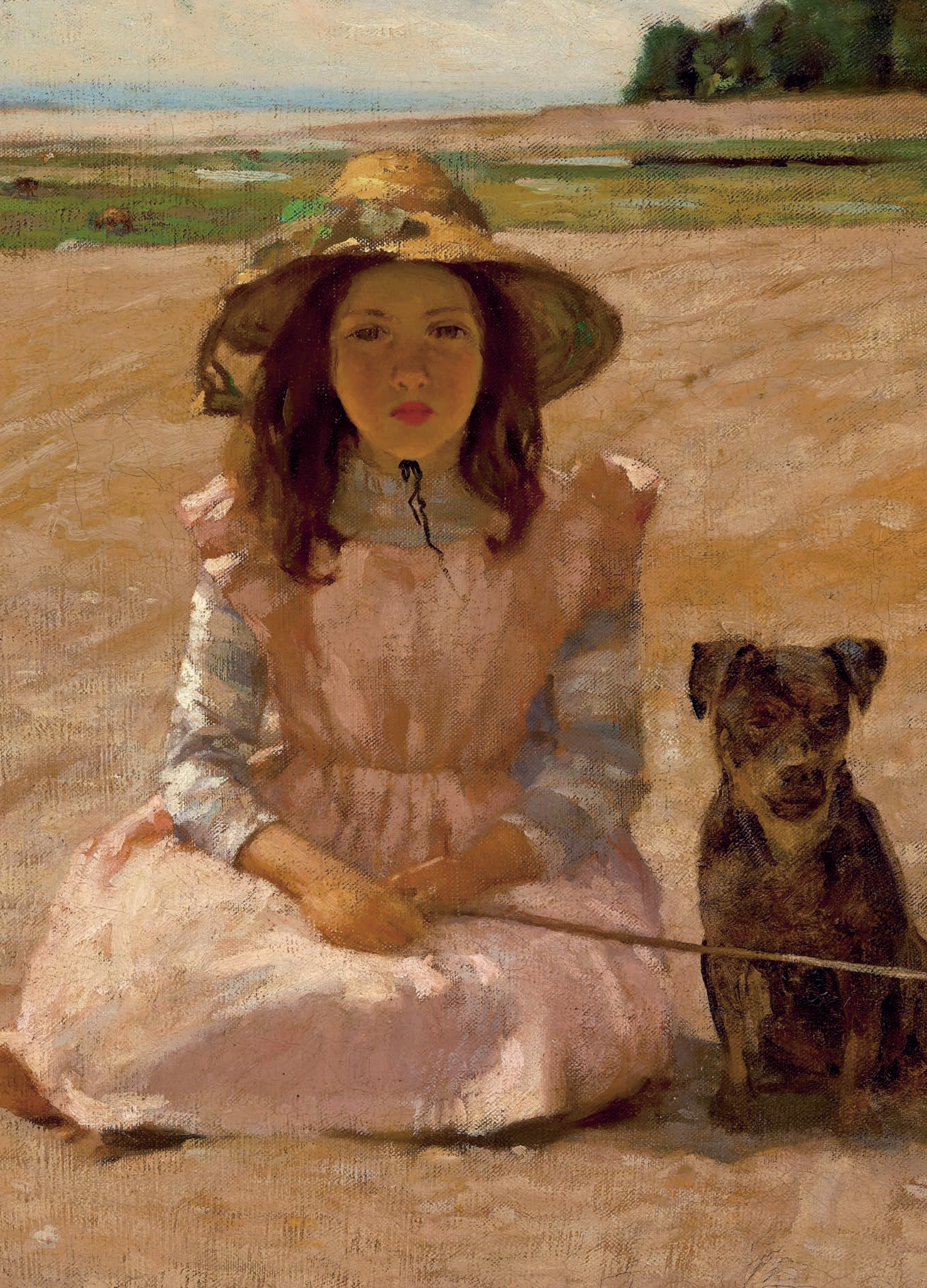
Home Sweet Home
1996
Screen print on porcelain, 1496/1500
Made by Swid Powell, New York, for Gagosian Gallery, New York
2.3 cm (h.); 21 cm (diam.)
Gift of Susan Watterson
2012.156
© Damien Hirst / SODRAC (2013)

Auguste Renoir
Limoges 1841 – Cagnes-sur-Mer 1919
and
Richard Guino
Gerona, Spain, 1890 – Antony, France, 1973



Fire, Little Blacksmith or Little Shepherd
Between 1914 and 1916 (cast after 1919)
Bronze, edition of 10
Cast C. Valsuani, Paris
31.1 x 30.5 x 19.7 cm
Gift of Philippe and Michèle Stora
2012.208
© Estate of Richard Guino / SODRAC (2013)





QUEBEC AND CANADIAN ART

INSTALLATIONS

Denys Arcand
Born in Deschambault, Quebec, in 1941 and
Adad Hannah
Born in New York in 1971

Safari
2011
6 videos on six monitors, 2 ink-jet prints: *Safari 1* and *Safari 10*
Duration (each video): 6 min 41 s
Safari 1: 153 x 261 cm
Safari 10: 150 x 200.3 cm
Gift of Denys Arcand and Adad Hannah
2012.172.1-3
See page 51

Shari Hatt
Born in Halifax in 1962

Breast Wishes
1996
9 chromogenic prints on plastic-coated paper (artist's proofs), 2 videos: *Top Removal* and *Bandage Removal*
34 x 50.6 cm (each print)
Top Removal: 20 min 51 s
Bandage Removal: 6 min 40 s
Gift of Susan Watterson
2012.153.1-19

Jacques Hurtubise
Born in Montreal in 1939



No. 444 (I, II, III, IV)
1970
Steel, incandescent light bulbs, sequence timer
61.5 x 61.4 x 29.2 cm (each of the four boxes)
Gift of Franceline Fortin and Maurice Jodoin
2012.137.1-4
© Jacques Hurtubise / SODRAC (2013)

WORKS ON PAPER

André Biéler
Lausanne 1896 – Kingston, Ontario, 1989

The Shoe
1931
Charcoal, watercolour
35.5 x 32.8 cm
Gift of Peter Biéler
2013.83

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



Portrait of Maurice Gagnon
1940
Charcoal
48.2 x 33.8 cm (approx.)
Gift of Pnina and François-Marc Gagnon
2012.175
© Estate of Paul-Émile Borduas / SODRAC (2013)

Albéric Bourgeois
Montreal 1876 – Montreal 1962

18 Cartoons
About 1905-about 1920
Ink, graphite, gouache
Various dimensions
Gift of Yves Saint Germain
2013.17-34

Alex Colville
Toronto 1920 – Wolfville, Nova Scotia, 2013

Bell Buoy and Cormorant
1985
Silkscreen, 19/70
23.3 x 57 cm (sheet)
20.3 x 53.3 cm (image)
Gift of Lucien Maréchal and Johanne Drapeau
2012.198
See page 59

Charles Daudelin
Granby, Quebec, 1920 – Montreal 2001

Untitled
1950 (?)
Pen and ink, ink wash
30.4 x 22.7 cm
Gift of Louise Bissonnette Daudelin
2012.472

Untitled
1947
Pen and ink
27.8 x 21.9 cm
Gift of Louise Bissonnette Daudelin
2012.473

Untitled
1946
Watercolour, pen and ink, ink wash
30.4 x 22.8 cm
Gift of Louise Bissonnette Daudelin
2012.474

Allan Edson
Stanbridge, Quebec, 1846 – Glen Sutton, Quebec, 1888



Rural Landscape with Two Black Women
About 1870
Watercolour with gouache and gum arabic
highlights on paper mounted on cardboard
32.5 x 63 cm
Gift of Dr. Sean B. Murphy
2012.42

Mark Igloliorte
Born in Happy Valley-Goose Bay, Newfoundland and Labrador, in 1977

Untitled No. 6
From the series "Observational Diptych"
2011
Oil on paper
27.3 x 22.3 cm (each element)
Gift of Susan Watterson
2012.159

Shelagh Keeley
Born in Oakville, Ontario, in 1954

Lung
From the series "Ex-voto"
1990
Wax, pigment, charcoal
26 x 18.5 cm
Gift of Susan Watterson
2012.150

Untitled
From the series "A Space for Breathing"
1993
Pigment, wax, oil stick (?), photo transfer
113 x 76.2 cm (by sight)
Gift of Susan Watterson
2012.151

Madeleine Laliberté
Victoriaville, Quebec, 1912 – Quebec City 1998

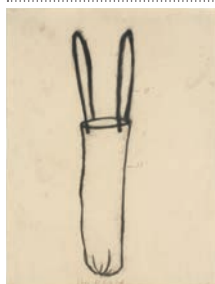
Study for Eye
Between 1932 and 1937
Graphite
51.5 x 68.2 cm
Purchase, Arthur Lismer Fund
2012.65

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

Open Book
Tailpiece for "Mignonne, allons voir si la rose..." est sans épines [Sweetheart, Let's Go See If the Rose Has No Thorns] by Guy Delahaye (1888-1969)
1912
Pen and ink over traces of graphite
26.1 x 20.3 cm
Gift of Pnina and François-Marc Gagnon
2012.176

Naomi London
Born in Montreal in 1963

Study for Head Compartment to Block All Sound and Sight
1991
Charcoal, graphite
64.5 x 48 cm (by sight)
Gift of Susan Watterson
2012.157



Study for Body Sock
1990
Charcoal, stump, graphite
63.8 x 48 cm (approx.)
Gift of Constance Naubert-Riser
2012.185
© Naomi London / SODRAC (2013)

John McEwen
Born in Toronto in 1945

Statues
From the series "Eclipse"
1992
Relief printing and photogravure (?), 3/9
89.5 x 75.5 cm
Gift of Susan Watterson
2012.186

Norman McLaren
Stirling, Scotland, 1914 – Montreal 1987

Mutation VI
1975
Silkscreen, 12/100
66.3 x 66 cm (sheet)
53 x 50.6 cm (image)
Gift of Lucien Maréchal and Johanne Drapeau
2012.200

Alfred Pellán
Quebec City 1906 – Laval, Quebec, 1988



Vertiginous Times
1957
Ink and oil (?) over traces of graphite on paper
mounted on cardboard
28.2 x 35.4 cm
Gift of Dr. Sean B. Murphy
2012.181
© Estate of Alfred Pellán / SODRAC (2013)

Herbert Raine
Sunderland, England, 1875 – Montreal 1951

The Peasant Woman, Tréguier, France
About 1925
Drypoint
15.8 x 24.4 cm (sheet)
9.9 x 12.9 cm (platemark)
Gift of Dr. Sean B. Murphy
2012.44

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

Composition
1946
Pen and ink, ink wash
12.6 x 17.4 cm
Gift of Yvon M. Tardif, MD
2012.26



Untitled (Design for a Scarf Created for Aimé and Marguerite Maeght)
1974
Collage of lithographs
88 x 84.8 cm
Gift of Yvon M. Tardif, MD
2012.54
© Estate of Jean-Paul Riopelle / SODRAC (2013)

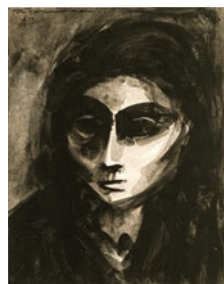
Acceptance certificate for the "Grand Prix des Arts de la Ville de Paris"
1985-1986
Felt pen and watercolour (?) on photolithograph
29.8 x 39.8 cm
Gift of Yvon M. Tardif, MD
2012.55

Arnold Shives
Born in Vancouver in 1943

Homage to Riopelle XVII
2010
Drypoint, stencil, aquatint and/or carborundum
52.5 x 52.7 cm (sheet)
45 x 46 cm (image)
Gift of John K. Grande
2013.2

Homage to Jean-Paul Riopelle
Text by John K. Grande (born in 1954)
2010
Etching, embossing, plate toning, 5/12
Text: drypoint, plate toning, 5/12
46 cm (diam., each sheet)
44.7 cm (diam., each platemark)
Gift of John K. Grande
2013.3.1-2

Jacques de Tonnancour
Montreal 1917 – Montreal 2005



Portrait of a Woman
1944
Ink
15.8 x 12.4 cm
Purchase, gift of the Fournelle family
2012.66
© Estate of Jacques de Tonnancour / SODRAC (2013)

PAINTING

Pierre Blanchette
Born in Trois-Rivières, Quebec, in 1953



Painting No. 522
2002
Acrylic on canvas
200.5 x 200 cm
Gift of Pierre Blanchette in memory of Ulysse Comtois
2012.424

William Brymner
Greenock, Scotland, 1855 – Wallasey, England, 1925



● *Girl with a Dog, Lower Saint Lawrence*
1905
Oil on canvas
48.5 x 60.5 cm
Gift of Sarah Humphrey and Gerald van Gorp in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.46

Chris Cran
Born in Ocean Falls, British Columbia, in 1949



Self-portrait – Temptation of a Saint
1986
Oil on canvas
137.5 x 168 cm
Gift of the Lazare family collection
2012.140

Maurice Cullen
Saint John's, Newfoundland, 1866 – Chambly, Quebec, 1934



● *Biskra*
1893
Oil on canvas
53.6 x 81.9 cm
Gift of Suzanne Brilliant Fluehler and Hans C. Fluehler in honour of the Montreal Museum of Fine Arts' 150th anniversary
2012.139

QUEBEC AND CANADIAN ART (CONT'D)

David Elliott

Born in Niagara-on-the-Lake, Ontario, in 1953

Fat Chance

2004
Oil on canvas
234 x 422 cm
Gift of the artist
2013.14
See page 64

André Ethier

Born in Toronto in 1977



Untitled

2006
2 oil on Masonite paintings
Approx. 50.8 x 40.5 cm (each)
Anonymous gift
2012.425, 427

Untitled

2007
Oil on Masonite
50.7 x 40.3 cm
Anonymous gift
2012.426

Adrien Hébert

Paris 1890 – Montreal 1967



Dorchester Street, Montreal

About 1940
Oil on canvas
58.8 x 53.6 cm
Gift of Drs. Pierre-Benoît Tremblay and Andreas Ziegenhorn in memory of Ludger Tremblay
2012.45

Tom Hodgson

Toronto 1924 – Toronto 2006



From Leaves

1958
Oil on canvas
123.5 x 167 cm
Gift of François Beauchamp
2012.88

Edwin Holgate

Allandale, Ontario, 1892 – Montreal 1977



Edwin A. Sherrard Playing the Violin

1934
Oil on canvas
77.1 x 76.5 cm
Gift of Elizabeth and Edwin Sherrard in memory of David R. Morrice
2012.41

Jean-Paul Jérôme

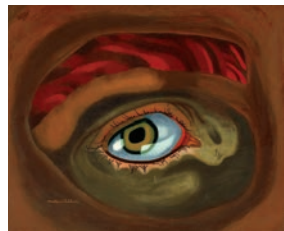
Montreal 1928 – Montreal 2004

Untitled

1961
Oil on canvas
91 x 71 cm
Anonymous gift
2012.25

Madeleine Laliberté

Victoriaville, Quebec, 1912 – Quebec City 1998



Eye

Between 1932 and 1937
Oil on canvas
57.4 x 70.2 cm
Gift of Marie Lapointe
2012.27

Rita Letendre

Born in Drummondville, Quebec, in 1928



Untitled

1956
Oil on canvas
65.2 x 81 cm
Gift of Rita Letendre
2012.423

John Lyman

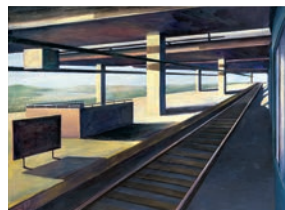
Biddeford, Maine, 1886 – Kingsley, Barbados, 1967

2 Pochades

About 1935
Oil on canvas
12 x 14.5 cm
13.2 x 16.2 cm
Purchase, gift of the Fournelle family
2012.67-68

Medrie MacPhee

Born in Edmonton in 1953



Station (for Richa)

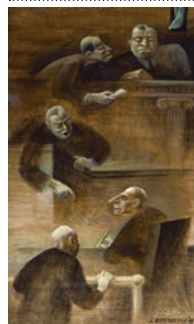
1983
Oil on canvas
167.6 x 228.6 cm
Gift of the Lazare family collection
2012.141

Harry Mayerovitch

Montreal 1910 – Montreal 2004

Mexican Child

1939
Oil on plywood
37 x 26.5 cm
Gift of the family of Harry Mayerovitch
2012.38

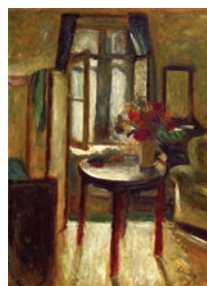


Recorder's Court

1948
Gouache and/or tempera and gum arabic (?) on hardboard
38.6 x 23 cm
Gift of the family of Harry Mayerovitch
2012.39

Goodridge Roberts

Barbados 1904 – Montreal 1974



Interior

1939
Oil on cardboard mounted on panel
87.5 x 63.3 cm
Anonymous gift
2012.205

Jacques de Tonnancour

Montreal 1917 – Montreal 2005



Untitled (Landscape)

1957
Oil on Masonite
60.5 x 91.6 cm
Gift of Dr. Sean B. Murphy
2012.43
© Estate of Jacques de Tonnancour / SODRAC (2013)

PHOTOGRAPHY

Iain Baxter

Born in Middlesbrough, England, in 1936

Xmas Lights

1968
Cibachrome print
50.6 x 61 cm
Gift of Susan Watterson
2012.188

Claire Beaugrand-Champagne

Born in Duvernay, Quebec, in 1948

20 Photographs

From the series "The Army"
1984, print 2012
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.59.1-20



24 Photographs

From the series "Little Projects"
1971-1995, print 2012
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.60.1-24

22 Photographs

From the series "Le Jour"
1975-1976, print 2012
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.61.1-22

30 Photographs

From the series "Disraeli: A Human Experience in Photography"
1972, print 2012
Gelatin silver prints
27.7 x 35.4 cm or 35.4 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.62.1-30

18 Photographs

From the series "Thien and Hung"
1980-1991, print 2012
Gelatin silver prints
27.7 x 35.2 cm or 35.2 x 27.7 cm (each)
Gift of Claire Beaugrand-Champagne
2012.63.1-18

36 Photographs

From the series "Old People"
1972-1978, print 2012
Gelatin silver prints
Various dimensions
Gift of Claire Beaugrand-Champagne
2012.64.1-36

Serge Clément

Born in Valleyfield, Quebec, in 1950



33 Photographs

From the series "Affichage et automobile"
1973-1977, print 1978, 1980
Gelatin silver prints
27.6 x 35.2 cm or 35.2 x 27.6 cm (each)
Gift of Serge Clément
2012.204.1-33
© Serge Clément / SODRAC (2013)

Robin Collyer

Born in London in 1949

Storm Sewer

1993
Chromogenic print, 1/5
50.7 x 60.9 cm
Gift of Susan Watterson
2012.158

Éliane Excoffier

Born in Saint-Jérôme, Quebec, in 1971

Game

2012
Gelatin silver prints mounted on cardboard and panel, 1/1
102.6 x 123.8 cm
Gift of the Bernard Lamarre family
2012.136

Pascal Grandmaison

Born in Montreal in 1975

Waiting Photography: News from Dacha

2003
Ink-jet print on polypropylene, 2/3
176.5 x 152.5 cm (approx.)
Gift of Diana Nemiroff
2012.419
See opposite

Spring Hurlbut

Born in Toronto in 1952



Scarlett #1 and Scarlett #2

From the series "Deuil"
2005
2 ink-jet prints, 1/7
56.2 x 108 cm (by sight)
55.7 x 70 cm (by sight)
Gift of Diana Nemiroff
2012.420-421

Arnaud Maggs

Montreal 1926 – Toronto 2012

13 bis & 13, rue de Malte, 1^{re}

1991
Gelatin silver print
180.2 x 47.8 cm (by sight)
Gift of Susan Watterson
2012.187

Brian Merrett

Born in Saint John, New Brunswick, in 1945



24 Photographs

From the series "Urban Landscapes and Architectural Environments"
1975-1978
Gelatin silver prints
50.7 x 40.5 cm (each)
Gift of Brian Merrett
2012.58.1-24

Pascal Grandmaison (born in 1975)
Waiting Photography: News from Dacha, 2003
Ink-jet print on polypropylene, 2/3
176.5 x 152.5 cm (approx.)
Gift of Diana Nemiroff





QUEBEC AND CANADIAN ART (CONT'D)

Richard-Max Tremblay

Born in Bromptonville, Quebec, in 1952



Guido Molinari, 1997, print 2008

Jean-Pierre Gauthier, 2007

BGL, 2008

Geneviève Cadieux, 2009

Rober Racine, 1990, print 2011

Jocelyne Allouche, 2000, print 2008

Éliane Excoffier, 2008

Pascal Grandmaison, 2008

Alfred Pellán, 1988, print 2011

David Altméjd, 2006, print 2010

10 ink-jet prints

Various dimensions

Purchase, the Canada Council for the Arts'

Acquisition Assistance Program, Pierre and Marie

Dumas Fund, Françoise Lepage Fund, Judy King,

Harold Lawson, Marjorie Caverhill, Harry W. Thorpe,

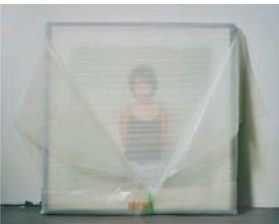
Mona Prentice, Harold Lawson and Marjorie

Caverhill Bequests, and Guy Joussemet Fund

2012.126-135

Chih-Chien Wang

Born in Tainan, Taiwan, in 1970



Yushan Framed

2012, print 2013

Ink-jet print, 1/7

111.6 x 136.8 cm

Gift of Yushan Tsai and Chih-Chien Wang

2013.36

SCULPTURE

Shary Boyle

Born in Scarborough, Ontario, in 1972

The Lute Player

2010

Glazed porcelain, lustre, glass beads, 1/2

24.5 cm (h.); 23 cm (diam.)

Purchase, Deirdre M. Stevenson Fund and the

Canada Council for the Arts' Acquisition Assistance

Program

2012.87

See opposite

Ivanhoë Fortier

Born in Saint-Louis-de-Courville, Quebec, in 1931

Untitled

1966

Welded iron

62.7 x 53.1 x 41.8 cm

Gift of Roxane Fortier

2013.1

General Idea (1968-1994)

Jorge Zontal

Parma, Italy, 1944 – Toronto 1994

Felix Partz

Winnipeg 1945 – Toronto 1994

AA Bronson

Born in Vancouver in 1946

Test Pattern: TV. Dinner Plate

1988

Porcelain

Produced by Spiral (Wacoal Art Center), Tokyo, for

Gagosian Gallery, New York

1.5 x 30 x 22.5 cm

Gift of Susan Watterson

2012.145

Alfred Laliberté

Sainte-Élisabeth-de-Warwick, Quebec, 1878 –

Montreal 1953

Bust of Napoléon-Charles Cormier

1896

Painted wood

38.6 x 18.6 x 16.9 cm

Gift of Mr. Jean-Pierre Valentin

2012.142



The Embrace of Art

Before 1940

Patinated plaster

41 x 24.2 x 19.5 cm

Gift of Mr. Jean-Pierre Valentin

2012.143

Hot Cocksles

Before 1916

Terracotta

23 x 21.6 x 19.1 cm

Gift of Mr. Jean-Pierre Valentin

2012.144

Mario Merola

Born in Montreal in 1931



Petite architecture

1958

Gouache on wood

50.7 x 66.7 x 5.8 cm

Gift of Nicole and Mario Merola

2012.28

Roland Poulin

Born in Saint Thomas, Ontario, in 1940

● *In Extensio 2*

2007-2008

Polychromed wood

118.3 x 487 x 92 cm

Gift of Roland Poulin in honour of the Montreal

Museum of Fine Arts' 150th anniversary

2012.166

See page 62

Armand Vaillancourt

Born in Black Lake, Quebec, in 1929



Untitled

About 1960

Cast iron

187 x 506 x 25 cm

Gift in memory of Claire Gohier by her husband

2012.138

© Armand Vaillancourt / SODRAC (2013)

Laurie Walker

Montreal 1962 – Montreal 2011

Sisyphus, the Dung Beetle

2003

Fibreglass, sheep manure, peat moss, straw, gold

leaf, "Kheper" scarab beetle with coloured logo

printed on paper

105 cm (diam.)

Gift of Evelyn and Lorne Walker

2012.84

MIXED MEDIA

ATSA (Action Terroriste Socialement Acceptable)

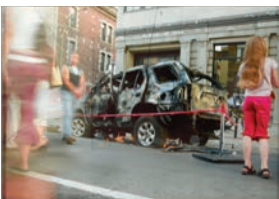
Collective founded in Montreal in 1997

Annie Roy

Born in Quebec City in 1968

Pierre Allard

Born in Quebec City in 1964



Conspired Attack

From "Attentat n° 6 [Attack No. 6]"

2008

Ink-jet print, glass, silicone

78.3 x 110 cm

Gift of the artists

2012.183

Shelagh Keeley

Born in Oakville, Ontario, in 1954

Untitled

From the series "Notes on Healing"

1991

Collage and pigmented beeswax on plywood,

steel shelf

27.1 x 28.2 cm

Steel shelf: 2.2 x 35.6 x 15.3 cm

Gift of Susan Watterson

2012.149.1-2

Irene F. Whittome

Born in Vancouver in 1942

The Last Cigarette

1973

Graphite, coloured pencil, ink, paper collage, string

and wool, metal attachments, embossing

58.2 x 89.2 cm (approx.)

Gift of Susan Watterson

2012.155

VIDEO

John Oswald

Born in Kitchener, Ontario, in 1953

After Rembrandt

2008

Colour video, 1/1

Duration: 2 min 22 s

Purchase, anonymous fund

2012.86.1-4

INUIT ART WORKS ON PAPER

Davidialuk Alasua Amittu

Nunagiirniraq camp, near Puvirnituq,

Nunavik, 1910 – Puvirnituq 1976

● *Legend*

1963

Stonecut, 23/30

64 x 83.9 cm

Gift of Leo Rosshandler

2012.29

Luke Anguhadluq

Chantry Inlet, Nunavut, 1895 – Baker Lake,

Nunavut, 1982

● *Untitled*

1970s

Coloured pencil

77.6 x 58 cm

Gift of Leo Rosshandler

2012.30

Tivi Etook

Born in Qirmituurtuq camp, Nunavik, in 1928

Caribou and Wolf

1976

Stonecut, 14/50

54.6 x 42.7 cm

Gift of Clément Fortin and Monique Jacques

2012.177

Kiakshuk

South shore of Baffin Island, Nunavut, 1886 – Cape

Dorset (Kinngait) 1966

● *Untitled*

1962

Etching, 34/50

33.5 x 49 cm (sheet)

22.8 x 30.4 cm (platemark)

Gift of Leo Rosshandler

2012.32

Annie Mikipiga

Akua, near Puvirnituq, Nunavik, 1900 – Puvirnituq

1984

● *Animal Land*

1965

Stonecut

50 x 54.2 cm

Gift of Leo Rosshandler

2012.35

Peter Morgan

Born in Quebec in 1951

The Sculptin

1975

Stonecut, 36/50

53.8 x 74.8 cm

Gift of Clément Fortin and Monique Jacques

2012.178

Parr

Cape Dorset (Kinngait) 1893 – Cape Dorset 1969



● *Seated People and Animals*

About 1962-1963

Graphite

49 x 46 cm

Gift of Leo Rosshandler

2012.33

© Reproduced with the permission of Dorset Fine Arts

● *Hunter and Dog, Mating Bears, and Other Animals*

About 1963-1965

Graphite, coloured pencil

50.7 x 65.5 cm

Gift of Leo Rosshandler

2012.34

Kananginak Pootoogook

Ikirasak camp, Baffin Island, Nunavut, 1935 –

Ottawa 2010

Loon and Raven

1976

Lithograph, 27/50

23.1 x 31 cm (sheet)

17.2 x 24.8 cm (image)

Gift of Lucien Maréchal and Johanne Drapeau

2012.199

Joe Talirunnili (Talirunili)

Kuugaaluk River, Nunavik, 1893 – Puvirnituq,

Nunavik, 1976



10 Pages from a Sketchbook

About 1970

Felt pen, graphite, coloured pencil, ballpoint pen

35.7 x 28.1 cm (each page)

Gift of Professor Sandra Freedman Witelson

2012.403-412

Isah Ajagutaina Tukala

Nunavik 1905 – Puvirnituq, Nunavik, 1977

● *Waiting*

1965

Stonecut

46.5 x 18.8 cm

Gift of Leo Rosshandler

2012.31

INUIT ART SCULPTURE

Anonymous

Baffin Island or Taloyoak, Nunavut

Untitled (Two Birds)

1970s (?)

Whale bone, steatite

25 x 33.2 x 19.5 cm

Gift of Bruno M. and Ruby Cormier

2012.418.1-2

Anonymous

Possibly Inukjuak or Puvirnituq, Nunavik

● *Untitled (Inuit Child, Seated)*

About 1950-1953

Steatite

10.7 x 6.8 x 10.1 cm

Gift of Leo Rosshandler

2012.36

George Arluk

Born in Winnipeg in 1949

DECORATIVE ART AND DESIGN

Lorena Barzeueta

Born in New York in 1979



Triple Dip Dish
From the series "Lush"
and
Munch Dish
Mac'n Cheese Dish
Square Meal Dish
Finger Food Plate
From the series "Fresh"
"Gourmet" Collection
2003
Porcelain
Various dimensions
Gift of Lorena Barzeueta-Carlo and family
2012.77-77

Andrea Bellosi

● *Arc-en-ciel* Table Lamp

1980
Marble, painted metal, glass
Produced by Studio Alchimia, Milan
30 x 25 x 22 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.431

Piekie Bergmans

Born in Sprang-Capelle, Netherlands, in 1978

Light Blub

2012
Blown crystal, found objects
120 x 111 x 63.5 cm (approx.)
Purchase, gift in memory of Dr. Alicja Lipecka Czernick
and her husband, Dr. Stanislas Czernick, and Fiona
Malins, George MacLaren, Guy Joussemet and the
Montreal Museum of Fine Arts' Employee Funds
2012.165.1-3
See opposite

Jean Cartier

Saint-Jean-sur-Richelieu, Quebec, 1924 – Montreal 1996

Bowl

About 1957
Glazed earthenware
14.5 cm (h.); 43 cm (diam.)
Gift in memory of Paul E. Lambert
2012.173



Platter
1957
Glazed earthenware
6.8 x 80 x 22.3 cm
Gift in memory of Paul E. Lambert
2012.174

Giorgio Ceretti

Born in Domodossola, Italy, in 1932
and

Pietro Derossi

Born in Turin in 1933
and

Riccardo Rosso

● *Tomeraj* Armchair
From the series "I Multipli"
1968
Polyurethane, Gufac paint
Produced by Gufam, Barolo, Italy
85.5 x 87.5 x 90.5 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.428

Gianni Colombo

Milan 1937 – Milan 1993

● *GEA* Table Lamp
About 1970
ABS, methacrylic
Produced by Arredoluce, Monza, Italy
13.5 cm (h.); 15.2 cm (diam.)
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.432

Waclaw Czerwinski

Poland 1900 – Canada (Ontario?) 1989
and

Hilary Stykolt

Poland 1894 – Canada (Ontario?) 1974

Lounge Chair
1946
Moulded plywood, bent laminated wood
Produced by the Canadian Wooden Aircraft
Company, Stratford, Ontario
75.8 x 65 x 73.5 cm
Gift of Anne and George MacLaren
2012.180

Riccardo Dalisi

Born in Potenza, Italy, in 1931

● 3 Candlestick Prototypes

About 1985
Painted steel
Various dimensions
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.453.1-3

Michel Dallaire

Born in Paris in 1942

and

Michel Dallaire Design Industriel, Montreal

In collaboration with Cycles Devinci, Chicoutimi, and
8D Technologies, Montreal



Bixi Bicycle and Dock

2008
Bicycle and dock: aluminum alloys, ferrous and
thermoplastic metals
Technological base: formed corrosion-resistant steel
Produced by Devinci, Chicoutimi, Quebec
108 x 177 x 67 cm
Gift of PBSC Urban Solutions
2012.80

Michele De Lucchi

Born in Ferrara in 1951



● *Tomato* Tray
1985
Porcelain
Made by Alessio Sarri Ceramiche, Sesto Fiorentino,
Italy, for Memphis, Milan
4.1 x 36.1 x 28.5 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.433

Ebena-Lasalle

Montreal

Expo '67 Chair
About 1967
Painted wood, steel, resin, upholstery
80 x 81 x 65 cm
Gift of Stéphanie Cauchies
2012.47

Al Faux

Ontario 1931 – Toronto 1978

Armchair
About 1964
Oak, plywood, upholstery
71.2 x 57.5 x 55.8 cm
Gift of Wilhelmina Harte in memory of Ernst Roch,
D.F.A. (h.c.)
2012.71

Léopold L. Foulem

Born in Bathurst, New Brunswick, in 1945



*Paire de soupieres montées au décor bleu et blanc
et leurs couvercles*
2006

Ceramic, found objects
Approx. 25.4 x 29.4 x 23 cm (each soup tureen)
Gift of Léopold L. Foulem
2013.35.1-2

Jean-Baptiste Gamichon

Dijon (?) – Paris 1832

Miniature Chest of Drawers

Late 18th c.
Walnut, rosewood, amaranth and ebonized wood
veneers on oak carcass, gilt bronze
31 x 46 x 23.9 cm
Gift of Philippe and Michèle Stora
2012.209

J. & J. Kohn
Vienna, 1867-1914



2 Chairs

Late 19th-early 20th c.
Bent beechwood, laminated wood
Approx. 85 x 43 x 50 cm (each)
Gift of Wilhelmina Harte in memory of Ernst Roch,
D.F.A. (h.c.)
2012.69-70

René Lalique

Ay, France, 1860 – Paris 1945



Oranges Vase
1926
Mould-blown glass, painted enamel decoration
Produced by René Lalique et Cie, Wingen-sur-
Moder, France
28.5 cm (h.); 30.5 cm (approx. diam.)
Gift of Philippe and Michèle Stora
2012.207

Michèle Lapointe

Born in Montreal in 1946



And If We Heard Her Tale of "The Many-Furred Creature"
2009
Pontil-shaped glass, Russian birch plywood, linen
and cotton paper with digital print inclusions
11 pieces: approx. 20 x 45 x 35 cm (each)
Diameter of entire installation: 260 cm (approx.)
Gift of the artist
2012.179.1-11

Angelo Lelii

● *Contrast* Table Lamp

About 1962-1963
Chromed steel, enamelled metal, magnet
Produced by Arredoluce, Monza, Italy
23 x 7.8 x 8.5 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.434

Alessandro Mendini

Born in Milan in 1931

In collaboration with Alchimia

● *Sirice* Mirror

1984
Lacquered wood, mirror
Produced by Zabro, a division of Zanotta, Veneto,
Italy, for Nuova Alchimia, Milan
99 x 103 x 4.5 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.435

● Table Lamp for the Ambrogio Baretta residence, Milan
1983
Painted steel
49.7 x 12.6 x 11 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.436

Alessandro Mendini

Born in Milan in 1931

and

Bruno Gregori

Born in Italy in 1954



● 3 *Cicindela* Candlesticks
1985
Silver
Made by Zabro Mobili, Fiore, Italy, for Nuova
Alchimia, Milan
Various dimensions
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.437.1-3

Jonathan Muecke

Born in Cody, Wyoming, in 1983



Bench
2010
Woven and felted carbon fibre, epoxy resin, 2/16
75.5 x 81.5 x 46 cm
Purchase, Brian Stonehocker Fund
2012.402

Neolt

Founded in Ponte San Pietro, Italy, in 1941

● *Desk Utility C* Desk Caddy

1987
ABS
8.4 cm (h.); 21.5 cm (diam.)
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.452

N.E. Thing Co.

Vancouver, 1966-1978



Plate, Cup and Saucer
Made for the restaurant/art gallery "Eye Scream"
1977
Porcelain
Plate: 3.8 x 31.8 x 23 cm
Cup: 7.3 x 11.3 x 8.3 cm
Saucer: 2.3 cm (h.); 14.5 cm (diam.)
Gift of Susan Watterson
2012.152.1-3

Eleonore Peduzzi-Riva

Born in Basel in 1939

● *Spiros* Ashtray

1969
Melamine
Produced by Artemide, Milan
8 x 21.7 x 21.7 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.438.1-2

Gaetano Pesce

Born in La Spezia, Italy, in 1939



● *Up 3* Armchair and *Up 4* Sofa
1969
Polyurethane foam, nylon jersey
Produced by C&B Italia, Novedrate, Italy
Armchair: 70 cm (h.); 93 cm (diam.)
Sofa: 65 x 172 x 103 cm
Gift of Joseph Menosky in memory of his wife,
Diane, and of Shiva and Shelby, in honour of the
Montreal Museum of Fine Arts' 150th anniversary
2012.429-430





DECORATIVE ART AND DESIGN (CONT'D)

Franco Raggi

Born in Milan in 1945

● *Chiodino* Table Lamp (model 2724)

1982

Glass, painted steel

Produced by FontanaArte, Milan

46.5 cm (h.); 29 cm (diam.)

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.445

Denis Santachiara

Born in Campagnola, Italy, in 1951

● *Notturmo Italiano* Table Lamp

1985

Aluminum, enamelled steel

Produced by Yamagiwa, Japan or Domodinamica, Bologna

19.8 x 24.9 x 16.6 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.439

Peter Shire

Born in Los Angeles in 1947



● *Cupola* Table Lamp

From the series "Luci-Lights"

1988

Steel, aluminum, metal, paint

Produced by Memphis, Milan

37.6 x 30.6 x 20.5 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.440

Ettore Sottsass

Innsbruck, Austria, 1917 – Milan 2007

● *Valigia* Table Lamp

1977

Painted steel, rubber

Produced by Stilnovo, Milan

37.5 x 35.8 x 25.3 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.441

● *Amalfi*

1996

Gouache over traces of graphite

45.5 x 57.4 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.442

● *Capodanno* Table Lamp

From the series "Bau-haus"

1979

Brass, wood, plastic laminate, no. 92

Produced by Studio Alchimia, Milan

42.6 x 47 x 13 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.443.1-3

● *Sinus* Table Lamp

1972

Produced by Stilnovo, Milan

11.2 x 32.7 x 8 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.444

Tore Svensson

Born in Alftra, Sweden, in 1948



Bowl

1997

Patinated steel

10.1 cm (h.); 21.3 cm (diam.)

Liliane and David M. Stewart Collection, gift of

Helen Drutt and Peter B. Stern

2012.56

Bowl

1991

Patinated steel, gold plate

15.3 cm (h.); 31.2 cm (diam.)

Liliane and David M. Stewart Collection, gift of

Helen Drutt and Peter B. Stern

2012.57

Matteo Thun

Born in Bolzano, Italy, in 1952

● *Malibu* Table Lamp

From the series "Hollywood"

1989

Anodized aluminum

Produced by Tronconi, Corsico, Italy

25.1 cm (h.); 15.1 cm (diam.)

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.446.1-2

● *Pelecanus Canariensis* (?) Vase

From the series "Vasi Rari"

1983 (example of 1990)

Porcelain, 6/20

Produced by Alessio Sarri Ceramiche, Sesto

Fiorentino, Italy

26.8 x 51 x 7.7 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.447

● *Chad* Teapot

1982

Porcelain

Made by Porcellane d'Arte San Marco, Nove, Italy,

for Memphis, Milan

29 x 22 x 11.5 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.448.1-2

● *Teje* Vase

1981

Porcelain

Produced by Memphis, Milan

24 cm (h.); 23 cm (diam.)

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.449



● *Covus Corax* Teapot

1982

Porcelain, 1/20

Made by Alessio Sarri Ceramiche, Sesto Fiorentino,

Italy, for Memphis, Milan

20.9 x 34.2 x 9.7 cm

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.450.1-2

● *Tuja* Vase

1981

Porcelain

Made by Flavia, Montelupo Fiorentino, Italy, for

Memphis, Milan

32 cm (h.); 14 cm (diam.)

Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby, in honour of the Montreal Museum of Fine Arts' 150th anniversary 2012.454

Verreries Schneider

Épinay-sur-Seine, 1918-about 1935

From the Sandra Black and Jeff Rose Collection, gift in honour of the Montreal Museum of Fine Arts' 150th anniversary:



● 10 Vases, 5 Footed Bowls, 2 Candlesticks, 2 Perfume Bottles, 1 Compote, 1 Goblet and 3 Miniature Fruits
Between 1918 and 1928
Blown glass, powdered glass inclusions
Various dimensions
2012.91-93, 102-104, 109-110, 113-118, 122, 124, 456-463

● *Olives* Footed Bowl

1920-1922

Blown glass, powdered glass inclusions, applied and

wheel-ground decoration

21.9 cm (h.); 20.2 cm (diam.)

2012.94

● *Coquelicots* Vase

1924-1925

Blown glass, powdered glass inclusions, applied and

wheel-engraved decoration

37.9 cm (h.); 11.1 cm (diam.)

2012.95

● *Ciselés* Bowl

1928-1930

Blown and chiselled glass, powdered glass

inclusions

13.2 cm (h.); 24.9 cm (diam.)

2012.96

● *Patelles* Vase

1922-1925

Blown glass, powdered glass inclusions, applied and

wheel-engraved decoration

36 cm (h.); 14 cm (diam.)

2012.97

● *Filetés* Vase

1922-1925

Blown glass, powdered glass inclusions

47.3 cm (h.); 12 cm (diam.)

2012.98

● Vase

1928-1930

Blown glass, powdered glass inclusions,

sandblasted, acid-etched decoration

25.8 cm (h.); 11.9 cm (diam.)

2012.99

● *Pierrot* Vase

1928-1930

Sandblasted blown glass, powdered glass inclusions

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

2012.100

● 2 *Pavot* Vases

1923-1925

Blown glass, powdered glass inclusions, applied and

wheel-engraved decoration

29.4 cm (h.); 11.9 cm (diam.)

13.2 cm (h.); 13.2 cm (diam.)

2012.101, 464

● *Colliers* Pitcher

1927-1928

Blown glass, powdered glass inclusions, acid-etched

decoration

31.7 x 22.6 x 20.3 cm

2012.105

● *Épinette* Vase

1925-1927

Blown glass, powdered glass inclusions, acid-etched

decoration

39.2 cm (h.); 13.2 cm (diam.)

2012.106

● Vase

1929-1930

Blown glass, powdered glass inclusions, acid-etched,

acid-polished and wheel-engraved decoration

30.2 cm (h.); 14.4 cm (diam.)

2012.107

● *Primeralles* Vase

1924-1927

Blown glass, powdered glass inclusions, acid-etched

decoration

31.3 cm (h.); 14.3 cm (diam.)

2012.108

● *Pluviose* Vase

1924-1925

Blown glass, powdered glass inclusions

38.1 x 17.7 x 14.1 cm

2012.111

● Vase

1918-1920

Blown glass, powdered glass inclusions, acid-etched

decoration, enamel

36.2 cm (h.); 14.2 cm (diam.)

2012.112

● *Bourrelets* Vase

1929-1933

Blown glass, powdered glass inclusions

14.1 cm (h.); 25.1 cm (diam.)

2012.119

● Rectangular Bowl

About 1950

Blown bubble glass, powdered glass inclusions

12.5 x 24.9 x 13.8 cm

2012.120

● *Larmes* Vase

1924-1925

Blown glass, powdered glass inclusions

40.7 x 18.3 x 16.7 cm

2012.121

● Footed Bowl

1928-1930

Blown and cut glass, powdered glass inclusions

13.2 cm (h.); 21.5 cm (diam.)

2012.123

● Compote

1924-1926

Blown glass, powdered glass inclusions, wrought iron

21.5 cm (h.); 30.4 cm (diam.)

2012.125.1-4

● *Guirlande* Footed Bowl

1924-1925

Sandblasted blown glass, wheel-engraved decoration

15.8 x 30 x 24.8 cm

2012.455

● *Fougères* Vase

1928

Blown glass, powdered glass inclusions, acid-etched

decoration

25.5 cm (h.); 19 cm (diam.)

2012.465

● *Papillons* Vase

1923-1926

Blown glass, powdered glass inclusions, acid-etched

decoration

44.8 cm (h.); 21.8 cm (diam.)

2012.466

See opposite

● *Nénuphars* Vase

1928-1930

Blown glass, powdered glass inclusions, acid-etched

decoration

45.1 cm (h.); 30.1 cm (diam.)

2012.467

● *Pavots* Vase

1923-1927

Blown glass, powdered glass inclusions, acid-etched

decoration

38.1 cm (h.); 25 cm (diam.)

2012.468

Patrick Wadley

Oklahoma 1950 – Austin, Texas, 1992

People Sphere

About 1990

Blown glass, sandblast engraving

30 cm (h.); 31 cm (diam.)

Gift of Dr. Henri Laviguer

2012.417

Marco Zanini

Born in Trento, Italy, in 1954

● *Marilyn* Teapot

From the series "Hollywood"

1984

Porcelain

Produced by Flavia, Montelupo Fiorentino, Italy

15.7 x 24.5 x 11 cm

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

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Denys Arcand and Adad Hannah, detail of the installation *Safari*, six videos and two photographs featuring eight Museum employees.
Gift of Denys Arcand and Adad Hannah.

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THE MUSEUM FOUNDATION

NEW BEGINNINGS

It seems as if the ceremonies marking the opening of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and Bourgie Hall had scarcely drawn to a close when, in September 2012, the Museum inaugurated the Studios Art & Education Michel de la Chenelière and announced plans for another expansion – the seventh in its history – involving the building of a fifth pavilion devoted to international art. The Fifth Pavilion will be home to Michal and Renata Hornstein's unique collection of Old Masters and will open to the public in 2017, the same year Montreal will celebrate the 375th anniversary of its founding.

These ambitious projects and their associated operating costs have to be financed. From that perspective, the role of the Foundation is critical, as is the support of the many donors whose infinite generosity has been an inspiration to the Museum's management team.

The Major Fund-raising Campaign that began in 2008 continued during the past fiscal year, but it is heading towards its conclusion. Another campaign will soon be launched to ensure that the Fifth Pavilion, like the Claire and Marc Bourgie Pavilion before it, will be self-funded.

Note that the MMFA has come up with a particularly remarkable formula for financing the Fifth Pavilion, with 85% of the budget, including the value of the gift of the Hornstein collection, to be borne by the private sector. The Quebec government's contribution of \$18.5 million will be put towards construction costs, while the additional operating expenses engendered by the new pavilion will be entirely covered by the private sector, following the proven model used for the Claire and Marc Bourgie Pavilion. The Montreal Museum of Fine Arts would like to express its deepest gratitude to the Government of Quebec for its indispensable support in the creation of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the future Fifth Pavilion.

Contributions to the Foundation from the Annual Fund-raising Campaign during the 2012-2013 fiscal year totalled \$573,000, which is \$160,000 more than in 2011-2012. The increase in the number of members is largely responsible for this, and we would like to thank Museum VIPs for their generosity.

The money raised by the Foundation for the Museum increased slightly in 2012-2013, contributing to meeting expenses related to the Claire and Marc Bourgie Pavilion, the acquisition fund, educational programming and various specific projects. Withdrawals from the Foundation's capitalized funds to cover Museum operations also increased by 6% in 2012-2013. In respect to investment income, buoyant markets generated returns of slightly over 8% in 2012-2013, in comparison with a negative return of 1% in 2011-2012.

We would also like to extend our most sincere thanks to the great number of donors who contributed during 2012-2013. We hope to be able to count on their continuing generosity so that the Museum's various audiences – children, parents, students and adults – can benefit from all the activities offered and this, for generations to come. Very special thanks go to Michel de la Chenelière for his substantial donation, which has enabled the Museum to double the

area it devotes to educational activities and open the new Studios Art & Education bearing his name. Michel has made not only a financial contribution, but also a personal one, as he visits these fun and engaging new spaces practically every day, including weekends, to meet young and not-so-young people in the seven studios, the Family Lounge and the exhibition spaces.

In addition, I would like to take this opportunity to express our gratitude to all the collectors who agreed to donate their artworks to the Museum so that the public can enjoy viewing them in the galleries of our four pavilions. There are far too many to name them all, but I extend my warmest thanks to each and every one of them. The value of the over 800 works acquired by the Museum in 2012-2013 totalled \$18.8 million, of which gifts accounted for \$18.4 million. These included the first from the group of magnificent artworks donated by Michal and Renata Hornstein, to whom we extend our heartfelt thanks.

While, fortunately, the Museum is currently experiencing remarkable growth, it is paradoxically in a worrying financial situation. In order to accommodate that growth and the new limitations posed by cuts in subsidies that will undoubtedly be recurring, despite the Museum's noteworthy achievements, we will have to continually generate new sources for our own funding and seek out donations more proactively in order to put ourselves in a stronger, more secure position in the near future. Moreover, given its popularity, the Museum now has many opportunities for new partnerships that could prove to be attractive and beneficial.

That is why the Chairman of the Board of the Museum, Brian M. Levitt, and the Museum's management team, headed by Nathalie Bondil, decided that a person should be assigned to seek out such funds on a full-time basis. After working as Director of Communications at the Museum since 2001, as well as the Director of the Museum Foundation since 2008, I will now focus only on the development of the Museum Foundation.

In closing, I would like to salute an extraordinary initiative put in place by the Foundation this year: the creation of the Young Philanthropists' Circle (YPC). The aim of this new organization is to encourage young professionals aged 25 to 45 to take an active part in Museum life and help ensure the Museum's future. It offers innovative and entertaining activities designed to interest future philanthropists. I would like to thank Marc-Antoine Saumier, Chairman of the Young Philanthropists' Circle committee, Charles Assaf, Philippe d'Etcheverry and Arnaud Granata, Chairmen of the YPC's sub-committees, as well as all the young volunteers involved in the organization and financing of the YPC's various "edutainment" activities, which make this new generation of professionals aware of art and culture while also providing a forum for networking and promoting support of the Museum. For the 2012-2013 season, through a variety of events with admission fees that are open to the general public – Unplugged Events organized in connection with exhibitions, talks with collectors or donors of works of art and meetings with professionals from the art market – the YPC began fostering a new generation of philanthropists at the Museum. ■



DANIELLE CHAMPAGNE

Director of
the Montreal Museum of
Fine Arts Foundation

◀ **PREVIOUS PAGE**

Jan Lievens (1607-1674)
Elderly Scholar in His Study, about 1630
Oil on wood, 62.7 x 52.2 cm
Gift of Mr. and Mrs. Michal Hornstein

► Jan Steen (1626-1679)
The Return of the Prodigal Son
About 1668-1670
Oil on canvas, 119 x 95 cm
Gift of Mr. and Mrs. Michal Hornstein
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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, 2013, the Museum had 3,634 Distinguished Members. We are pleased to publish the names of those individuals whose annual contribution enabled them to attain the status of Distinguished Member or accede to a higher category. We offer them our sincere congratulations.

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DEATHS

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

Jacques Cadieux
Ruby Cordy Cormier
Aimée Danis
Normand Downs
Dr. Patrice Drouin

Michel Guertin
Kathleen Laing
Mildred Lande
Diane Leprohon
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ARTE MUSICA FOUNDATION

OUR SECOND SEASON AT BOURGIE HALL

42,000

CONCERT-GOERS

135 CONCERTS

34 LECTURES

16 SCHOOL MATINÉES

11 FILMS

2 OPUS AWARDS

CONCERT OF THE YEAR
Medieval, Renaissance,
Baroque and Classical
music category, for the
Bourgie Hall inaugural
concert

SPECIALIZED PRODUCER
OF THE YEAR
for the Bourgie Hall
inaugural season

The Arte Musica Foundation's 2012-2013 season ran from September 13, 2012, to August 17, 2013. This was the Foundation's fifth year in residence at the Museum, and its second year of activity at Bourgie Concert Hall. In addition to its primary responsibility, musical programming for the Museum, the Arte Musica Foundation manages all the services associated with the concerts presented at Bourgie Hall, including the ticket counter, reception and logistics, both for its own productions and for concerts presented by production companies that rent the hall.

During its 2012-2013 season, Arte Musica presented 83 concerts at Bourgie Hall: 66 productions (including 12 presented in partnership with well-known Montreal musical organizations like the Orchestre symphonique de Montréal and the Orchestre Métropolitain), 16 school matinées presented jointly with Jeunesses Musicales du Canada, and a concert for community groups that take part in the MMFA's *Sharing the Museum* programme.

In keeping with its mission to develop music as an integral part of the Museum, the AMF presented many concerts directly related to the Museum's collections and exhibitions. For example, "Spotlight on Debussy" in the fall of 2012 echoed the exhibition *Once upon a Time... Impressionism*, and some concerts in the "Musical Canvases" series took music lovers on a journey through the music of South America during the exhibition *Peru: Kingdoms of the Sun and the Moon*.

Arte Musica's varied programme of 66 concerts featured a variety of contrasting series, from jazz concerts and world music presented at the end of the afternoon as part of the "Musical 5 à 7" series, to concerts featuring international artists performing with the acclaimed chamber orchestra Les Violons du Roy, as well as more intimate recitals in the "Jacques Dansereau" series on the keyboard instruments in Bourgie Hall. Three new series were also introduced: the "Youth and Pros" series, spotlighting promising young musicians who have been paired up with seasoned professionals to perform the classics from the chamber music repertoire; "Consonance and Dissonance," which invites the audience to hear works by twentieth- and twenty-first-century composers; and the "Tiffany Concerts," unique, high-quality musical experiences.

Rounding out Arte Musica's 2012-2013 programme were 34 lectures and 11 films about music, presented for free to more than 2,000 people in the Maxwell Cummings Auditorium.

In addition to concerts produced by Arte Musica, the Bourgie Hall's musical offering in the 2012-2013 season also included 68 concerts and musical events presented by 25 organizations that rented the hall at very affordable rates.

Some statistics:

- Close to 15% of concerts presented by the AMF were sold out, and the average occupancy rate for Bourgie Hall for AMF productions was 60%;
- School matinées and shows for young audiences attracted 6,410 people;
- More than a quarter of the tickets were sold at the promotional rate offered to the Museum's VIPs, i.e. a 15% discount on the regular price;
- The average ticket price was below \$30;
- A 50% discount was offered for those aged 30 and under for all concerts presented by the AMF.

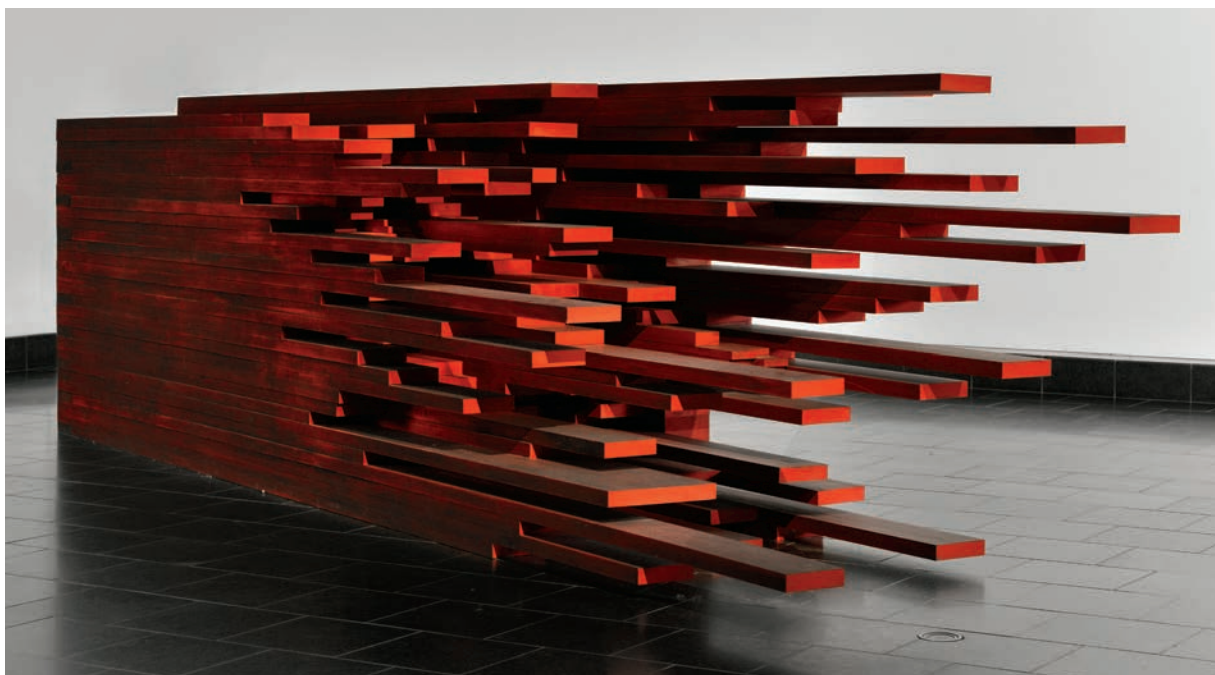
In total, 196 musical events were presented at the Museum. These figures confirm that Arte Musica's programming is a relevant and important part of Montreal's abundant musical offerings. ■

ISOLDE LAGACÉ

General and Artistic Director
Arte Musica Foundation

Once again, the Arte Musica Foundation will be treating us this week, with a concert in its Tiffany series, named for the artist who designed the hall's superb stained glass windows (magnificently lit up on concert nights).

— LE DEVOIR



VOLUNTEER ASSOCIATION REPORT

The results of the Volunteer Association's sixty-fifth year of operation, which was rich in activities and accomplishments, speak for themselves. The Montreal community continues to faithfully support the Association's fund-raising activities and events, attending the Museum Ball, Benefit Soirées, Christmas concerts and Christmas tree exhibition and taking part in the cultural trips and tours.

■ MARIE-JOSÉE LORD AND MARC HERVIEUX BENEFIT SOIRÉE

On June 6, 2012, in the first of a series of Benefit Soirées at the Museum, soprano Marie-Josée Lord and tenor Marc Hervieux charmed 425 guests with their infectious humour and evident joy in sharing a stage. The cocktail reception following the concert provided an opportunity for guests to meet the artists.

■ MUSEUM BALL

On November 3, 2012, the fifty-second Museum Ball lit up the night in an entrancing decor designed by Scott Yetman. Rupert Duchesne and the Honourable Michael M. Fortier, P.C., served as Honorary Co-presidents of this gala event, which was presided over by Alix d'Anglejan-Chatillon. The 750 guests enjoyed a sumptuous dinner created by Armando Arruda of the Fairmont – Queen Elizabeth and danced under the starry sky of the Glass Court.

■ CHRISTMAS ACTIVITIES

Between November 23, 2012, and January 6, 2013, the Museum maintained its ever-popular holiday traditions by presenting four Christmas concerts and the Christmas tree exhibition in the Michal and Renata Hornstein Pavilion. These holiday classics are a unique opportunity to discover local talent and soak up the festive atmosphere with the whole family, free of charge.

■ YANNICK NÉZET-SÉGUIN HAS CARTE BLANCHE BENEFIT SOIRÉE

On March 16, 2013, Yannick Nézet-Séguin gave a four-hand piano concert with his great friend, the virtuoso Jennifer Bourdages, in Bourgie Hall. This second edition of the Museum's Benefit Soirées concluded with a cocktail in The Age of the Manifesto Gallery with the artists.

■ CULTURAL TRIPS AND TOURS

The Cultural Tours Committee exceeded this year's goal by raising the substantial amount of \$24,346 – almost twice as much as last year! The Committee revised its guidelines, brilliantly organizing many engaging visits: Montreal's Public Art Collection, *Van Gogh: Up Close* at the National Gallery of Canada, The Art of Entertaining with Hainya Wiseman, a tour of the Pavilion of Quebec and Canadian Art combined with a concert at Bourgie Hall, a visit to Les Grands Ballets Canadiens' and the Opéra de Montréal's costume workshops, as well as Art and Gastronomy luncheon-lectures on the history of Impressionism and "Glorious Peru."

As a result of all these fundraising activities, the Volunteer Association presented a generous cheque of \$1 million to the Museum. These funds were used to help finance the exhibitions *Chihuly* and *Splendore a Venezia*, the publication of the catalogues *Splendore a Venezia* and *Peter Doig*, the publication of an updated edition of the *Guide to the Collections* and the acquisition of works of art, as well as educational programming and the purchase of amplifiers for guided tours.

The Volunteer Association extends its sincere thanks to the individuals and companies that support our activities and to the members of the organizing committees who have ensured their success. ■

LINDA GREENBERG ALEXANDRA MacDOUGALL

2012-2013 Co-presidents
The Volunteer Association

▲ 150TH-ANNIVERSARY GIFT

Roland Poulin (born in 1940)
In Extensio 2, 2007-2008
Polychromed wood, 118.3 x 487 x 92 cm
Gift of Roland Poulin in honour of the
Montreal Museum of Fine Arts' 150th
anniversary
© Roland Poulin / SODRAC (2013)

BENEFIT SOIRÉE

MARIE-JOSÉE LORD AND MARC HERVIEUX

JUNE 6, 2012

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MUSEUM BALL

NOVEMBER, 3, 2012

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ASSOCIATION OF VOLUNTEER GUIDES' REPORT

During my term as President of the Association of Volunteer Guides, I have come to recognize, more fully, their passion for art and the joy they experience in guiding. The 157 active Volunteer Guides (and 58 associate Volunteer Guides) are committed to the Museum's educational mission.

Our focus on this mission has led the Association to explore the expansion of current roles in order to better meet the needs of the Museum and its visitors. For example, Guides have recently begun acting as resource people in the galleries for specific exhibitions and participating in the training of new Guides. The Association has also been instrumental in developing new activities for school groups in which Volunteer Guides and educators work together. Within the context of the evolving profile of the Museum's visitors, the Association is collaborating with Education and Community Programmes on the IREGE Project (Initiative Renewal: Education for the Guides and Educators). The objectives include defining and optimizing the Museum's educational mission and activities, as well as building cohesion within the educational team through reflection and discussions.

Amplifiers have proven to be an important tool for the Guides; however, the present system is outdated. The Association's Board is actively engaged in fund-raising in co-operation with Education and Community Programmes and the Museum's Volunteer Association in order to replace this system.

On the international level, the Association will host the National Docent Symposium in October 2017, which also marks the 150th anniversary of Canadian Confederation and the 375th anniversary of the founding of Montreal. This symposium will provide us with a unique opportunity to showcase our city and the Museum.

However, the Association's main role remains to represent the interests of its members, while working in collaboration with Education and Community Programmes to provide and arrange tours for Museum visitors. In addition to its regular activities, the Association's Board has also accepted the task of recruiting Guides to conduct tours of the collection and the responsibility of distributing tours among the Guides in an equitable fashion.

From the beginning of April 2012 to the end of March 2013, Association members gave guided tours to a total of 44,831 Museum visitors. The Museum's collection drew 14,690 visitors (4,725 people took tours for the general public; 4,634 in groups who reserved a tour; and 5,331 in school groups). Four temporary exhibitions saw 30,141 visitors guided (14,206 people took tours offered to the general public; and 15,935 came with a group [3,729 for *Lyonel Feininger*; 3,238 for *Tom Wesselmann*; 14,068 for *Once upon a Time... Impressionism*; and 9,106 for *Peru*]).

As President, I owe a debt to the Museum's Board of Trustees, to Education and Community Programmes, to the co-ordinators of the volunteer units, to the members of our various committees and to the Council of Presidents, which brings together the Association's past presidents. In addition, I would like to offer my thanks for the support I have received from so many of you and from the Association's Board. But mostly, I would like to express my gratitude to the members of the Association who, as Guides, met and guided visitors to our Museum. ■

MARY McQUEEN REIDY

2012-2013 President
Association of Volunteer Guides

David Elliott (born in 1953)
Fat Chance, 2004
Oil on canvas, 234 x 422 cm
Gift of the artist

CODE OF ETHICS

At all times, the Trustees respect the *Code of Ethics for Trustees of the Montreal Museum of Fine Arts*. No complaints have been filed with regard to the application of this Code. Each year, all of the Museum's Trustees sign a declaration confirming that they are aware of the Code and agree to respect it. In 2012-2013, all Trustees signed this declaration.

The 2012-2013 *Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Services and Graphic Design Department, Communications Division.

Please note that the 2012-2013 financial statements of the Museum and the Museum Foundation have been printed separately and inserted in this *Annual Report*.

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Cover :
Details from the mural
in the Family Lounge,
En Masse (2012)



2012|2013
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REPORT



**2012|2013
ANNUAL
REPORT
MONTREAL
MUSEUM OF
FINE ARTS**



**FINANCIAL
STATEMENTS OF
THE MUSEUM AND
THE MUSEUM
FOUNDATION**

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2013, AND MARCH 31, 2012

INDEPENDENT AUDITOR'S REPORT

To the Members of The Montreal Museum of Fine Arts

We have audited the financial statements of The Montreal Museum of Fine Arts (the "Museum"), which comprise the statements of financial position as at March 31, 2013, March 31, 2012, and April 1, 2011, and the statements of operations and changes in net assets and cash flows for the years ended March 31, 2013, and March 31, 2012, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

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

AUDITOR'S RESPONSIBILITY

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2013, March 31, 2012, and April 1, 2011, and the results of its operations and its cash flows for the years ended March 31, 2013, and March 31, 2012, in accordance with Canadian accounting standards for not-for-profit organizations.

Deloitte p.e.n.c.r.l.

July 29, 2013

¹ CPA auditor, CA, public
accountancy permit No. A120628

STATEMENTS OF FINANCIAL POSITION

AS AT MARCH 31, 2013, MARCH 31, 2012, AND APRIL 1, 2011

	General Fund	Capital Assets Fund	Acquisition Fund	Employee Benefit Fund	Total		
					March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$	\$	\$	\$	\$
Assets							
Current assets							
Cash and term deposits	4,931,879	11,356	—	—	4,943,235	1,753,881	1,112,983
Accounts receivable	788,369	—	—	—	788,369	2,102,838	1,514,826
Interfund balances	1,862,997	(3,924,899)	2,286,902	(225,000)	—	—	—
Amounts receivable from the Foundation, non-interest bearing and without specific terms of repayment	2,237,737	—	—	—	2,237,737	1,851,118	3,357,971
Grants receivable	1,229,657	4,362,726	—	—	5,592,383	8,339,368	15,972,722
Inventories of the Boutique and Bookstore	820,051	—	—	—	820,051	742,127	787,340
Prepaid expenses	1,791,999	—	—	—	1,791,999	1,249,518	1,617,713
	13,662,689	449,183	2,286,902	(225,000)	16,173,774	16,038,850	24,363,555
Grants receivable	4,760,487	19,793,398	—	—	24,553,885	25,769,503	8,323,204
Investments (Note 13)	3,060,586	—	11,234,703	—	14,295,289	13,803,540	14,541,705
Accumulated interest	—	1,600,000	—	—	1,600,000	2,000,000	2,400,000
Capital assets (Note 5)	—	106,341,690	—	—	106,341,690	109,830,583	71,897,153
Constructions in progress	—	118,417	—	—	118,417	—	38,229,803
Accrued benefit asset (Note 9)	—	—	—	1,012,300	1,012,300	888,300	761,000
	21,483,762	128,302,688	13,521,605	787,300	164,095,355	168,330,776	160,516,420
Liabilities							
Current liabilities							
Bank overdraft	—	—	—	—	—	3,127	1,641,911
Bank loans (Note 6)	4,856,880	—	—	—	4,856,880	7,159,880	25,328,097
Accrued interest	25,777	355,627	—	—	381,404	292,797	366,396
Accounts payable and accrued liabilities	2,001,940	59,991	60,000	—	2,121,931	2,446,459	5,332,948
Deferred revenue	2,202,437	—	—	—	2,202,437	1,984,367	1,467,815
Deferred contributions	2,697,326	—	—	—	2,697,326	2,551,672	2,303,914
Advance from the Foundation (Note 12)	2,839,771	—	—	—	2,839,771	2,840,201	2,840,201
Current portion of long-term debt (Note 7)	833,809	6,396,522	—	—	7,230,331	5,949,137	3,361,248
	15,457,940	6,812,140	60,000	—	22,330,080	23,227,640	42,642,530
Long-term debt (Note 7)	4,760,632	24,330,352	—	—	29,090,984	31,855,373	16,363,480
Deferred contributions (Note 8)	—	71,762,479	—	—	71,762,479	73,928,376	64,646,275
Accrued benefit obligations (Note 9)	—	—	—	1,042,100	1,042,100	1,097,700	1,149,200
	20,218,572	102,904,971	60,000	1,042,100	124,225,643	130,109,089	124,801,485
Commitments (Note 11)							
Net assets							
Invested in capital assets	—	25,397,717	—	—	25,397,717	25,397,717	22,299,517
Restricted (Note 10)	3,083,898	—	13,461,605	—	16,545,503	14,545,332	15,214,769
Unrestricted	(1,818,708)	—	—	(254,800)	(2,073,508)	(1,721,362)	(1,799,351)
	1,265,190	25,397,717	13,461,605	(254,800)	39,869,712	38,221,687	35,714,935
	21,483,762	128,302,688	13,521,605	787,300	164,095,355	168,330,776	160,516,420

Approved by the Board



Brian M. Levitt
Chairman of the Board
Trustee



Michal Hornstein
Vice-president
Trustee

STATEMENTS OF OPERATIONS AND CHANGES IN NET ASSETS

YEARS ENDED MARCH 31, 2013, AND MARCH 31, 2012

	General Fund		Capital Assets Fund	Acquisitions Fund	Employee Benefit Fund	Total	
	Operations	Restrictions				2013	2012
	\$	\$	\$	\$	\$	\$	\$
Revenue							
General							
Admissions and special events	3,098,119	—	—	—	—	3,098,119	3,567,398
Boutique and Bookstore	2,275,152	—	—	—	—	2,275,152	2,596,481
Donations of works of art	—	—	—	18,436,252	—	18,436,252	5,321,557
Donations and sponsorships (Note 12)	2,079,698	—	—	1,203,017	—	3,282,715	2,318,844
Donations from the Foundation (Note 12)	2,382,175	—	—	308,594	—	2,690,769	2,547,990
Exhibition catalogues	673,187	—	—	—	—	673,187	677,792
Annual memberships	1,953,363	—	—	—	—	1,953,363	1,579,888
Investments (Note 10)	10,303	261,244	—	970,443	—	1,241,990	4,115
Rental income	571,509	—	—	—	—	571,509	559,683
Miscellaneous (Note 12)	1,458,362	—	—	—	—	1,458,362	1,347,441
	14,501,868	261,244	—	20,918,306	—	35,681,418	20,521,189
Operating grants and grants for specific projects and acquisitions (Note 4)	15,518,175	—	—	21,200	—	15,539,375	18,015,105
Grants – expansion projects (Note 4)	97,588	—	1,005,645	—	—	1,103,233	765,959
Amortization of deferred contributions related to capital assets (Note 8)	—	—	3,555,111	—	—	3,555,111	2,147,373
	30,117,631	261,244	4,560,756	20,939,506	—	55,879,137	41,449,626
Expenses							
Temporary exhibitions	5,121,024	—	—	—	—	5,121,024	4,912,529
Permanent collection	2,288,859	—	—	—	—	2,288,859	4,274,726
Security and maintenance	5,302,642	—	—	—	—	5,302,642	4,716,811
Administrative expenses (including interest expense of \$52,432; \$39,521 in 2012)	6,662,360	—	—	—	617,900	7,280,260	7,411,557
Boutique and Bookstore	2,147,000	—	—	—	—	2,147,000	2,477,227
Curatorial services	4,355,740	—	—	202,784	—	4,558,524	4,757,701
Communication services	3,083,398	—	—	—	—	3,083,398	2,976,879
Rental expenses	501,062	—	—	—	—	501,062	512,581
Amortization of capital assets	—	—	3,994,627	—	—	3,994,627	2,566,344
Amortization of works of art	—	—	—	18,436,252	—	18,436,252	5,321,557
Acquisitions of works of art	—	—	—	392,877	—	392,877	1,009,645
Management fees	—	16,451	—	60,454	—	76,905	90,179
Interest – projects	97,588	—	1,005,645	—	—	1,103,233	1,078,338
	29,559,673	16,451	5,000,272	19,092,367	617,900	54,286,663	42,106,074
Excess (deficiency) of revenue over expenses before interfund transfers	557,958	244,793	(439,516)	1,847,139	(617,900)	1,592,474	(656,448)
Interfund transfers:							
Contribution from Restricted Funds to Operations	147,312	(147,312)	—	—	—	—	—
Contributions from General Fund to Capital Assets Fund	(439,516)	—	439,516	—	—	—	—
Contributions from General Fund to Employee Benefit Fund	(823,200)	—	—	—	823,200	—	—
Excess (deficiency) of revenue over expenses after interfund transfers	(557,446)	97,481	—	1,847,139	205,300	1,592,474	(656,448)
Endowment contributions	—	25,551	—	30,000	—	55,551	65,000
Contributions related to non-amortizable capital assets	—	—	—	—	—	—	3,098,200
Net assets, beginning of year	(1,261,262)	2,960,866	25,397,717	11,584,466	(460,100)	38,221,687	35,714,935
Net assets, end of year	(1,818,708)	3,083,898	25,397,717	13,461,605	(254,800)	39,869,712	38,221,687

STATEMENTS OF OPERATIONS AND CHANGES IN NET ASSETS (CONT'D)

YEARS ENDED MARCH 31, 2013 AND MARCH 31, 2012

	General Fund		Capital Assets Fund	Acquisitions Fund	Employee Benefit Fund	Total
	Operations	Restrictions				2012
	\$	\$	\$	\$	\$	\$
Revenue						
General						
Admissions and special events	3,567,398	—	—	—	—	3,567,398
Boutique and Bookstore	2,596,481	—	—	—	—	2,596,481
Donations of works of art	—	—	—	5,321,557	—	5,321,557
Donations and sponsorships (Note 12)	2,269,344	—	—	49,500	—	2,318,844
Donations from the Foundation (Note 12)	1,647,783	—	312,379	587,828	—	2,547,990
Exhibition catalogues	677,792	—	—	—	—	677,792
Annual memberships	1,579,888	—	—	—	—	1,579,888
Investments (Note 10)	10,778	(3,493)	—	(3,170)	—	4,115
Rental income	559,683	—	—	—	—	559,683
Miscellaneous (Note 12)	1,347,441	—	—	—	—	1,347,441
	14,256,588	(3,493)	312,379	5,955,715	—	20,521,189
Operating grants and grants for specific projects and acquisitions (Note 4)	17,988,905	—	—	26,200	—	18,015,105
Grants – expansion projects (Note 4)	94,185	—	671,774	—	—	765,959
Amortization of deferred contributions related to capital assets (Note 8)	—	—	2,147,373	—	—	2,147,373
	32,339,678	(3,493)	3,131,526	5,981,915	—	41,449,626
Expenses						
Temporary exhibitions	4,912,529	—	—	—	—	4,912,529
Permanent collection	4,274,726	—	—	—	—	4,274,726
Security and maintenance	4,716,811	—	—	—	—	4,716,811
Administrative expenses (including interest expense of \$39,521)	6,905,957	—	—	—	505,600	7,411,557
Boutique and Bookstore	2,477,227	—	—	—	—	2,477,227
Curatorial services	4,613,211	—	—	144,490	—	4,757,701
Communication services	2,976,879	—	—	—	—	2,976,879
Rental expenses	512,581	—	—	—	—	512,581
Amortization of capital assets	—	—	2,566,344	—	—	2,566,344
Amortization of works of art	—	—	—	5,321,557	—	5,321,557
Acquisitions of works of art	—	—	—	1,009,645	—	1,009,645
Management fees	—	19,323	—	70,856	—	90,179
Interest – projects	94,185	—	984,153	—	—	1,078,338
	31,484,106	19,323	3,550,497	6,546,548	505,600	42,106,074
(Deficiency) excess of revenue over expenses before interfund transfers	855,572	(22,816)	(418,971)	(564,633)	(505,600)	(656,448)
Interfund transfers	—	—	—	—	—	—
Contribution from Restricted Funds to Operations	146,988	(146,988)	—	—	—	—
Contributions from General Fund to Capital Assets Fund	(418,971)	—	418,971	—	—	—
Contributions from General Fund to Employee Benefit Fund	(684,500)	—	—	—	684,500	—
(Deficiency) excess of revenue over expenses after interfund transfers	(100,911)	(169,804)	—	(564,633)	178,900	(656,448)
Endowment contributions	—	5,000	—	60,000	—	65,000
Contributions related to non-amortizable capital assets	—	—	3,098,200	—	—	3,098,200
Net assets, beginning of year	(1,160,351)	3,125,670	22,299,517	12,089,099	(639,000)	35,714,935
Net assets, end of year	(1,261,262)	2,960,866	25,397,717	11,584,466	(460,100)	38,221,687

STATEMENTS OF CASH FLOWS

YEARS ENDED MARCH 31, 2013 AND MARCH 31, 2012

	2013	2012
	\$	\$
Operating activities		
Excess (deficiency) of revenue over expenses	1,592,474	(656,448)
Adjustments for:		
Change in realized fair value of investments	(206,286)	366,282
Change in unrealized fair value of investments	(645,785)	932,182
Amortization of capital assets	3,994,627	2,566,344
Amortization of deferred contribution related to capital assets	(3,555,111)	(2,147,373)
	1,179,919	1,060,987
Net change in non-cash operating working capital items	655,218	(642,329)
	1,835,137	418,658
Investing activities		
Change in grants receivable	3,962,603	(9,812,945)
Net change in investments	360,322	(560,299)
Capital assets and construction in progress acquisition	(624,151)	(2,269,971)
	3,698,774	(12,643,215)
Financing activities		
Change in bank loans	(2,303,000)	(18,168,217)
Increase of long-term debt	3,325,597	20,723,917
Repayments of long-term debt	(4,808,792)	(2,644,135)
Increase in deferred contributions related to capital assets	1,389,214	11,429,474
Contributions received for the acquisition of non-amortizable capital assets	—	3,098,200
Endowment	55,551	65,000
	(2,341,430)	14,504,239
Net increase in cash and cash equivalents	3,192,481	2,279,682
Cash and cash equivalents, beginning of year	1,750,754	(528,928)
Cash and cash equivalents, end of year	4,943,235	1,750,754
Comprise:		
Cash and term deposits	4,943,235	1,753,881
Bank overdraft	—	(3,127)
	4,943,235	1,750,754

Operations not affecting cash

During the previous year, construction in progress of \$38,943,645 was transferred to the capital assets following its commissioning.

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2013, AND MARCH 31, 2012

1. STATUS AND NATURE OF ACTIVITIES

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. ADOPTION OF A NEW ACCOUNTING FRAMEWORK

During the year ended March 31, 2013, the Museum adopted the new Canadian accounting standards for not-for-profit organizations (the "new standards") issued by the Canadian Institute of Chartered Accountants ("CICA") and set out in Part III of the *CICA Handbook*. In accordance with Section 1501 of Part III of the *CICA Handbook, First-time Adoption*, ("Section 1501"), the date of transition to the new standards is April 1, 2011, and the Museum has prepared and presented an opening statement of financial position at the date of transition to the new standards. This statement of financial position is the starting point for the Museum accounting under the new standards. In its statement of financial position, under the recommendations of Section 1501, the Museum:

- recognized all assets and liabilities whose recognition is required by the new standards;
- did not recognize items as assets or liabilities if the new standards do not permit such recognition;
- reclassified items that it recognized previously as one type of asset, liability or component of net assets, but are recognized as a different type of asset, liability or component of net assets under the new standards; and
- applied the new standards in measuring all recognized assets and liabilities.

The Museum has elected to use the exemption for financial instruments that allows the Museum to account for the fair value of investments at the date of transition.

In accordance with the requirements of Section 1501, the accounting policies set out in Note 3 have been consistently applied to all years presented in the financial statements. The adjustments resulting from the adoption of these new standards were applied retrospectively.

The impact of the adoption of the new standards is as follows:

INVESTMENTS

Under the new standards, investments in the statement of financial position accounted for at fair value can no longer be classified as available for sale, and the change in fair value must be recognized in the statement of operations. Under the Canadian generally accepted accounting principles ("GAAP"), the Museum included the change in unrealized fair value on available-for-sale investments in the statement of changes in net assets. The excess of revenue over expenses under Canadian GAAP for the year ended March 31, 2012, has decreased by \$932,182, representing the change in the unrealized fair value of investments of the year ended March 31, 2012. This adjustment had no impact on the net assets as at April 1, 2011, and March 31, 2012, with the exception that this amount was previously presented in a separate section of the statement of changes in net assets, which is no longer presented.

EMPLOYEE FUTURE BENEFITS

Under the new standards, the transitional asset balances of the future benefit plans must be written down at the date of transition. Therefore, the Museum has a write-down of the transitional asset of the post-employment benefit plan. The impacts of this write-down are as follows:

	Initially recognized balance	Adjustment	Adjusted balance
	\$	\$	\$
Statement of financial position			
Accrued benefit obligations			
Balance as at April 1, 2011	535,600	613,600	1,149,200
Balance as at March 31, 2012	637,600	460,100	1,097,700
Unrestricted net assets			
Balance as at April 1, 2011	(1,185,751)	(613,600)	(1,799,351)
Balance as at March 31, 2012	(1,261,262)	(460,100)	(1,721,362)
Statement of operations			
Administration charge			
Year 2012	7,565,057	(153,500)	7,411,557

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

FUND ACCOUNTING

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

I GENERAL FUND

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

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

III ACQUISITIONS FUND

The Acquisitions Fund reports the assets, liabilities, revenue and 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.

IV EMPLOYEE BENEFIT FUND

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

REVENUE RECOGNITION

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

Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is recognized as revenue of the appropriate fund. Unrestricted investment income is recognized as revenue of the General Fund.

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

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value when the Museum becomes a party to the contractual provisions of the financial instrument. Subsequently, all financial instruments are measured at amortized cost except for investments, which are measured at fair value at the statement of financial position date. The fair value of investments is based on closing bid prices. Fair value fluctuations including interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses are included in investment income.

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

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

INTERFUND BALANCES

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

BOUTIQUE AND BOOKSTORE INVENTORIES

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

ACCUMULATED INTEREST

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

CAPITAL ASSETS

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

Buildings	40 years
Furniture and equipment	5 years

CONSTRUCTION IN PROGRESS

Construction in progress is recorded at cost. All costs incurred during the construction, both direct and indirect, are capitalized.

EMPLOYEE FUTURE BENEFITS

The Museum uses the deferral method to account employee future benefits. The cost of the Museum's defined benefit pension plan and post-employment benefit plan are determined periodically by independent actuaries. The actuarial valuation is based on the projected benefit method prorated on service, which incorporates management's best estimate of future salary levels, other cost escalation, retirement ages of employees and other actuarial factors. For the purpose of calculating the expected rate of return on plan assets, those assets are valued at fair value. The post-employment benefit plan is not capitalized.

Actuarial gains or losses arise from the difference between the actual long-term rate of return on pension plan assets for the year and the expected long-term rate of return on pension plan assets for that year, or from changes in actuarial assumptions used to determine the accrued benefit obligation. The excess of the net accumulated actuarial gain (loss) over 10% of the greater of the benefit obligation or over 10% of the fair value of the pension plan assets, if this amount is higher than the preceding amount, is amortized over the average remaining service period of active employees, being 11 years (2012 – 11 years).

Past service costs arising from plan amendments are deferred and amortized on a straight-line basis over the average remaining service period of employees active at the date of the amendments.

DEFERRED CONTRIBUTIONS

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

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

WORKS OF ART

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

FOREIGN CURRENCY TRANSLATION

Foreign currency transactions are translated into Canadian dollars. Monetary assets and liabilities of the statement of financial position are translated at the exchange rates in effect at the end of the year. Non-monetary assets and liabilities are translated at historical rates. Revenue and expenses are translated at the average rate of exchange prevailing during the year. Gains and losses on these translations are recorded in the statement of operations.

USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Among the major components of financial statements requires management to make estimates are the accrued benefit asset, the accrued benefit obligations, the allowance for doubtful accounts, the amortization of capital assets and deferred revenue related to capital assets and the accrued liabilities. Actual results could differ from these estimates.

4. GOVERNMENT GRANTS

	2013	2012
	\$	\$
Operating grants		
Ministère de la Culture et des Communications	14,635,260	15,186,200
Conseil des arts de Montréal	370,000	370,000
	15,005,260	15,556,200
Grants for specific projects and acquisitions		
Ministère de la Culture et des Communications		
Re-installation of Quebec and Canadian Art, Early and Modern	100,665	2,234,521
Repair and maintenance of capital assets	—	(44,816)
Department of Canadian Heritage	200,000	—
Canada Council for the Arts	166,200	171,200
Terra Foundation for American Art	57,250	98,000
City of Montreal – Partenariat Culture et Communauté	10,000	—
	534,115	2,458,905
	15,539,375	18,015,105
Grants for expansion projects		
Government of Quebec		
Ministère de la Culture et des Communications	1,103,233	765,959

5. CAPITAL ASSETS

	March 31, 2013			March 31, 2012			April 1, 2011		
	Cost	Accumulated amortization	Net book value	Cost	Accumulated amortization	Net book value	Cost	Accumulated amortization	Net book value
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Land	25,397,717	—	25,397,717	25,397,717	—	25,397,717	22,299,517	—	22,299,517
Buildings	133,590,641	52,960,308	80,630,333	133,190,649	49,142,940	84,047,709	95,821,304	46,747,411	49,073,893
Furniture and equipment	2,819,711	2,506,071	313,640	2,713,969	2,328,812	385,157	2,681,740	2,157,997	523,743
	161,808,069	55,466,379	106,341,690	161,302,335	51,471,752	109,830,583	120,802,561	48,905,408	71,897,153

6. BANK LOANS

For its current transactions, the Museum could enter into a bank loan based on its needs, up to a maximum of \$5,000,000, of which \$3,450,000 was not used at year-end (\$3,500,000 as at March 31, 2012, and \$2,206,000 as at April 1, 2011). This loan is repayable on demand, bears interest at prime rate of 3% as at March 31, 2013 (3% as at March 31, 2012, and April 1, 2011) and is renewable on an annual basis.

Several projects subsidized by the Ministère de la Culture et des Communications are currently under way and are all subject to short-term financing at prime rate (effective rate of 3% as at March 31, 2013, March 31, 2012, and April 1, 2011) from a financial institution:

- Two projects involving the reinstallation of the collections totalling \$1,000,000 (four projects involving the reinstallation of the collection totalling \$2,000,000 as at March 31, 2012, and as at April 1, 2011), with an unused balance of nil at year-end (\$400,000 as at March 31, 2012, and \$1,533,998 as at April 1, 2011);

- One project involving the maintenance of assets granted in 2008-2009 in the amount of \$1,225,400, of which the unused balance at year-end was nil (nil as at March 31, 2012, and \$7,287 as at April 1, 2011);

- Another project involving the maintenance of assets obtained in 2009-2010 in the amount of \$1,081,440, with an unused balance of nil at year-end (nil as at March 31, 2012, and \$303,689 as at April 1, 2011).

For the new Pavilion of International Art, the Museum has a line of credit of \$18,500,000 (nil as at March 31, 2012, and as at April 1, 2011) from a banking institution, at a prime rate (effective rate of 3%), of which \$18,500,000 was not used at year-end.

For the financing of the new Pavilion of Quebec and Canadian Art, whose construction was completed during fiscal 2012, the Museum had a line of credit of \$13,000,000 as at March 31, 2012, and two lines of credit of \$13,000,000 as at April 1, 2011, at a rate of 1.27396%, of which \$11,247,000 and \$5,927,769 respectively were not used as at March 31, 2012, and as at April 1, 2011. These lines of credit reached maturity during fiscal 2013 and fiscal 2012 and the balance is nil as at March 31, 2013.

7. LONG-TERM DEBT

	March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$
Debts funded by the Government of Quebec			
Loans from the Ministère des Finances and Financement-Québec			
Bearing interest at 6.334%, maturing October 2016 ^{a) 0}	6,880,000	8,600,000	10,320,000
Bearing interest at 6.076%, reimbursed during the year	—	117,825	235,650
Bearing interest at 5.085%, maturing October 2013 ^{b) 0}	173,211	346,425	519,637
Bearing interest at 4.501%, maturing July 2020 ^{c) 0}	430,108	483,871	537,634
Bearing interest at 4.700%, maturing December 2021 ^{d) 0}	483,871	537,634	591,398
Bearing interest at 4.864%, maturing December 2017 ^{e) 0}	402,820	483,384	563,948
Bearing interest at 2.486%, maturing December 2018 ^{f) 0}	11,973,121	13,303,467	—
Bearing interest at 2.486%, maturing December 2018 ^{f) 0}	5,772,060	6,413,400	—
Bearing interest at 2.238%, maturing December 2017 ^{f) 0}	418,760	503,525	—
Bearing interest at 2.238%, maturing December 2017 ^{f) 0}	418,760	503,525	—
Bearing interest at 1.868%, maturing November 2017 ^{g) 0}	1,004,520	—	—
Bearing interest at 2.873%, maturing July 2022 ^{g) 0}	2,323,102	—	—
Bank loans			
Bearing interest at 3.770% (3.770% as at March 31, 2012, and 5.280% as at April 1, 2011), maturing December 2016 ^{h) 0}	602,105	739,093	865,174
Bearing interest at 5.410%, maturing August 2015 ^{h) 0}	112,500	157,500	202,500
	30,994,938	32,189,649	13,835,941
Debts not funded			
Bank loans			
Bearing interest from 4.800% to 5.420%, maturing at various dates through March 2023	3,186,906	3,426,297	3,643,754
Bearing interest at 4.900%, maturing on October 14, 2013 ^{h) 0}	978,855	1,005,763	1,031,387
Bearing interest at 4.900%, maturing on October 14, 2013 ^{h) 0}	1,160,616	1,182,801	1,213,646
	5,326,377	5,614,861	5,888,787
	36,321,315	37,804,510	19,724,728
Current portion	7,230,331	5,949,137	3,361,248
	29,090,984	31,855,373	16,363,480

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

	Debt repayment	Grants
	\$	\$
2014	7,230,331	4,840,910
2015	4,934,039	4,673,109
2016	5,609,372	4,656,226
2017	4,865,594	4,639,557
2018	2,976,918	2,760,496
2019 and thereafter	10,705,061	9,424,640
	36,321,315	30,994,938

- a) This debt is in relation to the Jean-Noël Desmarais Pavilion. On June 19, 1991, the Museum contracted a loan for \$43,000,000 from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to reimburse the bankers' acceptances and accumulated interest under the special borrowing by-law enacted on August 23, 1989.
- b) 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).
- c) 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.
- d) 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.
- e) On October 31, 2007, the Museum contracted a \$805,639 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase III.
- f) On March 30, 2012, the Museum contracted four loans from Financement-Québec totalling \$20,723,917 as administrator of the Fonds de financement, and these loans were used to fund the cost of the construction of the Claire and Marc Bourgie Pavilion and to reinstall the Museum's permanent collection.
- g) On March 27, 2013, the Museum contracted two loans of \$3,325,597 from Financement-Québec as administrator of the Fonds de financement. These loans were used to fund the costs of the repairs and maintenance of capital assets as well as to reinstall the Museum's permanent collection.
- h) On October 14, 2008, the Museum contracted two loans from a financial institution for the acquisition of two income properties located respectively at 2075 and 2085 Bishop Street.
- i) In consideration of the loan, the Ministère de la Culture et des Communications has pledged a grant enabling the Museum to repay principal and interest according to schedule. The capital grant was recorded as a grant receivable.

8. DEFERRED CONTRIBUTIONS

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

	2013	2012
	\$	\$
Balance, beginning of year	73,928,376	64,646,275
Contributions received during the year	1,389,214	14,527,674
Contributions used to purchase non-amortizable assets	—	(3,098,200)
Amortization for the year	(3,555,111)	(2,147,373)
Balance, end of year	71,762,479	73,928,376

9. EMPLOYEE FUTURE BENEFITS

PENSION PLAN

The Museum has a defined benefit pension plan offered to non-unionized employees of the Museum. The benefits of this plan are based on years of service and final earnings. Management has decided that there would not be any new beneficiaries of this plan as of June 1, 2008. As of that date, new, non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are \$27,662 (\$38,816 in 2012).

The Museum measures its accrued benefit obligations and the fair value of plan assets for accounting purposes as at December 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2011, and the next required valuation will be performed as at December 31, 2012, and completed before September 30, 2013.

Information about the plan is as follows:

	March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$
Accrued benefit obligations	(12,272,300)	(10,257,200)	(8,888,700)
Fair value of plan assets	9,805,100	8,793,700	8,400,800
Funded status - plan deficiency	(2,467,200)	(1,463,500)	(487,900)
Balance of unamortized amount	3,479,500	2,351,800	1,248,900
Accrued benefit asset recorded	1,012,300	888,300	761,000

Plan assets consist of:

	March 31, 2013	March 31, 2012	April 1, 2011
	%	%	%
Short-term investments	0.0	1.4	3.0
Canadian bonds	69.5	67.3	53.5
Canadian equities	15.3	10.8	16.5
U.S. and international equities	15.2	20.5	27.0
	100.0	100.0	100.0

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

	2013	2012
	\$	\$
Benefit costs	574,600	453,600
Cash payments recognized	698,600	580,900
Benefits paid by the plan	249,900	226,185

POST-EMPLOYMENT BENEFIT PLAN

The Museum has a post-employment benefit plan offered to all current retirees of the Museum. The benefits of this plan are based on years of service and final earnings. Management has decided that there would not be any new beneficiaries of this plan as of January 1, 2010.

The Museum measures its accrued benefit obligations for accounting purposes as at December 31 of each year.

Information about the plan is as follows:

	March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$
Accrued benefit obligations	(1,121,800)	(1,130,800)	(1,091,000)
Balance of unamortized amount	79,700	33,100	(58,200)
Accrued benefit obligations recorded	(1,042,100)	(1,097,700)	(1,149,200)

Other information about the Museum plan is as follows:

	2013	2012
	\$	\$
Benefit costs	43,300	52,000
Cash payment recognized	98,900	103,500

ASSUMPTIONS

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

	2013		2012	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
	%	%	%	%
Accrued benefit obligations as of December 31:				
Discount rate	4.00	3.50	4.75	4.00
Rate of compensation increase	3.50	—	3.50	—
Benefit costs for the year ended December 31:				
Discount rate	4.75	4.00	5.50	5.00
Expected long-term rate of return on plan assets	4.00	—	4.50	—
Rate of compensation increase	3.50	—	3.50	—

10. RESTRICTIONS ON NET ASSETS OF THE GENERAL AND ACQUISITIONS FUNDS

	March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$
Amounts restricted to the General Fund, including endowments (\$1,213,087; \$1,187,536 as at March 31, 2012, and \$1,182,536 as at April 1, 2011), the income of which is used to fund the Museum's day-to-day operations	3,083,898	2,960,866	3,125,670
Amounts restricted to the Acquisitions Fund, including endowments (\$8,020,370; \$7,990,370 as at March 31, 2012, and \$7,930,370 as at April 1, 2011), the income of which is used to fund the acquisitions of works of art	13,461,605	11,584,466	12,089,099
	16,545,503	14,545,332	15,214,769

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

	2013	2012
	\$	\$
Income on resources held for endowment		
Credited to the General Fund	271,547	7,285
Credited to the Acquisitions Fund	970,443	(3,170)
	1,241,990	4,115

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

	2013	2012
	\$	\$
Interest and dividends	389,919	1,302,579
Change in realized fair value of investments	206,286	(366,282)
Change in unrealized fair value of investments	645,785	(932,182)
	1,241,990	4,115

11. COMMITMENTS

The Museum leases premises under an operating lease that expires on June 30, 2013, of which future lease payments total \$99,554..

12. RELATED ORGANIZATIONS AND TRANSACTIONS

THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts Foundation (the "Foundation") is considered, for accounting purposes, to be a related organization, as certain members of the Museum's Board of Trustees are *ex-officio* members of the Board of Trustees of the Foundation. The Foundation, incorporated on March 24, 1994, under Part III of the Companies Act (Québec), 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 a fund-raising campaign (the "Annual Campaign"), the proceeds of which are paid entirely to the Museum to finance its operations. The Museum's financial statements show revenue of an amount of \$519,971 (\$665,294 in 2012) which is presented in "Donations and sponsorships." The Museum recorded "Donation from Foundation" for amounts of \$3,501 (\$1,000 in 2012) for acquisitions of works of art and \$7,000 (nil in 2012) for educational activities and "miscellaneous income" of \$7,064 (nil in 2012). Finally, \$37,725 (nil in 2012) was included in the account "Deferred contributions" for the construction of the Claire and Marc Bourgie Pavilion.

The Foundation also organizes and manages major fundraising campaigns. From these campaigns, the Museum recorded donations totalling \$3,304,957 (\$3,819,879 in 2012), of which a portion of \$2,680,268 (\$2,546,990 in 2012) is presented in "Donations from the Foundation," \$150,000 (nil in 2012) is presented in "Donations and sponsorships," an amount of nil (\$126,984 in 2012) is presented in "Miscellaneous revenues" and \$474,689 (\$1,145,905 in 2012) is presented in "deferred contribution." From all these donations, \$304,063 (\$585,795 in 2012) were for the acquisition of works of art, \$719,111 (\$334,752 in 2012) to support educational activities, \$857,465 (\$950,160 in 2012) for exhibitions, \$723,289 (\$1,029,607 in 2012) to support the Museum's day-to-day operations and for specific projects and \$701,029 (\$919,565 in 2012) for the realization of the Claire and Marc Bourgie Pavilion.

Also, the Foundation has to repay the expenses of the Foundation that were assumed by the Museum. An amount of \$279,790 (\$424,782 in 2012) is included in "Miscellaneous revenues" of which an amount of \$197,094 (\$232,189 in 2012) was used to repay the operating expenses of the Foundation that were assumed by the Museum, and an amount of \$82,696 (\$192,593 in 2012) was used to repay the expenses incurred for the 150th anniversary Campaign.

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 fundraising events for the benefit of the Museum.

The Association made a \$1,000,000 donation (\$1,000,000 in 2012) to the Museum. From this donation, an amount of \$950,000 (\$1,000,000 in 2012) is presented in "Donations and sponsorships" and an amount of \$50,000 (nil in 2012) is presented in "Deferred contributions." As at March 31, 2013, an amount of \$200,000 (\$200,000 in 2012) is included in accounts receivable.

13. FINANCIAL INSTRUMENTS

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

	March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$
Cash	110,126	235,127	145,112
Money Market	37,424	18,258	37,054
Canadian Bond Pooled Fund	3,961,132	3,978,454	4,191,365
Canadian Equity Securities	5,515,058	5,016,365	5,341,604
U.S. and International Equity Securities	2,601,358	2,508,211	2,464,063
International Equity Pooled Fund	2,070,191	2,047,125	2,362,507
	14,295,289	13,803,540	14,541,705

MARKET RISK

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

CREDIT RISK

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

INTEREST RATE RISK

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

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

CURRENCY RISK

In its investment portfolio, the Museum holds interests in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the market value of these investments. Also, accounts payable and accrued liabilities on the statement of financial position include an amount of \$36,694 (\$16,859 as at March 31, 2012, and \$38,017 as at April 1, 2011) denominated in euros and an amount of \$150,830 (\$64,458 as at March 31, 2012, and nil as at April 1, 2011) denominated in U.S. dollars, and cash include an amount of \$517,337 (\$193,118 as at March 31, 2012, and nil as at April 1, 2011) denominated in U.S. dollars.

14. COLLECTION OF THE MUSEUM

In its mission to attract the widest possible range of visitors, the Museum has, over the last 152 years or so of its existence, assembled one of the most significant and eclectic collections in North America.

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

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

The value of the collection is not reflected in the financial statements. Acquisitions are accounted for as expenses in the Acquisitions Fund. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition (see Note 3).

Restoration costs during the year amounted to approximately \$521,909 (\$523,670 in 2012).

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2013, AND MARCH 31, 2012

INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Montreal Museum of Fine Arts Foundation

We have audited the financial statements of The Montreal Museum of Fine Arts Foundation (the "Foundation"), which comprise the statements of financial position as at March 31, 2013, March 31, 2012, and April 1, 2011, and the statements of operations, changes in net assets and cash flows for the years ended March 31, 2013, and March 31, 2012, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

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

AUDITOR'S RESPONSIBILITY

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2013, March 31, 2012, and April 1, 2011, and the results of its operations and its cash flows for the years ended March 31, 2013, and March 31, 2012, in accordance with Canadian accounting standards for not-for-profit organizations.

Deloitte p.e.n.c.s.

July 31, 2013

¹ CPA auditor, CA, public
accountancy permit No. A120628

STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2013

	Restricted Funds						Total
	General Fund	Pavilion of Quebec and Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	2013
	\$	\$	\$	\$	\$	\$	\$
Revenue							
Contributions	1,902,411	1,548,527	—	5,874	291,634	926,715	4,675,161
Interest and dividends	3,968	210,980	59,307	246,370	78,258	20,354	619,237
Change in realized fair value of investments	19,020	115,484	32,463	134,856	42,836	11,141	355,800
Change in unrealized fair value of investments	60,599	387,131	108,823	452,069	143,597	37,348	1,189,567
	1,985,998	2,262,122	200,593	839,169	556,325	995,558	6,839,765
Expenses							
Donations to the Museum	2,306,773	266,730	123,052	489,373	249,726	724,354	4,160,008
Investment management fees and safekeeping charges	—	43,823	12,319	51,173	16,255	4,228	127,798
Financial expenses	4,947	—	—	—	—	—	4,947
	2,311,720	310,553	135,371	540,546	265,981	728,582	4,292,753
Excess (deficiency) of revenue over expenses	(325,722)	1,951,569	65,222	298,623	290,344	266,976	2,547,012

STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2012

	Restricted Funds						Total
	General Fund	Pavilion of Quebec and Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	2012
	\$	\$	\$	\$	\$	\$	\$
Revenue							
Contributions	2,324,499	1,735,592	—	5,885	387,329	704,080	5,157,385
Investments	28,143	243,604	93,504	387,587	113,357	28,914	895,109
Change in realized fair value of investments	—	162,122	62,229	257,945	75,441	19,243	576,980
Change in unrealized fair value of investments	107,047	(439,212)	(168,585)	(698,810)	(204,381)	(52,131)	(1,456,072)
	2,459,689	1,702,106	(12,852)	(47,393)	371,746	700,106	5,173,402
Expenses							
Donations to the Museum	3,182,098	245,100	137,088	567,972	413,946	364,752	4,910,956
Investment management fees and safekeeping charges	—	39,566	15,187	62,952	18,410	4,696	140,811
Financial expenses	5,794	—	—	—	—	—	5,794
	3,187,892	284,666	152,275	630,924	432,356	369,448	5,057,561
Excess (deficiency) of revenue over expenses	(728,203)	1,417,440	(165,127)	(678,317)	(60,610)	330,658	115,841

STATEMENT OF CHANGES IN NET ASSETS

YEARS ENDED MARCH 31, 2013, AND MARCH 31, 2012

	Restricted Funds									Total
	General Fund	Pavilion of Quebec and Canadian Art Fund with clause	Desmarais Exhibition Fund with clause	Other Exhibitions Fund with clause	Acquisition Fund		Educational Activities Fund		Total	
					with clause	without clause	with clause	without clause		
\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	
Net assets as at April 1, 2011	598,826	5,062,695	2,912,140	12,065,522	2,671,874	652,344	688,500	—	24,053,075	24,651,901
Excess (deficiency) of revenue over expenses	(728,203)	1,417,440	(165,127)	(678,317)	(54,936)	(5,674)	21,198	309,460	844,044	115,841
Net assets as at March 31, 2012*	(129,377)	6,480,135	2,747,013	11,387,205	2,616,938	646,670	709,698	309,460	24,897,119	24,767,742
Excess (deficiency) of revenue over expenses	(325,722)	1,951,569	65,222	298,623	242,558	47,786	62,641	204,335	2,872,734	2,547,012
Net assets as at March 31, 2013**	(455,099)	8,431,704	2,812,235	11,685,828	2,859,496	694,456	772,339	513,795	27,769,853	27,314,754

*Consisting of:

Restricted, with clause	—	6,480,135	2,747,013	11,387,205	2,616,938	—	709,698	—	23,940,989	23,940,989
Restricted, without clause	—	—	—	—	—	646,670	—	309,460	956,130	956,130
Unrestricted	(129,377)	—	—	—	—	—	—	—	—	(129,377)
	(129,377)	6,480,135	2,747,013	11,387,205	2,616,938	646,670	709,698	309,460	24,897,119	24,767,742

**Consisting of:

Restricted, with clause	—	8,431,704	2,812,235	11,685,828	2,859,496	—	772,339	—	26,561,602	26,561,602
Restricted, without clause	—	—	—	—	—	694,456	—	513,795	1,208,251	1,208,251
Unrestricted	(455,099)	—	—	—	—	—	—	—	—	(455,099)
	(455,099)	8,431,704	2,812,235	11,685,828	2,859,496	694,456	772,339	513,795	27,769,853	27,314,754

STATEMENTS OF CASH FLOWS

YEARS ENDED MARCH 31, 2013, AND MARCH 31, 2012

	2013	2012
	\$	\$
Operating activities		
Excess of revenue over expenses	2,547,012	115,841
Adjustments for:		
Change in realized fair value of investments	(355,800)	(576,980)
Change in unrealized fair value of investments	(1,189,567)	1,456,072
	1,001,645	994,933
Net change in non-cash operating working capital items		
Accounts receivable	150,000	(149,852)
Due to the Museum	386,619	(1,506,853)
	1,538,264	(661,772)
Financing activities		
Net variation in investments	(979,754)	(328,672)
Increase (decrease) in cash	558,510	(990,444)
Cash, beginning of year	634,686	1,625,130
Cash, end of year	1,193,196	634,686

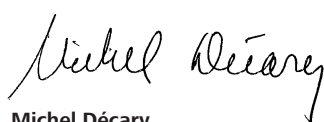
STATEMENTS OF FINANCIAL POSITION

AS AT MARCH 31, 2013, MARCH 31, 2012, AND APRIL 1, 2011

	Restricted Funds							Total		
	General Fund	Pavilion of Quebec and Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Total	March 31, 2013	March 31, 2012	April 1, 2012
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Assets										
Current assets										
Cash	1,193,196	—	—	—	—	—	—	1,193,196	634,686	1,625,130
Accounts receivable	—	—	—	—	—	—	—	—	150,000	148
Due from the Museum	—	—	—	—	2,840,201	—	2,840,201	2,840,201	2,840,201	2,840,201
Interfund balances	—	34,716*	—	—	—	515,783*	550,499*	—	—	—
	1,193,196	34,716	—	—	2,840,201	515,783	3,390,700	4,033,397	3,624,887	4,465,479
Investments (Note 4)	1,016,334	8,396,988	2,833,369	11,767,748	734,304	770,351	24,502,760	25,519,094	22,993,973	23,544,393
	2,209,530	8,431,704	2,833,369	11,767,748	3,574,505	1,286,134	27,893,460	29,552,491	26,618,860	28,009,872
Liabilities										
Current liabilities										
Due to the Museum	2,237,737	—	—	—	—	—	—	2,237,737	1,851,118	3,357,971
Interfund balances	426,892*	—	21,134*	81,920*	20,553*	—	123,607*	—	—	—
	2,664,629	—	21,134	81,920	20,553	—	123,607	2,237,737	1,851,118	3,357,971
Net assets										
Restricted, with clause	—	8,431,704	2,812,235	11,685,828	2,859,496	772,339	26,561,602	26,561,602	23,940,989	23,400,
Restricted, without clause	—	—	—	—	694,456	513,795	1,208,251	1,208,251	956,130	652,344
Unrestricted	(455,099)	—	—	—	—	—	—	(455,099)	(129,377)	598,826
	(455,099)	8,431,704	2,812,235	11,685,828	3,553,952	1,286,134	27,769,853	27,314,754	24,767,742	24,651,901
	2,209,530	8,431,704	2,833,369	11,767,748	3,574,505	1,286,134	27,893,460	29,552,491	26,618,860	28,009,872,

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

Approved by the Board



Michel Décaré
President
Trustee



Brian M. Levitt
Trustee

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 2013, AND MARCH 31, 2012

1. STATUS AND NATURE OF ACTIVITIES

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

2. ADOPTION OF A NEW ACCOUNTING FRAMEWORK

During the year ended March 31, 2013, the Foundation adopted the new Canadian accounting standards for not-for-profit organizations (the "new standards") issued by the Canadian Institute of Chartered Accountants ("CICA") and set out in Part III of the *CICA Handbook*. In accordance with Section 1501 of Part III of the *CICA Handbook*, *First-time Adoption*, ("Section 1501"), the date of transition to the new standards is April 1, 2011 and the Foundation has prepared and presented an opening statement of financial position at the date of transition to the new standards. This opening statement of financial position is the starting point for the Foundation accounting under the new standards. In its opening statement of financial position, under the recommendations of Section 1501, the Foundation:

- a) recognized all assets and liabilities whose recognition is required by the new standards;
- b) did not recognize items as assets or liabilities if the new standards do not permit such recognition;
- c) reclassified items that it recognized previously as one type of asset, liability or component of net assets, but are recognized as a different type of asset, liability or component of net assets under the new standards; and
- d) applied the new standards in measuring all recognized assets and liabilities.

The Foundation has elected to use the exemption for financial instruments that allows the Foundation to account for at the fair value of investments at the date of transition.

In accordance with the requirements of Section 1501, the accounting policies set out in Note 3 have been consistently applied to all years presented in the financial statements. The adjustments resulting from the adoption of the new standards have been applied retrospectively.

The impact of the adoption of the new standards is as follows:

INVESTMENTS

Under the new standards, investments in the statement of financial position accounted for at fair value can no longer be classified as available for sale, and the change in fair value must be recognized in the statement of operations. Under the Canadian generally accepted accounting principles ("GAAP"), the Foundation included the change in unrealized fair value on available-for-sale investments of the year in the statement of changes in net assets. The excess of revenue over expenses under Canadian GAAP for the year ended March 31, 2012, was \$1,571,913 and this excess of revenue over expenses has decreased by \$1,456,072, representing the change in the unrealized fair value of investments of the year ended March 31, 2012. This adjustment had no impact on the net assets as at April 1, 2011, and March 31, 2012, with the exception that this amount was previously presented in a separate section of the statement of changes in net assets, which is no longer presented.

STATEMENT OF CASH FLOWS

Under the new standards, the statement of cash flows is disclosed, while it was not previously.

3. SIGNIFICANT ACCOUNTING POLICIES

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

RESTRICTED FUND ACCOUNTING

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

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 expenses in accordance with its respective activities and purpose.

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

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

FINANCIAL INSTRUMENTS

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

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

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

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.

INVESTMENT INCOME

Investment income is recognized as revenue when earned.

USE OF ESTIMATES

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

4. INVESTMENTS

	March 31, 2013	March 31, 2012	April 1, 2011
	\$	\$	\$
Cash	188,760	374,323	223,975
Money Market	64,147	29,177	57,547
Canadian bonds	6,789,554	-	-
Canadian Bond Pooled Fund	-	6,357,748	6,509,461
Canadian Equity Securities	8,857,377	7,372,178	8,295,856
U.S. and International Equity Securities	4,458,843	4,008,130	3,826,849
Canadian Equity Pooled Fund	595,680	644,201	-
International Equity Pooled Fund	3,548,399	3,271,501	3,670,423
Foundation of Greater Montreal Fund	1,016,334	936,715	960,282
	25,519,094	22,993,973	23,544,393

5. RELATED PARTY TRANSACTIONS

Donations made by the Foundation to the Museum are presented separately in the statement of operations.

The due from the Museum has no specific terms of repayment and interest.

The Museum pays certain expenses of the Foundation. These expenses are reimbursed to the Museum and are presented as an increase in donations to the Museum and amount to \$279,790 (\$424,782 in 2012).

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

6. FINANCIAL INSTRUMENTS

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

MARKET RISK

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

CURRENCY RISK

The Foundation holds investments in U.S. and international securities and in mutual funds invested in international securities. Consequently, fluctuations in currency will have an impact on the market value of these investments. It is the same for the income from these investments.

CREDIT RISK

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

