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BRIAN M. LEVITT
Chairman
of the Board
The Montreal Museum
of Fine Arts

A MUSEUM THAT IS REINVENTING ITSELF

This year was marked by renewal and reinvention. First and foremost, the most obvious: the Museum's expansion project fully assumed its rightful place on Avenue du Musée and Sherbrooke Street. The Claire and Marc Bourgie Pavilion of Quebec and Canadian Art took definite shape, and the building (the former Erskine and American Church), which has been designated a national historic site, is undergoing heritage restoration. Its nave will become a concert hall, and the monumental Tiffany windows, which have also been restored by Montreal professionals, will be reinstalled. Like a teeming anthill, thousands of workers and craftspeople worked all year long at building the Museum's future. The result will be spectacular, and we will have succeeded in preserving this unique site. We thank all of the builders: through their efforts, hundreds of thousands of visitors will be able to discover (or rediscover) our artists' works in a historical context.

For the entire management team and the members of our Board, the successful funding of this project was essential from the outset. In addition to the contribution for construction by the federal and provincial governments, to whom we express our gratitude, we had set a goal to self-finance the additional annual operating costs generated by the addition of a fourth pavilion. Thus, we were counting on participation from the private sector to establish a \$14-million capitalized fund. We can now say "mission accomplished." I would like to offer my heartfelt thanks to all those who contributed to this fund, including the Bourgie family (Claire and Marc Bourgie, Claude Bourgie Bovet and Pierre Bourgie), Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Ltd, the National Bank of Canada, J. Armand Bombardier Foundation, Pierre H. and Andrée D. Lessard, and those who, at the time of printing, wished to remain anonymous. I would also like to thank the City of Montreal, which

will assume the cost of developing the public spaces outside the Museum and the sculpture garden flanking the new pavilion.

The Montreal Museum of Fine Arts has always been reputed for its sound, stringent management, and this project is no exception: the initial budgets and schedules have been respected, and the reinvented Museum will open in the fall of 2011 with a new pavilion of Quebec and Canadian art, a new concert hall, and a reinstalled collection in the three other pavilions, presenting our latest acquisitions in an entirely new layout.

THE MUSEUM HAS ALSO REINVENTED ITSELF AT THE LEVEL OF INVOLVEMENT OF ITS BOARD OF TRUSTEES AND ITS FOUNDATION

All Trustees were canvassed as part of the Museum's major fund-raising campaign, to support the campaign *150 Gifts for our 150th: Great Works for a Great Museum*, either by

donating a work from their personal collection or by persuading their art-collector friends to do so to enrich the Museum's heritage collection. The results are already highly promising, and we thank all those who took part in this initiative spearheaded by the Museum's Director. In addition, the donor recognition programme was also revamped to attract new donors, from the smallest to the largest, since every dollar counts and every donation is essential.

Another aspect of our reinvention deserves mention: the Museum's Volunteer Association and the Association of Volunteer Guides completely updated their charter of statutes and regulations to better adapt them to today's realities, and I congratulate them for their success. The Volunteer Association raised a record net profit of \$1,215,000 with the Museum's Annual Ball, and close to \$100,000 with the Masked Soirée, the profits of which are growing steadily.

A SOCIALLY ENGAGED MUSEUM

I applaud the Museum Director's vision to position our institution as socially engaged with the presentation of the exhibition *Imagine: The Peace Ballad of John & Yoko*. Admission was free, so that all visitors could see the importance of promoting world peace. More than 150,000 visitors, including many young people, heeded the call with enthusiasm and interest. I would like to mention that more than 40 corporate partners in Montreal pooled their efforts in the name of peace and agreed to support this project by providing their services or products at little or no cost, to the tune of more than \$1 million. We were touched by their gesture, which transformed this event into a collective work.

A MUSEUM THAT IS STILL OPEN TO ALL – EVEN DURING CONSTRUCTION

Despite the construction and reinstallation of the collections in the Museum's galleries, the public continued to flock to all of our

pavilions, and we once again surpassed the 600,000-visitor mark.

Moreover, 900,000 people in six European and North American cities visited six exhibitions developed, produced and circulated by our Museum. This is a great source of pride for our institution and for our city and an all-time record for the Montreal Museum of Fine Arts. I would also like to mention that the exhibition catalogue *¡Cuba!* was translated into a fourth language – Dutch – after being published in Spanish, French and English.

I cannot, however, draw your attention to our performance without also mentioning the ongoing support of our VIPs (Museum members). For the first time in the Museum's history, revenues from memberships exceeded \$1 million. This strong feeling of belonging and the loyalty of a continually growing audience encourage us in pursuing our mission and excelling in the development of even more exciting exhibitions and new activities.

Fiscal 2009–2010 is the fifth consecutive year that has ended with an operating surplus.

This year, our Board of Trustees welcomed new members Pierre Bourgie, Amel Chamandy, Isabelle Marcoux and the Honourable Serge Joyal. I offer my warm thanks to the outgoing members of the Board. Throughout their term, the Honourable Francis Fox and Frederick Lowy gave us the benefit of their expertise as administrators while sharing their passion for the visual arts with us. I would like to express special thanks to Clément Richard, who also stepped down from the Board. During his fourteen-year tenure as a Museum Trustee, he served on the Executive Committee for twelve years and chaired the Acquisition Committee for Canadian Art from 2001 to 2009. His unwavering support and energetic contribution deserve to be mentioned here.

The support of our sponsors is essential to the Montreal Museum of Fine Arts. We have been fortunate to be able to rely on the

support of such prestigious companies as Sun Life Financial and METRO; without them, the presentation of our exhibitions would have been more difficult.

Numerous companies and foundations partnered with the Education and Community Programmes Department to support their various activities, and we thank them all, especially René Malo and Marie Gagnon, through the René Malo Foundation.

Obviously, without the ongoing collaboration of our government partners, we would not be able to carry out our mission. I gratefully acknowledge the support of the Ministère de la Culture, des Communications et de la Condition féminine du Québec, which heard our plea for help in recent years. I hope it will agree to provide us with a level of support that reflects our achievements and major projects. I also thank Heritage Canada and its Museums Assistance Program, and the Conseil des arts de Montréal and the Canada Council for the Arts for their steadfast support.

Given these achievements, the result of tireless efforts by its staff, its volunteers and its partners, the Montreal Museum of Fine Arts is undeniably an exceptional institution. It occupies a highly respected place alongside world's great museums and positions itself resolutely in a class of its own among museums here at home. We are confident that the various political players will continue to include the Museum among their top priorities.

All of these successes do not happen by magic. I would like to take this opportunity to acknowledge the skills, dedication and expertise of a peerless team of employees, headed by Nathalie Bondil, supported by Danielle Champagne, Director of Communications and Director of the Museum Foundation, and by Paul Lavallée, Director of Administration. On behalf of all the Museum Trustees, a resounding "bravo" to all our employees and volunteers.





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NATHALIE BONDIL
Director and
Chief Curator
The Montreal Museum
of Fine Arts

AN EXCEPTION- ALLY DYNAMIC YEAR

For the sixth time in its history, **the Montreal Museum of Fine Arts, which is celebrating its 150th anniversary in 2010, is expanding, with the addition of a new pavilion of Quebec and Canadian art and a concert hall. At the core of this project is the preservation of a national historical monument.** This is far from the most economical solution, as ethical and heritage considerations make it more difficult than the construction of a new building. It is important to emphasize this fact, since it might be assumed that renovating an existing building would be less expensive. The Museum's choice of this option is aimed at enhancing the beauty of our city. It is also an architectural conversion that we hope will serve as an example internationally, since there are few other such projects in the Western world, and the alarming situation of Quebec's religious heritage buildings is well known. This sophisticated and complex expansion project nonetheless respects the limits of a relatively modest budget (the comparative indicators are telling). As well, support from different levels of government and from our individual and corporate donors, primarily the Bourgie family, has been essential in carrying out this innovative project for the community and beyond.

At the same time, behind the scenes, the Museum's collections are being reinstalled in the other three pavilions. **The four major areas of our encyclopedic collection will soon enjoy better visibility. Quebec and Canadian art will be featured in the new Claire and Marc Bourgie Pavilion; the decorative arts and design will, of course, be housed in the Liliane and David M. Stewart Pavilion; world cultures will be showcased in the Michal and Renata Hornstein Pavilion; and the fine arts will be presented chronologically, from the Old Masters to contemporary art, in the Jean-Noël Desmarais Pavilion.** In the Museum's largest-ever publishing endeavour, three major scholarly works about our collections are currently in production. This new body of information will be published in three lavishly illustrated volumes, featuring never-before-published essays and sections by guest contributors, and distributed internationally. I would like to take this opportunity to mention that our Publishing Department, headed by Francine Lavoie, is celebrating its twenty-fifth anniversary in 2010. **With more than 200 publications to its credit, the Museum is Canada's second largest bilingual publisher of art books. Many of these catalogues are distributed around the world.** I would like to acknowledge the systematic and exemplary effort, in terms of both financial contribution and quality, that the Museum makes to publish all of its exhibition catalogues in both English and French.

Thanks to our staff, our partners and our friends, the Museum has never been so dynamic. The intermingling of genres – music, fashion, film – is attracting growing numbers of visitors, members and donors of works of art that enrich our collection...

In the area of acquisitions, while we did not attain the level of the last two record-breaking years, and before the results of the current campaign of major gifts for the Museum's 150th anniversary have been tabulated, we did make some important additions to our collection in fiscal 2009–2010. Veronese's *Christ Crowned with Thorns* is undeniably a major acquisition, the second oil on canvas by the Italian Renaissance master in a Canadian museum, completing this segment of our collection. The second half of the late Ben Weider's collection comprised a number of notable works, including two military paintings, by British artists Ernest Crofts and Laslett John Pott, to the glory of Napoleon. In pre-Columbian art, we received outstanding donations from A. H. Dumoulin, Lionel Vallée, Rollande and Jean-Claude Bertounesque, and Leo Rosshandler, the Museum's leading donor of pre-Columbian art, and his wife, Andrée. In Canadian art, we received a collection of ecclesiastical silver from our faithful donor Senator Serge Joyal; unpublished drawings and archives associated with Pierre Gauvreau's first production, donated by Madeleine Arbour; the sketchbook "Baie St Paul jan. 1949" donated by Guylaine and Frédéric Back; Riopelle prints from our steadfast donor Dr. Yvon Tardif; three paintings by Guido Molinari donated by his son, Guy, and a major group of works from Pierre Théberge, reflecting his vision and his eye for the avant-garde. The decorative arts collection was enriched by donations from Liliane M. Stewart, Anna and Joe Mendel, the late Lily Yung, France Larivée and Yolanda Favretto, a welcome complement to our acclaimed collections of jewellery and contemporary glass. The Museum's Volunteer Association made an opportune contribution to the purchase of a Wagnerian relief by Biegas, a rare ceramic piece by Gallé and an extraordinary painting, *The Throne Room, Queluz National Palace, Sintra, Portugal*, by the young Toronto artist Dorian FitzGerald. We offer our warmest thanks to all of our many donors, each of whom contributed to enhancing the Museum's collection.

Our Education and Community Programmes Department celebrated the tenth anniversary of its "Sharing the Museum" programme, aimed at helping non-profit organizations that work with disadvantaged groups. Since this programme was established, more than 100,000 people have taken part in its activities, coming into closer contact with the world of art – and at no charge. Two intergenerational partnerships are worthy of mention: the first was set up with the Yellow Door, an organization that works with isolated older people, and the second was developed with Résidence Chez-soi. Every year, more than 100,000 visitors also take part in a wide variety of activities organized in partnership with foundations and community associations, schools and universities, and guided tours presented by the Museum's 150 Volunteer Guides, who deserve our deepest gratitude for their vital contribution.

I would also like to mention the remarkable work accomplished by the Arte Musica Foundation, led by its President, Pierre Bourgie, and its Artistic and General Director, Isolde Lagacé. They have made music an integral part of the Museum experience even before the official opening of the future concert hall (in September 2011). The many activities they have developed are already an indication that this new facet of the Museum appeals to lovers of both music and the visual arts and that this is indeed a highly promising alliance.

A RECORD: 1.5 MILLION VISITORS AT HOME AND ABROAD

The statistics for this fiscal year attest to a record level of visitors to the exhibitions designed and produced by our institution, both in Montreal and on the international museum scene. **A total of 611,000 people visited the Museum here in Montreal, and 900,000 visitors discovered our exhibitions in six European and North American cities: San Francisco, Groningen, Pittsburgh, Barcelona, Paris and Vancouver.** The season in Montreal was rich and varied. By developing ties with the community that supports it, the Museum hopes to attract young people with exhibitions that speak to their interests – contemporary art and design, music and fashion – while at the same time, of course, maintaining its focus on the fine arts.

HUGSA SÉR FRID

ПРЕДСТАВЬТЕ СЕБЕ МИР

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想像世界有了和平

IMAGINE LA PAIX

IMMAGINA LA PACE

TUFIKIRIENI AMANI

חלום שלום

평화를 꿈꾸자

روياى صلح

KÉPZELD EL A BÉKÉT

IMAGINE PEACE

சமாதானத்தை நினைபுங்கள்

BARIŞI DÜŞLE

احلم سلام

ILARAWAN ANG MUNDONG MAPAYAPA

平和な世界を想像してごらん

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John Lennon & Yoko Ono

MONTREAL 1969 – 2009

IMAGINA LA PAZ

STELL DIR VOR ES IST FRIEDEN

OUR EXHIBITIONS IN MONTREAL

APRIL 2 TO JUNE 21, 2009

IMAGINE: THE PEACE BALLAD OF JOHN & YOKO

The year began with a spring symbolizing peace. "I'm selling peace, and Yoko and I are just one big advertising campaign. It may make people laugh, but it may make them think, too," said John Lennon during the famous 1969 Bed-in in Montreal, kicking off their campaign for peace. Their bed, the most private of places, became a public stage, a forum where, dressed in pyjamas, they received hundreds of journalists, explaining their views on the Vietnam War. Overshadowed by the couple's media dimension, this performance – which influenced other artists, including Sophie Calle – like others they created together, was ahead of its time. Often ridiculed or denigrated, they have been rightfully re-evaluated today. In a fitting twist of fate, Yoko Ono was awarded a Golden Lion at the Venice Biennale in 2009. Forty years after the Bed-in, in a 1,000-square-metre exhibition space featuring 140 works and installations, the Museum presented the lively artistic and musical dialogue, under the peace sign, between the pop icon and the artist once associated with the Fluxus movement. The exhibition was masterfully curated by Emma Lavigne, curator of contemporary art at the Musée national d'Art moderne – Centre Georges Pompidou, Paris, and Thierry Planelle, artistic director and sound illustrator, with, of course, exceptional input from Yoko Ono and her team, including Karla Merrifield, Ono's archivist. The exhibition layout was designed by Éric Daoust of the Montreal-based agency Bosses Design, with graphic design by Philippe Legris.

It was decided that rather than publish a catalogue, an interactive website would be created, in keeping with the spirit of this friendly message of peace; for maximum dissemination, it is worth describing this project here for the records. Beyond its pursuit of academic recognition, the Museum strives to be a socially engaged citizen. With this selfless action, the institution conveys its values to the

largest number of people, promoting accessibility and therefore offering free admission. Much more than just marking an anniversary, this exhibition re-created the "happening" with a decidedly contemporary artistic premise. It rekindled the relevance of the action in the present by continually calling on visitors to participate. In order to balance the budget, we took the unusual step of asking our suppliers and partners to provide their services free of charge, in keeping with the message, which goes beyond the confines of the Museum. Reaction to this inclusive and unifying approach was very positive: it transformed the exhibition into a collective work, rallying everyone around the same philosophy. To our great surprise, forty partners donated services valued at more than one million dollars! With the world in the throes of an economic crisis in the fall of 2008, the Museum had to be cautious: but did this mean the ambitious scope of the project had to be scaled back? Would we have to charge admission? No. We found the solution in our Cuban experience (during the exhibition *¡Cuba!*), which was a vibrant success despite the financial constraints of some of the cultural players, who work in a collective system of exchange and barter. The Museum approached its suppliers and partners in transportation, material goods, advertising and media; their response was remarkable and unexpected. It allowed us to involve the urban community in the event while logically integrating it into the performance-focussed and interactive nature of this conceptual art. For example, in a world first, the Société des Transports de Montréal (STM) broadcast a recorded message from Yoko Ono several times a day to millions of metro users: a white STM peace bus plied the streets of Montreal, and billboards by competing companies announced the same message. This was not advertising (no logos were displayed) but simply the message "Imagine Peace" in many different languages, an updated take on the "War Is Over" poster campaign of the 1960s. Forty years later, media and advertising strategies in public spaces were once again diverted: the goal was to infuse the city with poetry, much like the installations Jenny Holzer creates today. The exhibition drew attention beyond our borders, in a special edition of the French daily *Libération*. We offer our heartfelt thanks to all of our partners, and our main benefactors, Amel and Glenn J. Chamandy and the NuEdge Gallery.





This exhibition, which was offered to the public free of charge, was enlightening, engaging and lively, appealing to both Baby-boomers and younger visitors, who all embraced this universal message. Its multidisciplinary nature attracted music fans, nostalgia buffs and teenagers, thereby expanding our range of visitors. After *Warhol Live*, this was another exhibition that combined the visual arts with music and enabled us to enhance our expertise with a highly sophisticated soundscape. John and Yoko's heartbeats, their echoing names, reverberated along a complex musical programme. The gallery devoted to the song *Imagine* was set up to encourage a shared as opposed to individual listening experience, with audio equipment or in a deferential position facing the stage and musicians: seated on benches face to face in a luminous white room, the audience members "looked at each other" as they listened to the same music and heard the same words: the invisible became tangible. Visitors were invited to sit at the white piano and give a solo performance, while the title song of the exhibition played in several versions that merged into one another. Visitors heard successive versions, from the mono recording of first take of the demo, playing softly in a speaker above the piano, to the original version from the eponymous album that filled the entire room with quadraphonic sound.

With Yoko Ono in attendance, the exhibition *Imagine: The Peace Ballad of John & Yoko* officially opened on March 31, garnering intense media attention and record attendance. This exhibition, the first to be dedicated to the

artist-couple, drew more than 152,000 visitors, who loved the participatory nature of the project, which gave them a surprisingly different museum experience.

The exhibition required daily maintenance; and the security guards were asked to encourage visitors to participate so that they also become players in what Yoko Ono described as an "unfinished work of art," with each visitor invited to complete the work through their participation. The exhibition was meaningless without this interaction. The public imbued it with a soul. Visitors mounted a stepladder to read the word "yes" with a magnifying glass, hammered nails into a board to create a painting of their dreams, took a bite of an apple sculpture, played chess against a non-existent opponent, chatted with Yoko Ono live over the telephone, read books about peace in a library in shaped like the Tower of Babel, and tied their wishes to the peace tree. They stamped the words "Imagine Peace" on a giant map of the world displayed on the wall of a UN-like conference hall (Israel, the Middle East, Montreal and North America were soon blacked out). For this special exhibition, Yoko Ono allowed visitors to photograph everything, including themselves on the bed, in the same situation John and Yoko had once been in. A daily stroll through the exhibition revealed a host of surprises: people were playing, visibly moved, and displayed a great sensitivity to the message. The public appropriated the Museum, with people from all walks of life creating their own bed-in. Numerous activities took place during the exhibition: performances by the Groupement des Artistes pour la Paix, a special collaborative project with Radio-Canada's Espace Musique, a partnership with LOVE (Leave Out Violence/Vivre sans violence), an organization that encourages young people to communicate in peaceful, harmonious ways. In conclusion, it was a playful, positive, amazing, enlightening and ultimately memorable experience.



JUNE 18 TO SEPTEMBER 27, 2009

EXPANDING HORIZONS: PAINTING AND PHOTOGRAPHY OF AMERICAN AND CANADIAN LANDSCAPE 1860–1918

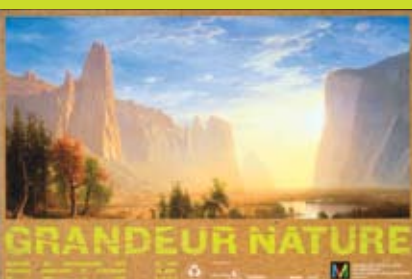
Over the summer, more than 40,000 people visited the original exhibition curated by Hilliard T. Goldfarb, our Associate Chief Curator, an American who has become a Canadian citizen. It featured 200 paintings and photographs comparing, for the first time, the landscapes of Canada with those of the United States, from 1860 to 1918. Thanks to his efforts, the exhibition received a major grant from the Terra Foundation for its scholarly qualities.

In 1999, the starry-eyed exhibition *Cosmos: From Romanticism to the Avant-garde*, brilliantly celebrated the arrival of the new millennium, opening up the twenty-first century to a world without limits. With *Expanding Horizons*, a dramatically different vision has emerged in just a decade, that of a world whose horizons are constantly becoming closer, more tangible and more vulnerable. The heroic sentiment of nature as huge, monumental and beyond measure has now given way to alarm about an endangered planet, with the final frontier still inhospitable to life. A dramatic reversal of view has taken place, as if we were looking through the opposite end of the telescope. Our global perception of

the natural world is of a planet with cruelly diminished horizons. The environmental cause has become our primary concern, despite persistent skeptics. Following a period of cosmogonic lyricism, the pragmatic necessity to act on convictions arising from our sense of urgency has all the seriousness of a deep-sea diver's warning bell.

With *Expanding Horizons*, the Museum set out to transform its exhibition design and publishing practices. This exhibition affords us a forthright look at the current attitudes about the natural world, and I would like to reflect its value through the environmentally conscious prism of contemporary creation. Nature, which inspired the artists of the past, today instills in them the same intrinsic respect. The architectural firm Atelier Big City came up with an imaginative layout that makes full use of recyclable or reusable materials and emphasizes mechanical construction methods. The furnishings for the exhibition were created by Molo design, a well-known Vancouver eco-design firm. The catalogue was an innovation in the field of art book publishing. It was produced by orangetango and Transcontinental Litho Acme, from the eco-friendly design to the choice of materials and print production process. The catalogue was honoured with several awards. **By opting for sustainable development, a concept new to museology, the Museum made a decisive move to greater environmental responsibility, accompanied by a comprehensive evaluation of practices at every level of the institution, followed by recommendations from our recently formed "green committee."**

At the same time, to lend even more weight to this premise, the Museum presented the exhibition *Frédéric Back, One with Nature*. The affable master of animation, who has always put his convictions ahead of his work, is an environmental activist of long standing with the uncommon determination of an "old man who is always angry," as he describes himself. He became our standard bearer in getting this message out to the younger generation.





OCTOBER 2, 2009, TO FEBRUARY 7, 2010

J. W. WATERHOUSE: GARDEN OF ENCHANTMENT

In the fall, the first major retrospective exhibition of works by Waterhouse, the modern Pre-Raphaelite, was presented in Montreal, its only North American showing. With close to 90,000 visitors and glowing reviews, it exceeded our attendance projections. It was organized by the Groninger Museum, the Netherlands, in collaboration with the Royal Academy of Arts, London, and our Museum, led by a talented, cohesive team of curators: Peter Trippi, our "Waterhouse Boy," a leading expert on the painter, Patty Wageman, director of the Groninger Museum, who initiated the exhibition, Elizabeth Prettejohn, professor of art history at the University of Bristol, and Robert Upstone, curator of British modern art at the Tate Gallery. The exhibition featured about fifty paintings representative of the artist's most sophisticated and impressive work and, for the first time, brought together three versions of the iconic *Lady of Shalott*.

The art of Waterhouse, a little-known artist whose works, paradoxically, are famous, is part of a dual culture – French and British – echoing our own history. Although he is a purely British product of the Royal Academy in London, where he spent his entire career, his style makes him the most French of the Pre-Raphaelites. This enigmatic painter was part of the second generation, that of Burne-Jones. Waterhouse was close to several of the artists collected by the Art Association of Montreal, forerunner to the Montreal Museum of Fine Arts: a number of paintings from our collection created by his Victorian contemporaries (Millais, Alma-Tadema, Briton Rivière, and McWirth) were displayed in

the first gallery to situate Waterhouse and the Royal Academy's tastes in Montreal's history. At the same time, Waterhouse scandalized his peers and critics of his time with his more modern style, borrowed from the naturalist and Impressionist schools on the Continent.

Out of a desire to modernize the subject and allow for a greater number of readings, we created a dramatic exhibition design and a comprehensive educational approach that allowed us to bring out the rich symbolism in Waterhouse's art. Connections with literature and poetry, theatre and history, legends from mythology and chivalry, which inspired the painter, served as bridges to other audiences. We wanted younger visitors to understand why Waterhouse's aesthetic was decidedly contemporary, and how his worldview, whether enchanted or haunted, was echoed by modern-day filmmakers like Tim Burton and Guillermo del Toro. Delving into symbolism, between spiritualism and occultism, it transcends time. Two Montreal artists who were consciously influenced by Waterhouse, rock vocalist Melissa Auf der Maur and theatre director Nathalie Claude, served as vectors and interpreters for his art. The exhibition's universally acclaimed design was enriched by the black magic of Nathalie Claude and Raymond Marius Boucher, and the film *Out of Our Minds (OOOM)* by Melissa Auf der Maur and Tony Stone had its Canadian premiere here, following its screening at the Sundance Festival.

In the area of music, I gave carte blanche to Kent Nagano to come up with a symphonic audioguide to the exhibition, since the maestro's repertoire corresponded to Waterhouse's aesthetic. After *Van Dongen*, this second collaborative effort with the Arte Musica Foundation was part of a desire to introduce a new museum practice. Here, the different stations along the musical stroll incited the listener, captivated by a musical piece – music being temporal – to pause and give these exquisite paintings the attention they deserve. Listeners were utterly absorbed in this delightful experience.



FEBRUARY 12 TO MAY 2, 2010

TIFFANY GLASS: A PASSION FOR COLOUR

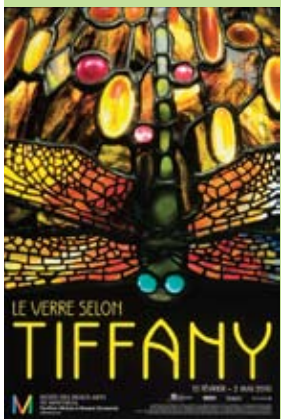
This exhibition was the first of this scope to be presented in Canada on the work of the celebrated American designer. It was developed and produced by the Montreal Museum of Fine Arts, which also circulated it in Paris and Richmond, Virginia.

One of the exhibition's most remarkable elements was the presentation of a little-known group of seventeen monumental stained glass windows belonging to the Museum's collection, following the recent acquisition of the Erskine and American Church. They adorned the nave and the chapel before they were removed to allow for the transformation of the church into the future Pavilion of Quebec and Canadian Art. **A tour de force of technical and logistical complexity, this magnificent collection has been studied and restored. It was the focus of an exceptional presentation exclusive to Montreal, a unique opportunity to see these monumental glass sculptures at eye level and appreciate Tiffany's genius close up before the windows are reinstalled in the future concert hall.** In the meantime, a musical stroll with selections by Pierre Bourgie, President of the Arte Musica Foundation, revealed harmonic and poetic correlations with the works on display.

Before they were put on public display, the windows were restored, in the largest restoration project we have ever undertaken. The Museum directly invested more than half a million dollars, a significant amount for our institution. The restoration was carried out in Montreal by Françoise Saliou, assisted by Thomas Belot from the studio La Pierre de Lune, under the supervision of Richard Gagnier, our chief conservator, in association with American master glassmaker and well-known expert Thomas Venturella. This lengthy endeavour took three years and involved

huge challenges, since Tiffany's technique is bold and unequalled: he developed numerous colour effects – his palette comprised five thousand shades – and materials for glass. His genius is evident in his remarkable compositions of shapes and colours using different types of glass: drapery, Favrite, "confetti" and hammered glass, and as many as five superimposed layers. These processes raised all sorts of questions, both material and ethical.

The preparation of this exhibition called on teams and resources that went beyond the usual standards for museum practice. Overseeing this large-scale project was a scientific committee consisting of Rosalind Pepall, the Museum's Senior Curator of Decorative Arts and Chief Curator of the exhibition, Alice Cooney Frelinghuysen, curator of American decorative arts at the Metropolitan Museum of Art, New York, and Martin Eidelberg, professor emeritus of art history at LA Rutgers University. This "dream team" wisely decided to focus its research efforts on the artist's glass production, resulting in a major leap forward in knowledge. While a large number of exhibitions had already been devoted to Tiffany, especially in the United States, none of them had explored this aspect of his work. The exhibition design by Hubert Le Gall – his fanciful floral carpet creating the impression of interior refinement, Tiffany objects being the epitome of luxury – was a big hit. Visitors appreciated the scientific approach, with its special focus on the technical aspect, which made the exhibition a hit with the public: attendance surpassed our projections, with nearly 120,000 visitors. Both the exhibition and the scholarly publication, a reference on Tiffany, drew unanimous praise from critics around the world. The curators paid particular attention to the authenticity, condition and age of the works, excluding all commercially produced and later works. The quality of the works on loan, some of the masterpieces that had rarely or never before been viewed in North America (the *Magnolia* stained glass from the Hermitage and a work based on Toulouse-Lautrec from the Musée d'Orsay) explains the public's keen interest, as does the emotional discovery of a forgotten piece of our national heritage, the monumental stained glass windows, which are now accessible to the public.







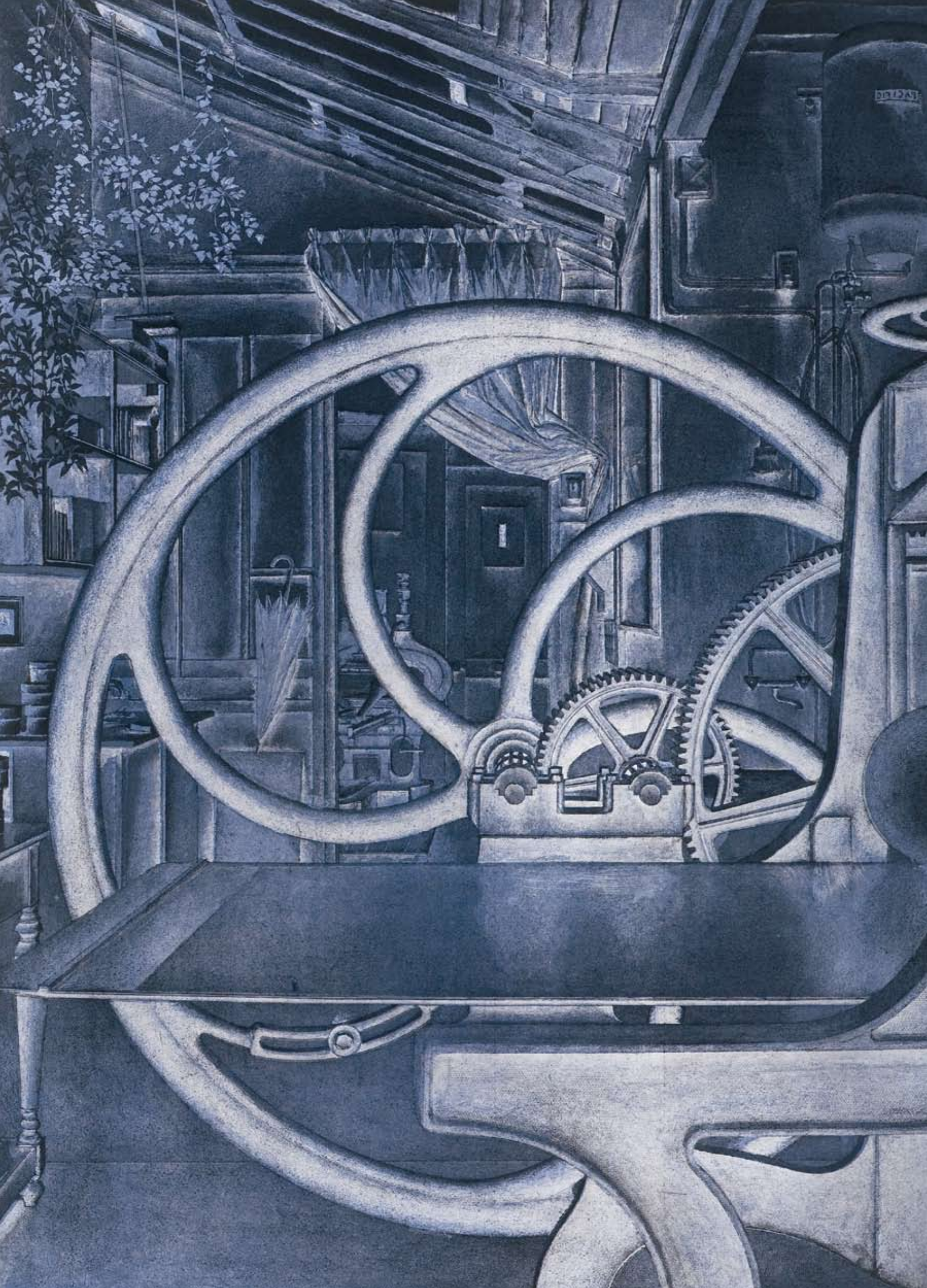
THE MUSEUM'S COMMITMENT TO CONTEMPORARY ART: TWICE AS MUCH SPACE AND EVEN MORE FREE EXHIBITIONS

I am convinced that if we are to more actively promote contemporary art and support this fragile yet essential network of artists, galleries, collectors, aficionados and students, not to mention develop a new audience, we must make it available free of charge. The Museum has resolved to engage further in this community by becoming a key partner and providing a forum.

We have transformed and reassigned the galleries under Sherbrooke Street, between the Jean-Noël Desmarais and Michal and Renata Hornstein Pavilions, and in the near future, the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. I would like to underscore that this expansion was made possible through a partnership with Loto-Québec. With the removal of the partitions that divided the galleries, the elegant structure of the concrete pillars that support the ceiling is now fully exposed. The new galleries, which were officially opened in the fall,

give us twice as much space to devote to contemporary art so we can present an exciting thematic selection of works from our extensive collections every year. With the galleries completely empty, Stéphane Aquin, our Curator of Contemporary Art, had free reign to develop the first presentation of the 2009–2010 season, *Global Warning: Scenes from a Planet under Pressure*.

At the same time, the beautiful, impressive and very flexible square gallery on Level S2 of the Jean-Noël Desmarais Pavilion has become our new Contemporary Art Square. This gallery is now used for exhibitions of contemporary art, with free admission at all times, to inspire and promote contemporary artists and their works, a key task in building tomorrow's audiences and collections. Also with Stéphane Aquin, we decided to reinforce our exhibition programme, which is open to all modern disciplines – installation, design, haute couture, multimedia and also the visual arts – with projects developed in co-operation with artists in Canada and around the world. Following our tribute to the late *Betty Goodwin, 1923–2008, In Memoriam*, the Museum welcomed the work of First Nations artist Kent Monkman and his latest music and video installation, *Dance to the Berdashe* (now in the Museum's collection) and that of Quebec painter Pierre Dorion. For this first museum exhibition in his own city, the Montreal artist decided to present his most recent works as they relate to the photographic archives from which they were derived. We also acknowledged the support of Loto-Québec, a major player on Quebec's visual arts scene, with an exhibition celebrating the thirtieth anniversary of its collection.



THE NEW GRAPHIC ARTS CENTRE

The Museum has one of the largest collections of works on paper in Canada. With the crucial financial support of Freda and Irwin Browns, impassioned collectors of prints and major donors, our Archives and Exhibitions Production Department were able to complete the major move involving the 10,000 prints and drawings into a new, updated reserve, which has a consultation room accessible

by appointment, and a much larger exhibition area for the graphic arts. The Centre opened with the first Canadian retrospective of a virtuoso contemporary printmaker, *The Fantastical World of Érik Desmazières*. Borrowed from the collection of Irhold Inc., Irwin Browns's company, it featured about sixty works representative of the French artist's career. At the same time, the exhibition *The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada* presented some seventy rare works on paper illustrating the different techniques used by the most admired French artists of the period.



Photo Ralph Richter
© Groninger Museum



OUR EXHIBITIONS ABROAD

By far the most notable highlight of this fiscal year was the presentation of six of our exhibitions in six European and North American cities, an achievement for the record books. The result of new programming implemented as soon as I was appointed, all of the projects were sent abroad at the same time. The work done behind the scenes at the Museum weighed heavily on all of our teams – curatorial, administration, conservation, exhibitions production and communications – who invested considerable effort in following these projects beyond our borders.

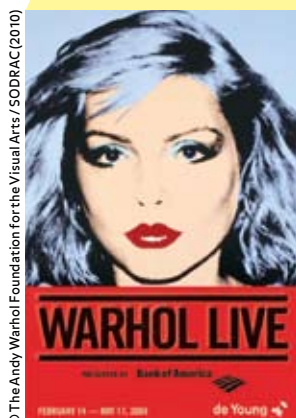
Close to 900,000 people visited our Museum’s exhibitions abroad. It was an outstanding opportunity to showcase our cultural metropolis. It all began in the winter with *Yves Saint Laurent* at the Fine Arts Museums of San Francisco, de Young, which attracted more than 260,000 visitors. The exhibition was organized by the Montreal Museum of Fine Arts and the Fine Arts Museums of San Francisco, in partnership

with the Fondation Pierre Bergé – Yves Saint Laurent. *Warhol Live: Music and Dance in the Work of Andy Warhol*, was then presented at this same museum before travelling to Pittsburgh for the summer season. Produced by the Montreal Museum of Fine Arts in partnership with the Andy Warhol Museum, it received 130,000 visitors in San Francisco and 30,000 in Pittsburgh, including the First Ladies attending the G20 Summit. Also in the summer, *Cuba! Art and History from 1868 to Today* was presented at the Groninger Museum, Netherlands, where it received 60,000 visitors. This exhibition was produced by the Montreal Museum of Fine Arts in collaboration with the Museo Nacional de Bellas Artes et la Fototeca de Cuba in Havana; its catalogue was translated into Dutch (in addition to French, English and Spanish editions). At the same time, *Van Dongen* opened at the Museu Picasso, Barcelona, where it drew 180,000 visitors. This exhibition was produced by the Montreal Museum of Fine Arts and the Nouveau Musée National de Monaco,

SAN FRANCISCO



SAN FRANCISCO



© The Andy Warhol Foundation for the Visual Arts / SODRAC (2010)

PITTSBURGH



© Photo Nat Finkelstein

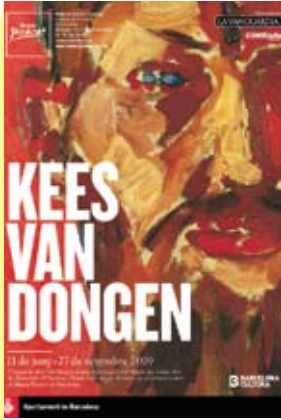


© Official White House
Photo by Lawrence Jackson

BARCELONA



© Museu Picasso, Barcelona 2009 / Photo La Fotogràfica



© Estate of Kees van Dongen / SOD&AC(2010)

in collaboration with the Museu Picasso, Barcelona. Finally, in the fall, the exhibition created by the Montreal Museum of Fine Arts, *Tiffany: Colour and Light* was presented at the Musée du Luxembourg, Paris, for the first time in France since the World's Fair in 1900! Nearly 175,000 visitors viewed this exhibition. Last but not least, *Expanding Horizons*, organized by the Montreal Museum of Fine Arts, was presented at the Vancouver Art Gallery, where it was seen by close to 40,000 visitors.

Beyond raising the Museum's profile internationally, these partnerships enable us to sell the projects we develop and can therefore produce at a lower cost, while at the same time allowing each project to be more ambitious in scope. Increasingly, the Museum is positioning itself as a developer and producer of exhibitions: we do not have the bargaining chip of masterpieces that are as important as those of the world's great museums, so instead we come up with innovative concepts that we can circulate to other institutions. These events

attracted close to 900,000 people abroad, in addition to the 611,000 visitors in Montreal. In total, nearly 1.5 million people took advantage of our exhibitions. We would like to thank our visitors, our partners and our many contributors, without whom none of this would be possible – at home or abroad.

I will conclude by offering my deepest gratitude to all of the Museum's employees, all the freelancers and volunteers who demonstrate remarkable commitment that is both sincere and determined. We are buoyed by their energy and enthusiasm. I cannot help but mention that this was an exceptional year, and the next one promises to be just as exceptional, for *at the same time* as they are radically reinventing the Museum, they continue to work tirelessly on an especially ambitious programme of exhibitions.

Lastly, thanks are due to all of our generous donors, collectors, governments and all those who truly believe we are a great Museum in the heart of a great city.

PARIS



Photo JDeceaux



NATHALIE BONDIL
Director and
Chief Curator

VANCOUVER

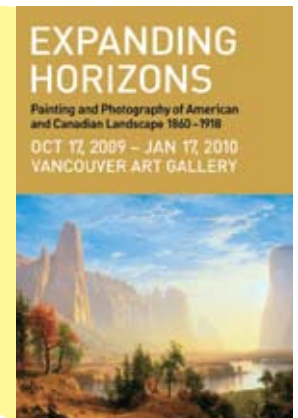


Photo Rachel Topham, Vancouver Art Gallery

900,000 VISITORS

**THE MUSEUM
IN THE
INTERNATIONAL
PRESS**

**YVES SAINT LAURENT
NOVEMBER 1, 2008 –
APRIL 5, 2009
DE YOUNG MUSEUM,
SAN FRANCISCO**



SEPTEMBER 29, 2008

The passing of Yves Saint Laurent, one of the world's most prolific and influential designers, was occasion for articles and photo essays celebrating his life and career. But to truly understand the power and extent of Saint Laurent's oeuvre, one needs to see the clothes. Which is reason enough to visit the Montreal Museum of Fine Arts's retrospective of Saint Laurent's, the first in more than 20 years.

**WARHOL LIVE
MUSIC AND
DANCE IN ANDY
WARHOL'S WORK
FEBRUARY 14 –
MAY 17, 2009
DE YOUNG MUSEUM,
SAN FRANCISCO
—
JUNE 10 –
SEPTEMBER 15, 2009
THE ANDY WARHOL
MUSEUM, PITTSBURGH**



JUNE 26, 2009

This is the first exhibit that focuses on the role of music and dance played in Warhol's life, as well as the influence the artist had on the music scene. Here, visitors get a glimpse of Andy Warhol as producer, filmmaker, interviewer, publicist and celebrity night-clubber.

**IMAGINE
THE PEACE BALLAD
OF JOHN & YOKO
APRIL 2 – JUNE 21, 2009
THE MONTREAL
MUSEUM OF FINE ARTS**

The New York Times

MARCH 22, 2009

Imagine reliving John and Yoko's Montreal Bed-In... Taking place is *Imagine*, April 2 to June 21, a free exhibition at the Montreal Museum of Fine Arts, which will include art by Yoko Ono as well as photographs and news clips that chronicle the couple's weeklong peace protest.

The Gazette
montrealgazette.com

MARCH 21, 2009

The intimacy will be captured in the MMFA. Strikingly, John and Yoko will be heard whispering and singing to one another from gallery to gallery as visitors take in *Imagine's* massive collection of 140 works...

APRIL 1, 2009

A splendid time is guaranteed for all. Yoko Ono met the media at the Museum of Fine Arts yesterday to discuss the exhibition *Imagine: The Peace Ballad of John & Yoko*, which opens tomorrow and marks the 4th anniversary of the couple's bed-in. Admission's free. "It goes with the idea that peace is for everybody," she said.

LA PRESSE

MONTREAL, APRIL 1, 2009

[The news conference] welcomed more than fifty journalists, including a dozen from the United States and Europe. Yoko Ono answered questions and took the opportunity to reiterate her message of peace. The free presentation at the Museum, a "revolutionary act" according to Yoko Ono, includes more than 140 works, [including] several from Ono's personal collection.



PARIS, SPRING 2009

Huge success of the exhibition *Imagine – the Peace Ballad of John & Yoko* at the Montreal Museum of Fine Arts (nearly 50,000 visitors in 22 days). More than an exhibition, this is a huge, free performance



PARIS, SPRING 2009

On May 26, 2009, John Lennon and Yoko Ono spent a week in bed at Montreal's Queen Elizabeth Hotel to protest the Vietnam War. Forty years later, Yoko Ono returns to *Libération* to look back on an act of artistic activism that has become part of history. When museum guards urge visitors to draw on the walls and hammer nails, it's no ordinary event... Emma Lavigne (of Beaubourg) and Thierry Planelle (former artistic director of Virgin-EMI France) brought together 140 works from the visual arts and music, for this meeting between the underground artist and the global superstar. More than an exhibition, this was a great, free performance in which the public was invited to participate for two and a half months.

**¡CUBA!
ART AND HISTORY
FROM 1868 TO TODAY**

**MAY 17, 2008 –
SEPTEMBER 20, 2009
GRONINGER MUSEUM,
GRONINGEN**



PARIS, JULY 6, 2009

This landmark exhibition has been adapted by Nathalie Bondil to the modernist architecture of the Groningen museum. On display until September 20, it's not to be missed.

**EXPANDING HORIZONS
PAINTING AND
PHOTOGRAPHY OF
AMERICAN AND
CANADIAN LANDSCAPE
1860-1918**

**JUNE 18 –
SEPTEMBER 27, 2009
THE MONTREAL
MUSEUM OF FINE ARTS**

**OCTOBER 17, 2009 –
JANUARY 17, 2010
VANCOUVER ART
GALLERY**

ART TIMES

NEW YORK, AUGUST 2009

Expanding Horizons, a sweeping presentation of landscapes that ranges over work produced by Canadian and American artists from 1860 to 1918, has been conceived, produced, and mounted with an eye not only towards art, but also with a very current eye that focuses on an eco — agenda—the “art” of going “green.”

FineArtConnoisseur

NEW YORK, AUGUST 2009

This is the first exhibition to compare and contrast the neighboring nations' visual culture in the crucial years that encompassed the Civil War, Confederation, and westward push to the Pacific. Almost 200 works by such U.S. masters... and by such Canadian counterparts... reveal much about the countries themselves.

**TIFFANY GLASS: A
PASSION FOR COLOUR**
**SEPTEMBER 16, 2008 –
JANUARY 17, 2010
MUSÉE DU
LUXEMBOURG, PARIS**

**FEBRUARY 12 –
MAY 2, 2010
THE MONTREAL
MUSEUM OF FINE ARTS**

LE FIGARO

PARIS, SEPTEMBER 16, 2009

The exhibition strived to re-create... Tiffany's vibrant universe of refinement and extreme originality. The colours used by designer Hubert Le Gall in the galleries and the dramatic lighting lend a touch of mystery to the works.

LeJournal des Arts

PARIS, OCTOBER 2009

A unique opportunity to appreciate the finest masterpieces produced by Tiffany's techniques: sculpting and draping molten glass, superimposing layers of colour and different opaque tones to create perspective, embedding colourful shards of glass... To admire the stained glass windows in their full glory, you'll just have to travel to Canada this February...

The New York Times

FEBRUARY 12, 2010

Church windows going on view... in an exhibition of Louis Comfort Tiffany glass at the Montreal Museum of Fine Arts are not on the road for the usual gloomy reasons that such stained glass has been removed from its original setting. The windows did not come from demolished buildings; instead they have been pulled temporarily out of an 1890s Presbyterian church next to the museum for restoration.

**J. W. WATERHOUSE
GARDEN OF
ENCHANTMENT**
**OCTOBER 2, 2009 –
FEBRUARY 7, 2010
THE MONTREAL
MUSEUM OF FINE ARTS**

L'œil

PARIS, DECEMBER 2009

Those who enter the Montreal Museum of Fine Arts' darkened galleries will be surprised by the contrast between the black walls and the dazzling works of John William Waterhouse... There, at the heart of an inspired exhibition design... the jewel-like canvases gleam in the darkness like apparitions.

La Tribune de l'Art

PARIS

This retrospective presents at least ten masterpieces – enough to classify him as a great painter.

The Montreal version of this retrospective... has a stunning layout.

The Tate Britain has made an exception and lent Montreal one of his most famous paintings, *The Lady of Shalott*.

EXHIBITIONS IN MONTREAL

JEAN-NOËL DESMARAIS PAVILION

NAPOLEON

Gift of the Ben Weider Collection

Since October 23, 2008
Produced by the Montreal
Museum of Fine Arts (MMFA)

RECENT ACCESSIONS IN FRENCH, DUTCH AND FLEMISH 17TH- AND 18TH- CENTURY PRINTS

November 11, 2008 –
May 24, 2009
Produced by the MMFA

BETTY GOODWIN

1923–2008

Works from the Montreal Museum of Fine Arts' Collection

February 19 – April 25, 2009
Produced by MMFA

IMAGINE

The Peace Ballad of

John & Yoko

April 2 – June 21, 2009
Produced by the MMFA

KENT MONKMAN

Dance to the Berdashe

May 6 – October 4, 2009
Produced by the MMFA

THE PAINTER AS

PRINTMAKER

Impressionist Prints from the National Gallery of Canada

September 10 – December 6, 2009
Produced by the National Gallery
of Canada

THE FANTASTICAL WORLD OF ÉRIK DESMAZIÈRES

September 10, 2009 –
January 3, 2010
Produced by the MMFA

J. W. WATERHOUSE

Garden of Enchantment

October 2, 2009 –
February 7, 2010
Produced by the Groninger
Museum, the Netherlands, in
collaboration with the Royal
Academy of Arts, London, and
the MMFA

THIRTY YEARS OF THE COLLECTION

LOTO-QUÉBEC

Selected Works

November 11, 2009 –
February 7, 2010
Produced by the MMFA

GLOBAL WARNING: SCENES FROM A PLANET UNDER PRESSURE

Works from the Montreal Museum of Fine Arts' Collection of Contemporary Art

November 11, 2009 –
August 22, 2010
Produced by the MMFA

EXODUS

January 28 – June 27, 2010
Produced by the MMFA

PIERRE DORION

Painting and Photography

March 4 – May 30, 2010
Produced by the MMFA

MICHAL AND RENATA HORNSTEIN PAVILION

VAN DONGEN

Painting the Town Fauve

January 22 – April 19, 2009
Co-produced by the MMFA
and the Nouveau Musée National
de Monaco

EXPANDING HORIZONS

Painting and Photography of American and Canadian Landscape 1860–1918

June 18 – September 27, 2009
Produced by the MMFA

FRÉDÉRIC BACK

ONE WITH NATURE

June 18 – October 4, 2009
Produced by the MMFA

TIFFANY GLASS

A Passion for Colour

February 12 – May 2, 2010
Produced by the MMFA, tour
organized in collaboration with
the Musée du Luxembourg, Paris,
and the Virginia Museum of
Fine Arts, Richmond

LILIANE AND DAVID M. STEWART PAVILION

THE BODY IN GLASS

Selected Works from the Gift of the Anna and Joe Mendel Collection

October 28, 2008 –
March 14, 2010
Produced by the MMFA

SACRED AFRICA II

Works from the Collections of Cirque du Soleil, the Montreal Museum of Fine Arts and the Redpath Museum, McGill University

Since November 20, 2008
Produced by the MMFA

DESIGN LAB

OBJECTS SELECTED BY THE GALERIE COMMISSAIRES

February 20 – December 6, 2009

PERIPHERE

December 8 – July 4, 2009

EXHIBITIONS ON TOUR

YVES SAINT LAURENT

November 1, 2008 – April 5, 2009
Fine Arts Museums of
San Francisco, de Young
Co-produced by the MMFA
and the Fine Arts Museums of
San Francisco, in partnership
with the Fondation Pierre Bergé –
Yves Saint Laurent

ONCE UPON A TIME

WALT DISNEY

February 25 – May 31, 2009
Helsinki City Art Museum
Co-produced by the MMFA
and the Réunion des musées
nationaux, Paris

WARHOL LIVE

Music and Dance in Andy Warhol's Work

February 14 – May 17, 2009
Fine Arts Museums of
San Francisco, de Young
–
June 10 – September 27, 2009
The Andy Warhol Museum,
Pittsburgh
Produced by the MMFA in
partnership with The Andy
Warhol Museum, one of the four
Carnegie Museums of Pittsburgh

¡CUBA!

Art and History from 1868 to Today

May 17 – September 20, 2009
Groninger Museum,
the Netherlands
Produced by the MMFA
in collaboration with the
Museo Nacional de Bellas Artes
and the Fototeca de Cuba,
Havana

ON THE EDGE OF YOUR SEAT

Italian Chairs from the Collection of the Montreal Museum of Fine Arts

May 16 – September 27, 2009
Art Gallery of Hamilton
Co-produced by the MMFA and
the Art Gallery of Hamilton

KEES VAN DONGEN

June 11 – September 27, 2009
Museu Picasso, Barcelona
Co-produced by the MMFA
and the Nouveau Musée National
de Monaco, in collaboration with
the Museu Picasso de Barcelona

LOUIS COMFORT TIFFANY

Colour and Light

September 16, 2009 –
January 17, 2010
Musée du Luxembourg, Paris
Produced by the MMFA, tour
organized in collaboration with
the Musée du Luxembourg, Paris,
and the Virginia Museum of
Fine Arts, Richmond

EXPANDING HORIZONS

Painting and Photography of American and Canadian Landscape 1860–1918

October 17, 2009 –
January 17, 2010
Vancouver Art Gallery
Produced by the MMFA

OTTO DIX

March 11 – August 30, 2010
Neue Galerie New York
Co-produced by the Neue Galerie
New York and the MMFA

2009–2010 EXHIBITION CALENDAR

Temporary Exhibitions and
New Presentations of
the Permanent Collection

2009–2010 SPONSORS

IMAGINE

THE PEACE BALLAD OF JOHN & YOKO

APRIL 2 – JUNE 21, 2009

A presentation of

- . Glenn J. and Amel Chamandy
and the NuEdge Gallery

in collaboration with

- . METRO inc.

and other partners

- . Air Canada
- . Société de transport
de Montréal (STM)
- . *La Presse*
- . *The Gazette*
- . Astral Média
- . Transcontinental inc.
- . AMEN Création
- . Make Art Public
- . CBS Affichage
- . Ministère de la Culture,
des Communications et de la
Condition féminine du Québec
- . Le Conseil des arts de Montréal
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- . Baldwin Pianos
- . Meyer Sound Laboratories Inc.
- . Groupe Archambault inc.
- . SICO inc.
- . Cirque du Soleil
- . Volunteer Association
of the Montreal Museum
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- . Le Méridien
Versailles-Montréal
- . Aménagement Côté Jardin
- . Le Café des beaux-arts
- . Archives Radio-Canada
- . *Le Devoir*
- . Zoom Média
- . Afficom
- . Version Image Plus inc.
- . Solotech
- . L.L. Lozeau Ltée
- . Groupe Poly Alto
- . Bosses design
- . Masterpieces International Ltd
- . Benoit Desjardins, peintre
- . KOA Construction
- . Services Art Solution
- . LP Art
- . Luxtex
- . Lamcom Technologies Inc.
- . Contact Image
- . Philippe Legris design
- . Affiliated, agents en douane
- . Extension Concepts
- . Marcil, Centre de rénovation
- . EXO⁷
- . Denis Bernier, photographe

EXPANDING HORIZONS

PAINTING AND PHOTOGRAPHY OF AMERICAN AND CANADIAN LANDSCAPE 1860–1918

JUNE 18 – SEPTEMBER 27, 2009

A presentation of

- . Sun Life Financial

in collaboration with

- . *La Presse*
- . *The Gazette*
- . Air Canada
- . Terra Foundation
for American Art
- . Volunteer Association
of the Montreal Museum
of Fine Arts

J. W. WATERHOUSE

GARDEN OF ENCHANTMENT

OCTOBER 2, 2009 –
FEBRUARY 7, 2010

- . Volunteer Association
of the Montreal Museum
of Fine Arts
- . *La Presse*
- . *The Gazette*
- . Air Canada

TIFFANY GLASS

A PASSION FOR COLOUR

FEBRUARY 12 – MAY 2, 2010

- . Volunteer Association
of the Montreal Museum
of Fine Arts
- . *La Presse*
- . *The Gazette*
- . Air Canada

EVENTS FOR

MUSEUM MEMBERS

- . Aux Champs d'Élisé
- . La Face Cachée de la Pomme
- . L'Œuf, Restaurant, Auberge,
Chocolaterie
- . Brome Lake Ducks

CORPORATE

SERVICE EVENTS

- . La Face Cachée de la Pomme
- . Whitehall Agencies Inc.
- . Nespresso Canada
- . Fuchsia épicerie fleur
- . Le Clafouti Inc.

**2009-2010
MUSEUM
ACQUISITIONS**













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AS OF MARCH 31, 2010

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. Guylaine D'Amours

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AS OF MARCH 31, 2010

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 . Victor Pimentel
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GUY SAVARD
President of the
Montreal Museum
of Fine Arts
Foundation

A MUSEUM THAT IS SUPPORTED BY ITS COMMUNITY

September 2008 saw the launch of a fund-raising campaign unprecedented in the Museum's history, with the goal of raising \$100 million – \$70 million in monetary donations and \$30 million in donated works of art. The Museum Foundation's president at the time was Réal Raymond. I am grateful to him for his contribution in laying the groundwork for this campaign that, despite a troubled economy, will reach its initial goals if the current trend continues.

Indeed, the community's response to the campaign has been vigorous. Many donors were delighted by the idea of a new Pavilion of Quebec and Canadian Art, the Claire and Marc Bourgie Pavilion, and a new concert hall, Bourgie Hall. The Museum's contagious energy, with its programme of innovative international exhibitions and more than 600,000 annual visitors, 100,000 of whom take part in its educational, cultural and community activities, confirms that this institution must continue to grow and reinvent itself.

Generous collectors have agreed to donate works as part of the campaign *150 Gifts for Our 150th: Great Works for a Great Museum*. The value of the donated works to date is close to \$40 million. Monetary contributions from the federal and provincial governments total \$26 million, for which I am deeply grateful. Without them, this imposing expansion project would not have been possible. I would also like to acknowledge the contribution of the City of Montreal, which will assume the cost of developing the public spaces outside the Museum and the sculpture garden flanking the new pavilion.

The CEOs of many major corporations and generous private patrons have agreed to support the campaign *A Great Museum at the Heart of a Great City* in the amount of \$27 million. I would also like to thank all the others who have supported this campaign, especially the Bourgie family (Claire and Marc Bourgie, Claude Bourgie Bovet and Pierre Bourgie), Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Ltd, the National Bank of Canada, the J. Armand Bombardier Foundation, Pierre H. and Andrée D. Lessard, and those who, at the time of printing, wished to remain anonymous. The Museum's employees have been very generous, contributing more than \$160,000 – 85 percent of employees made a donation, which is exceptional, given the context. I would like to mention the exemplary generosity of several other donors and congratulate our indispensable volunteer canvassers, who worked tirelessly to secure donations and make this campaign a success we can all take pride in.

I also have warm thanks for the campaign's co-chairs for their energy and their unflagging efforts: Thierry Vandal, President and CEO of Hydro-Québec; Robert E. Brown, President and CEO of CAE; and Norman M. Steinberg, Co-chair of Ogilvy Renault. The Chairman of the Museum's Board of Trustees, Brian M. Levitt, also invested considerable time and energy in helping us reach our ambitious target.

In the fall of 2010, the campaign will continue, this time focussing on the senior management of SMEs, members of the Museum and the general public, who will be canvassed to show their support for this venerable Montreal institution.

Since I was myself president of the Foundation for many years, at the time it was established and during the 1998–2002 Major Campaign, I am well aware that if our Museum is to continue to thrive and contribute to Montreal's success, every dollar will count. Every donation to the Museum and its Foundation enables us to continue

offering free admission to our permanent collection and pursuing our educational and community mission.

For this reason, we restructured the donor recognition programme over the past year to provide more incentives for donating to the Museum. The effects of this restructuring could be felt during the Annual Fund-raising Campaign that ran concurrently with the Major Campaign, generating nearly \$700,000. A resounding "thank you" to all of the Museum's members, patrons of the President's Circle and other donors who believe in our mission and in completing the many projects that confirm the Museum's important role in the development of a large city like Montreal. All of this support is crucial.

The Arte Musica Foundation, with Pierre Bourgie as its president, also made progress in 2009–2010. Music at the Museum is now a reality, and the public has responded very enthusiastically to the many activities the Foundation has already developed and implemented. Even before the new Bourgie Hall is officially opened (in September 2011), we have seen how this new facet of the Museum will contribute to bringing in new audiences. The Foundation, headed by Isolde Lagacé, has been in residence at the Museum since September 2008. Its mandate is to develop a rich musical programme that includes concerts and educational activities. Thanks to a generous patron, the Museum recently purchased two new Steinway grand pianos.

In conclusion, I would be remiss if I did not applaud the colossal efforts made by Nathalie Bondil, the Museum's Director and Chief Curator, and her team. I congratulate her for her creative vision, which helps raise our institution's profile and makes it a driving force in our city. I hope that in 2010–2011 Montrealers will continue to heed the example of all those who, for the past 150 years, have helped entrench the Montreal Museum of Fine Arts in its community. I also hope that many of them will join us in further strengthening the Museum's roots and give it even broader wings.

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FINANCIAL

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. Guy Savard

MUSEUM FOUNDATION OFFICERS, TRUSTEES AND COMMITTEES

AS OF MARCH 31, 2010

A TRIBUTE TO OUR BENEFACTORS AND DONORS

THE 2009-2010 ANNUAL FUND-RAISING CAMPAIGN OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

We would like to extend our sincere thanks to the individuals, corporations and foundations who made generous contributions to this year's Annual Fund-raising Campaign. Some Museum departments have received the support of our generous patrons. These gifts, so essential to the life of the Museum, finance the Archives, the Conservation laboratories and programmes within the Education and Community Programmes Department. The devoted support of all its friends enables the Museum to pursue its mission without breaking stride.

\$30,000 and more

. The René Malo Foundation

\$25,000 and more

. Levitt, Brian M. and
Claire Gohier

. Great-West Life Assurance

\$15,000 and more

. Le groupe CGI
. Pratt & Whitney Canada

\$10,000 and more

. De La Chenelière, Michel
. Hornstein, Michal and Renata
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Suzanne Legge
. Royer, Raymond and
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. Esso Imperial Oil Foundation
. The Larry and Cookie Rossy
Family Foundation
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. Enerpro
. Guillevin International

\$5,000 and more

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. Brown, Robert E. and Sherril
. Fortier, Michael M.
. Guillevin Wood, O.C., Jeannine †
. Lamarre, Bernard
. The Estate of Louise D'Amours

. The Denise and Guy
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. The Jacques and Michel Auger
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. Doggie Merlin Funds
. The Peters Family Art
Foundation
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. Agence de Sécurité &
Investigation Expo
. F. Furst Entreprises

\$2,500 and more

. Amiri, Soussane
. Desjardins, Benoit
. Etheridge, Paul
. Gouin, Serge
. Grayib, Antoine S.
. Greenberg, Reesa
. Ivory, Joan F.
. Lacroix, Ivan
. Lamarre, Philippe and
Nathalie Goyette
. Léger, Claire
. Marchildon, Christine
. Stevenson, Deirdre M.

. The Aaron and Wally Fish
Family Foundation
. The Hay Foundation

. Addenda Capital
. Galerie Elca London Limitée
. Industrielle-Alliance

\$1,000 and more

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. Baillargeon, Louise
. Beckerleg, Michele
. Bélanger, Bernard
. Bélanger, Robert P. and
Francine Descarries
. Billick, John and Bonnie

. Bolduc, Émilien
. Bossé, Hélène Caillé
. Bourdeau, André
. Bourke, Marlene G.
. Broadhurst, David G.
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. Bronfman, Barbara B.
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. Caron, Roselle
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. Connolly, Joseph S.
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. Cruess, Richard
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. D'anglejan-Chatillon, Alix
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. Danowski, Elizabeth M.
. Décary, Michel
. Demers, Alain
. Di Tomaso, Frank
. Drouin, Michèle
. Ducros, Pierre
. Fangor, Anna S.
. Feifer, Sharron
. Finkelstein, Ursula
. Fish, Cynthia
. Fox, Lillian
. Gagnon, Suzanne and
Jean-Pierre Provencher
. Gagnon Giasson, Thérèse
. Gawley, David and Marjorie D. †
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. Hecht, Thomas O.
. Hutchison, Janet E.
. Jasmin, Catherine
. Jodoin, Maurice
. Joussemet, Guy
. Jukier, Lilian
. Lacroix, Thérèse
. Laidley, David H.
. Lainey, Luc
. Lalime-Morrisette, Hélène
. Lapierre, Louis
. Lemoine, Virginia
. Lisser, Gerry
. Ludmer, Irving
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. Maklan, Sheila
. Martin, Pierre †
. Mayers, Alexander
. McGregor, Maurice
. McKim, Joan
. Merizzi, André
. Minde, Klaus
. Molson, Stephen T. and Nancy
. Myles, Anne
. Otis, Louise
. Parent, Charles S. N.
. Parent, Monique
. Patry, André

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. The Azrieli Foundation
. The Eldee Foundation
. The Fraser Elliott Foundation
. The Gustav Levinschi
Foundation
. The Jane Skoryna Foundation
. The Kwitko Family Foundation
. The Nathan Steinberg
Family Foundation
. The Redpoll Foundation
. The Richard and Edith Strauss
Canada Foundation
. The William and
Nancy Turner Foundation
. The Wood Family Foundation
. The Yvon Boulanger Foundation

. AGF Funds
. Alpha-plastiques
. BFL Canada Risques et
Assurances
. H.C. Capital
. J.P.M Démolition
. MacDougall, MacDougall
& MacTier
. Placements Rovi
. Rexel Amérique du Nord
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. MacLennan
. Pepall, Rosalind
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. Racine, Louis
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. Richard, Clément
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. Rouleau, Benoit
. Saint-Pierre, Guy
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. Soutar, Helgi
. Tessier, Pierre
. Vineberg, Stephen A.
. Wait, Juliet
. Weatherall, Diana St.B.
. Weider, Huguette
. Wener, Jonathan I.

. The Alex U. Soyka Foundation
. The Azrieli Foundation
. The Eldee Foundation
. The Fraser Elliott Foundation
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. The Jane Skoryna Foundation
. The Kwitko Family Foundation
. The Nathan Steinberg
Family Foundation
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. J.P.M Démolition
. MacDougall, MacDougall
& MacTier
. Placements Rovi
. Rexel Amérique du Nord
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. Archambault, Patrice
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. Belisle, Pierre
. Bessette, Henri
. Bindra, Jane S.
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. Brady, Thomas
. Champoux Cadoche, Ariane
. Chancer, Mary

. Choquette-Laporte, Monique
and Roger Laporte
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. Crête, Jocelyne
. Decorwin, Hélène
. Dumas, Jean-Marc
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. Fortier, Gilles
. Foss, Thor A.
. Gallop, Mark
. Gingras, Gilles
. Gravel, Monique
. Hackett, Robert
. Hofer, John M.
. Jubinville, Stéphane
. Kelly, Mildred
. Kussner, Marvyn
. Lalonde, Fernand
. Lamarre, François
. Laplante, Alcide
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- . Hélie, Fernand
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- . Houle, Réjean
- . Jolicoeur, Marjory
- . Joly, Raymond
- . Joyal, Yvette
- . Kelly, Howard L.
- . Labrie, Christian
- . Laparé, Jacques
- . Laverdure, Roger
- . Leclerc, André
- . Leduc, Lucie
- . Linteau, Paul-André
- . Loiselle, Gilles
- . Magnan, Michel
- . Mappin, Judith W.
- . Marr, Allan
- . Munro, Robert L.
- . Paquette, Chantal
- . Paré, Raymonde M.
- . Pelletier, Yvan
- . Pilon, Monique
- . Pilon, Nicole
- . Plamondon, Agathe
- . Quinn, Bernard
- . Restler, Peter G.
- . Ross, Robert G.
- . Roy, Madeleine
- . Roy, Maria
- . Royal, Gisèle
- . Sayeki, Yoko
- . Starke, Roberta
- . Tees, Miriam H.
- . Tetley, Rosslyn
- . Turcot, Claude
- . White, Aline
- . Wilchesky, Marilyne

- . CMC Electronics
- . Ruwena inc.

2008-2012 MAJOR CAMPAIGN OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts extends its sincere thanks to the donors of the 2008-2012 Major Campaign, *A Great Museum at the Heart of a Great City*. Funds raised will be put towards the construction of the new Pavilion of Quebec and Canadian Art, the acquisition and restoration of a national historic site that features an outstanding group of Tiffany stained glass windows, and the creation of a concert hall. We would also like to thank all the collectors who have donated works of art or funds towards the purchase of major works of art to enrich the Museum's collection as part of our 150th anniversary celebration.

\$15 MILLION and more

- . Hornstein, Michal and Renata

\$10 MILLION and more

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- . Government of Canada
- . Government of Quebec

\$5 MILLION and more

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\$1 MILLION and more

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- . Browns, Irwin and Freda
- . Joussemet, Guy
- . Ronald, T. Iain and Maria-Cristina Anne de Yturralde
- . Verdier, Guylain

\$250,000 and more

- . Bertounesque, Jean-Claude
- . Bourda, Michel
- . The Estate of Gerald Benjamin
- . James, Richard and Barbara
- . Joyal, Serge
- . Scully, Brian
- . Tardif, Yvon M.
- . Théberge, Pierre
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- . Blais, Simon
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- . Hunter, George
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- . McEwen, Indra
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- . Raymond, Réal
- . Renaud, Richard J.
- . The Estate of Alicja Lipecka Czernic
- . The Estate of Anne D. Fish
- . The Estate of Charles Arthur Duranceau
- . The Estate of Edith Low-Beer
- . The Estate of Fred Angus
- . Weatherall, Diana St.B.
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- . Provencher Roy and Associates

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- . Birks, F. Ann
- . Boisvert, Francis
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- . Brown, Stephen
- . Bruck, Nina
- . Callaway Smith, Yvonne and Milo A. Smith
- . Corradi, Violaine
- . Denis, Claire
- . Dionne, Claude
- . Dorion, Hélène
- . Dumoulin, Herby
- . The Estate of Jacques Simard
- . The Estate of Juliette Papineau
- . The Estate of Trevor C. Thompson
- . Evans, Sarah-Jane
- . Favretto, Yolanda
- . Forcier, Madeleine
- . Gilchrist Bailey, Janet
- . Hutchison, Ian
- . Kelly, Lise
- . Lacasse, François
- . Lapointe, Charles
- . Legendre, Odette
- . L'Italien, Michel
- . Lynn, Jeannie
- . Malenfant, Mario
- . Marcinkiewicz, Mieczyslaw and Jadwiga
- . McConnell, Peter G.
- . Melançon, Élisabeth
- . Parenteau, Jean M.
- . Rosshandler, Leo
- . Shearer, Steven
- . Tardif, Simon
- . Thiboutot, Suzanne

- . Agence des services frontaliers du Canada (ASFC)
- . Sœurs de la Charité de Montréal
- . Sœurs des Saints Noms de Jésus et de Marie

\$15,000 and more

- . Arden, Roy
- . Baier, Nicolas
- . Brossoit, Pierre and Hélène Jarry
- . Des Rosiers, Claude
- . Dumas, Pierre
- . Goldfarb, Hilliard T.
- . Grenier, Yves
- . Groulx, Stéphane
- . Hutchison, Ian and Dawne
- . Isherwood, T. Foster
- . Ivory, Joan F.
- . Lande, Margot
- . LaRochelle, Luc
- . Leblanc, Paul
- . Loevenbruck, Magdeleine
- . Miller, Daniel S.
- . Molnar, Andrew
- . Moos, Julie
- . Phaneuf, Claude
- . Régimbald, Denis
- . Reid, Luna Pang
- . Roth, Käthe
- . Sabourin, Jacqueline
- . Stevenson, Patricia L.
- . Valentin, Jean-Pierre

\$10,000 and more

- . Appel, David
- . Aquin, Stéphane
- . Bailey, Bruce
- . Bernier, André
- . Blouin, René
- . Bondil, Nathalie
- . Bossé, Hélène Caillé
- . Bougie, Anne-Marie and Jacques
- . Brault Béland, Denyse
- . Cattelan, Paolo and Bita
- . Champagne, Danielle
- . Champagne, Jacques
- . The Estate of Amalie Huber
- . The Estate of Ernest Cameron Common
- . The Estate of Rollande Guertin-Bussièrès
- . The Estate of Thérèse Bourgeois
- . Fortin, Clément
- . Gravel, L. Pierre
- . Jacques, Monique
- . Lapointe, G. Pierre
- . Lavallée, Paul
- . MacLaren, Anne and George
- . McConnell, Michael G.
- . Paradis, Claude
- . Robitaille-Manouvrier, Johanne
- . Royer, Raymond and France Denis
- . Segal, David
- . Stiles, Delores
- . Stoker, Patrick McG.

- . The Leacross Foundation

- . Les Rôtisseries St-Hubert Itée

\$5,000 and more

- . Bélanger, Marthe
- . Bernard, Louis
- . Charette, Christiane
- . Dobell, Anthony R. C.
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- . The Carthy Family Foundation
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- . Bélanger, Jean-Sébastien
- . Bouchard, Gaétan
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- . Gagné, Sandra
- . Labrie, Simon
- . Lavoie, Francine
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- . Prévost, Michelle V.
- . Malouf Family Fund

2009–2010 PROMOTIONS

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

On March 31, 2010, the Museum had 2,153 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.

PATRONS (CUMULATIVE DONATION BETWEEN \$250,000 AND \$500,000)

- . Madeleine Arbour
- . Dr. Patrice Drouin
- . Pierre and Andrée D. Lessard
- . Brian M. Levitt and Claire Gohier
- . Pierre Théberge
- . Huguette Derouin Weider

MAJOR BENEFACTORS (CUMULATIVE DONATION BETWEEN \$100,000 AND \$250,000)

- . Marc and Claire Bourgie
- . George Hunter, RCA
- . Dr. Lily Yung †

BENEFACTORS (CUMULATIVE DONATION BETWEEN \$50,000 AND \$100,000)

- . Andrew Danyliw
- . Iégor and Martine de St-Hyppolite
- . Roger Fournelle
- . Anonymous
- . Diana Nemiroff and Jean-Pierre Gaboury
- . Réal Raymond
- . Marc Séguin
- . Marc Karim Vermette

MAJOR FELLOWS (CUMULATIVE DONATION BETWEEN \$25,000 AND \$50,000)

- . Dr. Stephen Brown
- . Nina Bruck
- . Yvonne Calaway Smith and Milo A. Smith
- . Jacques Champagne
- . Jean-Guy Desjardins and Suzan Moreau
- . Claude Dionne
- . M. Herby Dumoulin
- . Yolanda Favretto
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- . Lise Kelly
- . François Lacasse
- . Edmund Laflamme
- . Guy Laflamme
- . Peter K. Laflamme
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- . Magdeleine Loevenbruck
- . Gert and Martine Morgenstern
- . Leo Rosshandler
- . Larry and Cookie Rossy
- . Jacqueline Sabourin
- . Steven Shearer
- . S. Tardif

FELLOWS (CUMULATIVE DONATION BETWEEN \$10,000 AND \$25,000)

- . Roy Arden
- . Nicolas Baier
- . Jacques Bougie
- . Marlene Bourke
- . Michel de La Chenelière
- . Anna S. Fangor
- . Sophie Fournier and Patrick Messier
- . Stéphane Groulx
- . Luc Lainey and Isabelle Dugas
- . France Larivée
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- . André et Maxine Mani
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- . Pierre Martin
- . Julie Moos
- . Pierre-François Ouellette
- . Luna Pang Reid
- . Johanne Robitaille-Manouvrier
- . François Schubert and Marie Pineau
- . Bash and Satinder Shetty
- . Delores Stiles
- . Scott C.A. Watson

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- . Annette L. April
- . Nathalie Bondil
- . Robert and Sherrill Brown
- . Philippe Casgrain
- . Aimée Danis
- . Elizabeth N. Danowski
- . Alain Demers
- . France Denis Royer
- . Michael Fortier and Michelle Setlakwe
- . L. Pierre Gravel
- . Marie Lussier
- . Raymond MacLennan Pendleton
- . Linda MacNeil
- . Olga Maxwell
- . Klaus and Nina Minde
- . Dr. and Mrs. Fredrick Muroff
- . Robert Raizenne
- . Serge Rocheleau
- . Marilyn Schiff
- . Maurice Shriqui
- . Stephanie Siegal
- . Miriam H. Tees
- . Lionel Vallée
- . Amre Qahawish
- . Caroline Quach
- . Thérèse Raby
- . Pierre Raymond
- . Peter G. Restler
- . François Rochon
- . Lise Salvail
- . Irene Simons
- . Christian Thériault
- . Manon Vennat
- . Suzanne Viau
- . Luce Vignola
- . Jean-Paul Zigby

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- . André Bérard
- . Ivan Binet
- . Pierre Boudreault
- . André Bourdeau
- . Micheline Brunelle
- . Luce Campbell
- . Michel Campeau
- . Roselle Caron
- . Emmanuelle Cazeault
- . Guy F. Chabbert
- . David Cohen
- . Hubert Colas
- . Danielle Dagenais
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- . Louise-Aimée Dufour
- . Sharron Feifer
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- . Gérald Jubinville
- . Simon Labrie
- . Ivan Lacroix
- . Louis Lapierre
- . Michelle LeBel
- . Luce Lefebvre
- . Philippe Legris
- . André L'Espérance
- . Mark B. London
- . Helen P. Mackey
- . Sheila Maklan
- . François Morin
- . John Wilfrid O'Brien

DEATHS

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

- . Sam Abramovitch
- . Madeleine Allard
- . André Bachand
- . Pierre F. Bataille
- . Serge Bergeron
- . Claire Bertrand
- . Louise Bouvier
- . Brock F. Clarke
- . The Hon. Charles D. Gonthier, P.C.
- . Jeannine Guillevin Wood
- . Maureen Hurtubise
- . Jacqueline Lallemand
- . Jean-Guy Laplante
- . Jonas London
- . Edith Low-Ber
- . Fiona Malins
- . Angelo Pizzagalli
- . Evelyn Pomerance
- . Micheline Primeau
- . Annie Santiago
- . Linda Sloss



THE MUSEUM VOLUNTEER ASSOCIATION'S REPORT

SUZANNE LEGGE ORR

Co-president

ANGÈLE MARTINEAU

Co-president

It is with a great feeling of accomplishment that the Volunteer Association completed its sixty-second year of operations. Conscious of the economic climate, the Volunteers worked tirelessly to ensure the success of the Association's fund-raising activities. The outstanding results speak for themselves: the community rallied around the Museum, as both individuals and corporations provided financial support and most importantly, their presence. We were touched by this incredible level of support given the challenging economic environment. The Montreal community truly loves the Museum and our Association's fund-raising activities!

Glittering, glistening glamour – that was the Montreal Museum of Fine Arts on the occasion of the forty-ninth annual ball, *The Velvet Ball*. Crystal chandeliers, silver candelabras, gleaming cutlery, plume-filled silver vases, shining goblets and cut-glass plates shimmered against a backdrop of black velvet. Not only was the decor aglitter, so were the guests. The sparkling mood was created by the wizardry of Scott Yetman, who captured the essence of the Napoleonic era, a theme chosen to highlight the recent donation by the late Ben Weider of his Napoleonic collection. Due to the generosity of the glitterati in attendance, the sponsorships, donations of time and money and the Volunteer Association's strict budget, the Museum Ball raised an amazing record-breaking net profit of \$1,215,000. Many thanks to the winning team: the Honorary Co-presidents Stéphane Boisvert and George Cope, and Ball President Linda Greenberg, who worked so diligently with the Ball Steering Committee.

It was Montreal's most glamorous and spectacular event of the year! On May 2, 2009, the fifth edition of the *Eyes Wide Open Masked Soirée – GEISHA* combined seduction, white powder and silent dolls to re-create the sublime charm of the pleasure quarters of the Orient to the delight of the 850 guests. The event design was a creation of François Martin, Director of Food Services at Cirque du Soleil. Jean-François Bouchard, Vice-President, New Show Creation at Cirque du Soleil,

served as the Honorary President of the event. In a sumptuous ambience, bewitchments and delights mingled with the energetic rhythms of D.J. YO-C, the appearances of costumed characters from the Emperor's palace and the performances of *shibari* and live *butoh* painting by the renowned urban graffiti artist Zilon. This spectacular event enabled the Volunteer Association of the Montreal Museum of Fine Arts to generate a net profit of over \$92,000.

In December, four Christmas concerts were presented in the Hall of Mirrors on the four Sundays of Advent. These free concerts were organized by Lucette Leclerc and her committee. The audience was won over by the performances of the incredibly talented choirs. Visitors could also enjoy the exhibition of Christmas trees decorated by over thirty-five different cultural associations thanks to Louise Druckman and her team.

The Cultural Tours Committee organized trips and excursions for the enjoyment of many Museum VIPs. These tours brought them to Trois-Rivières, Ottawa, Toronto, Lanaudière, Charlevoix, the Eastern Townships and Quebec City.

This year, the Volunteer Association presented a generous cheque in the amount of \$1,100,000 to the Museum. Of these funds, \$250,000 will be put towards a specific programme organized by the Education and Community Programmes Department, \$705,000 will go towards the publication of visitors' guides to permanent collections – Canadian art, European art and ancient cultures, and decorative art and design – and \$145,000 will contribute to the acquisition of three works of art: Dorian FitzGerald's *The Throne Room, Queluz National Palace, Sintra, Portugal*, the bronze *Richard Wagner* by Boleslas Biegas and a rare ceramic vessel by Émile Gallé. Many thanks to all those who support the Association's activities and make such a gift to the Museum possible!

The Volunteer Association extends its most sincere thanks to everyone who participated in the organization of these events and all the companies and members of the general public who supported them.

MUSEUM BALL THE VELVET BALL NOVEMBER 21, 2009

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

The Volunteer Association extends its sincere thanks to all those individuals and corporations who contributed to the success of the 2009 Museum Ball, which for the first time, achieved record profits of more than \$1,215,000. The Association would also like to acknowledge the exceptional contribution of the Honorary Co-presidents George Cope and Stéphane Boisvert, the President, Linda Greenberg, the Steering Committee and the designer Scott Yetman for the concept and decor of this special event.

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- . Danielle Champagne
- . Hubert Colas and Alexandra MacDougall
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- . Vlad Nabok and Marina Ter-Stepanian
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President, Enterprise Group Bell Canada
- . George Cope
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- . Linda Greenberg

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- . Claire Gohier
- . Natalie Lemire
- . Nathalie Le Prohon
- . Steve Louis
- . Urszula Muntean
- . Julie-Katerine Turcotte Couture
- . Scott Yetman

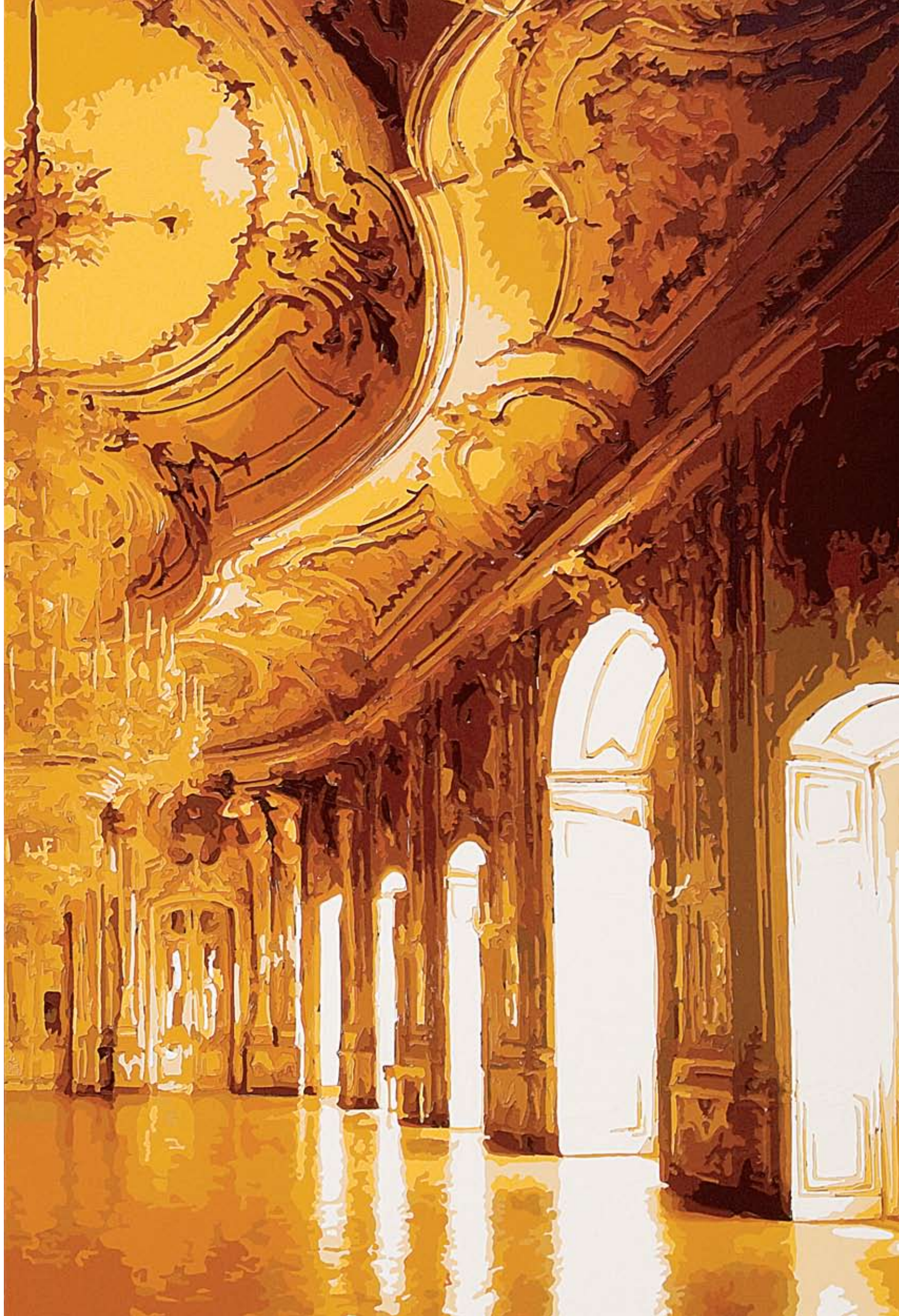
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- . Angèle Martineau

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- . Riva Khanna
- . Sylvie Naud



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- . Carpentier, Jean-Michel and
Josée Veilleux
- . Castonguay, Martin and Hélène
- . Cattelan, Paolo and Bit
- . Chadha, Hon, Baljit Singh
and Roshi Chadha
- . Chamandy, Glenn and Amel
- . Charlebois, Robert and Laurence
- . Charron, Guy and Luce
- . Chebl, Charles
- . Cherney, Richard and
Rhonda Diamond
- . Chevalier, Nicolas and
Stéphanie Couture
- . Chiniara, Gabriel and Kathy
- . Clément, Louis and
Katherine Gervais
- . Cloutier, Serge and Johanne
- . Colas, Hubert and
Alexandra MacDougall
- . Cope, George and Tami
- . Corriveau, Paul and
Stéphanie Légaré
- . Côté, Alain and Sylvie Rousseau
- . Côté, François and
Brigitte Catellier
- . Côté, Jacynthe and Denis Dion
- . Côté, Marcel and Louise Drouin
- . Côté, Pierre and
Nathalie Bernier
- . Courage, Jerry and Irene
- . Couture, André and
Anne Delisle
- . Couture, Armand and
Marie-Paule Coulombe
- . Couture, Martin and
Julie-Katerine Turcotte
- . Croisetière, Fernand and
Hélène Douville
- . Daoust, Jacques and
Ghislaine Guyon
- . D'Astous, Stéphane
- . David, Russel and Elaine Taillon
- . De Bothury Báthory, Alexandre
and Elaine Bédard
- . de Gaspé Beaubien, Philippe
and Nannette
- . De Gaspé-Beaubien, Philippe
and Nan-b
- . de Maurivez, André and
Karen Shaw
- . De Rose, Sylvio and Adriana
- . Décarie, Charles and
Nathalie Schwartz
- . Décary, Michel and
Denise Melillo
- . Delattre, S.E. François and
Sophie L'Hélias
- . Delorme, Hugo
- . Deragon, Pierre and
Susan McArthur
- . Des Rochers, Jacques
- . Dessureault, Isabelle and
André Ducas
- . Di Bert, John and Maria
- . Dick, Georges and
Sylvie Boulianne
- . DiGiorgio, Ted and
Angela Kakridonis
- . Dion, Pierre and Brigitte Lagacé
- . Dorrance, Bob and
Gail Drummond
- . Doyon, Patrick and
Thu Uyen Nguyen
- . Ducharme, Jean-Pierre and
Manon Paiement
- . Dufour, Gérard and
Sonia Brassard
- . Duhaime, Pierre and
Claire Chaillez
- . Dupras, André and
Marie-José Verreault
- . Emmanuel, Jean-François and
Sarah Woods
- . Eschapasse, Anne
- . Fabien, Marc-André
- . Faivre, Christelle
- . Favretto, Maurizio and
Claudia Steele
- . Fernandes, Lester and
Sylvie Bachand
- . Ferreira, Carlos and guest
- . Fitzgibbon, Pierre and
Anne-Marie Bélanger
- . Flaherty, The Hon. James
and Christine Elliott
- . Fleurent, Pierre and
Natalie Brown
- . Forget, Claude and
Monique Jérôme
- . Forget, Maurice and
Suzanne Sauvage
- . Fortier, Robert and Sylvie Boivin
- . Fortin, Serge and Lynn Jeannot
- . Fouquette, Luc and
Brigitte Lépine
- . Fox, Francis and Viviane Case
- . Fréchette, Maurice and
Hélène Courtemanche
- . Friede, Eva
- . Frigon, Gaétan and
Hélène Héroux
- . Fyfe, Gordon and
Lucie Campeau
- . Gable, Kristin
- . Gagnon, Claude and
Susan Houde
- . Gagnon, Lysiane and
Steven Davis
- . Galella, Mario and Gaby
- . Garcies, Stéphane
- . Gawley, David and Marjorie D.
- . Gendron, Louis and
Liana Guizzetti
- . Gentiletti, Nelson and
Mara Solari
- . Gervais, Philippe and
Stéfanie Pelletier
- . Gervais, Richard G. and
Marie Chevrier
- . Gignac, Clément and
Jocelyne Duval
- . Giguère, Sylvie
- . Girard, Éric and Chantal Landry
- . Godber, H. John and
Christine Smith
- . Goldberg, Daniel and
Whitney Fox
- . Goldfarb, Hilliard T.
- . Golfman, Robert and guest
- . Gonthier, Stéphane and
Patrica Chaput
- . Gosselin, Eric and
Vanessa Dumoulin
- . Gosselin, Raymond and Anne
- . Gourd, André and
Martine St-Louis
- . Grace, Anne
- . Graham, John and Chantal
- . Greenberg, Ian and Linda
- . Gress, Cherif
- . Guertin, Roger
- . Guimond, Jean and
Sylvie Corneau
- . Guimond, René and
Manuela Goya
- . Hart, Mr. and Mrs. Stephen
- . Hébert, Adèle and
Michel Desjardins
- . Hébert, Norman and
Diane Dunlop
- . Heenan, Roy and Rae
- . Heuff, Wayne and Debbie
- . Hogan, Gerald and Marja
- . Homburg, Richard and Marlise
- . Horn, Sidney and
Ariane Bourque
- . Hounsell, Mark and Elizabeth
- . Hudon, Daniel and
Dominique Decelles
- . Hudon, Pierre and Renee
- . Hurley, Matt and Michelle
- . Husny, Rodolphe and
Mary-Nour
- . Jablonski, Zygmunt and Bogusia
- . Jackson, James and
Denise Bombardier
- . Jaskolka, Mr. and Mrs. Norman
- . Jodoin, Dominique and Agneta
- . Johnston, David and
Karine Hansen
- . Joli-Cœur, Vincent and
Diane Vachon
- . Joly, Clément and
Carole-Marie Allard
- . Joyal, Hon. Serge
- . Kaine, Michel and
Josée Dancause
- . Keyserlingk, John R. and
Mireille Raymond
- . King, Mr. and Mrs. Joel
- . Klinckhoff, Eric and
Leslie MacDonald

- . Kobrynski, Mr. and Mrs. Georges
- . Kolomeir, Zachary and Deborah Jaskolka
- . Lacoste, Patrice and Nathalie Marcoux
- . Lacroix, Hubert and France Margaret Bélanger
- . Lagacé, Solde and Douglas McNabney
- . Laidley, David and Ellen Wallace
- . Lalande, Michel and Dominique Barsalou
- . Lalumière, Daniel and Christine Demers
- . Lamanque, Alain and Nancy Girard
- . Lamarre, Eric and Marie-Lyse Bergeron
- . Langlois, Guy and Odile Boisnard
- . Laperrière, Rachel and Jean-Robert Choquet
- . Lapierre, Andrew and Julie DuPage
- . Lapointe, G. Pierre and Christine Harkness
- . Lapointe, The Hon. Charles and Cornelia Molson
- . Laramée, Gilles and Julie Rouisse
- . Laroche, Pierre and Stéphanie Daigneault
- . Larose, Denis and Hélène Fortin
- . Laurin, François and Ingrid Heck
- . Laurin, Jean and Michèle Moisan
- . Lauzé, Benoit and Linda Hudon
- . Lavallée, Paul and Danielle Champagne
- . Laverdure, Jean-François and Nathalie Lemire
- . Lavoie, Luc and Natalie Dion
- . LeBlanc, Guy and Claire Léonard
- . Leboeuf, Jean-Marc and Diane Beaulieu
- . L'Écuyer, Jacques and Johanne Martens
- . Legault, Jean-François and Gyslaine Carré
- . Legault, Olivier and Anik Matern
- . Lelièvre, Martin and Josée Masson
- . Lemoine, Caroline and Réjean Godin
- . Leopold, John W. and Joanne
- . Lépine, René G. and Josée Lacoste
- . Leroux, Monique F. and Marc
- . Lescuré, Roland and Susie
- . Lessard, Claude and Marie Lortie
- . Lessard, Pierre and Lysane Chouinard
- . Levesque, Jacques and Brigitte Boisvert
- . Lévesque, Jocelyn and Louise St-Pierre
- . Lévesque, Réjean and France
- . Levitt, Brian M. and Claire Gohier
- . Lifson, Elliott and Carol
- . Lizotte, Claude and Line Boutin
- . London, Dr. and Mrs. Morris
- . Lorient, Thierry and Ivan Lacroix
- . Louis, Steve and Kathleen Fleming
- . Loulou, Patrick and Savannah Lassken
- . MacDonald, John and Isabelle Hubain
- . Maldoff, Eric and Andrea
- . Mallette, Jacques and Sylvie Bergeron
- . Marcotte, Claude and Josée Dufresne
- . Marcoux, Nicolas and Marie-Pierre
- . Maréchal, Paul and Esther Trépanier
- . Mariette, Mr. and Mrs. Bernard
- . Marinescu, Ana
- . Martin, François and Linda Dupuis
- . Martineau, Angèle and Mike Kuzmicki
- . Mathieu, Denis and Martine Bilodeau
- . Mattson, Mark O. and Nora Osbaldeston
- . McAusland, David and Katherine Dallenbach
- . McNiven, Bruce and Marie Sénécal Tremblay
- . Meneley, Patrick and Michelle
- . Mercier, Jacques and Sandrine Roy
- . Metcalfe, Herb and Isabel
- . Milroy, Tom and Sarah
- . Mintz, Gary and Rosalie
- . Molson, Bill and Barbara
- . Morin, Richard and Diane Giard
- . Morisset, Éric and Claire Archambault
- . Morris, David and Ann
- . Morton, Peter and Katherine
- . Moureaux, Alain and Martine
- . Murphy, Derek and Nathalie Barrette
- . Nabok, Vlad and Marina Ter-Stepanian
- . Ngo, Bich-Trang and Matthew Colledge
- . Odermatt, François and Diane Juster
- . Olechnowicz, Kazimir and Gaétanne Fournier
- . Olivier, François and Isabelle Marcoux
- . O'Reilly, William and Rebecca
- . Orr, Jeffrey and Suzanne
- . Ouellet, Jean-Pierre and Josée Laperrière
- . Ouellette, Pierre-François and Gaetane Verna
- . Pallotta, Enrico and Brigitte Laforest
- . Paperman, Evan and Allison Jaskolka
- . Paquet, Pierre and Lyne Rouleau
- . Paquette, Serge and Linda Descoteaux
- . Parent, Marc and Sylvie Lecours
- . Parisien, Jacques and Johanne Champoux
- . Patry, Michel and Carole Hennessey
- . Paupe, Christian and Joanne
- . Payette, Richard and Sylvie Laparé
- . Peeters, Jan and Judith Kavanagh
- . Perreault, François and Mauriciane Abadie
- . Perrin, Catherine and Mathieu Lussier
- . Pimentel, Victor
- . Plamondon, François and Anny Vallières
- . Plourde, André and Catherine Tremblay
- . Pomerleau, Pierre and Julie Moisan
- . Poulin, André and Lieve Perneel
- . Précourt, Alain and Roselyne Deshaies
- . Provencher, Claude and Lucie Bouthillette
- . Quenneville, Jean and Julie Léveillé
- . Raby, Jean and Nathalie Marcotte
- . Raffaele, Virgili and Marie-Claire
- . Ram, Jill
- . Raquepas, Alain and Marie-Claude Dubuc
- . Raymond, Jean and Marie-Anick Bouchard
- . Raymond, Paul and Paule-Andrée Bouvier
- . Reitman, Jeremy and Penny Rudnikoff
- . Reitman, Stephen and Julia
- . Richer La Flèche, Erik and Carolina Gallo
- . Richer La Flèche, Eric and Michèle Plourde
- . Ringuet, Michel and Carole Gagnon
- . Rivest, Serge and Marie Genest
- . Rizzuto, Jean and Suzanne
- . Roach, Michal and Deborah
- . Robillard, Anouk and Frédéric Laurier
- . Robitaille, Steve and Sarah Jolicoeur
- . Rousseau, Henri-Paul and Monique Grégoire
- . Rousseau, Richard and Marie-Claude Blais
- . Roy, André and France Caron
- . Roy, François
- . Roy, Michel and Hélène Gauthier
- . Roy, Pierre and Danielle Bolduc
- . Royer, Raymond and France Denis
- . Ruel, François and Isabelle Bennett
- . Ryan, Érik and Paule Beaudry
- . Ryan, Patrice and Marie-Claude Lortie
- . Ryan, Philip and Elizabeth
- . Sabbatini, Luc and Manon Chicoine
- . Sabia, Michael and Hilary Pearson
- . Saïd, Aly and Louise Belisle
- . Salvaggio, Vito and Julie Couture
- . Salvati, Vincent and Susan
- . Sansoucy, Jean and Lise Gagnon
- . Santoro, Vitale and Pina Marra
- . Sasseville, Serge and François Dell'Aniello
- . Satov, Scott and Julie Delaney
- . Savoie, Pierre and Hélène Lamarre
- . Schoningh, Jan and Katja
- . Schubert, Robert and Louise Paradis
- . Séguin, Claude and Francine Roy
- . Sellyn, Mr. and Mrs. Laurence
- . Shannon, Mike and Janet Cameron
- . Shedleur, Pierre and Jeannine Codaïre
- . Sheehan, Martin and Kim Lachapelle
- . Simard, Eric and Stéphanie Germain
- . Simard, Pierre and Nancy
- . Sirois, Charles and Susan McPeak
- . Smith, Doran and Virginie Bussière
- . Soly, Geneviève and guest
- . Steber, Martin and Jennifer
- . Steinberg, Norman and Renée Kessler
- . Stinis, Paul and Lynne
- . Taillefer, Alexandre and Debbie Zakaïb
- . Tassone, Mr. and Mrs. Rocco
- . Tessier, Robert and Denyse
- . Themens, Pierre-André and Johanne Pérusse
- . Theodoru, Razvan and Isabelle Cantin
- . Thériault, Sylvain
- . Thige, Julie
- . Tremblay, Louis-Michel and Marie Rolland
- . Tremblay, Marc and Julie Veilleux
- . Tremblay, Gérald and Suzanne Côté
- . Tremblay, Pascal and Anik Chamberland
- . Trivisonno, Claudio and Kim Stackhouse
- . Trudeau, Alexandre and Zoë Bedos
- . Trudeau, Michael and Diane
- . Trudeau, Philippe and Isabelle Roberge
- . Trudel, Michel and Marie-France Ampleman
- . Turcot, Alain and Andrée Clément
- . Vachon, Jacques and Brigitte Boutin
- . Vachon, Louis and Chantal Carrier
- . van Berkomp, J. Sebastian and Ghislaine
- . Vanaselja, Siim and Mary
- . Vandelay, Pierre and Francine Tanguay
- . Vennat, Michel and Marie-Anne Tawil
- . Viau, René and Carole Filion
- . Vincent, Sylvain and Johanne Paradis
- . Voyer, Bernard and Nathalie Tremblay
- . Watson, Dr. and Mrs. Scott C.A.
- . Weiner, Allan and Paule Bouchard
- . White, Darryl and Cassandra
- . Williams, John D. and Andromeda
- . Woods, James A. and Solange
- . Woodsworth, Dr. Judith and Lindsay Chrysler
- . Yetman, Scott and Jean-Michel Lavoie
- . Zaurrini, Gabriel and Natalie Molson

THE MUSEUM'S ASSOCIATION OF VOLUNTEER GUIDES' REPORT

GRACE POWELL

Co-president

CLAIRE LARAMÉE

Co-president

This past year, our ninety-three Volunteer Guides pursued their mission of enhancing the Museum experience for visitors. Our Guides shared their love and knowledge of art with over 33,000 visitors from all walks of life on tours of the permanent collection and temporary exhibitions.

In the summer of 2009, *Expanding Horizons: Painting and Photography of American and Canadian Landscape 1860–1918* presented sublime paintings and photographs depicting the expansion westwards in Canada and the United States from the Civil War to the end of World War I. This exhibition gave the Guides an opportunity to delve into this particular period of our art history, which is less well known. This new knowledge is sure to be put to good use with the upcoming opening of the new Pavilion of Quebec and Canadian Art.

J. W. Waterhouse: Garden of Enchantment was a sumptuous feast of colour, drama and storytelling that all visitors responded to with great pleasure. The legend of *The Lady of Shalott*, with its rarely lent painting from the Tate, was particularly appreciated by visitors.

Tiffany Glass: A Passion for Colour gave the Guides the opportunity to broaden their knowledge on the techniques of glass. It was also the ideal time to introduce our community to the exquisite Tiffany stained glass windows that will be reinstalled in Bourgie Hall. Visitors greatly appreciated being able to see the windows up close and learn about the

special techniques Tiffany developed to make his works glow with colour and vibrancy. It was a unique opportunity to share part of Montreal's heritage with our audience.

The Volunteer Guides offer tours of the permanent collection to school groups. Unfortunately, the number of visitors from English-speaking schools has continued to decline. Efforts must be made to win back schools that have visited the Museum in the past and to encourage both local and out-of-town schools who have not visited us before.

A variety of different types of tours of the permanent collection have proven popular with visitors. The in-depth "Art Walk" tours, which explored European Art, Decorative Arts and the Contemporary Art Collection, have drawn visitors interested in delving deeper into art history, while our "Museum Noontime Tours" have appealed to visitors looking for an overview of the collections of Pre-Columbian Art, African Art, Contemporary Glass and the Napoleonic collection. The addition of the Joe and Anna Mendel glass collection has added an interesting and perhaps lesser-known art form to the tours offered to our visitors.

The Guides are always open to offering new programmes that would enhance our offerings to the public. We all look forward to the wonderful new gallery space that the opening of the new Claire and Marc Bourgie Pavilion will offer our visitors.





FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2010

To the Members of The Montreal Museum of Fine Arts

We have audited the balance sheet of The Montreal Museum of Fine Arts (the "Museum") as at March 31, 2010, and the statements of revenue and expenses and changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of

material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2010, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Sanson Bélair / Deloitte & Touche p.e.n.c.r.l.¹

May 28, 2010

¹ Chartered accountant auditor permit no. 20238

BALANCE SHEET AS AT MARCH 31, 2010

	General Fund	Capital Assets Fund	Acquisitions Fund	Total	
				2010	2009
	\$	\$	\$	\$	\$
Assets					
Current assets					
Cash and term deposits	1,128,204	—	55,177	1,183,381	2,032,975
Accounts receivable	1,177,589	773,490	—	1,951,079	2,352,632
Interfund balances	2,060,072	(2,947,191)	887,119	—	—
Amount receivable - Foundation	1,634,909	—	—	1,634,909	2,842,562
Grants receivable	2,133,757	6,818,791	—	8,952,548	3,420,853
Inventories	774,979	—	—	774,979	794,368
Prepaid expenses	1,142,669	—	—	1,142,669	1,104,428
	10,052,179	4,645,090	942,296	15,639,565	12,547,818
Grants receivable	2,131,130	8,910,889	—	11,042,019	12,999,749
Investments (Note 13)	2,885,854	—	10,724,814	13,610,668	11,565,471
Accumulated interest	—	2,800,000	—	2,800,000	3,200,000
Capital assets (Note 5)	—	74,143,522	—	74,143,522	75,560,049
Construction in progress	—	22,366,240	—	22,366,240	8,549,497
	15,069,163	112,865,741	11,667,110	139,602,014	124,422,584
Liabilities					
Current liabilities					
Bank overdraft	—	989,500	—	989,500	23,930
Bank loans (Note 6)	3,847,663	8,361,572	—	12,209,235	5,422,640
Accrued interest	34,508	382,063	—	416,571	477,872
Accounts payable and accrued liabilities	3,917,078	2,903,414	262,070	7,082,562	6,122,576
Deferred contributions	3,055,687	—	—	3,055,687	3,446,944
Advance from the Foundation (Note 12)	—	2,839,771	—	2,839,771	2,778,522
Current portion of long-term debt (Note 7)	350,916	2,258,783	—	2,609,699	2,596,221
	11,205,852	17,735,103	262,070	29,203,025	20,868,705
Long-term debt (Note 7)	2,131,130	17,608,388	—	19,739,518	22,349,217
Deferred contributions (Note 8)	—	55,222,733	—	55,222,733	47,337,787
	13,336,982	90,566,224	262,070	104,165,276	90,555,709
Commitments (Note 11)					
Net assets					
Invested in capital assets	—	22,299,517	—	22,299,517	22,299,517
Restricted (Note 10)	2,944,487	—	11,405,040	14,349,527	12,878,642
Unrestricted	(1,212,306)	—	—	(1,212,306)	(1,311,284)
	1,732,181	22,299,517	11,405,040	35,436,738	33,866,875
	15,069,163	112,865,741	11,667,110	139,602,014	124,422,584

Approved by the Board



Brian M. Levitt
Chairman of the Board
Trustee



Michal Hornstein
Vice-president
Trustee

STATEMENT OF REVENUE AND EXPENSES AND CHANGES IN NET ASSETS YEAR ENDED MARCH 31, 2010

	General Fund		Capital Assets Fund	Acquisitions Fund	Total	
	Operations	Restrictions			2010	2009
	\$	\$	\$	\$	\$	\$
Revenue						
General						
Admissions and special events	2,183,392	—	—	—	2,183,392	3,342,533
Boutique and Bookstore	2,736,407	—	—	—	2,736,407	2,660,468
Donations of works of art	—	—	—	7,463,364	7,463,364	9,878,428
Donations and sponsorships (Note 12)	2,366,168	—	—	271,986	2,638,154	2,126,644
Donations from the Foundation (Note 12)	603,360	41,711	—	136,570	781,641	1,109,866
Exhibition catalogues	435,093	—	—	—	435,093	775,705
Annual memberships	1,045,405	—	—	—	1,045,405	993,763
Investments (Note 10)	6,191	236,852	—	886,117	1,129,160	(368,103)
Rental income	528,520	—	—	—	528,520	547,398
Miscellaneous	1,381,146	—	—	—	1,381,146	1,146,564
	11,285,682	278,563	—	8,758,037	20,322,282	22,213,266
Operating and acquisitions grants (Note 4)	16,633,250	—	—	30,000	16,663,250	16,354,720
Grants - projects (Note 4)	131,237	—	916,093	—	1,047,330	1,189,545
Amortization of deferred contributions related to capital assets	—	—	2,159,728	—	2,159,728	2,140,924
	28,050,169	278,563	3,075,821	8,788,037	40,192,590	41,898,455
Expenses						
Temporary exhibitions	4,485,931	—	—	—	4,485,931	5,629,241
Permanent collection	1,482,890	—	—	—	1,482,890	2,256,341
Security and maintenance	6,221,907	—	—	—	6,221,907	5,585,266
Administrative expenses (including interest expense of \$6,527; \$38,655 in 2009)	5,831,135	—	—	—	5,831,135	5,472,119
Boutique and Bookstore	2,448,915	—	—	—	2,448,915	2,469,630
Curatorial services	4,004,759	—	—	136,724	4,141,483	4,037,363
Communications services	2,729,518	—	—	—	2,729,518	2,608,859
Rental expenses	496,263	—	—	—	496,263	544,425
Amortization of capital assets	—	—	2,419,484	—	2,419,484	2,415,618
Amortization of works of art	—	—	—	7,463,364	7,463,364	9,878,428
Acquisitions of works of art	—	—	—	1,462,708	1,462,708	655,810
Management fees	—	16,438	—	61,071	77,509	—
Interest - projects	131,237	—	916,093	—	1,047,330	1,189,544
	27,832,555	16,438	3,335,577	9,123,867	40,308,437	42,742,644
(Deficiency) excess of revenue over expenses before interfund transfers						
	217,614	262,125	(259,756)	(335,830)	(115,847)	(844,189)
Interfund transfers:						
Contribution from Restricted Funds to Operations	141,120	(141,120)	—	—	—	—
Contribution from General Fund to Capital Assets Fund	(259,756)	—	259,756	—	—	—
(Deficiency) excess of revenue over expenses after interfund transfers						
	98,978	121,005	—	(335,830)	(115,847)	(844,189)
Change in the unrealized gain (loss) during the year	—	498,869	—	1,853,366	2,352,235	(3,470,753)
Portion of the unrealized (gain) loss of the year recorded as revenue	—	(142,417)	—	(529,108)	(671,525)	925,914
Endowment contributions	—	5,000	—	—	5,000	7,400
Net assets, beginning of year	(1,311,284)	2,462,030	22,299,517	10,416,612	33,866,875	37,248,503
Net assets, end of year	(1,212,306)	2,944,487	22,299,517	11,405,040	35,436,738	33,866,875

STATEMENT OF CASH FLOWS YEAR ENDED MARCH 31, 2010

	2010	2009
	\$	\$
Operating activities		
Deficiency of revenue over expenses	(115,847)	(844,189)
Adjustments for:		
(Gain) loss on disposal of investments	(671,525)	925,914
Amortization of capital assets	2,419,484	2,415,618
Amortization of deferred contributions related to capital assets	(2,159,728)	(2,140,924)
	(527,616)	356,419
Net change in non-cash operating working capital items	2,559,031	7,703,588
	2,031,415	8,060,007
Investing activities		
Change in grants receivable	(3,573,965)	1,553,471
Net change in investments	307,038	236,615
Capital assets in progress acquisition and construction	(14,819,700)	(10,928,345)
	(18,086,627)	(9,138,259)
Financing activities		
Endowment	5,000	7,400
Increase in deferred contributions related to capital assets	10,044,674	1,032,115
Change in bank loans	6,786,595	1,022,640
Increase in long-term debt	—	2,378,848
Repayments of long-term debt principal	(2,596,221)	(2,589,932)
	14,240,048	1,851,071
Net (decrease) increase in cash and cash equivalents	(1,815,164)	772,819
Cash and cash equivalents, beginning of year	2,009,045	1,236,226
Cash and cash equivalents, end of year	193,881	2,009,045
Comprised of:		
Cash and term deposits	1,183,381	2,032,975
Bank overdraft	(989,500)	(23,930)
	193,881	2,009,045
<i>Other information:</i>		
Interest paid	1,084,598	1,203,168

1. STATUS AND NATURE OF ACTIVITIES

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

In order to maintain its registered charity status, the Museum must meet certain spending requirements (“disbursement quota”) according to the *Income Tax Act*. The disbursement quota is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with this requirement could lead to a revocation of the Museum’s registered charity status. As at March 31, 2010, the Museum complies with the requirement.

2. CHANGES IN ACCOUNTING POLICIES

On April 1, 2009, the Museum adopted the changes made to Section 1540, 4400 and 4460 of the *Canadian Institute of Chartered Accountants (“CICA”) Handbook*. The adoption of these new standards had no impact on the financial statements of the Museum, except for the presentation of revenue and expenses of various

projects in 2009 at their gross amounts, the segregation of investing activities and financing activities on the statement of cash flows and the presentation of bank loans in financing activities.

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The Museum has elected to use the exemption provided by the CICA permitting not-for-profit organizations not to apply the following Sections of the *CICA Handbook*: 3862 and 3863, which would otherwise have applied to the financial statements of the Museum for the year ended March 31, 2010. The Museum applies the requirements of Section 3861 of the *CICA Handbook*, concerning the presentation and disclosures on financial instruments.

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

FUND ACCOUNTING

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

i) General Fund

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

ii) Capital Assets Fund

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

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

iii) Acquisitions Fund

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

REVENUE RECOGNITION

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

Endowment contributions are recognized as direct increases in net assets.

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

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value and their subsequent measurement is dependent on their classification as described below. Their classification depends on the purpose for which the financial instruments were acquired or issued, their characteristics and the Museum’s designation of such instruments. Settlement date accounting is used.

Classification

Cash and term deposits	Held for trading
Accounts receivable	Loans and receivables
Amount receivable - Foundation	Loans and receivables
Grants receivable	Loans and receivables
Investments	Available-for-sale
Bank overdraft	Other liabilities
Bank loans	Other liabilities
Accrued interest	Other liabilities
Accounts payables and accrued liabilities	Other liabilities
Advance from the Foundation	Other liabilities
Long-term debt	Other liabilities

Held for trading

Held-for-trading financial assets are financial assets typically acquired for resale prior to maturity or that are designated as held for trading. They are measured at fair value at the balance sheet date. Fair value fluctuations, including interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses are included in investment income.

Available-for-sale

Available-for-sale financial assets are those non-derivative financial assets that are designated as available-for-sale, or that are not classified as loans and receivables, held-to-maturity or held-for-trading investments. Except as mentioned below, available-for-sale financial assets are carried at fair value with unrealized gains and losses included in the net assets until they are realized when the cumulative gain or loss is transferred to investment income.

Available-for-sale financial assets that do not have quoted market prices in an active market are recorded at cost.

Interest on interest-bearing available-for-sale financial assets is calculated using the effective interest method.

Loans and receivables

Loans and receivables are accounted for at amortized cost using the effective interest method.

Other liabilities

Other liabilities are recorded at amortized cost using the effective interest method and include all financial liabilities, other than derivative instruments.

Transaction costs

Transaction costs related to held-for-trading financial assets are expensed as incurred. Transaction costs related to available-for-sale financial assets, held-to-maturity financial assets, other liabilities and loans and receivables are netted against the carrying value of the asset or liability and are then recognized over the expected life of the instrument using the effective interest method.

Effective interest method

The Museum uses the effective interest method to recognize interest revenue or expenses, which include transaction costs as well as fees, premiums and discounts earned or incurred on financial instruments.

CONSTRUCTION IN PROGRESS

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

During the period, interest capitalized is \$111,561 (nil in 2009).

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 and the fair value of the pension plan assets is amortized over the average remaining service period of active employees, being 13 years (14 years in 2009).

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, furniture and decorative arts. The permanent collection is not reflected in the financial statements. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition.

USE OF ESTIMATES

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

INTERFUND BALANCES

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

BOUTIQUE AND BOOKSTORE INVENTORIES

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

ACCUMULATED INTEREST

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

CAPITAL ASSETS

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

Buildings	40 years
Furniture and equipment	5 years

4. GOVERNMENT GRANTS

	2010	2009
	\$	\$
Operating grants		
Ministère de la Culture, des Communications et de la Condition féminine	15,241,200	15,241,200
Conseil des arts de Montréal	370,000	370,000
	15,611,200	15,611,200
Grants for specific projects and acquisitions		
Ministère de la Culture, des Communications et de la Condition féminine		
Repair and maintenance of capital assets	784,909	438,142
Re-installation of Quebec and Canadian Art, Early and Modern	98,141	16,678
Canada Council for the Arts	169,000	238,700
Department of Canadian Heritage	—	50,000
	1,052,050	743,520
	16,663,250	16,354,720
Grants for expansion projects		
Government of Quebec		
Ministère de la Culture, des Communications et de la Condition féminine	1,047,330	1,189,545

5. CAPITAL ASSETS

	2010			2009
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Land	22,299,517	—	22,299,517	22,299,517
Buildings	95,821,304	44,351,881	51,469,423	53,220,868
Furniture and equipment	2,457,663	2,083,081	374,582	39,664
	120,578,484	46,434,962	74,143,522	75,560,049

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 \$2,400,000 was not used at year-end. This loan is repayable on demand, bears interest at prime rate, and is renewable on an annual basis.

Several projects subsidized by the Ministère de la Culture, des Communications et de la Condition féminine are currently underway and are all subject to short-term financing at prime rate from a financial institution:

- Four projects involving the reinstallation of the collections totalling \$2,000,000, of which \$1,914,169 was not used at year-end;
- 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 \$87,684;
- Another project involving the maintenance of assets obtained in 2009–2010 in the amount of \$1,081,440, with an unused balance of \$1,057,324 at year-end.

For the new pavilion of Quebec and Canadian art, which is currently under construction, the Museum has two lines of credit of \$13,000,000 each:

- From a banking institution, at prime rate, of which \$9,068,342 was not used at year-end;
- From Financement-Québec, at rates varying from 0.76559% to 0.78152%, of which \$8,570,086 was not used at year-end.

7. LONG-TERM DEBT

	2010	2009
	\$	\$
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), g)}	12,040,000	13,760,000
Bearing interest at 6.076%, maturing June 2012 ^{b), g)}	353,475	471,300
Bearing interest at 5.085%, maturing October 2013 ^{c), g)}	692,850	866,062
Bearing interest at 4.501%, maturing July 2020 ^{d), g)}	591,398	645,161
Bearing interest at 4.70%, maturing December 2021 ^{e), g)}	645,161	698,925
Bearing interest at 4.864%, maturing December 2017 ^{f), g)}	644,512	725,076
Bank loans		
Bearing interest at 5.28%, maturing December 2011 ^{g)}	984,853	1,098,454
Bearing interest at 5.41%, maturing August 2015 ^{g)}	247,500	292,500
	16,199,749	18,557,478
Debts not funded		
Bank loans		
Bearing interest from 4.95% to 6.44%, maturing at various dates through March 2015	3,841,847	4,030,039
Bearing interest at 4.90%, maturing on October 14, 2013 ^{h)}	1,055,788	1,079,024
Bearing interest at 4.90%, maturing on October 14, 2013 ^{h)}	1,251,833	1,278,897
	6,149,468	6,387,960
	22,349,217	24,945,438
Current portion	2,609,699	2,596,221
	19,739,518	22,349,217

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

	Debt repayment	Grants
	\$	\$
2011	2,609,699	2,363,807
2012	4,669,272	3,109,302
2013	3,583,946	2,244,128
2014	4,324,133	2,126,303
2015	2,036,907	1,975,591
2016 and thereafter	5,125,260	4,380,618
	22,349,217	16,199,749

a) This debt is in relation to the Jean-Noël Desmarais Pavilion. On June 19, 1991, the Museum contracted a loan for \$43,000,000 from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to reimburse the bankers' acceptances and accumulated interest under the special borrowing bylaw enacted on August 23, 1989.

b) On December 19, 1991, the Museum contracted a \$2,356,500 loan from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of improvements and equipment purchased for the Museum.

c) On October 15, 2003, the Museum contracted a \$1,732,125 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund a capital payment of the debt described in a).

d) On October 7, 2005, the Museum contracted 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.

e) 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.

f) 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.

g) In consideration of the loan, the Ministère de la Culture, des Communications et de la Condition féminine is committed to providing an additional grant to enable the Museum to pay the principal and interest in accordance with the agreed terms of repayment. The capital grant was recorded as a grant receivable.

h) On October 14, 2008, the Museum contracted two bank loans, to acquire two buildings, 2075 and 2085 Bishop Street.

8. DEFERRED CONTRIBUTIONS

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

	2010	2009
	\$	\$
Balance, beginning of year	47,337,787	48,446,596
Contributions received during the year	10,044,674	1,032,115
Amortization for the year	(2,159,728)	(2,140,924)
Balance, end of year	55,222,733	47,337,787

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.

The Museum measures its accrued benefit obligations and the fair value of plan assets for accounting purposes as at December 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2007, and the next required valuation will be performed as at December 31, 2010.

Information about the plan is as follows:

	2010	2009
	\$	\$
Accrued benefit obligations	(8,090,600)	(7,049,000)
Fair value of plan assets	8,069,800	7,257,700
Funded status - plan (deficiency) surplus	(20,800)	208,700
Balance of unamortized amount	132,900	(84,300)
Accrued benefit asset	112,100	124,400

The accrued benefit asset is included in "Accounts receivable" on the balance sheet.

Plan assets consist of:

	Percentage of plan assets	
	2010	2009
	%	%
Short-term investments	5.0	11.1
Canadian bonds	54.7	58.1
Canadian shares	14.9	9.9
U.S. and international shares	25.4	20.9
	100.0	100.0

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

	2010	2009
	\$	\$
Benefit costs	242,100	145,600
Cash payments recognized	229,800	208,100
Benefits paid by the plan	161,361	140,402

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:

	2010	2009
	\$	\$
Accrued benefit obligations	(1,134,700)	(1,200,600)
Balance of unamortized amount	704,900	896,800
Accrued benefit obligations	(429,800)	(303,800)

The accrued benefit obligations are included in "Accounts payable and accrued liabilities" on the balance sheet.

Other information about the Museum plan is as follows:

	2010	2009
	\$	\$
Benefit costs	228,000	218,700
Cash payment recognized	102,000	78,900

ASSUMPTIONS

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

	2010		2009	
	Pension plan	Post employment benefit plan	Pension plan	Post employment benefit plan
	\$	\$	\$	\$
Accrued benefit obligations as of December 31:				
Discount rate	6.00	5.50	6.75	6.75
Rate of compensation increase	3.50	3.50	3.50	3.50
Benefit costs for the year ended December 31:				
Discount rate	6.75	6.75	5.50	5.50
Expected long-term rate of return on plan assets	6.00	—	6.50	—
Rate of compensation increase	3.50	3.50	3.50	3.50

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

	2010	2009
	\$	\$
Amounts restricted to the General Fund, including endowments (\$1,142,536; \$1,137,536 in 2009), whose income is used to fund the Museum's day-to-day operations	2,944,487	2,462,030
Amounts restricted to the Acquisitions Fund, including endowments (\$7,850,370; \$7,850,370 in 2009), whose income is used to fund the acquisitions of works of art	11,405,040	10,416,612
	14,349,527	12,878,642

Investment income comprises:

	2010	2009
	\$	\$
Interest and dividends	457,634	557,811
Gain (loss) on disposal of investments	671,525	(925,914)
	1,129,159	(368,103)

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

	2010	2009
	\$	\$
Income on resources held for endowment:		
Credited to the General Fund	243,042	(68,931)
Credited to the Acquisitions Fund	886,117	(299,172)
	1,129,159	(368,103)

11. COMMITMENTS

The Museum leases premises under an operating lease that expires on June 30, 2013. Future lease payments total \$1,294,202 and include the following minimum payments over the forthcoming years:

	\$
2011	398,216
2012	398,216
2013	398,216
2014	99,554

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

The Museum has started a construction project with an estimated cost of \$34,000,000. As at March 31, 2010, an amount of \$22,366,240 is presented in the balance sheet as "Construction in progress".

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.

Every year the Foundation organizes and manages a fund-raising campaign (the "Annual Campaign"), the proceeds of which are paid entirely to the Museum to finance its operations. The Museum's financial statements show \$979,804 (\$1,306,276 in 2009) in revenue from the Foundation, of which an amount of \$608,430 (\$608,501 in 2009) is presented in "Donations and sponsorships", an amount of \$211,376 (\$154,311 in 2009) was used to repay the operating expenses of the Foundation that were assumed by the Museum, and an amount of \$159,998 (\$543,464 in 2009) was used to repay the expenses incurred for the 150th anniversary Campaign. These two last amounts are presented in "Miscellaneous" revenue. The Foundation also paid the following amounts to the Museum: \$10,561 (\$52,127 in 2009) for acquisitions of works of art and \$5,000 (\$5,000 in 2009) for educational activities (presented in "Endowment contributions").

The Foundation also organizes and manages major fund-raising campaigns. From these campaigns, the Museum recorded an amount of \$828,512 (\$2,181,842 in 2009) as follows: \$136,570 (\$133,400 in 2009) for the acquisition of works of art of which a portion of \$136,570 (\$115,939 in 2009) presented in "Donations from the Foundation" and nil (\$17,461 in 2009) presented in

"Donations and sponsorships", nil (\$75,000 in 2009) for the Museum's day-to-day operations presented in "Donations and sponsorships", \$61,031 (\$18,900 in 2009) for educational activities included in "Donations from the Foundation", \$584,040 (\$922,900 in 2009) for exhibitions included in "Donations from the Foundation" and \$31,871 (\$1,031,642 in 2009) for the acquisition of Erskine and American Church and two buildings on Bishop Street presented in "Deferred contributions" and \$15,000 (nil in 2009) for the Marc-Aurèle Fortin project, also presented in "Deferred contributions".

The advance from the Foundation bears interest at the prime rate charged to the Museum on the Foundation line of credit (2.5% as at March 31, 2010). Interest expense on this advance is \$61,250 in 2009–2010 (\$78,522 in 2008–2009) for the year ended March 31, 2010, and is presented in "Interest projects".

VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

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

The Association made a \$1,100,000 donation (\$900,000 in 2009) to the Museum. From this donation, an amount of \$832,769 (\$755,000 in 2009) is presented in "Donations and sponsorships", an amount of \$145,000 (nil in 2009) is presented in "Interfund balances", an amount of \$100,000 (\$125,000 in 2009) is presented in "Deferred contributions" and an amount of \$22,231 (nil in 2009) is presented as "Annual Campaign". The balance of nil (\$125,000 in 2009) is presented as "Deferred contributions". An amount of \$100,000 (\$900,000 in 2009) is included in accounts receivable as at March 31, 2010.

13. FINANCIAL INSTRUMENTS

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

	2010	2009
	\$	\$
Cash	93,152	101,568
Money Market	543,852	713
Canadian Bond Pooled Fund	4,529,266	4,739,231
Canadian Corporate Equity Securities	4,267,853	3,237,649
U.S. and International Corporate Equity Securities	3,927,887	1,905,206
International Equity Pooled Fund	248,658	1,581,104
	13,610,668	11,565,471

FAIR VALUE

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

As at March 31, 2010 and 2009, the carrying value of all financial instruments approximated fair value, with the following exceptions:

	2010		2009	
	Carrying value	Fair value	Carrying value	Fair value
	\$	\$	\$	\$
General Fund				
Grants receivable	4,269,387	5,172,714	3,457,315	3,345,001
Long-term debt	(2,482,046)	(3,385,373)	(2,832,962)	(2,720,648)
Capital Assets Fund				
Grants receivable	14,099,766	15,215,883	16,162,603	18,171,491
Long-term debt	(19,867,171)	(20,581,919)	(22,112,476)	(24,676,089)

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 counter-parties with which it conducts business are mainly government agencies.

INTEREST RATE RISK

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

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

CURRENCY RISK

In its investment portfolio, the Museum holds interests in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the market value of these investments. Also, accounts payable and accrued liabilities on the balance sheet include an amount of \$158,000 (nil in 2009) denominated in euros.

14. COLLECTION OF THE MUSEUM

In its mission to attract the widest possible range of visitors, the Museum has, over the last 149 years 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 \$461,291 (\$962,826 in 2009).

15. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.



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FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2010

To the Trustees of The Montreal Museum of Fine Arts Foundation

We have audited the balance sheet of The Montreal Museum of Fine Arts Foundation as at March 31, 2010, and the statements of operations and changes in net assets for the year then ended. These financial statements are the responsibility of the Foundation's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence

supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2010, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Sanson Bélair / Deloitte & Touche p.e.n.c.r.l.¹

May 21, 2010

¹ Chartered accountant auditor permit no. 20238

STATEMENT OF OPERATIONS YEAR ENDED MARCH 31, 2010

	Restricted Funds							Total	
	General Fund	Pavilion of Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Restricted Funds Total	2010	2009
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Revenue									
Contributions	1,440,329	1,598,124	—	3,994	283,044	114,235	1,999,397	3,439,726	3,659,979
Investments	13,468	177,827	185,859	769,246	247,747	38,769	1,419,448	1,432,916	(227,881)
Grant from the Conseil des arts et des lettres du Québec	250,000	—	—	—	—	—	—	250,000	—
	1,703,797	1,775,951	185,859	773,240	530,791	153,004	3,418,845	5,122,642	3,432,098
Expenses									
Donations to the Museum	979,686	15,350	113,640	470,400	136,570	103,231	839,191	1,818,877	3,545,245
Investment management fees and safekeeping charges	—	12,432	12,994	53,781	13,039	2,711	94,957	94,957	100,400
Financial expenses	2,854	—	—	—	—	—	—	2,854	8,171
	982,540	27,782	126,634	524,181	149,609	105,942	934,148	1,916,688	3,553,416
Excess (deficiency) of revenue over expenses	721,257	1,748,169	59,255	249,059	381,182	47,062	2,484,697	3,205,954	(221,718)

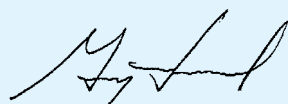
STATEMENT OF CHANGES IN NET ASSETS YEAR ENDED MARCH 31, 2010

	Restricted Funds								Total		
	General Fund	Pavilion of Canadian Art Fund with clause	Desmarais Exhibition Fund with clause	Other Exhibitions Fund with clause	Other Exhibitions Fund without clause	Acquisition Fund with clause	Acquisition Fund without clause	Educational Activities Fund with clause	Restricted Funds Total	2010	2009
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Net assets, beginning of year	(560,790)	1,180,919	2,470,659	10,109,365	116,628	1,798,896	508,407	422,073	16,606,947	16,046,157	19,326,480
Change in the unrealized gain during the year	66,890	366,060	382,593	1,583,498	—	304,522	79,385	79,807	2,795,865	2,862,755	(4,101,458)
Portion of the realized (gain) loss of the year recorded in the statement of revenue and expenses	—	(106,171)	(110,966)	(459,272)	—	(88,322)	(23,024)	(23,147)	(810,902)	(810,902)	1,042,853
Excess (deficiency) of revenue over expenses	721,257	1,748,169	59,225	365,687	(116,628)	345,315	35,867	47,062	2,484,697	3,205,954	(221,718)
Net assets, end of year	227,357	3,188,977	2,801,511	11,599,278	—	2,360,411	600,635	525,795	21,076,607	21,303,964	16,046,157
Comprised of:											
Restricted, with clause	—	3,188,977	2,801,511	11,599,278	—	2,360,411	—	525,795	20,475,972	20,475,972	15,981,912
Restricted, without clause	—	—	—	—	—	—	600,635	—	600,635	600,635	625,035
Unrestricted (deficiency)	227,357	—	—	—	—	—	—	—	—	227,357	(560,790)
	227,357	3,188,977	2,801,511	11,599,278	—	2,360,411	600,635	525,795	21,076,607	21,303,964	16,046,157

BALANCE SHEET AS AT MARCH 31, 2010

	Restricted Funds							Total	
	General Fund	Pavilion of Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Restricted Funds Total	2010	2009
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Assets									
Current assets									
Cash	653,586	—	—	—	—	—	—	653,586	2,218,901
Accounts receivable	1,066	—	—	—	—	—	—	1,066	104
Due from the Museum	—	—	—	—	2,839,771	—	2,839,771	2,839,771	2,778,522
	654,652	—	—	—	2,839,771	—	2,839,771	3,494,423	4,997,527
Investments (Note 4)	1,031,257	3,204,327	2,801,511	11,599,278	257,282	550,795	18,413,193	19,444,450	13,891,192
	1,685,909	3,204,327	2,801,511	11,599,278	3,097,053	550,795	21,252,964	22,938,873	18,888,719
Liabilities									
Current liabilities									
Due to the Museum	1,458,552	15,350	—	—	136,007	25,000	176,357	1,634,909	2,842,562
Net assets									
Restricted, with clause	—	3,188,977	2,801,511	11,599,278	2,360,411	525,795	20,475,972	20,475,972	15,981,912
Restricted, without clause	—	—	—	—	600,635	—	600,635	600,635	625,035
Unrestricted (deficiency)	227,357	—	—	—	—	—	—	227,357	(560,790)
	227,357	3,188,977	2,801,511	11,599,278	2,961,046	525,795	21,076,607	21,303,964	16,046,157
	1,685,909	3,204,327	2,801,511	11,599,278	3,097,053	550,795	21,252,964	22,938,873	18,888,719

Approved by the Board


Guy Savard
 President
 Trustee


Brian M. Levitt
 Trustee

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* (Québec). The Foundation is a registered charity and a public foundation within the meaning of the *Income Tax Act*. The Foundation is involved mainly in soliciting and collecting donations, bequests and other contributions on behalf of the Montreal Museum of Fine Arts (the “Museum”) and in administering its funds. In addition, under Article 4 of the agreement between the Foundation and the Museum, the Museum has entrusted the Foundation with the administration of certain investments. These investments are excluded from the Foundation’s financial statements.

In order to maintain its registered charity status, the Foundation must meet certain annual spending requirements (“disbursement quota”) according to the *Income Tax Act*. The disbursement quota is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with these requirements could lead to a revocation of the Foundation’s registered charity status. As at March 31, 2010, the Foundation complies with the requirements.

2. CHANGES IN ACCOUNTING POLICIES

On April 1, 2009, the Foundation adopted the changes made to Sections 4400 and 4460 of the *Canadian Institute of Chartered Accountants* (“CICA”) *Handbook*. The adoption of these new standards had no impact on the financial statements, except for the presentation of revenue and expenses at their gross amounts for investment income, investment management fees and safekeeping charges.

3. SIGNIFICANT ACCOUNTING POLICIES

The Foundation has elected to use the exception provided by the CICA permitting not-for-profit organizations to not apply Sections 3862 and 3863 of the *CICA Handbook*, which would otherwise have applied to the financial statements of the Foundation for the year ended March 31, 2010. The Foundation applies the requirements of Section 3861 of the *CICA Handbook* concerning the presentation and disclosures on financial instruments.

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

RESTRICTED FUND ACCOUNTING

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

i) General Fund

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

ii) Restricted funds

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

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

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

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value and their subsequent measurement is dependent upon their classification as described below. Their classification depends on the purpose for which the financial instruments were acquired or issued, their characteristics and the Foundation’s designation of such instruments. Settlement date accounting is used.

Classification	
Cash	Held for trading
Accounts receivable	Loans and receivables
Due from the Museum	Loans and receivables
Investments	Available-for-sale
Due to the Museum	Other liabilities

Held for trading

Held-for-trading financial assets are financial assets typically acquired for resale prior to maturity or that are designated as held for trading. They are measured at fair value at the balance sheet date. Fair value fluctuations including interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses are included in other revenue.

Loans and receivables

Loans and receivables are accounted for at amortized cost using the effective interest method.

Available-for-sale

Available-for-sale financial assets are those non-derivative financial assets that are designated as available-for-sale, or that are not classified as loans and receivables, held-to-maturity or held-for-trading investments. Except as mentioned below, available-for-sale financial assets are carried at fair value with unrealized gains and losses included in net assets until they are realized when the cumulative gain or loss is transferred to investment income.

Available-for-sale financial assets that do not have quoted market prices in an active market are recorded at cost.

Interest on interest-bearing available-for-sale financial assets is calculated using the effective interest method.

Other liabilities

Other liabilities are recorded at amortized cost using the effective interest method and include all financial liabilities, other than derivative instruments.

Transaction costs

Transaction costs related to held-for-trading financial assets are expensed as incurred. Transaction costs related to available-for-sale financial assets, held-to-maturity financial assets, other liabilities and loans and receivables are netted against the carrying value of the asset or liability and are then recognized over the expected life of the instrument using the effective interest method.

Effective interest method

The Foundation uses the effective interest method to recognize interest revenue or expense, which includes transaction costs or fees, premiums or discounts earned or incurred for financial instruments.

CONTRIBUTED SERVICES

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

USE OF ESTIMATES

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

4. INVESTMENTS

	2010	2009
	\$	\$
Cash	125,017	118,391
Money Market	738,131	832
Canadian Bond Pooled Fund	6,141,193	5,524,218
Canadian Corporate Equity Securities	5,786,745	3,773,920
U.S. and International Corporate Equity Securities	5,325,789	2,220,776
International Equity Pooled Fund	337,153	1,842,991
Foundation of Greater Montreal Fund	990,422	410,064
	19,444,450	13,891,192

5. RELATED PARTY TRANSACTIONS

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

The due from Museum bears interest at the prime rate charged to the Museum on its line of credit (2.5% as at March 31, 2010) without specific terms of repayment. Interest revenue related to this due amounts to \$61,250 for the year ended March 31, 2010 (\$78,522 in 2009), and is included in investment income.

The Museum pays certain expenses of the Foundation. These expenses are reimbursed to the Museum and are presented as an increase in donations to the Museum and amount to \$371,374 (\$697,775 in 2009).

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

CURRENCY RISK

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

CREDIT RISK

The Foundation's principal financial assets are cash, accounts receivable and investments, which are subject to credit risk. The carrying amounts of financial assets on the balance sheet represents the Foundation's maximum credit exposure at the balance sheet date.

FAIR VALUE

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

7. STATEMENT OF CASH FLOWS

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

8. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.