



Carlos Bunga *A Sudden Beginning*, Photo by Toni Hafkenscheid, 2020

Museum  
Of  
**Contemporary  
Art**

Toronto Canada

# Annual Report 2020

# A Message from Brad Keast Board Chair

Dear Friends of MOCA,

When looking back at 2020, I'm sure we each intimately remember it as a year of unprecedented challenges, disruption and isolation. It was tough to close MOCA's doors, leaving the galleries empty and our team unable to bring our community together to experience contemporary art, especially during such a difficult time. However, as I watched MOCA respond and adapt to the pandemic restrictions, I also witnessed 2020 become a year of incredible growth, resilience and innovation for the organization.

In April 2020, The Board of Directors was pleased to welcome Kathleen Bartels as the new Executive Director & CEO, following her tenure as the Director of the Vancouver Art Gallery. We were thankful to have had her leadership during such an unusual time. Throughout more than eight months of temporary closures, MOCA's team found ways to continue to effectively deliver the Museum's mission of creating access to world-class contemporary art. I am proud to say that MOCA honoured the financial commitments made to exhibiting artists and vastly expanded its digital capacity to continue presenting art through Shift Key, promoting artists, and engaging audiences while prioritizing safety and increasing accessibility.

Along with these successes, 2020 also represented a key period of learning for MOCA as widespread attention was brought to critical social movements, including Black Lives Matter and the continuous challenges faced by Indigenous Communities in Canada. The Museum also renewed its commitment to promoting equity within our spaces, relationships and society as a whole. The Board of Directors supported Kathleen and museum staff to expand MOCA's vision, refine its mandate, create an Equity Committee and



launch a Strategic Planning process, all of which have been developed through an equity lens and consider the needs of artists and audiences during the post-pandemic recovery period. I look forward to the finalization and implementation of the Strategic Plan, including a robust framework to guide MOCA's operations between 2021 and 2026 and foster continued learning, reflection and growth.

All of the accomplishments of 2020, including the rich vision developed for the future, are indeed the result of the collective dedication and effort of MOCA's staff, Board of Directors and our many supporters, as well as the work of exceptional artists, to adapt and evolve during these transformative times. I am pleased to report that this diligence also led MOCA to end 2020 with a balanced budget, creating a solid foundation for sustainability in 2021 and beyond.

On behalf of the Board of Directors, thank you to all MOCA's staff, artists, donors, sponsors, members, volunteers and visitors for your support of the Museum throughout 2020. We eagerly anticipate coming together very soon.

Sincerely,

A handwritten signature in black ink, appearing to read "Brad Keast".

Brad Keast  
**Chair of the Board of Directors**



Visitors view Sarah Sze, *Images in Debris*. Photo by Gabriel Li, 2020.

## Letter from Kathleen S. Bartels Executive Director & CEO

2020 was a year none of us will soon forget, nor should we. The world was simultaneously united and divided by a global pandemic and a resounding cry for equity and justice. We were brought together in ways we could never have imagined, yet kept apart like never before.

When I arrived at MOCA in April, the pandemic had already shut down the city. It was a challenging transition as I could not meet in person the dedicated team with whom I would be working. Quite quickly, COVID-19 turned upside down our traditional ways of communicating, socializing, collaborating and reaching audiences. Video conferencing and webinars became our new way of connecting. Words and phrases like ‘unprecedented,’ ‘social distancing,’ ‘quarantine,’ and ‘new normal’ seemed to be on everyone’s lips. And ‘work from home,’ ‘wear a mask’ and ‘sanitize your hands’ became a way of life. But through it all, MOCA continued to serve our members and audiences with enhanced online programmes and behind-

the-scenes preparation for several world-class exhibitions featuring work by artists from the Greater Toronto Area and internationally. In addition, the closure allowed me the opportunity to engage in meaningful and consistent dialogue with the staff and build deeper connections with our colleagues and supporters.

As challenging as it was, 2020 did see great positivity and success. On a personal level, the most significant highlight was joining MOCA as the Executive Director and CEO. I am honoured to be at MOCA, and I have big dreams for the Museum, not the least transforming the Museum into the preeminent institution for contemporary art in North America. A lofty goal indeed, but achievable because of the unwavering commitment of MOCA’s staff and Board and the support of you—our loyal members, donors, friends and community.

2020 also saw the successful completion of the Tomorrow of Contemporary Art capital campaign, thanks in large

part to \$5.7 million in capital loan forgiveness from MOCA's landlord, Castlepoint Auto BLDG Inc. This extraordinary gift allows us to fully concentrate on future programming and operational fundraising efforts without the burden of outstanding debt.

In November 2020, we received a significant donation of \$1 million from long-time advocates and supporters of MOCA who wish to remain anonymous. This gift is earmarked for MOCA's annual exhibition programme, providing welcome support for an ambitious and exciting series of new projects and partnerships.

Overall, in 2020, MOCA opened nine major exhibitions featuring ten artists. Of these, five were new commissions. All were produced in close collaboration with the artists and were 'firsts' for the artists either as never-before-seen work, their first exhibition in Canada, or their first major exhibition.

As I reflect on MOCA's 2020 programming, I appreciate how these exhibitions incorporated meaningful references to MOCA's local context into the process or the artworks themselves. For example, Portuguese artist Carlos Bunga's *A Sudden Beginning* included several new sculptures made from locally-sourced furniture reworked into painterly cityscapes; American artist Sarah Sze's *Images in Debris* was realized through the generosity of a Toronto collector who loaned MOCA the work as the first iteration of *The City Is A Collection*; and, Taiwanese artist Michael Lin engaged 12 Toronto-based artists in a paid mentorship to help him produce the ground-floor installation *Archipelago*.

In addition to these exhibitions, MOCA presented 28 artists' work on *Shift Key*, produced five episodes in the *Spotlights* series, delivered 20 public programmes and created 26

engaging education initiatives executed by primarily local or Canadian artists and arts facilitators. I am very proud of the programming MOCA offered last year and eagerly look forward to all that we will accomplish in 2021 and beyond.

MOCA remained strong and resilient in a year filled with uncertainty and financial hardship, as many institutions within the arts community face an unknown future. Thanks to our donors, members, supporters and community, we closed 2020 with a substantial surplus in the operating budget, putting us in a financially secure position as we continue to navigate the unknown. I extend my gratitude to MOCA's public funders, particularly the City of Toronto and the federal government, for their critical support to the Museum and the arts sector more broadly.

Yes, 2020 was a year like no other. It showed us that when we come together as a community in the face of adversity, we can conquer obstacles head-on and survive any challenge thrown our way. Notably, 2020 has confirmed that art has the power to bring communities together and to make us feel hopeful about the future. I am so proud of MOCA's Staff and Board of Directors for staying the course, remaining positive and never giving up. In addition, I am incredibly grateful to everyone who has supported MOCA through the lockdown. I eagerly anticipate the day we can reopen our doors and welcome you all home.

With my warmest regards,



Kathleen S. Bartels  
**Executive Director and CEO**

# Art for Our Sake

MOCA is motivated by our belief that museums can be culturally and socially beneficial. We promote exceptional artistic thinking and provide a community space for creativity and discourse. Working across all contemporary art forms, we empower the local Toronto art scene while contributing to the international.

MOCA is an accessible, welcoming hub rooted and engaged in a culturally rich neighbourhood. It is here, through art, that you can feel the specialness of this invigorating and hyper-diverse city.

MOCA Toronto is a registered charity dedicated to public service, diversity in all its manifestations, and the cause of healthy, stimulating and enriching culture.

# The Year in Review



Dornith Doherty, *Archiving Eden: Exchange*. Installation photo by Toni Hafkenscheid, 2020.

## 2020 Exhibitions

In a year that was profoundly disrupted by global forces, MOCA continued to fulfill our mandate by presenting exhibitions by ten outstanding contemporary artists from various disciplines.

### **Dornith Doherty** **Archiving Eden: Exchange**

*Archiving Eden: Exchange* presented x-ray images of 5,000 seeds—the smallest number required to preserve a single plant species. Housed within a vault-like structure, the installation by artist Dornith Doherty, produced during her residency at MOCA in the OSC studio programme, came to life during seed exchange events, where visitors were invited to remove an image from the vault's walls and replace it with a transparent envelope containing a single Canadian seed. Over time, the installation changed physically and visually: from figurative to actual, dark to light.

# The Year in Review



Carlos Bunga, *A Sudden Beginning*. Installation photo by Toni Hafkenscheid, 2020.

## 2020 Exhibitions

### **Carlos Bunga** ***A Sudden Beginning***

For his first exhibition in Canada, Bunga was commissioned to produce two major site-responsive works for MOCA. Inspired by the simplicity of the Museum's architecture and the rhythm of its columns, Bunga both stressed and challenged the structure's physicality. His formidable installations and nomadic sensibility deepen his long-standing inquiry into some of the most poignant subjects of our time: stability, certainty and permanence—all of which were thrown into sharp relief amid the COVID-19 global pandemic and the necessary urgency of conversations about systemic racism that emerged following the death of George Floyd in May 2020.

# The Year in Review



Megan Rooney, *HUSH SKY MURMUR HOLE*. Installation photo by Toni Hafkenscheid, 2020.

## 2020 Exhibitions

### **Megan Rooney**

#### ***HUSH SKY MURMUR HOLE***

Megan Rooney is an enigmatic storyteller whose work expands across painting, performance, sculpture and installation. For the artist's first major solo exhibition in her home country of Canada, Rooney single-handedly painted a monumental mural that transformed the entire third floor of the Museum. This temporary, site-specific environment was home to characters and scenarios composed of ubiquitous household materials, found objects from the local area, stuffed fabrics and paint. Rooney explores notions of traditional femininity through the lenses of domestic space and probes how our bodies are informed by and respond to the environments, systems and inanimate objects surrounding us.



# The Year in Review



Sarah Sze, *Images in Debris*. Installation detail by Toni Hafkenscheid, 2020.

## 2020 Exhibitions

### **Sarah Sze** ***Images in Debris***

Constellatory, monumental, intimate and immersive, *Images in Debris* is one in a series of sculptures by renowned American artist Sarah Sze, presented at MOCA as the first installment of The City Is a Collection. This series presents privately-owned contemporary artworks from throughout the Toronto community. Simultaneously a sculptural installation and functional projection tool, *Images in Debris* lends equal weight to images and objects, exploring the edges between the two and bringing both into dialogue with the surrounding architecture.

*Images in Debris* was generously loaned by Audrey and David Mirvish. Additional thanks to Victoria Miro Gallery, London, and Sarah Sze Studio, New York.

# The Year in Review



Shelagh Keeley, *An Embodied Haptic Space*. Installation photo by Toni Hafkenscheid, 2020.

## 2020 Exhibitions

### **Shelagh Keeley**

#### ***An Embodied Haptic Space***

In the visceral, site-specific installations she has been producing for over 40 years, the Toronto-based Keeley balanced the speed and rigidity of digital photography with the slowness and freedom of drawing in an expanded field. At the root of the installation of *An Embodied Haptic Space* were photographic traces of the MOCA building pre-renovation. Through a new wall drawing, one space in time was transferred into the present, as traces of labour were interwoven and transformed by a gestural response to the site.

MOCA co-produced a publication documenting this exhibition with The Power Plant and the McLuhan Centre for Culture and Technology. The book *Shelagh Keeley, Traces of Labour* features images from her site-specific wall drawing *Fragments of the Factory / Unfinished Traces of Labour*, 2020 and stills from her film *Jardim do Ultramar / The Colonial Garden, Lisbon, Portugal*, 2016. It also brings these projects into dialogue with her 2014-15 exhibition at The Power Plant titled *Shelagh Keeley: Notes on Obsolescence*.

# The Year in Review



Yazan Khalili, *Medusa*. Installation photo by Toni Hafkenscheid, 2020.

## 2020 Exhibitions

### **Yazan Khalili**

#### ***Medusa***

In *Medusa*, Khalili asked whether digital archives can be a medium that frees memory from overdetermined, institutionalized narratives. Specifically, *Medusa* engaged with the rise of facial recognition technologies. While the human face is an everyday mode of personal identification, the COVID-19 pandemic is an unprecedented historical transition in how we perceive one another—lately, we are communicating almost entirely via video and various social platforms. Despite the fact that Khalili's work was produced before the pandemic, the requirement to mask up in public space introduced a new, universal layer of facial concealment from which to engage with the ideas of *Medusa* and the mythology it references. *Medusa*, by Yazan Khalili, was supported by *The Consortium Commissions*—a project initiated by Mophradat with institutional partners including MOCA Toronto, Hammer Museum, LA; CCA, Glasgow and KW, Berlin.

# The Year in Review



Fatma Bucak and Krista Belle Stewart, *Acts of Erasure*. Installation Photo by Toni Hafkenscheid, 2020

## 2020 Exhibitions

### **Fatma Bucak and Krista Belle Stewart, *Acts of Erasure*** ***Perceptions of heritage, indigeneity and political identity***

*Acts of Erasure* brought the two distinct artistic practices of Fatma Bucak and Krista Belle Stewart into dialogue. This pairing opened space for conversations around political identity concerning land and heritage, methodologies of historical repression and interpretation, and the act and effects of erasure. Bucak was born in eastern Turkey and identifies as both Kurdish and Turkish, an identity inherently tied to the social realities of border landscapes. Stewart is a member of the Upper Nicola Band of the Syilx (Okanagan) Nation in British Columbia. Her practice draws out personal and political narratives inherent in archival materials while questioning their articulation in institutional histories.

*The exhibition was organized in partnership with Scotiabank CONTACT Photography Festival.*

# The Year in Review



Mika Rottenberg, *Spaghetti Blockchain*. Installation Photo by Tom Arban, 2020.

## 2020 Exhibitions

### **Mika Rottenberg** ***Spaghetti Blockchain***

MOCA worked with Argentina-born, New York-based artist Mika Rottenberg to present her internationally-acclaimed work for the first time in Toronto. The exhibition included three of her most recent film installations and several sculptural works, including *Spaghetti Blockchain*, 2019, co-commissioned by MOCA with the New Museum, NYC. Rottenberg is devoted to a rigorous practice that combines film, architectural installation, and sculpture to explore ideas of labour and the production of value in our contemporary hyper-capitalist world. Rottenberg is committed to sustainability by using unfinished and reusable materials, which MOCA's exhibition design team developed with her in careful collaboration.

*A modified version of the exhibition will be presented at Musée d'art contemporain de Montréal in 2022.*

# The Year in Review



Michael Lin, *Archipelago*. Installation Photo by Tom Arban, 2020.

## 2020 Exhibitions

### **Michael Lin** ***Archipelago***

MOCA commissioned Taiwan-based Michael Lin to create a monumental site-specific painting installation on the ground floor of the Museum in 2020, titled *Archipelago*. Lin's unconventional paintings invite visitors to position themselves within an artwork and to reconsider their perception of the space around them. His works take their inspiration from everyday fabrics—pillows, blankets, and other domestic textiles. In nature, an archipelago is a chain of separate but related islands—an apt metaphor for the distancing measures and social bubbles developed under COVID-19. As for many of his installations, Lin's murals at MOCA were painted by local artists, and MOCA took this unique opportunity to create an innovative mentorship programme.

# The Year in Review



## 2020 Public Programmes & Learning

In conversation with our exhibition programme, MOCA is committed to expanding and exploring contemporary themes through dynamic public programmes and learning initiatives.

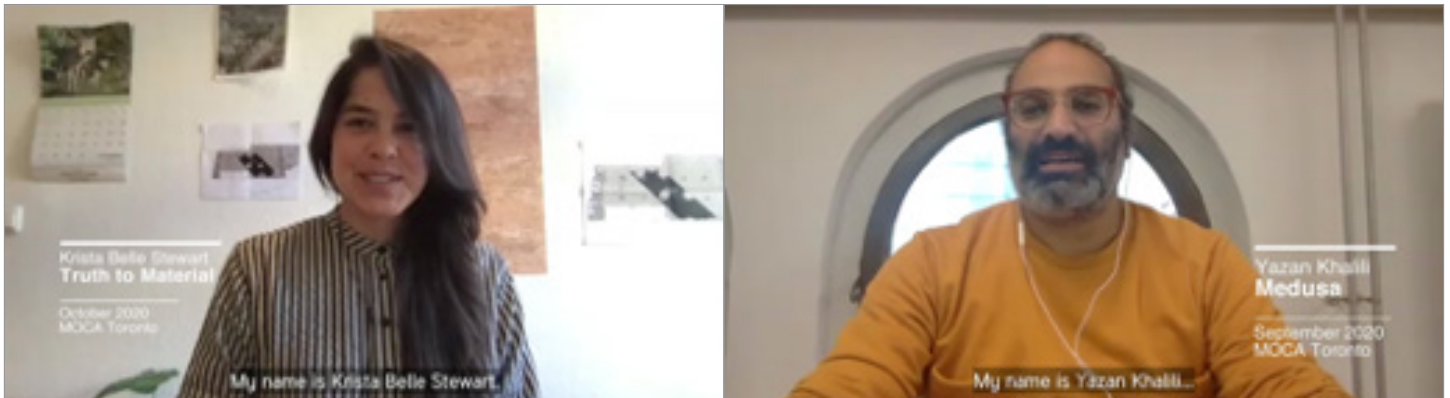
Pre-pandemic, a number of sold-out engagements took place in the galleries, including an extraordinary performance choreographed by Lauren Runions of i/o Movement during the Winter Exhibition opening. While many planned talks and performances had to be cancelled in the wake of ongoing closures and physical distancing requirements, MOCA's team honoured all commitments to artists and innovated new ways of connecting with audiences and members online.

MOCA hosted a suite of live events via Zoom throughout 2020, including six online learning workshops as part of the TD Community Sundays series, an in-conversation series featuring Yazan Khalili, and Tirdad Zolghadr, Fatma Bucak and Krista Belle Stewart, and David Hartt, and two member-exclusive author talks in partnership with the House of Anansi Press. MOCA also produced virtual tours with the curators to allow the exhibitions to be experienced throughout the Museum's closure.



**Top Left:** Intervening a Sudden Beginning, February 5, 2020. Photo by Gabriel Li. **Top Right:** Colour Feels with Laura Dawe. Photo by Mujgan Ozceylan. **Bottom:** Screen capture from David Hartt in Conversation with Daisy Desrosiers.

# The Year in Review



Screen captures of *Spotlights*. **Left:** Krista Belle Stewart. **Right:** Yazan Khalili.

## Digital Engagement

Necessity is the mother of invention. In 2020, MOCA developed a fulsome roster of virtual programmes to continue to fulfill our mission with Toronto and the world in lockdown. In the process, a number of new initiatives emerged that have opened MOCA's programming to new audiences, captured the voices of exhibiting artists, and provided a strong foundation for digital innovation that will continue well beyond the pandemic.

### Shift Key

A virtual exhibition platform for hosting moving-image artworks, available for a limited run, Shift Key invited audiences worldwide to experience 28 works, including a number of exhibiting artists. The platform was curated by MOCA's programming team of November Paynter, Rui Mateus Amaral and Sabrina Maltese, and guest curator Daisy Desrosiers. Guiding questions for 14 of the works were developed by MOCA's learning coordinator, Alexandra Brickman, to invite deeper audience engagement.

### Spotlights

In the fall of 2020, MOCA began producing a video series featuring each of the exhibiting artists, including Mika Rottenberg, Michael Lin, Fatma Bucak, Krista Belle Stewart, and Yazan Khalili. *Spotlights* invites audiences to learn more about the artist's practice and their works on display in the museum, providing a new source of interpretation that is accessible both online and in the Museum space. Moving forward, and as more *Spotlights* are produced, these video works will become an important archive.

### Partnerships

2020 was an important year for collaborating with and mutually supporting arts organizations across Canada and the world. Two important digital partnership initiatives were developed with MOCA in 2020: *A River Waits Reply*, and *Field Trip*. Through these two initiatives, MOCA connected with colleagues at seven international and 47 Canadian visual arts organizations to co-program, support artists, and share audiences through coordinated social media outreach and signal boosting.



# The Year in Review



Wu Tsang, *The Shape of a Right Statement*, 2008, HD Video with stereo sound, 5'00". Courtesy the artist and Galerie Isabelle Bortolozzi, Berlin.

## 2020 Shift Key Exhibited Artists

- Shazad Dawood** – *Leviathan Cycle, Episode 1: Ben* – March 21–27, 2020  
**Jon Rafman** – *SHADOWBANNED* – March 28–April 10, 2020  
**Megan Rooney** – *Tilia Americana* – April 4–April 17, 2020:  
**Mark Lewis** – *Standing Ovation on Suffern Lake Saskatchewan* – April 11–24, 2020  
**Petra Cortright** – *forever\_2\_fast\_2\_subtle* – April 18–May 1, 2020  
**Sara Cwynar** – *Scroll 1* – April 25–May 8, 2020  
**Evelyn Lambart** – *Begone Dull Care: Nine Fables and Abstractions* – April 27–May 11, 2020  
**Fatma Bucak** – *Scouring the press* – May 2–15, 2020  
**Yazan Khalili** – *Hiding Our Faces Like a Dancing Wind* – May 9–23, 2020  
**Victoria Sin** – *If I had the words to tell you we wouldn't be here now* – May 16–30, 2020  
**Krista Belle Stewart** – *Seraphine, Seraphine* – May 23–June 5, 2020  
**Deanna Bowen** – *On-Trial: The Long Doorway* – May 30–June 26, 2020  
**Nicholas Galanin** – *Tsu Héidei Shugaxtutaan 1 and 2* – June 20–July 3, 2020  
**Marsha P. Johnson**, Photographed by Gun Roze  
**Robin Cameron** – *Near Future Recent Past* – July 4–17, 2020  
**Denis Tortum & Kathryn Hamilton** – *ARK* – July 2020  
**Basma Alsharif** – *Trompe l'Oeil* – July 18–31, 2020.  
**Wu Tsang** – *The Shape of a Right Statement* – August 1–14, 2020  
**Vzela Kook** – *Columbus Horticulture* – August 15–31, 2020  
**Jesse Chun** – *SULLAE* 술래 – September 1–15, 2020:  
**Erin Johnson** – *There are things in this world that are yet to be named* – September 12–25, 2020  
**Oliver Husain** – *moth maze* – September 25–October 9, 2020  
**Celia Perrin Sidarous** – *Slip* – October 10–23, 2020  
**Steffani Jemison** – *Sensus Plenior* – October 24–November 9, 2020  
**David Hartt** – *The Republic* – November 10–20, 2020  
**Zadie Xa** – *Mood Rings, Crystals and Opal Coloured Stones* – November 21–December 4, 2020  
**Erin Shirreff** – *Still* – December 5–18, 2020  
**Kapwani Kiwanga** – *Vumbi* – December 19, 2020–January 10, 2021

# The Year in Review



## 2020 Emerging Artists Mentorship Programme

In the fall of 2020, 11 artists were selected to work with Michael Lin and his studio on the Archipelago installation as part of MOCA's Emerging Artists Mentorship Programme, a paid opportunity to produce a large-scale installation in collaboration with Lin and the MOCA team.

Leeay Aikawa, Stephanie Bellefleur, Tania Costa, Lily Huang, Wenting Li, Erin McCluskey, Yen Linh Thai, Kelcy Timmons and Jinke Wang. The artists were selected through an open call process and were led by Toronto-based artist Vanessa Maltese and co-lead Val Sears.

They worked for 6 weeks to complete the hand-painted, patterned paintings and participated in professional development sessions led by MOCA staff. Throughout the production process, there were virtual check-ins with Isabelle Georges at Lin's studio in Paris, as well as with Lin who was in Taiwan.

## Tea Base in Residence

From December 2020 until May 2021, the collective Tea Base was in residence with MOCA. Initially invited to create programming that could be hosted within Michael Lin's immersive painting Archipelago, this mainly virtual residency expanded in scope to include virtual workshops, a sound installation, performances and a research project.

Tea Base is a curious community arts space tucked away in Tkaronto/Toronto's Chinatown Centre Mall. The community aims to make accessible space for intergenerational activists and artists who support social justice movements in and around Chinatown. Tea Base is a space that develops solidarity across marginalized groups through relationships, joy and collaboration.

Members who took a lead in MOCA's programming included Christie Carrière, Hannia Cheng and Florence Yee.

# 2020 at a Glance



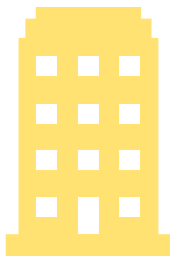
Photo by Gabriel Li.

“It’s a brilliant use of an interesting building in a neighbourhood that is on the verge of wide discovery by the public. Well done.”

—Anonymous Visitor, 2020



14,000+ Visitors



1000+ Members



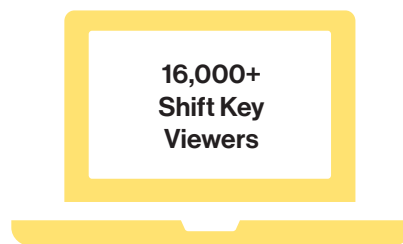
100+ partners



1 of 12 Canadian Arts Heroes of 2020, according to The Globe and Mail



71 Artists Engaged



# Statement of Financial Position

## MUSEUM OF CONTEMPORARY ART TORONTO CANADA

### Statement of Financial Position

December 31, 2020, with comparative information for 2019

	2020	2019
<b>Assets</b>		
Current assets:		
Cash and cash equivalents	\$ 992,292	\$ 971,646
Accounts receivable	184,932	106,579
Prepaid expenses and deposits (note 9)	377,650	84,249
	<u>1,554,874</u>	<u>1,162,474</u>
Long-term investments (note 3)	42,761	42,055
Capital assets (note 4)	8,282,542	14,017,180
	<u>\$ 9,880,177</u>	<u>\$ 15,221,709</u>
<b>Liabilities and Net Assets</b>		
Current liabilities:		
Accounts payable and accrued liabilities (note 5)	\$ 247,588	\$ 249,149
Deferred revenue (note 6)	149,513	222,458
Deferred grants (note 7)	149,467	49,467
Deferred rent	174,602	127,508
	<u>721,170</u>	<u>648,582</u>
Long-term liabilities:		
Deferred capital contributions (note 8)	8,407,314	14,252,198
Total liabilities	9,128,484	14,900,780
Net assets:		
Unrestricted	751,693	320,929
Commitments (note 12)		
	<u>\$ 9,880,177</u>	<u>\$ 15,221,709</u>

# Statement of Operations

## MUSEUM OF CONTEMPORARY ART TORONTO CANADA

### Statement of Operations

Year ended December 31, 2020, with comparative information for 2019

	2020	2019
Revenue:		
Donations and sponsorship	\$ 2,567,947	\$ 2,678,578
Grants (notes 10 and 13)	1,235,191	448,801
Facility rental, sales and other	157,951	574,314
Membership fees	28,661	91,232
	<u>3,989,750</u>	<u>3,792,925</u>
Expenses:		
Salaries and benefits (note 11)	1,808,829	1,715,647
Building and rent (note 9)	752,738	162,771
Programmes (note 11)	635,239	676,032
Administration	269,624	384,007
Marketing and communication	91,982	191,376
Fundraising and development	59,273	323,019
Visitor experience	51,547	110,071
	<u>3,669,232</u>	<u>3,562,923</u>
Excess of revenue over expenses before the undernoted	320,518	230,002
Amortization of deferred capital contributions (note 8)	5,844,884	692,766
Amortization of capital assets (note 8)	(5,734,638)	(775,743)
	<u>110,246</u>	<u>(82,977)</u>
Excess of revenue over expenses	<u>\$ 430,764</u>	<u>\$ 147,025</u>



Donor tour with Megan Rooney, February 2020.

## Our Annual Supporters

MOCA Toronto is grateful for the philanthropic support of individuals, corporations, foundations and government agencies. Your vital support enables us to be at the forefront of showcasing and interpreting contemporary art that explores the ideas that define our time. Thank you for being a part of our community of artistic discourse and creativity.

## Donors

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Castlepoint Numa

### **Donors \$500,000 +**

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## In-Kind Donations \$25,000 +

Osler, Hoskin & Harcourt LLP

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## Government Funders



# Tomorrow of Contemporary Art Campaign

MOCA Toronto is grateful and proud to acknowledge the following philanthropists, foundations and corporations whose generous support helped create this facility and launch the museum's inaugural programs in fall 2018.

## **\$3,000,000 +**

Castlepoint Numa  
The Price Family

## **\$1,000,000 +**

BMO Financial Group  
Lindy Green Family Charitable Foundation  
Julia and Gilles Ouellette  
The Jack Weinbaum Family Foundation

## **\$500,000 +**

The Karen Green Charitable Trust  
Alfredo and Moira Romano  
Anonymous

## **\$250,000 +**

Salah Bachir and Jacob Yerex  
TD Bank Group

## **\$100,000 +**

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Geraldine Thornton and Stephen Moore in memory of Hugh R. Thornton  
Volkswagen  
Eb and Jane Zeidler

## **\$25,000 +**

John and Anne Clark  
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In honour of Fela Grunwald (Richard and Barbara Balfour)

Brad Keast and Kim Le  
In Memory of Jean Calvin  
Hesty Leibtag and Terry Verk  
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< \$1,500  
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**In-Kind Donations**  
Charton Hobbs Inc.  
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## Operating and Project Funders



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## Corporations

\$1,000,000+



\$250,000+



\$100,000+



\$50,000+





Photo by Mujgan Ozceylan, February 2020.

## 2020 Members

It's more than a membership; it's a community. We are grateful to all of MOCA's members for their steadfast support during a challenging year.

### **Corporate: Friend**

Christina Zeidler & Deanne Lehtinen

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Coralie & Max Koeune  
 Robin Anthony  
 Richard Balfour  
 Diana Billes  
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Neil Chander  
Victoria Foley  
Fela Grunwald  
Neill Kalvin

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Dale Lawr  
Hesty Liebttag  
Gave Lindo  
Tahnee Lloyd-Smith  
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Nada Ristich  
Joanne Tod  
Carol Weinbaum

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Uros Jelic, Head Technician & Exhibition Designer  
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Sabrina Maltese, Public Programmes and Learning Curator  
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Nazli Nahidi, Development Assistant  
November Paynter, Artistic Director  
Angela Songui, Development Events Manager  
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Joel Cottrill  
Samuel de Lange  
Mark Dudiak  
Maxwell Galley  
Lindsay Hogan  
Matthew Koudys  
Nadia Kuzmich  
Wyndham Mathiesen  
David Ronchka



Dornith Doherty, *Archiving Eden: Exchange*. Photo by Mujgan Ozceylan, February 2020.

## Visitor Experience

MOCA's visitor experience volunteer programme went on hiatus in 2020 during the pandemic. The Museum is grateful to the incredible people who have dedicated their time and energy to helping us animate our ground floor, and in particular would like to recognize **Ivana Obradovic** and **Sayeh Dastgheib-Beheshti**, who facilitated the exchange of 5,000 seeds by our visitors over the course of 10 weekends in 2019-20, making possible the stunning transformation of Dornith Doherty's *Archiving Eden: Exchange*.

### Leads

Vanessa Lameche  
Jordaan Mason  
Chantal Tam

### Guides

Sadora Asefaw  
Avril Bateman  
Felicia Daisy  
Maria de Queiroga Cavalcanti  
Nour Hadidi  
Terrell Higgins  
Laura How  
Heather Long  
Jack Pocaluyko  
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Museum  
Of  
**Contemporary  
Art**

Toronto Canada

**Charitable Registration**

**No. 87891 4118 RR0001**

158 Sterling Rd. Toronto Canada

[info@moca.ca](mailto:info@moca.ca)