

# Annual Report 2021

Museum  
Of  
**Contemporary  
Art**

Toronto Canada

# A Message from Brad Keast Board Chair

Dear Friends of MOCA,

In 2021, despite the ongoing challenges of the pandemic, MOCA Toronto continued to deliver its mission, supporting artists and staff, engaging audiences and presenting world-class contemporary art.

**Notably, in 2021, MOCA published our 5-year Strategic Plan which was completed with significant community and stakeholder consultation and offers a revised mission, vision and values to guide our work in 2021–2026.**

**MOCA's strategic priorities for the next five years include:**

- A focus on equity, inclusion and access;
- Presenting a range of exceptional, accessible and interdisciplinary programmes that strive for excellence from a multiplicity of perspectives and provide a community space for enrichment, collaboration and creativity;
- Expanding effective and consistent marketing and communications, serving as a platform for the voices of artists, partners and community, sharing MOCA's story, building audiences and deepening relationships;
- Continuing to build a robust, resilient and reputable culture; and,
- Deepening and growing fundraising and revenue capacity to ensure a sustainable and stable future.

MOCA's 2021 exhibitions and programmes, as well as the Museum's wider activities related to engagement and community building, reflected the goals outlined in our Strategic Plan in a very effective and highly successful way and we look forward to building on this in the years to come.



**Additionally, the staff and Board team worked diligently and ended the year in a good financial position with an operational surplus.**

All of this is possible because of our public and private supporters and I know we will continue to grow our impact together in the coming years.

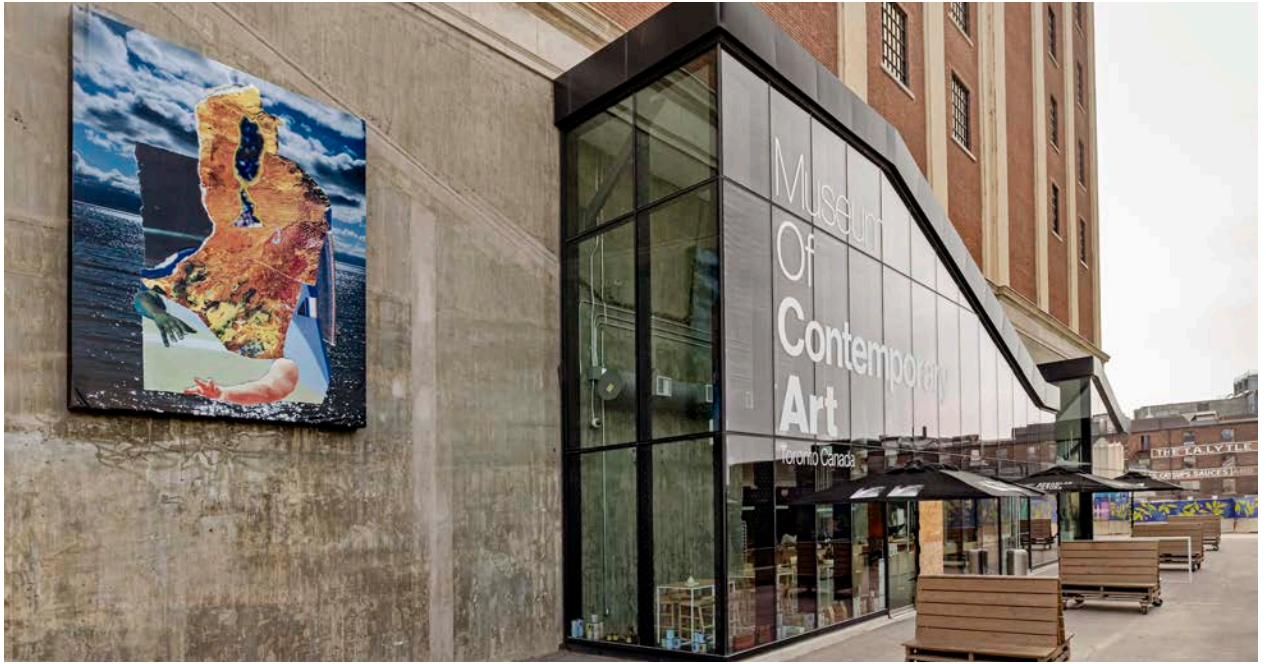
As Toronto and the world recover from the pandemic, MOCA looks forward to being a key contributor to rebuilding the arts sector in new and exciting ways, increasing local access to contemporary art while also further promoting Toronto as a major international cultural destination.

On behalf of the Board of Directors, thank you to everyone who supported, visited or otherwise engaged with MOCA last year and we look forward to everything we will accomplish together in 2022.

Sincerely,

A handwritten signature in black ink, appearing to read 'Brad Keast', written in a cursive style.

Brad Keast  
Chair of the Board of Directors



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

2021 was a year of significant growth for MOCA and I would like to express my gratitude to everyone — staff, Board, artists, donors, members, partners and of course our visitors — who were essential to the Museum having such a successful and impactful year.

**In 2021 MOCA supported a large number of artists, undertook 33 new commissions of Canadian art works, featured strong representation of artists who are Indigenous, Black and People of Colour, presented the work of emerging artists on an international platform, and fostered process-oriented and interdisciplinary programming, ending the year in a strong financial position.**

Throughout 2021 MOCA continued to expand its programme, delivering exceptional exhibitions, public programmes, learning initiatives and events, online and in person, despite the impacts of the pandemic and extensive closures.

The Museum's 2021 programming **reflected the strategic priorities and guiding values outlined in our 2021–2026 Strategic Plan.**

This included the promotion of equity, inclusion, and access, the presentation of exceptional and accessible programming, being locally rooted and globally connected, fostering an artist-centred approach and creating a creative community space, all while ensuring institutional sustainability.

The entire team at MOCA is proud of all of our 2021 programming which included the momentous, Museum-wide exhibition *Greater Toronto Art 2021*. *GTA21* was the first iteration of a triennial which presents a collection of the most dynamic and relevant contemporary art being created by artists with a significant connection to Toronto.

A special thank you to *GTA21*'s Presenting Sponsor BMO, Lead Supporters the Jack Weinbaum Family Foundation and The Lindy Green Family Charitable Foundation, Visionary Supporters Gilles and Julia Ouellette, and Foundational Supporter The Schulich Foundation — who allowed us to realize *GTA21* to its fullest potential.

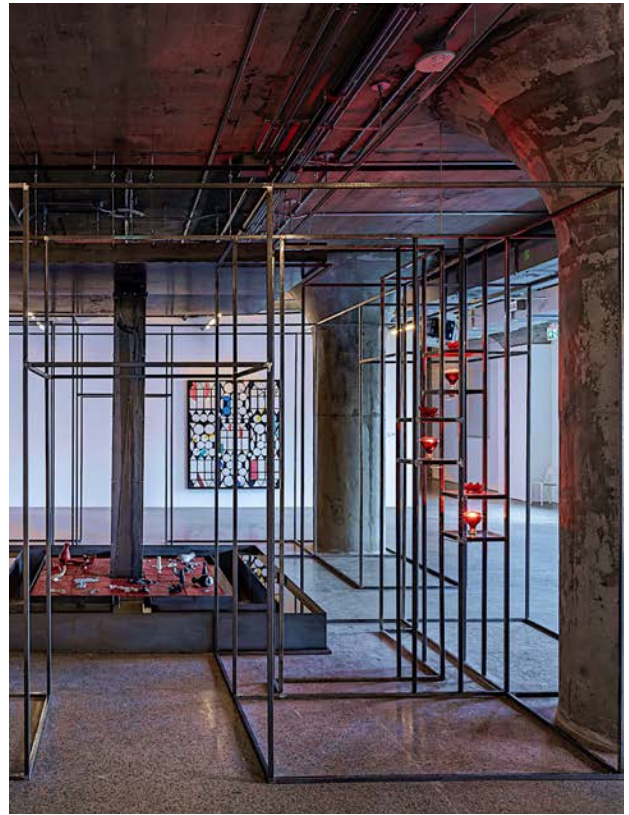
Last year, MOCA also delivered a wide variety of **compelling digital programming** which increased accessibility to contemporary art, engaged audiences from all over the world, offered workshops and hands-on learning activities and fostered connection throughout pandemic-related closures.

MOCA further **increased accessibility, outreach and engagement** through the launch of a project to expand MOCA's learning programme with funding from the Ontario Trillium Foundation, the continuation of the highly-popular TD Community Sundays, supported by TD Bank Group, weekly Free Friday Nights and participation in the City of Toronto's ArtworxTO: Year of Public Art, the commission for which is now permanently installed at MOCA.

**MOCA was very excited to open a new gallery space on our free-ground-floor** last summer (the North End Gallery), which featured exhibitions by Kapwani Kiwanga and Tom Chung and in 2022 will present work by Maria Qamar, Xuan Ye, Kelly Jazvac and Kara Hamilton. The North End Gallery will house a wide range of contemporary art practices and all projects are entirely free to the public.

MOCA is committed to continuing to embody our values and achieving our strategic priorities in the years to come, with a strong focus on equity, diversity, inclusion, justice and a commitment to Indigenous Truth and Reconciliation.

I am looking forward to our 2022 programming and the ongoing **growth of MOCA's local, national and international partnerships**. These span a wide variety of disciplines — ranging from innovative digital agencies to botanical gardens to research labs, post-secondary schools and other arts organizations — and both enhance our activities and broaden our reach.



**I am very proud of the momentum MOCA has gained in 2021**, our presentation of diverse and high caliber artists, the growth of our programmes and learning initiatives and our dedication to increasing access to contemporary art.

**On behalf of the whole team at MOCA, thank you again to all of our supporters and patrons and we hope you will take advantage of all the Museum has to offer in the coming year.**

With my warm regards,

Kathleen S. Bartels  
Executive Director & CEO  
Museum of Contemporary Art Toronto Canada

# The Year in Review



This is an exciting time for MOCA. The Museum has undergone significant changes, internally and externally, that required a review of its strategic directions. We developed a strategic plan which outlines MOCA's new vision, mission, values, and strategic directions for the next five years and beyond.

## **Vision**

The Museum of Contemporary Art Toronto is at the heart of the art ecosystem. MOCA will be ambitiously inclusive, interdisciplinary, and internationally renowned through our work with artists. A place for everyone to explore that provokes ideas and discussion and challenges the current cultural moment.

## **MOCA intends to achieve this vision through our mission:**

Artists, relationships, and experimentation are at the centre of everything we do. MOCA Toronto presents rotating exhibitions and programmes that prioritize twenty-first-century artistic production, primarily through commissioning new work. We foster active dialogue, participation and celebrate complexity; in order to serve as an inclusive cultural hub in this hyper-diverse city and world.

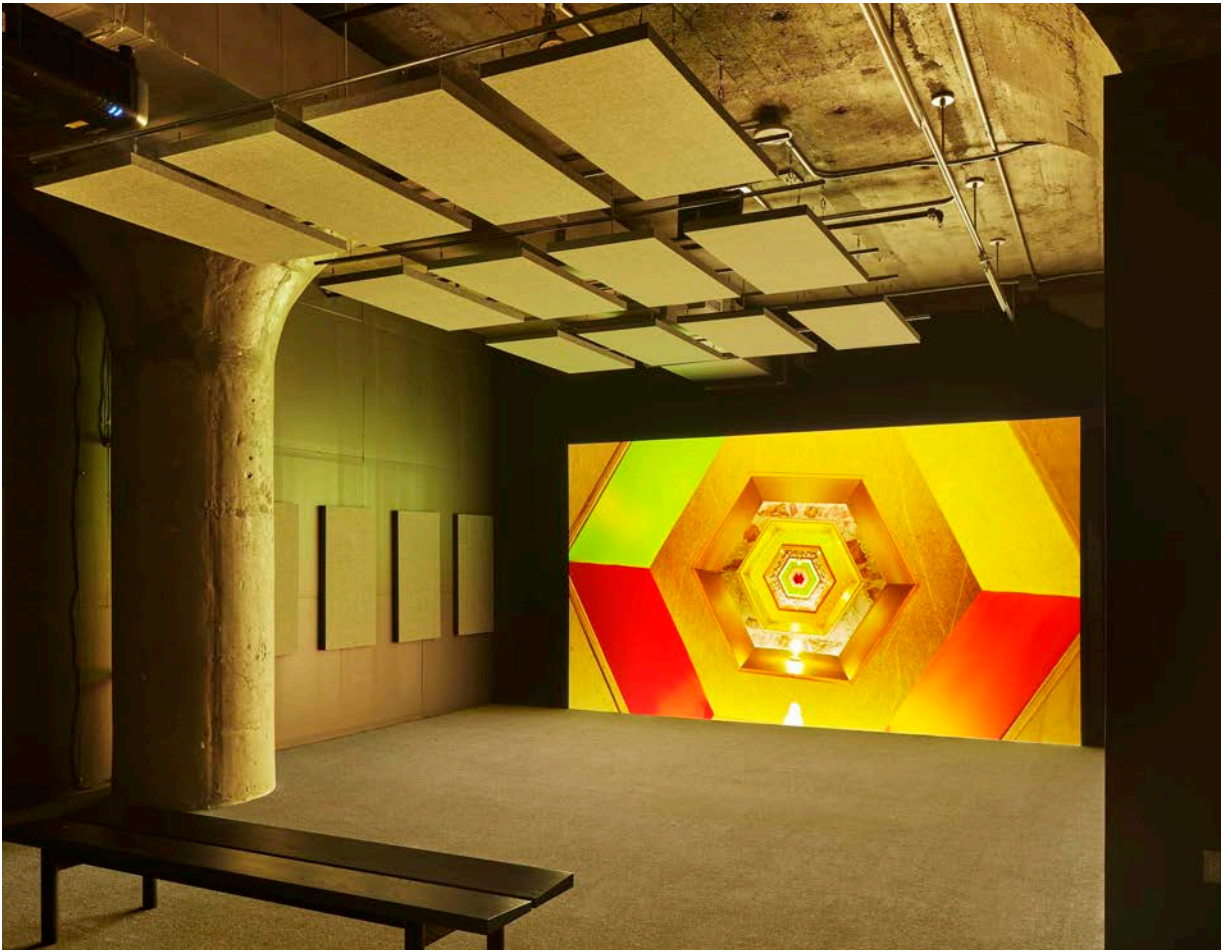
**In 2021 MOCA presented a slate of relevant, impactful and engaging exhibitions with a strong emphasis on presenting the work of both emerging and internationally acclaimed artists.**

We are proud that MOCA's 2021 programming continues to have an impact. Mika Rottenberg's exhibition travelled on to the Museum of Contemporary Art in Montreal, Ghazaleh Avarzamani's commission for MOCA's facade is now a permanent sculptural feature and a number of the works produced for *GTA21* have been acquired by major collections and foundations internationally.

MOCA's focus on Equity, Diversity, Inclusion and Justice was manifested in 2021 through our work with BIPOC and LGBTQ2S+ artists across more than 80% of the Museum's programming.

Furthermore, almost every artist that the Museum worked with in 2021 was supported both curatorially and financially to produce a new commission, several of which involved major partnerships.

## 2021 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.



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.



Krista Belle Stewart &  
Fatma Bucak  
*Acts of Erasure*

*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 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.*



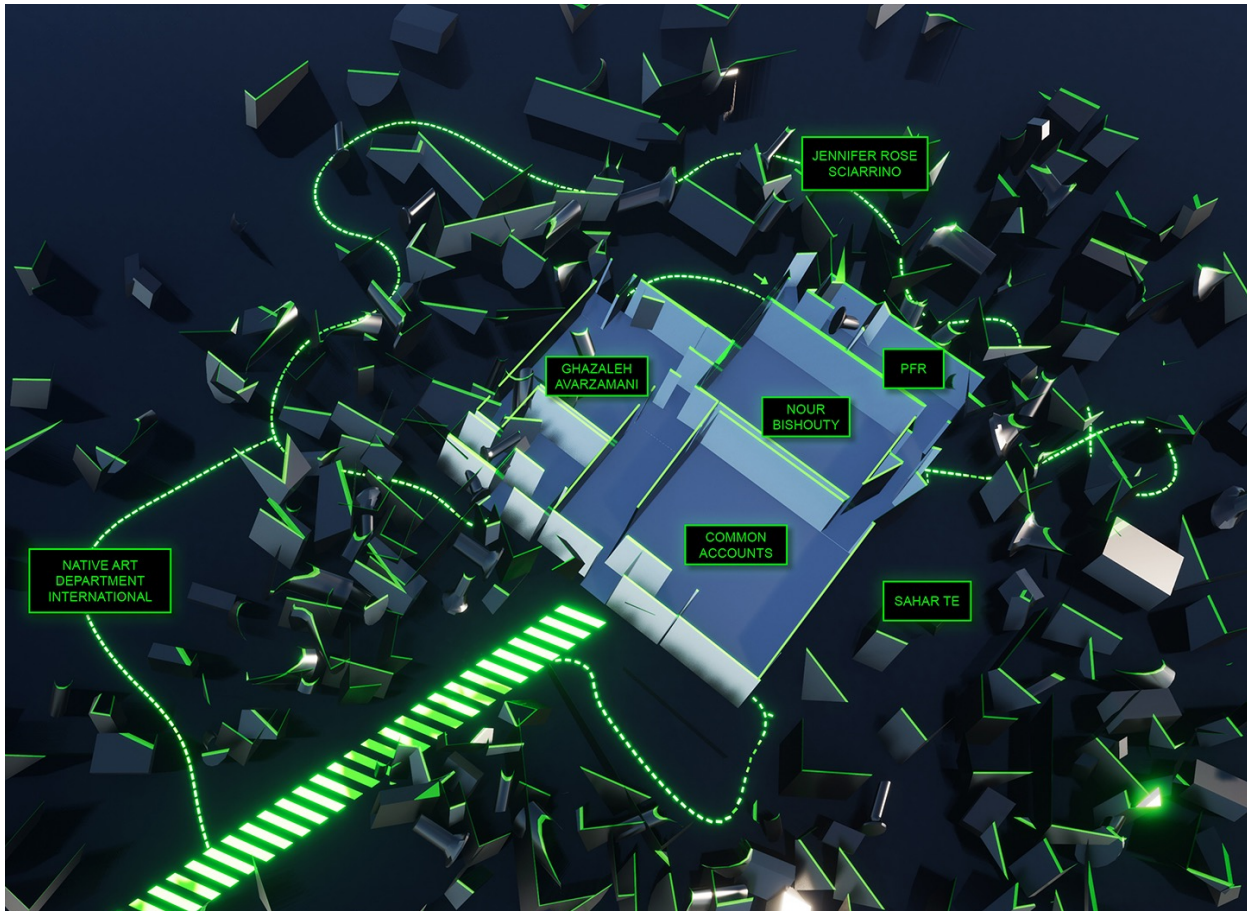


## *Greater Toronto Art 2021*

*Greater Toronto Art 2021 (GTA21)*, brought together 21 of the most energizing artists and art collectives working in Toronto or intensely connected to the city.

The title that was adopted, played on the name of the city's broad metropolitan area, to address our ever-expanding notion of what Toronto might be, where it extends, and what practices and attitudes exist here.

This large-scale exhibition is a new triennial, defined by its pledge to Toronto artists and the commissioning of new projects that add to a local and global discourse. The inaugural iteration was curated by Daisy Desrosiers, Rui Mateus Amaral and November Paynter, who asked each contributor to consider: What feels most urgent to you today? Taken together, the artists' responses offered different imaginations of the city, society and the world. Uniting them, however, was a profound belief in remembering, storytelling, questioning, resisting, celebrating, making and speculating.



## GTA360

*GTA360* was commissioned as a digital realm for online experimentation by artists and a space where visitors could meet others virtually and engage in conversations around the hosted works, and the role of digital tools within contemporary art and design practices.

Designed by Andy Bako and Niko McGlashan as a digital deconstruction of MOCA, the platform presented specially conceived works by artists exhibiting in the *GTA21* exhibition at the Museum, including: Common Accounts, Ghazaleh Avarzamani, Jesse Chun, Jennifer Rose Sciarrino, Native Art Department International, Nour Bishouty, Sahar Te and the collective of Parastoo Anoushahpour, Faraz Anoushahpour and Ryan Ferko.

## North End Gallery

Officially opened in summer 2021, MOCA's North End Gallery hosts both new commissions and existing exhibitions by mainly Toronto-based or Canadian artists. Featuring four to five exhibitions a year, the North End Gallery is highly accessible to the public given its location on the Museum's free-ground-floor. Projects are specially conceived for this space, giving artists the chance to experiment and push their practice in new directions. Many of the projects in this space include expanded experiences such as digital offerings and focused opportunities for educational programming.

### Kapwani Kiwanga *Flowers for Africa*

*Flowers for Africa* is an ongoing body of work based on iconographic research into the presence of flowers at diplomatic events linked to the independence of African countries.

Each work in the series recreates, as accurately as possible, the floral arrangement from an archival image, reflecting the flowers' role as ambiguous witnesses to these historic moments.

Destined to wilt over the course of their display, the flowers invite us to reflect on time, beyond the idea of the monument and the commemoration, in order to continue in the tradition of vanitas art.

Presented since 2013, 16 different floral arrangements have been created corresponding to 16 different countries. The works presented at MOCA included *Flowers for Africa: Angola*, 2020; *Flowers for Africa: Uganda*, 2014 and *Flowers for Africa: Cameroon*, 2020.



### *Honestshop21*

*Honestshop21*, presented within the framework of *GTA21* at MOCA, was a space that sold goods by makers in the local community, with a specific focus on the Junction neighbourhood. The shop was presented as an extension of Tom Chung's artwork *50 Shelves for MOCA*, which explored democratic design and was itself an edition that was for sale.

## South Stairwell Sound Commissions

MOCA presents two to three newly-commissioned sound installations per year in the Museum's south stairwell. This series focuses on engaging mainly Toronto-based/Canadian artists with creative digital practices.

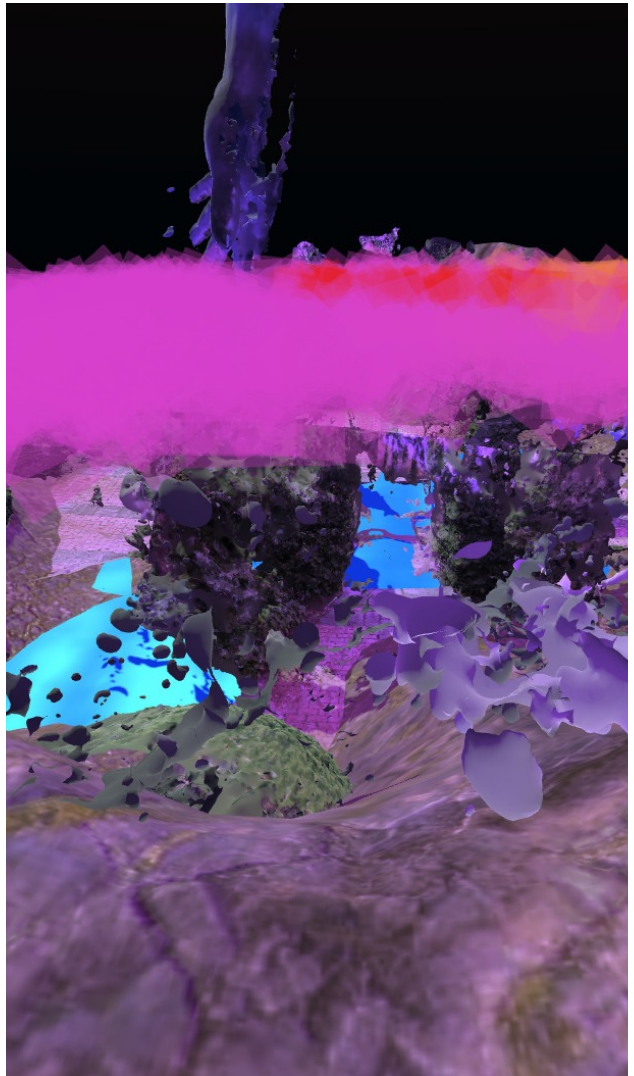
### Florence Yee and Joy Wong *熱鬧 (yeet nao)*

*熱鬧 (yeet nao)* was a multi-channel sound installation that took inspiration from the Cantonese expression *熱鬧 (yeet nao)*, meaning lively or hot and noisy. For many in the East and Southeast Asian diaspora, the sounds of mahjong tiles clicking together evoke a familiar and inviting comfort for family reunions.

This installation of collaged field recordings was adapted for MOCA and presented in the South Stairwell. The work was one of a series of public programmes and interventions by members of the collective Tea Base in response to Michael Lin's *Archipelago*.

### Unit 2 and Tea Base *Restorative-Transformation*

*Restorative-Transformation* is a multi-layered sound installation created at Unit 2 in collaboration with Tea Base. The work was commissioned for the MOCA stairwell sound series to respond to the term "Ambivalence," which is being used as a frame for works on the ground floor of the exhibition *GTA21*. The *Restorative-Transformation* soundscape is improvised with various synths and features conversations recorded about DIY culture. The conversation is informed by the larger contexts, intersections, and histories of underground cultural workers.



### Morgan-Paige Melbourne *My Ancestor Summons Me*

"Passed down from each generation, an ancestor tells their tale which follows you in this stairwell. The sound of inheritance from the drones, the sound of a continued story from the echoed voices that ring through." *My Ancestor Summons Me*, commissioned for the MOCA stairwell sound series, responds to the term "Inheritance," which was used as a frame for the selection of artworks on the second floor of the *GTA21* exhibition. The work was accompanied by an immersive Virtual Reality (VR) environment, which can be viewed with or without a VR headset, on Mozilla Hubs.



## 2021 Digital Programming

MOCA has developed digital programming across a number of streams, recognizing that it greatly increases accessibility to contemporary art and fosters new types of partnerships and collaborations.

In 2020-2021 MOCA hosted an innovative digital residency with collective Tea Base, which included virtual workshops, a sound installation, performances and a research project.

MOCA also implemented both a Digital Strategy Fund grant and a Digital Now grant from the Canada Council to build the Museum's virtual capacity, develop innovative online platforms, work in collaboration with an advisory committee of artists.

These consultation-rich and iterative processes have also helped to identify further areas for growth and development. MOCA is committed to using our digital platforms to amplify diverse voices and the Museum sees broad opportunities for expansion.

## *Shift Key*

Launched in 2020, *Shift Key* is a rotating exhibition platform of moving-image artworks shown exclusively on MOCA's website. *Shift Key* offers a wide variety of artists and collectives to present their work to a wider audience and each artwork adds to a growing archive of images, materials, conversations and relationships.

For the first six months, MOCA's programming team curated the platform and then turned it over to guest curators including Daisy Desrosiers in 2020 and, in 2021, Native Art Department International and Carly Whitefield, Assistant Curator at Tate Modern. Whitefield brought an international focus to the programme that complemented MOCA's exploration of the local.



## 2021 *Shift Key* Programming

### **Curated by Native Art Department International**

“Decolonize This Place”, February 1–28, 2021

Sky Hopinka, “When you’re lost in the rain”, March 1–31, 2021

Etcétera, “Letter for Buen Vivir” April 1–30, 2021

Adrien Sun Hall, “Pacific Theatre (Act II)”, May 1–31, 2021

Three Point Nine Art Collective, “Black Magic”, June 1–30, 2021

Tea Andreoletti and Eero Yli-Vakkuri, “Tasting is the process of comparing two or more ingredients to each other”, July 1, 2021–July 31, 2021

### **Curated by Carly Whitefield**

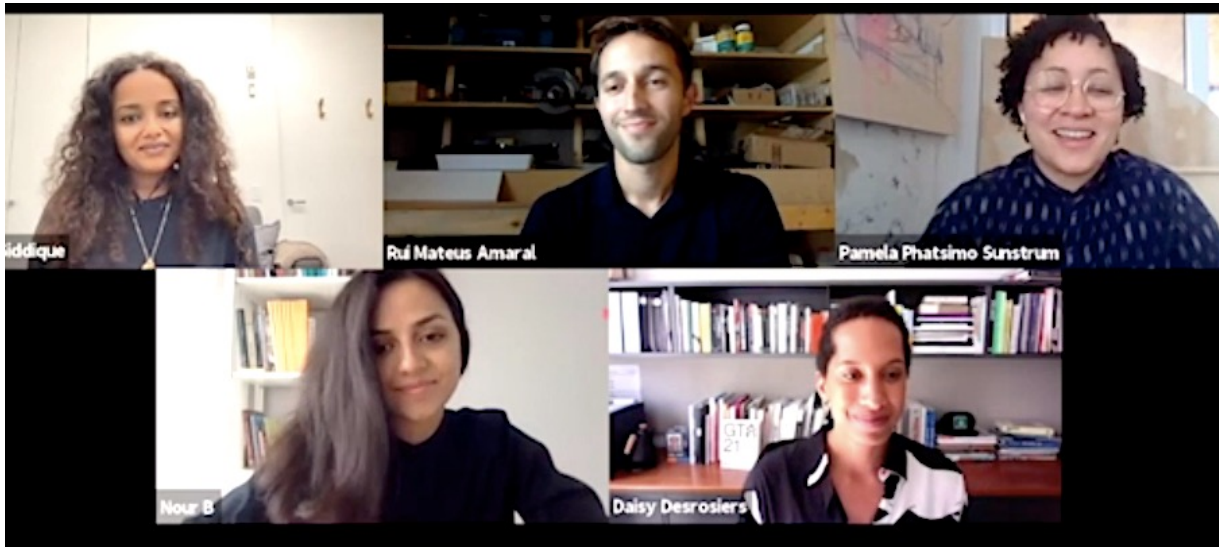
Tuấn Andrew Nguyễn, “The Boat People”, November 1–November 30, 2021

Samson Kambalu, “A Thousand Years | Dogs See Invisible Things”, November 1–30, 2021

Theo Eshetu, “The Return of the Axum Obelisk (short version)”, December 1–31, 2021

Allora & Calzadilla, “Returning a Sound”, December 1–31, 2021

## 2021 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.

MOCA's public programming brings together international and local visual artists alongside subject specialists to present a robust variety of interdisciplinary performances, film screenings, conversations, workshops and live art events. MOCA's public programming aims to spark dialogue and deeper inquiry into the Museum's exhibitions while the learning programme encourages learners of all ages to think critically and consider new perspectives and issues that are relevant in today's world.

To adapt to the pandemic-related closures and gathering restrictions, MOCA developed a hybridized in-person and online model of programme delivery to offer consistent access to the Museum's programmes throughout the year.

## A selection of 2021 Public Programmes & Learning

*Spotlights* videos exploring the inspirations and process of individual artists, produced by MOCA

TD Community Sundays – monthly event offering free admission and hands-on art making activities (in-person or online) led by artist facilitators and arts educators

“Michael Lin in Conversation with Kathleen Bartels” – March 5, 2021 – Online

April Break at Home – five days of exclusive online programming and activities to help kids and families explore Spaghetti Blockchain

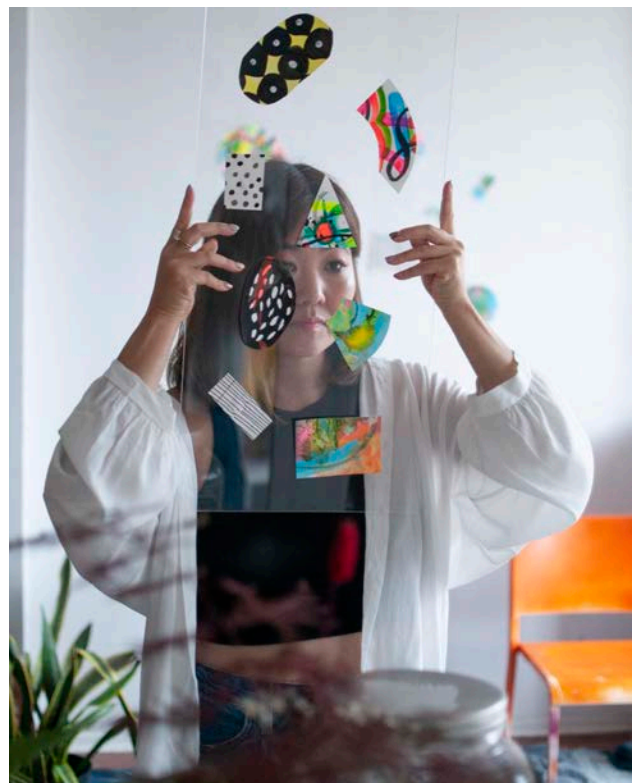
*No Skateboarding* – June 14-30, 2021 – stackt market, Toronto, in-person

Monologue performance & “The Stillness Room” – Necessary Angel Theatre – August 20 & 21, 2021 – MOCA Toronto, in-person

“Shelagh Keeley in Conversation with Gaëtane Verna & November Paynter, introduced by Kathleen Bartels” – November 5, 2021 – MOCA Toronto, in-person

GTA21 Open Conversations Series: Exclusive Artist Meet and Greets – Fall 2021 – MOCA Toronto, in-person

Winter Holiday Programming: Exploring Light and Shadow – December 29 & 30, 2021, online







## 2021 Mentorship Programmes

MOCA is committed to supporting the careers of emerging artists and cultural practitioners.

In 2021, MOCA offered a variety of meaningful mentorship opportunities designed to help participating artists and arts workers develop their networks, forge connections with established artists, undertake professional development and find a peer community. The exhibition *Archipelago* (2020–2021) by Michael Lin engaged 11 local emerging artists in its production, who were both paid for their contribution to the project and received mentorship from Lin and his studio.

MOCA provided additional mentorship opportunities through the TD Public Programme and Learning Fellow position as well as paid internships supported by the Ontario Trillium Foundation and Young Canada Works.

# 2021 Partnerships



MOCA recognizes that partnerships are a valuable tool for elevating the voices of artists and communities as well as increasing access to contemporary art programming.

Working in tandem with interdisciplinary creative partners — including the National Film Board of Canada, the City of Toronto, the Toronto Biennial of Art, Necessary Angel Theatre, schools included OCAD University and the University of Toronto, Indigenous Curatorial Collective, Ontario Science Centre, as well as teachers, individual artists, businesses and local creative producers — enables MOCA to support our mission, expand our reach and catalyze new avenues for audience engagement.

# 2021 At-A-Glance

Due to the pandemic, the Museum was **closed for 30 weeks of 2021**. Nevertheless, MOCA continued to deliver our mission and concluded the year in a **good financial position**.

## Exhibitions

MOCA presented **six** in-person exhibitions and **three** stairwell sound commissions. Featured **33** artists' work in exhibitions Supported **13** emerging, local artists and arts workers through robust mentorship and internship programmes Commissioned **33** new works from Canadian artists

Presented **10** artworks on *Shift Key*, featuring two guest curators and engaging 2900 viewers

## Attendance & Engagement

MOCA welcomed just under **10,000** visitors to in-person exhibitions and hosted **10,900** at community art activities at the Museum and around Toronto. MOCA engaged an additional **70,000** people through digital programming, exhibition materials and activities.

## Increased Reach

**40%** increase in visitors to [moca.ca](http://moca.ca)

**27%** increase in newsletter engagement

## Public Programmes & Learning

Delivered **58** public programmes and learning activities online or In person

Employed **52** Artists, facilitators and educators

# Statement of Financial Position

MOCA's full 2021 Audited Financial Statements are available upon request.

**Museum of Contemporary Art Toronto Canada**  
**Statement of Financial Position**  
**As at December 31, 2021**

	2021	2020
<b>Assets</b>		
<b>Current</b>		
Cash	\$ 1,597,334	\$ 993,742
Accounts receivable	111,029	183,482
Prepaid expenses and deposits	47,350	127,650
	<b>1,755,713</b>	<b>1,304,874</b>
<b>Long-term investments</b> (Note 4)	<b>42,761</b>	<b>42,761</b>
<b>Capital assets</b> (Note 5)	<b>6,802,504</b>	<b>8,282,542</b>
<b>Prepaid expenses and deposits</b> (Note 11)	<b>250,000</b>	<b>250,000</b>
	<b>\$ 8,850,978</b>	<b>\$ 9,880,177</b>

**Liabilities**

<b>Current</b>		
Accounts payable and accrued liabilities (Note 6)	\$ 244,365	\$ 247,588
Deferred contributions (Note 7)	157,738	135,000
Deferred revenue (Note 8)	19,232	14,513
Deferred grants (Note 9)	227,467	149,467
Deferred rent	92,031	174,602
	<b>740,833</b>	<b>721,170</b>
<b>Deferred capital contributions</b> (Note 10)	<b>6,923,671</b>	<b>8,407,314</b>
	<b>7,664,504</b>	<b>9,128,484</b>

**Net Assets**

<b>Unrestricted</b>	<b>1,186,474</b>	<b>751,693</b>
	<b>\$ 8,850,978</b>	<b>\$ 9,880,177</b>

*Commitments* (Note 14)  
**COVID-19** (Note 15)

Approved by the Board

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 Director

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 Director

# Statement of Operations

## Museum of Contemporary Art Toronto Canada Statement of Operations Year Ended December 31, 2021

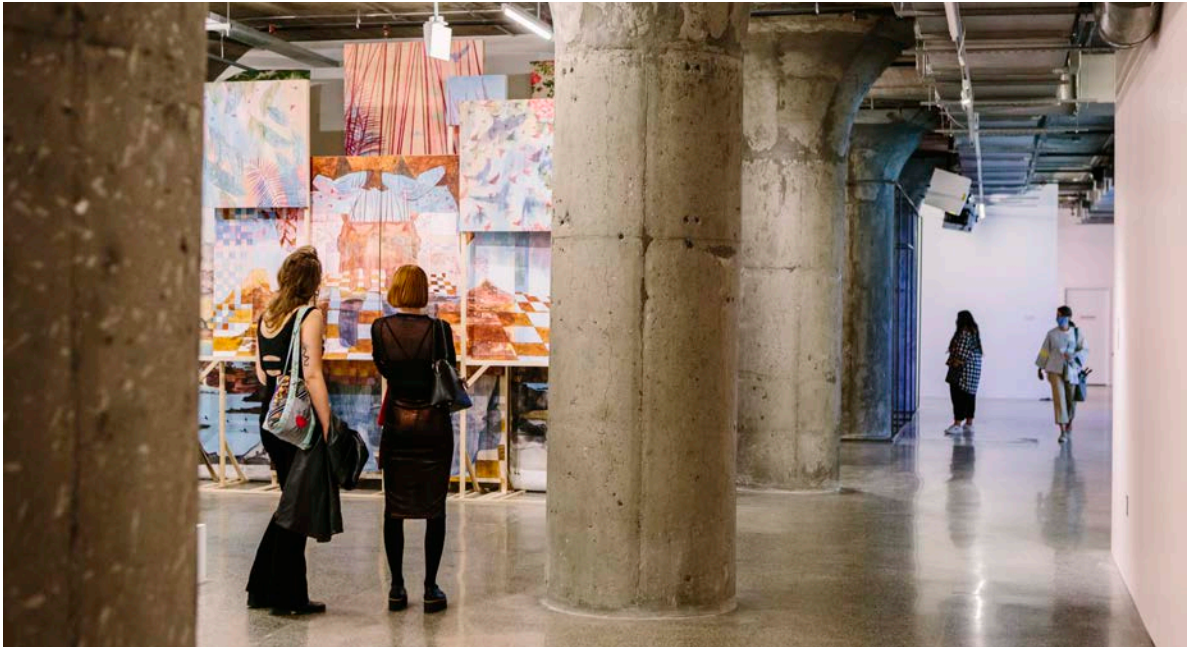
	2021	2020
<b>Revenue</b>		
Donations and sponsorship	\$ 2,756,803	\$ 2,567,947
Grants (Notes 12 and 16)	1,641,499	1,235,191
Merchandise and ticket sales	110,733	157,951
Membership fees	18,507	28,661
	<b>4,527,542</b>	<b>3,989,750</b>
<b>Expenses</b>		
Salaries and benefits (Note 13)	1,809,619	1,808,829
Building and rent (Note 11)	989,571	752,738
Programmes (Note 13)	586,778	635,239
Marketing and communication	257,016	91,982
Administration	221,360	269,624
Fundraising and development	166,399	59,273
Visitor experience	28,078	51,547
	<b>4,058,821</b>	<b>3,669,232</b>
<b>Excess of revenue over expenses before the undernoted</b>	<b>468,721</b>	<b>320,518</b>
<b>Other income (expenses)</b>		
Amortization of deferred capital contributions (Note 10)	1,483,643	5,844,884
Amortization of capital assets (Note 5)	(1,517,583)	(5,734,638)
	<b>(33,940)</b>	<b>110,246</b>
<b>Excess of revenue over expenses</b>	<b>\$ 434,781</b>	<b>\$ 430,764</b>

# Statement of Cash Flows

**Museum of Contemporary Art Toronto Canada**  
**Statement of Cash Flows**  
**Year Ended December 31, 2021**

	2021	2020
<b>Cash provided by (used in)</b>		
<b>Operations</b>		
Excess of revenue over expenses	\$ 434,781	\$ 430,764
Items not affecting cash		
Amortization of capital assets	1,517,583	5,734,638
Amortization of deferred capital contribution	(1,483,643)	(5,844,884)
	<b>468,721</b>	<b>320,518</b>
Net changes in non-cash working capital		
Accounts receivable	72,453	(76,903)
Prepaid expenses	80,300	(293,401)
Accounts payable and accrued liabilities	(3,223)	(1,561)
Deferred revenue	4,719	(72,945)
Deferred grants	78,000	100,000
Deferred rent	(82,571)	47,094
Deferred contributions	22,738	-
	<b>641,137</b>	<b>22,802</b>
<b>Investing</b>		
Net change in long-term investments	-	(706)
Capital assets additions	(37,545)	-
	<b>(37,545)</b>	<b>(706)</b>
<b>Net change in cash</b>	<b>603,592</b>	<b>22,096</b>
<b>Cash, beginning of year</b>	<b>993,742</b>	<b>971,646</b>
<b>Cash, end of year</b>	<b>\$ 1,597,334</b>	<b>\$ 993,742</b>

# Thank You



## 2021 Annual Supporters

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

The Price Family  
Anonymous

### **Donors \$200,000+**

BMO Financial Group  
Gilles and Julia Ouellette

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

Alfredo and Moira Romano  
TD Bank Group  
The Jack Weinbaum Family Foundation  
The Lindy Green Family Charitable Foundation  
Scotiabank  
Anonymous

### **Donors \$50,000+**

Karen Green  
The Schulich Foundation  
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ONTARIO CULTURAL ATTRACTIONS FUND  
LE FONDS POUR LES MANIFESTATIONS  
CULTURELLES DE L'ONTARIO

# 2021 Annual Supporters

## Donors \$25,000+

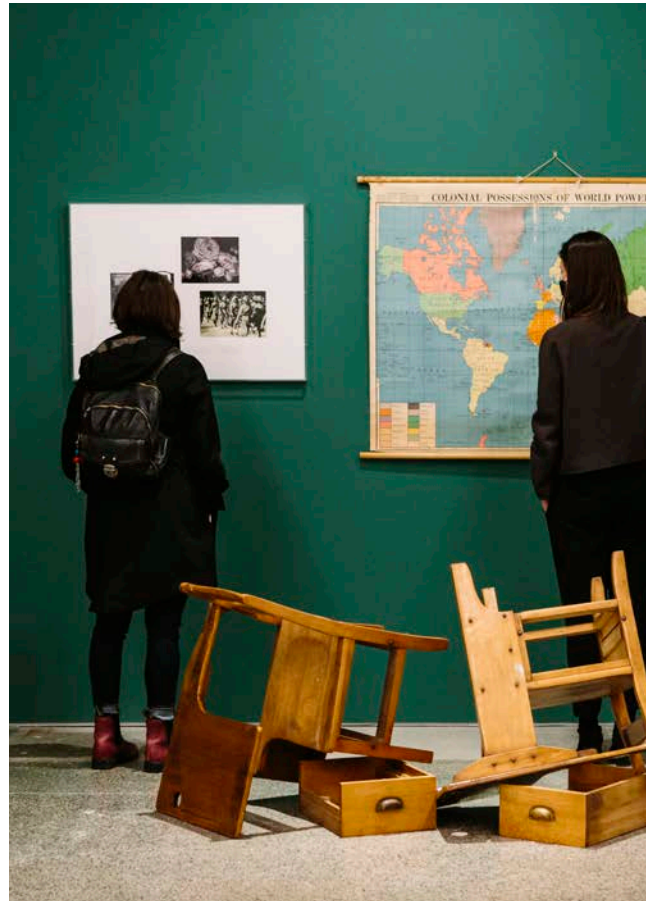
Bill Morneau and Nancy McCain Foundation  
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Maxine Granovsky and Ira Gluskin  
KPMB Architects  
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The Michelle Koerner Family Foundation  
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## Donors \$10,000+

Aird & Berlis LLP  
Barry and Susanne Cooper  
Brad Keast and Kim Le  
Bruce Munro Wright  
The Elizabeth and Tony Comper Foundation  
Hesty Leibtag and Terry Verk  
Kathleen Bartels  
Marjorie and Don Lenz  
Neil Chander and Robyn Small  
Dr. Parambir S. Keila and Ms. Anjali Patel  
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Ron and Sharon Baruch  
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## Donors \$5,000+

Canvas Tube Gallery Inc.  
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Visitors viewing "the heart is the origin of your worldview" by Pamela Matharu, *Greater Toronto Art 2021*, MOCA Toronto. Photo by Gabriel Li.





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Toronto, Canada

MOCA Exterior, 2019

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