



Museum
Of
**Contemporary
Art**

Toronto Canada

Annual Report 2022

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Thomas Demand, *HOUSE OF CARD*, installation view, MOCA Toronto, 2022. Courtesy of the Artist. © Thomas Demand, VG Bild-Kunst, Bonn. Courtesy the artist and Matthew Marks Gallery / Galerie Sprüth Magers / Esther Schipper, Berlin / Taka Ishii Gallery. Photo: Gabriel Li.

Letter from the Executive Director & CEO Kathleen S. Bartels

To the MOCA community,

I hope that you were able to join us at the museum in 2022 to experience first-hand the exceptional exhibitions and programmes that came out of MOCA's collaborations with artists, curators, performers, arts educators, and interdisciplinary experts, along with our dedicated staff.

Guided by the 2021–2026 Strategic Plan, MOCA focused not only on offering exceptional programming, but on continuing to prioritize equity and accessibility, growing our partnerships and audiences, creating a platform for artists' voices, building a resilient culture, and working to build financial sustainability for the museum's long-term future.

Our 2022 exhibitions also embodied MOCA's commitment to be artist-centred, interdisciplinary, as well as locally rooted and globally connected. We opened the spring season with *Land of Dreams* by Shirin Neshat, *Summer* by Felix Gonzalez Torres, *I AM YOUR RELATIVE* by Jeffrey Gibson, and *Dhamakedar, Superstar!* by Maria Qamar in the North End Gallery. In the fall, we presented *HOUSE OF CARD* by Thomas Demand with works by many of his collaborators including a new commission by Martin Boyce and the participatory karaoke bar installation by Rirkrit Tiravanija, alongside *Time Scale* by Kelly Jazvac. Additionally, in October we opened the augmented reality exhibition *Seeing the Invisible*, at MOCA and in local public parks which was free to the public. These exhibitions reflect MOCA's

achievements as we continue to grow the delivery of high-quality programming, realizing momentous exhibitions, collaborating closely with artists in a process-oriented approach, offering meaningful mentorship to emerging artists and arts workers, and engaging new audiences.

MOCA's 2022 exhibition programme supported eight new commissions ranging from entire exhibitions to individual pieces of artwork, five of which were by Canadian artists, providing their work with an international platform and increased recognition. Throughout the year, MOCA's exhibitions were activated by compelling public programming, dynamic performances, artist talks, events, and educational initiatives which employed more than 110 local artists and facilitators. I was very pleased that we were able to begin rebuilding our programming for school groups, which welcomed 1,850 students in 2022, and will certainly grow substantially in the years to come.

While last year continued to present challenges as we managed the ongoing impacts of the pandemic, I am very proud of our successes. Of course, none of this would be possible without the deep generosity of our donors, members and sponsors. I would like to especially extend my deep gratitude to MOCA's Visionary and Lead Supporters who include Julia and Gilles Ouellette, Karen Green, The Price Family, and an anonymous donor, as well as The Jack

Weinbaum Family Foundation, the Schulich Foundation, the Lindy Green Family Foundation, Alfredo and Moira Romano, and Richard and Donna Ivey. I would also like to thank our corporate sponsors including BMO for their visionary sponsorship of MOCA, as well as our lead sponsors, TD Bank and Scotiabank.

MOCA is excited to share a broad range of exhibitions and public programming with the museum's local, national, and international communities in the coming years. We look forward to seeing you in 2023 as we continue to expand our programmes, our reach, and our impact.



Kathleen S. Bartels
Executive Director and CEO

Message from Brad Keast Board Chair

Dear Friends of MOCA,

It is such a pleasure to look back over 2022 and MOCA's many accomplishments. Last year was a welcome period of regrowth following the pandemic closures and restrictions of prior years. MOCA's dedicated leadership and staff team rose to the occasion and delivered a year of fulsome exhibitions, public programmes, performances, talks, and tours, while also working to rebuild our audiences, membership, and earned revenue. Throughout, MOCA continued to be guided by our 2021–2026 Strategic Plan, which provides clear strategic priorities in alignment with our mission and values and which are always moving us towards our vision.

In 2022, MOCA achieved both artistic and operational success, rebuilding our programming and audiences. Nevertheless, MOCA's financial context continued to be impacted by the conditions of the pandemic, which began as MOCA had completed just one full year of operation on Sterling Road. The intermittent closures, which extended from 2020 into the beginning of 2022, drastically impacted the momentum that MOCA worked so hard to build with audiences, members, donors, and partners throughout 2019 and early 2020. MOCA's 2022 Financial Statements reflect our successful fundraising efforts, which achieved a strong cash position, as well as the longer term effects of the pandemic on revenue and the resulting 10% accounting deficit.

We are committed to being responsible stewards of our financial resources and have taken proactive steps to reduce our budget deficit in 2023. MOCA is making a concerted investment in high-quality programming that offers unique experiences of contemporary art and broad marketing activities to ensure we are reaching diverse audiences. Both of these strategies are integral to long term, sustainable growth and achieving a more positive financial position in the coming years. Throughout 2023, MOCA has observed a significant increase in attendance and public demand for our programming, and we are both thankful to our community and committed to continuing to work diligently to serve all of you.



As part of the ongoing work to rebuild, MOCA has been cultivating a wider donor base and is grateful to all the supporters who initiated or renewed philanthropic commitments to MOCA last year. In recognition of two of the visionary gifts we received, we were very pleased to name the ground floor as The Price Family Community Gallery and the second floor as The Karen Green Gallery.

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 2023.

Sincerely,
Brad Keast

A handwritten signature in black ink, appearing to read "Brad Keast". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Chair of the Board of Directors

2022 Year in Review



Felix Gonzalez Torres, *Summer/Winter*, installation view, MOCA Toronto, 2022. Copyright: Felix Gonzalez-Torres. Courtesy of the Felix Gonzalez-Torres Foundation. Photo: Laura Findlay.

MOCA's strategic priorities, developed within our 2021–2026 Strategic Plan, include presenting a range of exceptional, accessible, and interdisciplinary programmes which strive for excellence from a multiplicity of perspectives, continue critical discourse, foster an artist-centred approach, and provide a community space for enrichment, collaboration, and creativity.

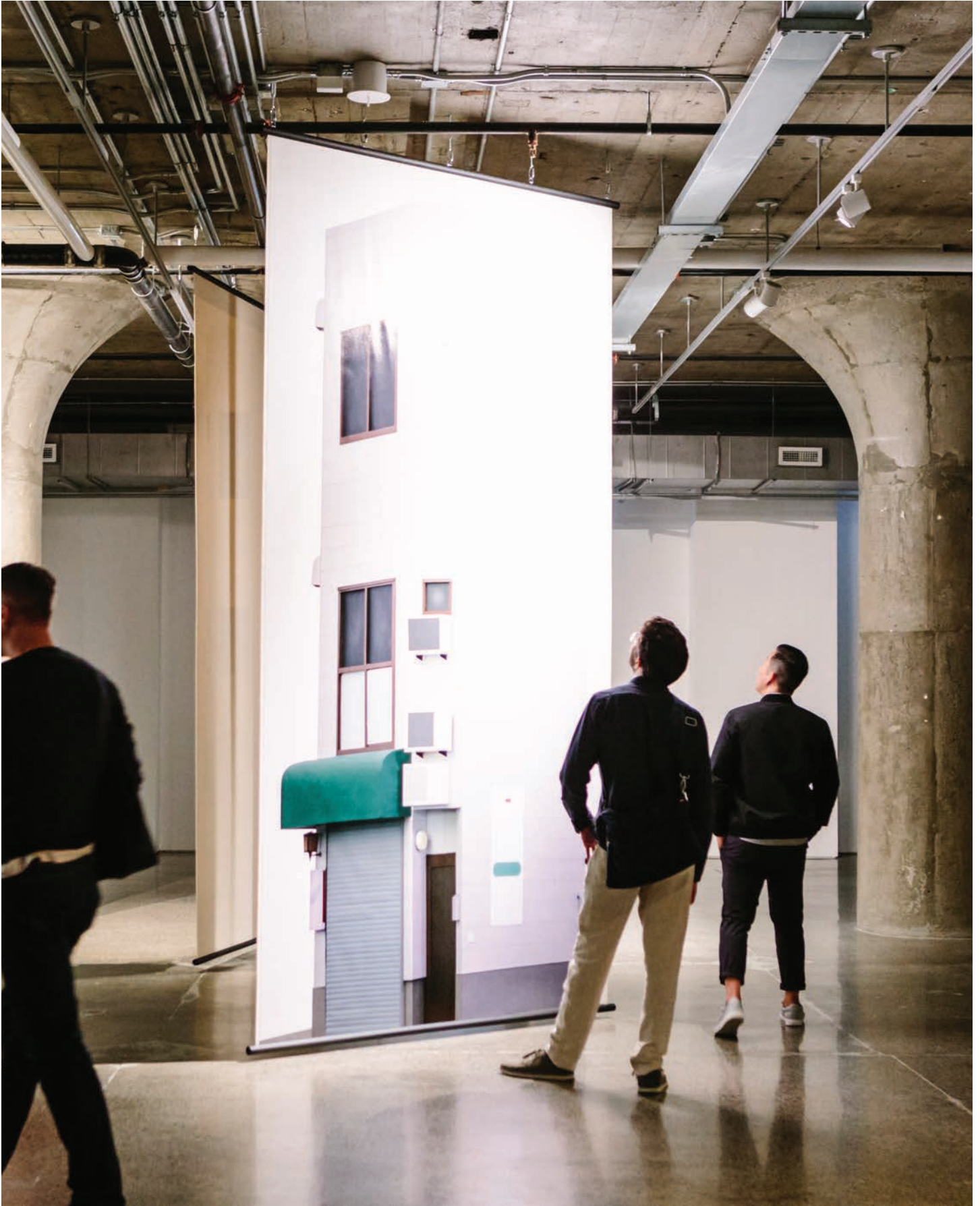
In 2022, MOCA achieved these priorities through our diverse exhibitions, engaging public programming, accessible learning initiatives, and hands-on arts education activities for all ages, mentorship opportunities for artists and arts workers, publications, engaging events (such as the weekly Free Friday Nights powered by Scotiabank and monthly TD Community Sundays, along with peak period holiday programming, and special events), and increased outreach and promotion.

We are grateful to everyone who engaged with MOCA's programming last year, to the artists that worked diligently to create site-specific works and facilitate engaging public programmes, and to our community of donors and members who philanthropically support all of MOCA's operations.

In the 2022 exhibition programme:

- 65% of projects were by artists who are Indigenous and People of Colour
- MOCA supported eight new commissions ranging from entire exhibitions to individual pieces of art work
- Five of the projects were by Canadian artists, providing their work with an international platform and increased recognition

2022 Exhibitions



Thomas Demand, *HOUSE OF CARD*, installation view, MOCA Toronto, 2022. Courtesy of the Artist. © Thomas Demand, VG Bild-Kunst, Bonn. Courtesy the artist and Matthew Marks Gallery / Galerie Sprüth Magers / Esther Schipper, Berlin / Taka Ishii Gallery. Photo: Gabriel Li.



Shirin Neshat, *Land of Dreams*, installation view, MOCA Toronto, 2022. Courtesy the artist, Gladstone Gallery, New York and Brussels, and Goodman Gallery, Johannesburg, Cape Town and London. Photo: Toni Hafkenscheid.

Shirin Neshat *Land of Dreams*

Land of Dreams, Shirin Neshat's first major exhibition in Canada in 20 years, saw the convergence of photography and film into one immersive experience presenting a portrait of contemporary America. *Land of Dreams* presents a film that is set in dialogue with over 100 portraits that capture a diverse range of American experiences, including Black, Indigenous, and Hispanic/Latinx peoples of many ages and genders. A number of the portraits are inscribed with hand-written Farsi calligraphy, which annotates the subjects' dreams or notes their name and place and date of birth.

The work *Land of Dreams* is a major artistic statement that has enabled Neshat to discover new dimensions to her research and surrealist approach. To complement this important installation, the exhibition at MOCA included two of Neshat's seminal films *Roja* (2016) and *Rapture* (1999), as well as photographs from the series *Women of Allah* (1993–1997).



Felix Gonzalez-Torres, *Summer/Winter*; installation view, MOCA Toronto, 2022. Copyright: Felix Gonzalez-Torres. Courtesy of the Felix Gonzalez-Torres Foundation. Photo: Gabriel Li.

Felix Gonzalez-Torres *Summer/Winter*

This curated arrangement of Felix Gonzalez-Torres' artworks established local resonances and generated new reflections around our relationship to our physical, social, political, and cultural context.

Many of Gonzalez-Torres's artworks, including those exhibited at MOCA, take the form of mass-produced items — light strings, piles of candy, beaded curtains, stacks of paper, and signage — that can be locally sourced and adapted to any location. By choosing processes that removed his hand, Gonzalez-Torres ensured that the core of his work was stable enough to be sustained by and benefit from ongoing transformation. *Summer* purposefully embraced the spirit of transformation, and as the seasons changed in Toronto, so too did the exhibition. As daylight extended and temperatures rose, the artworks morphed and migrated to new locations in the museum, and the exhibition title shifted from *Summer* to *Winter*.

To expand the breadth of this exhibition, MOCA partnered with the Art Gallery of Ontario to present Gonzalez-Torres's billboard work, "*Untitled*" (*Strange Bird*), 1993, which was displayed across six sites in the city and on the fourth floor of the AGO.



Jeffrey Gibson, *I AM YOUR RELATIVE*, installation view, MOCA Toronto, 2022. Courtesy of Jeffrey Gibson Studio, Kavi Gupta Gallery, Roberts Projects, Sikkema Jenkins & Co. and Stephen Friedman Gallery. Photo: Toni Hafkenscheid.

Jeffrey Gibson *I AM YOUR RELATIVE*

Jeffrey Gibson's exhibition *I AM YOUR RELATIVE* is a site-specific project co-commissioned by MOCA and the Toronto Biennial of Art. The work consisted of a series of brightly coloured stages that could be moved and reconfigured for spontaneous gatherings and organized performances within the museum. Cut-out shapes allowed views into, and out of, the semi-private enclosures these arrangements created. The shapes of the work reflect the formal language that Gibson uses in his paintings, beadwork, and patterns and are in configurations that seem like symbols for communication.

Posters, textiles, and stickers designed by Gibson adorned surfaces throughout the installation space. These words and images, drawn from artworks and texts Gibson has created in the past decade, celebrate Indigenous individuals, forms, aesthetics, and materials. An open call for personal artifacts by artists and creatives was launched in 2021 to expand on this material.

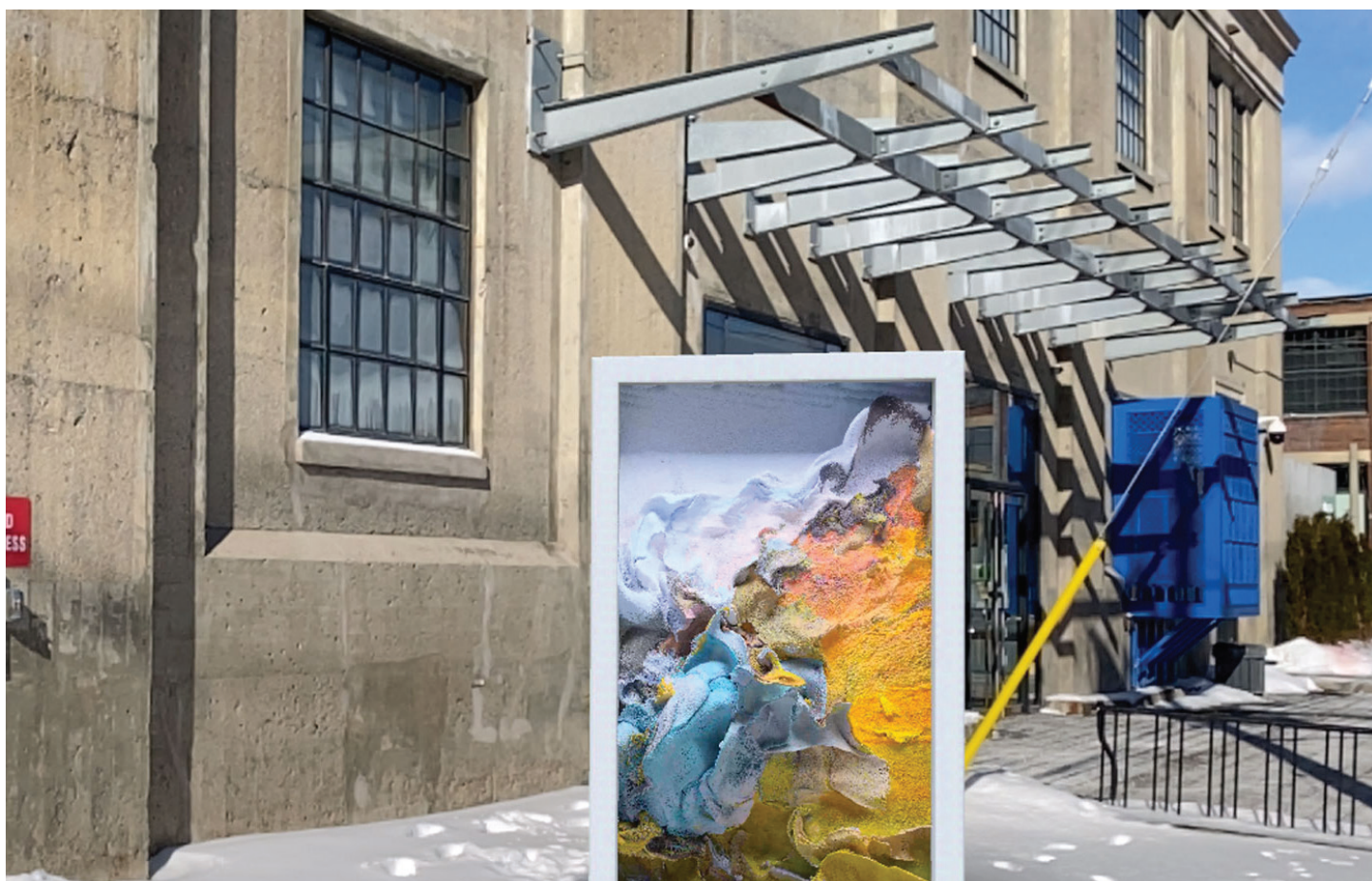


Thomas Demand, *HOUSE OF CARD*, installation view, MOCA Toronto, 2022. Courtesy of the Artist. © Thomas Demand, VG Bild-Kunst, Bonn. Courtesy the artist and Matthew Marks Gallery / Galerie Sprüth Magers / Esther Schipper, Berlin / Taka Ishii Gallery. Photo: Laura Findlay.

Thomas Demand *HOUSE OF CARD*

HOUSE OF CARD at MOCA features a selection of Demand's 'recreations' – full-scale models depicting notorious, newsworthy, or familiar scenes which are recorded through photography or film — while also placing emphasis on Demand's exploration into architecture, model making, and collaborative processes. Throughout the exhibition, visitors were invited to explore how architecture plays a role in Demand's practice and how models can act as both a proposition and a memory.

At the same time, *HOUSE OF CARD* highlights the similarities between Demand's projects and those by other influential artists, architects, and designers, namely Martin Boyce, Caruso St John, and Rirkrit Tiravanija, as well as the models of practitioners that Demand has photographed as part of an ongoing enquiry titled "Model Studies."



Refik Anadol, *Machine Hallucinations: Nature Dreams*, 2021. *Seeing the Invisible*, installation view, MOCA Toronto, 2022.

Seeing the Invisible An Augmented Reality Outdoor Art Exhibition

MOCA is presenting *Seeing the Invisible*, a unique exhibition featuring 13 augmented reality artworks, at MOCA and in Sorauren Park and High Park, in collaboration with the City of Toronto and Toronto Parks Forestry and Recreation.

This project, which opened in October 2022, will run for a full year, offering visitors a highly accessible way to engage with compelling contemporary artworks and the natural environment. This innovative exhibition features captivating works by international artists from Australia, China, Denmark, Germany, Ghana, Israel, Japan, Switzerland, Turkey, the UAE, the UK, and the USA.

Seeing the Invisible was initiated by the Jerusalem Botanical Gardens in partnership with Outset Contemporary Art Fund and was first presented within 12 botanical gardens simultaneously in 2021, with works customized to each site. Organized with MOCA, this is the first time *Seeing the Invisible* is being presented through a contemporary art museum and in public parks.

North End Gallery

Maria Qamar

Dhamakedar, Superstar!

Artist and author Maria Qamar presented a site-specific intervention that aimed to speak to the Canadian South Asian diaspora in the North End Gallery on MOCA's Ground Floor. Qamar's expansive practice includes vinyl wallpapers, paintings, and designed objects with references to pop art, Bollywood and the artist's Desi heritage, and pieces where female characters play a major role. Her project at MOCA extended beyond the gallery walls to the exterior Lightbox, in addition to an NFT.

Xuan Ye

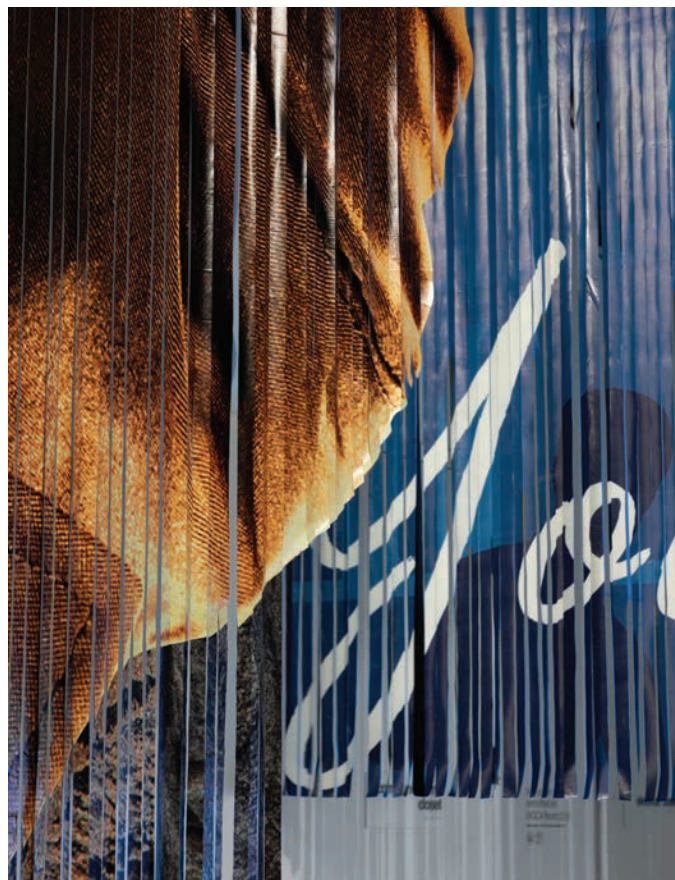
It Takes Spirals to Feed the Spiral

Blurring the physical and the virtual, Toronto-based Chinese artist Xuan Ye presented a new multimedia installation which looked at how spirals repeat themselves in the smallest components of life and the largest forces in our universe. The installation featured an immersive vinyl wallpaper, video essay, and original sound work. Viewers were able to participate in Ye's research by scanning the imagery with their smartphone to reveal a layer of augmented reality.

Kelly Jazvac

Time Scale

MOCA commissioned Canadian artist Kelly Jazvac to produce a site-specific intervention for the North End Gallery. Jazvac acquired several large-scale billboard images, which she manipulated to create a series of thresholds dividing up the museum space. While the original images are still somewhat tangible, her transformation of the billboard introduces new readings and concerns with which to negotiate. The resulting work presents an urgent position on the climate crisis and human behaviour while also — in both material and content — advocating for more sustainable practices in the creation of art and more broadly.



South Stairwell Sound Commissions

Debashis Sinha *in the house's endeepened wide gracious flow*

MOCA worked with Debashis Sinha throughout 2022 to present his work in sound and video as part of both the spring and fall exhibition programmes. His first intervention at the museum was a site-specific sound installation that combined speculative mythology with processes derived from a blending of machine learning, sonic art, and audio composition. As an extension of his sound commission, Sinha presented a series of video works as part of his ongoing *Sankhyā Stories: Machine Learning Fables* series. These videos were exhibited at the museum throughout the fall along with a new image on the exterior Lightbox.

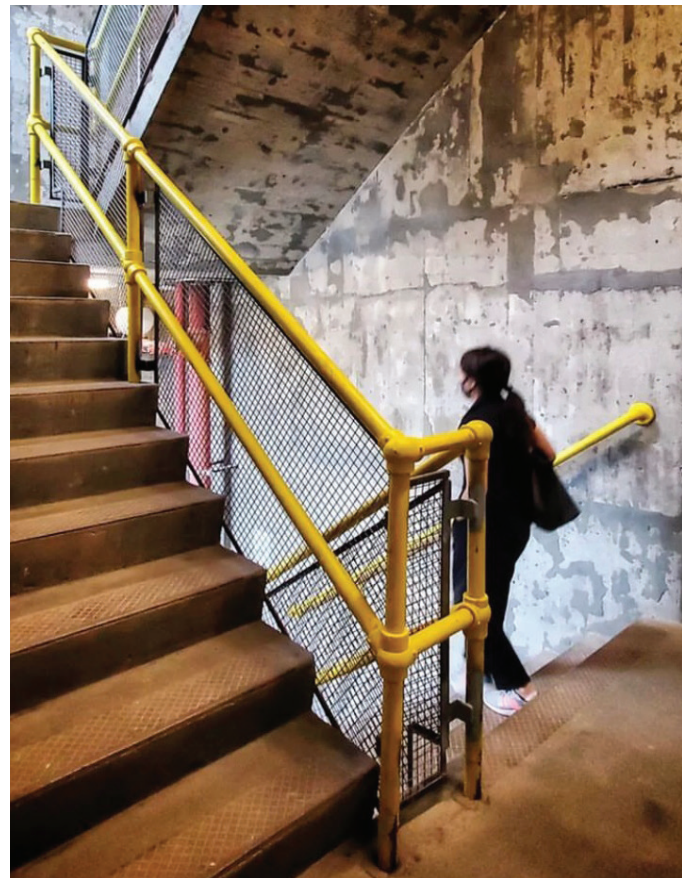
Sinha's creative voice weaves together his own experience as a second generation South Asian Canadian, his training with master drummers from various world music traditions, a love of electronic and electroacoustic music and technology, and a desire to transcend the traditional expectations of how these streams might intersect and interact.



Sarah Badr *Growth, Change, Decay*

Artist Sarah Badr was commissioned to create a site-specific sound installation as a continuation of the ongoing programming occurring in MOCA's South Stairwell. Badr's practice focuses on world creation, complex natural phenomena, and algorithmic media. Her new sound piece was accompanied online by an audio visual animation.

Within these works Badr developed a visual language that used procedural systems for simulation and spatialization in graphics and sound that explored the association between form and place in new digital spaces.



2022 Digital Programming



Shirin Neshat: A Documentary, MOCA Toronto, 2022. Video still.

Shirin Neshat: A Documentary

Commissioned as part of the exhibition *Land of Dreams*, *Shirin Neshat: A Documentary* was available to view in the museum and on MOCA's website, where it gained 1,950 views. Co-produced by guest curator Farnoosh Talaei, this short film marks the first time that Neshat had recorded a documentary about her life and artistic practice in Farsi.

Spotlights

In 2022, MOCA produced 10 new *Spotlights* videos, short films that take the viewer behind the scenes with MOCA artists to provide a glimpse into their process and practice. These online videos achieved 6,359 views in 2022.

2022 Projects

Dean Baldwin Lew *Mixed Drinks*

As part of *HOUSE OF CARD*, MOCA collaborated on a petite publication developed by Montreal-based artist Dean Baldwin Lew entitled *Mixed Drinks*.

This 'recipe' book was created in response to MOCA's fall 2022 ground floor installation, *untitled 2013 (thomas demand's here)* by Rirkrit Tiravanija, which featured an active karaoke bar. This was an extremely popular installation and the publication, which compiled drink recipes from more than 50 local and international artists, was a playful intervention that enabled MOCA to expand its artist collaborators, bring more opportunity to local artists, and engage in a new way with existing audiences and attract new ones.

The publication was celebrated with a book launch in Montreal, supporting MOCA's efforts to reach new audiences, extend MOCA's presence beyond Toronto, and foster expanded communities and collaborations.



On Models A collaboration with e-flux Architecture

As part of the exhibition *HOUSE OF CARD*, MOCA developed an essay series, *On Models*, in collaboration with e-flux Architecture.

This project featured essays contributed by Thea Brejzek and Lawrence Wallen, Jake Chakasim, Penelope Dean, Orit Halpern, Sylvia Lavin, David Theodore, and Alben Yaneva.



2022 Public Programmes & Learning



Rirkrit Tiravanija, *untitled 2013 (thomas demand's here)*, 2022. *HOUSE OF CARD*, installation view. MOCA Toronto, 2022. Courtesy of the Artist. © Thomas Demand, VG Bild-Kunst, Bonn. Courtesy the artist and Matthew Marks Gallery / Galerie Sprüth Magers / Esther Schipper, Berlin / Taka Ishii Gallery. Photo: Gabriel Li.

MOCA's public programming in 2022 ranged from a film screening of Shirin Neshat's *Land of Dreams*, to the compelling talk between Thomas Demand and Jeff Wall hosted at the University of Toronto, to performances in the Price Family Community Gallery on MOCA's Ground Floor to major events such as Nuit Blanche.

In fall 2022, as part of Rirkrit Tiravanija's work *untitled 2013 (thomas demands here)*, MOCA also operated a fully functional karaoke bar with almost weekly takeovers by local bars, who offered signature cocktails and curated karaoke playlists. This was an extremely popular programme, and attendance at Free Friday Friday Nights powered by Scotiabank grew throughout the exhibition. The karaoke bar was activated throughout the week by visitors of all ages and added a lively participatory element to *HOUSE OF CARD*.

MOCA's 2022 public programmes engaged 144% more people than in 2019, pre-pandemic. When we include the 2022 learning programmes, MOCA grew engagement by 240%.

- Screening: Shirin Neshat's feature film *Land of Dreams* (2021) at the Paradise Theatre
- Creative Conversations: Jeffrey Gibson and Dyani White Hawk
- Jingle dress dance performance with Brianna Olson-Pitawanakwat
- Screening: Episode 6 of *Post-Capitalist Architecture-TV*
- Performances by Amplified Opera, a group that produces shows that invite conversation and challenge the status quo
- Curated live performance by Toronto-based Queer Asian collective New Ho Queen
- Guided tours of *Seeing the Invisible* at MOCA and in local public parks
- Collaborative programming with Brampton Arts Organization
- Online talk with Martin Boyce, a Turner Prize winner and contributor to *HOUSE OF CARD*
- "Phantom Blossom" with Phoebe Tsang, performed beneath and created in response to Boyce's *Future Blossom (For Yokeno Residence)* (2022)
- Minecraft Camp in collaboration with the University of Toronto
- A reading series for young visitors featuring local authors
- Hands-on art making activities as part of the free TD Community Sundays, facilitated by local artists and arts educators





Thomas Demand, *HOUSE OF CARD*, installation view, MOCA Toronto, 2022. Courtesy of the Artist. © Thomas Demand, VG Bild-Kunst, Bonn. Courtesy the artist and Matthew Marks Gallery / Galerie Sprüth Magers / Esther Schipper, Berlin / Taka Ishii Gallery.

2022 Mentorship Programmes

MOCA is committed to supporting the careers of emerging artists and arts workers, and in 2022, the museum supported two mentorship projects in association with *HOUSE OF CARD* by Thomas Demand and *Time Scale* by Kelly Jazvac, as well as hosting six paid internships to help emerging arts workers expand their professional experience and networks towards successful careers in the sector.

For *HOUSE OF CARD*, MOCA worked with students and alumni from the University of Toronto's John H. Daniels Faculty of Architecture Landscape and Design on the model for *The Triple Folly*. With a strong collaborative process, this project offered the students and alumni an exciting opportunity to contribute to a major exhibition.

For her project at MOCA, Jazvac engaged a cohort of student-artists from Montreal's Concordia University who contributed to the creation and production of the exhibition. The student-artists were compensated for their work and received mentorship from Jazvac, her studio, as well as MOCA's curators and staff.



MOCA Award Gala, 2022. Photo: Ishkhan Ghazarian.

2022 MOCA Award and Gala

In 2022, MOCA was very pleased to reinstate the MOCA Award, which recognizes leaders in the visual arts for their innovation, accomplishment, and contribution to contemporary art. The Award is an important tool to amplify the work of cultural changemakers and offer an artist a \$25,000 monetary prize. The 2022 MOCA Award honoured philanthropic leader Nada Ristich, who received the Cultural Luminary Award, and accomplished Toronto-based artist Rajni Perera, who was given the Artist Award.

In November, MOCA hosted a sold-out Gala to celebrate the year's honourees, an event which also gave us the wonderful opportunity to welcome guests from across MOCA's dynamic community of artists, arts and culture leaders, philanthropists, media, corporate sponsors, and individual champions for arts and community.

The Gala is a critical fundraising event for the museum, enhancing our ability to support a broad range of artists and contribute to contemporary art discourse through our ongoing programming. Thank you to everyone who attended the 2022 MOCA Award Gala.

2022 at a Glance



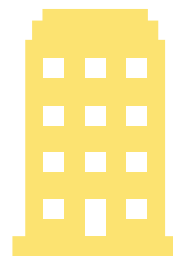
Jeffrey Gibson, *I AM YOUR RELATIVE*, installation view, MOCA Toronto, 2022. Courtesy of Jeffrey Gibson Studio, Kavi Gupta Gallery, Roberts Projects, Sikkema Jenkins & Co. and Stephen Friedman Gallery. Photo: Gabriel Li.

“Every time this place amazes me. So much to see. A must for all Toronto visitors.”

—5-star Google review, 2022



61,000+ Visitors



800+ Members

27 artists
exhibited

7 newly
commissioned
exhibitions or
projects

88k
social media
followers

1.1 million
page views
on moca.ca



65 media hits
including 38 pieces
of feature coverage

Statement of Financial Position

Museum of Contemporary Art Toronto Canada Statement of Financial Position As at December 31, 2022

	2022	2021
Assets		
Current		
Cash	\$ 2,145,247	\$ 1,597,334
Accounts and contributions receivable	426,142	111,029
Prepaid expenses and deposits	119,355	47,350
	2,690,744	1,755,713
Long-term investments (Note 4)	43,056	42,761
Capital assets (Note 5)	5,372,936	6,802,504
Prepaid expenses and deposits (Note 11)	250,000	250,000
	\$ 8,356,736	\$ 8,850,978

Liabilities

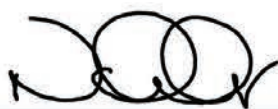
Current		
Accounts payable and accrued liabilities (Note 6)	\$ 264,164	\$ 244,365
Deferred contributions (Note 7)	1,785,000	157,738
Deferred revenue (Note 8)	23,816	19,232
Deferred grants (Note 9)	12,193	227,467
Deferred rent	154,051	92,031
	2,239,224	740,833
Deferred capital contributions (Note 10)	5,506,149	6,923,671
	7,745,373	7,664,504

Net Assets

Unrestricted	611,363	1,186,474
	\$ 8,356,736	\$ 8,850,978

Commitments (Note 14)

Approved by the Board



Director



Director

Statement of Operations

Museum of Contemporary Art Toronto Canada Statement of Operations Year Ended December 31, 2022

	2022	2021
Revenue		
Donations and sponsorship	\$ 3,342,598	\$ 2,756,803
Grants (Note 12)	962,170	1,641,499
Merchandise and ticket sales	298,632	110,733
Membership fees	30,837	18,507
	4,634,237	4,527,542
Expenses		
Salaries and benefits (Note 13)	2,142,871	1,809,619
Programmes (Note 13)	1,049,701	586,778
Building and rent (Note 11)	1,037,097	989,571
Fundraising and development	344,939	166,399
Marketing and communication	322,906	257,016
Administration	254,573	221,360
Visitor experience	35,593	28,078
	5,187,680	4,058,821
Excess (deficiency) of revenue over expenses before the undernoted	(553,443)	468,721
Other income (expenses)		
Amortization of deferred capital contributions (Note 10)	1,501,677	1,483,643
Amortization of capital assets (Note 5)	(1,523,345)	(1,517,583)
	(21,668)	(33,940)
Excess (deficiency) of revenue over expenses	\$ (575,111)	\$ 434,781

Statement of Cash Flows

Museum of Contemporary Art Toronto Canada

Statement of Cash Flows

Year Ended December 31, 2022

	2022	2021
Cash provided by (used in)		
Operations		
Excess (deficiency) of revenue over expenses	\$ (575,111)	\$ 434,781
Items not affecting cash		
Amortization of capital assets	1,523,345	1,517,583
Amortization of deferred capital contributions	(1,501,677)	(1,483,643)
	(553,443)	468,721
Net changes in non-cash working capital		
Accounts and contributions receivable	(315,113)	72,453
Prepaid expenses	(72,005)	80,300
Accounts payable and accrued liabilities	19,799	(3,223)
Deferred revenue	4,584	4,719
Deferred grants	(215,274)	78,000
Deferred rent	62,020	(82,571)
Deferred contributions	1,627,262	22,738
	557,830	641,137
Investing		
Net change in long-term investments	(295)	-
Capital assets additions	(93,777)	(37,545)
	(94,072)	(37,545)
Financing		
Deferred capital contributions received	84,155	-
Net change in cash	547,913	603,592
Cash, beginning of year	1,597,334	993,742
Cash, end of year	\$ 2,145,247	\$ 1,597,334

Thank You



Thomas Demand remarks at the Fall 2022 Opening Reception, MOCA Toronto, 2022. Photo: Gabriel Li.

2022 Annual Supporters

Donors

Donors \$500,000 +

Anonymous

The Karen Green Charitable Trust

Donors \$200,000 +

BMO Financial Group

The Ouellette Family Foundation

Donors \$100,000+

Castlepoint Numa

Jack Weinbaum Family Foundation

Lindy Green Family Foundation

Richard and Donna Ivey

Scotiabank

TD Bank Group

The Schulich Foundation

2022 Annual Supporters

Donors

Donors \$25,000+

Hal Jackman Foundation
Kiki and Ian Delaney
Liza Mauer and Andrew Sheiner
Maxine Granovsky and Ira Gluskin
RBC Foundation
Sarah and Tom Milroy
The Elizabeth and Tony Comper Foundation
The Tripp/Smith Family Foundation

Donors \$10,000+

Abdalla Hassan
Aird & Berlis LLP
Andrea Bielecki and Scott McLorie
Barb and Dougal Macdonald
Barry and Suzanne Cooper
Bruce Munro Wright
Daniel and Vanessa Schlaepfer
Debra and Barry Campbell
Don and Marjorie Lenz
Eleanor and Francis Shen
Hesty Leibtag and Terry Verk
Karim Kanji and Family
Michael Bertrand
Neil Chander and Robyn Small
Nuyten Dime Foundation
Parambir Singh Keila and Anjali Patel
Partners In Art
Phil Lind and Ellen Rowland
Tiana Koffler Boyman and Marc Boyman

Donors \$5,000+

Anonymous
Brad Keast and Kim Le
Carol Weinbaum and Nigel Schuster
Consulate General of France in Toronto
David and Audrey Mirvish
Geraldine Thornton and Stephen Moore
Neill Calvin
Osler, Hoskin & Harcourt LLP
Robin and Malcolm Anthony



Donors \$1,000+

Aaron Kirsch
Council for Canadian American Relations
Dianne Sloan
Emily Schmidt
Jill Reitman
Joanne Tod
Nicolas Robert
Ron Regan
Sharon and Ron Baruch
The Michael Young Family Foundation

Government Funders

Canada Council For The Arts
Canadian Museums Association
City of Toronto
Department Of Canadian Heritage
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Kelly Jazvac, *Time Scale*, installation view, MOCA Toronto, 2022. Photo: Gabriel Li.

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Felix Gonzalez-Torres, *Summer/Winter*, installation view, MOCA Toronto, 2022. Copyright: Felix Gonzalez-Torres. Courtesy of the Felix Gonzalez-Torres Foundation. Photo: Toni Hafkenscheid.

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Of
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Toronto Canada

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