



Phyllida Barlow, Installation view, *Eleven Columns* at MOCA Toronto © Phyllida Barlow. Courtesy Hauser & Wirth. Photo by Laura Findlay.

Museum
Of
**Contemporary
Art**

Toronto Canada

Annual Report 2023

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Isabel Okoro, *negotiating space with memories of fluid landscapes*, 2023. Installation view, *Dancing in the Light* at MOCA Toronto. Exterior Lightbox. Photo by Laura Findlay



Dancing in the Light, 2023. Installation view, MOCA Toronto. Courtesy of Dr. Kenneth Montague | The Wedge Collection. Photo by Ishkhan Ghazarian.

Letter from the Executive Director & CEO Kathleen S. Bartels

To the MOCA community,

I sincerely appreciate the support of everyone who joined us at MOCA Toronto in 2023 to experience and participate in our world class exhibitions and programmes. It takes a dedicated team, along with many collaborators, artists, curators, performers, arts educators, and interdisciplinary experts to bring what you see and experience at the museum to life.

Our 2021–2026 Strategic Plan continued to guide us through 2023 as we focused on priorities aligned with our mission and values, driving us toward our vision of presenting exceptional, accessible, and interdisciplinary programmes brought together

by diverse perspectives to foster critical discourse, and maintain an artist-centered approach.

Our year was defined by momentous, site-specific works that resonated on both local and international stages. In our Spring 2023 season, we were honoured to host the first major Canadian survey of Kapwani Kiwanga’s work, *Remediation*, which garnered international acclaim. The museum also hosted Toronto-born Athena Papadopoulos, who presented her first Canadian institutional solo exhibition, *The New Alphabet*. Susan For Susan, made up of brothers John and Kevin Watts, debuted *Trade Show*, which presented design propositions for an apartment interior, suspended from a gantry system. And, *Impostor Cities* explored architectural identity, highlighting the ways Canada’s buildings and cities double as other places in film and television.

MOCA's Fall 2023 season continued with a powerful mix of sculpture and portraiture. Internationally renowned British artist Phyllida Barlow's *Eleven Columns* transformed MOCA's industrial space with her anti-monumental sculptures and a collection of works on paper. Liz Magor, one of Canada's most influential artists, prompted audiences to reconsider their emotional ties to the material world in *The Separation*. In a continuation of MOCA's ongoing series, *The City is a Collection*, which brings Toronto's most engaging private collections to the public, the museum presented *Dancing in the Light*. Featuring over 40 artists from Kenneth Montague's Wedge Collection, this show examined portraiture across various mediums offering a nuanced look at contemporary Black life, while providing visitors a welcoming space to gather, study, and connect.

In addition to these exhibitions, MOCA also showcased artists through the museum's North End Gallery, exterior lightbox and a series of sound installations, featuring artists such as Emmanuel Osahor, Kieran Adams, and FASTWÜRMS.

MOCA's robust public programming engaged and inspired audiences with works from compelling artists such as Siphesihle November and Maria Hupfield. In line with our commitment to accessibility, the museum also expanded its hands-on arts education activities, launching Youth Council: *Creative Youth* and introducing the Digital Futures Residency, providing mentorship opportunities to an emerging artist, Timothy Yannick Hunter.

In 2023, the museum welcomed over 75,000 visitors, and engaged countless others through digital offerings.

Throughout the year, MOCA delivered more than 350 public and learning programmes, ranging from artist talks and workshops to performances and youth initiatives, aimed at deepening engagement with contemporary art and the community. These programmes, alongside the continued success of Free Friday Nights powered by Scotiabank and TD Community Sundays, contributed to a notable increase in attendance, reflecting our ability to connect with the public in meaningful ways.

One of the standout moments in 2023 was celebrating *FIVE YEARS*, commemorating five years of art on Sterling Road, a significant milestone for the museum marked with a fundraiser and a free programming for the museum's anniversary.

Our exhibitions, programmes, and events would not have been possible without the dedication of our artists, the enthusiasm of our visitors, and the unwavering generosity and support of our Board members, donors, MOCA members, and sponsors. MOCA has been actively expanding its donor base and is deeply grateful to all the supporters who initiated or renewed their philanthropic commitments in 2023. I extend my deepest gratitude to MOCA Board Chair, Brad Keast, our Visionary Supporters Julia and Gilles Ouellette, Karen Green, The Price Family, and our anonymous donors. Special thanks also go to our corporate sponsors BMO, TD Bank, and Scotiabank, whose support ensures that MOCA remains a thriving cultural hub.

MOCA's financial position at the end of 2023 reflects the lasting impact of the pandemic and changes in the philanthropic landscape, as well as the rising operating costs that have impacted society more broadly. MOCA is actively adapting to these emergent conditions by reducing costs and undertaking innovative approaches to fundraising. Overall, MOCA is committed to maintaining exceptional programming, which is a critical foundation for the museum's diverse revenue streams.

As we look ahead, I am excited about the ambitious exhibitions, expanded programming, and collaborative projects that will continue to shape MOCA's future. We are eager to build on our successes and deepen our impact both locally and internationally, all while remaining true to our core mission of fostering creativity, community, and collaboration.

Thank you for being a part of MOCA's journey—we look forward to sharing more with you in the year to come.

Kathleen S. Bartels
Executive Director and CEO



2023 Year in Review



Opening Reception, Phyllida Barlow, *Eleven Columns*. MOCA Toronto, 2023. Photo by Ishkhan Ghazarian.

MOCA's strategic priorities, developed within our 2021-2026 Strategic Plan, include presenting a range of exceptional, accessible, and interdisciplinary programmes. These 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 2023, MOCA achieved these priorities through robust public programming to engage diverse audiences, including commissioned performance pieces from compelling artists such as Siphesihle November, Maria Hupfield, Phoebe Tsang, Katie Adams-Gossage, and Ethan Colangelo. MOCA also presented accessible learning initiatives and hands-on arts education activities for all ages, including mentorship opportunities for artists and arts workers, highlighted by MOCA launching the first year of the *Digital Futures Residency*. MOCA also launched Youth Council: *Creative Youth* in 2023, a young cohort who plan and lead their own programming within the museum in the spring and fall sessions.

MOCA celebrated *FIVE YEARS*, with a fundraising event and a 5th anniversary weekend with free programming. MOCA also hosted the first *MOCA After Hours*, a late night events series, free for all MOCA Members.

We are grateful to everyone who engaged with MOCA's programming, 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 2023, MOCA welcomed 75,721 total visitors to the museum and engaged many more through digital programmes and online materials.

2023 Exhibitions



Kapwani Kiwanga, *Remediation*, 2023. Installation view, MOCA Toronto. Photo by Laura Findlay.

Kapwani Kiwanga

Remediation

February 24, 2023 —
July 23, 2023

MOCA presented the first major survey exhibition in Canada of Canadian-French artist Kapwani Kiwanga. *Remediation*, featuring five new commissions and site specific works, focused on Kiwanga's most recent research into how humans and the natural environment navigate tensions between toxicity and regeneration. The exhibition also drew from, and created a dialogue with, the industrial context of the museum and surrounding areas.

Kiwanga's artistic practice has long underscored the importance of nature's role in determining the course of history — not only through evolution, but through nature's ever-shifting response to human intervention. *Remediation* received critical and public acclaim, and built upon the relationship established between Kiwanga and MOCA during the presentation of *Flowers for Africa*, presented at the museum in 2021.

Remediation was co-organized by MOCA and the Remail Modern, Saskatoon, where it was presented in fall 2023. In early 2024, Kiwanga represented Canada at the 60th Venice Biennale, making the presentation of *Remediation* in Toronto even more meaningful.



Athena Papadopoulos, *The New Alphabet*, 2023. Installation view, MOCA Toronto. Courtesy the artist. Photo by Laura Findlay.

Athena
Papadopoulos
The New Alphabet

February 24, 2023 —
April 30, 2023

The New Alphabet by Athena Papadopoulos was the artist's first institutional solo exhibition in Canada. MOCA commissioned Papadopoulos to create a site-specific exhibition of large-scale sculptural works, generated in response to the museum's columned space and the local context it inhabits.

Papadopoulos produced two distinct sculptural bodies of work, *Bones for Time* and *Trees with No Sound*, shaped by the isolating experience of the pandemic and an ever-present concern that these artworks may never be seen.

Using everything from her clothing to cushions, plush toys, chains, wigs, and textiles, Papadopoulos drew from a list of cosmetic and medicinal ingredients, applying items like self-tanner, lipstick, and hair dye to colour her works. What materialized were melodramatic characters that sit uncomfortably on the edge of the glamorous and the grotesque, high and low culture, not unlike the heroines of history.



Susan For Susan, *Trade Show*, 2023. Installation view, MOCA Toronto. Courtesy the artist. Photo by Laura Findlay.

Susan For Susan *Trade Show*

February 24, 2023 —
April 30, 2023

Susan For Susan, made up of brothers John and Kevin Watts, produced their exhibition *Trade Show* at MOCA in spring 2023, a project which presented design propositions for an apartment interior, suspended from a gantry system. The collaborative practice employed a visual language that drew together industrial materials and fabrication methods, balancing rationale with experimentation, and exploring the distinction between sculpture and product design.

Juxtaposing the raw with the polished, the sterile with pops of colour or subtle moments of humour, Susan for Susan imbued playfulness into a series of works in a way that helps to humanize the industrial rigour of the objects. This dance between what is playful and what is industrial creates a tension that has come to define Susan For Susan's work and the artists' approach to conceptual storytelling.

Trade Show was Susan for Susan's first staging in a museum context, continuing MOCA's commitment to exhibiting cultural practitioners whose practices bridge disciplines, particularly between art, architecture, and design.



Opening Reception, *Impostor Cities*, MOCA 2023. Photo by Ishkahn Ghazarian.

Impostor Cities

June 2, 2023 —
July 23, 2023

Impostor Cities was about architectural identity and faking it, exploring the ways Canada’s buildings and cities double as other places in film and television. Conceptualized and curated by Thomas Balaban, David Theodore, and Jennifer Thorogood, *Impostor Cities* was initially commissioned by the Canada Council for the Arts for the 2020 Canadian Pavilion at the International Architecture Exhibition of La Biennale di Venezia. The exhibition was fully realized for the first time in a site-specific composition for MOCA.

The exhibition’s screening room display was comprised of clips from over 3,000 films and television shows shot in Canada—from the backdrop for action heroes in *X-Men* and *Pacific Rim*, to the dramatic settings of *Brokeback Mountain* and *The Handmaid’s Tale*. The exhibition also featured a collection of video interviews with Canadian film directors, architects, set designers, and other industry insiders, including David Cronenberg, Atom Egoyan, Sook-Yin Lee, Guy Maddin, and Sarah Polley.

Impostor Cities included an interactive element that provided an environment for real-time play. The green-screen and chroma-key effects shifted visitors into movie-mode, and enabled them to experience architecture through fictional cinematic worlds.



El Anatsui, *AG + BA, AR*, 2021. *Seeing the Invisible*, installation view, Sorauren Park, 2023.

Seeing the Invisible An Outdoor Augmented Reality Exhibition

October 1, 2022 —
September 30, 2023

MOCA presented *Seeing the Invisible*, a unique exhibition which featured 13 augmented reality artworks in a walking tour, from MOCA to Sorauren Park and High Park, in collaboration with the City of Toronto and Toronto Parks Forestry and Recreation.

The project, which opened in October 2022, ran for a full year, and offered visitors a highly accessible way to engage with compelling contemporary artworks and the natural environment. This innovative exhibition featured 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 originally initiated by the Jerusalem Botanical Gardens and was first presented within 12 botanical gardens simultaneously in 2021, with works customized to each site.

At MOCA, *Seeing the Invisible* was presented through a contemporary art museum and in public parks.



Phyllida Barlow, Installation view, *Eleven Columns* at MOCA Toronto © Phyllida Barlow. Courtesy Hauser & Wirth. Photo by Laura Findlay.

Phyllida Barlow

Eleven Columns

September 7, 2023 —
February 4, 2024

For more than six decades, British artist Phyllida Barlow took inspiration from her surroundings to create imposing installations that can be at once menacing and playful. She created anti-monumental sculptures from inexpensive, low-grade materials such as cardboard, fabric, plywood, polystyrene, scrim, and cement. These constructions were often painted in industrial or vibrant colours, the seams of their construction left at times visible, revealing the means of their making.

Barlow passed away in early 2023, at which point she was working closely with MOCA on a site-specific installation. Having visited the building some years earlier, Barlow was taken by its industrial vigour and, in particular, the arresting columns paced throughout the ground floor.

Eleven Columns brought together select works that Barlow had referenced in discussion with the team and acknowledged her fascination with the museum's distinct architecture with the inclusion of *untitled: eleven columns; standing, fallen, broken*, 2011. Additionally, a collection of works on paper, an integral part of Barlow's practice, shared with visitors a small but varied archive of the artist's broader work.



Liz Magor, *The Stream*, 2023. Mylar boxes and various found materials. Installation view, *The Separation* at MOCA Toronto. Courtesy of the artist and Catriona Jeffries, Vancouver. Photo by Laura Findlay.

Liz Magor
The Separation
September 7, 2023 —
February 4, 2024

Liz Magor is one of Canada's most influential artists. Her practice focuses on the possibilities of sculpture as a narrative form. Attentive to the physicality of an object, she casts and organizes found material so that intense narratives of dependency and desire can emerge. At once sarcastic and sympathetic, Magor's sculptures spark questions about our belief and emotional investment in the material world.

This solo exhibition at MOCA emphasized the tensions in her work, playing rough against refined, flimsy against sturdy, fashionable against passé, and custom-made against mass-produced. Across Floor 2 were varying moments of suspense: objects intercepted one another as they slipped, tumbled or fell from safety and grace.

Titled *The Separation*, Magor's presentation of newly commissioned and recent works referred to changing values and shifting fates. Borrowing from the complexity of sculpture, the exhibition also invited the viewer to look and relook at their familiar surroundings.



Dancing in the Light, 2023. Installation view, MOCA Toronto. Courtesy of Dr. Kenneth Montague | The Wedge Collection. Photo by Laura Findlay.

The Wedge Collection

Dancing in the Light

September 7, 2023 —
February 4, 2024

Dancing in the Light was an exhibition of portraiture drawn from The Wedge Collection. The exhibition continued MOCA's ongoing series, *The City is a Collection*, which brings some of Toronto's most engaging private collections to the public.

Featuring the work of over 40 artists, including Oreka James, Carrie Mae Weems, Jonathan Lyndon Chase, and Lynette Yiadom-Boakye, *Dancing in the Light* examined portraiture across a variety of mediums as a way of entering into a more nuanced consideration of contemporary Black life. Rethinking moments of stillness and vulnerability as instances of strength, the exhibition worked against the flattened and commodified image of Blackness so often experienced within art history and popular visual culture.

Dancing in the Light was also conceived of as a capacious place for gathering and study, offering visitors comfortable seating as well as an array of books and music with which to engage.

Established by Kenneth Montague in 1997, The Wedge Collection is one of Canada's largest private collections of visual art that engages with Black identity and African diasporic culture.

North End Gallery

Serkan Özkaya

ni4ni v.3

MOCA's free-to-access North End Gallery played host to conceptual artist Serkan Özkaya's work *ni4ni v.3*, an immersive, poignant, and site-specific visitor experience, which combined digital technology with a massive mirrored sphere, and encouraged audiences to explore ideas of time, perception, and self within the space.

Özkaya's work frequently deals with topics of appropriation and reproduction, and typically operates outside of traditional art spaces. Notably, while Özkaya is Toronto-based, this installation marked the first occasion that the artist's work was exhibited in the city.



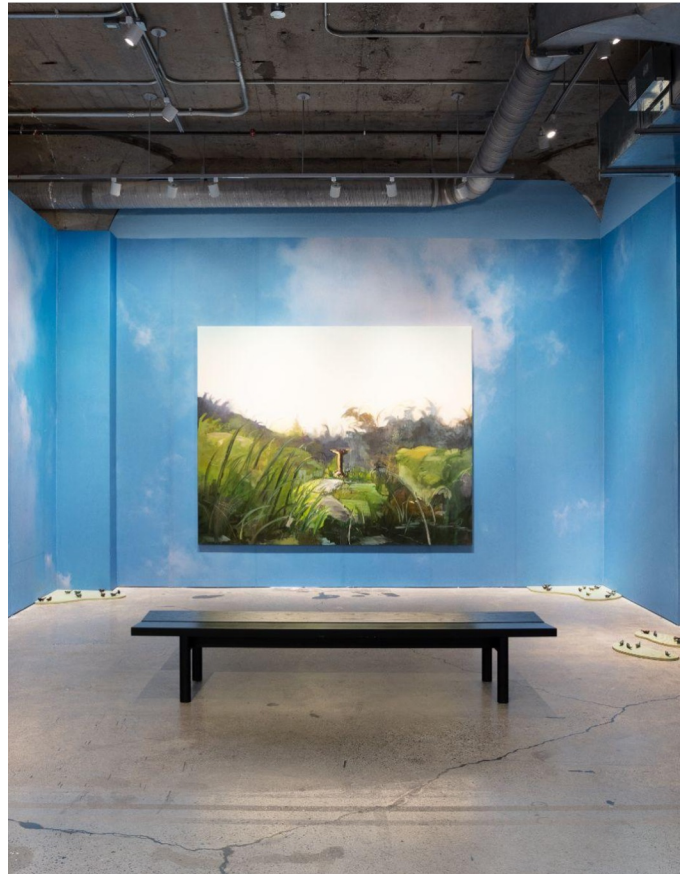
Emmanuel Osahor

These days

Emmanuel Osahor created an installation that included a new painting, a photographic wallpaper, and ceramic works for the museum's North End Gallery.

The project brought the sky, in a multiplicity of hues, into focus as a site of wonder and possibility. In dialogue with his uninhabited painting, a series of palm-molded ceramic birds added life and whimsy, as well as an additional reference to the importance of the artist's hand for his craft.

These days was a rumination on the prospect of a good future and an invitation to engage in a sustained meditation on the individual and collective processes necessary for meaningful shared experience.



Lightbox & South Stairwell Sound Series

FASTWÜRMS

The Field Guide to Seismic Sex

FASTWÜRMS was formed in 1979 and is the cultural project, trademark, and shared authorship of Kim Kozzi and Dai Skuse.

MOCA commissioned FASTWÜRMS to create an artwork for MOCA's exterior Lightbox. This piece tied into the artists' ongoing research into the generative potential of volcanoes, which they have entitled 'queer volcanology.'

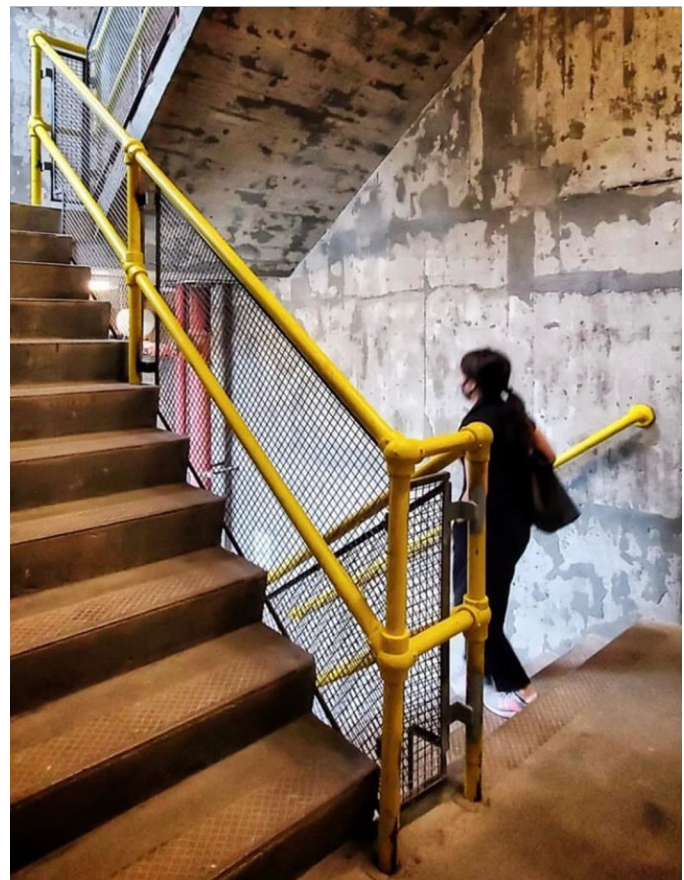
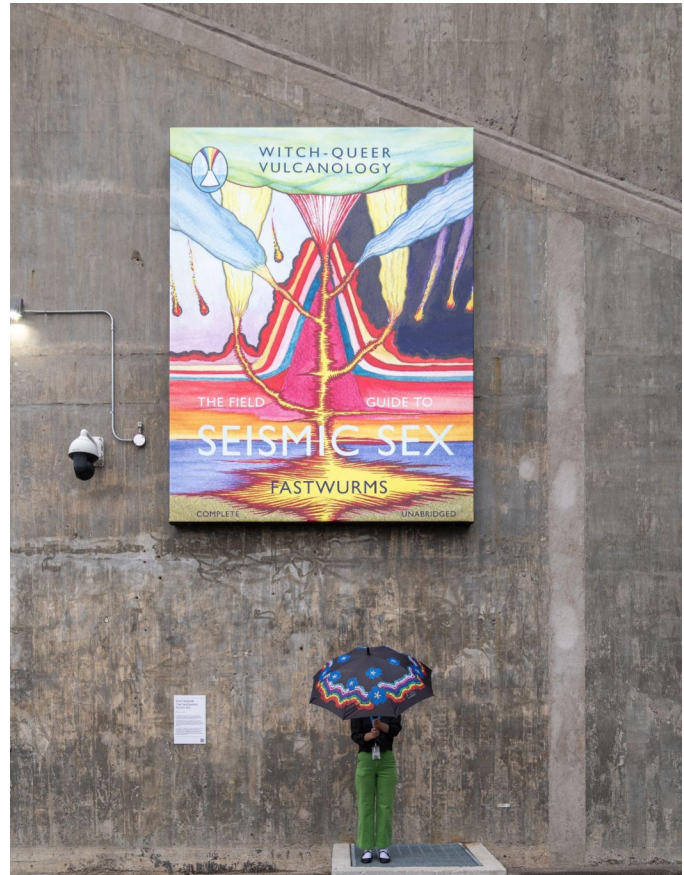
FASTWÜRMS create poly-disciplinary works of art that mix performance and performative events into the context of immersive installations, collective making, and social exchange projects. FASTWÜRMS have exhibited around the world, are in many museum collections, and were awarded the Governor General's Award for Artistic Achievement in 2023.

Kieran Adams

Between two facts

MOCA commissioned Kieran Adams to create a sound installation for the museum's south stairwell. Adams brought together audio recorded on recent travels in South Korea and the UK, as well as archival sound effect recordings. *Between two facts* expanded on the sonics of footsteps, using their rhythmic information as a way to cue and allow other sounds to blossom.

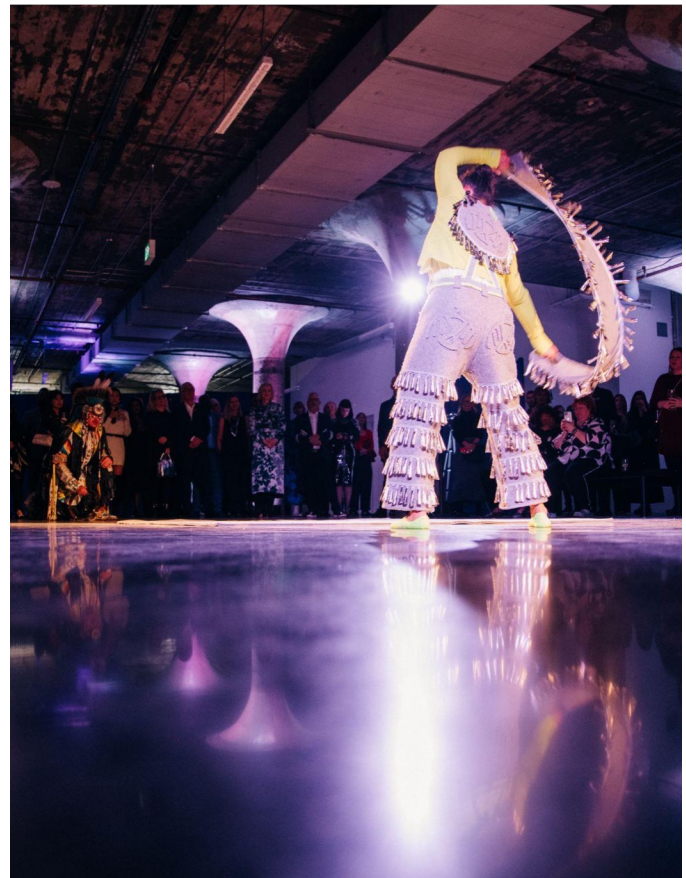
Thinking through ideas of repetition and layering – and placing focus in particular on the space between footsteps – the piece contemplated rhythms that are intrinsically human, and the perception of sound that follows.



Live Performances

In 2023 MOCA hosted 18 dynamic live performances featuring an eclectic mix of artists. From performance and movement artists, poets, and dancers to musicians, DJs and experimental sound artists, MOCA offered audiences a range of experiences through free and ticketed events. Some performances included:

- Three new contemporary violin performance commissions, *Wood Fire Wood*, *The Stack*, *The Afterlife of Desire*, performed and developed by Phoebe Tsang
- New dance commission, *Exit Strategies*, choreographed and performed by Aria Evans in response to Kapwani Kiwanga's *Remediation*
- New contemporary sound performance, *Replaced, Renewed*, by Matt Nish-Lapidus in dialogue with his installation, *Only the dreamer knows it*
- New dance commission, *Sun in Bloom*, choreographed and performed by Siphesihle November
- New dance commission choreographed by Ethan Colangelo, performed by Abby Castora, Rush Carson, and Rakeem Hardy
- Performance organized by Maria Hupfield, performed by her and John Hupfield to a live mix by DJ Classic Roots
- New improvisational sound performances by Germaine Liu (drums) and Olivia Shortt (saxophone)
- Commissioned improvisational movement performances by Katie Adams-Gossage
- New audio commission and performance by Kazeem Kuteyi in dialogue with The Wedge Collection's *Dancing in the Light*



Public Programming



Artist x Artist: Liz Magor and Jessica Stockholder at Paradise Theatre, 2023. Photo by Vlad Lunin.

MOCA offered more than **350 public and learning programmes** throughout 2023, featuring artists and interdisciplinary specialists in talks, tours, performances, conversations, and live art events aimed at sparking dialogue and deeper inquiry into MOCA's exhibitions and a broader contemporary discourse.

A selection of MOCA's 2023 public programmes include:

- An artist talk featuring Liz Magor and Jessica Stockholder
- Engaging camps and workshops for children and youth
- Newly commissioned performances within MOCA's exhibitions
- Sold-out *After Hours* parties

2023 also marked an important year for regular programming such as Free Friday Nights, which helped to achieve a **126% increase** in Friday museum attendance. Similarly, the accessible learning activities and programmes facilitated on TD Community Sundays led to, on average, **55% higher attendance** than regular Sundays.

MOCA continues to develop a dynamic digital programme, including the new *Digital Futures Residency*, which offers a 12-month residency opportunity to one artist each year.

Learning Programmes



70% of visitors on TD Community Sundays come specifically for free admission and family-friendly public programming

MOCA hosted 102 school groups in 2023, an 11% increase from 2022

MOCA Toronto, Minecraft Summer Camp, 2023.

MOCA's learning programme encompasses a wide range of activities to make participation accessible for learners of all ages through group visits, exhibition tours, hands-on art-making programmes, and family-friendly initiatives.

MOCA works with schools and community groups to create opportunities for them to visit, tour the museum, and participate in art-making and educational activities. Through the learning programme, MOCA is also conducting community outreach, engaging teachers and educators in consultation activities which will inform future museum programmes, and developing Educator Resources that tie into the Ontario Curriculum.

A selection of MOCA's learning programmes from 2023 included:

- Collaborative workshops with local artists that responded to the themes and practices of MOCA's exhibitions, such as *Healing Through Art Therapy with Phuong Nguyen*, and *An Exploration of Queer Botany with Jaylen Bastos*
- Forged partnerships with community groups such as *Making Art Making Change (MAMC)* and *The Davenport Perth Neighbourhood Community Centre Seniors Services* to collaborate on a Seniors Exhibition that was presented in January 2024
- Hands-on art making activities as part of the free TD Community Sundays, facilitated by local artists and arts educators, such as *Found Objects Workshop* with Alyssa Alikpala, *Portraiture* with Emily Joyce, and *Sculptural Explorations* with Kendra Lee
- School visits and tours, with elementary to post-secondary students from across the Greater Toronto Area and beyond
- Special week-long programming at March Break, Summer break, and December holidays

Mentorship & Youth Council



MOCA Youth Council Session, Fall 2023. MOCA Toronto

MOCA offers a variety of meaningful mentorship opportunities within the museum that aim to support emerging artists to expand their networks, forge connections with established artists, connect to a peer community and undertake professional development to expand their knowledge, skills, and resources.

In 2023, MOCA launched the museum's *Youth Council: Creative Youth*. *Creative Youth* offers young people 14-18 years old the opportunity to learn about contemporary art, participate in museum activities, build networks, and organize events within the museum and/or online for other youth and the general public. In the spring, youth participants hosted *Youth Day* at MOCA, offering programming and performances for visitors, and in the fall, the Youth Council presented their exhibition *Sterling Road Punks* in the Price Family Community Gallery on MOCA's ground floor.

Through educational activities, trainings, and workshops, *Creative Youth* meaningfully engages participants to build knowledge and skills related to curation, marketing, production, and fundraising, while also receiving valuable mentorship, network development, and opportunities for leadership and knowledge sharing.

Receiving honoraria for their participation, *Creative Youth* also contributes to strategies and programming to help MOCA better engage youth in museum exhibitions and programming.

A Selection of Public Programmes & Learning

MOCA's 2023 learning programmes engaged 2,450 students and educators, a 14% increase from 2022. MOCA also increased Public Programming & Learning events by 188% from 2022.

- *Creative Youth* pop-up exhibitions and programming
- Artist tours & talks with Athena Papadopoulos, Serkan Özkaya, and Susan for Susan
- Artist Panel on Alternative Gallery Models
- Sound performances by Phoebe Tsang and Matt Nish-Lapidus
- *Sun in Bloom*, a performance by Siphesihle November
- March Break programming featuring poetry, movement, and art making with Nava Waxman
- Weekly Drop-in tours
- Pop-up programming from the *Listening Biennial*, with performances by Germaine Liu and Olivia Shortt
- Minecraft Summer Camp
- *Artist x Artist: Liz Magor and Jessica Stockholder*
- Nuit Blanche Performance by Katie Adams Gossage
- *MOCA After Hours* featuring The Drag Academy
- Seniors programming in partnership with *Making Art Making Change*, featuring a pop up exhibit on MOCA's Ground Floor



FIVE YEARS



FIVE YEARS, 2023. Photo: Ishkhan Ghazarian

In 2023, MOCA celebrated *FIVE YEARS* on Sterling Road with a sold-out elegant event held within the museum. 150 people from the museum’s dynamic community of artists, cultural leaders, philanthropists, corporate sponsors, and individual art champions gathered for a seated dinner, and performances by Maria and John Hupfield, a newly commissioned piece from Ethan Colangelo (Choreographic Associate at the National Ballet of Canada), and the Hart House Choir. The event was generously supported by Power Corporation of Canada, EQ Bank, and HUNTERS International Insurance.

FIVE YEARS showcased MOCA’s ability to deliver intimate and unique experiences to support our fundraising goals. The performances drew acclaim from attendees and led to development of 2024 programming centred around riveting, site-specific performances by high-caliber performers.

Looking forward, we are excited for everything that is yet to come, including ambitious exhibitions, expanded programming, more projects that are created in close collaboration with artists, and the continued growth of our impact locally and internationally.

2023 Marketing



Fall 2023 Exhibition Posters by blok design, MOCA Toronto 2023.

In 2023, MOCA fostered strategic marketing growth and achieved significant outcomes.

The museum expanded its public relation efforts which, in conjunction with high quality programming, helped MOCA to receive 105 pieces of media coverage, including 11 feature pieces, representing a 63% increase in coverage compared to 2022. This media activity garnered 27 million media impressions – a 67% increase in impressions over 2022.

In fall of 2023, MOCA launched a 5th anniversary campaign across our social media platforms which contributed significantly to the museum cultivating 75,175,858 impressions, a 188% increase over 2022. Through an expanded social media presence, specific campaigns, and the launch of the museum's TikTok, MOCA's social media reached 99,262 followers in 2023, reflecting 10% audience growth from 2022.

MOCA partnered with Destination Ontario and other Toronto institutions, as part of an international press tour of contemporary art in the city, and strengthened partnerships with local businesses such as Forno Cultura, Ethica Coffee Roasters, and House of Anansi Press.

Additionally, MOCA launched an influencer marketing program to engage with local social media influencers – providing early access to exhibitions, and partnering on promotional campaigns – to promote our exhibitions and programmes more broadly.

2023 at a Glance



Opening Reception, Phyllida Barlow, *Eleven Columns*. MOCA Toronto, 2023. Photo by Ishkhan Ghazarian.

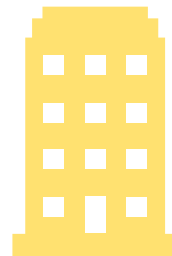
“This art museum is full of inspiring installation art. Three floors we can visit with full of ideas how the artists exploring the use of different materials for their art pieces to tell stories and messages.”

- Richard Chu, Google

Review



75,000+ Visitors



900+ Members

67 artists exhibited

18 newly commissioned exhibitions or projects

99.2K social media followers

MOCA's website hosted 351,716 sessions



105 pieces of media coverage, including 11 feature pieces

Statement of Financial Position

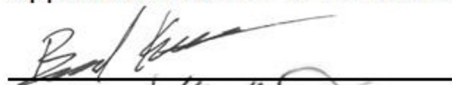

MUSEUM OF CONTEMPORARY ART TORONTO CANADA / MUSÉE D'ART CONTEMPORAIN TORONTO CANADA

Statement of Financial Position

December 31, 2023

	2023	2022
Assets		
Current		
Cash	\$ 370,854	\$ 2,145,247
Accounts and contributions receivable	258,003	426,142
Short-term investments (Note 3)	32,636	-
Prepaid expenses and deposits (Note 10)	335,907	119,355
	997,400	2,690,744
Long-term investment (Note 3)	11,004	43,056
Prepaid expenses and deposits (Note 10)	83,332	250,000
Capital assets (Note 4)	3,882,926	5,372,936
	\$ 4,974,662	\$ 8,356,736
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 5)	\$ 316,526	\$ 264,164
Deferred contributions (Note 6)	360,842	1,785,000
Deferred revenue	29,511	23,816
Deferred grant	49,467	12,193
Deferred rent	196,510	154,051
	952,856	2,239,224
Deferred capital contributions (Note 7)	4,004,472	5,506,149
	4,957,328	7,745,373
Net assets		
Unrestricted	17,334	611,363
	\$ 4,974,662	\$ 8,356,736

Approved on behalf of the Board:


 _____ Member

 _____ Member

Statement of Operations

MUSEUM OF CONTEMPORARY ART TORONTO CANADA / MUSÉE D'ART CONTEMPORAIN TORONTO CANADA

Statement of Operations and Changes in Net Assets

Year ended December 31, 2023

	2023	2022
Revenue		
Donations and sponsorships	\$ 3,508,171	\$ 3,342,598
Grants (Note 8)	894,903	962,170
Merchandise and ticket sales	364,138	297,189
Membership fees	36,071	30,837
Investment income	35,529	1,443
	<u>4,838,812</u>	<u>4,634,237</u>
Expenses		
Salaries and benefits (Note 9)	2,328,663	2,142,871
Programmes (Note 9)	1,158,745	1,049,701
Building and rent (Note 10)	1,063,276	1,037,097
Marketing and communication	355,302	322,906
Administration	310,301	254,573
Fundraising and development	194,116	344,939
Visitor experience	34,104	35,593
	<u>5,444,507</u>	<u>5,187,680</u>
Deficiency of revenue over expenses before the undernoted	<u>(605,695)</u>	<u>(553,443)</u>
Other income (expense)		
Amortization of deferred capital contributions (Note 7)	1,501,677	1,501,677
Amortization of capital assets	(1,490,010)	(1,523,345)
	<u>11,667</u>	<u>(21,668)</u>
Deficiency of revenue over expenses	<u>(594,028)</u>	<u>(575,111)</u>
Net assets, beginning of year	<u>611,363</u>	<u>1,186,474</u>
Net assets, end of year	<u>\$ 17,334</u>	<u>\$ 611,363</u>

Statement of Cash Flows

MUSEUM OF CONTEMPORARY ART TORONTO CANADA / MUSÉE D'ART CONTEMPORAIN TORONTO CANADA

Statement of Cash Flows

Year ended December 31, 2023

	2023	2022
Cash provided by (used in)		
Operating activities		
Deficiency of revenue over expenses	\$ (594,028)	\$ (575,111)
Amortization of capital assets	1,490,010	1,523,345
Amortization of deferred capital contributions	(1,501,677)	(1,501,677)
	(605,695)	(553,443)
Changes in		
Accounts and contributions receivable	168,139	(315,113)
Prepaid expenses and deposits	(49,884)	(72,005)
Accounts payable and accrued liabilities	52,361	19,799
Deferred contributions	(1,424,158)	1,627,262
Deferred revenue	5,695	4,584
Deferred grant	37,274	(215,274)
Deferred rent	42,459	62,020
	(1,773,809)	557,830
Financing activity		
Deferred capital contributions received	-	84,155
Investing activities		
Change in investments (net)	(584)	(295)
Capital asset additions	-	(93,777)
	(584)	(94,072)
Change in cash position	(1,774,393)	547,913
Cash, beginning of year	2,145,247	1,597,334
Cash, end of year	\$ 370,854	\$ 2,145,247

Thank You



Susan For Susan, *Trade Show*, 2023. Opening Reception at MOCA Toronto. Courtesy the artist. Photo: Gabe Li.

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FIVE YEARS, 2023. Photo: Ishkhan Ghazarian

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Kapwani Kiwanga, *Vivarium: Apomixis*, 2023 (foreground), *Vivarium: Adventitious*, 2023 (background). PVC transparent, steel, colour, MDF. Installation View, Remediation, at MOCA Toronto. Courtesy the artist; Galerie Poggi, Paris; Galerie Tanja Wagner, Berlin; and Goodman Gallery, Cape Town, Johannesburg, and London. © ADAGP, Paris / SOCAN, Montreal (2022). Photo: Laura Findlay.

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FIVE YEARS, 2023. Photo: Ishkhan Ghazarian

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