



Ear Worm, MOCA Toronto, 2024. Photo: Dean Tomlinson.

Museum
Of
**Contemporary
Art**
Toronto Canada

Annual Report 2024

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Fall 2024 VIP Preview, MOCA Toronto, 2024. Photo: Ishkhan Ghazarian.



Fall 2024 VIP Preview, MOCA Toronto, 2024. Photo: Ishkhan Ghazarian.

Letter from the Executive Director & CEO

Kathleen S. Bartels

To the MOCA community,

I extend my sincere gratitude to everyone who visited and supported MOCA Toronto in 2024. Whether you joined us for an exhibition, experienced a performance, or participated in one of our community programmes, your engagement fuels the museum's ability to connect people with contemporary art. What our audiences experience at MOCA is the result of a deeply collaborative effort—brought to life by artists, curators, performers, interdisciplinary partners, and our dedicated staff.

Throughout the year, the priorities set out in our 2021–2026 Strategic Plan continued to guide our work. In 2024, we remained focused on presenting exceptional exhibitions and programmes that welcome diverse perspectives and encourage critical discourse.

This past year was defined by ambitious, artist-forward projects that resonated locally, nationally, and internationally. We opened 2024 with the second edition of *Greater Toronto Art (GTA24)*—a triennial that showcased 25 intergenerational artists, duos, and collectives, and featured 15 new commissions. The exhibition invited audiences to reflect on artistic practices informed by the GTA, bringing together works from the 1960s to today and offering new ways of understanding our city.

In the fall, MOCA presented major new commissions and installations by Alex Da Corte, Michael Nicoll Yahgulanaas, and Tishan Hsu. Each project connected to our building's unique architecture and brought ambitious ideas to life; from Da Corte's immersive projection cubes and surreal characters, to Yahgulanaas' monumental *Daalkaatlii Diaries*, and Hsu's decades-long exploration of technology and the body. We were also pleased to continue our *South Stairwell Sound Series* including Ceal Floyer's meditative sound installation *'Til I Get It Right*, which offered visitors a moment of quiet reflection.

Public programming remained a meaningful part of MOCA's work in 2024, with events featuring our exhibiting artists alongside select performances, tours, conversations, and collaborations with community partners. Free Friday Nights and TD Community Sundays welcomed thousands of visitors and remained essential access points. Notably, 2024 also marked the launch of MOCA Art Hives, a free, community drop-in art programme guided by visiting art therapy students that saw strong participation and overwhelmingly positive feedback.

Our learning initiatives also grew in scope and impact. MOCA welcomed 130 school and community groups, engaged over 2,000 students, expanded hands-on art-making activities. The Youth Council: *Creative Youth* continued to thrive, with participants developing and presenting youth-led exhibitions. These programmes are cultivating the next generation of artists, thinkers, and cultural leaders.

This year also marked the inaugural edition of *MOCA Live*, an ambitious fundraising initiative. Featuring both new commissions and historic works by leading choreographers, the event underscored the museum's ability to deliver unique, artist-centred experiences.

The achievements of this year were made possible thanks to our remarkable artists, our staff, the enthusiasm of our visitors, and the unwavering generosity of the MOCA Board, donors, MOCA Members, and sponsors. Your support ensures that MOCA can continue to commission new work, support artists, foster experimentation, and maintain accessible and inclusive programming. I extend my deepest gratitude to everyone who contributed to MOCA in 2024.

The museum did, however, experience a deficit in 2024 after several anticipated individual donations and corporate sponsorship renewals were cancelled unexpectedly, reflecting broader global and philanthropic shifts. With little time to adjust in-year, the museum introduced cost-saving measures and increased fundraising and revenue efforts to offset roughly 20% in lost support. MOCA is now engaged in a detailed budgeting process and a multi-year deficit reduction plan for 2025–2027.

I would like to thank MOCA's Board Chair, Michael Bertrand, for his work this year as he stepped into the role of Board Chair. Our collective appreciation to Brad Keast for his five-year tenure in the position and agreement to stay on the Board for another year.

I extend my deepest gratitude to our Visionary Supporters Julia and Gilles Ouellette, The Price Family, and Castlepoint Numa. Special thanks also go to our lead corporate sponsors BMO and TD Bank, whose support ensures that MOCA remains a thriving cultural hub.

As we look ahead, 2025 will be a landmark year for the museum. We are thrilled to present new commissions and exhibitions by Jessica Stockholder, Margaux Williamson, Justin Ming Yong, and Jennie C. Jones, as well as a major survey exhibition by Jeff Wall—his first significant presentation in Toronto in nearly 35 years.

Thank you for being part of MOCA's ongoing journey. We look forward to welcoming you back to the museum and sharing another year of ambitious exhibitions, inspiring programmes, and creative collaborations.

Kathleen S. Bartels
Executive Director and CEO



2024 Year in Review



Fall 2024 Members' Preview, MOCA Toronto, 2024. Photo: Hao Nguyen.

In 2024, guided by the priorities outlined in MOCA's 2021–2026 Strategic Plan the museum delivered an ambitious slate of exhibitions, artist commissions, and public initiatives. These priorities shaped a year defined by major new projects and continued investment in artist-led practices across all areas of the museum.

The year opened with *Greater Toronto Art 2024*, the second edition of MOCA's triennial, featuring 25 artists and collectives and 15 newly commissioned presentations, performances, and events. In the fall, MOCA presented significant new commissions and installations by Alex Da Corte, Michael Nicoll Yahgulanaas, and Tishan Hsu, each responding to the museum's distinctive architecture and expanding MOCA's role as a site for innovative work. The lightbox series and *South Stairwell Sound Series*, both ongoing onsite initiatives, further supported MOCA's commitment to experimentation by presenting projects that utilize lesser used spaces within the museum. MOCA showcased the work of 73 artists and delivered 46 newly commissioned exhibitions and projects throughout the year.

An audience of approximately 55,000 explored MOCA's exhibitions throughout the year, supported by ongoing initiatives such as Free Friday Nights and TD Community Sundays.

Across public programmes, learning, and education, MOCA engaged nearly 5,000 participants in 2024, a 6.5% increase from the previous year. More than 2,000 students and educators took part in school visits, workshops, and youth-led projects, MOCA also launched Art Hives, a new free community art-making programme that received overwhelmingly positive feedback. Youth Council: *Creative Youth* continued to grow, with 64 participants producing two exhibitions that welcomed nearly 1,500 visitors.

The museum also introduced the inaugural *MOCA Live*, an immersive contemporary fundraiser that brought new commissions and historic works into MOCA's industrial space, further strengthening the museum's commitment to interdisciplinary artistic practice.

Beyond on-site engagement, MOCA expanded its marketing and outreach efforts, securing 127 pieces of media coverage, including 12 interview features. MOCA grew its digital audience to more than 105,000 followers, and increased total web users by nearly 12%.



Lotus L. Kang, *Receiver Transmitter (Butterfly)* (detail), 2023–24. Installation view, GTA24 at MOCA Toronto, 2024. © the artist. courtesy of the artist, Franz Kaka (Toronto), and Commonwealth and Council (Los Angeles and Mexico City). Photo: LF Documentation

Greater Toronto Art 2024

Triennial Exhibition

March 22, 2024

— July 28, 2024

Greater Toronto Art 2024 (GTA24) was the second edition of MOCA's triennial exhibition, which was conceived in 2021 to look more closely and consistently at artistic practices within and in connection to the Greater Toronto Area.

GTA24 featured 25 intergenerational artists, duos, and collectives, and 15 newly commissioned presentations, performances, and events. This project exemplified MOCA's commitment to supporting artists in the development of new work and ideas.

The exhibition looked back as much as it looked forward, presenting work made between the 1960s and the present, and allowed for the co-mingling of art created in different decades to provide new ways of understanding the current moment and imagining the future. This exchange was highlighted in the robust series of accompanying live programmes and screenings.



Michael Nicoll Yahgulanaas, *Daalkaatlii Diaries*, 2024. Diaries After a Flood, installation view, MOCA Toronto, 2024. © Michael Nicoll Yahgulanaas. Photo: LF Documentation.

Michael Nicoll Yahgulanaas *Diaries After a Flood*

September 8, 2024
— February 23, 2025

In the fall, suspended and spinning in the Price Family Community Gallery and the Lindy Green Forum, MOCA presented newly commissioned works by Vancouver-based artist Michael Nicoll Yahgulanaas. Yahgulanaas is known for his creation and popularization of the graphic style Haida manga, which incorporates a mixture of North Pacific Indigenous narratives, frame lines, and Japanese cartooning. Posing timely and necessary questions about culture, identity, and history, the works in this exhibition avoided simple categorization taking their subject to “the spaces in between.”

Daalkaatlii Diaries, was a new commission for MOCA that began as a book and was reimagined as 26 large-scale panels set into a suspended accordion structure. This installation was designed with consideration of MOCA’s unique and historic space. Flanking *Daalkaatlii Diaries*, were *Flesh Tones*, a pair of new experimental kinetic sculptures. In the North End Gallery MOCA presented *Red*, a multi-panel Haida-manga tragedy about a sibling duo.

The exhibition also included a selection of Yahgulanaas’ wall sculptures created from the hoods of cars. These symbols of privilege in contemporary North American society have been treated with copper leaf, referencing a sign of wealth among the Haida and other Pacific societies.



Tishan Hsu, *Interface Remix*, installation view, MOCA Toronto, 2024. © 2024 Tishan Hsu Artists Rights Society/New York. Photo: LF Documentation.

Tishan Hsu

Interface Remix

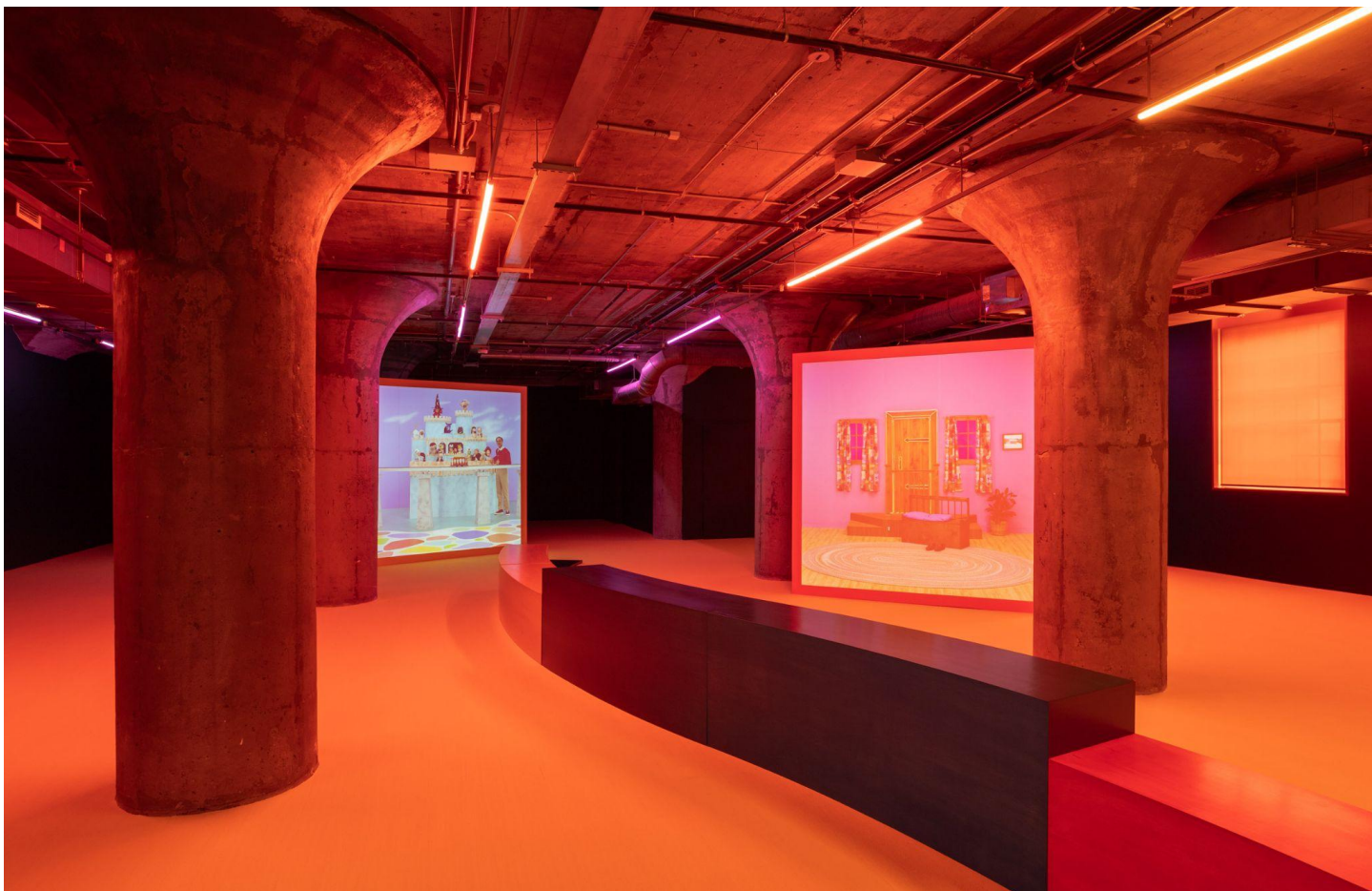
September 8, 2024
— February 23, 2025

Tishan Hsu's visionary multimedia practice has been steadily concerned with the nexus of technology and the human body. Trained as an architect and working as a "word processor" in the early 1980s, his early exposure to the accelerated use of software has guided his adoption of non-traditional materials, and explorations of how virtual realities and new intelligences might weigh on the human condition. Hsu's exhibition on Floor 3 of the museum – his first in Canada – traced his dedication to experimentation from the 1980s until the present day, reflecting his pioneering thinking, as well as focusing on metamorphosis and alienation.

Interface Remix combined painting, sculpture, installation, and included a new site-specific work made from emergent technologies. Key works from the last five decades were presented alongside never-before-seen paintings and sculptures from the artist's collection.

In recent years, Hsu has come to think of the screen as a kind of "skin" or barrier between the online and physical worlds. Responding to the museum's architecture, Hsu created a new wallpaper that stretched and wrapped into an architectural object, giving it both a rigid and supple appearance. Cast acrylic elements protruded from the work's surface, which brought the virtual nature of digital imaging into reality.

As our lives become increasingly transformed by technology, Hsu's work continues to examine how the human experience relates to the rapidly evolving digital environment.



Alex Da Corte, *Rubber Pencil Devil*, 2018. Ear Worm, installation view, MOCA Toronto, 2024.
© Alex Da Corte. Photo: LF Documentation.

Alex Da Corte

Ear Worm

April 17, 2025

— August 3, 2025

The Karen Green Gallery was transformed into a dreamlike environment through the major exhibition by Venezuelan American artist Alex Da Corte. Vivid and surreal, Da Corte's work draws from areas of popular culture, sexuality, violence, cinema, literature, and art and design history. His work feels familiar, yet popular symbols are stretched, shrunken, and softened, inviting us to see things we recognize in new ways and re-evaluate their cultural significance.

Playing both director and leading actor in his sleekly executed films, the artist morphs into his subjects, fashioning himself into characters like Mister Rogers, Sleeping Beauty, Marcel Duchamp, and the Wicked Witch of the West. By becoming the characters who taught us right from wrong or good from evil, Da Corte challenged us to rethink the stories and protagonists we love or despise.

For MOCA, Da Corte reimaged his 2018 film *Rubber Pencil Devil* across several large-scale multicolour rear-projection cubes. This immersive work appeared alongside *Mouse Museum (Van Gogh Ear)*, a newly realized work and intimate experience that invited viewers into Da Corte's wildly creative mind. This artwork featured a structure that visitors could enter, discovering a dark interior with an illuminated vitrine spanning the walls like a film strip. It's "life as a moving image," Da Corte notes.

Due to popular demand, *Ear Worm* was extended through the Spring 2025.

Lightbox Series

Lisa Myers

Overture for Sterling Road

March 22, 2024 — July 28, 2024

Overture for Sterling Road was part of Lisa Myers' ongoing engagement with berry pigment. The words OVER ASKING, appropriated from ubiquitous real estate SOLD signs, point to the ways that individual and corporate wealth are amassed at the expense of home, community, land, and sustenance.

By placing the work in MOCA's neighbourhood, which is experiencing significant development and construction, this piece pointed to predatory real estate practices and celebratory consumerism, facets of ongoing colonialism. The image also acted as the end point of Myers' audio walk *Aki's echo*. Together, these works extend the exhibition's reach outside the museum.

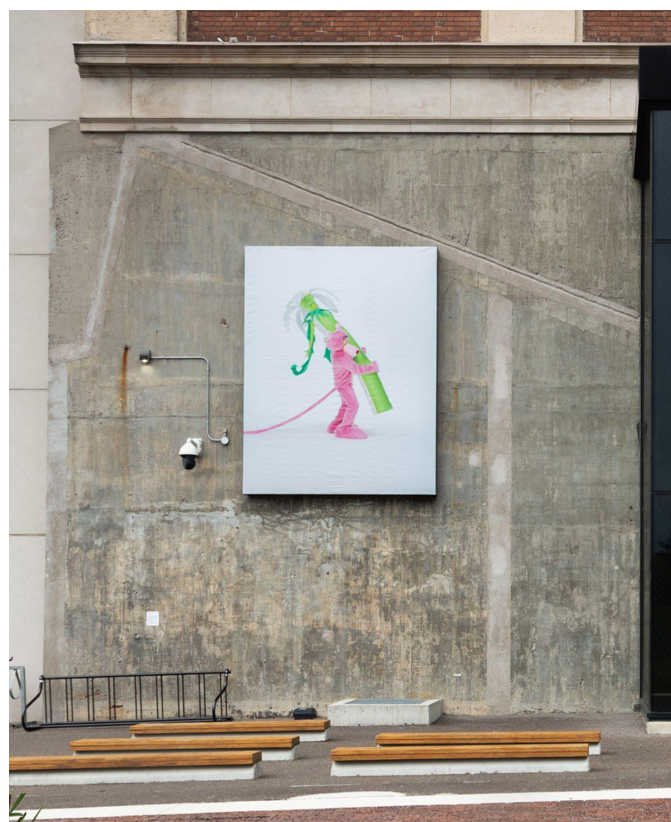


Alex Da Corte

September 8, 2024 — August 3 2025

A larger-than-life still from Alex Da Corte's film *Rubber Pencil Devil* transformed MOCA's lightbox. The film, vivid and surreal, spans 57 chapters with "a bunch of old faces" that Da Corte has "recycled into a fresh variety show." The familiar faces are characters know, from music, television, and movies: Bugs Bunny, Madonna, Gene Kelly, and Pink Panther. Da Corte plays nearly all of them, enacting fantasies and rituals that incorporate mystic objects likewise drawn from a cultural treasure chest.

Themes and motifs reappear in Da Corte's short vignettes, leaving viewers to grapple with this out-of-step version of a familiar world. In this particular still, Pink Panther is depicted carrying a single daisy—a flower often seen as an oracle of true love. The daisy, uprooted, wilting, and draped over his shoulders as he moves across the screen, evokes themes of cruelty, defeat, rescue, and sacrifice.



Lisa Myers, *Overture for Sterling Road*, 2024. Digital image of blueberry pigment text. Installation view, GTA24 at MOCA Toronto, 2024. © and courtesy the artist. Photo: LF Documentation.

Alex Da Corte, *Rubber Pencil Devil* (still), 2018. Installation view, MOCA Toronto, 2024. Photo: LF Documentation. © Alex Da Corte.

South Stairwell Sound Series

G.B. Jones and Caroline Azar as Fifth Column *The Bruised Garden*

March 22, 2024 — July 28, 2024

Commissioned in 2012 by Franco Boni at The Theatre Centre for Nuit Blanche, *The Bruised Garden* was a multimedia performance installation incorporating performance art, theatre, sound design, sculpture, painting, and installation. Caroline Azar and G.B. Jones conceived the work as a total environment in motion.

The ten-hour, day-into-night event incorporated audience participation that prompted a journey through reactions ranging from the delight of children in a playground, to twinges of sadness, occasional romantic interludes, bursts of mindless destruction, and joy. The musical composition from this work was installed in MOCA's South Stairwell for *GTA24*.



Ceal Floyer *'Til I Get it Right*

September 8, 2024 — February 23, 2025

MOCA presented a sound work by conceptual artist, Ceal Floyer. Working since the 1990s, she is known for discreet works that alter our perception of space and routine behaviours. Her rearrangement and subtle reduction of everyday materials achieves profound psychological and emotional effects.

'Til I Get It Right is a sound installation based on American country music singer Tammy Wynette's love song of the same name. Floyer focused on a clip of the 1972 hit with the lyrics: "So I'll just keep on falling in love 'til I get it right." Toying with the music file, Floyer seamlessly removed "falling in love," which allowed the remaining words to take on personal meanings with each new encounter. Installed within MOCA's stairwell on loop, Floyer's rephrasing offered a meditation on hope, despair, and persistence.



South Stairwell, MOCA Toronto, 2025. Photo: LF Documentation.
Ceal Floyer. Photo © Hugo Glendinning.

Public Programming



Nobuo Kubota Performance, MOCA Toronto, 2024.

In 2024, MOCA delivered a diverse and engaging array of public programmes, bringing together artists and interdisciplinary specialists through talks, tours, performances, conversations, and live art events. These programmes not only illuminated MOCA's exhibitions but also provoked meaningful dialogue and deeper inquiry into the wider landscape of contemporary art and culture.

2024 also marked an important year for regular programming such as *Free Friday Nights* and *TD Community Sundays*, which offered key opportunities to visit the museum for free, and are often paired with engaging public programmes and learning activities.

Live Performances

MOCA's 2024 live programme showcased a dynamic series of performances featuring interdisciplinary artists.

Through the *GTA24 Live Programme*, the museum commissioned new works and hosted events that illuminated connections between the Greater Toronto Area and broader geographies and histories—creating moments for contemplation, gathering, and shared experience.

Across both free and ticketed events, MOCA offered audiences a wide range of encounters with contemporary art.

Some performances included:

- GTA24 Live – Performance by Nobuo Kubota
- GTA24 Live – *Substitution: A Meal*
- GTA24 Live – *Hypericin Yellow Movie*, Oliver Husain and Kerstin Schroedinger
- GTA24 Live – *The Treasury of Human Inheritance (Circuits)*, Alexis Kyle Mitchell and Luke Fowler
- GTA24 Live – Solar Organ Concert, Mani Mazinani and Collaborators
- Performance with Jasmine Liaw: *skin maps*



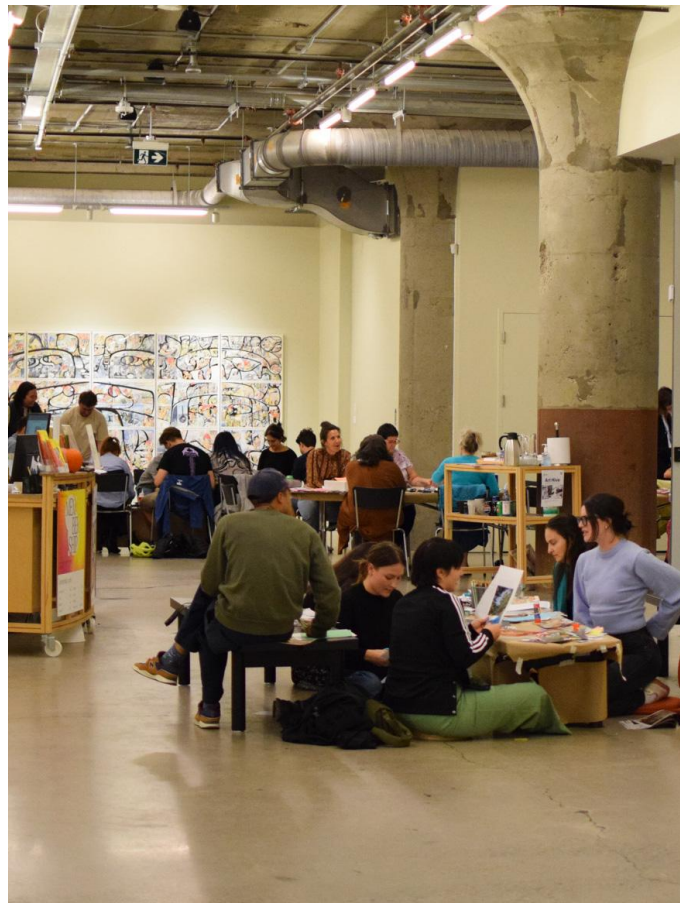
Jasmine Liaw Performance, MOCA Free Friday Night, MOCA Toronto, 2024. Photo: Hao Nguyen
GTA24 Live: Solar Organ Concert, Mani Mazinani and Collaborators. MOCA Toronto, 2024.

A Selection of Public Programmes & Learning

Across public programmes, learning, and education, MOCA engaged nearly 5,000 participants in 2024—a 6.5% increase from the previous year. Within this, our educational programmes welcomed over 2,000 students and educators, a 12% year-over-year increase that brought fresh energy, curiosity, and creativity into the museum throughout the year.

A selection of MOCA's 2024 public and learning programmes included:

- Weekly drop-in tours
- *MOCA After Hours*
- *Creative Youth* pop-up exhibitions and programming: *Future Ruins: Memorializing Fragments of a City in Flux* and *Through the Eyes Of Us*
- *GTA24 Live* and site-specific performance works within the museum's exhibitions
- An artist talk with Alex Da Corte and Tishan Hsu
- A special evening with Michael Nicoll Yahgulanaas, including a talk and reception
- The launch of Art Hives at MOCA, a free programme that facilitates community art making
- Partnership with TIFF Wavelengths to present *Brain Worm*, a short film programme curated by Alex Da Corte
- The launch of *MOCA Movement* which hosts yoga and pilates classes within the gallery spaces



Learning Programmes



TD Community Sunday at MOCA, February 2025, Photo: Max Thomson.

MOCA's learning programmes spanned a wide range of activities designed to foster accessibility, curiosity, and meaningful participation for learners of all ages. Through group and school visits, exhibition tours, hands-on art-making workshops, and family-friendly activities, MOCA created enriching, memorable experiences that deepened engagement with contemporary art and supported lifelong learning.

MOCA's learning programmes in 2024 included:

- Collaborative workshops with local artists that responded to the themes and facilitated exploration of MOCA's exhibitions, such as beading with Katie Longboat, polaroid emulsion with Cruz, and DIY toy making with our Arts Educators
- Workshops delivered in partnerships with community groups such as the Toronto Art Therapy Institute (TATI)
- Hands-on art making activities as part of the free *TD Community Sundays*
- School visits and tours, with Elementary to Post-Secondary students from across the Greater Toronto Area and beyond
- Special programming for PA Days including kid-friendly games, tours, crafts, and activities

In 2024, MOCA's Learning Programmes:

- Welcomed 130 school and community groups for tours
- Engaged 2000 students
- Launched new, community-responsive programmes such as the Art Hives
- Cultivated a 25% increase in participation in free community programmes

Mentorship & Youth Council



MOCA Youth Council Session, Spring 2024. MOCA Toronto.

Throughout 2024, MOCA offered a range of meaningful mentorship opportunities, engaging nearly 100 participants. These programmes supported participants to:

- Expand their networks
- Forge connections with established artists
- Connect to a peer community
- Undertake professional development to expand their knowledge, skills and resources
- Advance their careers
- Participate in, and contribute to, museum programming

In 2024, MOCA's Youth Council: *Creative Youth* engaged 64 participants and received strong positive feedback. The programme gives 14–18-year-olds the opportunity to explore contemporary art, participate in museum activities, build networks, and create programming or exhibitions for their peers and the public.

The 2024 youth-led initiatives presented two exhibitions that welcomed nearly 1,500 visitors:

- *Through the Eyes of Us* included an exhibition workshop, and panel discussion centred around a collection of youth-made zines that explore Toronto's rich cultural history
- *Future Ruins* presented an exhibition and public programme exploring Toronto's evolving architecture and how buildings are demolished, repurposed, and adapted in a city constantly in flux.

Evaluation of MOCA's Youth Council showed that the vast majority of participants gained meaningful mentorship, skill development, and clearer insight into career paths in arts and culture. In response, MOCA increased the number of sessions per cohort by 50% to deepen the programme's impact.

MOCA Live



MOCA Live Fundraiser (still), 2024. MOCA Toronto.
Photo: Vlad Lunin.

MOCA Live was a dynamic fundraising initiative centred on intimate, immersive contemporary dance experiences, offering audiences rare, up-close encounters with movement and performance. Set after hours within the raw industrial spaces of the Automotive BLDG, the event debuted newly commissioned, site-specific work alongside the reprisal of significant historic pieces—underscoring MOCA’s commitment to experimentation and cross-disciplinary artistic practice.

The evening showcased a new work choreographed and performed by Cameron Fraser-Monroe, a member of the Tla’amin First Nation and the current Choreographer in Residence at the Royal Winnipeg Ballet. His distinctive choreographic vision—shaped by hoop dance, ballet, and Ukrainian dance—added dynamic layers to the experience. The programme also featured two historic works by Peggy Baker, one of Canada’s most celebrated dance artists, reinterpreted by a new generation of performers and bringing renewed meaning to landmark pieces from her repertoire.

Through this inaugural edition, *MOCA Live* reinforced the museum’s ability to deliver singular, thought-provoking artistic experiences not found elsewhere, while bringing together patrons, artists, and the broader arts community in support of the museum’s vision.

2024 Marketing



Greater Toronto Art 2024. Posters in Situ. Photo by LF Documentation.

In 2024, MOCA expanded its marketing efforts with a newly growing team and the support of several new agency partners to enhance the museum's reach and awareness. TBWA (formerly BBDO) and OMD generously contributed their work pro bono. Our partners' expertise, alongside our in-house team, helped amplify exhibitions, programmes, and membership initiatives, engaging broader audiences.

In 2024, MOCA:

- Secured 127 pieces of coverage across national and international outlets, a 20% increase in coverage secured in 2023
 - Facilitated 12 interviews for story features with artists, Artistic Director Rui Mateus Amaral and students from MOCA's Youth Council
- Maintained steady digital audience growth, achieving a 6% increase across platforms
- Achieved increased engagement levels compared to 2023 and generated nearly 14 million impressions on social media
- Expanded MOCA's reach by growing the general newsletter subscriber list by 17%
- MOCA experienced an increase in website traffic, with total web users up 11% versus 2023
- Additionally, we observed growth in both total sessions and average time spent per session
- Established reciprocal partnerships with cultural institutions across the city, including the AGO, Aga Khan, ROM and TIFF, giving our members expanded access while strengthening awareness and support for the arts in our community
- MOCA continued to strengthen relationships with neighbourhood businesses like Mosaic Yoga and Henderson Brewing Co., while also forging strategic partnerships, such as collaborating with TIFF on membership benefits and public programmes

2024 at a Glance



Fall 2024 VIP Preview, MOCA Toronto, 2024. Photo: Ishkhan Ghazarian.

A unique place in Toronto, always exhibiting works by emerging artists with undeniable quality. The welcome reception was unparalleled; I was received with kindness and cordiality and given tips about the city.

- Derick Castro, Google Review

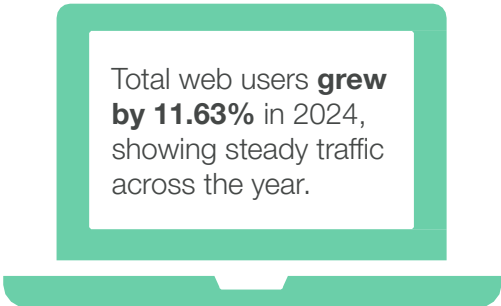


900+ Members



127 pieces of media coverage, including 12 interview features

MOCA's website bounce rate decreased by 12.77% in 2024, reflecting **stronger engagement and deeper interaction** with our content.



Total web users **grew by 11.63%** in 2024, showing steady traffic across the year.

73 artists exhibited

46 newly commissioned exhibitions or projects

105K+ followers across all social media platforms

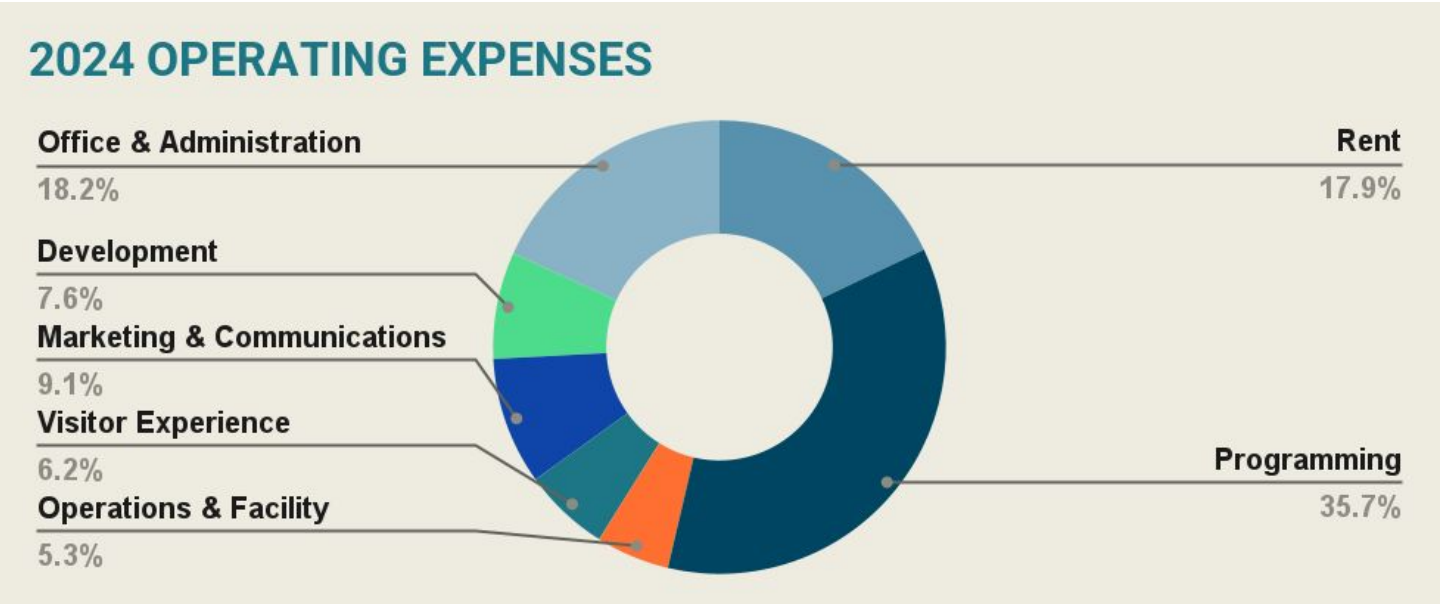
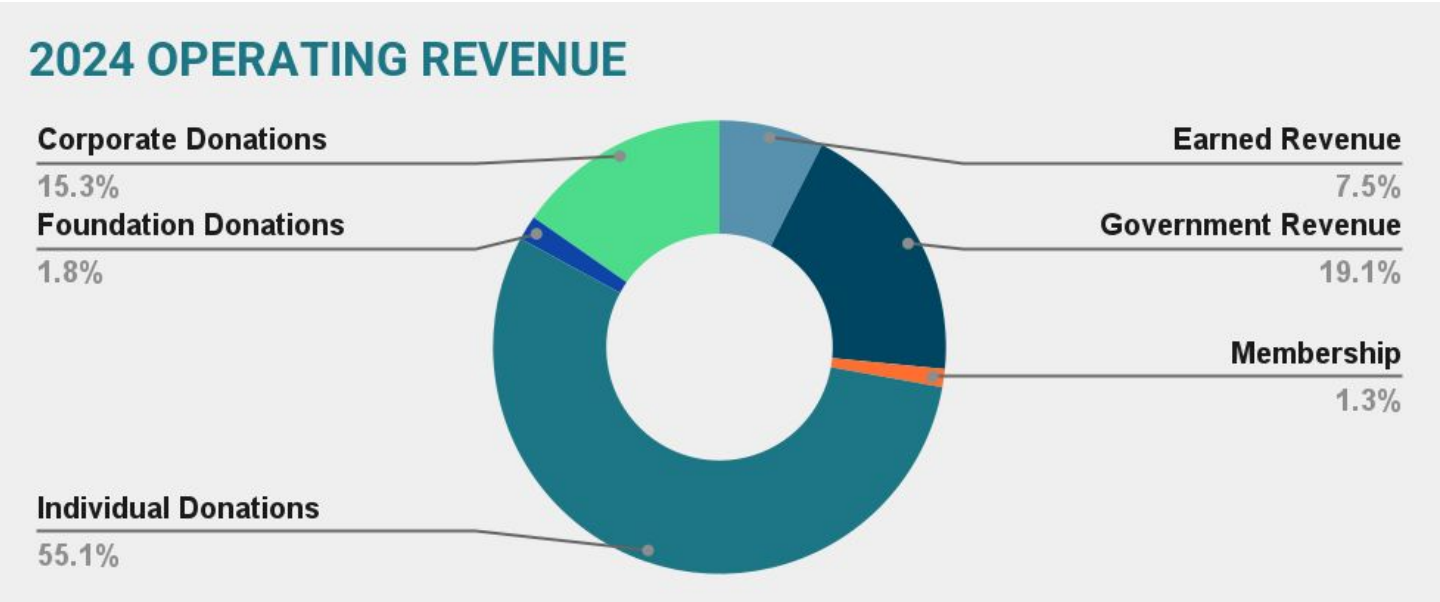
Instagram passed 50K followers, while its engagement rate grew ~7x.

Financial Summary

In 2024, MOCA continued to deliver impactful programming within a challenging funding landscape, relying on limited government operational support (9.1%) and an additional 10% secured through public project grants. The museum depends on the generosity of individual donors, who contributed over half of all operating revenue (55.1%), along with vital support from corporate partners and foundations. Earned revenue and memberships also reflected the continued engagement and commitment of our community.

On the expense side, MOCA directs the majority of its resources toward delivering high-quality programming (35.7% of total operating expenses), while essential visitor experience, marketing, and development activities ensure that exhibitions are accessible, well-supported, and reach broad audiences. Rent (17.9%) and administration (18.2%) reflect the structural costs of operating a museum space in Toronto, while maintaining a talented and highly efficient team remains critical to our mission.

Despite careful cost management, the museum closed the year in an accumulated deficit position and will be implementing a deficit recovery plan in 2025 to support long-term financial stability.



Thank you!



Fall 2024 VIP Preview, MOCA Toronto, 2024. Photo: Ishkhan Ghazarian.

2024 Annual Supporters

Donors

Donors \$400,000+

Gilles & Julia Ouellette
The Price family

Donors \$150,000+

BMO Bank of Montreal
TD Bank Group

Donors \$50,000+

Lindy Green Family Foundation
Liza Mauer and Andrew Sheiner
Scotiabank
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The Jack Weinbaum Family Foundation
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Donors \$25,000+

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Hal Jackman Foundation
The Michelle Koerner Family Foundation
Matthew Marks Gallery
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2024 Annual Supporters

Donors \$10,000+

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Barbara and Dougal Macdonald
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Don Schmitt and Cheryl Atkinson
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Jane Zeidler
Anonymous
Anonymous donation - in honor of Katharine Mulherin

Donors \$5,000+

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Brian Boigon
Victoria Foley and Paul Fredricks
Bruce Kuwabara
Jonah Mann
Audrey and David Mirvish
Geraldine Thornton & Stephen Moore
VEGA Foundation
Steve Wilson and Michael Simmonds

Government Funders

City of Toronto

Ontario Trillium Foundation
Ontario Arts Council
Ontario Cultural Attractions Fund

Canada Council for the Arts
Government of Canada
Canadian Museums Association
Federal Economic Development Agency



MOCA Live Fundraiser (still), 2024. MOCA Toronto.
Photo: Vlad Lunin.

Donors \$1,000+

Staunton Bowen and Ambur Braid
Julia Dault
Eileen Farrow
Lilly Fenig
Yvonne and David Fleck
Robert & Julia Foster Foundation
Mike and Leanne Gleeson
Fela Grunwald
HUNTERS International Insurance
Alex Josephson
In Memory of Jean Calvin
Bill and Sue Kidd
Loop It
Nicholas Metivier Gallery
Catherine Osborne
Geoff and Adrienne Plant
Joel and Jill Reitman
Marie-Claire and Geoffrey Roche
Emily Schmidt & Greg Burns
Wagner Green Family Trust

MOCA Team

Board of Directors

Michael Bertrand, *Chair*
Brad Keast, *Past Chair*
Julia Ouellette, *Chair Emeritus*
Julia Dault
Sassan Jahan
Karim Kanji
Hesty Leibtag
Geoff Plant

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Rui Mateus Amaral, *Artistic Director*
Lena Hesse, *Director of Marketing*
Natasha Minaeva, *Director of Finance*
Lili Vahamaki, *Director of Operations & HR*
Lucy Westell, *Director of Strategic Fundraising*

Lensa Baker, *TD Public Programmes & Learning Fellow*
Candice Cavanagh, *Curator of Public Programmes*
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Warren Harper, *Exhibition Manager*
Nikki Kuehnel, *Membership Coordinator*
Rebecca Levitan, *Promotion & Outreach Officer*
Angus Macdonald, *Development Assistant*
Emma Myers, *Registrar & Curatorial Coordinator*
Nobiru Nakamura, *Operations Coordinator*
Amelia Rankine, *Learning Coordinator*
Max Thomson, *Development Manager*
Jessica Vallentin, *Audience & Partnerships Development Specialist*
Adrian Walton-Cordeiro, *Executive Assistant & Board Liaison*

—

David Liss, *Director Emeritus*





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