

Press Conference

March 29, 2016
213 Sterling Road

Museum
Of
**Contemporary
Art**

Toronto_Canada

museumofcontemporaryart.ca

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The Museum Of Contemporary Art Toronto_Canada **To Open In May 2017**

Within just a little more than a year from now, on May 2nd, 2017, Toronto will be opening a new museum devoted to the art of the XXIst C, named the Museum of Contemporary Art_Toronto_Canada. This is a new step for MOCCA (Museum of Canadian Contemporary Art), the art centre formerly located on Queen Street West for 10 years (2005-2015).

The museum will develop an international program of exhibitions, events and publications. It will generate new exhibitions of international calibre and develop a global collection based on new and innovative ideas, with the year 2000 as a start date for the collection. It will co-produce exhibitions and new works with national and international partners such as: curators, museums, major galleries, collectors and foundations, in Canada and internationally. In the city of Marshall McLuhan, the museum will base much of its work on developing a digital archive of relevance to contemporary art, artists, researchers as well as all visitors. It will also be connected to specialized and unique archives globally. Working with the World-Wide Web in a pro-active and creative manner, the museum will develop a larger audience, both on-site and on the Web.

The basic philosophy of the new museum will be based on the idea of the "agora", a public space for working out democracy today, and the "nexus", a space for exchange and networking. It will be "everyone's living room". As a space for knowledge production, it will be working out world issues through today's art practices.

The Museum of Contemporary Art_Toronto_Canada will be "live" at all times, open to performative ways of working, new ideas, and it will welcome members of the public as activators. It will be enabling and generous in proposing works and programs where everyone can be a curator/actor of a larger scene. It will foster a new type of learning environment through encountering works of art that speak of the world today.

Chantal Pontbriand, appointed CEO and Director of the new institution last October, says: "Museums need to open up to new demographic and socio-political environments. Diversity, cultural crossbreeding, new technologies, the disappearance of silos in artistic disciplines, all of these factors call for the making of a new type of museum. The museum can no longer be a monument, a place for high-learning, and handed-down educational methods. Learning and fostering new knowledge are the tasks of tomorrow's museums. This will only nurture democratic ideas and new ways of seeing and doing in this new environment."

The Museum of Contemporary Art_Toronto_Canada is putting forth the “20/20 Plan”, which consists of taking five years, starting in 2016 until the end of 2020, to come to full cycle. The objective is to make the best plan possible to meet the needs of today’s art and today’s society. A 20/20 vision is the best vision possible and by the year 2020, the world will have already experienced two decades of what life is like in the XXIst C, a common horizon and challenge for all. We need different types of spaces to host innovative exhibitions and stimulate artists as well as visitors’ minds. We need spaces for producing and displaying new work, and for exploring what live bodies can do in today’s world through performance and interactive installations, and new media. We need spaces where people can come, spend free time, and learn at the same time. We need to structure our encounters with artists and members of the public as creative encounters, producing new situations and new ideas for all.

The “20/20 Plan” will unfold itself in two main phases:

- the opening of Phase I in the heritage-designated Auto BLDG. (Auto Building) in 2017, the year of Canada’s 150th anniversary. The Museum will occupy five floors of the ten-storey building, occupying 55,000 square feet. Built in 1919, the ten-storey Auto BLDG. represents an early example of industrial high-rise construction in Toronto and will continue to be a highly visible neighbourhood landmark in the emerging area.

- in 2020, Phase II will open in a custom-made building situated on the same site and will add approximately 75,000 square feet to the first building. Phase II will enable the museum to host a larger attendance, increase exhibition spaces and spaces for live art, room for the display and storage of the developing collection, spaces for research, workshop and meeting rooms, and studios for artists and curators in residency from Canada and other countries.

A unique alliance with Castlepoint Greybrook Sterling Inc.

Phase I and II are made possible because of a unique alliance with Castlepoint Greybrook Sterling Inc. (partnership between Castlepoint Numa and Greybrook Realty Partners), which is leading the restoration of the heritage Auto BLDG. and the development of the surrounding 8-acre mixed use community known as the Lower JCT. (Lower Junction) in the south end of the Junction Triangle neighbourhood, the future Museum of Contemporary Art_Toronto_Canada situated at 158 Sterling Road more precisely.

“This is an auspicious moment in Toronto’s cultural history, to have the new Museum of Contemporary Art_Toronto_Canada as an anchor in the emerging Lower JCT. community” says Alfredo Romano, President of Castlepoint Numa. The “20/20 Plan” will transform the contemporary arts scene in Toronto and in Canada,” says Romano. “We are proud to be part of this exciting ‘city building’ initiative.”

Castlepoint Greybrook Sterling Inc. has agreed to support the new museum’s programming through a series of donations in the next five years. They are setting the pace for attracting other major donations that will support the museum’s programming and acquisitions.

As noted by *The New York Times* last January, the Junction is a place to watch, having “emerged as Toronto’s most stylish neighborhood”. Its culturally diverse neighbourhood is experiencing a renaissance, as galleries and artists’ studios have started to emerge in its midst. The new museum will address this culturally diverse environment, as well as the local, national and international art-world, including its growing number of visitors, an international phenomenon already characteristic of this century.

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Thank you

The Museum is supported by Castlepoint Greybrook Sterling Inc., BMO Financial Group, Osler, Hoskin & Harcourt LLP., Leo Burnett Toronto, the Canada Council for the Arts, the Ontario Arts Council, Toronto Culture, The Ouellette Family Foundation, The Jack Weinbaum Family Foundation, MSLGROUP, private donations, and individual members.

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The Museum Of Contemporary Art_Toronto_ Canada's Unique Real Estate Development **Alliance With Castlepoint Greybrook Sterling Inc.**

The 2017 launch of the Museum of Contemporary Art_Toronto_Canada at 158 Sterling Road, Toronto, is only possible because of an unusual approach to the financing and building of the new facility. It might have taken years for the Museum to find, finance and build a new site, and a new program. Instead, the Museum opted for a long-term lease. This provides the security of tenure required, while drastically reducing the time and money to acquire, build or renovate a new facility.

The forty-year lease is sufficiently long to satisfy public and private sector donors and to amortize investments in building improvements. It also provides enough time to warrant the museum's investment in creating awareness of the new location, and to build relationships with communities of interest. The lease also represents an advantage over buying the property in terms of costs by reducing the required initial capital outlay for the museum by roughly \$30 million. Also, sharing the same architectural, engineering, and construction management team (architects Alliance, Smith + Anderson, and Brookfield Multiplex) results in cost savings and increased efficiency in the process of designing for large crowds in a carefully controlled environment.

These savings in time and money have the significant benefit of freeing up resources for program development in the new facility. The unique lease between the Museum and Castlepoint Greybrook Sterling Inc. has enabled the museum's new CEO, Chantal Pontbriand, to bring forward the more ambitious "20/20 Plan" that would not have been possible otherwise.

Unlike developers who offer to provide community benefits in their projects in return for extra density, or who only provide the minimum 'public art' requirement mandated by the City, Castlepoint Greybrook Sterling Inc. recognizes the value of cultural equity that the museum brings to their project and is making every effort to ensure that the new institution succeeds. Castlepoint Greybrook Sterling Inc. has taken a very unusual and proactive position on terms relating to the museum's ability to generate revenue.

Measures to enhance the museum's economic viability include the use of the outdoor plaza for private functions (as well as artistic programming) and an offer of portable catering and tenting equipment for outdoor events. These are features few museums

have to offer and a great advantage for the Museum of Contemporary Art_Toronto_Canada.

Ultimately, what distinguishes this lease agreement from standard commercial leases is the explicit recognition that the success of each party is dependent on the success of the other.

Commenting on the project's enhancement of civic space, the museum's real estate lawyer, Paul Morassutti (Osler, Hoskin & Harcourt LLP.) summed it up this way: *"This was a very challenging and interesting lease negotiation with a tremendous amount of collaboration and goodwill from both sides. The new site for the Museum of Contemporary Art_Toronto_Canada will be an excellent example of city building, with a new art institution as the centrepiece of a development that will energize a neighbourhood."*

About Castlepoint Greybrook Sterling Inc.

Castlepoint Greybrook Sterling Inc. is a partnership between Castlepoint Numa and Greybrook Realty Partners.

Castlepoint Numa

With over 25 years experience in the development industry as a principal of the Castlepoint Group, its President Alfredo Romano leads Castlepoint Numa in the creation of communities and employment areas across the Greater Toronto Area and in select markets in the United States.

Castlepoint Numa is one of the most active developers on the Toronto waterfront. Its projects are recognized for their vision, aesthetics and innovative expertise. Castlepoint Numa excels in heritage preservation, brownfield reclamation and the revitalization of sites in decline.

Greybrook Realty Partners

Greybrook Realty Partners is the real estate asset management and advisory services division of Greybrook Capital, a private equity firm with a focus on real estate and healthcare investments. Greybrook Realty Partners offers investors the unique ability to partner with top-tier North American real estate developers and share in their value creation activities. Greybrook and its affiliates have been involved in over 50 projects to date, expected to result in the development of over 15,000 residential units.

In December 2015, the Museum of Contemporary Art_Toronto_Canada and Castlepoint Greybrook Sterling Inc. signed a long-term lease after intensive and carefully thought-out negotiations. The Museum is making a commitment of up to 40 years to occupy approximately 55,000 square feet of the historic Auto BLDG.

The Project

The Museum and Castlepoint Greybrook Sterling Inc. are working with architects, architectsAlliance and its founder, Peter Clewes, along with a very strong technical team of engineers and other consultants, in order to deliver up to five floors to the museum by May 2017 in order to open MOCA I. The restored Auto BLDG. will continue to be a landmark building in the emerging 8-acre Lower JCT. mixed use neighbourhood. Once completed, the Lower JCT. will provide space for up to 2,500 jobs, be home for 1,000 new residents, and support a number of community improvements, including a new park and open spaces, a new daycare facility, and affordable housing. MOCA II will be one of the nine new buildings in the emerging neighbourhood.

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In the world of international museum-making, the partnership between the Museum of Contemporary Art_Toronto_Canada and Castlepoint Greybrook Sterling Inc. stands out as being an innovative venture, beneficial to both partners. It also enhances the city's network of cultural institutions and enables the new Museum project to be realized in a very short period of time.

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New Museum Of Contemporary Art Revitalizes A Neighbourhood, **A City, A Country...**



Museum Of Contemporary Art

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The Museum of Contemporary Art_Toronto_Canada will have a profound impact on the pattern of development occurring in its south Junction Triangle. Although it will not open its new facility at 158 Sterling Road until May 2, 2017, its imminent arrival is already having an effect on the neighbourhood.

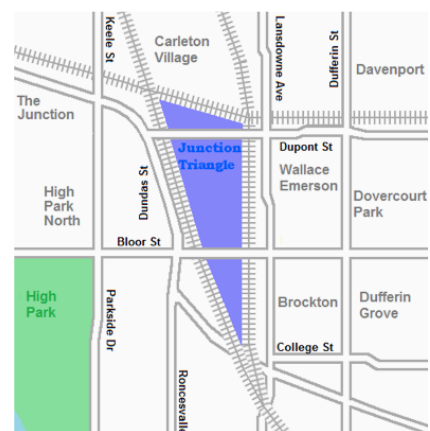
Although the Auto BLDG. is being developed separately from the land around it, it is at the centre of a larger development that will contribute to the museum's success and to the realization of its long-term plans.

The Auto BLDG. is part of an eight-acre development site, known as the Lower JCT., located south of Bloor Street, west of Lansdowne Avenue, north of Dundas Street and east of the north-south railway corridor. The land at 158 Sterling Road was severed from the balance of the site to accelerate development of this heritage property. (Refer to MOCA I location in the site plan).

Once completed, the emerging mixed use Lower JCT. project along with providing space for up to 2,500 jobs, and being home to 1,000 new residents, will support a number of community improvements, including a new park and open spaces, a new daycare facility, and affordable housing. Immediately adjacent to the Auto BLDG. will be a central plaza area, which will support a retractable canopy providing extended use for artistic events and social gatherings.



The surrounding, mixed-use development will provide a stream of daily visits to the museum's ground floor gathering places. The enhanced connection to the transit hub at Dundas West Station, serving the high volume east-west subway, as well as north-south service on GO Trains, the Union-Pearson airport system and two streetcar lines, will make it easy for visitors from elsewhere. In addition to this accessibility for pedestrians and transit riders, there will be plenty of on-site parking for private automobiles. The entire development is linked to an established and growing network of bicycle paths.



Situated at the south end of the Junction Triangle, the Museum will be engaging a richly mixed cultural and ethnic community in the surrounding neighbourhoods. In the area immediately to the east side of the railway corridor, English is a minority mother tongue; the dominant languages are Italian, Portuguese, and Spanish. To the west of the tracks is a wide range of household types, from secure and established neighbourhoods towards Bloor West Village at the north end, southwards to Parkdale, where affordable housing has drawn more recent entrants to the economy, including higher proportions of young people and new Canadians.

Today's defining characteristic of the Junction Triangle is the influx of professionals from the creative industry who have fled the exorbitant real estate prices in the city's downtown. Consequently, the Junction Triangle has become home to many working artists. There is also an evident proliferation of new studios, small private galleries and

offices. It is the Museum's intention to become a hub for creative professionals to form a nucleus that serves to expand the community of local and regional artists.

Early observations indicate that the impact of the museum on its neighbourhood will be profound. The museum's implementation in the area is accelerating the reclamation of the surrounding seven acres of vacant industrial lands for new jobs and residences. There are obvious benefits to the local economy resulting from this acceleration.

Economic Impact and Tourism

Moreover, there will also be an economic impact resulting from the museum's capital spending. More specifically, the museum will bring employment to the Junction Triangle as 46 full-time equivalents will be hired with a direct spending of approximately \$3 million in annual wages.

The exhibitions and programs offered by the museum will also attract hundreds of thousands of visitors annually, the majority of which will come from areas outside of the Junction Triangle. It is estimated that 1.5 to 2 million people will visit the museum in its first five years of operation at Sterling Road. These visitors will bring a significant amount of new commerce to the area, which will benefit the hospitality and retail businesses. In terms of transportation, the museum will benefit public transit and will encourage pedestrians and cyclists to use the routes leading to it.

Trends observed in travel and tourism for art museums, galleries, and festival audiences, make it reasonable to expect that a significant number of visitors will be tourists, many of them international high-value ones. Again, it is estimated that a total of 600,000 -750,000 tourists –of which between 200,000 – 250,000 are expected to be international– will visit the Museum during its first five years of operation.

While most of the tourism spending occurs en route to the intended destination or attraction, there will be indirect benefits from this activity. International attention from the contemporary arts community will bring new focus to the Junction Triangle, which is already regarded in travel literature as one of the most interesting neighbourhoods in North America. When this opinion is reinforced by thousands of personal visits by international tourists, the reputation of the area, anchored by the new Museum, will flourish, creating new opportunities for local entrepreneurs, and attracting more creative industry professionals and travel/tourism commerce.

Finally, the museum will enrich the Junction by acting as a community hub. This involves a highly porous ground floor that welcomes chance visits and interactions every day. The museum will be also a space for large-group private and public events, using large open interior spaces and covered outdoor space. In a part of the city where there are limited opportunities to gather, the addition of a well-designed and serviced public assembly building is crucial. In keeping with its philosophy, the museum will be designed based on the idea of the "agora", a public space for cultural democracy, and the "nexus", a space for exchange and networking.

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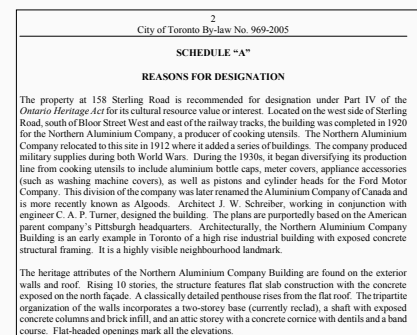
The “20/20 Plan” To Change Museum Experience: New Museum Of Contemporary Art

The Museum of Contemporary Art_Toronto_Canada is putting forth the “20/20 Plan”, which consists of taking five years, starting in 2016 until the end of 2020, to come to full cycle.

For this to happen, the museum has a two-phase plan:

- the opening of MOCA I in May 2017. Thanks to the partnership it has developed with Castlepoint Greybrook Sterling Inc., the Museum of Contemporary Art_Toronto_Canada will be occupying the historical Auto BLDG. (“Auto Building”) in its first phase, which is at 158 Sterling Road. The Auto BLDG. is located within an emerging mixed-use community known as the Lower JCT. (“Lower Junction”) in south end of the Junction Triangle neighbourhood. The Junction Triangle is a culturally diverse neighbourhood, which is experiencing a renaissance as galleries and artists’ studios have started to emerge in its midst. The Museum of Contemporary Art_Toronto_Canada will address this culturally diverse environment, as well as the local, national and international art world, including its growing number of visitors, an international phenomenon already characteristic of this century.

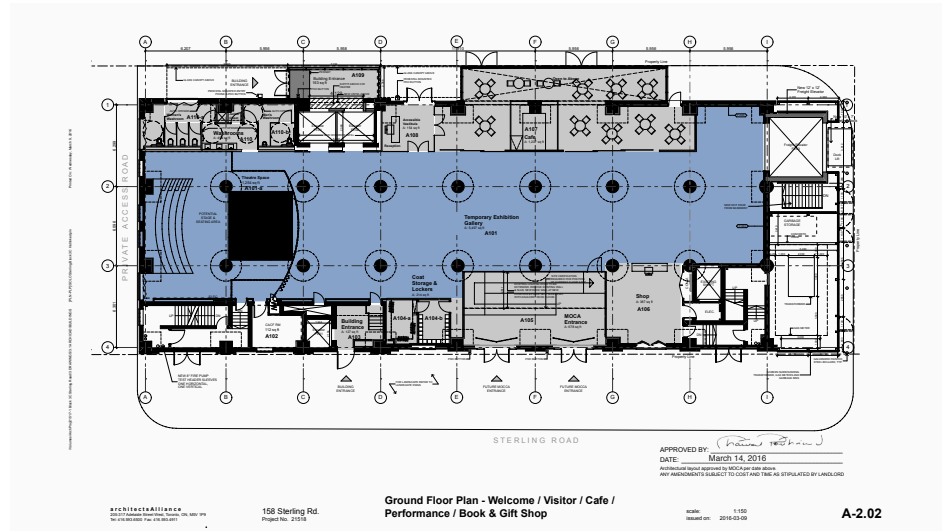
The 10-storey Auto BLDG. is a heritage designated building (built in 1919) which represents an early example of industrial high-rise construction in Toronto. For a long time, the Auto BLDG. was Toronto’s tallest building and still today, it is a highly visible neighbourhood landmark. From 1920 to 2005, it was used for industrial purposes, generally as an aluminum foundry and an auto manufacturing plant until its production ended in 2006. Although the exterior of the building contains the historical attributes, the interior of the building has some impressive features that will be celebrated through the building restoration process. The interior, which is structured with impressive round “mushroom” columns, has a rare charismatic quality with very generous floor-to-ceiling heights (sixteen-foot ceiling on the ground floor, thirteen-foot ceilings for floors two to nine, and fourteen-foot ceilings for the tenth floor). As such, it will certainly be a very engaging environment for artists, curators and visitors as well.



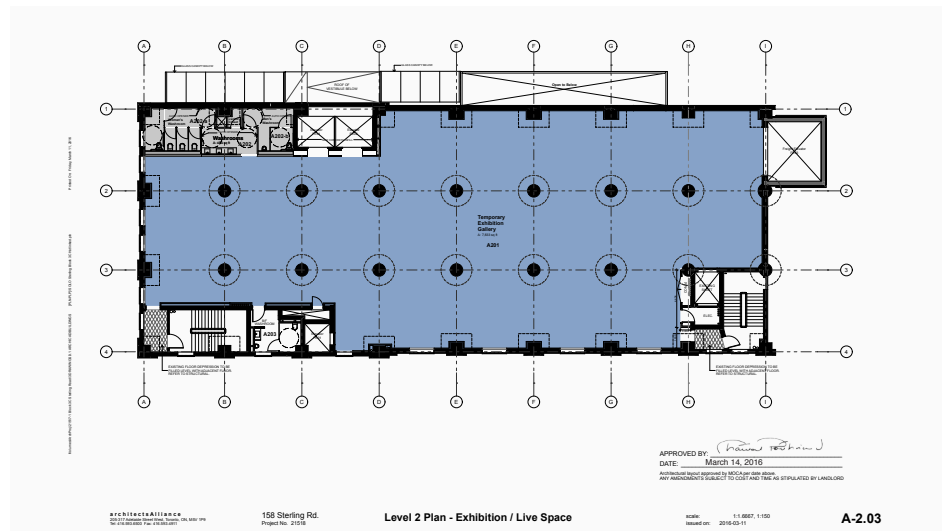
2. Schedule "A" Reasons for Designation, extracted from the City of Toronto By-law No. 969-2005

MOCA I will be structured as follows:

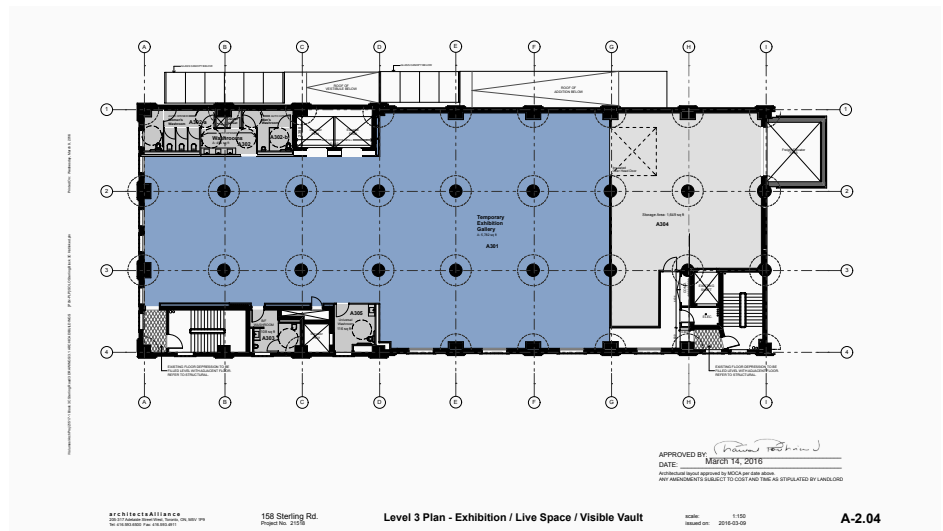
1st floor: A welcoming space, an “agora” where people will meet, exchange, and begin encountering works as there will be ongoing changeable exhibits (performances, installations, media), a theatre echoing the Epidaurus theatre in Ancient Greece (no closed auditorium) activated daily, a book shop, a ticketing booth and reception desk, cloakroom (big enough to accommodate travellers coming from the nearby Union Pearson Express station, which offers a direct and quick link between Pearson International Airport and the Auto BLDG.). In addition, a café-restaurant proposed on the ground floor will front onto a new urban plaza situated in the centre of the new neighbourhood and spill out on the interior “street” which this first floor will be like. A retractable canopy will extend over part of this outdoor plaza area to support extended use for performances and social gatherings.



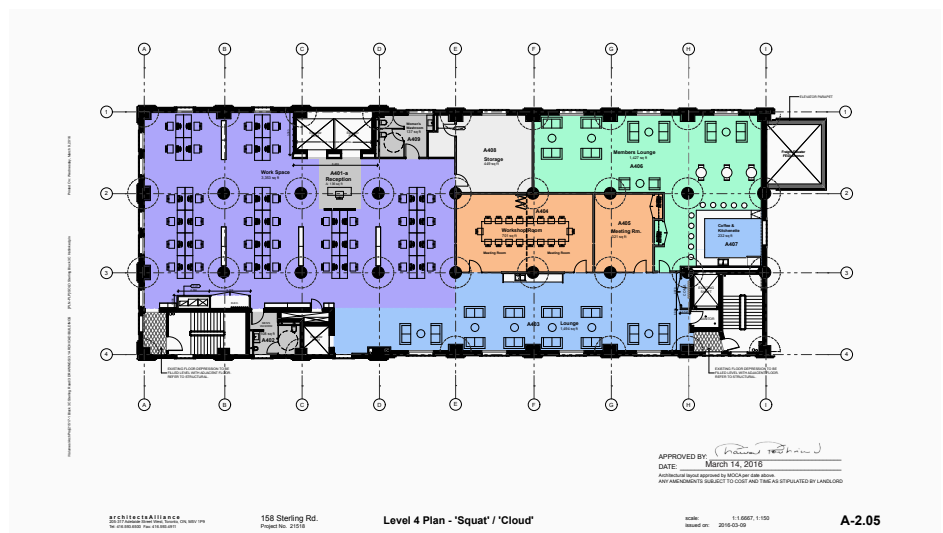
2nd floor: An open exhibition/live space



3rd floor: An open exhibition live space + a vault for storing the first works of the collection



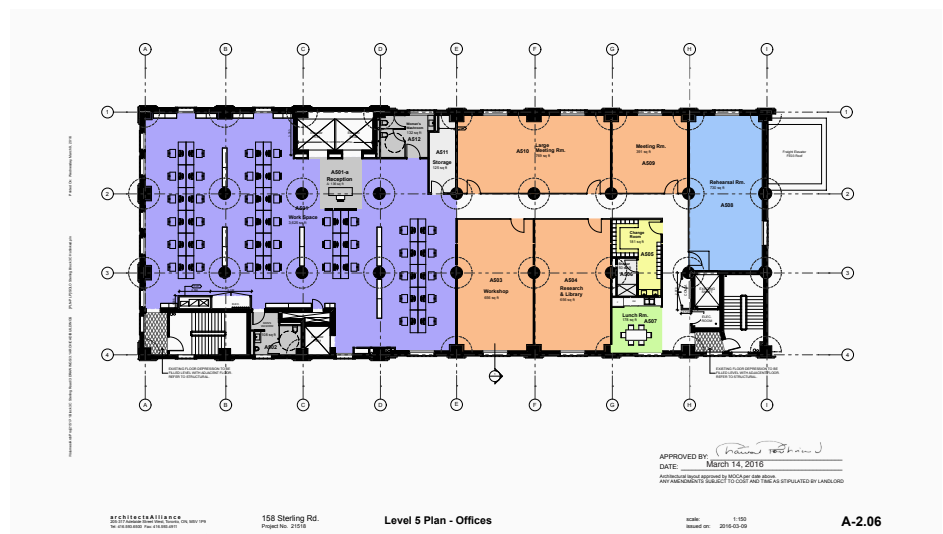
4th floor: "The Squat", a library-type space with tables, chairs and couches, where the visitor/activator can come in at all times + workshop rooms + a Members Lounge + a bar/café



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5th floor: Offices, workshop spaces, smaller meeting rooms, and a quiet library for staff (as the offices will be open plan) + a rehearsal/performance room. Note that this floor along with the fourth floor has windows along the western building façade offering interesting vistas of the city.



- **MOCA II**, the second phase, will be located across the street and will be a purpose-built building within the Lower JCT. neighbourhood. By 2020, the institution will have tested its goals, its new ways of working, exhibition-making, collecting, programming, and co-programming with the viewers/activators of this new type of museum. It will need a building tailored to these new institutional modes, different from the modernist “white-cube” inherited from the MoMA prototype of 1929. MOCA II will house performance and learning facilities, performative exhibition spaces, workshop and rehearsal spaces, a specialized library for staff and accredited researchers from the city and elsewhere, vaults for the expanding collection, and offices for the supplementary staff needed to operate the enlarged museum. Associated with MOCA II, studios and apartments will be secured on the site for resident artists both Canadian and international, a must for a museum based on process, production and development. This aspect of the plan will create international links and contribute to making the city a hub for international artists.

Architectural Plans for MOCA I

Working with architectsAlliance, the museum has developed an architectural program that is meant to enhance the historical qualities of the building, keep it as original as possible, as well as provide hospitable spaces for the different functions pertaining to the museum’s activities and offerings.

All five floors are characterized by the orderly rhythm that the mushroom drop columns engender. These recall the alignment of the Ancient Greek agora, a motif that has been carried through centuries of architecture and urban planning. The columns echo one another, be they near or far, and create points of reference in the larger space. They also function architecturally in the mode of a dialogue, in contrast to the curtain-wall façades and white-cubes of modernist architecture. As one commentator, Ed Bacon (in “Architecture which interlocks”), writes: “The forces projected by mass into space, which act upon the participators as they move about in that space, cannot achieve full effectiveness unless the architecture is related to the special demands imposed on them.” Here, the architecture itself engages the visitor into a journey of discovery and learning; a journey that holds surprises and inspires moments of reflection and enchantment. Artists will be continuously confronted with having to resist the orderliness and magnificence of the architecture; they will also challenge it. This is the purpose of the world to come: to go beyond history.

Notes from architectsAlliance

Muscular
Transparent
Spacious
Robust
Public
Intimate

Art belongs in the community. It is not precious. The robust, muscular fabric of the Auto BLDG. offers an antidote to the idealized ‘white cube’ of XXIst C gallery space, and will be a perfect setting for the Museum of Contemporary Art_Toronto_Canada as a “marketplace” of ideas. As a new creative factory in the heart of Toronto’s old manufacturing district, the Museum will stand at the conjunction of art and culture, performance and community-building.

While architects are notorious for making themselves visible, we believe that the key to this project is a series of unobtrusive interventions that reveal the bones of this extraordinary building. We want to preserve the rawness of the space as we first encountered it – the honesty of a functional, industrial space, with mediations rooted in

the history of this building and its South Junction site. We want to preserve the freedom and flexibility of this space, its patina of history and use; to allow others to experience the sense of elation and mystery we felt as we walked its rows of columns. In a secular world, these buildings are our cathedrals.

The Auto BLDG. is, in fact, an artifact – the southern element of what was intended to be a complex twice as long, parallel to Sterling Avenue, and which originally included a long, low manufacturing floor stretching west toward the CN Rail line. Transparent glass boxes along the west face of the building will trace the points of connection between the Auto Building and the former manufacturing floor, serving as lanterns that will conduct light into the museum's ground floor agora. The north face of the Museum of Contemporary Art, where it was truncated in 1920, is a blank canvas that we will use to create a monument to what was, and what MOCA will be.

architectsAlliance believes in the intensity and vitality of cities. Each of our architecture and urban design projects is a conscious act of city-building. In every case, we articulate a convincing and urbane response to context, and a compelling and appropriate reaction to density that enriches both the public realm and the individual's experience of urban life.

Our approach reflects the personality of the city itself, which is shifting, multivalent and mutable. The city is not a monolithic statement, but a meandering conversation that takes place over generations — that is by turns respectful, fractious, tentative, and insistent. The buildings and public spaces that aA creates represent lines of dialogue, through which we continue the conversation and advance the language of architecture.

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The Art World Will Change Forever: New Museum Of Contemporary Art **Announces Year One Program And Pre-Opening Events**

First Year Program

The Museum of Contemporary Art_Toronto_Canada will offer three major exhibitions during its first year. Every year, programming will be comprised of three cycles of exhibitions and events; some larger exhibitions will be working out issues coming out of today's world as seen through artistic practices. Monographic exhibitions will be devoted to one artist. All exhibitions will be playing out tropes of what it is to live in the XXIst C and how artists enhance our vision of the contemporary globalizing world in our midst. Multiplying perspectives, new avenues for thought and enjoyment, enchantment even, the Museum will present programs that will be constantly in flux and surprising. This museum will be live at all times, connecting bodies together, performers as well as visitors; our team will not be hidden away in the offices, but constantly interacting with visitors through exchange, events, talks, seminars, workshops, and live performances, and exploring the universal web together through research and project-making. In our program, what will be going on in a process-oriented manner will be as much a part of what we have to offer as what will be on view in the exhibitions. The Museum of Contemporary Art_Toronto_Canada will not only be a place where one goes to visit exhibitions, but a museum to live in.

In this sense, it will be closely in-tune with performativity.

Chantal Pontbriand, CEO and Director of the Museum, says: "Performance is linked to the growing globalization we are witnessing. It signals the need to experience the being-here and the being-with that is endemic to contemporaneity. Its ability to bring together tropes from local and international history together with personal history, to differ the normal rhythms of the world, to restage its modes of being, its attitudes and behaviours, these are some of the ways performance acts upon or with the globalizing situation of art and life today. Performance establishes a cartography of being in the world: it maps out the processes, the links, the relationships that permeate life. It acts as a complex weave of inherited and new knowledge."

Odyssey 2040

May – August 2017. Curator: Chantal Pontbriand, CEO and Director of the Museum

Why Odyssey 2040?

An Odyssey is the other great concept inherited from Ancient Greek thinkers; the name comes from Homer's epic poem. It signals a journey, a new beginning, an opportunity for learning, developing. So be it for steering a new museum into existence, a new way of making exhibitions and building a collection. 2040 is the year the Greater Toronto Area will reach the 10 million population mark, positioning Toronto as a rapidly growing global metropolis with a unique diversity of cultures mingling here with people from 200 different origins. This is a common horizon Torontonians are facing, and it echoes what is happening in the world today with its intense migrations, population explosion affecting politics, the economy and the environment. The scope of this exhibition will be international and bring together artists from different continents. For this inaugural exhibition, the Museum will be seeking out works of international calibre in major Canadian collections, mapping the interests and curiosity of collectors in our country, and selecting works that show the way to thinking out the needs of the XXIst C. Alongside that process, in the same spirit of networking and addressing



Mohamed Bourouissa

Temps mort, sans titre n°5, 2008

Silver print on Diasec, mounted on aluminium (image taken by a prisoner with a personal cell phone)

95 x 116.9 cm

© Mohamed Bourouissa

Courtesy the artist and kamel mennour, Paris

the current issues of the planet as well as of art-making, the Museum will be commissioning works by artists across the globe.

“At the heart of the most influential practices are the ideas of community, self, and the world in which we live. This development is brought about by a number of changes in the values and lifestyles of our time, which are influenced by globalization, the resulting increase in cultural cross-fertilizations, and technological evolution.

Globalization, media saturation, population growth, the critical state of the natural environment—all these phenomena bring about important changes at the human and social level. Consequently, many artists today, at the beginning of a new millennium, are concerned with the relation between the individual and the community. The future will be played out in this tandem. The media of the image (photography, film, video, electronic images), as well as the networks that form its support, even its fabric, are the privileged vehicles of new approaches. Does the critical attitude perceived within art allow us to glimpse a new world that is more apt at generating a new life, a new being-together? Is there a new ethics already at work? What do the artistic practices have to say about it? More simply, perhaps: what do contemporary artistic practices tell us about the relation between the individual and the world?” _Chantal Pontbriand

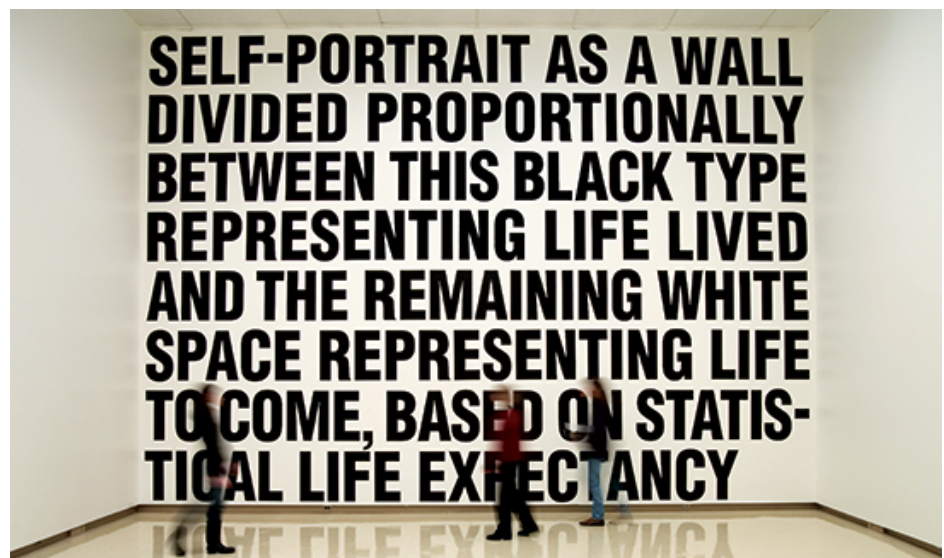
Hence, the following objectives will be pursued:

- Setting standards for exhibition-making and the development of an international museum calibre collection
- Establishing local ties with major collectors
- Establishing ties with the international art-world and its infrastructure: artists, curators, galleries, collectors, media
- Developing co-productions of new works
- Entering into a process-oriented collecting basis
- Starting a collection based on the new works presented
- Working with an international jury to choose these first works

Toronto: You Are Here

September – December 2017. Curator: David Liss, Curator Advisor of the Museum

With *Toronto: You are Here*, the Museum will enter into an investigation of artists living in the Toronto Area or elsewhere. There is quite a diaspora of Torontonians in the world



Micah Lexier's Self-Portrait as a Wall (Photography by Roger Smith, Courtesy Owens Art Gallery and Birch Contemporary)

today living in London, Berlin, New York and Los Angeles. The exhibition will take the “historical-contemporary” stance of many exhibitions to come at the new Museum, as it will bring together mostly works from the post 2000 era, but also favour works from earlier history which can lead to understanding what is going on now. Works will come from public and private collections across Canada, and new works will be commissioned as well.

“YOU ARE HERE. But where is here? And where does one go from here? Here, in this case, is the Junction area of Toronto, a location so named for its convergence of transportation lines; a major hub for road, rail, bus and subway routes that carry people and goods in and out of Toronto, Canada’s largest urban centre.

Here you are standing at the crossroads of one of Toronto’s most important connections to the wider world. Of course, wherever one stands in Toronto or anywhere else in the world, you are always where you are; you are always here, somewhere. But in an era of hyper-connectivity and when people are more mobile than at any point in history, the notion of ‘here’ is more fluid, less defined. Shifting technological, political and economic conditions, the Internet, social media, the circulation of information, the movement of global capital and the unprecedented migration of people have radically altered notions of what it means to be here, in one place. The virtual and the physical, the social and the cultural merge; new conditions and realities are formed. How do we locate ourselves within a rapidly evolving, globalized world?” _David Liss

Objectives:

- Showcasing works by artists living and working within the GTA
- An opportunity to investigate what art is being practiced, produced, developed in the Greater Toronto Area, reflecting the changes that are going on together with socio-political, urban, and technological changes
- Link with the series *PLATFORM Toronto*, began in 2002 at MOCCA (Museum of Contemporary Canadian Art), of which David Liss was Director Curator
- Establish ties with the local scene and its infrastructure: artists, curators, galleries, collectors, media
- Develop co-productions
- Enter a process-oriented collecting basis
- Add to the collection with some of the new works presented

China: Body To Body

January – April 2018. Curator: Catherine David, Deputy Director and Head of Global Outreach, Musée d’art moderne, Centre Pompidou, and Chinese curator TBD
Living in China today is a singular experience of life in a rapidly changing environment, coming face-to-face with a raging population explosion, a thriving economy challenged by a history swaying from communism to capitalism, and menacing environmental issues. This exhibition can also be characterized as an “historical-contemporary” investigation in the development of contemporary art in China, reaching out to its early roots as well as mapping out its most significant outcomes in today’s world. As a curator, Catherine David has been recognized as a trailblazer since curating Documenta X. She is known as a unique figure with regards to curating issues of globalization, having forever reached out to Latin America, the Middle East, and now China with her distinctive exploratory stance.

“Bodies assemble precisely to show that they are bodies, and to let it be known politically what it means to persist as a body in the world, what requirements must be met for bodies to survive, and what conditions make a bodily life, which is the only life we have, finally livable.” Judith Butler

Objectives:

- Put the development of contemporary art in China in perspective
- Establish close ties with China's artists, institutions, collectors, galleries
- Establish ties with the local Chinese community in Toronto
- Establish local ties with major collectors of Chinese art in China and internationally



Seven Intellectuals In Bamboo Forest — Part 1, 2003. 35mm B&W Film. 29 Mins. Courtesy the artist and Marian Goodman Gallery Paris / New York

Special Project

Mark Lewis: *Canada*

May – August 2017. Curators: Chantal Pontbriand, CEO and Director of the Museum, and Stephanie Smith, Chief Curator, Art Gallery of Ontario.

A first collaboration between the Art Gallery of Ontario and the Museum of Contemporary Art_Toronto_Canada, in the context of *Demo-Graphics*. Canada is an anthology of connected films, to be shown in an installation mode, about the name Canada and how that name has come to be associated, both within Canada and throughout the world, with fantasies, stories and imaginary histories. From designating 'privileged' concentration barracks at Auschwitz (*The Canada Barracks*) as well as the men and women who worked in them (*The Canada Men and Women*), to the nom de plume of a 1940s Black American actor, boxer and intellectual (*Canada Lee*) struggling against mid-century racism and government persecution, the name Canada has often come to stand internationally as a signifier of hope, promise, 'the future', and goodness. By the same token, the name has, from time to time, suggested something a little more malevolent, as is the case today in the southern United States where the word *Canada* has inexplicably become a 'polite' euphemism for a common and now publically unacceptable racist epithet. Perhaps unique amongst countries' proper names, Canada is a signifier available for fantasy, projection and fictional association.

Mark Lewis, born in Canada, based in London, is among the most prominent artists of his generation working in photography and moving images. Throughout his career, he

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Study for « Canada » films, photo: Mark Lewis, courtesy of the artist

has gained wide-ranging success and international acclaim for his short, silent films. In 2009, Lewis represented Canada at the Venice Biennale, and in 2014, he was asked by the Louvre to produce new films that would consider, in some way, the museum's history, physicality and historical collection. His mining of the museum's art collection, its architectural passageways and its audience, formed the basis for a new series of films that were presented in the context of a solo exhibition at the museum that same year. In the same year, also in Paris, Le Bal offered him a much acclaimed solo exhibition. Lewis continuously shows internationally, recently exhibiting in São Paulo, Porto, Seoul, and London. *Canada* will be his largest project to date, with a series of installation films culminating into a feature-length film similar to the acclaimed *Inventio* shown at TIFF and at the Berlinale in the last year. This year, he is winner of a Governor General's Award in Visual and Media Arts.

marklewisstudio.com

[youtube.com/watch?v=CTL4TZyP4FI](https://www.youtube.com/watch?v=CTL4TZyP4FI)

Interim Programming 2016-2017

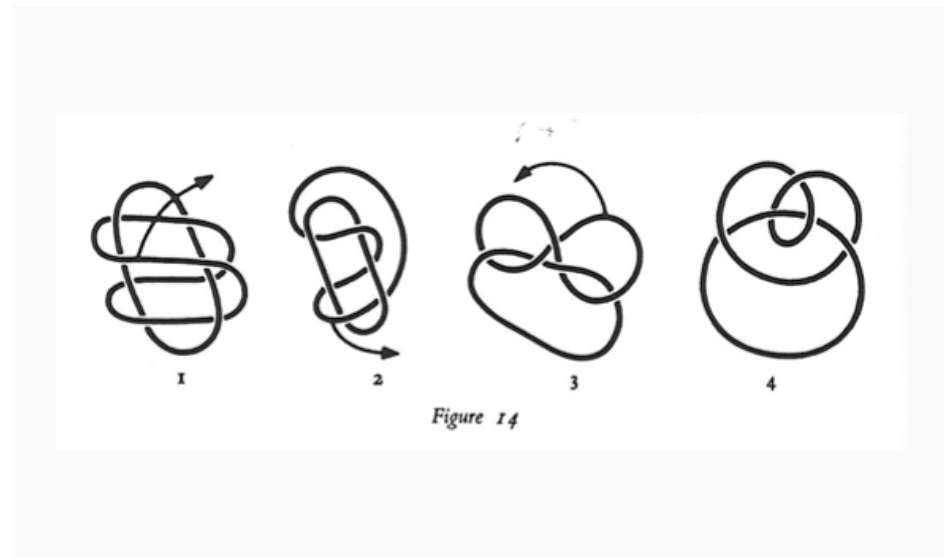
Nexus: Towards a Museum of the XXIst C as an Agora

8 evenings_ monthly starting next September (2016)

Partnership with OCADU, Toronto

"The world is teeming; anything can happen."

John Cage, Silence: Lectures and Writings



Borromean Knot

One of the first embodiments of the Museum of Contemporary Art_Toronto_Canada will be a series of evenings setting the stage and fleshing out ideas of Community, Hospitality and Democracy through talks and performances by artists and thinkers. This laboratory situation will help shape our Museum of the XXIst Century. With this series, the Museum will start existing, without waiting for the physical opening in the Auto BLDG.

This international series will bring together artists whose work has to do with thinking out the issue of the museum today, and thinkers whose focus is on defining democracy today and how it can be linked to the museum and to artistic practices.

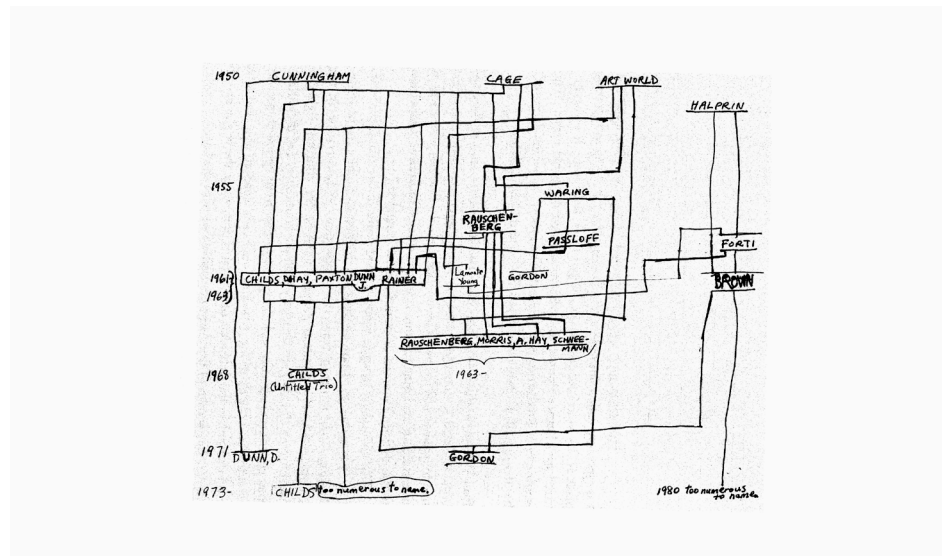
The series recalls the Black Mountain College evenings, seminal in "inventing" new modes of working and thinking in art.

The series will be working out the agora by creating a nexus, a web of conversations between participants, accompanied by events. The series will work verbally and non-verbally, hence adopting a performative mode in order to stage and understand ideas differently.

Nexus refers to linkage and connectivity, but also, it places each and everyone at center stage, and at the crossroads of edgy-thinking about today's art practices and new directions in museum-making, and addressing world issues. A nexus is meant to make various parts work properly, in an interactive mode, connecting like synapses in the brain. By bringing together different ways of seeing, doing and thinking, we may begin to grasp what a museum of the XXIst C could be.

The platform for the Museum currently has ten goals that can be reflected upon throughout the series of evenings:

- Enhance Contemporary Art
- Encourage cross-breeding across different disciplines of the arts
- Recognize diversity both within the institution and the multicultural city we live in
- Work with globalization
- Live and act with conviviality and hospitality
- Work through today's world issues
- Work with today's artists
- Be a place to work out democracy
- Be an 'Agora' and 'Nexus'
- Be everyone's living room



Yvonne Rainer, Untitled diagram, 1980

Pavilion Project

Ongoing partnership

Starting in 2017

The Pavilion Project, an initiative led by Toronto-based designer Ilana Altman and a committed team of partners spanning the arts, culture and design community, is committed to advancing the culture of architecture through the construction of innovative temporary structures. Every summer, beginning in 2017, the Pavilion Project will commission an emerging architect to test out the limits of design. The pavilion will be a place to be, a place to build community and a catalyst for transforming neighbourhoods. The project will be launched alongside the Museum of Contemporary Art_Toronto_Canada and inhabit the Perth-Sterling site. A pavilion is a temporary structure, which has roots in a garden setting. Traditionally, it has been a place to pause, to dream and to reconsider the surrounding context. Here, it is set in a former industrial environment subject to evolving transformations over the years. It will become emblematic of change, not only because it is set in a site that is moving on to a new use, but because it will also echo the rapidly changing world around us.

Canada Evening

Curated by Mark Lewis and Chantal Pontbriand
Pages UnBound Festival
Opening Night Gala May 5_ 2016_ 6:00 PM
Gladstone Hotel

About the *CANADA evening*

"The idea for this curated evening, begins with *Canada*, a recent novel by the American writer Richard Ford. I love this book for so many reasons, but for me what it accomplished, uniquely, was to separate the word/signifier Canada from the political/geographic entity of the same name. Perhaps that separation has persisted from the beginning, since Canada's invention so to speak; but somehow, Ford's book gave a value to that condition, made it palpable, producing Canada as a question, a fantasy, an unconscious even, as much as a place. But generally speaking, for good or for bad, in truth or in fiction, the word 'Canada' has been associated with ideas of 'goodness'. And it is with this in mind that Chantal and I have curated the films, the music, the exhibition, and the talks for this very special night, called CANADA.

We hope that, presented together, all these things will begin to address how the name/word Canada has been used to describe feelings, ideas or affects that are not necessarily directly related to the country Canada. Moreover, it is our hope that, even if 'our' country has 'officially' long abandoned many of its historical virtues, these ideas and affects will be reminders of what people all over the world once imagined or dreamt that Canada was or could be." _Mark Lewis (Note: Mark Lewis's installation *Canada*, a series of films by Mark Lewis, will be co-presented by the Museum and the Art Gallery of Ontario in 2017.) Pages UnBound is produced by FORCE for Cultural Events Production, Inc. This event is also associated to DEMO-GRAPHICS.



Canada Lee in Hitchcock's *Lifeboat*

Christof Migone, *Mixer*

Partnership with the XXIst C. Music Festival
The Royal Conservatory
May 25-29 2016

Also an echo to the future programming of the Museum of Contemporary Art_Toronto_Canada, opening in May 2017, Christof Migone, *Mixer*: A mix of performative works

presented in simultaneity which explore repetitive gestures, sonic references, and somatic rhythms.

For the duration of the five-day festival, Migone activates a mix of works presented in simultaneity. The layered performances explore repetitive gestures, sonic references,



Christof Migone, *Mixer* (2015). Image credit: J. Wonnacott - K. McGruer

and somatic rhythms. *Mixer* is a list of verbs: translating, reading, singing, aging, spitting, breathing, sneezing, releasing, muting, counting, testing. *Mixer* activates space. *Mixer* performs outside of the concert hall, and as such is small, mobile, and furtive. *Mixer* thrives in the interstices—ranging from brief eruptions to longer sustained activities, from discordant surges to subtle moments. Sometimes the public can interact, at other times the performers are right beside them doing something perplexing or imperceptible or even inaudible. *Mixer* is nimble research.

Christof Migone is an artist, curator and writer. His work and research delve into language, voice, bodies, performance, intimacy, complicity and endurance. He co-edited the book and CD *Writing Aloud: The Sonics of Language* (Los Angeles: Errant Bodies Press, 2001) and his writings have been published in *Aural Cultures*, *S:ON*, *Experimental Sound & Radio*, *Musicworks*, *Radio Rethink*, *Semiotext(e)*, *Angelaki*, *Esse*, *Inter*, *Performance Research*, etc. He obtained an MFA from NSCAD in 1996 and a PhD from the Department of Performance Studies at the Tisch School of the Arts of New York University in 2007. christofmigone.com

In the upcoming months, the Museum of Contemporary Art_Toronto_Canada will also collaborate on programming with **Art Toronto**, **Hot Docs Canadian International Documentary Festival**, and the **Toronto Art Book Fair**.

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New Stage For Ideas: New Museum Of Contemporary Art Will **Develop A Journal Of Contemporary Art**

Apart from the tri-monthly *Magazine of Contemporary Art* announcing the museum events, the Museum of Contemporary Art_Toronto_Canada will periodically publish a journal: *The Idea of North*. The title echoes one of the radio documentaries Glenn Gould, the internationally-renowned Canadian pianist, produced in Toronto for the CBC (the Canadian Broadcasting Corporation) in 1967. This is the first and best known of the series he developed between 1967 and 1977, *The Solitude Trilogy*. The contrapuntal dialogues, reminiscent of Gould's deep knowledge of Johann Sebastian Bach, engage the listener into a world where voices appear and disappear, sometimes seeming disjointed. Isolation and resistance are recurrent motifs.



Glenn Gould: CBC Still Photo Collection/Dale Barnes

Difference and resistance are concepts that lie at the core of seminal issues being discussed today in Canada as well as worldwide. These issues continue to be taken up by artists in the context of the current century, as they have become more and more pressing under the pressures of globalization, migration, population explosion, global-warming, the thinning down of world resources, and a rapidly changing geopolitics and economic context.

The Idea of North, as a journal, will periodically track down these issues through writings and visual essays, contributions from artists, thinkers from different fields,



Michael Snow with the machine he and Pierre Abeloos designed to film *La Région Centrale*. The photo was taken by Joyce Wieland in October 1969 on the fifth and final day of the crew's presence on the mountaintop in northern Quebec where the film was shot.

the museum world, as well as human sciences, computer sciences and sciences all together. Also, with people (the visitor/activators of the museum) with distinct and different experiences to share in a written or visual form.

It will be a locus of hospitality and exchange, a space where new ideas can be formed through the bringing together of different voices from different places, different disciplines and fields, but also different regions of the planet.

The Idea of North will map out the difference of the North, the specificity of world issues as they are lived through and worked out in the North. This direction will give voice to a larger view of the North including voices coming from the Far North, indigenous cultures or cultures not necessarily associated with superpowers, at a time when Canada is made up of people from 200 different origins and when its immigrant population is the largest in the G8 (20.4%), as compared to the United States (12%), and France, Germany or the United Kingdom (7% to 8%). Special partnerships will be sought out with peoples and organizations specifically concerned with Nordic questions, such as the OCA (Office for Contemporary Art) in Norway or the Asia Art Archive, based in China and South-Asia.

As a journal, *The Idea of North* will make of the Museum of Contemporary Art_Toronto_Canada a "live newspaper" in tune with today's world, multiplying its editorial positions and tracing paths in today's jungle of events and emotions.

The Idea of North will be published in English and French, Canada's two official languages. Occasionally, original texts could appear in other languages, accompanied by a translation into English.

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Philosopher In Residence

The Museum of Contemporary Art_Toronto_Canada will host a philosopher in residence annually. This philosopher (thinker, artist, young luminary or experienced senior) will inhabit the space of the museum which thinks of itself as an agora. In the same way that Socrates would meet up with passers-by or colleagues to think out issues of the day in the Ancient Greek Agora in the Vth-century BCE, the Museum's resident philosopher will be present to casually meet with visitors, as well as to propose discussions and seminars, and to advise on the development of exhibitions and events.



Guillermo Heroico, photo by Alberto Korda

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The Museum Of Contemporary Art Toronto_Canada: New Visual **Identity By The Cutting-Edge** **Leo Burnett Toronto**

With a new home and a new vision comes a new name and visual identity. The Museum of Contemporary Art_Toronto_Canada has enlisted the talent of award-winning creative agency, Leo Burnett Toronto, to create a new visual identity.

The new visual identity takes inspiration from the museum's new vision as well as the iconic Auto Building. One of the unique features of the museum's future home is the unique mushroom drop panel columns located on each floor. The diameters and dimensions of the columns increase in size, downward from the ninth floor to the basement (on the tenth floor, they are square and not round). In addition to being a unique feature of the building, it is also reminiscent to the colonnades of ancient Greece. This comparison is fitting because the basic philosophy of the new museum will be based on the idea of the "agora", a public space for working out democracy today, a marketplace of ideas.

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Typography plays a key role in the Museum's new visual identity. The font selected by Leo Burnett for the new identity is a restoration of the original modernist typeface "Helvetica", praised for both its flexibility and neutrality. A conscious decision was made to write the Museum's name in long form, highlighting the importance and contribution each word brings to the institution. The treatment punctuates in bold the most important words in the museum's name – Contemporary Art. The words in the museum name are assembled in a stacking formation, giving "contemporary" the most visual impact, accentuating the length and weight of the word. The museum will be a place for the public to live, experience, and explore contemporaneity, and writing out the museum name in full rather than using an acronym emphasizes this point.

From a design perspective, the increased font weight of each word reflects the unique pillar construction within the museum space – columns are thickest on the ground floor, and thinnest on the top floor. This idea of visual grading is carried through all design collateral in various ways, using colours and materials inspired by the industrial, raw nature of the factory tower. In addition to the museum's name, all materials produced at the museum, from program books to business cards, will have this visual style applied to it, using varying thicknesses of font, for example:

Floor 5
Floor 4
Floor 3
Floor 2
Floor 1

Another component of the museum's new visual identity is presented in the naming of places and objects located within the museum. From the name, Museum of Contemporary Art, the word "museum" will be replaced: Store of Contemporary Art, Café of Contemporary Art, Library of Contemporary Art, Magazine of Contemporary Art, and more. These names echo the feeling that the museum will invite the public to be an activator, and that visitor experience will extend beyond the gallery spaces, in ever-changing environments.

About Leo Burnett Toronto

Leo Burnett Toronto provides their clients with brand-building holistic communications. A part of Leo Burnett Worldwide, which today operates a global network of over 200 operating units and 94 full-service advertising agencies in 83 countries, and is a wholly owned subsidiary of the Publicis Groupe: www.publicisgroupe.com

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Bios



Photo: George Whiteside

Alfredo Romano, President, Castlepoint Numa

Alfredo Romano is President of Castlepoint Numa, a real estate development company based in Toronto. Specializing in rejuvenation of historic sites, brownfield reclamation, waterfront renewal, leading edge architecture and innovative development strategies, Castlepoint Numa has proven experience successfully developing and managing key projects across North America.

Alfredo Romano is approaching 25 years of experience in the real estate development industry, sourcing, financing, and developing properties across the Greater Toronto Area, New York, Philadelphia, and Los Angeles. Leading by design, current projects include the L Tower, Backstage, the Lower JCT. and the largest assembly of privately held properties on Toronto's waterfront.

Before entering into the real estate sector, Alfredo Romano was an academic with a focus in philosophy and literature. A graduate of York University and Harvard University, he has also taught and lectured at the University of Waterloo, the University of Toronto and Seneca College. Today, in addition to leading Castlepoint Numa, he is a Director of Pinewood Toronto Studios, Toronto's only purpose-built complex for film and television productions. Formerly on the Board of the Royal Ontario Museum's Institute for Contemporary Culture, Alfredo Romano has offered continuous support in the arts as a benefactor to the Montreal Museum of Fine Arts, the Royal Ontario Museum, the former MOCCA, the Italian Contemporary Film Festival, and now the Museum of Contemporary Art_Toronto_Canada. He was also the Founding Sponsor of TIFF's Talent Lab.



Photo: George Whiteside

Chantal Pontbriand, CEO and Director Museum Of Contemporary Art_Toronto_Canada

Chantal Pontbriand is a contemporary art curator and critic, and arts administrator, whose work is based on the exploration of questions of globalization and artistic heterogeneity. She has curated numerous international contemporary art events: exhibitions, international festivals and international conferences, mainly in photography, video, performance, dance and multimedia installation. She was a founder of PARACHUTE contemporary art magazine in 1975 and acted as publisher/editor until 2007, publishing

125 issues. She was Head of Public Programs, which she founded, at the Montreal Museum of Fine Arts from 1976 to 1978. After curating several major performance events and festivals, she co-founded the FIND (Festival International de Nouvelle Danse), in Montreal and was president and director from 1982 to 2003. She was appointed Head of Exhibition Research and Development at Tate Modern in London in 2010 and founded PONTBRIAND W.O.R.K.S. [We_Others and Myself_Research_Knowledge_Systems] in 2012. In 2015, she was appointed CEO and Director of the Museum of Contemporary Art_Toronto_Canada, and curator and advisor of Demo-Graphics (Greater Toronto Area, May-July 2017).

In 2013, she received the Governor General of Canada's Award for an Outstanding Contribution in Visual and Media Arts, in 2014, an Honorary Doctorate from Concordia University, Montreal, and the distinction of Officier de l'Ordre des Arts et des Lettres in France (Officer of the Arts and Letters Order of France).

Most recent exhibitions : *I See Words, I Hear Voices, Dora Garcia*, The Power Plant, Toronto, *Mark Lewis Above and Below*, Le Bal, Paris, 2015; *PER/FORM: How To Do Things with[out] Words*, CA2M, Madrid; *The Yvonne Rainer Project*, Jeu de Paume, Centre d'art de la Ferme du Buisson, and Palais de Tokyo, Paris, *Photography Performs: The Body as the Archive*, Centre de photographie d'Île-de-France (CPIF), co-curated with the collective Agency; *Dora Garcia, Of Crimes and Dreams*, Darling Foundry, Montreal, 2014; *Higher Powers Command*, Lhoist Collection, 2010; *HF|RG [Harun Farocki|Rodney Graham]*, Jeu de Paume, Paris 2009.

Recent publications: *Mutations, Perspectives on Photography*, Steidl/Paris Photo, 2011; *The Contemporary, The Common: Art in A Globalizing World*, Sternberg Press, Berlin, 2013; *PER/FORM: How To Do Things with[out] Words*, CA2M/Sternberg Press, Madrid/Berlin, 2014; *PARACHUTE: The Anthology*, JRP/Ringier, Zurich, 2012-2015 (4 Volumes.)



Photo: George Whiteside

David Liss, Curator Advisor
Museum Of Contemporary Art_Toronto_Canada

David Liss has taken on the newly-created position of Curator Advisor of the Museum of Contemporary Art_Toronto_Canada. He served as Director and Curator of MOCCA (Museum of Contemporary Canadian Art) from December 2000 to 2015. From April 1995 until November 2000, he was Director Curator of the Gallery of the Saidye Bronfman Centre for the Arts in Montreal.

At MOCCA, David Liss curated over 50 exhibitions, including signature group shows such as *Synthetic Psychosis, trans/FORM, Darkness Ascends, Empire of Dreams, David*

Cronenberg: Transformations in collaboration with the Toronto International Film Festival, and solo exhibitions by Carolee Schneemann, Kent Monkman, Luis Jacob, John Brown, Andy Fabo, and others. In 2002, MOCCA established the PLATFORM Toronto series of group and solo exhibitions focusing on Toronto-based artists, and group exhibitions of Canadian and non-Canadian artists to create an international context for the Canadian cultural voice. Between 2001 and 2016, under his leadership, MOCCA published 20 books on art, artists and exhibitions. Highlights include monographs on Carolee Schneemann, Garry Neil Kennedy, Kent Monkman, Luis Jacob, Shelagh Keeley, Nicolas Baier, and Vera Frenkel, among others.

David Liss has participated in the curatorial and speakers program of the ARCO art fair in Madrid from 2004 through 2008, and was on the international selection committee for the photoMiami art fair in 2006 and 2007. In 2011, he curated the Montreal Biennale (BNL MTL).

He is a member of the Canadian Association of Museum Directors Organization (CAMDO), a contributing editor to *Canadian Art* magazine and Adjunct Professor at York University in Toronto. He is also a practicing artist in drawing, watercolor and photography.

About MOCCA (1999-2015)

Founded as the Art Gallery of North York in 1993 and housed in what was then the North York Performing Arts Centre (later Ford Centre for the Performing Arts, now Toronto Centre for the Arts), MOCCA (Museum of Contemporary Canadian Art), the art center became a not-for-profit, arms-length agency of the city of Toronto in the wake of North York's 1998 amalgamation with Toronto. Showcasing the work of over 1,300 Canadian and international artists since 2005 and led by Director Curator David Liss, MOCCA functioned as a hub for cultural production and creative exchange.

As audiences and interest in the MOCCA increased dramatically, and with strong encouragement from local, national and international art communities, as well as increased support from government and private sector funders, David Liss moved MOCCA to Queen St. West, in the heart of what was becoming one of Toronto's most vibrant artistic, residential and commercial districts.

MOCCA has been recognized for initiating dynamic partnerships and collaborations with a wide range of institutions, organizations and festivals. Partners and collaborators have included an award-winning partnership with the National Gallery of Canada, the CONTACT Photography Festival, the Toronto International Film Festival, the Royal Ontario Museum, the Sobey Art Foundation, the Art Gallery of Nova Scotia, the Art Gallery of Hamilton, the Art Gallery of York University, the Koffler Centre, Art Metropole, the Images Festival, ImagiNative, Luminato, World Pride Toronto, North by North East music festival,

the Toronto International Tattoo Convention, and many others. Between 2001 and 2005, MOCCA produced and participated in international exhibitions in Shanghai, Taiwan, Germany, France, Italy, and in New York. MOCCA also set up the MOCCA AWARD that has had a resounding success in the Toronto community, recognizing leading figures in the arts and raising considerable private funding for MOCCA in the last years.

Programs and activities of the Museum of Contemporary Canadian Art were supported by Toronto Culture, the Ontario Arts Council, the Canada Council for the Arts, BMO Financial Group, individual memberships and private donations.

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Fact Sheet

WHAT: the new “Museum of Contemporary Art_Toronto_Canada” A new institution in Toronto working on being a “museum for the XXIst C”.

It is a new step for MOCCA, the art center situated on Queen Street West for 10 years (2005-2015).

The new Museum is possible because in part because of an innovative development partnership, Castlepoint Greybrook Sterling Inc., that has helped secure and rehabilitate an iconic heritage building at 158 Stirling Road, in Toronto's Junction Triangle area. As a result, opening in May 2017 in the renovated facility, the Museum will occupy approximately 50 000 sq. ft of the Auto BLDG.

The scale is important, but more importantly, the new Museum will be unique; distinct from what other cultural institutions are offering.

- MOCA will develop an international program of exhibition, events, and publications. It will generate new exhibitions of international calibre and develop an international collection based on new and innovative ideas.
- MOCA will co-produce exhibitions and new works with national and international partners: curators, museums, major galleries, collectors and foundations, in Canada and internationally.
- MOCA will base much of its work on developing a digital archive of relevance to contemporary art, artists and art lovers alike.
- The basic philosophy of the new MOCA will be based on the idea of the “agora”, a public space for working out democracy today, and the “nexus”, a space for exchange and networking. It will be “everyone's living room”.
- MOCA will be a space for knowledge production, and working out world issues through today's art practices.
- MOCA will be “live” at all times, open to performative ways of working and new ideas. It will also welcome members of the public as activators. The museum will be enabling and generous in proposing works and programs where everyone can be a curator/actor of a larger scene. MOCA will foster a new type of learning environment through encountering works of art that speak of the world today.

Why

“Museums need to open up to new demographic and socio-political environments. Diversity, cultural crossbreeding, new technologies, the disappearance of silos in artistic disciplines, all of these factors call for the making of a new type of museum. The museum can no longer be a monument, a place for high-learning, and handed-down educational methods. Learning and fostering new knowledge are the tasks of tomorrow's museums. This can only nurture democratic ideas and new ways of seeing and doing in this new environment.”_ **Chantal Pontbriand, CEO and Director**

How And When: The 20/20 Plan

MOCA is putting forth the “20/20” plan, which consists of taking five years from 2016 to 2020, to come to full cycle, with the objective to create new facilities for the needs of today’s art and today’s society.

1. May 2017 - opening of MOCA I

Thanks to the alliance it has developed with Castlepoint Greybrook Sterling Inc., **MOCA** will be occupying five floors of the historical Auto BLDG. (“Auto Building”) in its first phase, which is located at 158 Sterling Road. The Auto BLDG. is located within an emerging mixed-use community known as the Lower JCT. (“Lower Junction”) in south end of the Junction Triangle neighbourhood. Construction is underway. Surface: 50,000 sq ft approximately.

2. 2020 - MOCA II

A purpose-built building within the Lower JCT. neighbourhood. **MOCA II** will house performance and learning facilities, performative exhibition spaces, workshop and rehearsal spaces, a specialized library for staff and accredited researchers from the city and elsewhere, vaults for the expanding collection, and for the supplementary staff needed to operate the enlarged museum, and studios and apartments for resident artists Canadian and international, a must for a museum based on process, production and development. Surface: 50 to 75000 sq ft .

Progress To Date

June 2015	Signed detailed Memorandum of Understanding
November 2015	Appointed Chantal Pontbriand as MOCA’S first CEO and Director
December 2015	Signed 40-year lease, for MOCA I and MOCA II
March 29_2016	Public announcement of the 20/20 PLAN
May 2_2017	Opening date set

Moca I_opening May 2017



First Year Program

MOCA will offer three major exhibitions during its first year:

Objectives:

- To set standards for exhibition-making and the development of an international museum calibre collection in the context of the XXIst C
- To establish local ties with major collectors
- To establish ties with the international artworld and its infrastructure: artists, curators, galleries, collectors, media
- To develop co-productions of new works
- To enter a process-oriented collecting basis
- To start a collection based on the new works presented

1. Odyssey 2040

(May – August 2017)

Odyssey:

A journey, a new beginning, an opportunity, learning, developing, steering a new museum, a new way of making exhibitions and building a collection the year the GTA will reach the 10 Million population mark

2040:

Curator:

Chantal Pontbriand

Scope:

International and Canadian

Sources of works:

Major Canadian private collections
International artists (new works)

2. Toronto: You Are Here

(September – December 2017)

Curator:

David Liss

Scope:

Historical/contemporary

Sources of works:

Public and private collections across
Canada Artists (new works)

3. China: Body To Body

(January – April 2018)

Curator:

Catherine David, Associate Director,
MNAM, Centre Pompidou, Chinese
curator TBD

Scope:

Historical/contemporary

Sources of works:

International and Chinese public and
private collections Artists (new works)

Key Person

Chantal Pontbriand, CEO and Director
Museum of Contemporary Art_Toronto_Canada

March 29, 2016
For immediate release
11/11

Image Chart



Alfredo Romano &
Chantal Pontbriand
Photo: George Whiteside



Alfredo Romano /
Close Up
Photo: George Whiteside



Chantal Pontbriand /
Close Up
Photo: George Whiteside



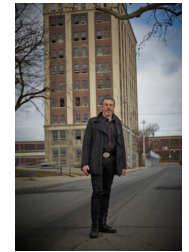
David Liss / Close Up
Photo: George Whiteside



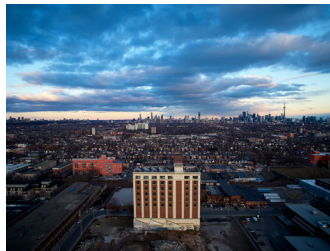
Alfredo Romano / Full Body
Photo: George Whiteside



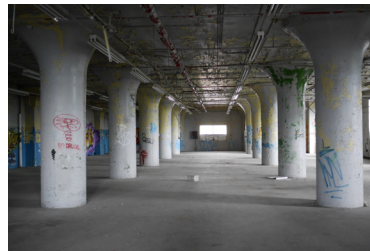
Chantal Pontbriand / Full Body
Photo: George Whiteside



David Liss /
Full Body
Photo: George Whiteside



Auto BLDG. Today. 158 Sterling Rd.
Photo: Leo Burnett Toronto



Auto BLDG. Today. 158 Sterling Rd.
Photo: Leo Burnett Toronto



Historical/The Auto Building