

Annual Report 2023



rRemai mModern



Contents

Below: A student attends the opening of *All Aboard: Everyone an Artist*, an exhibition that highlighted Rемаi Modern's partnership with Westmount, Charles Red Hawk and Oskayak schools.

Cover: Installation view, Denyse Thomasos: *just beyond*, 2023, Rемаi Modern, Saskatoon.

Left: Céline Condorelli, *In the Light of What We Know*, 2023, textile. Courtesy of the artist.

Photos: Carey Shaw.



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We are grateful for support from:

Frank & Ellen
Remai Foundation



Canada Council
for the Arts

Conseil des Arts
du Canada

Board Chair's message

In 2023, Remai Modern showed remarkable growth, capitalizing on the potential of revenue-generating areas of the organization and welcoming a record number of visitors through the doors.

Thanks to the leadership of Aileen Burns and Johan Lundh, Co-Executive Director & CEOs, the museum continues to reach new audiences, create meaningful programs, and garner recognition from the global art world.

The Board of Directors is delighted to see the steps taken and programs created to execute on the strategic plan set forth by the Board in 2021. You can read more about how museum leadership is making that happen on pages 36 and 37.

We see the positive outcomes of Remai Modern not only in our own data but in the information gathered from the community. The museum undertook a SREDA Economic Impact Study in 2023 that supports the benefit of the investments made in this museum. In this report, the cumulative operating investment from the City of Saskatoon from 2019–2023 has been approximately \$39.9 million. In that time, Remai Modern has generated financial outputs of \$100.62 M, more than two and a half times the initial investment.

In 2023 alone, the City of Saskatoon's \$6.36 M operating investment generated a projected \$18.61 M in financial outputs and contributed \$10.25 M to the local GDP. We are very proud of Remai Modern's contributions not only to our quality of life but to the local economy as well.



On behalf of the Board, I want to thank Remai Modern's fantastic team for their work in 2023. It takes a great deal of effort behind-the-scenes to create such a unique and inspiring experience for visitors. I also want to thank my fellow Board members and the members of the Remai Modern Foundation Board for volunteering their time and knowledge to the organization. I must also acknowledge the tremendous contributions of our core funders the Frank and Ellen Remai Foundation, the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries. Their vital support ensures the museum's impact is felt widely in our community and beyond.

This massive team effort is further supported by our many sponsors, donors and members. Thank you for an incredible 2023!

Doug Matheson

Remai Modern Board Chair

Co-Executive Director & CEOs' message

2023 was a transformative year for Remai Modern. The steps we have taken to make the museum more accessible and inclusive – particularly the move to admission by donation – are having a big impact. We've seen visitation more than double and the feedback from visitors has been overwhelmingly positive.

We've also seen tremendous success in our partnership with Hearth, who took over catering in October 2022 and opened their restaurant in April 2023. During the year, we also saw venue rental revenue grow by 85 per cent.

Revenue from events supports art programs for people in our community and ensures continued access to programs that inspire, connect, and create new ways of seeing. In times of uncertainty and unrest, we believe more than ever in the importance of art and its ability to not only shine a light on important issues, but also inspire people to create a better future for everyone.

We are proud of the exhibition program delivered by our curatorial team in 2023. We featured two Canadian artists at the forefront of contemporary art, Stan Douglas and Kapwani Kiwanga, both of whom were selected to represent Canada at the Venice Biennale in Italy (Douglas in 2022 and Kiwanga in 2024).

In 2023, the Remai Modern exhibition *Storied Objects: Métis Art in Relation*, won an Association of Art Museum Curators (AAMC) Award for Excellence. Another highlight was Denyse Thomasos: *just beyond*, which since has travelled on to the Vancouver Art Gallery, and will be going to the Art Gallery of Nova Scotia. We were also



delighted to showcase other exhibitions, including the visitor favourite Meryl McMaster: *bloodline* and the whimsical and otherworldly Laure Prouvost: *Oma-je*.

Our Learning & Engagement team offered more than 3,100 programs, a huge increase from 2022, and also collaborated with three local partner schools on an exhibition that celebrated the creativity of all. We couldn't be prouder of them and the entire Remai Modern team.

Thank you to the Board of Directors and the Remai Modern Foundation for their hard work throughout the year to support the museum from a governance and fundraising perspective. We are also grateful for the steadfast support of our partners and funders, as well as our sponsors, donors, and members. The generosity of many individuals, organizations and communities makes it possible for us to reach a growing and increasingly diverse audience through the power of art.

Aileen Burns and Johan Lundh
Co-Executive Director & CEOs

LEVEL 1

Atrium

Nick Cave: *Spinner Forest*
November 30, 2022 (ongoing)

Connect Gallery

Dawna Rose and Betsy Rosenwald:
Journal of the Plague Year(s)
November 19, 2022–March 5, 2023

All Aboard: Everyone an Artist

March 24–May 14
Featured artwork from three Saskatoon schools in the Art for Life program at Remai Modern: Westmount and Charles Red Hawk elementary schools and Oskāyak High School

Picasso: Becoming the Faun

June 3–October 22
Elaine Cameron-Weir, John Kavik, Darren Miller, Bridget Moser, Pablo Picasso, Alaisdair Rees, Dominique Rey

Lucy Raven: Demolition of a Wall (Album 1)

November 18, 2023–March 10, 2024

LEVEL 2

Cameco Play Area

Céline Condorelli: *Conversation Piece (Spinning)*
March 11, 2022 (ongoing)

Collection Galleries

Storied Objects: Métis Art in Relation
September 24, 2022–July 2, 2023
Jason Baerg, Christi Belcourt, Kim Belhumeur, Bob Boyer, Daphne Boyer, Katherine Boyer, Amy Briley, Wilfred Burton, Tammy Chief, David Garneau, Grandmother Artists, Margaret Harrison, David Heinrichs, Brenda Hrycuik, Jennine Krauchi, Lynette La Fontaine, Rosalie Laplante Laroque, Maria-Margaretta, Dylan Miner, Mona Moquin, Bernadette Murray, Audie Murray, Jocelyn Ormerod, Brianna Oversby, Brenna Pacholko, Kathie Pruden-Nansel, Melanie Monique Rose, Ashley Shaw, Jessie Ray Short, Cheryl Troupe

Meryl McMaster: *bloodline*

July 22–December 31

Interstitial space

Russna Kaur: *it is not easy to find a dark place when the sky seems four times greater*
November 4, 2022–February 5, 2023

LEVEL 3

Feature Gallery

Christine Sun Kim: *Oh Me Oh My*
September 23, 2022–January 8, 2023

Stan Douglas: *2011 ≠ 1848*

February 3–June 4

Laure Prouvost: *Oma-je*

June 29, 2023–January 28, 2024

Gallery Lounge

Wally Dion: *Sturgeon and Coelacanth*
November 30, 2022–February 27, 2023

Céline Condorelli: *In the Light of What We Know*

June 29 (ongoing)

Marquee Gallery

In the Middle of Everywhere: Artists on the Great Plains

June 4, 2022–March 12, 2023

Lori Blondeau, Deanna Bowen, Victor Cicansky, Dana Claxton, Reta Cowley, Ted Douglas, Aganetha Dyck, Marcy Friesen, Raven Halfmoon, Cannupa Hanska Luger, Kaija Sanelma Harris, Edgar Heap of Birds, Luther Konadu, William Kurelek, Marie Lannoo, Agnes Martin, Gordon Parks, Wendy Red Star, Leon Polk Smith, Otto Rogers, Peter Rupchan, Marigold Santos, Allen Sapp, Grace M. Waters, Mindy Yan Miller, Hanna Yokozawa Farquharson

Denyse Thomasos: *just beyond*

April 15–September 3

Kapwani Kiwanga: *Remediation*

October 6, 2023–April 7, 2024

Picasso Gallery

Functional Picasso
November 5, 2022–May 28, 2023

Picasso's Ceramic Studio

June 17, 2023–April 15, 2024



Laure Prouvost, *This Means*, 2019, glass, nailbrush, steel, pump, water, 203 x 180 x 180 cm. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation, 2023. Photo: Carey Shaw.



Lucy Raven, *Demolition of a Wall (Album 1)*, 2022, colour video, quadrophonic sound, wood and aluminum screen, aluminum seating structure, 20:58 min. Courtesy of the artist and Lisson Gallery. Installation view, 2023, Remai Modern, Saskatoon. Photo: Carey Shaw.

2011

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Stan Douglas

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1848

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Following its critically acclaimed presentation for Canada at the 2022 Venice Biennale, Remai Modern was thrilled to partner with the National Gallery of Canada (NGC) and with The Polygon Gallery to bring Stan Douglas: *1848 ≠ 2011* to Saskatoon.

The exhibition presented a series of works inspired by historical events of social and political turbulence. Douglas connected points of social rupture, rendering in minute detail and with technical ingenuity historic moments of protest, riot, and occupation from 2011 that echoed upheavals that swept Europe in 1848.

The exhibition featured four large-scale panoramic photographs depicting different protests and riots from 2011: the start of the Arab Spring in Tunis on January 12 with sit-ins and protests along Avenue Habib Bourguiba; the Stanley Cup riot in Vancouver on June 15; clashes between youth and police in London on August 9; and the arrest of Occupy Wall Street protestors on Brooklyn Bridge in New York on October 1. Douglas created the images by combining meticulous and elaborate re-enactments of the events, high-resolution plate shots of each city site, together with aerial documentary footage.

The exhibition also featured a two-channel video installation *ISDN*, an immersive installation that depicts a fictionalized collaboration between rappers from London's Grime and Cairo's Mahraganat music scenes. Titled *ISDN*, after a now-outdated mode of transmitting high-quality audio over telephone lines, the video imagines rappers from the two cities exchanging beats and lyrics in improvised studios, working across space and time to create music collaboratively. This work was jointly acquired by Remai Modern and the NGC.

Stan Douglas: *1848 ≠ 2011* was curated by Reid Shier, Polygon Gallery and was presented as a partnership between the National Gallery of Canada, Remai Modern and The Polygon Gallery. RBC was the presenting tour partner for this exhibition, with additional support provided by RBC Wealth Management for the Saskatoon stop.



Above: Installation views, *Stan Douglas: 2011 ≠ 1848, 2023*, Remai Modern, Saskatoon. Photos: Carey Shaw.



Denyse Thomasos just beyond

In April, Remai Modern presented *just beyond*, an exhibition of works by Denyse Thomasos (1964–2012). The career retrospective showcased the artist’s indelible, yet frequently overlooked, mark on contemporary painting.

The exhibition brought together more than 70 works from throughout her career alongside rarely seen sketches, photographs and documentary footage that offered an intimate glimpse into her life.

One of the finest painters to emerge in the 1990s, the late Trinidadian-Canadian artist challenged the limits of abstraction, infusing personal and political content onto her canvases through the innovative use of formalist techniques.



This exhibition was organized by Remai Modern, Saskatoon and the Art Gallery of Ontario, Toronto. It was curated by Michelle Jacques, Head of Exhibitions and Collections / Chief Curator, Remai Modern; Renée van der Avoird, Associate Curator, Canadian Art, AGO; and Sally Frater, Curator of Contemporary Art, Art Gallery of Guelph.

“Thomasos’s talent and ambition made her one of the finest painters of her generation and in the years since her passing, the relevance of her work has only increased. Her deep commitment to narratives of the Black experience, structures of authority and the architecture of surveillance, has only made her singular talent more prescient,” the co-curators said.

Through pattern, scale and repetition, Thomasos conveyed the vastness of events such as the

transatlantic slave trade without exploiting the images of those who were most affected. The exhibition highlighted Thomasos’s sustained engagement with structures of confinement, slavery, prisons, vernacular architecture and urban planning. Thomasos often worked at a monumental scale, on canvases as large as 11 by 20 feet, the same size as the wall in her New York City studio.

Denyse Thomasos: just beyond was on view at the AGO from October 5, 2022 until February 20, 2023. The exhibition travelled to the Vancouver Art Gallery in November 2023.

Remai Modern along with the Art Gallery of Ontario acknowledge the Canada Council for the Arts’ *Arts Across Canada* program for its generous support of this tour.

Picasso exhibitions

Remai Modern’s curatorial team continued to find new ways to activate the museum’s collection of linocuts by Pablo Picasso in 2023, bringing the works into interesting conversations with other collection pieces and encouraging visitors to exercise their own creativity.

Becoming the Faun explored Picasso’s 1962 linocut, *Tête de Faune*, and its associated series of stages.

The compelling sequence reveals the artist’s process and his technical exploration of the medium but, when viewed together, it also builds an intriguing narrative of transformation. These linocuts provided the starting point for the multifaceted exhibition, which explored the formation of self, processes of change, and ideas of becoming.

Becoming the Faun featured additional works from Remai Modern’s collection by Bridget Moser, Elaine Cameron-Weir, John Kavik and Dominique Rey that touch on ideas related to the body, hybridity, identity and mythology. Live elements including

a new performance by Alasdair Rees, opening and closing performances of modern and new music featuring the University of Saskatchewan’s collection of Amati instruments, and a durational music composition by composer Darren Miller created an exhibition space that was dynamic and evolving.

The second exhibition featuring works from Remai Modern’s collection focused on the museum’s ceramic holdings. *Picasso’s Ceramic Studio* focused on a selection of the artist’s ceramics that were donated to Remai Modern by the Frederick Mulder Foundation in 2014. The Picasso Gallery was transformed into a working studio where visitors were invited to be bold and experiment through participatory artmaking, or to spend time sitting with his ceramics.

Alongside historical photos of the artist in studio, the space showcased Picasso’s uninhibited exploration of ceramics and the expressiveness he used to depict imagery including goats, owls and figures from Greek mythology.



Laure Prouvost: Oma-je

In late June, the museum opened acclaimed French artist Laure Prouvost's largest exhibition to date in North America. *Oma-je* celebrated Prouvost's relationship to artistic predecessors including John Latham, Louise Bourgeois, Agnes Varda, and Niki de Saint Phalle, amongst others. The exhibition also transitioned into more recent works by artists that look to embodied ways of knowing for inspiration, shifting from Grandfather to Grandmother and forefather to foremother.

Prouvost is known for her playful use of language, translation and transliteration, experimental narrated video, and immersive and surprising installations that transport visitors into unfamiliar worlds created largely from everyday objects.

The exhibition included iconic pieces by Prouvost such as *Grandma's Dream* (2013), *End Is Her Story* (2017), *This Means* (2019), *Four For See Beauties* (2022), and an immersive newly commissioned work titled *Ohmmm age Oma je ohomma mama*, that premiered simultaneously at Remai Modern, Saskatoon, and Kunsthalle Wien, Vienna.

The new installation focused on the figure of the grandmother as an ancestor and trailblazer. The work transformed the gallery into a theatre

of object relating to memory, imagination, and inheritance. Visitors were invited to travel through time and lose themselves in the dark, complex play between past and present, individual and society, and between modern and ancient concepts, relationships, materials, and techniques.

An important grandmother who offers inspiration for this new work includes the iconic 30,000-year-old Venus of Willendorf—and the dozens of other small limestone female figures created in a similar form and time. Her journeys through space and time, passed from hand to hand, offered an intimate transfer of fertility, good fortune, spiritual symbols, or titillation. This powerful figure is amongst the earliest examples of symbolic representation and an important foremother to art as we know it.

Remai Modern would like to acknowledge the contributions of the Frank & Ellen Remai Foundation and the Consulate General of France in Vancouver for supporting this exhibition.

We are delighted that the show will reach new audiences when it tours from Saskatoon to the PHI Foundation in Montreal in fall 2024.



Meryl McMaster

bloodline *nikihci-âniskotâpân*

In July, Rемаi Modern opened Meryl McMaster: *bloodline*, a survey exhibition of the Ottawa-based artist whose ground-breaking large-scale photographic works reflect her mixed Plains Cree/ Métis, Dutch and British ancestry.

This exhibition included works from throughout McMaster's career and brought viewers up to date on her current explorations of family histories,

in particular those of her Plains Cree female forebears from the Red Pheasant Cree Nation in present-day Saskatchewan. The exhibition was a co-presentation of Rемаi Modern and McMichael Canadian Art Collection.

A new suite of photo and video works was the centrepiece of the exhibition. McMaster's series, *nôhkominak âcimowina / Stories of My*





Left & right: Installation views, Meryl McMaster: *bloodline*, 2023, Remai Modern, Saskatoon. Photos: Carey Shaw.

Grandmothers was inspired by her paternal grandmothers, whose lives span 130 years lived in the Red Pheasant community. These deeply personal works touch on universal narratives of self-discovery and family histories. Many of the images were captured on Red Pheasant and were presented alongside family photos and other ephemera that inspired the artist's exploration of her ancestry. The exhibition also included McMaster's first-ever video works, which bring her photographs to life, and was accompanied by the artist's first monograph.

Remai Modern acquired the nine new photographs and two videos in *nôhkominak âcimowina / Stories of My Grandmothers* for its collection.

The artist donated several of the accompanying costumes and sculptural props from the series to Remai Modern.

As part of this exhibition, McMaster and Tarah Hogue, Curator (Indigenous Art) at Remai Modern, travelled to Poundmaker Museum and Gallery, Poundmaker Cree Nation to present an artist conversation as part of the Poundmaker Performance Festival and Plains Indian Sign Language Workshop. The talk was a co-presentation between Miyawata Culture and Remai Modern.

Remai Modern would like to acknowledge the contributions of the Canada Council for the Arts, Hatch, Scotiabank Contact Photography Festival, and Superframe for supporting this exhibition.

(Foreground) *Elliptical Field*, 2023. Installation with sisal fibre and steel.
(Background) *Glaze*, 2023. Perspex, coloured transparent vinyl, cut drywall. Courtesy the artist; Galerie Poggi, Paris; Galerie Tanja Wagner, Berlin; and Goodman Gallery, Cape Town, Johannesburg, and London.

Installation view, *Remediation*, 2023, Remai Modern, Saskatoon. Photo: Carey Shaw.



Kapwani Kiwanga Remediation

Remediation, the first major survey exhibition in Canada of Canadian-French artist Kapwani Kiwanga, opened at Remai Modern in October. The exhibition was co-organized by Remai Modern and MOCA Toronto.

Kiwanga creates installation, sculpture, and performance as well as video and sound pieces to explore the relationships between historical narratives, systems of power, and the use of material within these contexts.

Remediation focused on Kiwanga's most recent research into how humans and the natural environment respond to toxicity and undertake regeneration. Kiwanga investigates these events, their intended and unintended outcomes, and the repercussions they pose for the present and future.

Throughout the exhibition new works by Kiwanga considered the impacts of different natural phenomena. She explored fire as both a destructive and regenerative force, the industrial pollution of waterways and their potential to be remediated by plant-life, and the importance of shade for agricultural success, all of which are of critical concern in Saskatchewan and around the world today.

New works included *Elliptical Field*, which highlighted Kiwanga's interest in the historical and symbolic effect of materials through a steel framework covered in sisal; *Keyhole*, which brought together plants that filter air and water or regenerate soil to create a living artwork in the gallery space; and her series of *Vivarium* works, bulbous PVC forms that illustrate a future in which plants may need a protective structure to survive.

The new commissions were exhibited in dialogue with earlier artworks—such as *The Marias*, from Remai Modern's collection. Through this broader curated selection, *Remediation* expanded on Kiwanga's research into how botany has long held a relationship to exploitation and resistance of people and environments.

Remediation was named one of the Top Ten Shows Around the World in 2023 by frieze magazine. In 2024, Kiwanga represented Canada at the 60th Venice Biennale.



(Foreground) *Residue*, 2023, drywall construction, dried banana leaves.

(Background) *Keyhole*, 2023. Steel structure, plants, water, soil, pea gravel, LED grow lights, air pump.

Installation view, *Remediation*, 2023, Remai Modern, Saskatoon. Photo: Carey Shaw.

The Live Mixtape

Inspired by Stan Douglas' work *ISDN* and in conjunction with the opening of Denyse Thomasos: *just beyond* in April, Remai Modern presented The Live Mixtape, a program of live music and public engagement that brought together a group of established and emerging prairie hip hop artists. Through collaboration, conversation and performances, the artists reflected on the development of a vibrant music culture that explores the specificities and complexities of place, inherited histories, and Black experience on the prairies.

In the weeks leading up to the public events, local artists worked with Mixtape founder Elliott Walsh to stimulate creative exchange and foster new artistic collaborations, which culminated in a performance of new works.

The Live Mixtape was first presented in Winnipeg. Walsh worked in collaboration with Remai Modern to present a new iteration featuring guest artists Cadence Weapon, Odario, Winnipeg Poet Laureate Chimwemwe Undi, Andrew O, and Marisolle Negash. Local artists include Eekwol, ZHE the Free, The Northwest Kid, K.\$tone, Big Tones, Katie Tupper and Chaps with production by Factor Chandelier, Rove, Zoolman and Kimmortal.

The program also included an artist conversation, exhibition tour of *just beyond* led by Walsh and a book reading with Cadence Weapon.

The Live Mixtape was presented in collaboration with Trinnipeg & Synonym Sound, Winnipeg.



Big Tones, K.\$tone, Andrew O, Chaps and Eekwol perform at The Live Mixtape in April. Photo: Carey Shaw.

Other 2023 live programs

- **February 11:**
Jessica Karuhanga, *ground and cover me*
- **March 4 (LUGO All Together Now):**
Ariel, Aurora Voce, Ivana Beer, Patrick Moon Bird, derdie, DJ Drewski, ZHE the FREE, Amy Grant, Lindsay Harpham, Charly Hustle, Mitchell Larsen, Billi-Rose Ledoux, The Northwest Kid, Kidalgo, Stephanie Kuse, Shirley & the Pyramids, Reginald Sankey
- **June 1:**
Black Ice Sound: The Music of Carmen Braden, presented in partnership with the Strata Festival of New Music
- **June 2:**
Duality: Stephanie Chua and Véronique Mathieu, presented in partnership with the Strata Festival of New Music

Here and Now A Live Arts Initiative



From left: Darren Miller, Peace Akintade, Mitchell Larsen and Megan Zong.
Photo: Carey Shaw.

After launching in the fall of 2022, work continued with the local artists selected for *Here and Now: A Live Arts Initiative*, which supported local artistic practice in the realm of live arts for a one-year period.

Composer Darren Miller was commissioned to create a new work for the exhibition *Picasso: Becoming the Faun*. He created *In nostalgia and in light*, a four-channel digital sound composition that evolved gradually over the course of the exhibition. The work was also performed at opening and closing events for the exhibition, with Véronique Mathieu and a string quartet performing on the University of Saskatchewan's Amati instruments. Additionally, Miller hosted a guided listening session for the piece in October to share insight into the creation of his 3,427 hour-long composition.

Theatre and dance artists Mitchell Larsen and Megan Zong presented their project *Museum Studies* in October. Their creative collaboration was developed through elements of play and

improvisation while drawing on various histories of performance art, with a focus on feminist and Queer practices. The artists developed the works for the unique physical architecture of the museum and conducted public rehearsals in the weeks leading up to their performance.

Finally, interdisciplinary artist and poet Peace Akintade launched her new volume of poetry, *Earth Skin*, with a reading from her book and conversation with curator Troy Gronsdahl in November. Participants in Akintade's Interdisciplinary Storytelling workshop series were invited to share their poetry, soundscapes and visuals.

Here and Now: A Live Arts Initiative was funded by the Canada Council for the Arts Supporting Artistic Practice, Sector Innovation and Development grant.

The Collection

2023 PURCHASES

Purchased with funds donated by the Frank and Ellen Remail Foundation

Jason Baerg

ᐅᐱᐱᐱᐱᐱᐱ *Oyasiwewina*, 2016

Acrylic and tempera on laser-cut canvas
532.1 × 156.2 cm

Céline Condorelli

Conversation Piece (Spinning), 2021

Wood, steel, epoxy paint
58.4 × 243.8 × 243.8 cm

Ruth Cuthand

Indian Portraits: Late 20th Century Series:

Green no. 1, 1999

Green no. 2, 1999

Yellow no. 2, 1999

Yellow no. 3, 1999

Yellow no. 4, 1999

Yellow no. 5, 1999

Photocopy and acrylic on frosted mylar
91.4 × 67.9 cm

Stan Douglas

ISDN, 2022

Two-channel video installation (colour, sound)
Jointly owned with the National Gallery of Canada, Ottawa

Brendan Fernandes

Free Fall, for Camera, 2019

Single- or dual-channel video projection (colour, sound)
13:46 minutes

David Garneau

A Brief History of the Plains, 2021

Acrylic on panel
61 × 46 cm

Métis Education, 2021

Acrylic on panel
61 × 46 cm

Woven and Free, 2022

Acrylic on panel
61 × 50.5 cm

Raven Halfmoon

Bah'hatteno Ca'min (Caddo - Red River Thunder), 2022

Stoneware, glaze
137.2 × 114.3 × 162.6 cm



Photo: Carey Shaw

Lynette La Fontaine

Kokuminawak sakihitowin kayas ochi (grandmothers' love from long ago), 2021

New and antique glass beads, metal faceted beads, whitefish scales, porcupine quills, elk hair, cotton thread, wool felt, cotton interfacing, cotton piping, beaver fur, cedar
23.5 cm diameter

Meryl McMaster

nakasin isi kikiskisowina | Leave To Me Your Memories, 2022,
printed 2023

Giclée print
101.6 × 135.3 cm

kiskisi kîsik êta kânihtâwikiyan | Remember The Sky You Were Born Under, 2022, printed 2023

Giclée print
101.6 × 152.4 cm

kikiskisin kipowâmina | Do You Remember Your Dreams, 2022,
printed 2023

Giclée print
101.6 × 152.4 cm

niki natohtên ispihk askiy ka-kiyâmastêk | I Listened As The World Became Silent, 2022, printed 2023

Digital chromogenic print
101.6 × 152.4 cm

tahkopitêk tipahikan | A Tangle of Time, 2022, printed 2023
Giclée print
101.6 x 152.4 cm

itahto mēskanās wīhtam | Every Path Tells, 2022, printed 2023
Giclée print
101.6 x 152.4 cm

maskosiy atimi-ohpikin | The Grass Grows Deep, 2022, printed 2023
Giclée print
101.6 x 152.4 cm

cistāwewina kwayaskinohk kistikānihk | Echoes Across The Field, 2022, printed 2023
Giclée print
101.6 x 152.4 cm

ispīhk cikāstēsiniwina pahkihtin | When the Shadows Fall, 2022, printed 2023
Giclée print
101.6 x 152.4 cm

nipēhtēnān kiteh | We Can Hear Your Heartbeat, 2023
Single-channel video (colour, sound)
10:31 minutes

niwaniskān isi kiya | I Awake To You, 2023
Single-channel video (colour, sound)
9:41 minutes

2023 DONATIONS

Gift of Gregory Hardy

Gregory Hardy
Flying Down the Lake, 2023
Acrylic on canvas
228.6 x 198.1 cm

Gift of Meryl McMaster

Meryl McMaster
Untitled (from ispīhk cikāstēsiniwina pahkihtin | When the Shadows Fall), 2022
Suede jacket, alpaca yarn balaclava with feather, glass seed beads and bell, deerskin gloves with velvet and ribbon, walking stick, coyote pelt
121.9 x 101.6 x 2.5 cm (jacket); 41.9 x 27.9 x 1.9 cm (hat); 30.5 x 19 x 4.4 cm (gloves, each); 116.8 x 4.4 x 4.4 cm (walking stick); 147.3 x 53.3 x 2.5 cm (pelt)

Untitled (from cistāwewina kwayaskinohk kistikānihk | Echoes Across the Field), 2022
Cotton drill jacket with corozo nut buttons, glass seed beads and felt, earmuffs with glass seed beads, felt and satin ribbon, alpaca yarn hat, wool and synthetic gloves, birch wood and broomcorn paint brush
77.5 x 55.9 x 0.6 cm (jacket); 10.2 x 14 x 10.2 cm (earmuffs); 44.5 x 26 x 1.9 cm (hat); 27.9 x 10.2 x 0.8 cm (gloves, each); 138.4 x 10.2 x 8.9 cm (paint brush)

Untitled (from itahto mēskanās wīhtam | Every Path Tells), 2022
Vintage umbrella, cotton shirt, cotton-linen skirt with satin ribbon, belted pouch with pennies and beaded brooch, wicker backpack, sweetgrass, tape player, leather umbrella holder
95.3 x 94 x 5.7 cm (umbrella, open); 68.6 x 76.2 x 0.3 cm (shirt); 90.2 x 127 x 1.3 cm (skirt); 30.5 x 17.8 x 1.3 cm (pouch); 39.4 x 31.8 x 15.2 cm (backpack)

Untitled (from tahkopitêk tipahikan | A Tangle of Time), 2022
Recycled linen, cotton and wool blanket, vintage beaver hat, deerskin moccasins
199.4 x 149.9 x 1.3 cm (blanket); 12.7 x 40.6 x 36.8 cm (hat); 33.7 x 25.4 x 10.8 cm (moccasins, each)

Untitled (from niki natohtên ispīhk askiy ka-kiyāmastêk | I Listened as the World Became Silent), 2022
Fencing jacket and mask with acrylic paint, metal beads, plastic beads, pencils, leather lacing, string and mixed media butterflies
72.4 x 73.7 x 35.6 cm (jacket); 40.6 x 22.9 x 38.1 cm (mask)

Untitled (from kiskisi kīsik êta kânihtâwikiyan | Remember the Sky You Were Born Under), 2022
Wire sculpture with plastic beads, cardboard and paper shovel with acrylic paint, metal beads, hide and lacing
78.7 x 101.6 x 66 cm (wire sculpture); 91.4 x 26 x 1.9 cm (shovel)

Untitled (from nakasin isi kikiskisowina | Leave to Me Your Memories), 2022
Bird nest hat with sticks, ribbon, cotton rope and LED light, cotton shirt with fringe, wool vest, felt brooch with safety pins, rayon chainette fringe and glass seed beads, ink jet print on silk
58.4 x 78.7 x 71.1 in (hat); 148.6 x 45.7 x 1 cm (shirt); 45.7 x 41.9 x 1.3 cm (vest); 124.5 x 137.2 x 0.1 cm (silk)

Gift of Doug Townsend

Doug Townsend
Dave Series 1 #2, 1983
Ektacolour photographic print
40.6 x 50.8 cm

Clockwise from top: Dawna Rose (left) and Betsy Rosenwald celebrate the official completion of their mural at Remai Modern and launch of the exhibition's accompanying publication for *Journal of the Plague Year(s)* at an event in February. Photo: Carey Shaw. A visitor looks at a work by Meryl McMaster in her exhibition *bloodline*. Photo: Bokeh Media. Artist Jessica Karuhanga performs her work *ground and cover me* at Remai Modern in February. Photo: Carey Shaw. *derdie*, a collaboration between artists Andie Palynchuk and Derek Sandbeck, performs at LUGO All Together Now in March. Photo: Bokeh Media.





Clockwise from top left: Children perform at the opening of Laure Prouvost: *Oma-je* in July. Photo: Carey Shaw. Hip hop artist Elliott Walsh (second from left) leads a tour of Denyse Thomasos: *just beyond* in April as part of a weekend of programs in celebration of the exhibition. Photo: Carey Shaw. Aileen Burns, Co-Executive Director & CEO of Remail Modern and curator of Laure Prouvost: *Oma-je*, listens to the artist during her talk at Remail Modern. Photo: Carey Shaw. Children watch a performance by Wide Open Puppet Theatre during WEGO in August. Photo: Bokeh Media.



All Aboard: Everyone an Artist featured student artwork from Remai Modern's Art For Life partner schools. Photo: Carey Shaw.

More than 3,000 programs were delivered by Remai Modern's Learning & Engagement team in 2023, including tours, artmaking, talks and much more.

Learning & Engagement program participation in 2023, at 87,172 people, exceeded previous benchmark years by nearly 100% (44,729 in 2022, and 45,825 in 2019).

In addition to the department's regular programs, Learning & Engagement embarked on several major initiatives at the museum in 2023.

All Aboard: Everyone an artist

Remai Modern's longstanding and in-depth program Art for Life served as the starting point for *All Aboard: Everyone an Artist*, an exhibition that celebrated the universal capacity to make art and the creative energy that is generated when communities come together.

This show, which opened in late March, featured artwork by students from three Saskatoon schools in the Art for Life program: Westmount and Charles Red Hawk Elementary Schools and Oskāyak High School. *All Aboard* also invited visitors of all ages to create a work of art and share as part of this collective expression. During the exhibition, more than 1,000 public artworks were created. Remai Modern would like to acknowledge the support of Braid Flooring for this exhibition. Special thanks to the Dakota

Dunes Community Development Corporation who supports Art for Life at Charles Red Hawk School. The Art for Life program, first established in 1998, is a multi-year program that supports and augments art programming in schools. Selected upon the basis of need, Art for Life schools work with a Remai Modern Program Guide who delivers curriculum-focused art workshops throughout the school year.

Canoe 2.0

Beginning in August, visitors were invited to watch and participate in the building of a birchbark canoe at Remai Modern, which was generously shared and masterfully crafted from generations of teachings out of Kitigan Zibi Quebec. This project was led by Pinock Smith, an Algonquin canoe maker from Kitigan Zibi.

Pinock's neighbour Kelly Tolley, who works at Remai Modern as Indigenous Program Guide, grew up learning from him and knew of his skills, and together they brought the project to life at Remai Modern. They created a birchbark canoe from start to finish, inviting visitors into the process and compiling knowledge to be shared with future generations.

Visitors connected in a deeper way with a long-held Indigenous tradition and artform. Pinock and Kelly provided a personal, approachable experience where everyone was free to ask questions, handle the materials and see the canoe-making process up close. This is an important part of traditional knowledge transfer.

Canoe 2.0 was presented by TD Bank Group.

WEGO, Remai Modern's free festival of art, music, dance and more returned on August 27, with Low-Sensory WEGO on August 28. The event engaged over 2,500 people of all ages through a fun and varied program that included performers The Garrys, Donny Parenteau, Mattmac, and Al Simmons.

The event featured activities with def SOL, Fly Studios YXE, Hula-Hoopster, WeMove, Wide Open Children's Theatre, and community partners Girls Rock Saskatoon, National Film Board of Canada, Nutrien Wonderhub, Persephone Theatre, Saskatoon Public Library, Wanuskewin, and Western Development Museum.



WEGO attendees enjoying the day. Photo: Bokeh Media.

Mendel International Lecture

Remai Modern welcomed the return of the Mendel International Lecture in October with keynote speaker Zita Cobb, founder and CEO of the registered charity Shorefast and Innkeeper of the award-winning Fogo Island Inn. Her sold-out lecture focused on strengthening local and rural economies.

Cobb was joined by celebrated curator Kitty Scott for further conversation about art, philanthropy, and the power of bringing these areas together.

The Mendel International Lecture recognizes the legacy of the Mendel Art Gallery and Mendel family, Remai Modern's predecessor and original patrons. The lecture brings thought-leaders to Saskatoon to incite lively and compelling discussions about art and culture.

The Mendel International Lecture with Zita Cobb was presented by Colliers/Tom & Keitha McClocklin.

Community programs

In addition to offering programs at the museum, Remai Modern has wide-ranging community programs. Grounded in the belief that art is for everyone, we collaborate with non-profit organizations in Saskatoon and neighbouring areas. Our Community Programs are designed to cultivate connections and extend the transformative joys of art to diverse audiences. These programs extend to schools, care facilities, newcomer groups, Indigenous organizations and much more. In 2023, we also launched a Community Screening series to present free films in partnership with local organizations.

2023 Community Partners

In 2023, the Learning & Engagement department partnered with more than 50 local groups on programs, both at the museum and off site.

AFRO-Mentorship Initiative · Asian Voices YXE · Autism Services of Saskatoon · Calder Centre Addictions and Wellness · Canadian National Institute for the Blind · Central Haven Special Care Home · Civic Association of Iranian Canadians · Charles Red Hawk Elementary School · Cinergie International Francophone Film Festival · Chokecherry Studios · Cosmopolitan Industries · Crossing Theatre Company · Design Council of Saskatchewan & SK Design Week · Gabriel Dumont Institute · Girls Rock Saskatoon · Global Gathering Place · Goodwill Manor (Duck Lake) · Greater Saskatoon Catholic Schools · International Women of Saskatoon · Jane's Walk Saskatoon · MacKenzie Art Gallery (Regina) · Oliver Lodge · Oskāyak High School · Paivand & Diaspora Film Festival Saskatoon · PAVED Arts · Persephone Theatre · Plains Indian Sign Language Festival · Poundmaker Performance Festival · Prairie Ukrainian Film Festival · Reconciliation Saskatoon · St. Kateri Tekakwitha Catholic School · Samaritan Place · Saskatchewan Anskohk Writers' Circle Inc. · Saskatchewan Craft Council · Saskatchewan Deaf and Hard of Hearing Services · Saskatchewan Indian Institute of Technologies · Saskatchewan Intercultural Association · Saskatchewan Rivers Public School Division 119 · Saskatoon Cancer Centre · Saskatoon Public School Division · Saskatoon Open Door Society · Sherbrooke Community Centre & iGen · SOS Tree Coalition · Stensrud Lodge · Treaty 6 Cinema Club · University of Saskatchewan Art and Art History Department · University of

Saskatchewan College of Education · University of Saskatchewan Indian Teacher Education Program · University of Saskatchewan Vet College · Wanuskewin Heritage Park · Western Development Museum · Westmount Community School · Whitecap Elders & Community · Youth Resource Centre · Additionally, rural school boards and Indigenous organizations were provided free tours.



Clockwise from top left: A visitor displays what she made in the Learning Studio on Giving Tuesday. Birchbark basket making at WEGO. Photo: Bokeh Media. Remail Modern works with Sherbrooke Community Centre to offer art programs to residents and students in the iGen program, which embeds Grade 6 students at the centre. Photo: Carey Shaw.

Operations

Operations at Remai Modern encompasses sales and events, guest experience and the Art & Design Store, as well as liaising with facilities and security staff. 2023 was a successful year for the department, thanks in large part to event rental growth.

Remai Modern's team took over event bookings in August 2022, a change from previous years where this was managed by a third-party food services provider. This change was followed in October 2022 by Hearth restaurant taking over catering for all Remai Modern events. These operational changes led to an 85 per cent increase in venue rental revenue for the museum and a 55 per cent increase in event patrons over the previous year.

In April 2023 Hearth opened its new restaurant location on the museum's ground floor. The newly renovated space features the warm ambience from the restaurant's previous location with a sophisticated twist that highlights not only the beauty of the surrounding riverbank but the richness of Remai Modern's collection. William Perehudoff's large-scale painting *Arcturus No. 19* hangs in the restaurant as a nod to the museum setting.

Hearth is a celebration of Saskatchewan, focusing its menu around locally grown and foraged ingredients. Remai Modern is proud to join forces with this great Saskatoon team and to give visitors an experience – from art to food to events – you can't find anywhere else.

Restaurant patrons between April and December 2023 increased more than 150% and the museum received extremely positive feedback from local guests and visitors to the city. Hearth has also grown its own team from around 20 staff to more than 100 and continues to lead the local restaurant community by ensuring staff receive a living wage and benefits.

In September, Remai Modern hosted Go Media, an international media event hosted by Destination Canada. The group used the building over several days for meetings, meals, networking, and a media marketplace. Travel writers from several countries including China, Germany, France, Japan, Mexico, and the United Kingdom all came to Saskatoon for the event.

The Art & Design Store had a strong 2023, including a 247% increase in online sales over the previous year. Our best-selling items from the year highlight a clear connection to the museum's exhibitions and experiences. Art publications connected to Denyse Thomasos: *just beyond* and Meryl McMaster: *bloodline* proved particularly popular.

In November, the museum partnered with the inaugural Tiger Lily Artisan Market to host their event. The market attracted more than 700 visitors to the museum over two days. During the event, the museum generated over \$9,000 in donations from visitors and sold 29 memberships during this time.



Hearth restaurant opened at Remai Modern in April 2023. Photo: Carey Shaw.



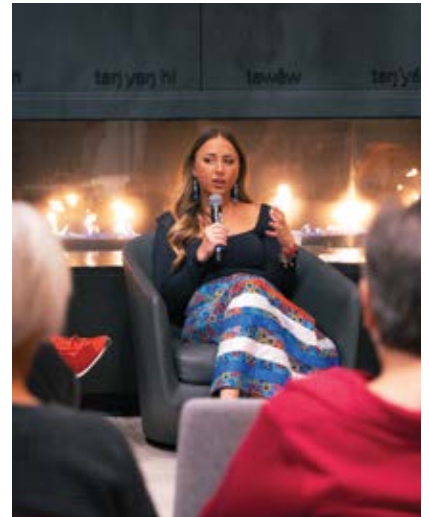
Remai Modern hosted GoMedia, an international media event presented by Destination Canada, in September. Photo courtesy Destination Canada.

Development

Remai Modern's Development department continued to steward the museum's fundraising, donation, sponsorship, and membership programs in 2023.

Highlights from the year included:

- Securing a multi-year pledge from TD Bank Group to support Indigenous-led art programs including Youth Art Night and Canoe 2.0.
- Growing Remai Modern's Circle of Supporters members by 27%. The Circle of Supporters is a philanthropic group featuring our most enthusiastic and supportive community members. Program participation begins at \$250 per year up to \$10,000 per year. In 2023, we engaged this group in several ways including an invitation to travel to Art Toronto.
- Hosting another sold-out LUGO event on March 4. This highly anticipated art party and fundraiser presented Saskatoon's most extraordinary musicians, artists, DJs, and chefs making it a memorable night of food, fun, and fashion.
- Presenting the museum's third galaMODERN, a sold-out fundraiser dedicated to supporting our 2024 school tours program. At the 2023 gala, sponsored by Wyant Group, we honoured Saskatoon-based artist Ruth Cuthand and raffled off a painting by fellow local artist Gregory Hardy.
- Securing and continuing sponsorships from numerous generous funders:
 - » **Colliers/Tom & Keitha McClocklin** for the Mendel International Lecture
 - » **Saskatchewan Blue Cross** for Remai Modern's Pride programming
 - » **SaskEnergy** for Fireside with Lyndon
 - » **SaskTel** for Virtual Art Tours in partnership with the McKenzie Art Gallery, Regina



Top: Fallon Farinacci speaks at a Fireside with Lyndon discussion about MMIWG2SLGBTQQIA+ in October.



Algonquin canoe maker Pinock Smith and Indigenous Program Guide Kelly Tolley crafted a birchbark canoe at the museum in August.



Artist Ruth Cuthand was honoured at 2023's galaMODERN on November 2. Photo: Carey Shaw.



LUGO attendees pose in the photo booth created by Stephanie Kuse. Photo: Bokeh Media.

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Every effort has been made to ensure the accuracy of Remail Modern's lists of donors and members, but we acknowledge that errors may occur. If your name has been omitted or listed incorrectly, please accept our apologies and inform us by calling 306-975-8060 or email development@remaimodern.org.

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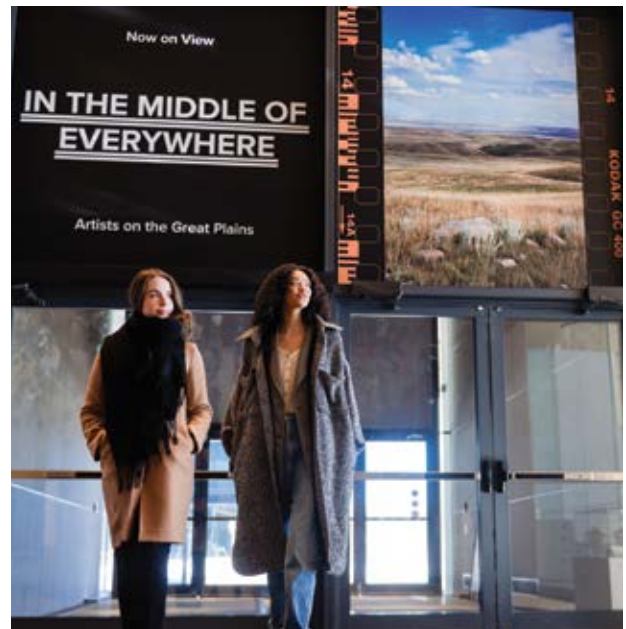
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7 Shifts
Discover Saskatoon

Marketing & Communications

The Marketing & Communications department includes media relations, social media, graphic design, advertising, general promotion, working with every Remai Modern department to tell their stories, and much more.

In 2023, the department completed numerous important projects and supported the entire museum to bring people through the doors, sell out events and programs, and tell people about the important work Remai Modern does in the community.



Clockwise from top:

The museum's beautiful backdrops have many people using the space for photo shoots, including this shot from Discover Saskatoon. Photo: Sik Pics.

A line of limited-edition merch inspired by our iconic collection work *Lucky Charms* by Pae White was released in November. CEOs speak at galaMODERN underneath videos designed by the marketing team. Photo: Carey Shaw.

2023 highlights

- Produced a series of behind-the-scenes documentary shorts. The first, which screened at the museum in April, showed viewers what it took to install Nick Cave's *Spinner Forest* in the museum's atrium. In November, the second film followed Hearth restaurant from their final service in their original location to their opening at Remai Modern, alongside highlighting the local partnerships that make their food and dining experience unique. Filming for the third video, *The Making of An Exhibition* was completed by the end of 2023, with footage collected of three very different exhibitions as our teams brought them to life.
- Worked with Remai Modern's Art & Design Store to create and promote a line of limited-edition merchandise inspired by Pae White's *Lucky Charms*, a visitor favourite since the museum opened in 2017.
- Launched a wide-ranging marketing campaign to thank the people of Saskatoon for their support of admission by donation and helping the museum double its visitor numbers. This campaign had a strong digital presence on social media and YouTube, and was also featured on billboards, radio ads, TV spots and in a newspaper ad.
- Developed brand and visuals for LUGO All Together Now and galaMODERN, in addition to promoting ticket sales and building excitement for both events. For galaMODERN, we produced two artist videos to celebrate honoured artist Ruth Cuthand and showcase Gregory Hardy, who generously donated a painting to support fundraising for the event
- Garnered media coverage from art publications including Apollo, Artforum, The Brooklyn Rail, frieze, Galleries West and more. We also received coverage in Afar, Vacay.ca and numerous other travel publications.
- Hosted 21 media from around the world through our partnership with Discover Saskatoon and Tourism Saskatchewan and welcomed 200 delegates, including dozens of international media, to the museum as part of the conference GoMedia in September.
- Collected frequent local media coverage, allowing local residents to connect in new ways with what we do at the museum. Around 70 per cent of all media coverage in 2023 was specific to exhibitions and programs or travel.
- Promoted hundreds of Remai Modern programs from exhibitions to events to films and told countless stories about the museum both in Saskatoon and beyond.



Above: Our fall campaign centred on the success of admission by donation in its first year.

Since the launch of our strategic plan in 2021, Remai Modern has been undertaking steps to achieve the goals set forth by the Board of Directors. The following is a non-exhaustive list of ways the museum worked toward these goals in 2023.

GOAL 1: ACCESSIBILITY, INCLUSIVITY AND RELEVANCE

- Received more than double the number of visitors following the change to admission by donation, far exceeding our projection of a 30% increase
- Saw a 65% increase in participants for programs like workshops, artmaking and talks
- Delivered a diverse program of 16 exhibitions
- Delivered programs for nearly 30,000 school-aged children
- Offered more than 3,100 Learning and Engagement programs including tours for caregivers to young children, members of the Deaf and Hard of Hearing, Deafblind, blind and partially sighted communities, newcomers, groups who require a low-sensory experience and more. Our programs also include all ages hands-on art making, talks, workshops and much more



Nearly 30,000 children took part in Remai Modern programs in 2023. Photo: Carey Shaw.

GOAL 2: AN INSTITUTION ROOTED IN PLACE

- Worked with 126 artists from or deeply connected to our region
- Opened Hearth at Remai Modern, a locally run restaurant that celebrates the food and spirit of Saskatchewan
- Worked with 54 local community organizations to create programs that bring in new audiences, amplify marginalized voices and provide enriching experiences
- Launched another iteration of the Sustained Artist Engagement series, which provides a year of mentorship, support, and opportunities for presentation to three local artists

GOAL 3: GOVERNANCE, OPERATIONS AND SUSTAINABILITY

- Completed operational changes that led to a 76% increase in self-generated revenue since our 2019 benchmark year
- Rebuilt visitation to better than pre-pandemic numbers, far exceeding the national return to the visual arts of just 67% according to Business & Arts research
- Continued to offer admission by donation, which has long-term sustainability thanks to a \$10-million commitment from the Frank and Ellen Remail Foundation over 20 years (2022–42)
- Delivered on the Business Plan launched last year, meeting financial and audience targets from both the original 2015 and revised 2022 plans
- Undertook research into green roof and solar projects for reducing the ecological impact of the museum in partnership with the City of Saskatoon

GOAL 4: TOWARDS TRUTH, RECONCILIATION AND SELF-DETERMINATION

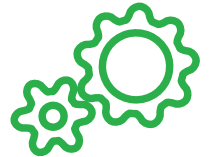
- Completed 50% of our work with the Office of the Treaty Commissioner (OTC) to develop a reconciliation plan, which is expected to be finished in 2024
- Signed a Memorandum of Understanding with Wanuskewin Heritage Park
- Filled the newly created Indigenous Program Coordinator and Indigenous Program Guide positions
- Provided a 10-week Indigenous art history class for all staff led by Saskatoon-based artist Ruth Cuthand
- Deepened relationships with Elders and Knowledge Keepers
- Offered truth telling and learning opportunities for the public, staff, and board through exhibitions such as *Storied Objects: Métis Art in Relation*, and Meryl McMaster: *bloodline*
- Created our first-ever museum didactics and audio tours in Plains Cree
- Hosted a project led by Pinock Smith, an Algonquin canoe maker from Kitigan Zibi, Québec, and Kelly Tolley, Indigenous Program Guide at Remail Modern, to build a birchbark canoe at the museum. The project was presented by TD Bank Group

Relationships

- Partnered with 54 community organizations including schools, care facilities, newcomer groups, Indigenous organizations, and much more
- Worked with 73 Indigenous artists and 126 local artists

HEARTH • RESTAURANT •

- 150% increase in restaurant visitors (since Hearth opened in April 2023)



Engagement

- 3,141 Learning & Engagement programs
- 2,000+ signs created by members of the public during *Journal of the Plague Year(s)*

Attendance

- 82% increase in visitors
- 213,000 total visitors
- 29,813 children who took part in Rемаi Modern programs



Membership

- 353 new members, including 18 new or upgraded Circle of Supporters philanthropic memberships



Revenue

- 85% increase in venue rental revenue
- 370 exhibition catalogues sold (*Journal of the Plague Year(s)*, Meryl McMaster: *bloodline*, Denyse Thomasos: *just beyond* and Adrian Stimson: *Maanipokaa'iini*), making them one of our most popular and highest-grossing items at the Art & Design Store



Loans

- 46 works loaned from Rемаi Modern's collection to artists and other institutions in Saskatoon, and across Canada and the United States, including museums in Illinois, Indiana and California

Exhibitions

- 16 diverse exhibitions presented
- 120 collection works shown at the museum



Socials

- 35,682 social media followers



Reviews and community feedback



@discoversaskatoon and @linkdork

In 2023, we felt the love! Thank you to everyone who shared an online review, in-person feedback or filled out a survey about their museum experience.

Remai Modern received 116 five-star Google reviews in 2023, a 73% increase over 2022. Here are a few of our favourites, alongside some great visitor posts from Instagram.



Stunning new building, gorgeous river views. Plan for extra time to take in the amazing Picasso linocut collection! And the current entry hall display is stunning.

Amazing that Saskatchewan has a gallery of this caliber; particularly impressive that admission is by donation and accessible for all.

Went as a parent volunteer for a school trip but was pleasantly introduced to the museum and all the features. I will definitely be back to stroll at my leisure.

Love the exhibits and the building itself is beautiful... especially when the sun is shining through the large windows.



It never ceases to amaze me that a city like Saskatoon has an art gallery of this caliber. Beyond the opportunity to see the Mendel collection and Picasso, this gallery hosts world class touring exhibits.

You can't visit Saskatoon without visiting the Remai.

Great gallery made even better by the free admission (donations preferred). Highly impressed to find this quality of gallery in the middle of the prairies. Definitely recommended. Moreover, there is an excellent restaurant, and there are art activities for children on Saturdays



@portraits.by.karlyrad



@doxa.photography



@_grace_nation_

It's an anomaly in Saskatoon to have a world class facility but the Remai Modern is amazing.

Incredible art and wonderfully intriguing and inspiring galleries. One of the most interesting places in Saskatoon. Also great place for hosting weddings. What a delight!

Interesting exhibitions starting from the entrance, friendly and supportive staff, perfect view on Saskatoon. Strongly recommend!



@jasmyrn.aomirunway



Clockwise from top: Attendees at GoMedia, an international conference that attracts travel writers from all over the world, spend time in Remai Modern’s atrium during their event in September. Photo courtesy Destination Canada.

Knowledge Keeper Linda Young offers a welcome at the opening of Laure Prouvost: *Oma-je* in July. Photo: Carey Shaw.

People take part in Remai Modern’s popular Pop-Up Happy Hour. Photo: Carey Shaw.

Véronique Mathieu (left) and a string quartet perform on the University of Saskatchewan’s Amati instruments during the opening for the exhibition *Picasso: Becoming the Faun*. Photo: Carey Shaw.



2023 Financial Statements

In order to support Strategic Plan Goal 3: Governance, Operations and Sustainability, fiscal responsibility is a top priority. The museum reported a \$186,000 surplus in 2023.

OPERATING FUND STATEMENT

For the Year Ended December 31, 2023 (reported in thousands of dollars)

Revenue

Grants - City of Saskatoon	\$6,355	52%
Grants - Other	\$980	8%
Self-generated	\$2,766	23%
Donations & Sponsorships	\$1,914	16%
Interest Income	\$157	1%
Total Revenue	12,172	100%

Operating Surplus	\$186	
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Expenditures

Salaries & Employee Benefits	\$5,319	44%
Programming & Exhibitions	\$899	8%
Facilities Costs	\$1,931	16%
Other Operating Costs	\$3,837	32%
Total Expenditures	\$11,986	100%

Note

- The operating fund statement is a summary of Remai Modern's main financial activity for 2023. Financial statements for the 2023 fiscal year, audited by BDO Canada LLP, are available upon request from Remai Modern.



2023 Visitation

The number of visitors in 2023 was approximately 213,000 people, around 48,000 more than our 2019 benchmark year. This has resulted in the best year of visitation since Remai Modern opened the doors. In Q4, visitation reached a record high for the year with approximately 90,000 visitors to the museum, as compared to 33,000 in the last quarter of 2022. Overall, visitation increased by 82% over 2022.

213,000 visitors

