



rRemai mModern

2020 Annual Report



This Page: Installation view, Zadie Xa, *Moon Poetics 4 Courageous Earth Critters and Dangerous Day Dreamers*, 2020, Remail Modern, Saskatoon. Photo: Blaine Campbell.

Cover Photo: Artist respectfulchild works on their installation 落叶归根 : falling leaves return to their roots as part of the RBC Emerging Artist Series. Photo: Blaine Campbell.

Contents

- 2 Board Chair's message
- 3 Co-Executive Director & CEOs' message
- 4 Exhibitions
- 12 Live Programs
- 13 Digital Programs
- 14 Learning & Engagement
- 18 Development
- 20 2020 Donors
- 22 Acquisitions
- 24 Financial Statements

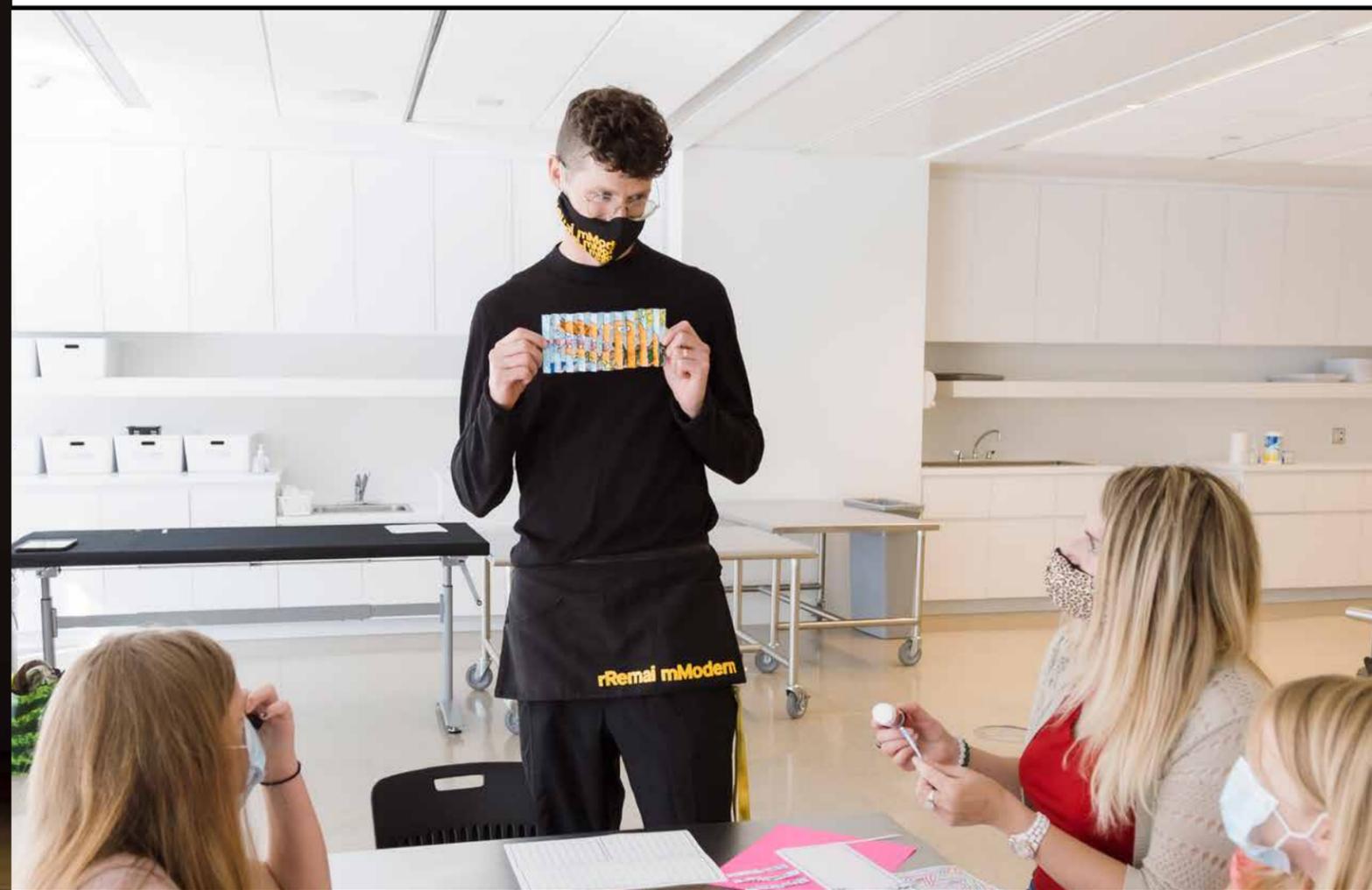


Photo: Carey Shaw.

We are grateful for support from:

Frank & Ellen
Remail Foundation



Board Chair's Message

I stepped into the role of Chair of the Rемаi Modern Board of Directors in March 2020 at our annual general meeting. At that time I couldn't have predicted what an odd year it would be and the many challenges both the museum and the world would face over the next year.

It certainly wasn't easy for the Board or staff, but as I reflect back I feel like 2020 was the museum's most inspiring year yet. Through a five-month closure and changing health and safety conditions, Rемаi Modern continued to deliver on its promise to connect local communities with incredible art and art programs. I am grateful to the staff, who continued to work hard to ensure a strong return to operations. In August, the museum reopened with a solid health and safety plan and excellent programs in place.

We, the Board, were honoured to welcome our choice for the museum's new leadership, Aileen Burns and Johan Lundh, to Rемаi Modern in the summer. They quickly immersed themselves not only in the museum's operations but also in the city itself. Just a few months into their tenure they embarked with us on a new strategic planning process to set goals for the museum's next five years. This undertaking included extensive consultation with the public, stakeholders,



staff and numerous other groups. We look forward to putting this plan into action.

I want to thank former Interim Executive Director & CEO Lynn McMaster for guiding the museum through the challenging first half of the year and setting the stage for Burns and Lundh to hit the ground running upon their arrival. Under their leadership I know we will continue to see Rемаi Modern build itself as an essential part of the cultural fabric of Saskatoon and as an exciting destination for visitors.

In 2020, we were lucky to welcome several new members to the Board, bringing us to a strong cohort of 14 members. Jeff Burgess, Crystal Fafard, Candice Grant, Jeremy Morgan and Shoshanna Paul joined our existing group in March 2020, bringing a wealth of experience and expertise to the museum.

I want to express my gratitude to all the hardworking members of the Rемаi Modern Board and the Rемаi Modern Foundation Board. It has been encouraging to see how many people are invested in the success of the museum and willing to contribute their time and talents to the organization.

This year made it even more clear how incredibly fortunate we are to have a lead patron like the Frank and Ellen Rемаi Foundation. Ellen Rемаi's commitment to the museum, and that of many other generous donors and sponsors, is extraordinary. We are grateful to everyone who was still able to support the museum during the pandemic, whether as sponsors, donors or members.

While much has been accomplished in a challenging year, there is much more yet to do. As always, the Board and staff look forward to the future as we realize the incredible potential of Rемаi Modern.

Doug Matheson
Remai Modern Board Chair

Co-Executive Director & CEOs Message



It goes without saying that 2020 was an exceptional and challenging year. We arrived at Rемаi Modern as Co-Executive Director & CEOs in July, in the midst of the museum's temporary closure to help mitigate the spread of COVID-19. It was a strange way to join the organization, but we immediately felt welcomed by the team and the city as a whole. We were impressed by the staff and Board's dedication to the mission of the museum and the work they were doing to continue connecting people with art.

Being new to Rемаi Modern and living through a pandemic reaffirmed our belief in the importance of art and its power to make an impact on diverse communities. We feel, more than ever, that the museum plays a critical role in enriching lives, sharing ideas and giving space to voices that might not otherwise be heard.

Closing for five months made a big impact on the organization but people at all levels of the organization adapted quickly, reorganizing the exhibition program, accelerating our digital efforts to give visitors new ways to connect with Rемаi Modern and planning for a return of visitors. The efforts everyone made behind the scenes ensured a smooth reopening in August. Since then we have seen a strong return to visitation and positive feedback on our new health and safety protocols.

Challenges aside, 2020 had some real highlights for Rемаi Modern. First and foremost, we were able to work closely with artists to bring six invigorating new exhibitions to our audiences. We also announced the appointment of Michelle Jacques as the museum's Head of Exhibitions & Collections/Chief Curator and welcomed Tarah Hogue as our inaugural Curator (Indigenous Art). Both of these roles add critical expertise to the organization, putting Rемаi Modern in a strong position as we move through a challenging time and into our exciting future.

Part of our future planning in 2020 was to initiate a new strategic plan for the museum, which maps out Rемаi Modern's next five years. As newcomers to Saskatoon, it was crucial for us to consult with many communities and stakeholders as we worked with the Board to set our goals. We are a global art museum that wants to be firmly rooted in place.

We are grateful for the support of our partners and donors, in particular the Frank and Ellen Rемаi Foundation and the City of Saskatoon, and for the community's continued interest in what we do at the museum. We are also thankful to the directors of the Board and Rемаi Modern Foundation who worked together to buoy the museum through 2020. We also need to thank Lynn McMaster, who provided invaluable leadership as Interim Executive Director & CEO, and Celene Anger, Interim COO, who guided the institution through a period of significant change.

Our committed staff continue to create new shows, offer art activities and find meaningful ways for people of all ages to engage both online and at the museum. We look forward to continuing to heal and grow together through the power of art.

Aileen Burns & Johan Lundh
Co-Executive Director & CEOs

2020 EXHIBITIONS

LEVEL 1: CONNECT GALLERY

Dana Claxton: *Rattle*
November 22, 2019–January 12, 2020

**Bridget Moser: *My Crops Are Dying
But My Body Persists***
August 13–October 12

**Zadie Xa: *Moon Poetics 4 Courageous Earth
Critters and Dangerous Day Dreamers***
October 28, 2020–February 21, 2021

LEVEL 2: COLLECTION GALLERIES

Next Year's Country
Kim Adams, Grant Arnold and Randy Burton,
Lorne Beug, Raymond Boisjoly, Eleanor Bond,
Victor Cicansky, Dana Claxton, Marlene Creates,
Wally Dion, Joseph Fafard, David Garneau,
Gregory Hardy, Richard Holden, Geoffrey James,
Brian Jungen, William Kureklek, Jean Paul
Lemieux, Mary Longman, Tanya Lukin Linklater,
Ken Lum, Lynne Marsh, WC McCargar, Fred
Moulding, Ann Newdigate, Louise Noguchi,
Graeme Patterson, Edward Poitras, Richard
E. Prince, Allen Sapp, Danny Singer, David
Thauberger and Alex Wyse.
February 1, 2020–January 24, 2021

LEVEL 3: PICASSO GALLERY

Pablo Picasso: *Anatomy of a Still Life*
June 28, 2019–September 27, 2020

Picasso Linocuts: *Drawing in Colour*
October 10, 2020–June 6, 2021

LEVEL 3: FEATURE GALLERY

The Sonnabend Collection: Part 2
October 5, 2019–March 17, 2020

Shannon Te Ao: *Ka mua, ka muri*
August 13, 2020–January 3, 2021

LEVEL 3: MARQUEE GALLERY

The Sonnabend Collection: Part 1
October 5, 2019–March 17, 2020

borderLINE: 2020 Biennial of Contemporary Art
Judy Anderson and Cruz Anderson, Cindy Baker,
Elisabeth Belliveau, Heather Benning, Lisa Birke,
Bill Burns, Thirza Jean Cuthand, Wally Dion, Blair
Fornwald and Nic Wilson, Don Gill, Laura Hale,
Laura Kinzel, Michèle Mackasey, Barbara Meneley,
Tim Moore, Lyndal Osborne, Nurgül Rodriguez and
Laura St. Pierre.
September 26, 2020–February 15, 2021

Note: Remail Modern was closed from March 17–August 6 as a result of the COVID-19 pandemic.



Installation view, *Next Year's Country*, Remail Modern, Saskatoon, 2020. Works by (left to right) Alex Wyse, Grant Arnold and Randy Burton, and Raymond Boisjoly. Photo: Blaine Campbell.



Shannon Te Ao, *Ka mua, ka muri*, 2019, video installation with sound. Courtesy of the artist and Mossman, Wellington. Installation view, Remail Modern, Saskatoon, 2020. Photo: Blaine Campbell.

BRIDGET MOSER

MY CROPS ARE DYING BUT MY BODY PERSISTS

“We’re living on this meaningless island and I think it’s getting sick. Maybe it’s already very unwell. How do you know if your body is toxic?”

> Bridget Moser, *My Crops Are Dying But My Body Persists*

Incorporating strange and sometimes unsettling images, references to the body and stream of consciousness narrative, Bridget Moser uses humour to drive home sometimes disturbing truths. Whether delicately combing the faux fur of a hairy pink slipper or grazing the smooth surface of a decorative skull with a plastic glove full of baked beans, Moser’s work is undeniably hilarious. But it quickly becomes clear she is conveying something much deeper.

Moser’s video work for Remai Modern was created prior to COVID-19’s global emergence. And yet, by tapping into the absurdity of contemporary life and fears of the future, she created an installation that speaks perfectly to our current moment, offering a disarming critique of the world and the way we inhabit it.

“In the context of a pandemic, Bridget’s new work seems prescient, almost uncanny,” said Troy Gronsdahl, Associate Curator, Live Programs. “She has always had the knack for revealing the fretting that underwrites much of our consumer culture. She tempers these anxieties with self-deprecating humour and charm.”

The Toronto-based artist arrived in Saskatoon on March 12, 2020 to put the finishing touches on her exhibition at Remai Modern, her first major solo

museum exhibition in Canada. On March 16, the museum made the difficult decision to close due to the COVID-19 pandemic. Moser’s exhibition was scheduled to open the following day. Sadly, the opening of her video installation *My Crops Are Dying But My Body Persists* (2020), and her accompanying live performances of *Scream if You Want to Go Faster* (2019), had to be postponed.

But Moser, along with Gronsdahl, quickly pivoted, agreeing to showcase the work on Remai Modern’s website. The work sparked an enthusiastic response, both from Remai Modern’s audiences and from people across the country. The exhibition was reviewed widely in art publications including *Artforum*, *C Magazine*, *esse* and *Galleries West* and was featured on the national CBC Arts website.

In August, the exhibition was finally able to open and Moser returned to Saskatoon for a pair of cathartic performances in Remai Modern’s SaskTel Theatre. Like her video installation, they provided a moment of levity during a period of heaviness and stress, while still providing astute, occasionally devastating, insights into the human condition.

“The thing I like about a really good joke is when it takes something that we’re really familiar with and turns it on its head and that’s what incites laughter,” Moser said. “That’s what good art does too. It challenges to reconsider our preconceived ideas.”



“As our current moment continues to wedge apart everything that could have been tenuously, disingenuously understood as “normal,” Moser’s humour—and deft critique—undoes the fictions we tell ourselves in order to navigate an uncertain world. As *My Crops* reveals these narratives to be toxic, it also reveals in their deep relatability—all the mundane and agonizing ways we find ourselves the butt of the joke.”
> Daniella Sanader, *esse Magazine*



BORDERLINE 2020 BIENNIAL OF CONTEMPORARY ART

In the spring of 2019, Rемаi Modern announced a partnership with the Art Gallery of Alberta (AGA) to jointly present its 2020 biennial. This marked the first time since the inception of the *Alberta Biennial of Contemporary Art* in 1996 that the AGA had collaborated with an organization outside of the province.

Working with the theme of borders, the biennial team sought submissions from Prairie artists, expanding the call to include not just submissions from Alberta but from artists who identified physically or otherwise within, from, or in proximity to the borders of Treaty 4, Treaty 6, Treaty 7, Treaty 8 and Treaty 10, thereby including Saskatchewan.

It was this distinction that encouraged Felicia Gay, guest curator for Rемаi Modern, to take part in the exhibition.

“One of the things that really struck me was the way Lindsey Sharman [AGA curator] had described this as a land acknowledgement, the curation part of things, and that to me was a really alternative way of thinking. It was going in the right direction for institutions,” she said. “I saw it as a way to advocate and be inclusive for Indigenous voices and to be part of something that was collaborative and holistic was really meaningful to me.”

The open call resulted in more than 350 submissions. The curatorial team of Gay; Sandra Fraser, Curator (Collections), Rемаi Modern; Sharman, Curator, AGA; and Franchesca Hebert-Spence, Adjunct Curator of Indigenous Arts, AGA; conducted studio visits with a longlist of artists.

Thirty-four were selected to be shown in concurrent exhibitions at Rемаi Modern and the AGA. The resulting exhibitions showcased a range of approaches both in terms of material and subject matter.

For Sandra Fraser, Rемаi Modern Curator (Collections), the exhibition presented a wonderful opportunity to explore and learn about work being done in the two provinces.

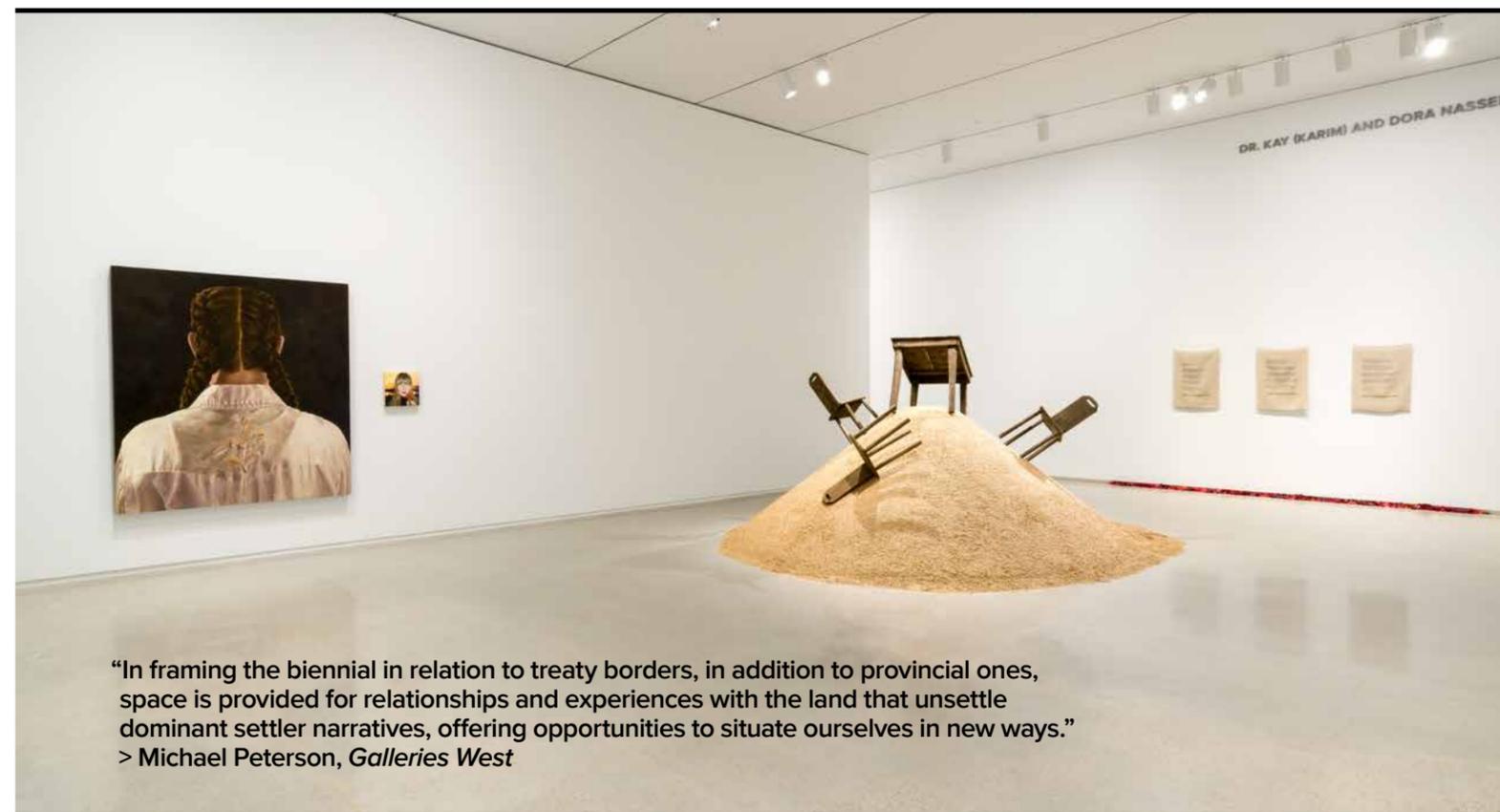
“It really told me that the visual arts are thriving here,” she said.

The exhibitions opened in September. Due to new COVID-19 protocols, Rемаi Modern had to adjust its opening weekend plans. There was no big party. Instead, the museum hosted a series of live interactions that gave visitors the opportunity to get a deeper understanding of some of the featured artists while staying safe, masked and distanced. Artists Cindy Baker and Bill Burns contributed performances, while Nurgül Rodriguez offered an interactive exchange where visitors could take home a piece of her work.

In a time where connection with others felt especially precious, opening day, and the exhibition as a whole, offered a unique opportunity to exchange ideas and experiences centred around great Prairie art. A virtual exhibition tour, the museum’s first, can be viewed on Rемаi Modern’s website.



Lyndal Osborne, *Drought*, 2020, mixed media installation. Courtesy of the artist. Installation view, *borderLINE: 2020 Biennial of Contemporary Art*, Rемаi Modern, Saskatoon. Photos: Blaine Campbell.



“In framing the biennial in relation to treaty borders, in addition to provincial ones, space is provided for relationships and experiences with the land that unsettle dominant settler narratives, offering opportunities to situate ourselves in new ways.”
> Michael Peterson, *Galleries West*

Left: Wally Dion, *Braid and Joni*, 2020, acrylic on canvas, 188 x 167.6 x 5 cm and 30.5 x 30.5 cm. Courtesy of the artist. Right: Heather Benning, *Winter Sleep*, 2020, wheat, resin, pine, acrylic resin, linen and cotton thread, 244 x 366 x 366 cm (sculpture); 63.5 x 43.2 each (three unframed linens). Courtesy of the artist.

ZADIE XA MOON POETICS 4 COURAGEOUS EARTH CRITTERS AND DANGEROUS DAY DREAMERS

“Moon poetics is about being present, being in right relation with our environment and the people and creatures with whom we share space. It’s thinking about things in a connected, cyclical way. It’s about working together: we’re more powerful when we are in community, like how drops of water together form an ocean or how a school of fish can mobilize to act as a larger unit. The moon is a symbol that venerates this interconnection. I love that every single creature who’s ever lived on this planet, for millions of years, has experienced the same sun and moon. Isn’t that just so incredible?”

> Zadie Xa in conversation Sarah Shin, published on Remail Modern’s website

In October, Remail Modern opened Zadie Xa’s first solo museum project in Canada. *Moon Poetics 4 Courageous Earth Critters and Dangerous Day Dreamers* showcased a new body of work by the Vancouver-born, London-based artist.

Xa transformed the Connect Gallery into an immersive multimedia experience using sculpture, painting, light and sound, giving visitors the opportunity to explore her story of animal kinship as a survival strategy to save an ailing planet. The work was loosely based on the Korean shamanic tale of Princess Bari, who travels to the underworld in search of life-saving water to cure her dying parents. In Xa’s installation, the audience acts as the protagonist, taken on a journey through multiple dimensions by five guides: Conch, Orca, Seagull, Cabbage and Fox. These creatures speak to the damages caused by humankind’s reckless behaviour. They call on the audience to recognize the interconnectedness of every lifeform on Earth and to take healing actions, before it is too late.

“We saw visitors really gravitating to the space and spending a long time in the gallery, with many taking in

the whole 55-minute experience,” said Rose Bouthillier, Curator (Exhibitions). “I think the questions raised in the work — about our responsibilities to each other, to the environment, and what is needed to heal — resonated with people in a different way over the course of the pandemic.”

This project involved many contributions, including UK-based voice actor Samantha Lawson and audio engineer Tom Slater, Saskatoon-based A/V programmer and consultant Darren Miller, and local carpet, metal and woodworking companies. Since 2006, Xa has worked closely with artist Benito Mayor Vallejo, who crafted five sculptures in dialogue with Xa’s textile pieces for this installation.

Remail Modern facilitated a three-month project inspired by Xa’s work with the MNP Remail Modern Youth Collective. Using thrifted clothing, the youth created wearable art by painting and dying fabric, making painted patches and adding sculptural elements. At the end of the project, the participants interacted with Xa in a Zoom call from London. After a group meeting, she met individually with each student so they could show off their garment.

“She gave excellent feedback and provided tips and strategies to better realize their vision,” said Program Guide Dave Stonhouse. “Our youth left affirmed and inspired to keep following their artistic journey.”

Moon Poetics 4 Courageous Earth Critters and Dangerous Day Dreamers was produced in partnership with Leeds Art Gallery, UK, where it travelled in 2021. The sound component of the installation was commissioned by Somerset House Studios for ASSEMBLY 2020. Remail Modern and the artist acknowledge the support of the Canada Council for the Arts.



Installation view, Zadie Xa, *Moon Poetics 4 Courageous Earth Critters and Dangerous Day Dreamers*, 2020, Remail Modern, Saskatoon. Photos: Blaine Campbell.

LIVE PROGRAMS

> January 11 — LUGO Love

Remai Modern's annual art party and fundraiser included performances and work by Alasdair Rees, Steven Beckly, Alex Bent and the Emptiness, Mia Beretta, DJ Charly Hustle, Kiko Sounds, Raeburn, Madison Rajchyba and Kirk Ford, Toria Summerfeld, Cheryl Trade, China White and Iona Whipp, and Aurora Wolfe.

> September 26 — *borderLINE*

Artists Cindy Baker and Bill Burns performed as part of opening day of *borderLINE: 2020 Biennial of Contemporary Art*.

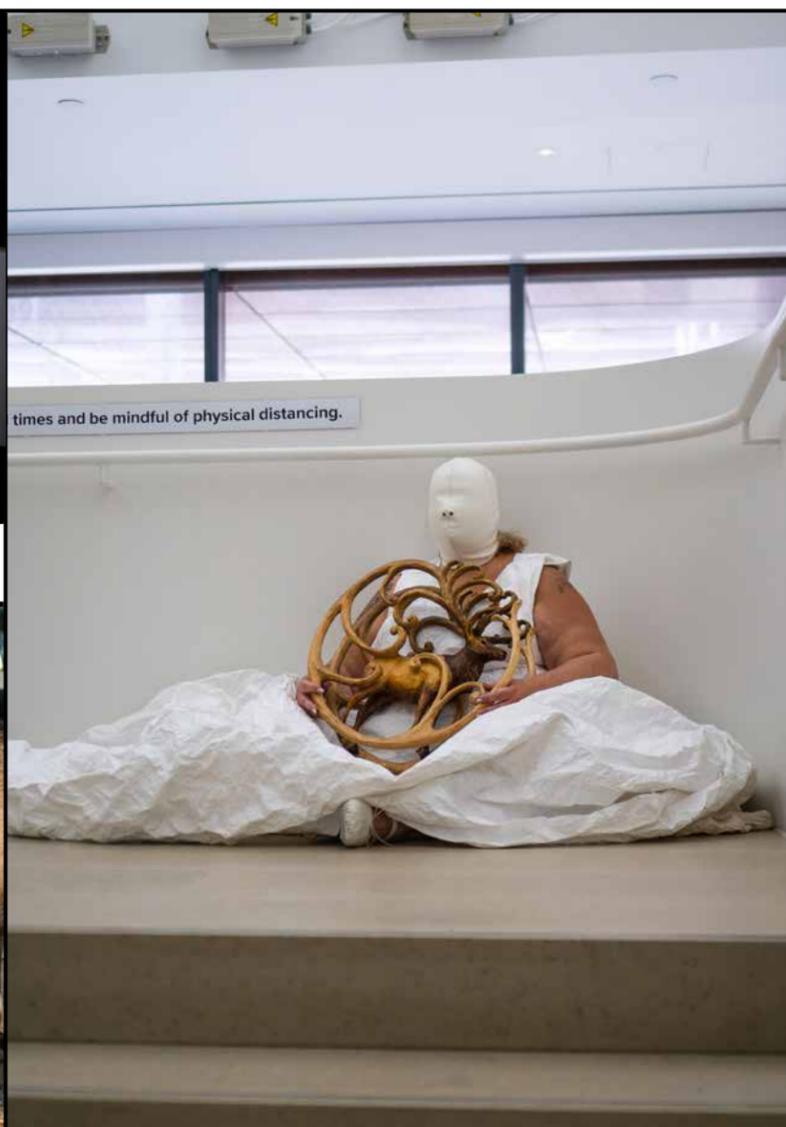
> October 9 and 10 — Bridget Moser, *Scream If You Want to Go Faster*



Bridget Moser, *Scream If You Want to Go Faster*, Remai Modern, Saskatoon, 2020. Photo: Carey Shaw.



As part of Bill Burns' performance *The Goat, the Honey, the Milk, the Country Singer* for the opening of *borderLINE*, collaborator Monique Blom milked a goat. Photo: Golden Media Company.



Cindy Baker, *it could hardly not be Cindy Baker*, 2020, Remai Modern, Saskatoon. Photo: Golden Media Company.

DIGITAL PROGRAMS

Remai Modern's live program was heavily impacted by the pandemic. Without the ability to gather for several months and new protocols that required much smaller audience numbers, the museum accelerated its efforts to provide new ways for audiences to connect with artists, activities and performances. All departments at the museum contributed to new digital projects and strategized about how to bring our existing programs online.

> April-December — Weekend artmaking video series, sponsored by SaskTel

> March 17 — Debuted Bridget Moser's video work *My Crops Are Dying But My Body Persists* on Remai Modern's website

> April-July — Commissioned and launched virtual backgrounds for video conferences created by artists Bridget Moser, Walter Scott and Amalie Atkins

> April-May — Posted artist questionnaires answered by Amalie Atkins, Sara Cwynar, Jenee Frei Njootli, Laurie Kang, Zachari Logan, Tanya Lukin Linklater, Bridget Moser, Yvonne Rainer, respectfulchild and Shannon Te Ao

> August — Online art camps for children

> October 10 — Facebook Live conversation between Bridget Moser and Troy Gronsdahl, Associate Curator (Live Programs)

> October 22 — Online Fireside chat with Lyndon J. Linklater and guests Tiffany and Trevor Moberly

> October 30 — Online conversation about respectfulchild's 落叶归根 : *falling leaves return to their roots* between the artist, Marcel Petit and Shellie Zhang

In addition to offering engaging content to our audiences, it was also important for the museum to find ways to continue to support artists and allow them to create new work. While physical exhibitions were on hold, the museum continued to think about how to connect artists and audiences.

> November 24 — Online conversation between artist Shannon Te Ao and film director Tasha Hubbard

> December 1 — Online reading by author Sharon Butala

> December 17 — Written interview between curator and writer Sarah Shin and artist Zadie Xa

> Field Trip

Remai Modern joined with dozens of museums and galleries from across the country to take part in FIELD TRIP: Art Across Canada. The partnership provided online experiences — from artist's talks to workshops to children's programs — for Canadian art lovers at fieldtrip.art.



Remai Modern's Learning & Engagement department created a series of online artmaking videos in 2020.

Learning & Engagement

Remai Modern's Learning & Engagement department is an inspired team that creates meaningful connections between visitors of all ages and art. In order to keep up their important work during the pandemic, the department quickly adapted, moving programs online, enacting new safety measures and providing tools for people to connect with exhibitions on a deeper level. Whether it's drop-in artmaking, workshops or more in-depth programs for children, the museum aims to inspire and share the positive powers of art with everyone.

"We exist to help bring people into the museum and engage them with the art," said Carol Wylie, Learning & Engagement Coordinator. "I love working with people, watching them discover and make their own meaning from the art."

REOPENING

Learning & Engagement's Program Guides are often the first to hear feedback on our programs and exhibitions. When the museum reopened, they were thrilled to hear that people had missed visiting.

"One patron mentioned that they had renewed their membership as soon as they heard the museum was opening up again, and that coming to Remai Modern was the best way for them to clear their mind during these times," said Rachel Broussard.

Several people commented that Remai Modern was one of the first places they had visited other than the grocery store since the pandemic began. With so much space to explore and new health and safety protocols in place, staff members were confident welcoming people back to the building.

ASK ME GUIDES

When the museum reopened, public tours were put on pause. But to ensure visitors still had a chance to discuss art and ask questions, we increased the availability of our Ask Me Guides. These knowledgeable staff members walk through the exhibition spaces and are happy to offer additional information about the artworks or just to listen to visitor feedback.

Often, they get to see emotional reactions to the works on view.

"One woman said the Tim Moore work in *borderLINE* brought tears to her eyes and it was

very valuable to have museum staff to discuss the art with," said Heike Fink.

The staff also saw repeat visitors to some of the exhibitions.

"A family came into *borderLINE*, and the kids made a beeline to Laura St. Pierre and Lisa Birke's pieces. The parents explained that this was their fourth time visiting this show with their kids, and they absolutely love the interactive pieces," said Maureen Schimnowsky.

NURGÜL RODRIGUEZ PROJECT

Nurgül Rodriguez's *Out of Place*, which was part of *borderLINE*, gave Remai Modern visitors several opportunities to engage and interact with the artwork.

Inspired by Rodriguez's journey to become a Canadian citizen, the work consisted of 1,095 porcelain cups. This number represented the number of days she was required to be in Canada during a five-year period to become a Canadian citizen. On several occasions throughout the exhibition, visitors participated in her project by taking home one of the cups in exchange for answering a question from the Canadian Citizenship Guide.

"People loved the experience, the conversation around the citizenship process, and the engagement with Nurgül, the Program Guides, and the art. We saw many people returning with a family member or planning specifically to come to the museum for a chance to participate," said Laurel

Boerma. "In some instances, someone would be a bit unsure about the conceptual art in the biennial, but then after interacting with Nurgül's project would be very positive about the museum experience."

Through this interaction, around 800 clay vessels were exchanged, meaning there were as many as 800 unique engagements with individual visitors. The remaining cups were given away in 2021 before *borderLINE* closed.

COMMUNITY PARTNERSHIPS

The Learning & Engagement team continued to work with local community groups in 2020. The team offered safe, in-person programming to the Open Door Society, Youth Resource Centre and Calder Centre, and adapted programs for delivery of art kits to long-term care homes Stensrud Lodge and Central Haven. Calder Centre also received an art kit when new visitor restrictions were enacted. These kits included all the art materials needed for a project, including detailed instructions with photos of the steps and a finished example. In addition to providing more than 60 art kits to children at the Jim

Pattinson Children's Hospital, Programs Guides were able to connect directly with the young people using a remote robot.

There's a learning curve for museum staff to adapt their programming, but their efforts are appreciated by these local groups.

"These kits have been great and so easy to use," said Monica Henderson, manager of recreation and volunteers at Calder Centre. "Because everything is ready it is easy to pull out and do quickly. Instructions have been very easy to understand as well."

"Everyone really enjoyed the art project. It was nice for staff to have all the supplies in one place so we could focus on doing the art rather than preparing for the art," said Jasmine Horn, a practicum student who facilitated the project at Stensrud Lodge. "One resident stated that it was great to get out of their room to do something. Another resident also asked if we would be doing more activities like this in the future."



Remai Modern Program Guides, including Maureen Schimnowsky and Dave Stonhouse, were available during most opening hours to answer questions and discuss art with visitors.



Attendees pose in the LUGO Love photobooth in January. Photo booth design by Lindsey Rewuski. Photos by Ania Slusarczyk.



The museum livestreams a conversation between Troy Gronsdahl, Associate Curator (Live Programs) and artist Bridget Moser in October. Photo: Carey Shaw.



A young visitor looks at works by Grant Arnold and Randy Burton in *Next Year's Country*. Photo: Carey Shaw.



Visitors attend the opening of *borderLINE: 2020 Biennial of Contemporary Art* in September. Photo: Golden Media Company.



Dancers perform at LUGO Love in January. Photo: Carey Shaw.



Picasso Linocuts: Drawing in Colour was guest curated by Frederick Mulder and Anne-Françoise Gavanon. Installation view, Remail Modern, Saskatoon, 2020. Remail Modern Collection. Purchased with funds from the Frank and Ellen Remail Foundation, 2012.



Remail Modern-branded merchandise on display in the Art & Design Store in August. Photo: Carey Shaw.



Visitors take in a view of the South Saskatchewan River during the *borderLINE* opening. Photo: Golden Media Company.



Attendees react to performers at LUGO Love in January. Photo: Carey Shaw.



Members attend the opening of *Next Year's Country* in January. Photo: Carey Shaw.

Development

As a non-profit, 2020 was a difficult year for Rемаi Modern. With little self-generated revenue during our closure between March and August, we relied on the support of our funders, sponsors, donors and members to help us maintain momentum and continue connecting the people of our province and beyond with art.

We are immensely grateful for the continued support we received from countless individuals, businesses and organizations, knowing full well how much the pandemic impacted everyone. However challenging, the year included many fantastic moments and initiatives that prove the importance of art and its impact on countless peoples' wellbeing.

YOU INSPIRE US

When Rемаi Modern reopened to the public in August, the museum welcomed 370 new members as part of a special initiative launched during the pandemic. You Inspire Us was a campaign dedicated to thanking essential workers — from healthcare providers to grocery clerks to emergency service providers — for keeping us healthy and safe. Museum leadership wanted to make sure these important individuals had access to Rемаi Modern as soon as we reopened.

We asked our supporters to donate memberships to essential workers and pledged to match each purchase with an additional membership. The response from donors and from essential workers interested in receiving a free Rемаi Modern membership was fantastic.

We were so grateful for all of the efforts made by these individuals and proud to welcome them to Rемаi Modern.

ART FOR LIFE – Princess Alexandra School

In our second year working with Princess Alexandra School through the Art For Life program, staff continued to build a special connection with the students. On Orange Shirt Day, a day to commemorate the residential school experience, participants created designs and decorated their own orange shirts.

It was also an opportunity for the youngsters to talk about what the day means and why people wear orange shirts on September 30. The students were very happy with their designs and quickly put them on over their existing shirts.

“The students are beyond proud to be wearing their shirts today,” said the school’s principal.

The fact that the students immediately wore their new shirts gave the team at Rемаi Modern an idea. In October, we asked for donations from staff members to design and purchase hoodies for all of the Princess Alexandra Art For Life participants. The museum’s employees came through quickly and our Learning & Engagement team delivered the cozy new hoodies to the kids in December.

FRANK AND ELLEN REMAI FOUNDATION

Amidst a challenging financial year for arts organizations and the economy as a whole, the Frank and Ellen Rемаi Foundation pledged an additional \$800,000 to Rемаi Modern in 2020.

The funds came as the museum grappled with the effects of a worldwide pandemic. Ellen Rемаi’s most recent contribution gave the museum a much-needed lift as it worked to continue its offering of world-class art programs, adapting to a changing world and building fundraising momentum.

“The Rемаi Modern Foundation Board is immensely grateful for the exceptional and timely contribution of the Frank and Ellen Rемаi Foundation, which reaffirms our shared commitment to ensuring world-class experiences with art for everyone in Saskatoon and beyond,” said Herb McFaull, Chair of the Rемаi Modern Foundation Board.

The Frank and Ellen Rемаi Foundation has pledged more than \$103 million to the museum to date, one of the largest donations to the arts in Canadian history.

REMAI MODERN FOUNDATION

The Rемаi Modern Foundation was incorporated in 2017 with the sole purpose of supporting the mission and activities of Rемаi Modern through fundraising initiatives and the establishment of an endowment. Rемаi Modern is grateful to the volunteer Board of Directors: Herb McFaull (Chair), Allan Stonhouse, Trina Heal, Jocelyne Kost and Scott McCreath. These individuals have given countless hours to the institution. We’d like to thank them for their service and commitment.



In January, prior to the pandemic, more than 1,000 people showed up to Rемаi Modern’s annual art party and fundraiser LUGO Love. Photo: Carey Shaw.



Rемаi Modern is grateful for the support of its donors, sponsors and members who enable us to keep connecting people of all ages with art and creativity. Photo: Carey Shaw.

2020 Donors

In late 2020 the arts community lost photographer Thelma Pepper. We appreciate all of the donations made in her honour.

GOVERNMENT

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SaskCulture
SK Arts

\$2,000,000+

Frank & Ellen Remai Foundation

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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@remainmodern.org.

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The Collection

Remai Modern acquired 12 works of art for the permanent collection in 2020, one of which was a purchase and 11 of which were gifts. The new acquisitions made in 2020 brought the total number of works in Remai Modern's collection to 8,113.

PURCHASES

Brian Jungen

Mother Tongue, 2013, steel, deer hide, VW fenders, freezer, 256.5 × 129.5 × 71.1 cm. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation, 2020.

GIFTS

Gift of Freda and Irwin Browns

Pierre Bonnard

Femme au parapluie, 1895, colour lithograph, 21.7 × 12.9 cm.

Femme nue debout dans sa baignoire, 1925, lithograph, 29.8 × 19.2 cm.

La baignoire, 1942-1943, colour lithograph, 51 × 65.8 cm.

Le bain (deuxième planche), c. 1925, lithograph, 29 × 21 cm.

Réverie, 1893, lithograph, 18 × 13 cm.

Francisco Goya

Ya tienen asiento, 1799, etching, aquatint, 19.2 × 14 cm.

Fernand Léger

Femme tenant un vase, 1928, lithograph, 24.2 × 17.3 cm.

Édouard Manet

La toilette, 1862, etching, 28.4 × 22.3 cm.

Gift of Peter J. Fraser, in memory of Carol Genereux Fraser of Seattle

Dorothy Knowles

Pot with Pink Flowers, c. 1955-60, oil on board, 80.5 × 55 cm.

William Pehudoff

Wine bottle with Glass and Lemons, 1958, watercolour and pastel on paper, 53.7 × 61.5 cm.

Gift of Cheryl Woodbury

James Rosenquist

Art Gallery, 1971, two-colour lithograph, 76.5 × 56.7 cm.



Brian Jungen, *Mother Tongue*, 2013, steel, deer hide, VW fenders, freezer, 256.5 x 129.5 x 71.1 cm. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation, 2020.

2020 Financial Statements

Operating Fund Statement

For the Year Ended December 31, 2020 (reported in thousands of dollars)

Revenue

Grants - City of Saskatoon	\$5,646	71%
Grants - Other	\$773	10%
Self-generated	\$712	9%
Donations & Sponsorships	\$801	10%
Total Revenue	\$7,932	100%
Operating Surplus	\$89	

Expenditures

Salaries & Employee Benefits	\$3,819	49%
Programming & Exhibitions	\$801	10%
Facilities Costs	\$2,037	26%
Other Operating Costs	\$1,187	15%
Total Expenditures	\$7,844	100.0%

Note

1. The operating fund statement is a summary of Remai Modern's main financial activity for 2020. Financial statements for the 2020 fiscal year, audited by PricewaterhouseCoopers, are available upon request from Remai Modern. Nasha Spence, Director of Finance and Operations: (306) 975-7614.

Capital & Permanent Collection Fund Statement

For the Year Ended December 31, 2020 (reported in thousands of dollars)

Revenue

Donations of Art & Funds for Art Acquisitions	\$1,124
Grant - City of Saskatoon	\$509
Capital Campaign Donations	\$213
Interest Income	\$29
Total Revenue	\$1,875

Expenditures

Acquisitions of Art	\$277
Amortization	\$329
Maintenance	\$67
Capital Replacement Reserve	\$509
Total Expenditures	\$1,183

Note

1. This statement combines the Capital Replacement, Permanent Collection, Capital Asset and Endowment Fund statements.

Statement of Financial Position

As at December 31, 2020 (reported in thousands of dollars)

Assets

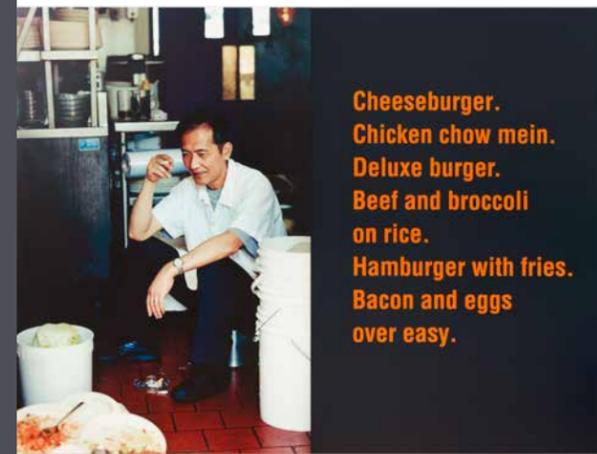
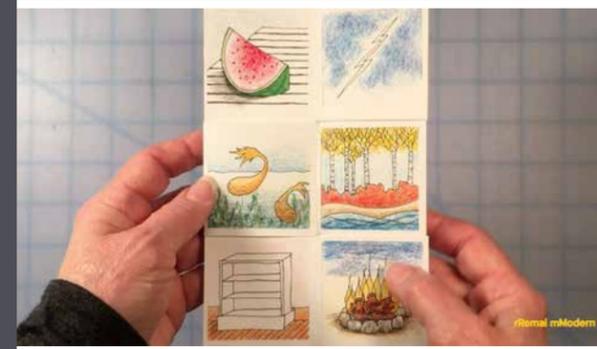
Current Assets	\$6,029
Net Capital Assets	\$3,611
Total Assets	\$9,640

Liabilities

Current Liabilities	\$1,613
Net Assets	\$8,027
Total Liabilities & Net Assets	\$9,640

Note

1. Interfund receivables and payables arise from receipts and payments for all funds processed only through the operating fund.



BY THE NUMBERS

99,217

Visitation during a pandemic year, including five months closed to the public

236

Works from the permanent collection displayed

44

Works loaned from Remai Modern's collection to artists and other institutions across Canada and internationally

400+

Letters submitted to be part of respectfulchild's installation

26,149

Social media followers

4,478

Total members

57

5-star reviews on Google

1,070

New members

400

Number of Remai Modern masks sold at the Art & Design Store

370

Memberships donated and sponsored for essential workers as part of the You Inspire Us campaign

1 Billion

Media reach: 1 billion views through 1,800 editorial mentions

19,653

L&E program participants

40% increase

Amount of time people spent watching Remai Modern's online videos

Images in order from the top: The museum worked with local artisan Allison Brandt Malinski of South40 Designs to create custom Remai Modern masks, which were a hit with customers.

Second: The Learning & Engagement department created a series of videos to help people get creative at home during the pandemic.

Third: Ken Lum's *Cheeseburger* was one of more than 200 works from Remai Modern's collection that was exhibited at the museum in 2020.

Bottom: Visitors submitted messages to be included in respectfulchild's installation, *落叶归根: falling leaves return to their roots*, which the artist gradually added to the structure. The gate was later burned as part of a private ceremony.



"Such a cool and unforgettable experience. I can't wait to be back in Saskatoon to visit Remai Modern again."



"This art museum awakened my interest in art again, it was really nice!"



"Excellent COVID safety protocols in place. The exhibits were wonderful, they had a children's craft on Sunday which my daughter loved, and the staff were all pleasant, friendly, and went above and beyond in kindness."



"I was blown away by the quality of this centre on our first visit. Really stellar art and facilities."

