

rRemai mModern

2021 Annual Report





This Page: Kapwani Kiwanga, *The Marias*, 2020, installation including wall paint and paper flowers on custom plinth. Collection of Remail Modern. Purchased 2021. Installation view, *An apology, a pill, a ritual, a resistance*, 2021, Remail Modern. Photo: Blaine Campbell.

Cover: Installation view, *An apology, a pill, a ritual, a resistance*, 2021, Remail Modern, Saskatoon. Works by Guo Fengyi, courtesy of Long March Space, Beijing. Photo: Carey Shaw.

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School children visit the exhibition *Atautchikun | wâhkôtamowin* in Remai Modern's Collection Galleries. Photo: Carey Shaw.

We are grateful for support from:

Frank & Ellen
Remai Foundation



Canada Council
for the Arts

Conseil des Arts
du Canada

Board Chair's Message



This year at Rемаi Modern, not unlike 2020, was accompanied by many challenges brought on by the COVID-19 pandemic. But as we navigated the ebbs and flows of the virus, not to mention changing health and safety requirements, the museum built a phenomenal amount of momentum and achieved important milestones.

The Board's largest accomplishment of 2021 was the completion of Rемаi Modern's new strategic plan. This process began in the fall of 2020 and was informed by extensive consultation with key groups including artists and arts organizations, Indigenous stakeholders including Elders, the business community, tourism organizations, educators, Rемаi Modern members, donors, staff and the general public. We are immensely grateful for all the valuable feedback we received.

The resulting plan outlines four key goals for Rемаi Modern over the next five years and beyond:

1. Accessibility, Inclusivity and Relevance
2. An Institution Rooted in Place
3. Governance, Operations and Sustainability
4. Towards Truth, Reconciliation and Self-Determination

While the Board sets out the goals for Rемаi Modern, it is up to museum leadership and staff to decide how those goals are reached. We can't wait to see how the team tackles this next chapter, with the needs

and interests of diverse communities at the heart of everything Rемаi Modern does.

Co-Executive Director & CEOs Aileen Burns and Johan Lundh continue to impress us with their insightful, inclusive and community-minded approach to the present and future of the museum. After joining the organization mid-way through the first pandemic year (during a five-month closure no less), it's been invigorating to work with them on foundational projects like the strategic plan.

On behalf of the entire Board I want to thank Rемаi Modern's talented staff for rising to the challenge of running a museum during a pandemic and working as a team to connect with and inspire audiences in Saskatoon and beyond. The museum continues to be a safe, welcoming and exciting place to visit thanks to the efforts of such dedicated people.

I also want to thank the members of the Rемаi Modern Board and Rемаi Modern Foundation Board, all of whom volunteer their time and expertise to this museum thanks to a shared passion for culture and community. We are incredibly lucky to have the skills of so many talented citizens are our disposal.

We are also grateful for the continued support of the Frank and Ellen Rемаi Foundation. The museum's lead patron Ellen Rемаi has made, and continues to make, incredible contributions to Saskatoon's cultural fabric that will benefit the city for many decades to come. Along with the support of our core funders — the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries, and our many sponsors, donors and members — we can ensure everyone in our community has access to art and art programs. Thank you for supporting Rемаi Modern!

Doug Matheson
Remai Modern Board Chair

Image: Rемаi Modern Board Chair Doug Matheson (second from right) attends a Looking Up fundraising event in August 2021.

Co-Executive Director & CEOs message



Our first full year at Rемаi Modern as Co-Executive Director & CEOs was all at once hopeful, hectic, challenging and rewarding. We are immensely proud of this organization and our team for all of its achievements in 2021.

We feel fortunate to have remained open throughout the year despite the ongoing COVID-19 pandemic. We are even more grateful that visitors continued to support the museum and reported feeling safe and welcome in our space.

One big step for Rемаi Modern in late 2021 was the release of the museum's new strategic plan. Thank you to the Board for stewarding this crucial project, which helps us set a course for the next five years and responds to community feedback in meaningful ways. Museum staff across all departments are already working to meet the goals laid out in the plan. Through this process, we feel confident in our ability to connect, inspire and challenge diverse audiences through equitable and accessible programs.

During the year, the museum shared 10 diverse exhibitions with audiences. These included works by emerging and established Prairie artists including Tenille K Campbell, Zachari Logan, Ruth Cuthand

and Wally Dion; a major project by long-running Indigenous artist collective Postcommodity; and exhibitions that showcased our collection in new contexts, to name a few. The exhibitions featured a wealth of themes and voices, often reflecting on the complexities of the time we're living in.

We were excited to welcome the museum's new Head of Exhibitions & Collections/Chief Curator Michelle Jacques in 2021. She brings a wealth of experience and expertise to our curatorial department. We were also delighted to appoint Tara Janzen as our new Director of Development to lead the museum's fundraising efforts.

In 2021, we hosted countless programs, including a new family focused event called WEGO. We were delighted to watch thousands of residents and visitors of all ages engage with art, music, performance and each other. The event renewed our optimism around large events at the museum and a future where we can gather together more frequently.

We want to acknowledge the incredible support of our lead patron Ellen Rемаi, who inspires us all to give back to our community, and our core funders including the City of Saskatoon. Thanks are also owed to everyone who supported the museum this year, from members and donors to anyone who visited or attended a Rемаi Modern program.

In addition to extending a big thank you to Rемаi Modern's Board of Directors we also want to acknowledge the contributions of the Rемаi Modern Foundation Board. It's humbling to have the support of so many enthusiastic individuals in our mission to connect people with art.

We are grateful for our fantastic staff at Rемаi Modern. Every employee contributes to our vision to be a welcoming and inclusive public gathering place where we recognize the past, engage with the present, and envision new futures together through art.

Aileen Burns & Johan Lundh
Co-Executive Director & CEOs

2021 EXHIBITIONS

LEVEL 1: CONNECT GALLERY

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

An apology, a pill, a ritual, a resistance
Jeffrey Gibson, Clara Hume, Allen Sapp,
Linda Young
March 13–August 8

Zachari Logan: *Ghost Meadows*
August 21, 2021–January 9, 2022

LEVEL 1: WESTERN GROUNDS OUTSIDE THE MUSEUM

José Luis Torres, *Va-et-Vient (Coming and Going)*
May 22–October 11

LEVEL 2: COLLECTION GALLERIES

Thelma Pepper: *Ordinary Women. A Retrospective*
Accompanied by works by Rosalie Favell, Mattie
Gunterman, Dorothea Lange, Frances Robson and
Sandra Semchuk.

A collaboration between Remai Modern and
the University of Saskatchewan Art Galleries
and Collection
February 13–October 22

Atautchikun | wâhkôtamowin
Collection artists alongside work by Kyle
Natkusiak Allekuk, Tony Anguhalluq, Annie Beach,
Tenille K Campbell, Tarralik Duffy and Laakkuluk
Williamson Bathory
Guest curated by Missy LeBlanc and Kablusiak
October 30, 2021–March 13, 2022

LEVEL 3: PICASSO GALLERY

Picasso Linocuts: Drawing in Colour
Guest curated by Frederick Mulder
and Anne-Françoise Gavanon
October 10, 2020–June 6, 2021

***A Formative Encounter: African and Oceanic
Artists and Picasso***
June 19–September 12

***Guernica Remastered: Art & Language*, Rudolf
Baranik, Sorel Etrog, Adad Hannah, Robert Longo,
Dora Maar, Goshka Macuga, Pablo Picasso, Ad
Reinhardt, Alain Resnais and Robert Hessens, Jan
Van Ray. Guest curated by Dr. Alma Mikulinsky
October 19, 2021–April 3, 2022**

LEVEL 3: FEATURE GALLERY

Sara Cwynar: *Source*
January 30–August 22

Postcommodity: Time Holds All the Answers
September 18, 2021–January 23, 2022

LEVEL 3: MARQUEE GALLERY

borderLINE: 2020 Biennial of Contemporary Art
September 26, 2020–February 15, 2021

An apology, a pill, a ritual a resistance
Ruth Cuthand, Wally Dion, Guo Fengyi, Sharona
Franklin, General Idea, Carsten Höller, Clara Hume,
Brian Jungen, Kapwani Kiwanga, Kite, Carolyn
Lazard, Candice Lin, Les Levine, Paul Maheke,
Dylan Miner, Jane Ash Poitras, Skeena Reece,
P. Staff, Adrian Stimson and Alberta Whittle.
March 13–August 22

Postcommodity: Time Holds All the Answers
September 18, 2021–January 23, 2022

Works by Postcommodity were also situated
throughout the museum.



Installation view, Sara Cwynar: *Source*, 2021, Remail Modern. Photo: Blaine Campbell.



Installation view, Zachari Logan, *Ghost Meadows*, 2021, Remail Modern. Photo: Blaine Campbell.



A visitor looks at work by Ruth Cuthand as part of the exhibition *An apology, a pill, a ritual, a resistance*. Photo: Carey Shaw.



Children dance along with the Creland Dancers during the first inaugural WEGO at Remai Modern. Photo: Kenton Doupe.



Saskatoon Guernica by artist Adad Hannah was created with support from a group of University of Saskatchewan students who helped Hannah assemble the installation using ubiquitous materials of everyday life, allowing viewers to clearly see how the work was put together.



Postcommodity, the artist collective comprised of Kade L. Twist (left) and Cristóbal Martínez, perform at Remai Modern during the opening celebration for their exhibition *Time Holds All the Answers*. Photos: Carey Shaw.

AN APOLOGY, A PILL, A RITUAL, A RESISTANCE

More than a year into a pandemic, the concept of healing was on the minds of Rемаi Modern’s curatorial team. In their first curatorial outing at the museum, Aileen Burns and Johan Lundh, Rемаi Modern Co-Executive Director & CEOs, and Rемаi Modern’s inaugural Curator (Indigenous Art) Tarah Hogue, created an exhibition featuring works that explored or enacted methods of healing, and the pain that often must be endured to get better.

“The exhibition was in part a reaction to the current pandemic, but it also included work created in response to other historic and imminent threats to global wellness,” said Burns and Lundh, who also engaged curatorial support from the entire team at Rемаi Modern.

Featuring more than 20 regional, national and international artists, the exhibition titled *An apology, a pill, a ritual, a resistance* touched on a range of subjects from Indigenous responses to smallpox and the 1918 influenza pandemic, to iconic works by artists grappling with the HIV/AIDS crisis. A new acquisition by Siksika Nation artist Adrian Stimson furthered the theme by highlighting apologies and acts of reconciliation that move toward healing relations fractured by colonialism.

Through installation, video, painting, sculpture and more, the works proposed alternate frameworks for care and wellbeing rooted in community and the non-human world. *An apology, a pill, a ritual, a resistance* included work in the Connect and Marquee galleries, as well as a screening of a film by Alberta Whittle in the SaskTel Theatre.

“The artists in this exhibition underscore the urgency of radically reconfiguring understandings of health. The show offers an opportunity to seek and understand different modes of healing that artists explore and enact, which are often difficult or painful but also joyful and rebellious,” said Burns and Lundh.

Several months into the exhibition’s run, news broke about the discovery of unmarked and mass graves found at former residential schools across Canada. Stimson’s installation directly deals with the residential school experience and the work *Kohkominawak* was created by Onion Lake Cree Nation artist Linda Young, herself a residential school survivor. To ensure as many people as possible had access to this work, the museum changed its admission structure to “by donation” for the month of June. Thanks to the understanding and generosity of visitors, more than \$11,000 was raised. After consultation with community Elders, Knowledge Keepers and residential school survivors, Rемаi Modern decided to gift the funds to the Saskatoon Survivors Circle.

This initiative was part of a much larger plan at Rемаi Modern to engage meaningfully with Indigenous communities in Treaty 6 and beyond, to action the Truth and Reconciliation Calls to Action and to amplify Indigenous voices. The museum’s new strategic plan, which drew on the feedback of hundreds of stakeholders from many different communities, prioritizes foregrounding Indigenous perspectives and self-determination throughout the organization.



Installation view, *An apology, a pill, a ritual, a resistance*, 2021, Remai Modern. Photo: Blaine Campbell. Works (from left to right) by Clara Hume, Linda Young and Jeffrey Gibson.



Adrian Stimson, *lini Sookumapii: Guess who's coming to dinner?*, 2019, mixed media installation. Collection of Remai Modern. Purchased with funds from the Remai Modern Foundation's Mendel 40th Anniversary Fund, 2020. Installation view, *An apology, a pill, a ritual, a resistance*, 2021, Remai Modern. Photo: Blaine Campbell.

POSTCOMMODITY

In September, the museum was transformed by Postcommodity's most significant presentation to date. The artist collective situated works in Remai Modern's Marquee and Feature galleries, and other spaces throughout the museum.

Titled *Time Holds All the Answers*, the exhibition curated by Dr. Gerald McMaster was comprised almost entirely of new work, and included architecturally-scaled sculpture, immersive multi-media installations, and sound and text-based pieces.

"Postcommodity delivered a fresh way of thinking about art and Indigenous artistic practice with *Time Holds All the Answers*," said McMaster. "The exhibition was beautifully constructed and designed and put together, but there's more than that. Postcommodity is really about ideas."

This exhibition is the culmination of a long-standing friendship and critical dialogue between Postcommodity and McMaster, Adjunct Curator for Remai Modern and Director of the Wapatah Centre for Indigenous Visual Knowledge at OCAD University. Their work together is grounded in mutual respect for the Indigenous communities and lands they are connected to. McMaster is nêhiyaw (Plains Cree) from the Red Pheasant Cree Nation and a member of the Siksika Nation. Cristóbal Martínez is Mestizo of the Genizaro, Pueblo, Manito and Chicano heritages of Northern New Mexico. Kade L. Twist is a citizen of the Cherokee Nation of Oklahoma.

Time Holds All the Answers took on subjects including environmental crises, Indigenous sovereignty and land stewardship, the forces of capitalism, and the mythologies of modern art and architecture. In sharing

their work in Treaty 6 Territory and the Homeland of the Métis, Postcommodity recognized how Indigenous people, stories and art forms have long travelled between the south and the north, since time immemorial.

"A lot of the work that we're up to in this exhibition is researching, exploring, imagining, thinking about Indigenous relationships and how Indigenous relationships have migrated north-south, south-north," said Martínez. "We bring a lot of stories to Saskatoon that come from where we were raised and where we are in the spaces in which we're working. At the same time, the idea is to come to Saskatoon and to trade stories, to bring our stories, and to listen to the stories of the people."

The artists considered the entire museum as a site where their concept of "re-imagined ceremony" could take shape. Ceremony is usually associated with religious or spiritual rituals and gatherings that celebrate particular events. In Postcommodity's approach, the museum became an immersive environment, with careful attention to where and how artworks were encountered and moved through. Visitors were welcomed into a space of exchange, where meaning could be created together from a place of shared respect and responsibility.

"Looking at these pieces, they're generative, they don't have the answers, but they begin the discussion and I think that that's what visitors can take away. They're not coming here for the answers, they're coming here to participate, to take something home, and to continue the dialogue," said McMaster.



Postcommodity, *South By North Is Also North By South* (left) and *Dreams, Blessings and Memories*. Installation view, *Time Holds All the Answers*, Remail Modern, Saskatoon, 2021. Photo: Blaine Campbell.



Postcommodity, *Going to Water*, 2021, multi-channel video and sound installation. Installation view, *Time Holds All the Answers*, Remail Modern, Saskatoon, 2021. Photo: Blaine Campbell.

THELMA PEPPER

In 2020, Rемаi Modern and the University of Saskatchewan Art Galleries and Collection, made a plan to curate an exhibition of works by beloved Saskatoon photographer Thelma Pepper. The exhibition, *Ordinary Women*, was announced on the artist's 100th birthday, July 28, 2020.

Sadly, just a few months later, Pepper died peacefully in the city that had been her home for 30 years. While she didn't get to see the exhibition, her artistic voice resonated throughout the Collection Galleries and, during its nine-month run at Rемаi Modern, made a big impact on visitors.

"Thelma was a vibrant spirit, who seemed to gravitate to people whose stories were often overlooked," said Sandra Fraser, Rемаi Modern Curator (Collections). "We were honoured to highlight her impact as a photographer."

Pepper documented the lives of Prairie women and men, putting their experiences and resilience into focus. Connecting through shared stories, Pepper illuminated the critical roles women held within their seemingly ordinary, everyday environments. Her photographs exemplify compassion, dignity and intimacy, a result of her deep curiosity and warmth.

"Thelma, through listening, really got to know her subjects and had them feel so comfortable. Often they weren't even aware of when she was taking the photos, because they were sitting with her in conversation," said Leah Taylor, Curator (University of Saskatchewan), who co-curated the exhibition alongside Fraser. "Her ability to really capture the essence of her sitters is something that makes the work both natural and compelling."

The exhibition included Pepper's three bodies of work, all comprised of silver gelatin prints printed in her home darkroom. *Decades of Voices* combines photographs

and recorded interviews of women, all over the age of 85. *The Spaces of Belonging* series began as an exploration of the towns along Highway 41 that were slowly disappearing or already gone. *Untie the Spirit* highlights the dynamic lives of the people living at the Sherbrooke Community Centre, a long-term care facility in Saskatoon.

Sherbrooke's residents and staff have a special connection to Pepper's work. She was the centre's artist-in-residence in 2009. Some of the works from the centre's collection were generously loaned to Rемаi Modern for the exhibition.

Rемаi Modern shared its Thelma Pepper exhibition with residents at Sherbrooke Community Centre using a 360-degree online tour, which residents enjoyed over a wine and cheese.

In addition to the virtual exhibition tour, several Sherbrooke residents also toured the exhibition in person. Thanks to the expertise of Rемаi Modern Program Guide Alana Moore, the new Sherbrooke artist-in-residence, the visitors were able to make a deeper connection to the art.

Ordinary Women. A Retrospective placed Pepper's work in context alongside several other women photographers—Rosalie Favell, Mattie Gunterman, Dorothea Lange, Frances Robson and Sandra Semchuk—offering intimate and critical insights into Pepper's work.

Thelma Pepper: Ordinary Women. A Retrospective was the first such collaboration between Rемаi Modern and the University of Saskatchewan Art Galleries and Collection (U of S) and included works from both the museum's and the university's collections. The two organizations signed a memorandum of understanding in 2017 to collaborate in areas of complementary strength and mission.



1941
Thelma Pepper
Saskatoon, Saskatchewan



1942
Thelma Pepper
Saskatoon, Saskatchewan



1943
Thelma Pepper
Saskatoon, Saskatchewan



1944
Thelma Pepper
Saskatoon, Saskatchewan



1945
Thelma Pepper
Saskatoon, Saskatchewan



1946
Thelma Pepper
Saskatoon, Saskatchewan



1947
Thelma Pepper
Saskatoon, Saskatchewan

1948
Thelma Pepper
Saskatoon, Saskatchewan



1949
Thelma Pepper
Saskatoon, Saskatchewan

SUSTAINED ARTIST PROJECTS

In 2021, Remai Modern launched a new pilot project to engage artists working in public performance. Three Saskatchewan artists — Monique Blom, Michel Boutin and Alasdair Rees — were selected to take part in the long-term project, which enabled them to develop new work over a year-long period.

Performance works are often ephemeral, often only lasting for a single performance or event. The intended duration of the project was to develop deeper relationships between the artists and the museum and to offer sustained support for artists to create.

“In recent years, there has been an observable shift towards performance and performance-based practice in contemporary art. Since Remai Modern opened its doors, we have strived to develop a vibrant program of live art that highlights the many ways artists are working in performance today,” said Troy Grons Dahl, Curator (Performance and Public Practice).

Grons Dahl worked in collaboration with each artist to develop an individual project plan that included a program of activities including research, peer mentorship, public engagement and the development and presentation of new work.

Rees is a writer and performer whose work investigates the connections that knit together the human world, the natural world and the world of words, while foregrounding his lived experience as a queer person. He has integrated his poetry into compelling performance and moving image works.

Boutin is an artist, arts educator and cultural amateur. Boutin has exhibited his work publicly for more than two decades and has presented his work at museums and galleries throughout the province. Boutin is an active supporter of contemporary art and artist-run culture and is the artistic director of the Indigenous People’s Artist Collective of Prince Albert (IPAC), which he co-founded in 2005.

Blom is an artist and educator living and working in Petrofka. Her practice springs from a desire to explore human relationships as part, or as apart, from nature. Blom’s performance work examines the relationship between women, domesticity and the landscape with recent projects at Princeton University and Nuit Blanche Saskatoon, as well as performances in New York City, Mexico City, Orlando and Tampa.

The project allowed each artist to work toward a final performance in 2022, with additional performances and works created in the leadup to the culmination of their work with the museum.

In June, Rees released his first book, *Mon écologie*, with a performance and launch at Remai Modern. He also performed at a Looking Up fundraiser in August.

Boutin performed works at WEGO, a new arts festival for families in August, and at the opening of *Postcommodity: Time Holds All the Answers* in September. The project continued into 2022, with additional performances by all three artists.



Monique Blom is pictured at her acreage in Petrofka.



Alasdair Rees gets ready for a backyard poetry reading.



Michel Boutin performs a work at Remai Modern. Video stills: Honey Cut Studios.

ATAUTCHIKUN | WÂHKÔTAMOWIN

In October, works by more than 40 Inuit artists from Remai Modern's permanent collection were on view in the exhibition *Atautchikun | wâhkôtamowin*. Guest curated by Missy LeBlanc and Kablusiak, the exhibition highlighted the depth and diversity of Inuit art, both through the collection and through new commissions. The exhibition showcased the fact that Inuit have always engaged in and responded to contemporary dialogues, media and technologies.

"Throughout Remai Modern's collection, there are examples of artworks that do not fit within the canon of Inuit art as we have come to know it. There are works from the 1960s that utilize motifs commonly found in Inuit art while experimenting with abstraction. These works engage in a dialogue with similar explorations happening in Modern Art. Printworks created in the 1970s are bathed in chartreuse—the colour of the decade—while works from the 1990s feature bold colour blocks similar to those found throughout popular culture at the time. Outliers in the collection, the colours and styles of these works push against the notion of a culture frozen in time," LeBlanc and Kablusiak said in their curatorial essay.

The curators also wanted to acknowledge the presence of large collections of Inuit art housed across the Prairies, and to honour those whose lands the Remai Modern occupies. To this end, they invited artists with ancestral connections to the region to create new work or present existing works for the exhibition.

Additionally, *Atautchikun | wâhkôtamowin* featured new works that were commissioned from artists with connections to Inuk artists represented in the museum's collection. These familial conversations across time and space illustrated what Inuit art is and

can be outside of colonial frameworks that focus on monetary gain.

The invited artists featured in *Atautchikun | wâhkôtamowin* were Kyle Natkusiak Aleekuk, Tony Anguhalluq, Annie Beach, Tenille Campbell, Tarralik Duffy, Amanda Strong and Laakkuluk Williamson Bathory. Their commissions spoke to Indigenous autonomy, contemporary experiences, and the artists' visions for the future.

"Our curatorial goal for the invited artists in *Atautchikun | wâhkôtamowin* was to provide a space for them to create works that expand or refuse expectations of Indigenous art," the guest curators wrote. "The inclusion of artists with familial ties to artists present in the collection was done to remind viewers that Inuit art is a continuum and exists in multiple forms."

Anguhalluq's contemporary works were shown alongside work by his adoptive parents, Luke Anguhadluq and Marion Tuu'luq. Saskatoon-born, Iqaluit-based artist Laakkuluk Williamson Bathory created an installation for *Atautchikun | wâhkôtamowin*, which featured a dress she had worn for years in her performance practice, including at Remai Modern in 2019. Shortly after the exhibition opened, Williamson Bathory was named the 2021 Sobey Art Award winner.

The exhibition also marked an opportunity to conserve these important works from Remai Modern's collection. In 2021, 38 works including sculptures, paintings and textiles, all but two of which were shown in *Atautchikun | wâhkôtamowin*, were expertly brought back to perfect condition.



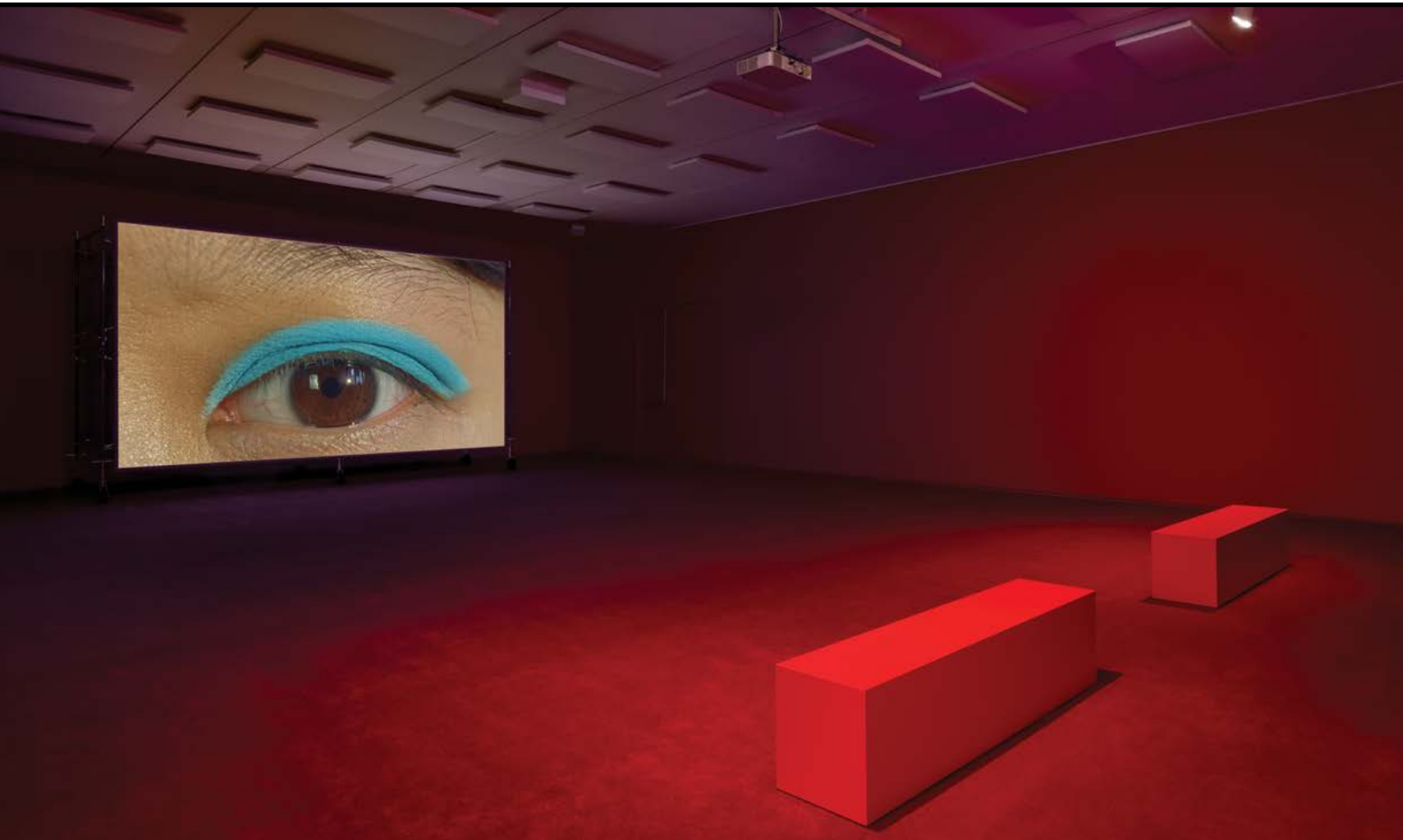
Installation view, *Atautchikun | wâhkôtamowin*, 2021, Remai Modern, Saskatoon. Photos: Carey Shaw.



Laakkuluk Williamson Bathory, *Sarfalliut (Generator)*, 2021, silk, caribou antler, bowhead vertebra, electricity. Courtesy of the artist.



Artist Adrian Stimson and Tarah Hogue, Curator (Indigenous Art) looks at Stimson's piece *lini Sookumapi: Guess who's coming to dinner?*, which was on view as part of the exhibition *An apology, a pill, a ritual, a resistance*. Photo: Carey Shaw.



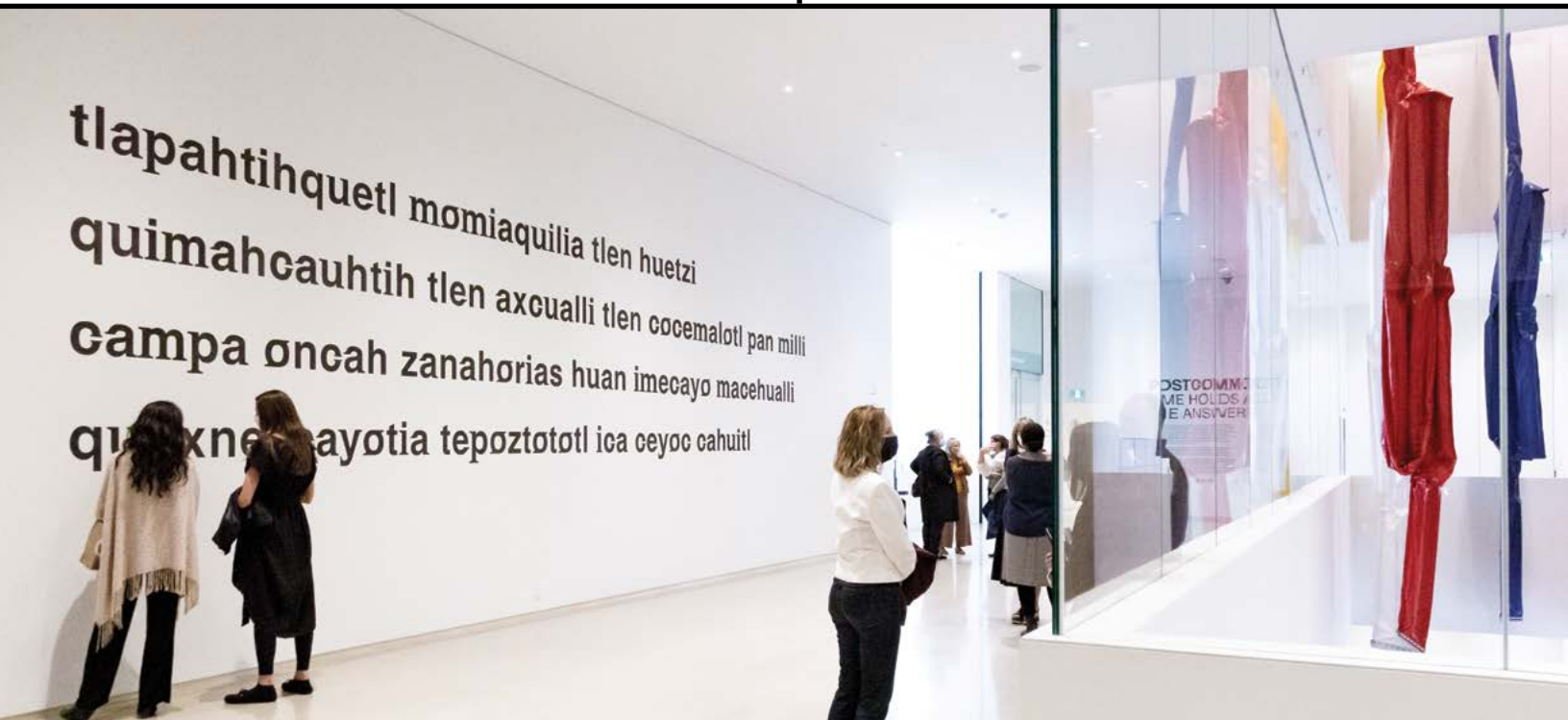
Installation view, Sara Cwynar, *Source*, 2022, Remai Modern, Saskatoon. *Red Film*, 2018, 16 mm film transferred to video, 13:00 min. Courtesy of the artist; Cooper Cole Gallery, Toronto; and Foxy Production, New York.



Dancers perform at the opening celebration of Postcommodity: *Time Holds All the Answers*. Photo: Carey Shaw.



Christian Kongawi (left) and friends perform at a Looking Up fundraising event in August. Photo: Matt Smith.



Visitors get their first look at the exhibition Postcommodity: *Time Holds All the Answers*. Photo: Carey Shaw.



Dancers Mitchell Larsen and Kyle Syverson take part in a project by choreographer and artist Shannon Litzenberger in Remai Modern's public areas. Photo: Kenton Doupe.



Visitors look at works by Clara Hume in the exhibition *An apology, a pill, a ritual, a resistance*. Photo: Carey Shaw.

Learning & Engagement

In 2021, nearly 40,000 people took part in Learning & Engagement activities at the museum. Whether they discovered their inner artist in our studio or deepened their understanding on an artwork in conversation with one of our guides, visitors get so much more out of their visit thanks to this knowledgeable and inspiring team.

2021 HIGHLIGHTS

> **School Tours:** This popular program was challenged by the pandemic, with tour capacities reduced for safety. This number increased in the later part of the year as more people felt comfortable gathering. In 2021, 63 classrooms visited for a total of 1,600 participants.

> **Art For Life:** In 2021, Remai Modern worked with students at Westmount, Princess Alexandra and Charles Red Hawk schools through the Art For Life program, which encourages strong relationships and lifelong learning.

“Art For Life gives us the opportunity to actualize our students’ full potential as creative, expressive, and artistic young people. We have considerable work to do in this area and it requires programs like Remai Modern’s Art for Life, which would not be possible without community support.”

–Matthew Bodnarchuk, Principal, Westmount Community School

> **Ask Me Guides:** Learning & Engagement continues to staff Program Guides during open hours to give visitors the chance to have conversations and ask questions. Though this was done in response to the pandemic and a temporary pause on public tours, it has since become a valuable resource for people when they come to Remai Modern. It also gives the team a chance to hear first-hand how people respond to our exhibitions.

> **Online Programs:** Though programs at the museum returned in greater numbers in 2021, the Learning & Engagement team still engaged with audiences online. We held artists talks and panels, community conversations and more. While our online audience is often based in Saskatoon, we also see viewers from various locations, often related to where the speakers are from. For the Sara Cwynar talk with Legacy Russell we had registrants from Vancouver, Toronto, New York and overseas. For Fireside with Lyndon, with guest Linda Young, we saw attendance from

Whitecap Dakota First Nation, La Ronge, Onion Lake and more. In 2021, Remai Modern hosted 23 online events and 34 virtual art camp sessions.

“The dialogue between people is the best part. I often can’t remember the numbers or details or our conversations, just interesting people and the very palpable desire to understand something together. It reminds me on a daily basis that here at Remai Modern we can have our worlds, and points of views expanded.”

–Program Guide Brenda Feist

In-person and virtual programs:

- RBC Creative Space
- Scotia Bank Something on Sundays
- Blue Cross Family Public Tours
- MNP Art Collective
- Fireside with Lyndon
- Artist and curator talks
- Public tours, including stroller tours, family tours and relaxed tours
- Artmaking workshops
- Art camps
- Off-site programs
- & much more

Partnerships and off-site programs:

- Calder Centre
- Youth Resource Centre
- Saskatchewan Deaf and Hard of Hearing Service
- Seniors residences: Oliver Lodge, Stensrud Lodge, Central Haven, Goodwill Manor (in Duck Lake)
- Mackenzie Art Gallery
- La Fédération des Francophones de Saskatoon
- Saskatoon Public Schools
- Greater Saskatoon Catholic Schools
- Open Door Society
- Clear Health Solutions
- Arthritis Society
- Global Gathering Place
- Lac La Ronge Indian Band Health Services
- Crocus Co-op
- SK Intercultural Association

WEGO partners:

- Nutrien Children’s Festival
- Wonderhub
- Girls Rock Camp Saskatoon
- Blackflash Magazine



An art camp participant works on a display of their work with help from Remai Modern staff. Photo: Carey Shaw.



Youth from Remai Modern's Art Collective program enjoy some time with José Luis Torres' installation *Va-et-vient* (Coming and Going). Photo: Carey Shaw.

Development

In 2021, Rемаi Modern’s Development department launched a new fundraising series, saw one of its best membership quarters yet and secured funds crucial to museum programs, among other highlights.

We continue to be grateful for all the ways our community supports the museum. From our donors and sponsors to our members and visitors, Rемаi Modern is indebted to the people of Saskatoon and beyond who believe in the transformative power of art.

> **Looking Up:** In August, the museum launched a new fundraising series called Looking Up. These unique events, each tailored to a specific exhibition, were an opportunity to celebrate the art and artists on display at the museum. The three-part series included evenings with food, art and performances inspired by Zachari



Guests enjoy a cocktail on Rемаi Modern’s rooftop deck during the Looking Up fundraiser themed around Thelma Pepper. Photo: Carey Shaw.

Logan: *Ghost Meadows*, Thelma Pepper: *Ordinary Women* and *A Formative Encounter: African and Oceanic Artists and Picasso*.

- > **Annual appeal:** The department’s annual appeal outperformed past campaigns on a number of metrics: dollars raised, response rate and return on investment. This year’s campaign raised more than \$20,000, all are from individual donors. These funds are then matched by the Frank and Ellen Rемаi Foundation. The donations supported the Art for Life program at Westmount Community School.
- > **Frank and Ellen Rемаi Foundation:** The museum’s lead patron continues to show remarkable support for the museum. In February, to acknowledge the challenging landscape for arts organizations as a result of the pandemic, the Frank & Ellen Rемаi Foundation pledged an additional \$800,000 to Rемаi Modern. The contribution gave the museum a much-needed lift as it continued to offer world-class art programs, adapt to a changing world and build fundraising momentum.
- > **Membership:** New membership strategies, including a revamped corporate membership program and a membership contest to win an art lover’s trip to Toronto, resulted in a strong year for membership sales and renewals, particularly in the last quarter of the year.
- > **LUGO:** In the interest of public health and safety, LUGO, Rемаi Modern’s annual art party and fundraiser, was not held in 2021. However, ticket sales for LUGO 2022 launched in late 2021, with premium tickets selling out before the end of the year and a noticeable uptake in membership renewals to take advantage of the member ticket price.



People attend a Looking Up fundraiser in celebration of Zachari Logan's *Ghost Meadows*.



MNP Youth Art Collective takes a behind-the-scenes tour of Postcommodity *Time Holds All the Answers*. Photos: Carey Shaw.

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The Collection

Remai Modern acquired 14 works of art for the permanent collection in 2021, 11 of which were purchases and three of which were gifts. The new acquisitions made in 2021 brought the total number of works in Remai Modern's collection to 8,127.

DONATIONS

Amalie Atkins

Three Minute Miracle: Tracking the Wolf, 2008, performance with 16mm film and live musical score. Gift of the artist.

Bridget Moser

Every Room is a Waiting Room Pt 1 & 2, 2017, single channel video, 6:13 minutes, edition of 3 + 1 AP. Gift of the artist.

AL McWilliams

Figure, 1992, beeswax over photograph, lead on aluminum, 188.6 x 71.8 x 5.7 cm. Gift of the estate of Robert (Bob) M. Ledingham.

ACQUISITIONS

All of these works were purchased with the support of the Frank and Ellen Remai Foundation, 2021.

Amalie Atkins

The Diamond Eye Assembly, 2019, 16 mm and 35 mm films.

Deanna Bowen

"1911 Anti Creek-Negro Petition" from Immigration of Negroes from the United States to Western Canada, 1910-1911, 2013 Edition 2/2, 233 inkjet prints on archival paper, 21.6 x 28 cm each, edition of 2 + 1 AP.

Ruth Cuthand

Second Wave: COVID-19 No. 1, 2021, glass beads, suede board, vinyl lettering, 64.1 x 48.9 cm.

Second Wave: COVID-19 No. 2, 2021, glass beads, suede board, vinyl lettering, 64.1 x 48.9 cm.

Second Wave: COVID-19 No. 3, 2021, glass beads, suede board, vinyl lettering, 64.1 x 48.9 cm.

Sharona Franklin

Comfort Studies, 2020, cotton, linen, velvet, silk, polyester, vinyl, wood and plastic, 183 x 141 cm.

Kapwani Kiwanga

The Marias, 2020, installation including wall paint and paper flowers on custom plinth, edition of 3 + 1 ap (offering 2/3), dimensions variable.

Bridget Moser

A Plant Growing Where a Plant Should Not be Growing, 2020, single channel video, 6:13 minutes, edition of 3 + 1 AP.

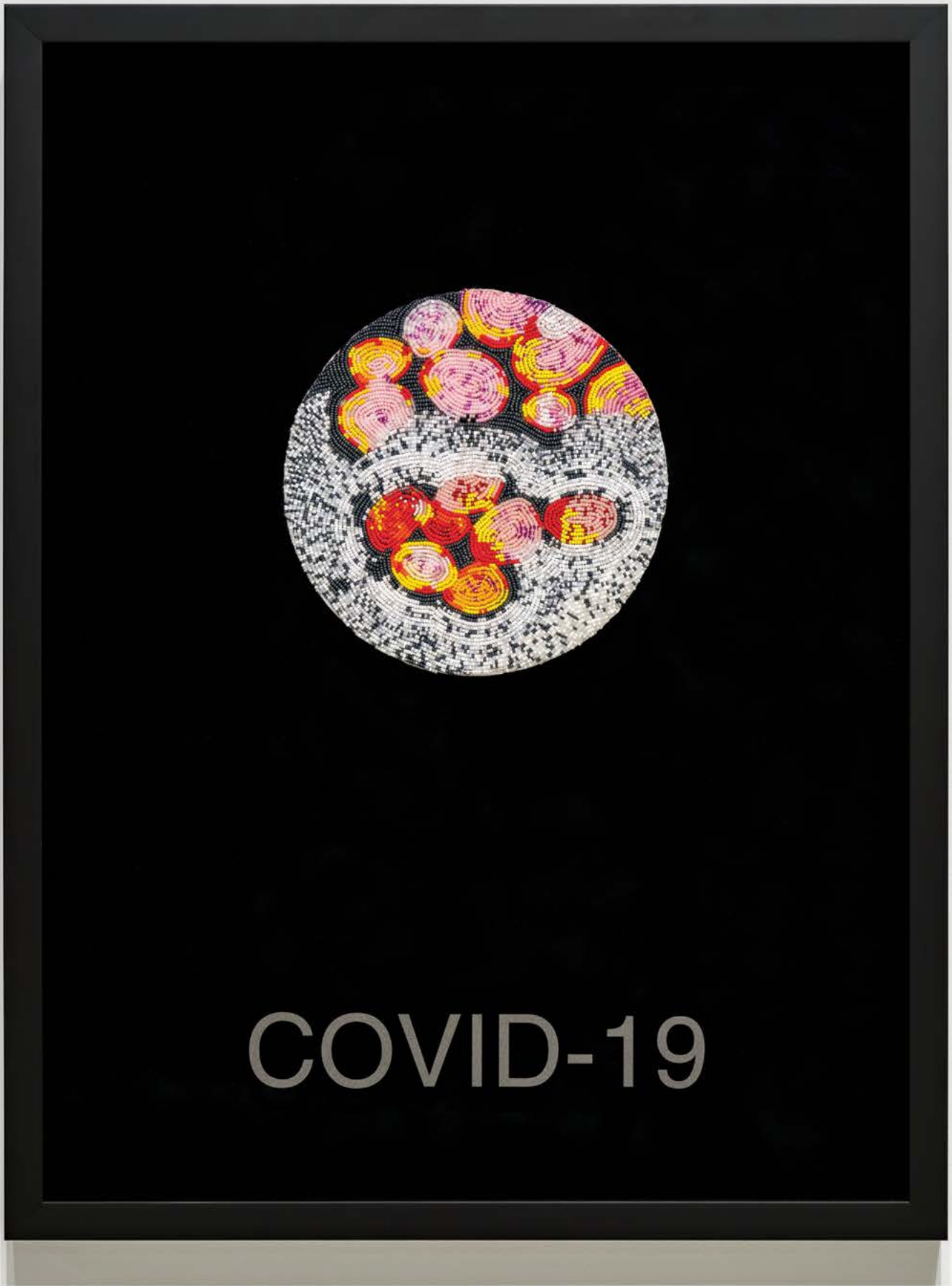
My Crops Are Dying But My Body Persists, 2020, single channel video, 21:57 minutes, edition of 3 + 1 AP.

Puppies Puppies

Blood Drop Stress Balls (for Lutz Bacher), 2019, 750 foam stress balls each ball measures 76 x 60 cm, installation dimensions variable.

Dominique Rey

Leurre, 2017, laser cut white & clear acrylic, digital photos, acrylic columns, aluminum rods, 275.6 x 231.1 x 106.7 cm.



Ruth Cuthand, *Second Wave: COVID-19 No. 1*, 2021, glass beads, suede board, vinyl lettering, 64.1 × 48.9 cm. Collection of Remail Modern. Purchased with the support of the Frank and Ellen Remail Foundation, 2021.

2021 Financial Statements

Operating Fund Statement

For the Year Ended December 31, 2021 (reported in thousands of dollars)

Revenue

Grants - City of Saskatoon	\$5,858	64%
Grants - Other	\$750	8%
Self-generated	\$957	10%
Donations & Sponsorships	\$1,627	18%
Total Revenue	\$9,192	100%
Operating Surplus	\$330	

Expenditures

Salaries & Employee Benefits	\$4,447	50%
Programming & Exhibitions	\$1,079	12%
Facilities Costs	\$1,586	18%
Other Operating Costs	\$1,750	20%
Total Expenditures	\$8,862	100.0%

Note

1. The operating fund statement is a summary of Remai Modern's main financial activity for 2021. Financial statements for the 2021 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, 2021 (reported in thousands of dollars)

Revenue

Donations for Art Acquisitions	\$3,672
Grant - City of Saskatoon	\$609
Capital Campaign Donations	\$191
Interest Income	\$21
Total Revenue	\$4,493

Expenditures

Acquisitions of Art	\$2,925
Amortization	\$337
Maintenance	\$81
Capital Replacement Reserve	\$609
Total Expenditures	\$3,952

Note

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

Statement of Financial Position

As at December 31, 2021 (reported in thousands of dollars)

Assets

Current Assets	\$7,410
Due from Other Funds	NA
Net Capital Assets	\$3,344
Total Assets	\$10,754

Liabilities

Current Liabilities	\$1,855
Due to Other Funds	NA
Net Assets	\$8,899
Total Liabilities & Net Assets	\$10,754

Note

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

BY THE NUMBERS

167,799

Number of visits to Remai Modern

8,029 km

Farthest distance a Remai Modern collection work travelled in 2021. Thomas Hirschhorn's *Pixel-Collage no. 83* was featured at MAXXI National Museum of 21st Century Art in Rome

928

New Remai Modern members

3,241

Total Remai Modern members as of December 31, 2021

225

Number of works from the collection shown at Remai Modern in 2021

37,077

Number of participants in Remai Modern's Learning & Engagement programs

102

Number of collection works that were shown at 14 other institutions in 2021

1,887

Number of programs (talks, tours, films and more) offered at the museum in 2021

41

Number of Picasso works from Remai Modern's collection – 38 prints and three ceramics – that were shown at the Art Gallery of Grande Prairie, Alberta

38

Number of works that were conserved from Remai Modern's collection for the exhibition *Atautchikun | wâhkôtamowin*, including 30 sculptures, three paintings and five textiles

28,964

Number of social media followers as of December 31, 2021

300

Number of Orange Shirt Day pins sold. These enamel pins feature a design by Saskatchewan artist Marcy Friesen, who also beaded four original pins for the Art & Design Store. Proceeds were donated to the Saskatoon Survivors Circle.

11,661

Number of subscribers to Remai Modern's newsletter



Images in order from the Top: Thomas Hirschhorn's *Pixel-Collage no. 83*, from Remai Modern's collection, was shown in Rome in 2021. Thomas Hirschhorn, *Pixel-Collage no.83*, 2016, paper, prints and tape, 438 x 647 cm. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation, 2018.

Second: This sculpture by George Arluk was one of 38 works from Remai Modern's collection that was conserved as part of the exhibition *Atautchikun | wâhkôtamowin*. Photo: Blaine Campbell. George Arluk, *Figures*, 1976, serpentine, 56.5 x 50.8 x 66 cm. The Mendel Art Gallery Collection at Remai Modern. Purchased 1977.

Third: Original beaded pins by artist Marcy Friesen were sold in the Art & Design Store, with an enamel pin created from her design. Photo: Carey Shaw.

Bottom: A visitor works on an artmaking project in the Cameco Learning Studio. Photo: Carey Shaw.



José Luis Torres, *Va-et-Vient (Coming and Going)*, 2021, Remail Modern, Saskatoon.
Photo: Carey Shaw.