

rRemai mModern

2019 Annual Report



rRem



“Amalie Atkins is an outstanding artist working in film. It is such an honour as a curator to have the trust of artists to bring major work to museum audiences. Atkins had been working on this three-part, 16 mm film project for about ten years and it was amazing to have so many of the contributors come to the live screening and launch.”

– Sandra Fraser, Curator (Collections)

This Page: Installation view, Amalie Atkins, *The Diamond Eye Assembly*, Remail Modern, Saskatoon, 2019.
Photo: Blaine Campbell.

Cover: Nic Lehoux.

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Remail Modern is all lit up at LUGO in January. Photo: Carey Shaw.

We are grateful for support from:

Frank & Ellen
Remail Foundation



Board Chair's Message



Remai Modern Interim Board Chair Beau Atkins greets guests at the first-annual galaMODERN. Photo: Carey Shaw.

It has been my honour to have served as Interim Chair of Remai Modern's Board of Directors since our March 2019 Annual General Meeting. I am proud to have led my colleagues on the Board during this transition period as we helped the organization settle into its second year of operations. While there has been a significant change to the Board, all the new members bring with them the same passion and dedication of the previous members, and share in the goal of building and strengthening the organization.

A major focus for the 2019 Board was initiating the search for the museum's new Executive Director & CEO. In the spring, a consultation process we launched provided the selection committee with an opportunity to ask key questions to stakeholders and use this information to determine the needs and priorities of the new CEO. The formal search was launched in the fall with the help of an executive search firm. The Board is confident that the best possible candidate will be found to fill this important role.

My role was made exponentially easier thanks to the exceptional efforts of my colleagues on the AGS Board and Remai Modern Foundation Board. I would also be remiss not to extend an enormous amount of gratitude to the museum's lead patron Ellen Remai and all of our generous benefactors. We are profoundly grateful for the support and confidence of the many donors and

foundations who have supported the museum and their commitment to investing in its future. Furthermore, I am indebted to Interim Executive Director & CEO Lynn McMaster and Interim COO Celene Anger for their leadership in 2019. Though it's certainly not a glamorous task to lead an organization through a transition period, their incredible hard work ensures the next chapter in Remai Modern's history will be a success. I also want to extend a huge thank you to all of Remai Modern's staff, whose passion for art and commitment to the museum shines through in everything the museum has to offer.

As outgoing Chair, I want to share my sincere congratulations with Remai Modern's new Board Chair Doug Matheson. I leave with complete confidence in his leadership as the museum looks to the future. I also want to extend my thanks to all my fellow board members, who have shown inspiring dedication and hard work through a time of change.

Though I am stepping down from the board, I look forward to attending the museum's future exhibitions and events, not to mention stopping by Shift for lunch to enjoy the daily frittata special.

Beau Atkins, AGS Board Chair

Executive Director & CEO Message

In 2019, Remai Modern delivered a year of engaging exhibitions, programs and activities. The museum continued to build on its vision to be a thought leader and direction-setting art museum that boldly collects, develops, presents and interprets the art of our time.

As a young arts institution situated in the Prairies, the possibilities for Remai Modern's contribution to this region are endless. I joined Remai Modern as Interim Executive Director & CEO in April 2019. My role this year has been to support the team and steady the ship as the museum prepares for a new permanent leader in 2020.

Each day I've enjoyed watching members and visitors make meaningful connections to the art or enthusiastically engage with our programming. The museum continued to share its remarkable collection with the public, with nearly 200 of its works on display this year. The galleries showcased 22 exhibitions and more than a dozen artists that call the Prairies home, alongside artists from across Canada and the world. Live and public programs included a robust schedule of events all year-long, many once-in-a-lifetime experiences.

These pages are full of exciting, successful programs, events and activities, none of which would have been possible without the incredible staff, volunteers, Board and Foundation Board members, supporters and community partners.



I am grateful to all the museum's staff who worked tirelessly to deliver outstanding work.

Likewise, I am grateful to the Remai Modern Board Directors and Remai Modern Foundation Board Directors, especially Beau Atkins, Board Chair, and Herb McFaull, Foundation Board Chair, for their trust and guidance.

I am further grateful for the many artists, volunteers, participants and supporters who have worked with us over the years, pushing our vision forward in big and small ways.

I am also indebted to the many foundations and individuals who have contributed generously so we can build on art's promise for our community. Without their generous support, Remai Modern's work would not be possible.

We're extremely honoured that Remai Modern continues to attract large and diverse audiences, many of whom are intimately connected with the community. We are all helping put Saskatoon on the map as a centre for arts and culture.

Looking back on 2019, one thing truly stands out for me: a deep and abiding sense of gratitude for the work we've done together and how the community supported us and challenged us to change. Remai Modern is still a museum in flux, establishing its identity and learning how it can serve the community today, while innovating for the future.

Thank you for coming along with us on this exceptional journey and for trusting in what this museum can bring to Saskatoon for many decades to come.

Lynn E. McMaster, Interim Executive Director & CEO

Interim Executive Director & CEO Lynn McMaster welcomes artist Eli Bornstein to the podium at galaMODERN. Photo: Carey Shaw.



A member walks past a work by Christian Boltanski during the preview for *The Sonnabend Collection* in October. Photo: Studio D.



Dancer Karla Kloeble performs at LUGO Deep in January. Photo: Carey Shaw.



A member looks at works by Veronika Pausova at the opening of *If I have a body*. Photo: Carey Shaw.



Poet Janelle Pewsconias performs at a Turn Out event titled *Northern Landscape Style* in June. Photo: Carey Shaw.

Yvonne Rainer and her frequent collaborators The Raindears perform *Continuous Project: Sixty Years* at Remai Modern. Photo: Studio D.



Children explore Remai Modern's Collection Galleries. Photo: Carey Shaw.



Dancers perform at the opening event for Amalie Atkins' *The Diamond Eye Assembly* in April. Photo: Carey Shaw.



Members explore works by artist Steven Beckly at the preview for *If I have a body* in May. Photo: Carey Shaw.

2019 EXHIBITIONS

LEVEL 1: CONNECT GALLERY

Rirkrit Tiravanija: *Tomorrow is the Question*
January 19–March 24

Amalie Atkins and The Diamond Eye Assembly
April 5–June 2

Beau Dick: *Devoured by Consumerism*
June 21–September 8

Puppies Puppies: *BODY FLUID (BLOOD)*
September 21–November 17

Dana Claxton: *Rattle*
November 22–January 12

LEVEL 2: COLLECTION GALLERIES

Display Tactics: Iain Baxter, Bob Boyer, General Idea, Suzy Lake, Mary Elizabeth Scott, Sandra Semchuk, Michael Snow, Joyce Weiland
February 15–November 10

Joan Jonas: *Videos*
February 26–May 26

Recent Acquisitions Part One: Larry Bell, Lynda Benglis, Luanne Martineau, Clint Neufeld, Anton Vidokle
March 2–July 14

Mendel Legacy: Lawren Harris, David Milne
March 9–September 15

Artist in Focus: Ruth Cuthand
March 13–July 14

Recent Acquisitions Part Two: Stanley Boxer, Gary Evans, Jonathan Forrest, Marie Lannoo, Stephen Shore, Robert Youds
July 20, 2019–January 5, 2020

Artist in Focus: Eli Bornstein
July 27, 2019–January 5, 2020

Presenting Michael Snow
September 3–January 5

Mendel Legacy: George Csato, Ignac Konrad, Serge Poliakoff, Louis Marcoussis, Erich Schmid
July 20, 2019–January 5, 2020

RBC Emerging Artist Series: Jeneen Frei Njootli, from strength to this question

LEVEL 2: SASKTEL THEATRE

Andy Warhol: *Screen Tests*
October 5, 2019–March 22, 2020

LEVEL 3: PICASSO GALLERY

Pablo Picasso: *Process & Poetry*
On view until June 9

Pablo Picasso: *Anatomy of a Still Life*
On view beginning June 28

LEVEL 3: FEATURE GALLERY

Rebecca Belmore: *Facing the Monumental*
February 1–May 5

Dorothy Iannone: *Liberties*
June 7–September 8

The Sonnabend Collection: Part 2
October 5, 2019–March 22, 2020

LEVEL 3: MARQUEE GALLERY

Rebecca Belmore: *Facing the Monumental*
February 1–May 5

If I have a body: Shuvina Ashoona, Steven Beckly, Billy-Ray Belcourt, Laurie Kang, Veronika Pausova, Dominique Rey
May 31–September 2

The Sonnabend Collection: Part 1
October 5, 2019–March 22, 2020



Left: *Bookwus (with rattles)*, c. 1990, red cedar, acrylic, feathers, cedar bark, 35.6 x 25.4 x 14 cm. Collection of Shane Akeroyd, Hong Kong. Right: *Dzunukwis*, c. 1990, western red cedar, acrylic, horsehair, 43.2 x 48.3 x 17.8 cm. Courtesy of Fazakas Gallery, Vancouver. Installation view, *Devoured by Consumerism*, Remai Modern, Saskatoon, 2019.



Installation view, Pablo Picasso, *Anatomy of a Still Life*, Remai Modern, Saskatoon, 2019. Showing 16 states of *Nature Morte à la Pastèque*, 1962, linocut print. 73 x 60 cm each. Collection of Remai Modern. Gift of the Frank and Ellen Remai Foundation, 2012. Photo: Blaine Campbell.

REBECCA BELMORE: FACING THE MONUMENTAL

Remai Modern's first major exhibition of 2019 was Rebecca Belmore's *Facing the Monumental*, the artist's largest solo exhibition to date. The exhibition travelled to Saskatoon after its debut at the Art Gallery of Ontario in Toronto.

Facing the Monumental spanned more than 20 years of Belmore's career with works in sculpture, photography, video, performance and more. Her works speak to urgent issues including Indigenous sovereignty, land rights, state violence and resource extraction. The collective effect of the exhibition was personal, powerful and memorable.

"Rebecca Belmore is one of the most relevant and politically-engaged artists working today," Rose Bouthillier, Remai Modern's Curator (Exhibitions) said of the significance of presenting her work at Remai Modern.

"She's been a leading voice for decades, particularly in the field of performance art. This exhibition focused more on her work in sculpture and installation, making it a rare opportunity to see so many of her larger pieces all together. It was particularly meaningful to present *blood on the snow* (2002), a work from Remai Modern's own collection, in this context."

Belmore, a member of Lac Seul First Nation (Anishinaabe) in Ontario, is currently based in Toronto. While she isn't from the Prairies, many of her works were either created here or have special resonance to this place. *Freeze* (2006/2019), a collaborative sculpture by Belmore and Osvaldo Yero dedicated to the memory of Neil Stonechild,

was installed at the museum's front entrance. *Omaa* (2014), documented a powerful performance Belmore did at Wanuskewin Heritage Park in Saskatoon, where the artist pounded nails into a photograph of a buffalo stone. These works were both new additions to the exhibition at Remai Modern. A robust series of community dialogues, film screenings and public programs gave audiences many opportunities to engage and provide their own perspectives on the challenging issues at hand.

"The opening night talk between Wanda Nanibush, the AGO's Curator of Indigenous Art, and Rebecca was packed, and the room was electric — people were there to connect with two powerful forces that have really shaped the conversation, who have been fearless in their work," said Bouthillier. "*Facing the Monumental* is a perfect title for the exhibition. Belmore does exactly that, and it takes courage, and it takes vulnerability."

"While the weight of history and injustice can feel overwhelming, Belmore's work shows us the power of individual response and the potential of shared experiences and collective action."

Visitor feedback:

- > "This exhibit is more intriguing around every corner."
- > "This exhibit is an absolute must-see. Amazing, heart-wrenching and powerful."
- > "This is such a powerful exhibition. I'm so glad I got to see it."



Rebecca Belmore, *blood on the snow*, 2002, fabric, feathers, acrylic, wood, 106.7 x 609.6 x 609.6 cm. The Mendel Art Gallery Collection at Remai Modern. Purchased with the assistance of the Canada Council for the Arts and the Mendel Art Gallery Foundation, 2004. Installation view, *Facing the Monumental*, Remai Modern, Saskatoon, 2019. Photo: Blaine Campbell.

THE SONNABEND COLLECTION

In October, works by Andy Warhol, Roy Lichtenstein, Jeff Koons and many more came to Rемаi Modern, thanks to *The Sonnabend Collection*. One of the museum's most ambitious exhibitions to date, the collection gave visitors the opportunity to explore more than 100 works by 67 artists and trace the development of key movements in contemporary art history.

Developed through the vision of influential art dealer Ileana Sonnabend, her husband Michael Sonnabend, and their adopted son Antonio Homem, the collection is among the most significant private holdings of modern and contemporary art in the world.

"The intention behind *The Sonnabend Collection* strongly resonates with the mission and vision of Rемаi Modern. In their formidable support for art, Rемаi Modern's lead patron Ellen Rемаi and Ileana Sonnabend are certainly kindred spirits. With a deep, unwavering commitment, the Sonnabends granted artists the opportunity to push boundaries, defy expectations and exhibit work that was difficult to sell," Lynn McMaster, Rемаi Modern's Executive Director & Interim CEO, said at the time of the exhibition's opening. "As a museum, Rемаi Modern extends this same trust to artists, allowing them to lead us, as they often do, into unfamiliar and challenging territories."

Preparation for this once-in-a-lifetime exhibition began long before the doors opened to the public on October 5. From a complex shipping and installation process and expanded marketing efforts to the development of new programs to accompany the exhibition, every Rемаi Modern department contributed to the success of *The Sonnabend Collection*.

Works came to Saskatoon from New York, Madrid and Venice. One work, Sol LeWitt's *Wall Drawing #113 (Arcs From Four Corners)*, had to be installed onsite. A team, including three Rемаi Modern Program Guides and a draftsman from the LeWitt estate, spent 16 days meticulously applying pencil lines to a wall in the Marquee Gallery to create the finished work.

An extensive exhibition catalogue was produced for the exhibition and reads like a personal guided tour from its curator, Homem. In it, he shares a lifetime of insight about Ileana's journey through art's defining moments.

Throughout the exhibition, organized in partnership with the Sonnabend Collection Foundation, the museum also created a series of talks, tours, workshops, films and more that offered additional tools and insights into the collection and the times in which it was developed. From adding a queer context to the collection through Saskatoon-born artist Zachari Logan to discussing the Indigenous art perspective during Sonnabend's heyday with scholars Dr. Gerald McMaster, Dr. Richard Hill and Paul Chaat Smith, our team was able to reach a wider audience in larger numbers. In addition to that, thousands of K-12 students were able to see works that directly applied to their curriculum.

Program Guides and social media mentions reported frequent repeat visitors, with many more expected as the exhibition continues into 2020.

The Sonnabend Collection was an extraordinary effort for the museum and a testament to Ellen Rемаi's vision for the space.

Visitor feedback:

- > "Oh. Mygawd. Can't believe I just saw what I saw without having to leave Saskatchewan. Thank you @remaimodern for bringing in the #SonnabendCollection, and for existing in general."
- > "Highly recommend the guided tour of the Sonnabend Collection at @RemaiModern. I went last Saturday and it was excellent, situating one of the world's great pop and modern art collections in art history. I thought about it for days after."
- > "What a fabulous show! I will revisit it more than once!"



Installation view, *The Sonnabend Collection*, Rемаi Modern, Saskatoon, 2019. Work by Andy Warhol (foreground and far left), George Segal (near left) and Roy Lichtenstein. Photo: Blaine Campbell.



Members attend a preview of *The Sonnabend Collection* in October. Photo: Studio D. Work by Robert Rauschenberg (left wall), James Rosenquist (right wall) and Christo (foreground).

PUPPIES PUPPIES: BODY FLUID (BLOOD)

In September, Remai Modern explored new community partnerships thanks to the artistic vision of American artist Puppies Puppies (Jade Kuriki Olivo).

In her exhibition *BODY FLUID (BLOOD)*, Puppies Puppies contemplated how blood unites us all as humans, while exploring the complexities of our inner workings. The exhibition was formed around a constellation of ideas and themes, including the artist's family connections and influences, what it means to share and give blood, and what blood may carry or transmit. It touched on challenging issues including blood donation criteria, HIV risk factors, and how these affect individuals and communities.

"The exhibition was generated from Puppies' own life experiences as a trans Latinx woman living in the U.S., but it was presented and contextualized here. Saskatchewan's HIV transmission rate is about twice as high as in the rest of Canada and among the highest in North America. Across different communities, stigma, misconceptions and marginalization play a huge role in negative health outcomes," said Rose Bouthillier, Curator (Exhibitions), who organized *BODY FLUID (BLOOD)*.

The project also represented an important moment for Puppies Puppies as it was her first solo museum project and first exhibition in Canada.

"When we invited Puppies Puppies to create an exhibition at Remai Modern, we knew it would push the museum in many ways. Her work explores fundamental aspects of the human experience: love, mortality, power relations and states of being. It touches on intensely personal and political realities," Bouthillier said.

The exhibition invited audience participation in unconventional ways, such as offering on-site HIV testing in a private consultation room within the exhibition space, in collaboration with Saskatoon Sexual Health. The aim of this part of the exhibition was to de-stigmatize testing while raising awareness of HIV prevention, care and community resources.

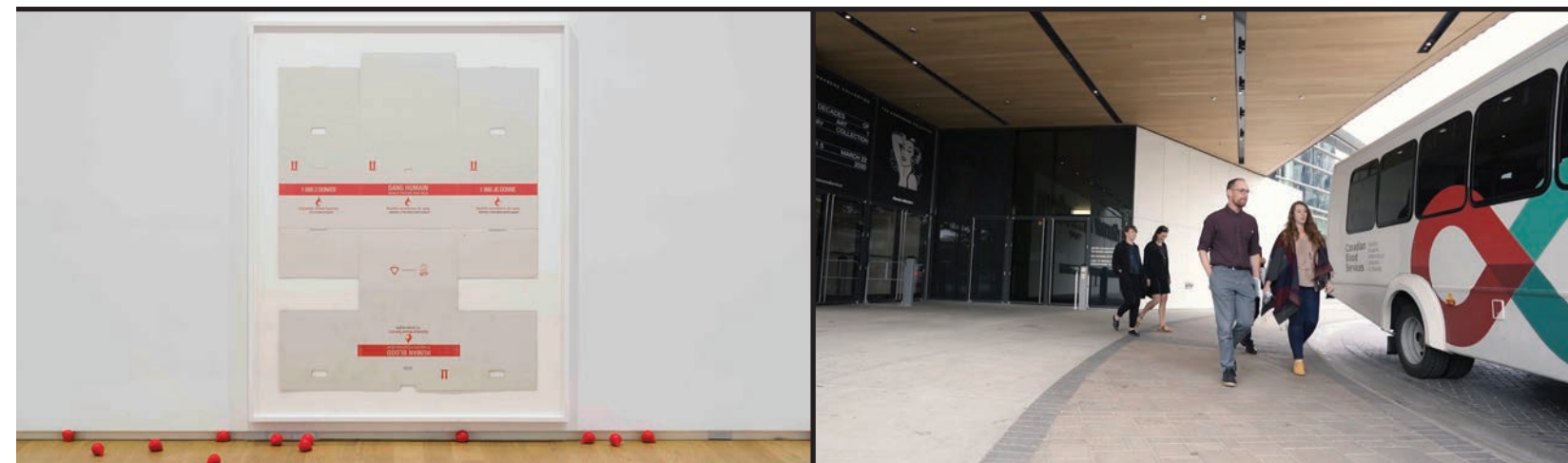
Bouthillier knew it was important to partner and consult with other local organizations so that the museum's team could communicate sensitively on these topics, and for the exhibition to be a catalyst for connection and awareness. The museum received valuable input from staff at OUTSaskatoon, AIDS Saskatoon, Persons Living with AIDS Network of Saskatchewan, Elizabeth Fry Society and Sanctum Care Group. Peer Mentors, who were onsite during testing days, engaged with visitors and offered pre- and post-testing guidance.

A panel discussion held at the museum featured peer mentor Melissa St. Denis; Jack Saddleback, the Cultural & Projects Coordinator at OUTSaskatoon; and Raphaële Frigon, Program Director at the University of Regina Pride Centre for Sexuality and Gender Diversity.

"I was blown away by how responsive, generous and open to conversation everyone was," says Bouthillier. "Each person had a different perspective, lived experience and expertise. The conversation was both critical and personal. It raised important questions about the museum's role, and how it can engage with different communities in more open and responsive ways."



Foreground: *Blood drop stress balls (for Lutz Bacher)*, 2019, scattered blood drop stress balls. Background: *Portrait (My Blood)*, 2019, the artist's blood, blood donation bag, IV stand, fridge. Courtesy of the artist and Galerie Barbara Weiss. Installation view, *BODY FLUID (BLOOD)*, 2019, Remai Modern, Saskatoon. Photo: Blaine Campbell.



Left: *Human Blood Transportation Box (Canadian Blood Services)*, 2019, Canadian Blood Services transportation box, 195.6 x 156.2 cm (framed). Courtesy of the artist and Galerie Barbara Weiss. Photo: Blaine Campbell. Right: Remai Modern staff members get on the Canadian Blood Services Lifebus to donate blood as part of Puppies Puppies' project at the museum. Photo: Chad Reynolds.

THE COLLECTION GALLERIES

The main gallery space on Level 2 of Remai Modern continues to showcase works from the museum's collection. The Collection Galleries are an ever-evolving space that presents the museum's art collection in a contemporary context. Sandra Fraser, Curator (Collections), researches our collection of more than 8,000 artworks to conceive compelling stories to share with visitors.

In 2019, she presented a wide variety of exhibitions, including *Artist in Focus*, which offered in-depth looks at two Saskatchewan artists Ruth Cuthand and Eli Bornstein.

"Both Ruth and Eli are leaders in our art community and the exhibitions are one way to share that with a broad audience," Fraser said.

The *Artist in Focus* exhibitions also presented the opportunity to acquire new works, such as Cuthand's work *Extirpate this Execrable Race #1*.

A catalogue was published on the occasion of Bornstein's exhibition, featuring images of works that span his career and trace his development into Abstraction, from early watercolours influenced by Impressionism to various iterations of his constructed reliefs.

The collection also showcases work that responds to the exhibitions program in other parts of the museum. Fraser curated an exhibition called *Display Tactics*, for example, that coincided with *The Sonnabend Collection*, exploring what Canadian avant-garde artists were doing at the same time as artists like Andy Warhol and Roy Lichtenstein.

"I selected artists working in the 1960s through 1980s and who were influential teachers and leaders in establishing artist-run centres, collectives or were otherwise at the forefront of the visual arts," Fraser said.

Fraser worked alongside the museum's Collections Committee to expand and deepen its holdings. An artist she was particularly excited to bring in to Remai Modern's collection in 2019 was Kinngait artist Shuvina Ashoona.

"We have a strong collection of Inuit art from the 1950s through 1980s, I'd say, but we have not kept up with the exciting artistic developments happening in the north," said Fraser. "Adding Shuvina fills a gap, but there are more opportunities for us to grow in that area."

Fraser chose to present a selection of Ashoona's work as part of the exhibition *If I have a body*, which she co-curated alongside Rose Bouthillier, Curator (Exhibitions) and Troy Gronsdaahl, Associate Curator (Live Programs).

In addition to featuring some of the collection's more historical works, including pieces that date back to the original Mendel gift in 1965, Fraser also presented two exhibitions of new acquisitions in the Collection Galleries, including works by Larry Bell, Lynda Benglis, Stanley Boxer, Gary Evans, Jonathan Forrest, Marie Lannoo, Luanne Martineau, Clint Neufeld, Stephen Shore, Anton Vidokle and Robert Youds.

"I think it is important to show our visitors how the collection is growing and to show how diverse contemporary art is," she said.



Installation view, *Artist in Focus: Eli Bornstein*, Remai Modern, Saskatoon, 2019. Photo: Blaine Campbell.



Extirpate this Execrable Race #1, 2018, glass beads, Canadian Forces blankets, ribbon, dimensions variable. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation, 2019. Installation view, *Artist in Focus: Ruth Cuthand*, Remai Modern, Saskatoon, 2019. Photo: Blaine Campbell.

LIVE PROGRAMS

Remai Modern's live program is an extension of the exhibitions program, offering interdisciplinary work that challenges audiences to experience art differently.

In 2019, Troy Gronsdahl, Associate Curator (Live Programs), presented programs exploring a range of artistic approaches and new directions in contemporary art. Audiences encountered artists working at the intersection of sound and experimental music, including Jeneen Frei Njootli, Michel Boutin and Ellen Fullman. Movement—interpreted through the practices of Laakkuluk Williamson-Bathory, Kelly Nipper and Yvonne Rainer—was also a major focus.

Working with Rainer—an influential dancer, choreographer and filmmaker now in her 80s—marked one of the highlights of Gronsdahl's career. The venerated artist and her frequent collaborators came to the museum for a pair of performances entitled *Continuous Project: Sixty Years*. This new choreography developed for Remai Modern incorporated early dances and movement phrases with more recent work.

"Yvonne's commitment to her art form and the rigour of her practice is inspiring," said Gronsdahl. "She has been working with the same group of dancers, affectionately referred to as The Raindears, for the past 20 years or so. They have a special rapport and the performance at Remai Modern was particularly moving for the dancers as it was likely their final performance as a group."

From an avant-garde, New York-based pioneer and innovator like Rainer, to a local artist celebrating the completion of a work 10 years in the making, Remai Modern's live program celebrated the live work of artists from around the world and here at home.

In April, Saskatoon-based artist Amalie Atkins marked the opening of her exhibition *The Diamond Eye Assembly* with two capacity film screenings of the long-term project, featuring a live score by respectfulchild and musical accompaniment by members of the Saskatoon Symphony Orchestra.

"Amalie worked with a large cast of local artists to realize this new film and it was a special moment to bring them all together to view the final work," said Gronsdahl. "It beautifully demonstrates how art can create and activate a community and how a community can support the work of artists."

Each performance at Remai Modern is distinct, but they all leave room for catharsis, humour and moments of connection, whether it was the "punk rock, skull-crushing" sound work of Michel Boutin or the emotionally charged and provocative performance work of Laakkuluk Williamson-Bathory, accompanied at Remai Modern by cellist Cris Derksen.

Remai Modern's live program affirms the power of a shared, live experience of art, bringing artists and audiences together for a moment that only happens once. It also gives the museum an opportunity to support experimental forms and new directions in contemporary art, and give our audiences the opportunity to be among the first to see them.

> **January 12 — LUGO Deep, presented by Nutrien**
Remai Modern's annual art party and fundraiser, performances and work by Ancient Greens, Marites Carino, Chunder Buffet, Mr. Fudge & Beatmonger, The Gaff, Karla Kloeble, Rodney LaTourelle, Man Meat, Darren Miller, Chad Munson, Open Window, Kyle Syverson, Ursa, Stephen Wade, Tatum Wildeman. Plus, moving image work by Sam Burns, Stephanie Kuse, Jody Lerat and Melody Wood, Chris Morin, and Matt Yablonski and a special poetry project featuring Nautia Crier, Lenora Felix, Shawn Joseph, Megan Seier, and Kevin Wesaquate from Indigenous Poets Society animated by Andrei Feheregyhazi.

> **January 15 — Marites Carino, *Hands On***
Screening and conversation

> **February 1 — Rebecca Belmore and curator Wanda Nanibush**, conversation
followed by *For Women By Women* (Eekwol and T-Rhyme), performance

> **March 1 — Jeneen Frei Njootli**, performance

> **April 5 — Amalie Atkins, *The Diamond Eye Assembly*** film screening with a live musical score by respectfulchild.

> **May 10 — *WHAT CAN I LEARN FROM YOU. WHAT CAN YOU LEARN FROM ME. (CRITICAL WORKSHOP)***, book launch

> **June 7 — Michel Boutin, *Northern Landscape Style***, with fiddler **Tristan Durocher**, sound artist **Todd Emel** and poet **Janelle Pewapsonias** produced in partnership with the Indigenous Peoples Artist Collective, Holophon Audio Arts and the Strata Festival of New Music.

> **June 22 — Summer Solstice Event with Questlove**, featuring vocalist Denise Valle

> **July 5 — Block Party with Skratch Bastid**, featuring DJ Charly Hustle and The Gaff

> **September 6 — Alasdair and Ashley Obscura, *Songs For the Living Skies***, spoken word performance

> **October 5 and 6 — Yvonne Rainer, *Continuous Project: Sixty Years***, performance

> **November 1 — Ellen Fullman, *The Watch, reprise***, performance



Ellen Fullman performs *The Watch, reprise* on her Long-String Instrument, a project she's been developing for more than 30 years. Photo: Carey Shaw.

FILM



A packed audience watches a screening of Amalie Atkins' *The Diamond Eye Assembly* with a live score by respectfulchild and accompaniment from members of the Saskatoon Symphony Orchestra. Photo: Carey Shaw.

March — Encounters with Film

A series selected by artist Rebecca Belmore and curator Wanda Nanibush and presented in partnership with the National Film Board in conjunction with the exhibition *Facing the Monumental*

- > Tasha Hubbard, *Two Worlds Colliding*
- > Clint Alberta, *Deep Inside Clint Star*
- > Alanis Obomsawin, *Trick or Treaty?*
- > Helen Haig Brown, *My Legacy*

Architecture and Design Film Series

Presented in partnership with OPEN Design Collaborative

- > January 18: Steffi Giaracuni, *Didi Contractor: Marrying the Earth to the Building*
- > February 8: Carlos Saura, Renzo Piano: *The Architect of Light*
- > April 12: Marjolaine Normier, Marjolaine Normier: *Bonne Maman et Le Corbusier*

May/June — Krzysztof Kieslowski, Three Colours

A series of films by the acclaimed Polish director

- > *Blue*
- > *White*
- > *Red*

July — In Focus: Claire Denis

Presented in partnership with Cinergie Francophone Film Festival

- > *Chocolat*
- > *White Material*
- > *Let the Sunshine In*

August — Cinema at the Museum

- > David Cronenberg, *Scanners*
- > Norman Jewison, *Rollerball*
- > Stanley Kubrick, *A Clockwork Orange*

August–December —

Andy Warhol: Screen Tests

- > Screen Test: John Ashbery [ST13], 1966
- > Screen Test: Ann Buchanan [ST33], 1964
- > Screen Test: Lucinda Childs [ST53], 1964
- > Screen Test: Marcel Duchamp [ST80], 1966
- > Screen Test: Bob Dylan [ST82], 1966
- > Screen Test: Donyale Luna [ST196], 1965
- > Screen Test: Jonas Mekas [ST211], 1966
- > Screen Test: Dennis Hopper [ST155], 1964
- > Screen Test: Jane Holzer [ST142], 1964
- > Screen Test: Lou Reed (Apple) [ST268], 1966
- > Screen Test: Edie Sedgwick [ST305], 1965
- > Screen Test: Susan Sontag [ST318], 1964

> September 27 — Jack Walsh, *Feelings Are Facts: The Life of Yvonne Rainer*

> October 18 — Joseph Hillel, *City Dreamers*, presented in partnership with Design Council of Saskatchewan as part of SK Design Week and OPEN Design Collaborative.

November — Experimental Film & Video

- > Joyce Weiland, *Reason Over Passion*
- > Michael Snow, *Wavelength*, screening and artist's talk
- > *The Electric Mirror: Reflecting on Video Art in the 1970s*



Yvonne Rainer and her frequent collaborators The Raindears perform *Continuous Project: Sixty Years* at Remai Modern. Photo: Studio D.

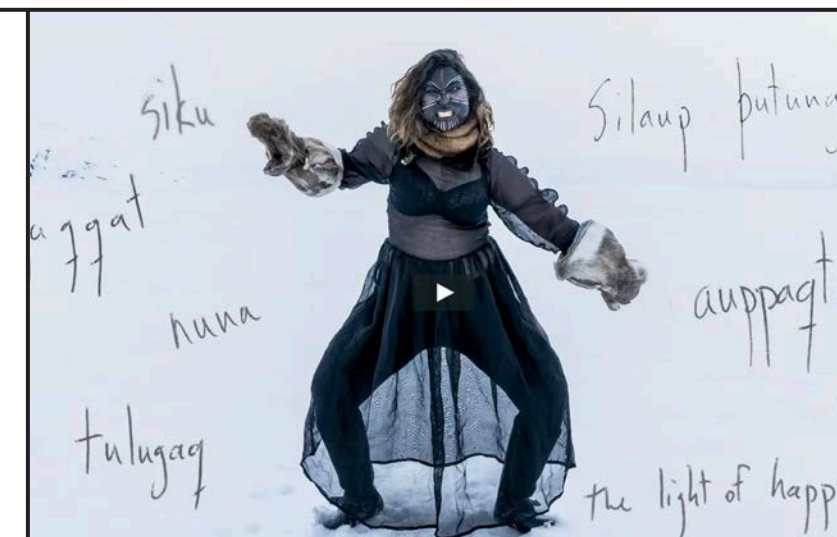


Laakkuluk Williamson-Bathory performs a piece that uses Uajaerneq—Greenlandic mask dancing—in the Riverview Room. Photo: Carey Shaw.

WEB COMMISSIONS

> February — Laakkuluk Williamson-Bathory, *Avatini Oqaatsit/Words at the limbs*

> November — Kelly Nipper, *Public Space*



Laakkuluk Williamson-Bathory, *Avatini Oqaatsit/Words at the limbs*, 2019, video with sound, 3:43 min.

The Collection

Remai Modern acquired 43 works of art for the permanent collection in 2019, 20 of which were purchases and 23 of which are gifts. The new acquisitions made in 2019 brought the total number of works in Remai Modern's collection to 8,099 and an overall value of more than \$51 million. Purchases are supported by the Frank & Ellen Remai Foundation unless otherwise indicated.

Purchases

Shuvinai Ashoona

Composition (Figures and Globes), 2017, coloured pencil and ink, 75.9 x 58.4 cm.

Composition (Figures Presenting Drawing), 2017, ink, 75.9 x 58.4 cm.

Composition (People and Creatures on the Land), 2017, ink and coloured pencil, 127 x 119.8 cm.

Composition (Rainbow and Baleen with Bones), 2018, ink and coloured pencil, 70.8 x 155.6 cm.

Composition (Spirit World Portrait), 2011, ink and coloured pencil, 121 x 121.9 cm.

Rosa Barba

Still Anchored in One Point From Which They Emerge, 2013, 35mm film, Perspex, glass, guiding rollers, LED, programmed engine, 34 cm x 95 cm (diameter).

Eli Bornstein

Tripart Hexaplane Construction No. 3, 2008-10, acrylic enamel on aluminum, 73.7 x 432. X 43.2 cm.

Elaine Cameron-Weir

Untitled, 2018, parachute silk, stainless steel, leather.

Paul Chan

Bathers at Night, 2018, installation with nylon fabric, fans, carpet, electric cables, various accessories, 4.26 x 9.44 x 4.85 m.

Dana Claxton

Rattle, 2003, four-channel video installation with sound, 2/2.

Marlene Creates

Points of Interest, 1999, 12 colour endurochrome photographic prints, 61 x 91.4 cm, unique (non-editioned).

Ruth Cuthand

Extirpate this Execrable Race #1, 2018, glass beads, Canadian Forces blankets, ribbon.

Jessica Eaton

Interpolation Dramatization (RGB) 18, 2012, pigment print, edition 2/3 + 2AP, 127 x 101.5 cm. Purchased with funds from galaMODERN.

Oliver Husain

Item Number, 2012, video with sound, 15 min.

Were Here, 2017, video with sound; 13 min.

Dorothy Iannone

The Statue of Liberty, 2019, acrylic on wall, dimensions variable.

Dorothy Knowles

Memories of Home, 1962, oil on board, 121.9 x 137.2 cm.

Lyndal Osborne

Curtain of Life, 2016, mixed media installation with lights and sound, 610 x 305 x 91.4 cm.

Haegue Yang

Sol LeWitt Upside Down – Cube Structure Based on Five Modules, Expanded 184 Times #73-A, 2016, aluminum Venetian blinds, aluminum hanging structure, powder coating, steel wire, LED tubes, cable, 425 x 498.5 x 201.5 cm.

Sol LeWitt Upside Down – Cube Structure Based on Five Modules, Expanded 184 Times #74-B, 2016, aluminum Venetian blinds, aluminum hanging structure, powder coating, steel wire, LED tubes, cable, 425 x 498.5 x 300.5 cm.



Elaine Cameron-Weir, *Untitled*, 2018, parachute silk, stainless steel, leather, 91.4 x 17.8 x 160 cm. Remai Modern Collection. Purchased with the support of the Frank and Ellen Remai Foundation, 2019.

Gifts

Gift of Robert Murray, West Grove, PA, in memory of my friend and teacher Noni Mulcaster.

Robert Murray
Burwash, 1970-1996, painted aluminum, A/P
(Edition of 17 + A/Ps), 61 x 61 x 22.9 cm.

Gift of Judith and Star Knowles, Courtney, BC

William Pehudoff
Untitled (farm family), c. 1948, pigment on canvas curtain, 101.5 x 195.5 cm.

Gift of Cindy Baker, Lethbridge, AB

Cindy Baker
Plexiglas box, 2001, plexiglas, hardware, 200 x 100 x 90 cm.

Gift of Dana Claxton, Vancouver, BC

Dana Claxton
Momma's Got a Pony Girl... (Named History and Sets Her Free), from *The Mustang Suite*, 2008, light-jet c-print, edition 4/4, 156 x 126 cm.

Sioux Lamp #3, c. 2010, light-jet print, 76.2 x 61 cm.

Gift of Cheryl Woodbury, Saskatoon, SK

Robert Rauschenberg
Mangrove, 1973, silkscreen and solvent transfer, P/P, 152.4 x 96.5 cm.

Gift of Beth Noble, Saskatoon, SK

Alex Wyse
Rutherford Steam-Driven Partial Horse Building Alberta, 1979-80, painted wood, hardware, glass, 198 x 62 x 89 cm.

Gift of Freda and Irwin Browns, Montréal, QC

Otto Dix

Dame, 1922, drypoint, 33.5 x 28.0 cm.

Dame mit Reiher, 1923, drypoint, 38.0 x 27.5 cm.

Hayster Stanley
Unstable woman, 1946-7, engraving, soft ground etching, screen print, 37 x 50 cm.

Erich Heckel
Mädchen mit Homen Hut, 1913, drypoint, 25.2 x 20.3 cm.

Conrad Felixmuller
Anna with Dog, N.D., drypoint, 24.3 x 14 cm.

Aristide Maillol
La Vague, 1895-98, woodcut, 17.1 x 19.7 cm.

Joan Miro
Young Girl, 1948, lithograph, 26.4 x 36.8 cm.

Karl Schmidt-Rottluff
Frau in der Wanne, 1915, woodcut, 29 x 20.5 cm.

Mädchen mit Zöpfen, 1917, woodcut, 21.8 x 16 cm.

Gift of Ian Wallace and Cindy Richmond, Vancouver, BC

Al McWilliams
Ghost Chair, 2013, wax, wood, 86 x 46.6 x 3.8 cm.

Gift of Peter Fraser, Seattle, WA

Dorothy Pehudoff
Pot with Pink Flowers, c. 1955-1960, oil on board, 80.5 x 55 cm.

William Pehudoff
Wine bottle with glass and lemons, c. 1958, watercolour and pastel on paper, 53.7 x 61.5 cm.

Gift of Dorothy Knowles, Saskatoon, SK

Dorothy Knowles
Dark Cloud in November, 1963, oil on cardboard, 43.2 x 59 cm.

Grey Skies, 1963, oil on board, 124.5 x 155.6 cm.

Late Evening, 1963, oil on board, 20.3 x 35.6 cm.

Dark Forest, 1989, oil on linen, 30.5 x 35.6 cm.



Dana Claxton, *Momma's Got a Pony Girl... (Named History and Sets Her Free)*, 2008, Light Jet C-print, 156 x 126 cm. The Mendel Art Gallery Collection at Remai Modern. Gift of the artist, 2019.



Robert Murray, *Burwash*, 1970-1996, painted aluminum, A/P (Edition of 17 + A/Ps), 61 x 61 x 22.9 cm. Remai Modern Collection. Donated by the artist in memory of Noni Mulcaster, 2019.



Rebecca Belmore, *Fringe*, 2008, inkjet transparency in fluorescent lightbox, 81.5 x 244.8 x 16.7 cm. National Gallery of Canada, Ottawa. Purchased 2001. Installation view, *Facing the Monumental*, Remai Modern, Saskatoon, 2019. Photo: Blaine Campbell.

Learning & Engagement

Remai Modern presents a wide range of workshops, talks, tours, films and much more at the museum, resulting in more than 1,800 programs a year.

A large part of public programming focuses on outreach in schools, hospitals, treatment centres, 65+ programs, newcomer groups, libraries and other local organizations. Our team of Program Guides travel around the community to share the fun and healing powers of art with a diverse cross-section of people.

ART FOR LIFE – ELEMENTARY SCHOOL

Remai Modern’s Art for Life program, a three-year partnership with community schools selected on a rotating basis, aims to strengthen the connection between art and the curriculum, while removing barriers to visiting the museum. Princess Alexandra Community School, the closest elementary school to the museum, was the perfect fit for the program.

As part of the program, Remai Modern’s Art for Life liaison Maureen Schimnowsky visited the school once a week for a full day of art with the students. In her six months working with the school, she encountered both challenges and successes. Students were sometimes withdrawn. Some were navigating trauma in their daily lives.

“I’ve witnessed breakdowns and shutdowns and outbursts fuelled by anger, frustration and the inability to communicate complex feelings, but I’ve also witnessed moments of epiphany, pride and quiet creativity. It’s during these moments that their small bodies, made up of spikes and sharp edges, have a chance to soften.”

Schimnowsky is hopeful Art For Life can play a role in changing young people’s lives for the better. “The program fosters trust in others as well as trust in themselves. At the very least, it provides an hour every week where they get to play around with fun art supplies and try to learn a bit about themselves in the process,” she said.

ART FOR LIFE – HIGH SCHOOL (SUPPORTED BY AFFINITY CREDIT UNION)

When Program Guide Bevin Bradley visits E.D. Feehan for her Art for Life programming, the students are visibly, and even audibly, excited.

Recalling the beginning of one day, she said: “Several of the students cheered when I walked in the door and one of the students said, ‘Yes! I am so excited to do art today!’”

Bradley has made genuine connections to these students over several years. They talk to her about creating art on their own time or visiting Remai Modern with friends. They describe feeling happy and calm when they are working on art. This year, Bradley worked with a student who couldn’t join his school’s art class that semester. Instead, he attended an art club she organized through the Art for Life program.

“He told me how glad he was that he had ended up making art that day. He was really stressed out about the situation he was going home to after school and he wasn’t sure how he was going to get through the day until he came to the art club. Art relaxed him and helped him cope,” she said.

Seeing his enthusiasm, Bradley encouraged the student to join another Remai Modern program, the MNP Remai Modern Art Collective. Aimed at young people between the ages of 14 and 21, the free program connects students with like-minded peers and provides arts education from practicing artists. He’s been a member of the group ever since, often arriving early and staying late to get the most out of the experience.



Saskatoon students from kindergarten to Grade 12 have access to Remai Modern tours and workshops thanks to the generosity of the Joseph Alfred Remai Family Foundation. Photos: Carey Shaw.



THE LIGHTHOUSE SUPPORTED LIVING

For the last three years, Program Guide Alana Moore has been involved in Remai Modern's outreach program at the Lighthouse Supported Living, a non-profit housing provider that offers emergency shelter, supportive living and affordable housing for individuals and families. Every two weeks, Program Guides set up artmaking for Lighthouse clients. Moore sees a wide range of people in these workshops, from age 18 to 82.

"Most clients will claim they are not artists but will make high-quality work. There are weekends where clients will come in and experiment with materials, make a mess, and try new things. All of these are beautiful things," said Moore.

These workshops provide a safe, inclusive space for anyone to participate and socialize.

Moore remembers one client, who has been a regular participant for the last five months, saying how much he looks forward to Remai Modern's visits.

"I like being able to get away from all the noise and things happening around here and just relax and focus on a project. It's crazy how fast the time goes when you make art," he told her.

Moore said her experience working with the clients at The Lighthouse has reaffirmed the fact that art is a necessity.

OUTREACH — 65+

For several years, Remai Modern has built connections with organizations that focus on older adults. These partnerships with Samaritan Place, Stensrud Lodge and Central Haven Special Care Home have enabled our Program Guide team to provide monthly artmaking visits, specially tailored to the residents.

Samaritan Place partnered with St. Kateri Tekakwitha School in 2019 to give their residents a chance to interact with elementary school students. Program Guide Laurel Boerma worked with the two groups to create art projects they could collaborate on.

"The students have been a great inspiration, source of joy, and practical assistance for the residents," said Boerma.

One of the memorable projects from the year was a Valentine's Day activity. The residents and students shared messages and images of love to create a long heart chain that could decorate Samaritan Place's dining hall.

"One woman who often attended the program but just watched the others making art in the past, participated this time," said Boerma. "She decorated her heart with Chinese writing, very proud to show myself and the students at her table."



Alice, Inger and Pat enjoy a visit to Remai Modern. "It's exciting it's always something new. I love coming here to visit and seeing all the people and the art," said Alice (far left). Photo: Carey Shaw.



Visitors pack Remai Modern's atrium for the free conversation series Fireside with Lyndon.

Development

Remai Modern couldn't succeed without the generosity of those corporations, foundations, community partners and members that have contributed annually. This support is vital in sharing art experiences and engagement opportunities with our members and people throughout Saskatoon and beyond. We are so grateful for their continued support in 2019.

2019 highlights

- > The fundraising year kicked off in January with another successful iteration of LUGO, our annual art party dedicated to raising funds for art programming at the museum. The sold-out 2019 event raised \$46,000, pushing the total money raised in LUGO's history past the \$400,000 mark.
- > In September, after many months of planning, Remai Modern Foundation held its inaugural galaMODERN, raising \$219,000 in critical funds for the museum's programs and celebrating the arts in Saskatoon. See pages 32 and 33 for more details.

- > We saw a successful Circle of Supporters membership campaign, including welcoming Ron and Mary Ann Baliski as our first Patron's Circle members.
- > This fall, Remai Modern debuted a new fundraising campaign called #remaiinspired on Giving Tuesday. For several weeks, we shared stories of how our community engages with art and the museum. The campaign raised \$32,000 and encouraged visitors to share their own stories of how the museum has made an impact on their lives. We look forward to continuing this inspiring campaign into 2020 and beyond.
- > Throughout the year, the Development department focused on member engagement through early access to exhibitions including previews of Rebecca Belmore: *Facing the Monumental, If I have a body* and *The Sonnabend Collection*. The Art & Design Store also hosted a members-only Night Market, featuring must-have products from local artisans.



In the fall, Remai Modern launched the fundraising campaign #remaiinspired. One of the featured stories was about Harry, who frequently visits the museum to create his own works of art. Thanks to Remai Modern supporters, the museum delivers art education programs to more than 40,000 youth every year. Photo: Carey Shaw.



Members look at works by Dominique Rey during the preview for *If I have a body*. Photo: Carey Shaw.



Remai Modern hosted its second-annual Night Market in November, giving shoppers access to a wide range of items by local artisans. Members got an exclusive shopping night all to themselves. Photo: Kenton Doupe.

galaMODERN

On September 19 we celebrated Remai Modern Foundation's inaugural galaMODERN, presented by Wyant Group. Guests enjoyed an intimate evening of food, art, entertainment and creativity in support of the museum's programs and collection.

Guests experienced a one-of-a-kind culinary experience, featuring dishes prepared by chefs from Oliver & Bonacini's restaurants across Canada, including Ron McKinlay from Canoe in Toronto, Michel Nop from Buffo Ristorante in Calgary and Kevin Ramasawmy from Bar George in Montreal.

As part of the evening, galaMODERN guests had the rare opportunity to help select a work by artist Jessica Eaton to be brought into Remai Modern's permanent collection. With help from Remai Modern's expert curatorial staff, three works by Eaton were on display. The work selected by the guests is now part of Remai Modern's

collection, which holds more than 8,000 pieces by Saskatchewan, Canadian and international artists.

The evening concluded by honouring artist Eli Bornstein for his contributions to the visual arts community in Saskatchewan and beyond. Now in his 90s, Bornstein is still creating new work. He has played an important role at both Remai Modern and its predecessor, the Mendel Art Gallery.

Thank you to the galaModern Committee and Chair Tony Bidulka, along with the Remai Foundation Board for their leadership on this special event. We would also like to thank all who attended and the many volunteers, staff, and Avant Garde sponsors McFaull Consulting, RBC Wealth Management, Colliers International with Tom and Keitha McClocklin and the James Hotel for making galaMODERN possible.



Sandra Fraser, Curator (Collections), gives galaMODERN guests a behind-the-scenes look at work from Remai Modern's collection of prints and ceramics by Pablo Picasso. Photo: Carey Shaw.



galaMODERN guests look at works by Jessica Eaton. The work on the far left was chosen by guests to be added to Remai Modern's permanent collection. Photo: Carey Shaw.



Remai Modern Foundation Chair Herb McFaull (left) and galaMODERN Chair Tony Bidulka emcee the evening's program. The event received great feedback from attendees, including: "Can't stop thinking about the evening!" • "What a beautiful evening! It was visually stunning and scrumptious in every way" • "I loved that the event took us on a journey to explore the gallery in its entirety."

Support

Remai Modern would like to extend its sincere thanks to the individuals, corporations, foundations and government funders who made generous financial contributions to the museum between January 1 and December 31, 2019, or an installment on their pledge towards a major gift to support the capital campaign or programming.

Government

Canada Council for the Arts
City of Saskatoon
Saskatchewan Arts Board
Saskatchewan Lotteries Trust Fund/
SaskCulture

\$3,000,000+

Frank & Ellen Remai Foundation

\$1,000,000+

Gordon & Jill Rawlinson

\$50,000-\$99,999

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Member Support

Remai Modern would like to acknowledge the support of its thousands of members in 2019. Membership supports art and culture in Saskatoon and gives people in our community access to transformative art experiences. From art tours for schoolchildren to outreach programs with local community groups, members help the museum reach diverse audiences and connect with people from all over the city and beyond.

Patron's Circle \$5000

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Corporate Connect \$2,500

LMNO

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2019 Financial Statements

Operating Fund Statement

For the year ended December 31, 2019 (reported in thousands of dollars)

Revenue

Grants - City of Saskatoon	\$5,519	57.4%
Grants - Other	\$629	6.6%
Self-generated	\$1,575	16.4%
Donations & Sponsorships	\$1,888	19.6%
Total Revenue	\$9,611	100.0%
Operating Loss	\$(259)	

Expenditures

Salaries & Employee Benefits	\$4,577	46.4%
Programming & Exhibitions	\$1,834	18.6%
Facilities Costs	\$2,038	20.6%
Other Operating Costs	\$1,421	14.4%
Total Expenditures	\$9,870	100.0%

Note

1. The operating fund statement is a summary of Remai Modern's main financial activity for 2019. Financial statements for the 2019 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, 2019 (reported in thousands of dollars)

Revenue

Donations for Art Acquisitions	\$1,527
Grant - City of Saskatoon	\$409
Capital Campaign Donations	\$211
Interest Income	\$60
Total Revenue	\$2,207

Expenditures

Acquisitions of Art	\$1,527
Amortization	\$324
Maintenance	\$86
Capital Replacement Reserve	\$409
Total Expenditures	\$2,346

Note

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

Statement of Financial Position

As at December 31, 2019 (reported in thousands of dollars)

Assets

Current Assets	\$5,503
Due from Other Funds	\$386
Net Capital Assets	\$3,898
Total Assets	\$9,787

Liabilities

Current Liabilities	\$2,154
Due to Other Funds	\$386
Net Assets	\$7,247
Total Liabilities & Net Assets	\$9,787

Note

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

By the Numbers

Arthur Donald Price's *Girl With Cat* was just one of the works Remai Modern loaned out from its permanent collection in 2019. The bronze sculpture, a longtime favourite at the Mendel Art Gallery, found a fitting temporary home for the next five years at the Nutrien Wonderhub, a new children's museum that now resides in the former gallery space.



192
Works from Remai Modern's permanent collection displayed

50
Limited-edition prints by Amalie Atkins that were available in Remai Modern's first-ever artist's edition.

39
Live performances drawing 5,400 attendees.

4,696
Remai Modern members

45,825
Participants in more than 1,800 Learning & Engagement programs offered at the museum and in the community

311,826
Visits to the museum

\$219,000
Money raised at the inaugural galaMODERN

49
Number of permanent collection works loaned to other institutions

THE SONNABEND COLLECTION

67
Artists featured in the exhibition

300
Additional public tours offered during the exhibition

8,000 +
Number of young people who toured the exhibition on school tours

7,000 +
Number of kilometres works in the exhibition travelled from Venice, Madrid and New York

241 x 193 x 216 cm
The largest crate a work arrived in (Jeff Koons' *Dogpool Ladder*)

80
Heads of lettuce needed to "feed" Giovanni Anselmo's *Untitled (Struttura che mangia)*



Right: Giovanni Anselmo, *Untitled (Struttura che mangia)*, 1968, granite, salad, copper thread, 65 x 30 x 30 cm. Courtesy of Antonio Homem and the Sonnabend Collection Foundation. © Giovanni Anselmo



Installation view, Rirkrit Tiravanija, *Tomorrow is the Question*, Remai Modern, Saskatoon, 2019.
Photo: Blaine Campbell.