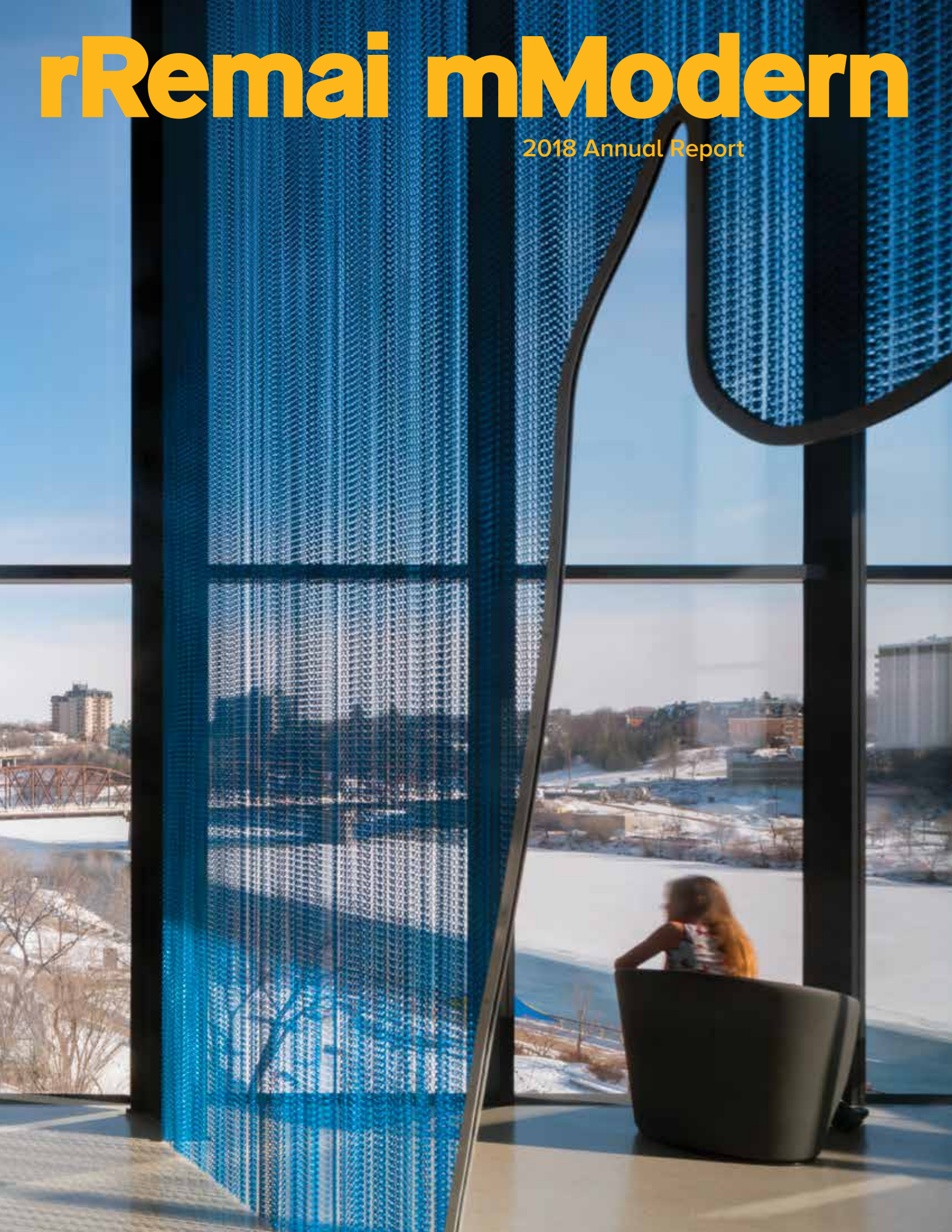


rRemai mModern

2018 Annual Report





Zachari Logan, *Cut Flowers, After Mary Delany*, 2015, ceramic, acrylic, dimensions variable. The Mendel Art Gallery Collection at Remai Modern. Gift of the artist in memory of Peter Purdue, 2016.

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Members pack the Riverview Room for the opening of *Ill: HeavyShield, Knowles, Cameron-Weir* in August. Photo: Dave Stobbe.

We are grateful for support from:

Frank & Ellen
Remai Foundation



Canada Council
for the Arts

Conseil des Arts
du Canada

President's Message

Remai Modern celebrated many successes in 2018. After years spent thinking about construction and getting to the opening, it was a genuine thrill to spend the entire year focused on the potential of this extraordinary new art museum.

I was honoured to start serving as Board Chair following the 2018 annual general meeting in March. I am grateful to all of my fellow board members for all their work to provide governance and oversight to the museum. I also want to extend my gratitude to Remai Modern's staff, volunteers, donors, sponsors, members and visitors. The support for the museum and the way it has been embraced by the community is inspiring.

Though my term as board chair is finished, I am very thankful for the opportunity to have worked with the board and the

amazing team at Remai Modern during this exciting time in the museum's history. I continue to believe in and support the museum's mission to exhibit dynamic modern and contemporary world art from a Saskatchewan point of view.

This annual report is a testament to the great work Remai Modern is doing to celebrate art, provide education, create memories and share new ideas with the people of Saskatoon and beyond. Read on to learn about just a few of the fantastic things that happened at Remai Modern in 2018.

—*Scott Verity*
Chair & President of the Board



Scott Verity (second from left) at the members' opening for *Ill: HeavyShield, Knowles, Cameron-Weir*. Photo: Dave Stobbe.

Executive Director & CEO's Message

When 2018 began, Remai Modern was still a very new museum, just over two months old. After a whirlwind opening weekend in October 2017 the real work started. The learning curve was steep but the board and team jumped bravely into the deep end in order to achieve its ambitious vision.

I am extremely proud of what Remai Modern accomplished this year, including exceeding targets for visitation, membership revenue and admission revenue. Through our exhibitions, talks, live programs and learning events we were able to share diverse perspectives on art and the world today. We watched as the museum became a hub of conversation, community and culture, enlivened by the people who contributed their own perspectives to Remai Modern.

I am grateful to the many donors, sponsors, members and volunteers who supported

Remai Modern in 2018. In particular, I have to thank our lead patron Ellen Remai, whose extraordinary support will continue to benefit the museum for decades to come. I want say a huge thank you to the Remai Modern board, led in 2018 by chairs Alain Gaucher (until March) and Scott Verity, for its enormous contribution.

In December, I announced my resignation as Executive Director & CEO. I am sad to leave, but I want to extend my gratitude to the people of Saskatoon for their continued support of the museum. I leave with the utmost confidence that Remai Modern, through the efforts of its brilliant and passionate staff in all departments, will continue to provide transformative experiences for citizens and tourists alike.

–*Gregory Burke*
Executive Director & CEO



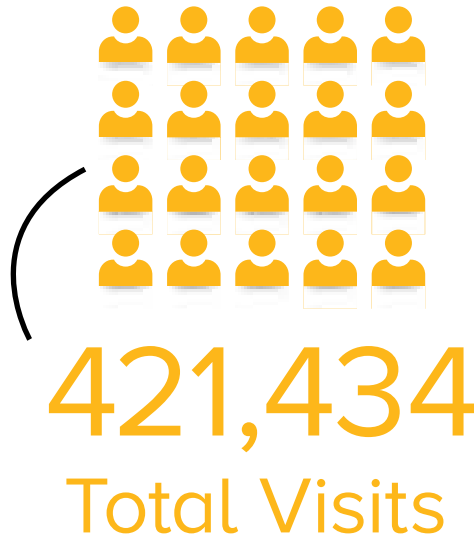
Tate Modern Director Frances Morris (centre), Remai Modern Executive Director & CEO Gregory Burke and lead patron and museum namesake Ellen Remai mingle at a rooftop reception during Morris' June visit to Remai Modern for the inaugural Mendel International Lecture. Photo: Bamboo Shoots.

2018 Highlights

181,695
Connect Gallery visitation

37,847
Restaurant patrons

109,476
Retail store visitation



44,705
General admission

15,171
Member visitation

14,484
Attendees at Rawlco Radio
Free Admission events

18,056
Private events &
facility rentals

7,052
Members*
(as of December 31, 2018)

50,427
Participants in
1,729 Learning &
Engagement programs

108
Volunteers

1,134
Volunteer hours contributed



40% of visitors
were from outside of
Saskatchewan



\$303,815
Membership revenue

\$431,406
Admission revenue

292,000,000
Canadian media reach

17,731
Social media followers



219,000,000
International media reach

*Note: Remai Modern recorded a high of 9,184 members on October 14, 2018. The number reported on December 31, 2018 was midway through Remai Modern's renewal campaign.



New York Times correspondent Jada Yuan and Mayor Charlie Clark discuss why Saskatoon was named to the iconic newspaper's 52 Places to Visit in 2018 list during an event in the Riverview Room in May.



New Canadian citizens pose with dignitaries during a citizenship ceremony at Rемаi Modern in June. Photo: Anna Kalyta. Courtesy of the Institute for Canadian Citizenship.



Artist Walter Scott (left) and Rose Bouthillier, Curator (Exhibitions) give a talk in the Rемаi Modern atrium in August. Photo: Kenton Doupe.



The sunlight hits Rемаi Modern just right during a sunny February weekend. Photo: Nic Lehoux.



People dance at Rемаi Modern's July Turn Out event featuring Parab Poet and DJ Charly Hustle. Photo: Kenton Doupe.

2018 EXHIBITIONS

Field Guide

Remai Modern's Inaugural Exhibition

Curated by Gregory Burke, Executive Director & CEO, and Sandra Guimarães, Director of Programs & Chief Curator

> ***Determined by the River***

October 21, 2017–January 7, 2018
Tanya Lukin Linklater & Duane Linklater

> ***Faces of Picasso, The Collection, Selected by Ryan Gander***

October 21, 2017–February 25, 2018

> ***Stan Douglas, The Secret Agent***

October 21, 2017–July 2, 2018

> ***Thomas Hirschhorn, WHAT CAN I LEARN FROM YOU. WHAT CAN YOU LEARN FROM ME. (CRITICAL WORKSHOP)***

January 27–February 25, 2018

RBC Emerging Artist: Alexine McLeod

October 21, 2017–August 12, 2018

Anton Vidokle, *The Communist Revolution was Caused by the Sun*

February 27–March 22, 2018

Jimmie Durham: At the Center of the World

March 25–August 12, 2018

Organized by the Hammer Museum, Los Angeles, and curated by Anne Ellegood, Senior Curator, with MacKenzie Stevens, Curatorial Assistant. Remai Modern's presentation was organized by Sandra Guimarães, Director of Programs & Chief Curator.

Oliver Husain, *Roving*

March 30–October 14, 2018

Curated by Rose Bouthillier, Curator (Exhibitions)

Paul Chan, *Bathers at Night*

May 11–July 29, 2018

Curated by Gregory Burke, Executive Director & CEO

Walter Scott, *Betazoid in a Fog*

August 10–October 21, 2018

Curated by Rose Bouthillier, Curator (Exhibitions)

RBC Emerging Artist: Julie Oh, *lines*

August 31–December 9, 2018

Curated by Rose Bouthillier, Curator (Exhibitions)

Ill: HeavyShield, Knowles, Cameron-Weir

August 31, 2018–January 20, 2019

Curated by Rose Bouthillier, Curator (Exhibitions)

Rosa Barba, *Send Me Sky*

September 28, 2018–January 13, 2019

Curated by Sandra Guimarães, Director of Programs & Chief Curator

Ellen Moffat, *Small Sonorities: A Little Piece of String*

November 2, 2018–January 6, 2019

Curated by Troy Gronsdahl, Associate Curator (Live Programs)



Installation view, *Jimmie Durham: At the Center of the World*, Remai Modern, Saskatoon, 2018. Photo: Blaine Campbell.



Installation view, *Rosa Barba: Send Me Sky*, Remai Modern, Saskatoon, 2018. Photo: Blaine Campbell.

WHAT CAN I LEARN FROM YOU.
WHAT CAN YOU LEARN FROM ME.
THOMAS HIRSCHHORN



Installation view, Thomas Hirschhorn, *WHAT CAN I LEARN FROM YOU. WHAT CAN YOU LEARN FROM ME. (CRITICAL WORKSHOP)*, Remai Modern, Saskatoon, 2018.

For 27 days, spanning late January to late February, Remai Modern played host to an unconventional art experience.

Beyond the pristine, sometimes intimidating, museum walls, visitors found a space that looked very much the opposite. In a gallery transformed with carboard, packing tape, spray paint and a shop-style checkerboard floor, hundreds of people took part in Swiss artist Thomas Hirschhorn's critical workshop *WHAT CAN I LEARN FROM YOU. WHAT CAN YOU LEARN FROM ME (CRITICAL WORKSHOP)*.

The artist invited everyone to come to Remai Modern and share their knowledge, skills or history. Hirschhorn had conducted similar projects in Paris and New York, creating an open-ended dialogue with no specific schedule or rules about what should be taught.

The project at Remai Modern began long before it opened to the public. Troy Gronsdahl, Associate Curator (Live Programs), worked with curator Sandra Guimarães to organize three separate trips to Saskatoon for Hirschhorn. Conducting a practice he calls "Fieldwork," Hirschhorn visited around 40 local organizations,

sometimes two or three times, as a way to build relationships with local people and encourage them to attend the workshop.

With help from Remai Modern staff, Hirschhorn targeted a broad range of organizations including community centres, service agencies, and advocacy, cultural and educational groups.

As an artist, Hirschhorn is interested in working with what he calls the “non-exclusive audience,” people who may not be interested in art or feel welcome inside a traditional art museum.

When *WHAT CAN I LEARN FROM YOU. WHAT CAN YOU LEARN FROM ME. (CRITICAL WORKSHOP)* opened on January 27 Hirschhorn took up residence in the Connect Gallery during all open hours until February 25. For seven to 12 hours a day, six days a week, he was present, eager to hear from anyone who wanted to share their “competency,” something unique to each individual.

During that time, more than 400 people took the opportunity to teach, hitting on topics as wide-ranging as origami to the residential school experience. Though the lessons were often intense and difficult, Gronsdahl said there was also a lot of joy and laughter in the space.

“It was built around this mutual respect and understanding and the openness of the participants. Their willingness to share and their increasing investment in it created its own kind of culture in that space,” said Gronsdahl. “There were even people defending the project, so if someone wasn’t taking it seriously or weren’t as committed another participant might call them on it and ask them to share more or approach their lesson in a serious way.”

The workshop ended in February 2018, but its effects still resonate with Remai Modern staff. The Learning & Engagement department launched a new event in 2018 called *West Door*, inviting workshop participants back to the museum for coffee and an open mic. This series is ongoing.

For Gronsdahl, the themes brought forward by Hirschhorn’s work are only beginning to be explored.

“What this kind of work demonstrates is the kind of cultural bias that’s built into a museum,” he said. “It’s important to challenge our institution to find new ways to engage with the communities we serve. A project like this opens up new possibilities.”



PUBLICATIONS

Remai Modern is committed to creating and sharing critical discourse at the forefront of contemporary thought, as well as supporting the artists we exhibit by using the book format to share their work with international audiences.

In 2018, Remai Modern released two publications:

- > *Thomas Hirschhorn, WHAT CAN I LEARN FROM YOU. WHAT CAN YOU LEARN FROM ME. (CRITICAL WORKSHOP)* (left)
- > *Rosa Barba, Printed Cinema 19: Send Me Sky, Henrietta*

III: HEAVYSHIELD, KNOWLES, CAMERON-WEIR

Beginning in August, Remai Modern’s Marquee Gallery was home to *III: HeavyShield, Knowles, Cameron-Weir*, an exhibition of three artists from different generations, all connected to the Prairies.

On the surface, works by Faye HeavyShield, Dorothy Knowles and Elaine Cameron-Weir appear to have little in common. But in her research, Rose Bouthillier, Curator (Exhibitions), discovered shared reflections on the natural world, perceptions of time and the human experience.

“Spending time with each of the artists and their work, I felt they had deep affinities with one another, which I was excited to explore,” she said.

In turn, the artists also learned from one another and developed their own connections.

“When Faye saw Elaine’s work, she remarked on how alive it is, that she could feel its energy. Elaine really gravitated toward Dorothy’s paintings, especially the darker landscapes that have a tumultuous quality,” said Bouthillier. “And Dorothy loved Faye’s work. She’s been painting the Prairies throughout her career and really connected to Faye’s understanding of the land, how she creates that sense of being and change through landscape. It was so exciting to see these artists inspire one another.”

The exhibition also marked important moments for each individual artist. For Cameron-Weir,

the youngest of the three, it was the first time a significant body of her work was shown in Canada. For HeavyShield it was an opportunity to debut a new installation, developed in response to the museum space. For Knowles, who is now in her 90s and has been painting for more than 70 years, it was an opportunity to see her prolific career through the eyes of a young curator.

“What thrilled me the most was hearing Dorothy say that the exhibition surprised even her. It revealed a different aspect of her practice,” said Bouthillier.

III prompted lots of audience feedback, whether it was about the expansive, almost meditative quality of HeavyShield’s work or the revelation of seeing unexpected works by an art veteran like Knowles. Cameron-Weir’s sculptures also prompted a lot of conversation.

“Elaine’s work is quite visceral and strange. It has a haunting character to it,” Bouthillier said. “Many people spent a long time in the gallery, fascinated by all of Elaine’s materials and techniques. Her works are also multi-sensory, and the gallery was filled with the smell of frankincense and rockrose resin, leaving a strong impression.”

III signaled Remai Modern’s commitment to exploring art connected to the Prairies in an expansive way, and to fully support the vision of artists at different stages in their careers.



Faye HeavyShield, *wave*, 2018, rope, digital images on paper, dimensions variable. Courtesy of the artist. Photo: Blaine Campbell.



Elaine Cameron-Weir, *untitled*, 2018, parachute silk, stainless steel, leather and sandbags, 91.4 x 17.8 x 160 cm each. Courtesy of the artist, JTT, New York and Hannah Hoffman, Los Angeles. Photo: Blaine Campbell.



Installation view, *Ill: HeavyShield, Knowles, Cameron-Weir*, Remai Modern, Saskatoon, 2018. Dorothy Knowles – Left: *A Pink Twilight*, 1986, acrylic and charcoal on raw canvas, 198.1 x 198.1 cm. Private Collection. Right: *The River*, 1986, pastel, charcoal and acrylic on canvas, 198.1 x 198.1 cm. Private Collection. Photo: Blaine Campbell.

LIVE PROGRAMS

When thinking about how viewers experience art, it's tempting to focus on sight. But Remai Modern's programs and exhibitions are rarely confined to visuals alone. The museum's live programs in particular have explored sound, and other senses, in new and experimental ways.

Since the museum's opening, one of Troy Gronsdaahl's curatorial premises has been to imagine Remai Modern's architecture like an instrument. In 2018, the Associate Curator (Live Programs), programmed several artists working at the edge of music and sound art.

"One of the projects I thought was really successful was inviting Darren Miller to compose a piece of new music for the museum, where he used the physical architecture as a sound-generating instrument. He microphoned the metal staircase and integrated that into his composition," said Gronsdaahl. "We've done similar programs where we have inserted sound into

the space or used the architecture in a very direct way to explore the acoustics and learn about artists working in that way."

Gronsdaahl also created community partnerships with local organizations to support new work, make opportunities for artists and build new audiences both for Remai Modern and local festivals and events. In 2018, Remai Modern worked with the Strata Festival of New Music, Sounds Like Audio Art Festival, Cinergie Francophone Film Festival and OPEN Design Collaborative to host live programs.

Gronsdaahl said it's energizing to see audience members directly experience the work in the live setting.

"Programming this range of live projects has made me aware that there's an appetite for this kind of work in our community and there's an openness and curiosity about artists working in this way," said Gronsdaahl.

TURN OUT

Taking place the first Friday of each month, Turn Out is a series of live events that bring people together for a shared, social experience of art. 2018 lineup:

- > Thomas Hirschhorn
- > Darren Miller and Jacqueline Woods
- > Indigenous Poets Society and Tonight It's Poetry
- > Slow Down Molasses, Zondra Roy, Kay the Aquanaut and Steph Cameron
- > Gordon Monahan, presented in partnership with the Strata Festival of New Music
- > Parab Poet and Charly Hustle
- > Robin Rimbaud – Scanner
- > Walter Scott with Brendan Flaherty and Zondra Roy
- > Olivia Block, Tim Olive and Doreen Girard, presented in partnership with Sounds Like Audio Art Festival
- > Ellen Moffat and Jeff Morton

FILM

- > Encounters with Film – Jimmie Durham (June 12–29, 2018): A program of films selected by Jimmie Durham for Remai Modern in conjunction with his exhibition *At the Center of the World*
- > Cinema at the Museum – Summer series
- > Encounters with Film – Rosa Barba (November 9–30, 2018): A program of films chosen by artist Rosa Barba for Remai Modern in conjunction with her exhibition *Send Me Sky*
- > Cinema at the Museum (December 7–28): Ranging from funny to bizarre to fantastical, the December film program featured stylized takes on the coming-of-age genre



Robin Rimbaud, aka Scanner, performs at Remai Modern for the August Turn Out. Photo: Carey Shaw.

WEB COMMISSIONS

- > Ann Lislegaard, *Every Thought is Alive, Awakening of a Cyborg II*, October 23, 2017
- > Anton Vidokle, *Citizens of the Cosmos*, March 1, 2018
- > Dave McKenzie, *This is a Body*, September 1, 2018

FILM PARTNERSHIPS

- > Après May film series (March 16–May 18), presented in partnership with the Cinergie Francophone Film Festival
- > Architecture & Design film series, presented in partnership with OPEN Design Collaborative



Audience members use the building as an instrument during a Turn Out performance by Darren Miller and Jacqueline Woods. Photo: Kenton Doupe.

IN THE COLLECTION

Remai Modern's collection reached an important milestone in 2018, surpassing 8,000 total works.

But for Sandra Fraser, Curator (Collections), it's much less about the number of artworks than the quality of the work. It's her job to figure out which pieces from Remai Modern's vaults can bring life to the museum and expand visitors' ideas about contemporary art.

"I don't want to tell the same old stories. I want to put artists in the same room who maybe have never been in the same room together," she said.

Remai Modern is extremely fortunate to have \$1 million per year for the next 25 years for art purchases, thanks to a donation from the Frank and Ellen Remai Foundation.

"Having a \$1 million acquisition budget is incredible," said Fraser. "It enables us to fill gaps in the collection and be more proactive in the works we acquire."

Fraser said a collection is, in part, a record of relationships the museum has had with artists in the exhibition program. A number of 2018 acquisitions were by artists shown in Remai Modern's inaugural exhibition *Field Guide*.

Like Remai Modern's exhibitions program, the collection represents a mix of local, national and international artists.

Donations also play an important role in Remai Modern's collection, though not all donations are accepted. They have to make sense with the direction of the museum and finite vault space.

Fraser said people sometimes think collections are stuck in the past. But it's actually quite the opposite.

"Just because something enters into the collection doesn't mean the work is over. My job is to keep the objects alive through research and different presentations," Fraser said.

COLLECTION **EXHIBITIONS**

Curated by Sandra Fraser, Curator (Collections)

- > ***The Mendel Gift***,
October 21, 2017–February 24, 2019
- > ***Picasso on view***, March 30–July 20, 2018
- > ***Spotlight on the Collection***, featuring work by Diyan Achjadi and Thirza Cuthand, March 30–April 29, 2018
- > ***echoes***, featuring work by Rebecca Belmore, Lori Blondeau, Raymond Boisjoly and Duane Linklater, April 14–October 14, 2018
- > ***Pablo Picasso, Process & Poetry***,
July 20, 2018–April 7, 2019
- > ***William Perehudoff, Intercontinental Packers Cafeteria Murals***,
August 1, 2018–February 24, 2019
- > ***LoSt + FoUnD***, featuring work by Roy Arden, Zachari Logan, Arnaud Maggs, Liz Magor and Robert Rauschenberg,
August 3, 2018–March 3, 2019
- > ***Amanda Strong, Biidaaban and How to Steal a Canoe***,
October 19, 2018–February 24, 2019
- > ***Kim Adams, Love Birds***,
October 20, 2018–February 3, 2019



Installation view, Pablo Picasso, *Process & Poetry*, Remai Modern, Saskatoon, 2018. Photo: Carey Shaw.



Installation view, Amanda Strong, *Biidaaban*, Remai Modern, Saskatoon, 2018. Photo: Blaine Campbell.

The Collection

Remai Modern acquired 33 works of art for the permanent collection in 2018, bringing the number of objects in the collection to 8,014, with a total value of approximately \$39.2 million. Sixteen of the 2018 acquisitions were purchases and seventeen were gifts.

Purchases

Raymond Boisjoly

Some things remain themselves even when they change, 2018, inkjet on construction paper, 221 prints, 498 x 422 cm.

Fernando Bryce

Untitled (Picasso Piece), 2018, ink on paper, framed, 118 x 228 x 4.5 cm.

Thomas Hirschhorn

Pixel-collage n.83, 2016, prints, tape, transparent sheet, 483 x 647 x 0.5 cm.

Pierre Huyghe

I do not own 4'33", 2006, neon, 320 x 289.6 cm.

Ahlam Shibli

Untitled (Occupation no. 17), al-Khalil, Palestine, 2016-17, chromogenic print, 60 x 40 cm.

Untitled (Occupation no. 24), al-Khalil, Palestine, 2016-17, chromogenic print, 40 x 60 cm.

Untitled (Occupation no. 30), al-Khalil, Palestine, 2016-17, chromogenic print, 100 x 150 cm.

Untitled (Occupation no. 32), al-Khalil, Palestine, 2016-17, chromogenic print, 60 x 40 cm.

Michael Snow

Wavelength, 1966-67, 16mm colour film with sound, 45 min, new restored print.

Daniel Steegmann Mangrané

Untitled Curtain 7, 2015, Kriska aluminum curtain and laser cut powder-coated steel frame, dimensions variable.

Amanda Strong

How to Steal a Canoe, 2016, colour animation, 4:10 min.

Biiddaaban, 2018, colour animation, 18 min.

Anton Vidokle

CITIZENS OF THE COSMOS, 2018, offset print on Japanese paper, set of 18 prints, 25.7 x 51.4 cm each, edition run: 12 + 6 AP.

Jeff Wall

Blind window no. 3, 2000, transparency in lightbox, 52.7 x 63.5 x 15.24 cm.

Haegue Yang

Sol LeWitt Upside Down – Cube Structure Based on Five Modules, Expanded 186 Times #93-C, 2016, aluminum Venetian blinds, aluminum hanging structure, powder coating, steel wire, LED tubes, cable, 379 x 498 x 300 cm.



Daniel Steegmann Mangrané, *Untitled Curtain 7*, 2015, Kriska aluminum curtain and laser cut powder-coated steel frame, dimensions variable. Installation view, Remai Modern, Saskatoon, 2018. Photo: Blaine Campbell.

Gifts

Gift of Douglas Bentham, Saskatoon, SK

Douglas Bentham and William Perehudoff
No. 11, Dundurn Series, c. 1972 – c. 2000, steel with hand painted acrylic, 172.1 x 106.7 x 49.5 cm.

Douglas Bentham and William Perehudoff
No. 12, Dundurn Series, c. 1972 – c. 2000, steel with hand painted acrylic, 153 x 129.5 x 27.9 cm.

Gift of Eldon Garnet, Toronto, ON

Eldon Garnet
The Melodious Child, 2002, light-jet print on photographic paper mounted on Diabond, edition number ½, triptych, overall: 104.1 x 363.1 cm; left panel: 104.1 x 104.1 cm; centre panel: 104.1 x 154.9 cm; right panel: 104.1 x 104.1 cm.

Gift of Luanne Martineau, Montreal, QC

Luanne Martineau
Hanger, 2008, dyed wool, silk organza, pin-felted wool and thread, 236 x 170 cm.

Gift of Alexine McLeod, Vancouver, BC

Alexine McLeod
Composition with Projection XXI, 2017, metal wire frame, steel wheelcap, fabric bag, bent wood, projector on tripod, dimensions variable.

Gift of William Robertson, Vancouver, BC

Allen Sapp
Just Got Home, 1977, acrylic on canvas, 40.6 x 50.8 cm.

Gift of Cheryll Woodbury, Saskatoon, SK

Robert Rauschenberg
Watermelon, 1973, silkscreen and transfer print, 152.4 x 96.5 cm.

Gift of Anonymous Donor

Zachari Logan
Invincibles No.2, 2009, graphite on paper, 66.7 x 48.9 cm.

Gift of Private Collection, Toronto, ON

Lynda Benglis
Amboda (Flounce), 1980, brass screen, hydrocal, gesso, gold leaf, 59.7 x 64.8 x 27.9 cm.

Dorothy Knowles
Untitled, 1980, watercolour on paper, 55.9 x 76.2 cm.

Untitled, 1980, watercolour on paper, 76.2 x 55.9 cm.

Sandy Lake, 1980, watercolour on paper, 55.9 x 76.2 cm.

Francine Savard
Vol d'un carre de toile, 2004, acrylic on canvas, 152 x 198 x 3 cm.

Douglas Coupland
Penguin Disaster #1, 2007, inkjet print on canvas, 10 panels of varying size, installation dimensions: 193 x 160 x 4.5 cm.

Julia Dault
Eternal Flame, 2012, oil paint on vinyl, 61 x 45.7 cm.

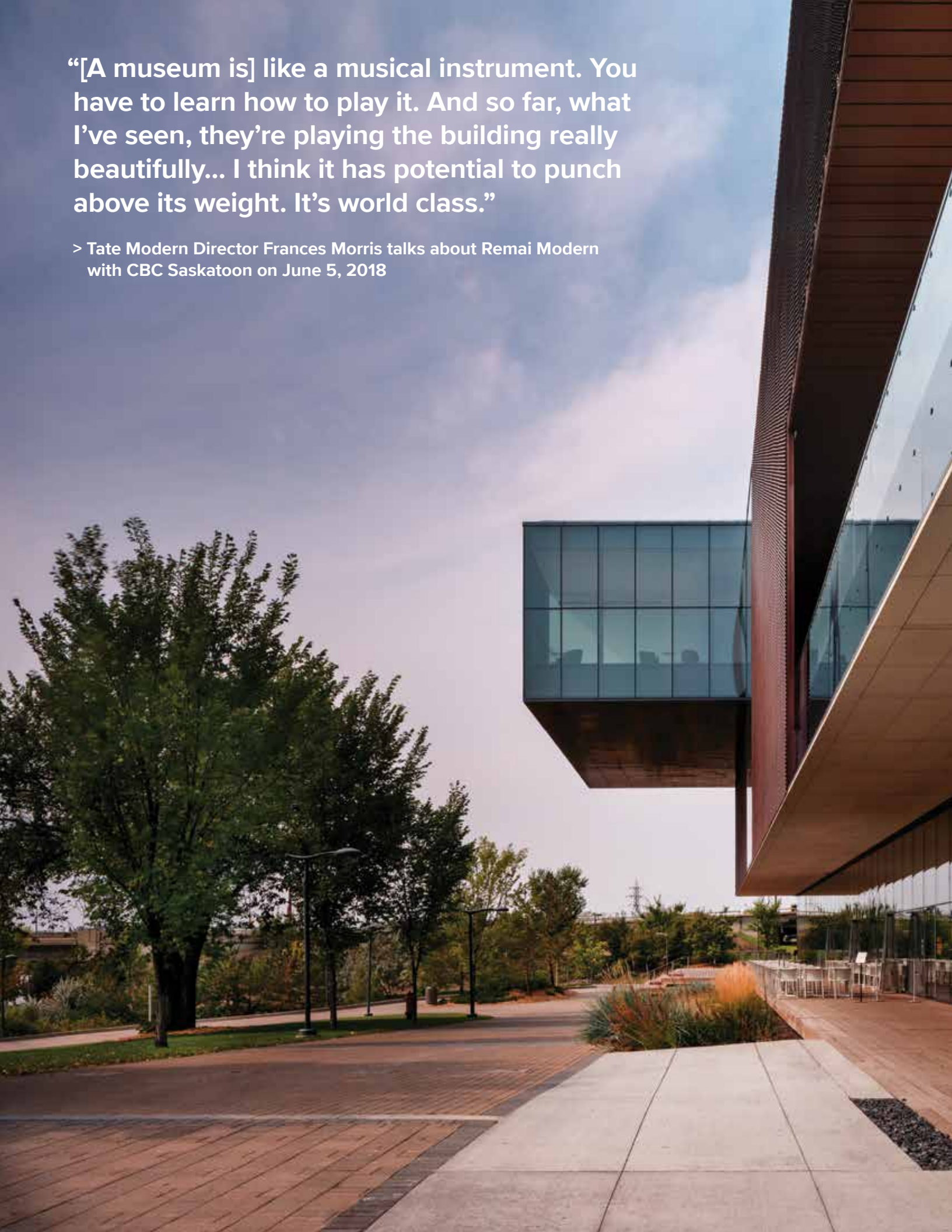
Nicholas and Sheila Pye
The Bride, 2011, high definition colour 16:9 video, stereo sound, edition number 2/5 (+2 AP), 4:40 min.



Alexine McLeod, *Composition with Projection XXI*, 2017, metal wire frame, steel wheel cap, fabric bag, bent wood, projector on tripod, dimensions variable. Installation view, RBC Emerging Artist Series, Remai Modern, Saskatoon, 2018. Photo: Blaine Campbell.

“[A museum is] like a musical instrument. You have to learn how to play it. And so far, what I’ve seen, they’re playing the building really beautifully... I think it has potential to punch above its weight. It’s world class.”

> Tate Modern Director Frances Morris talks about Remai Modern with CBC Saskatoon on June 5, 2018





rRemai

Development

Remai Modern’s development department celebrated a fantastic 2018 thanks to the tremendous support of donors, sponsors, members, visitors and many other partners. We are so grateful for the invaluable contributions and generosity of all our supporters.

2018 highlights

- > The museum received an \$80,000 donation from Gene and Adele Dupuis to honour the memory of Dr. Denis Dupuis. Not only is this an extraordinary donation, it ensured Remai Modern surpassed its \$1 million goal, which was matched by the Frank and Ellen Remai Foundation.
- > Remai Modern’s lead patron Ellen Remai received the Honorary Award at the Saskatchewan Arts Awards (presented by the Saskatchewan Art Board).
- > Long-time supporters Dr. Leslie Coleman and his late wife Helen “Bubs” Coleman were honoured on National Philanthropy Day for their legacy of support to Remai Modern and the Mendel Art Gallery.
- > The department hosted several members’ openings and the first-ever Members’ Night Market, a special one-night shopping event highlighting some of the Art & Design Store’s sought-after local artisans.
- > The first-ever LUGO at Remai Modern sold out and raised \$48,775 (net) in support of art programming.
- > The Remai Modern Foundation was operationalized and an executive was appointed on December 12, 2018.



Remai Modern donors mingle during the holiday reception in December. Photo: Dave Stobbe.



A sold-out crowd enjoys the first-ever LUGO at Remai Modern. Photo: Dave Stobbe.



People attend the members' opening for *Jimmie Durham: At the Center of the World* in March. Photo: Dave Stobbe.

Museum turns skeptic into advocate

Donald B. Campbell admits he, like many people, was skeptical about Remai Modern prior to its opening. He wondered about construction delays and if the ambitious new space would be welcoming like the Mendel Art Gallery.

He frequently walked past the museum site at River Landing as the new building took shape. Eventually, he decided to think differently.

“I decided you can either complain about it or embrace it,” he said.

Before the museum even opened its doors, Campbell purchased a two-year membership and gave Canada’s new museum of contemporary art a chance.

“Walking in on opening weekend, I thought ‘Oh my gosh, I made the right decision,’” he said.

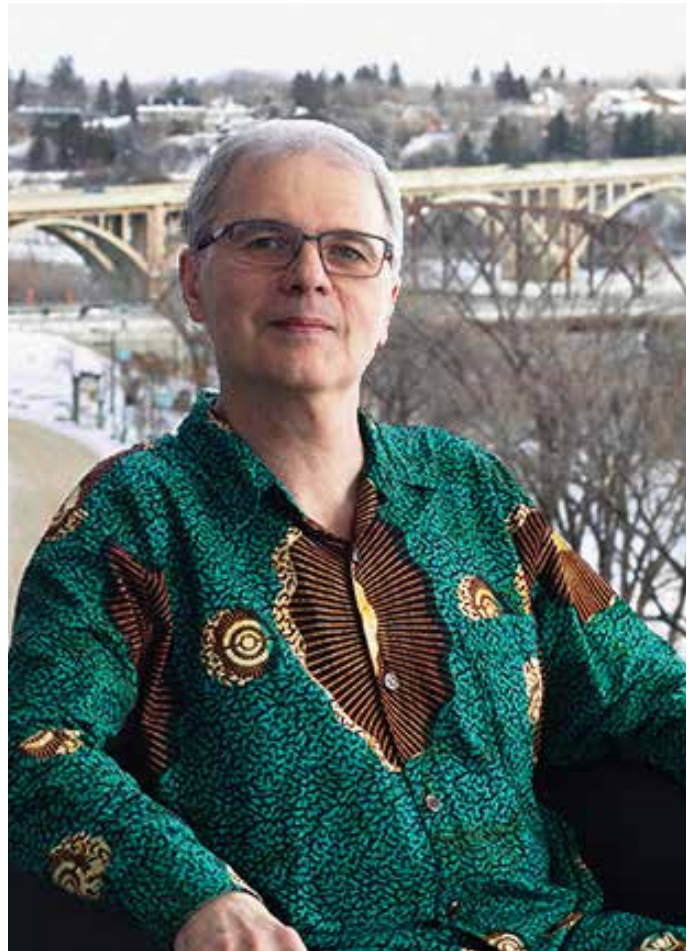
His first memories of the museum are of its architecture. He took note of the natural light, the shadows created by the exterior and how both of those changed depending on the time of day. He also noticed the way Pae White’s neon piece *Lucky Charms* reflected in the Level 3 glass.

Since then Campbell has become something of an advocate for Remai Modern, encouraging friends to get closer and take time to appreciate the museum’s unique details. He’s even purchased a gift membership and gift cards to encourage others to give Remai Modern a try.

Campbell visits Remai Modern multiple times a month, often revisiting favourite exhibitions. He also frequents the museum’s Artful Readings, a monthly art-focused take on the book club. He uses the museum’s free, digital multimedia guide to gain insight into the works on view.

“I’m used to putting in the effort to get something out of art,” he said.

As an ESL teacher for the Saskatoon Open Door Society, he encourages his students to do the same.



Donald B. Campbell has been a Remai Modern member since Day 1.
© Photo Aliza Nasir, Courtesy of Saskatoon Open Door Society.

Campbell has had the opportunity to take several of those students to art galleries including Remai Modern. Even though there may be language barriers, the artwork speaks a universal language.

“I love pieces where they get to use their imagination,” he said. “I’m so impressed with the ideas they come up with about what certain pieces are saying.”

When asked if he gets good value out of his membership, he said “yes, yes, yes.”

“Even if you’re just going to exhibitions it’s worth it, but the programming is wonderful,” he said. “It’s so much better than I could have hoped.”

Remembering Jeanne Walters

1922–2018



Jeanne “Jeannie” Walters at Remai Modern’s opening in 2017.

The Remai Modern family lost a key member in April 2018. Jeanne Walters was a dedicated volunteer and donor whose legacy of giving and community service was inspirational to everyone at the museum.

She was a passionate supporter of Remai Modern and its predecessor the Mendel Art Gallery, contributing both as a volunteer and a donor.

In 1964, Walters attended the opening of the Mendel Art Gallery. Fifty-three years later she helped celebrate a new era in Saskatoon’s cultural history at the opening of Remai Modern. The donor wall in the museum’s atrium bears her name.

Around Remai Modern’s opening on October 21, 2017, Walters wrote a letter encouraging others to give time and funds to Remai Modern. Art was an important part of Walters’ life.

“Access to art means so much to me and my family. Books on local and international artists fill my home, and visits to Remai Modern will continue to be my favourite activity,” she said at the time. “It’s where I come to learn, imagine and appreciate.”

Walters was one of a small number of lifetime members at both the Mendel Art Gallery and Remai Modern, a group that also includes Ellen Remai, Eva Mendel Miller and Dorothy Knowles.

Walters was a member of the Mendel Art Gallery’s first board of directors, led many fundraising initiatives, was president of the women’s auxiliary and acted as a tour guide. She was also a volunteer and community ambassador for Remai Modern.

She was awarded the 2015 Saskatchewan Volunteer Medal at age 93.

In her 70 years as a volunteer, she contributed time and funds to more than 40 cultural groups, including the Saskatoon Symphony Orchestra, Saskatoon Opera, the Meewasin Valley Authority and UNICEF.

She was just shy of her 96th birthday when she died. Remai Modern gratefully accepted many donations in her honour, proving her legacy of generosity is ongoing.



Haegue Yang, *Four Times Sol LeWitt UpsideDown, Version Point to Point*, 2016–2017, aluminum Venetian blinds, aluminum hanging structure, powder coating, steel wire, LED tubes and cable, dimensions variable. Courtesy of Galerie Barbara Wien, Berlin and Greene Naftali, New York. Installation view, Remai Modern, Saskatoon, 2018. Photo: Nic Lehoux.



Learning & Engagement

In 2018, Remai Modern programs fostered deeper connections to modern and contemporary art from our region and around the world. Developed for a broad range of interests and experience levels, the programs allowed participants to define their own role in the creative experience.

Our 22-person team of passionate and enthusiastic Learning & Engagement staff provided skills for collaboration, communication, critical thinking and creativity for visitors of all ages.

Tours

- > Guided group tours
- > Public tours, Saturdays and Sundays
- > Blue Cross Family Public tours, Sundays
- > Stroller tours, the first and third Wednesday of every month
- > Multimedia Guides featured interviews with artists, curators and art professionals
- > Ask Me program guides answered questions and facilitated discussion about Remai Modern

Talks and Discussions

- > Viewpoints: monthly gallery talks led by community specialists. 2018 speakers included Lisa Birke, Alex Rogalski, Priscilla Settee, Patrick Bulas, Farrukh Syeer, Eric Dayton, Randy Morin and Kevin Wesaquate.
- > Artful Readings: Guest hosts included Curtis Peeteetuce, Elizabeth Phillips, Grant McConnell, Kim Ennis, Levi Nicholat, Susan Clark, Rachel Loewen Walker and Sheri Benning.
- > The Mendel International Lecture: 2018 speaker was Frances Morris, Director of Tate Modern, London.
- > Artist/curator talks: 2018 talks were delivered by Haegue Yang, Anne Ellegood, Richard Hill, Gerald McMaster, Paul Chan, Oliver Husain, Rosa Barba, Julie Oh, Walter Scott, Sandra Fraser and Rose Bouthillier.

In the Studio

- > Scotiabank Something on Sundays
- > RBC Creative Space, Saturdays
- > Adult and teen workshops: Our 2018 workshops included red willow weaving, birchbark baskets, sound art, block printing, film and assemblage.

- > Summer art camps for children and teens
- > MNP Remai Modern Art Collective: Monthly activities and mentorship for youth
- > West Door: an open studio/open mic event designed to welcome underserved community members.

In the SaskTel Theatre

- > Discovery Cinema: family-friendly classic and independent films in the SaskTel Theatre. The first and third Saturday of every month. 2018 screenings included *Persepolis*, *Reel Injun* and *The Breadwinner*.

School Programs

- > Art for Life: In 2018, we continued partnerships with St. Mary's Wellness and Education Centre and E.D. Feehan Catholic High School (supported by Affinity Credit Union).
- > Creative Communities (supported by Dakota Dunes Community Development Corporation): An ongoing relationship with Charles Red Hawk Elementary and Whitecap Dakota First Nation.
- > Joseph Alfred Remai Family Foundation School Tours: Sponsored tours, workshops and bussing to and from school for K-12 students in Saskatoon.

Our partners for programs in 2018 included the Saskatchewan Library Association and Persephone Theatre. School programs are supported by Greater Saskatoon Catholic Schools and Saskatoon Public Schools.

In the Community

- > Health Outreach at Saskatoon hospitals, rehabilitation and treatment centres. Partners included Royal University Hospital, Calder Centre and Central Haven, Sherbrooke, Sask Abilities Council and Youth Resource Centre. We also offered newcomer and 65+ programs in collaboration with International Women of Saskatoon, Saskatoon Council on Aging, Samaritan Place and Stensrud Lodge.
- > The SaskTel Remai Modern Art Caravan offered artmaking for all ages at community events, including Word on the Street, St. Paul's Hospital Community Day and the Saskatoon Pride Festival.
- > Art Reach: Regular venues for our weekend drop-in programs for all ages included the Friendship Inn and the Frances Morrison Central Library.



Students in the Art For Life program take part in a linocut workshop at Remai Modern. Photo: Carey Shaw.



Program Guide Brenda Feist leads a school tour at Remai Modern. Photo: Carey Shaw.

Program Guide sees direct impact of art

There's a misconception that art isn't for everyone. People sometimes claim they have no artistic skills or that they're not creative. It's the job of Remail Modern's Learning & Engagement team to convince them otherwise, often in under an hour.

Bevin Bradley has been a Program Guide for four years. She conducts art programs and tours and has a knack for turning self-doubt into confidence. She, along with the entire Program Guide team at Remail Modern, ensures people have opportunities to make meaningful connections with art.

In addition to the museum's on-site programs, Remail Modern also partners with more than 15 different organizations for monthly outreach visits to schools, newcomer groups, treatment centres and supported living residences. Bradley has worked with several of those programs on art projects with their clients.

"Every time I visit one of these organizations, I see the impact art has on people. The clients are so grateful, no matter which activity we do," she said.

In 2018, Bradley remembers working with a client who told her he hadn't made art since he was a child. "He said 'I'll be terrible at this.'"

During the one and a half hour class, the group worked on colour mixing and landscape painting. Though reluctant at first, he joined in.

"By the end of our time, his attitude had completely transformed. He realized he had talent. More importantly, he had a great time. He even asked to stay late to keep working independently," said Bradley.

In that brief workshop, the client found a healthy form of risk taking, a calming way to spend time, a way to heal and a sense of pride.

If you talk to anyone on Remail Modern's Learning & Engagement team, you'll realize moments like these happen all the time. Thanks to the generosity of donors and sponsors, plus the matching fund from the Frank & Ellen Remail Foundation, Remail Modern staff can continue that important work and make sure everyone in our community has the opportunity to discover their creativity.



Bevin Bradley (left) has been a Program Guide for four years. Photo: Dave Stobbe.



Students take part in a Joseph Alfred Remai Family Foundation School Tour, which includes artmaking activities and bussing to and from Remai Modern. Photo: Carey Shaw.



Program Guide Dave Stonhouse (right) leads Art Collective members in a zine-making workshop.

Long-time volunteer feels part of Remai Modern family

An avid traveller, Darren Kent incorporates culture into his frequent trips around the world, whether he's visiting the Louvre, Tate Modern or other international art museums.

He also places a priority on art at home. Kent is a familiar face at Remai Modern as a dedicated member of the volunteer team.

Kent's commitment dates back to the Mendel Art Gallery. He began volunteering shortly after he heard that Saskatoon would get a world-class new art museum at River Landing. Knowing retirement was on the horizon, the human resources professional got a jumpstart on his post-career plans. Volunteering at an art museum was the perfect fit.

Kent quickly gravitated to working at Mendel events, frequently doling out glasses of wine at exhibition openings and lending a hand during the often chaotic fun of LUGO.

When Remai Modern opened in October 2017, Kent volunteered four days in a row.

"I was kind of a sucker for punishment, but I loved it," he said with a laugh, adding it was a special experience to see how people reacted to the museum for the first time.

Kent is one of dozens of volunteers at Remai Modern. In 2018, they contributed 1,134 volunteer hours to the museum. Those hours are essential to the operation of Remai Modern. Not only do volunteers make the museum a better place for guests and staff, they are incredible ambassadors for the museum overall. After volunteering for several years, Kent has developed friendships with the Remai Modern team.

"I feel a part of the family, that's for sure," he said.

Volunteers help out in a variety of ways, from greeting the public to helping out behind the scenes. Kent said volunteering has helped him learn new skills.

"I've never been a particularly outgoing person but I've found being down in the atrium has forced me to put my gallery face on," he said.

Kent officially retired more than a year ago, which makes more time for travel and checking out what international art museums have on offer. Today, Remai Modern holds a place among those far-flung locations.

"Even if I wasn't a volunteer you'd still see me hanging out there," he said. "It's a big city space and it's really cool."



Long-time volunteer Darren Kent (background, far right) attends the members opening for *III: HeavyShield, Knowles, Cameron-Weir*. Photo: Dave Stobbe.

Board Members

2018 Board of Directors

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In the news

Remai Modern popped up in media around the world in 2018, from the *Wall Street Journal* to international editions of *Vogue*. Thank you to all the writers and reporters in Saskatoon, Canada and around the world for sharing Remai Modern's exhibitions, programs, architecture and travel-worthy features with their audiences. The articles enabled us to reach 292 million readers in Canada and 219 million readers around the world.

2018 media coverage highlights

- The New York Times
- The Wall Street Journal
- CNN Travel
- Forbes
- MSN Travel Pulse
- Globe & Mail
- Canadian Living
- Elle Canada
- Vogue UK, China and Taiwan



The New York Times

52 Places to Visit in 2018

Support

Remai Modern would like to extend its sincere thanks to the individuals, corporations, foundations and government funders who made generous financial contributions or an instalment on their pledge towards a major gift to support the capital campaign or programming to the museum between January 1 and December 31, 2018.

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Saskatchewan Arts Board
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Fund for Sports, Culture
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\$3,000,000+

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Member Support

Remai Modern would like to acknowledge the support of its thousands of members in 2018. 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 helps the museum reach diverse audiences and connect with people from all over the city and beyond.

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Every effort has been made to ensure the accuracy of Remai Modern's lists of donors and members, but we acknowledge that errors may occur. If your name has been omitted or listed incorrectly, please accept our apologies and inform us by calling 306.975.8060 or email development@remaimodern.org.

Financial Statements

Operating Fund Statement

Year Ended December 31, 2018 (reported in thousands of dollars)

Revenue

Grants - City of Saskatoon	\$5,475	58.2%
Grants - Other	\$596	6.3%
Self-generated	\$1,731	18.4%
Donations & Sponsorships	\$1,606	17.1%
Total Revenue	\$9,408	100.0%

Expenditures

Salaries & Employee Benefits	\$4,090	43.7%
Programming & Exhibitions	\$1,527	15.7%
Facilities Costs	\$2,263	24.8%
Other operating costs	\$1,476	15.8%
Total Expenditures	\$9,356	100.0%

Operating Surplus \$52

Notes

1. The operating fund statement is a summary of Remai Modern's main financial activity for 2018. Financial statements for the 2018 fiscal year, are audited by PricewaterhouseCoopers LLP.
2. Self-generated revenue consists of admission, memberships, Art & Design store, and commissions and rentals.
3. The Remai Modern Foundation was established in 2018 and holds additional net assets of \$384,167 for future programs, exhibitions and art acquisitions.

Capital & Permanent Collection Fund Statement

Year Ended December 31, 2018 (reported in thousands of dollars)

Revenue

Donations for art acquisitions	\$1,821
Capital campaign donations	\$242
Interest income	\$74
Total Revenue	\$2,137

Expenditures

Acquisitions of Art	\$2,187
Amortization	\$326
Maintenance	\$13
Transition Costs	\$273
Capital Campaign Transfer to CofS	\$481
Total Expenditures	\$3,280

Note

1. As of 2018, Remai Modern has transferred a total of \$19.2 million to the City of Saskatoon toward a \$21.6 million fundraising commitment for construction of the building. Funds are on hand to pay the remaining commitment, pending completion of the building commissioning and licensing.

Statement of Financial Position

As of December 31, 2018 (reported in thousands of dollars)

Assets

Current Assets	\$5,697
Due from Other Funds	\$349
Net Capital Assets	\$4,190
Total Assets	\$10,236

Liabilities

Current Liabilities	\$2,241
Due to Other Funds	\$349
Net Assets	\$7,646
Total Liabilities & Net Assets	\$10,236

Note

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

CHARITABLE BUSINESS NUMBERS

Remai Modern – 80569 8511 RR0001

Remai Modern Foundation – 88993 3792 RR0001

Exhibitions by the Numbers

It might look like magic, but a huge amount of hard work takes place behind the scenes to install exhibitions, ship artworks, maintain the collection and bring the museum to life.

Here are some fun facts our team of registrars and preparators shared about 2018.



20.3 x 35.6 cm

The dimensions of one of the smallest works Remai Modern displayed in 2018: Dorothy Knowles' *Late Evening* (above).

12,456 km

The distance Luke Willis Thompson's piece *Cemetery of Uniforms and Liveries* had to travel to go back to its home in New Zealand after Remai Modern's inaugural exhibition *Field Guide* closed in February.

1,058 pounds

The weight of one of the heaviest works Remai Modern displayed in 2018, Rosa Barba's *Sight Enables Us to Appreciate Distance* (below).



6,612 km

The farthest a Remai Modern collection artwork was shipped in 2018. The piece was *Grey Pool* by David Milne, which was displayed at the Dulwich Picture Gallery in London.

70

The number of crates used to ship works in Jimmie Durham: *At the Center of the World*.

10,580 km

The total distance travelled by works in Jimmie Durham: *At the Center of the World*, which also showed at the Hammer Museum, Los Angeles; the Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.



103

The number of components Kim Adams' two *Love Birds* sculptures (above) must be disassembled into to be stored in Remai Modern's collection vaults.



25

The number of times the carrots that are part of Liz Magor's piece *Stores* (above) had to be changed during the run of the Collection Galleries exhibition *LoSt + FoUnD* from August 2018 to March 2019.

2

The number of times the potatoes that are part of Liz Magor's piece *Stores* had to be changed during the run of the Collection Galleries exhibition *LoSt + FoUnD* from August 2018 to March 2019.

55+

The number of Saskatoon artists, performers, speakers and musicians who contributed to Remai Modern's 2018 programming.



Photo: Nic Lehoux.