

Annual Report 2022



rRemai nModern



Performance view, Adrian Stimson, *New Born Buffalo Boy*, 2022, Remai Modern, Saskatoon. Photo: Carey Shaw.

Contents

Below: Installation view, Céline Condorelli, *Conversation Piece (Spinning)*, 2021, Remai Modern, Saskatoon.

Cover: Installation view, Nick Cave: *Spinner Forest*, 2020, coated metal, wire, motors. Collection of Remai Modern. Purchased with funds donated by the Frank and Ellen Remai Foundation 2022. Photos: Carey Shaw.



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We are grateful for support from:

Frank & Ellen
Remai Foundation



Canada Council
for the Arts

Conseil des Arts
du Canada

Board Chair's message

Remai Modern launched a new strategic plan for the museum in late 2021. Informed by hundreds of individuals, organizations and subject expert advisors, this plan set the course for the next five years at the museum. When the Board launched the plan, it was all hypothetical. But in 2022, museum leadership turned that plan into real, concrete action, making tangible changes that respond to what the public and interested parties asked for.

Amongst many positive changes, Remai Modern's move to by-donation admission for the next 20 years is probably the most impactful. We are running out of adjectives to describe the generosity of the Frank and Ellen Remai Foundation, who supported this move with a \$10-million commitment. Needless to say, we are beyond grateful. Allowing visitors the freedom to pay what they can is an immediate way to be more welcoming and inclusive to all. The busy galleries and hallways are a testament to the significance of this change.

Led by Co-Executive Director & CEOs Aileen Burns and Johan Lundh, the museum also welcomed a new food and beverage partner to the organization in 2022. Their selection of Hearth, a Saskatoon restaurant with a passion for Prairie cooking, is a wonderful reflection of the strategic goal to be an institution rooted in place.



On behalf of the Board of Directors I want to extend our gratitude to the entire Remai Modern team for the major strides made during the year. The strategic plan and resulting projects are extremely ambitious. The progress the institution made in 2022 would have been impossible without the talent and dedication of the staff.

I am also grateful to the hardworking members of the Remai Modern Board and Remai Modern Foundation Board. Both volunteer boards provide crucial expertise and support to the organization. Most importantly, we all believe in the mission and vision of this incredible museum.

Remai Modern is also thankful for the support of our core funders the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries, who, alongside our many sponsors, donors and members ensure everyone in our community and beyond can benefit from art and Remai Modern's inspiring programs. Thank you!

Doug Matheson

Remai Modern Board Chair

Co-Executive Director & CEOs' message

If there was one theme that drove our work at Remai Modern in 2022, it was access. Guided by the new strategic plan, we knew making the museum more accessible, more relevant and more welcoming for all was a critical goal for the organization's success. It was also something the public asked for. Hundreds of people surveyed by our Board during the strategic planning process shared insight into how we could make Remai Modern better for diverse communities.

Throughout the year, we took steps – big and small – to ensure more people felt encouraged to walk through our doors and to see themselves reflected in our programming. The most significant move towards accessibility was the change to by-donation admission for all, every day the museum is open. You'll see the Frank and Ellen Remai Foundation mentioned throughout this report, and for good reason. Mrs. Remai's \$10-million commitment to enable the admission change and other major acts of support, including the purchase of a spectacular new atrium work, *Spinner Forest* by Nick Cave, are accompanied by our immense gratitude. Her vision for this institution is an incredible gift to the people of Saskatoon.

In 2022, we also introduced significant operational change, including the addition of Hearth as our new restaurant and catering partner. Though they only began catering for Remai Modern in the final quarter of the year, feedback from guests is unsurprisingly effusive. We can't wait to build on this partnership even further in 2023 with the opening of their new restaurant.



Our team also undertook major projects including the redesign of our website, a brand expansion, working with partner museums on exhibitions including Ken Lum: *Death and Furniture* and Christine Sun Kim: *Oh Me Oh My*, expanding our program offerings, and much more throughout the year. This was all on top of delivering 18 wide-ranging exhibitions and more than 1,300 programs through our Learning & Engagement department. We are so proud of our team for making it all happen.

We are grateful to our funders, sponsors, donors, members and visitors for coming along with us on this journey of transformation and evolution. The excitement and support we were greeted with in 2022 from many different communities buoyed our spirits and reaffirmed our commitment to making art accessible for all.

We want to thank Remai Modern's Board of Directors and Foundation Board and our talented staff for their work to support the institution and for going the extra mile to make Remai Modern such an extraordinary place.

Aileen Burns and Johan Lundh
Co-Executive Director & CEOs

Admission by donation



Remai Modern launched by-donation admission on October 22, just in time for the museum's fifth anniversary. The response during the first few months of the new model was heartening, with visitation tracking about 30 per cent higher than previously.

This change would not have been possible without an extraordinary commitment from the Frank and Ellen Remai Foundation, who pledged \$10-million to ensure the museum can continue with by-donation admission for the next 20 years.

"We have a gem in our city, we should all wear that with a lot of pride. I know that I am extremely proud," Ellen Remai said at the time of the announcement. "My gift – by-donation admission to the museum – reaffirms my relationship and my long-term commitment to Remai Modern."

The Frank and Ellen Remai Foundation's contribution enables the museum to actively respond to community feedback and welcome even more people into the space. This gift also builds on Saskatoon's

Remai Modern's lead patron Ellen Remai announces the Frank and Ellen Remai Foundation's \$10-million pledge to support by-donation admission for 20 years at the museum in October. Photo: Carey Shaw.



legacy of giving and art, which began at Remai Modern's predecessor the Mendel Art Gallery with Fred Mendel and his family.

That spirit of generosity continues with Remai Modern's visitors, who donate if they are able, to support art programs for everyone in our community. Those donations continue to be matched by the Frank and Ellen Remai Foundation, meaning the impact doubles every time someone gives.

"Remai Modern, and the art we showcase, belongs to the people of this community," Aileen Burns and Johan Lundh, Remai Modern's Co-Executive Director & CEOs, said in October. "This pledge ensures we can be a welcoming and accessible space to connect, inspire and challenge all audiences through art."

This change meaningfully supports Remai Modern's Strategic Plan Goal 1: Accessibility, Inclusivity and Relevance.

LEVEL 1

Connect Gallery

Canoe

January 29–May 8

William Armstrong, Frederic Marlett Bell-Smith, Ken Danby, James Duncan, Tom Forrestall, John Arthur Fraser, John Wedderburn Halkett, Frances Anne Hopkins, Charles Huot, Franz Johnston, Augustus Kenderdine, Cornelius Krieghoff, Ernest Lindner, Thomas Wesley McLean, David Milne, Thomas Wilberforce Mitchell, Edmund Montague Morris, Thomas Mower Martin, Pierre Nauya, Lucius O'Brien, Walter J. Phillips, Klehwetua Rodney Sayers, Margaret Shelton, Daniel "Pinock" Smith, Amanda Strong, Joe Talirunili, David Thauberger, Frederick Arthur Verner, John Webber

Two Gifts

May 21–June 26

Emily Carr, George Csato, Lawren Harris, E.J. Hughes, A.Y. Jackson, Franz Johnston, Ignac Konrad, Cornelius Krieghoff, Jean Paul Lemieux, Arthur Lismer, J.E.H. MacDonald, David Milne, Pablo Picasso

Carey Newman: Witness Blanket multimedia presentation

September 30–October 16

Lesley Flanigan: Resonances

October 21–November 6

Dawna Rose and Betsy Rosenwald:

Journal of the Plague Year(s)

November 19, 2022–March 5, 2023

Atrium

Nick Cave: Spinner Forest

November 30 (ongoing)

LEVEL 2

Cameco Play Area

Céline Condorelli: Conversation Piece (Spinning)

March 11, 2022 (ongoing)

Collection Galleries

Adrian Stimson: Maanipokaa'iini

April 2–September 4

Storied Objects: Métis Art in Relation

September 24, 2022–July 2, 2023

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

Interstitial space

Russna Kaur: it is not easy to find a dark place when the sky seems four times greater

November 4, 2022–February 5, 2023

LEVEL 3

Feature Gallery

John Akomfrah: Vertigo Sea

March 2–June 19

Presented alongside waterscapes from the collection by Victor Cicansky, Paterson Ewen, John Hartman, Stephen Hutchings, Dorothy Knowles, Grant McConnell, Edward Poitras

Christine Sun Kim: Oh Me Oh My

September 23, 2022–January 8, 2023

Interstitial space

Wally Dion: Sturgeon and Coelacanth

November 30, 2022–February 27, 2023

Marquee Gallery

Ken Lum: Death and Furniture

February 11–May 15

In the Middle of Everywhere: Artists on the Great Plains

June 4, 2022–March 12, 2023

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

Picasso Gallery

Regarding Desire

April 15–October 16

Vito Acconci, E. J. Bellocq, William John Black Mayrs, Lori Blondeau, Pierre Bonnard, John Boyle, Victor Cicansky, Patrick Close, Reta Cowley, Jim Dine, Raoul Dufy, Chantal Dupont, Marcel Dzama, Ivan Eyre, Larry Fink, Eric Fischl, General Idea, Francine Gravel, Iris Hauser, Robert Hurley, Doris Larson, Ernest Lindner, Zachari Logan, Attila Lukacs, John Lyman, Man Ray, Edouard Manet, John Massey, Henri Matisse, Al McWilliams, John Meredith, Kathy Nicholaichuk, Daphne Odjig, Tom O'Flanagan, Warren Peterson, Pablo Picasso, Alicia Dawn Popoff, Leslie Saunders, Noboru Sawai, Karl Schmidt-Rottluff, Mary Elizabeth Scott, Marguerite Smith, Nancy Spero, James Thornsby, Douglas Townsend, Patrick Traer, Tom Wesselmann

Functional Picasso

November 5, 2022–May 28, 2023

ALL LEVELS

Nic Wilson: A Dying Hare

December 22, 2021–March 6, 2022

Tino Sehgal

July 16–September 4



Installation view, *Canoe*, 2022, Remai Modern, Saskatoon.



Installation view, Dawna Rose and Betsy Rosenwald, *Journal of the Plague Year(s)*, 2022, Remai Modern, Saskatoon. Photos: Carey Shaw.

Clockwise from top: Visitors look at quillwork as part of the exhibition *Storied Objects: Métis Art in Relation*. Tristen Durocher (left) performs with Mitchel Mozden during opening weekend for *In the Middle of Everywhere: Artists on the Great Plains*. Guests at a Looking Up fundraising dinner themed around Adrian Stimson: *Maanipokaa'iini* gather on Remai Modern's rooftop to hear from guest chef Jenni Lessard. Visitors enjoy the Level 2 balcony at a donor's event in March.





Top to bottom: Monique Blom performs at LUGO in April. Ted Douglas, whose aerial photographs of Cabri Lake were shown alongside works by Dana Claxton in *In the Middle of Everywhere: Artists on the Great Plains*, shares a laugh with Tara Hogue, Curator (Indigenous Art) on opening weekend in June. Visitors explore Adrian Stimson: *Maanipokaa'iini* during the opening for the exhibition in April. LUGO attendees spend time on the dancefloor at the fundraiser in April. Photos: Carey Shaw.

Ken Lum

Death and Furniture

February marked a timely moment to open *Death and Furniture*, a small but impactful career-spanning selection of work by this senior, internationally celebrated Canadian artist.

The exhibition used as its starting point the body of work, *Time. And Again.* (2021), in which Lum uses his characteristic image-and-text format to explore the intersections of work and stress, persistent concerns throughout our lives that came into extreme focus during the global pandemic.

“Ken’s work is rooted in Conceptual art, and is therefore very idea-driven, but it often is very moving and relatable. He produced *Time. And Again.* in 2021 in the midst of the pandemic. It’s about the stress and anxiety of work, which is something I think almost anybody can relate to, particularly in our current time,” said Michelle Jacques, co-curator and Remai Modern’s Head of Collections/Exhibitions & Chief Curator, who worked on the exhibition alongside co-curator Johan Lundh. “Mental health is a theme that threads through much of his work, in particular a work called *Mirror Maze with 12 Signs of Depression*, which employs a carnival-style house of mirrors to disorienting effect.”

The latter work quickly became a visitor favourite, with people of all ages navigating the exhilarating and maddening mirrors, sometimes several times in a row.

Death and Furniture marked Lum’s first survey exhibition in Canada in 10 years and Remai Modern’s first collaboration with the Art Gallery of Ontario, Toronto. The exhibition travelled there in June following its presentation in Saskatoon.

In addition to the works on view in Remai Modern’s Marquee Gallery, the exhibition also had a public presence. The *Time. And Again.* series was seen on five billboards in downtown Saskatoon to showcase Lum’s public art practice. It was an opportunity to expand the museum’s reach into some unexpected places and share Lum’s distinctive, humorous and astute view of the world with an even larger audience.

Top right: Ken Lum, *Mirror Maze with 12 Signs of Depression*, 2002, mirror, wood, Plexiglas, paint, acrylic sheet. Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund.



ADRIAN

In 2022, Remai Modern worked with Siksika Nation artist Adrian Stimson to present the first-ever survey of his work. This project presented an opportunity to feature works from throughout his career, including installation, painting, photography, video and live performance.

Maanipokaa'iini – the Blackfoot word for newborn bison – showcased Stimson's exploration of identity construction, the centrality of the bison to Blackfoot spirituality and survival, and the intergenerational impacts of the residential school system over the last 20 years.

STIMSON

Maanipokaa'iini





“Adrian’s work offers an important counterpoint to colonial narratives of the plains that begin from the arrival of settlers and exclude Indigenous and other non-Western peoples,” said Tarah Hogue, Curator (Indigenous Art) for Remai Modern. “Reflecting Blackfoot understandings of renewal and transformation, his works reassert the same cultural forces that the colonial project sought to destroy.”

Stimson is an artist with deep ties to Saskatoon, having studied, lived and worked in the city for more than a decade before he moved back to his home community in 2017.

He is well known locally and increasingly internationally for his performance persona Buffalo Boy and her alter-ego, the Shaman Exterminator. This gender bending, shapeshifting trickster re-stages familiar tropes of the Wild

West using humour, drag and theatrical camp aesthetics. The opening of *Maanipokaa'iini* included a new performance, *New Born Buffalo Boy*, Stimson’s first performance as a “reborn” Buffalo Boy following a long hiatus. The focus on re-emergence was intended to celebrate cultural revitalization, Stimson’s return to Saskatoon, and the community coming together again after being separated by the pandemic.

A publication centred on the exhibition was also created in conjunction with *Maanipokaa'iini*. The book provides critical insight into the artist’s methodological approach across a diverse range of media and features writing by Stimson, Hogue, Tess Allas, Elder Mary Lee, Joseph Pugliese, Erin Sutherland and Ernie Walker.

Adrian Stimson: *Maanipokaa'iini* was presented by TD Bank Group.

In the Middle of Everywhere

In 2022, the curatorial team embarked on a new exploration that aimed to situate Remai Modern less in the context of provincial borders and more in relation to the vast but deeply interconnected Great Plains region. This work is just one of the ways we are supporting Strategic Plan Goal 2: An Institution Rooted in Place.

The exhibition *In the Middle Everywhere: Artists on the Great Plains* was the beginning of that investigation, which will unfold over subsequent years and more major exhibitions. Featuring more than 25 artists, the exhibition was a collective curatorial effort, which drew in the work of artists located as close as Saskatoon and as far away as Kansas.

“The plains are physically and conceptually expansive in ways that are not easily defined,” said Michelle Jacques, Remai Modern’s Head of Exhibitions & Collections/Chief Curator, who worked on the exhibition alongside the museum’s entire curatorial team. “Having a multiplicity of voices, not only from an artistic but a curatorial perspective, was important to help reflect the complexity of the region and the many different experiences of this place.”

The exhibition was part of an ongoing inquiry that seeks to trace the physical, social and psychological contours of the Great Plains.

The artists featured in the exhibition reached across time and location, working in a wide variety of media, and with distinct voices. Their work connected around themes that recurred across the exhibition: the geography of the Great Plains; histories of movement and migration; living with the land; the prevalence of the grid in Plains culture; and the Nēhiyaw concept of Wakhochtowin (kinship). Following topographical features rather than political boundaries, this exhibition reoriented the museum to the Great Plains and asked: What makes this place itself?

The exhibition’s opening weekend featured a program events including mini artist tours by Marie Lannoo, Mindy Yan Miller and Hanna Yokozawa Farquharson, a talk by Edgar Heap of Birds, an artist panel, and a performance by Tristen Durocher, Michel Boutin, and Matthew Cardinal and Stephanie Kuse.

In the Middle of Everywhere was presented by IG Wealth Management.



Tino Sehgal

This Situation (solo)

Yet untitled

This Success/This Failure

In the summer, Remai Modern presented three works by Berlin-based artist Tino Sehgal. The exhibition was a great opportunity to showcase the work of an internationally acclaimed artist. It also offered local children, artists, performers and visitors the chance to connect to his work on a deep level.

Sehgal's body of work consists of "constructed situations." His playful and often unexpected situations are activated through encounters between the museum visitor and the individuals enacting his work.

Remai Modern presented three of Sehgal's works: *This Success/This Failure*, *Yet untitled* and *This Situation (solo)*. Hundreds of school-aged children participated in *This Success/This Failure*, thanks in big part to coordination from Remai Modern's Learning & Engagement team. The department organized and facilitated free summer camps for more than 600 youth, creating a great opportunity for children to access the museum and make their own art (read more on Page 25).

The other two works required a large number of local dancers and interpreters, who applied to an open call to be part of this exhibition and received intensive training from the artist's team. This exhibition required an extraordinary commitment, with local facilitators enacting the works over eight weeks during all open hours.

Sehgal creates work without the use of any physical materials, including signage and photo and video documentation, making something that can only be experienced in person and in the moment.

"For the past two decades, Tino Sehgal has developed an acclaimed body of work that redirects the museum experience into one of conversations, ideas, exchange, and relationships," said Troy Gronsdahl, Curator of Performance and Public Practice. "His work challenges us to reconsider our engagement with materials and rethink the role of art, the museum, and what can be advanced through ingenuity and play."

Yet untitled is a subtle piece comprised of choreographed movement and voice. The work was enacted by Liz Kinoshita and Erik Nevin with local dancers Peace Akintade, Promita Das, Kirk Ford, Aunya Jayde, Mitchell Larsen, Annika Lessing, Bryn Rawlyk, Dean Stockdale, Tatum Wildeman and Megan Zong. It was accompanied by a selection of sculptures from Remai Modern's collection, which added another visual dimension to the work.

This Situation (solo) was coordinated by Julia Simpson and enacted by Laurel Beyer, Cody Brayshaw, Jaron Francis, Paxton Francis, Jordan Hansen, Danica Lorier, Mannie Mirzaei, and Narges Porsandekhial. In it, visitors encountered an individual who engaged them in conversation.

Here and Now

A Live Arts Initiative



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

Remai Modern launched *Here and Now: A Live Arts Initiative* in the fall of 2022. The project supports local artistic practice in the realm of live arts, engaging artists for a one-year period.

Two individual artists and a duo were selected: interdisciplinary artist and poet Peace Akintade, composer Darren Miller and theatre and dance artists Mitchell Larsen and Megan Zong.

Akintade, a former Saskatchewan Youth Poet Laureate, has emerged as a sought-after public speaker, educator and creative collaborator. Her practice explores the intersections of poetry with contemporary dance, film, experimental theatre and music.

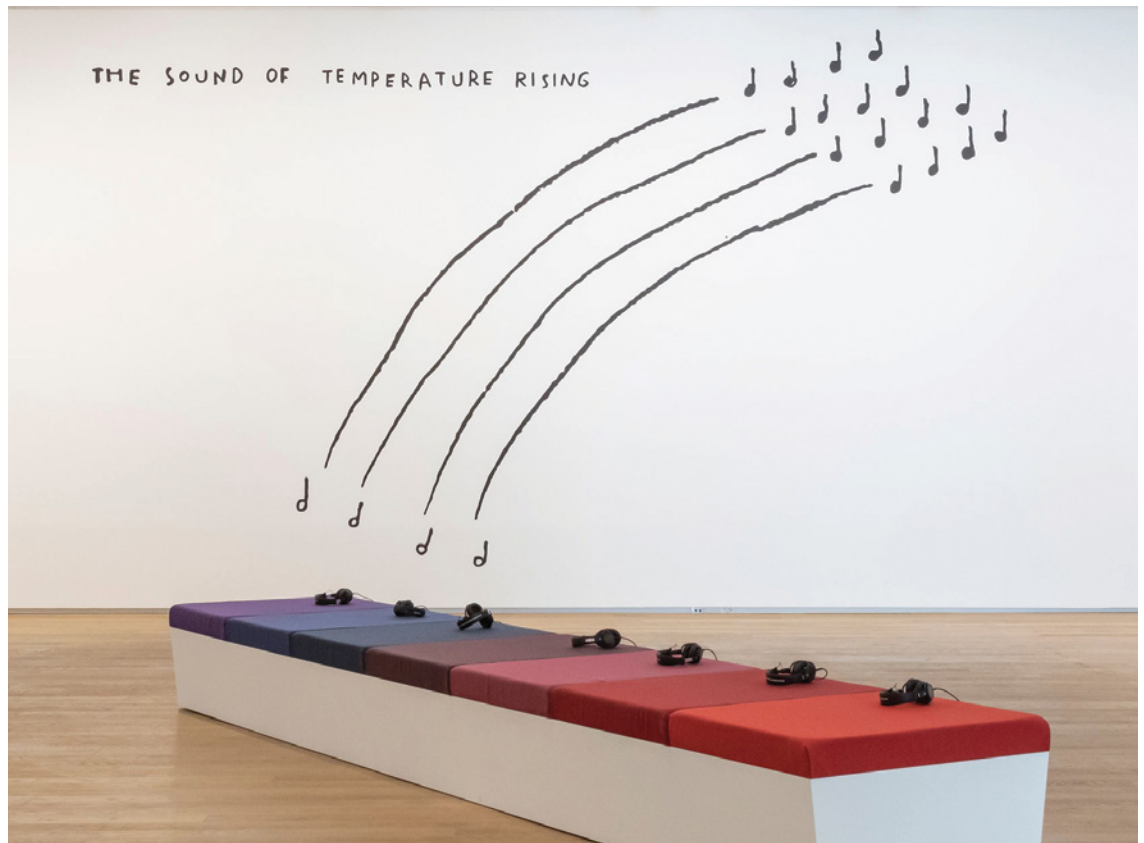
Miller's work embraces both conventional instrumentation and its extension through technological means. His compositions, live performances and sound design have been presented in a variety of contexts and across disciplines including concerts, sound installations, theatre, film and dance.

Larsen's practice incorporates music, theatre and dance with fabulist fiction, queer history, and poetry. Zong is a theatre artist with extensive experience as an actor and has recently branched out into playwrighting and producing. As a collaborative duo, they plan to further explore structured improvisation and examine the relationship between performer and audience.

With support from Remai Modern the artists will develop a program of activities including research, public engagement such as artist talks or workshops, and the development and presentation of new work.

This program is funded by the Canada Council for the Arts Supporting Artistic Practice, Sector Innovation and Development grant.

Installation view, Christine Sun Kim, *Oh Me Oh My*, 2022, Remai Modern, Saskatoon. Photo: Carey Shaw. Foreground: *One Week of Lullabies for Roux*, 2018, sound, eight tracks, 46 minutes 26 seconds. Courtesy of the artist and François Ghebaly. Background: *The Sound of Temperature Rising*, 2019, acrylic on wall adapted from 2016 charcoal on paper drawing. Courtesy of the artist and François Ghebaly.



Christine Sun Kim Oh Me Oh My

In her work, artist Christine Sun Kim engages with how we experience and conceptualize sound. She challenges the notion that sound is a solely auditory experience, foregrounding it as something we sense through multiple dimensions including the visual, physical and political realms.

Kim, whose first language is American Sign Language (ASL), explores and employs elements from various information systems – including graphic and musical notation, body language, and ASL.

Christine Sun Kim: *Oh Me Oh My* was presented concurrently at Remai Modern and the Contemporary Art Gallery, Vancouver. In 2023, it traveled to additional co-organizers the Frances Young Tang Teaching Museum at Skidmore College; and the Gund Gallery at Kenyon College.

“In her work, Christine Sun Kim has used a variety of mediums – including performance, drawing, video and more – to create her own visual vocabulary. Her dry sense of humour is present throughout the exhibition, in works that explore her lived experience and call attention to the politics of sound,” said Aileen Burns and Johan Lundh, Co-Executive Director & CEOs of Remai Modern.

The exhibition at Remai Modern included more than 25 artworks spanning the artist’s practice, including four large-scale murals.

Oh Me Oh My included drawings on paper from the series *English vs Deaf English* which compares how various words and sentiments are conveyed through lists that read as poetry. Drawings of pie charts including *Why I Work with Sign Language Interpreters*, use seemingly objective statistical forms to present subjective reflections on lived experience and personal decisions. Her

murals physically embody the phenomena and histories they convey and build on strategies of concrete poetry and conceptual sound scores. Collaboration with artists and musicians feature significantly in the audio and video works and reveal the intimacy and interdependence required for meaningful connections to be formed with films, with art, and with one another.

The exhibition was named one of *frieze* magazine’s Top 10 Shows from Across the World in 2022 and was also a favourite with visitors to Remai Modern.

Remai Modern would like to acknowledge the Embassy and Consulates of The United States of America in Canada for supporting this exhibition.

Remai Modern presented *Oh Me Oh My*, the first full-scale solo museum exhibition by the artist in North America, concurrently with Contemporary Art Gallery, Vancouver in September.



Installation view, Christine Sun Kim, *Oh Me Oh My*, 2022, Remai Modern, Saskatoon. Left: Christine Sun Kim and Thomas Mader, *Classified Digits*, 2016, single channel video, 5 minutes 28 seconds. Right: Christine Sun Kim and Thomas Mader, *Tables and Windows*, 2016, two channel HD video, 9 minutes 14 seconds. Courtesy of the artist and François Ghebaly. Photos: Carey Shaw.

Storied Objects Métis Art in Relation



More than 50 works by Métis artists across three centuries were part of the exhibition *Storied Objects: Métis Art in Relation*.

The exhibition considered the deep continuity between contemporary and historic Métis arts.

“Métis people have always understood themselves and their culture through art. The grandmothers of the Métis Nation adorned loved ones in exquisite beadwork, embroidery and quillwork. Every stitch embodies care and strengthens relations,” said Tarah Hogue, Curator (Indigenous Art). “The term storied objects aligns with the widely held belief in Indigenous cultures that objects have their own life force and power.”

The contemporary artists featured in the exhibition adapted, translated and transformed ancient media and practices into new forms. Their works draw on the narrative power of objects to communicate knowledge of self, community and place.

In addition to the stories found within the works themselves, the exhibition was further activated by the Story Bundles series, which was held monthly during the winter. Produced by The Crossing Theatre Company, this series highlighted the various ways Métis stories are shared. Visitors were invited to participate and learn with Métis community members through visiting, humour, singing, dancing, fiddle music and sharing food.



Left to right: Installation view, *Storied Objects: Métis Art in Relation*, 2022, Remai Modern, Saskatoon. Featured works by Katherine Boyer (foreground), Jason Baerg, Christi Belcourt and Melanie Monique Rose.

People visit and have tea in the installation *The Elders Say We Don't Visit Anymore* (2014-) as part of the exhibition *Storied Objects: Métis Art in Relation*.

These events were held in Dylan Miner's installation *The Elders Say We Don't Visit Anymore* (2014-), which contained a large wooden table and benches made from reclaimed barnwood and a tea-making station. Visitors were also invited to use the space for their own gatherings.

This exhibition drew on the scholarship of Métis art historian and exhibition advisor Sherry Farrell Racette. Describing storied objects, she writes, "They remember. They remember us. They remember for us."

Remai Modern would like to acknowledge the following people who provided valuable contributions and consultation to the exhibition:

- Holly Aubichon
- Victoria Kablys, Bailey Randell-Monsebroten and Cindy Scheer, Royal Saskatchewan Museum
- Maria Campbell and Cheryl Troupe, The Crossing Theatre Company
- Gabriel Dumont Local #11
- Maureen Matthews, Manitoba Museum

Nick Cave

Spinner Forest

In October, Remai Modern’s atrium began a big change. For the first time since 2017, it was time to unveil a new installation for the space and create a new experience for visitors entering the building.

Spinner Forest, by Chicago-based artist Nick Cave, was selected for the space. The stunning, site-specific work is made up of strands of thousands of wind spinners that cascade from the ceiling and envelop the staircase from Level 1 to Level 2. The overall effect of this site-responsive installation is colourful and dynamic, not unlike the exuberant performance art costumes Cave is best known for.

Spinner Forest is a striking work when seen from afar, creating a meditative and mesmerizing constellation of shapes, colour and movement. But it reveals more the closer you get. Within each spinning mobile are shapes that comment on gun violence, specifically in Cave’s home city. Alongside the concentric shapes most commonly seen in these popular lawn decorations, the spinners also contain the outlines of guns, bullets and teardrops.

“From a distance, it looks like this amazing, sparkly, twinkly, brilliant, fantastical, cosmic form that’s living within this museum setting,” said Cave. “Then all of a sudden, as you get closer to the piece, you are hit right in the stomach because you’re now encountering these guns and these bullets and

these teardrops. So you’re just confused with what you thought you were experiencing is very all of a sudden hardening with this other emotion that is confusing. That is complicated. That is scary. But at the same time, this is kind of the world in which we are living in. And how do we, through all of that, still try to find harmony and balance and optimism and hope?”

Over eight weeks, the museum’s installation team worked tirelessly to transform the space, including deinstalling the museum’s inaugural atrium work, Hague Yang’s *Four Times Sol LeWitt UpsideDown, Version Point to Point*. This process allowed visitors the unique opportunity to get a behind-the-scenes look at how major installations come together.

First presented in 2016 in a large-scale space at MASSMoca, a museum in a converted factory in North Adams, Massachusetts, the work has since been adapted to multiple temporary sites in museums around the world, including Carriageworks, in Sydney, Australia (2018); Tramway, in Glasgow, Scotland (2019); the Yokohama Triennial in Japan (2020); and The Momentary, satellite art space for the Crystal Bridges Museum of American Art in Bentonville, Arkansas.

Spinner Forest was generously gifted to the museum by the Frank and Ellen Remai Foundation.



Learning & Engagement



The Learning & Engagement team at Remai Modern delivered 1,877 programs in 2022, reaching communities throughout Saskatoon and beyond through art programs aimed at a wide range of audiences. Even with the continuing challenges presented by the pandemic, the department offered more programs than it did in 2019, the last full year prior to the emergence of COVID-19.

A particularly strong final quarter of 2022 showed an exciting return to participation that met and sometimes exceeded the department's expectations, including doubling the attendance at weekend artmaking.

The team saw nearly 45,000 program participants overall, exceeding their goal of 40,000. 2022 Learning & Engagement participation was up from 37,077 in 2021 and nearly matched the 45,825 participants recorded in 2019.

The Learning & Engagement team continued to adapt to the changing needs of visitors and to respond to the museum's goal to be more accessible, inclusive and relevant to many communities.

The highlights on the right present just a tiny snapshot of the department's activities throughout the year, which also include artist talks, outreach programs and so much more.

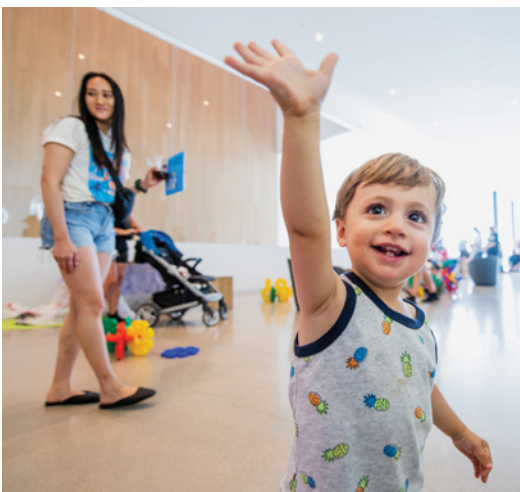
2022 highlights

- Summer camps had a unique structure in 2022, owing to an exhibition by artist Tino Seghal. The museum offered free summer camps to all in order to facilitate the work *This Success/This Failure* (see page 16). The museum welcomed 615 campers in 44 camps. Existing partnerships with Saskatoon community schools, Open Door Society and access programs through the city helped to ensure that these camps included kids and families from a variety of cultural and socio-economic backgrounds. Camps ran seven days per week, including Thursday and Friday evenings, from July 16 to September 4.
- WEGO, the one-day art festival for families piloted in 2021 returned on August 14, featuring headliner Susan Aglukark. The event attracted around 1,500 people throughout the day for family friendly artmaking, performances and more.



- Learning & Engagement saw increased participation in education programs from remote communities and underserved Saskatoon schools. One example was through a virtual school workshop co-developed with Regina’s Mackenzie Art Gallery. It focused on Indigenous artists connected to Treaties 4 and 6 featuring works from the collections of both museums. SaskTel supported workshop fees for schools in northern and rural Saskatchewan.
- Remail Modern increased the presence of “Ask Me” Guides, members of staff available to chat about art with visitors and answer questions, in gallery spaces
- The department observed a strong and enthusiastic return to School Tours in the fall of 2022
- After announcing by-donation admission, the museum’s tour program was expanded to offer daily afternoon tours

Clockwise from top: Musicians: Jemuel Roberts, Elsa Gebremichael, Amber Kraft and Adam Swalm spend time on Remai Modern's rooftop before their performance at a museum fundraiser. Photo: Carey Shaw. Drummers perform at WEGO in August. Photo: Matt Smith. Artist Marie Lannoo speaks to visitors about her work on view in the exhibition *In the Middle of Everywhere: Artists on the Great Plains*. Photo: Carey Shaw. A WEGO attendee waves at the camera. Photo: Matt Smith.





Clockwise from top left: Remail Modern celebrates its fifth anniversary in October. Photo: Carey Shaw. One of five billboards in downtown Saskatoon from Ken Lum's *Time. And Again.* series. Photo: Carey Shaw. Models get ready for a life drawing session at LUGO Unreal in April. Photo: Carey Shaw. The Qu'Appelle Valley Dancers perform at the opening of *Storied Objects: Métis Art in Relation*. Photo: Sweetmoon Photography.

Development

Remai Modern's Development department – which is responsible for the museum's fundraising, donations, sponsorships and membership program – had great success in 2022, including having its best fundraising year since the museum opened in 2017 thanks to the generosity of the community.

The support the museum receives from individuals, businesses, members and other supporters is of vital importance. We are grateful for everyone who believes in Remai Modern's mission and in supporting art programs that benefit all in our community.



Clockwise from top: Guests attend a reception for the exhibition *Canoe*. Odario Williams performs at Remai Modern's annual fundraiser LUGO. Guests attend a Looking Up fundraiser dinner.

2022 highlights

- Rемаi Modern had its best fundraising year since the museum opened. More than \$13 million was raised for 2022 and future years.
- The Frank and Ellen Remai Foundation committed \$10-million to support by-donation admission at the museum for the next 20 years. The new admission model launched on October 22 during the museum's fifth anniversary weekend.
- The museum received significant new individual gifts to support meaningful programs and partnerships, including a major gift from Cole Beavis in memory of his mother, Barbara Beavis. The matriarch was a long-time board member at Remai Modern's predecessor, the Mendel Art Gallery. Beavis' gift supports joint summer camp scholarships at Remai Modern and Persephone Theatre.
- The museum held its second-ever galaMODERN in late November. The event honoured two Saskatchewan artists at different stages of their careers, veteran Dorothy Knowles and mid-career artist Wally Dion. Money raised at the gala was enough to fully fund the museum's school tours program for an entire year, ensuring thousands of Saskatoon schoolchildren will have the opportunity to visit the museum, explore the exhibitions and make art of their own.



galaMODERN attendees ascend the staircase through Nick Cave's *Spinner Forest*, which was unveiled that night.
Photos: Carey Shaw.

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

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The Collection



2021 ACQUISITIONS MISSED IN LAST ANNUAL REPORT

Donations (alphabetical by donor):

Gift of Geraldine Martin

James Rosenquist

Mastaba, 1971, lithograph with plexiglass hour glass face, 61.6 x 81.9 cm.

Gift of Miriam Shiell

John Latham

The N-U Niddrie Heart #2, 3, 5, 7, 8, 9, 12, 13, 15, 16, 20, 21, 25, 26, 28, 30, 31, 33, 34, 37, 1991, mixed media sculptures made of glass, books, paper, plastic, electrical wire, light bulbs, metal filling, 81.9 x 25.4 x 33 cm each.

Gift of Samara Walbohm and Joe Shlesinger

John Latham

The N-U Niddrie Heart #1, 4, 6, 18, 19, 29, 32, 35, 1991, mixed media sculptures made of glass, books, paper, plastic, electrical wire, light bulbs, metal filling, 81.9 x 25.4 x 33 cm each.

Gift of Cheryl Woodbury

James Rosenquist

Music School, 1971, lithograph, 87.6 x 76.2 cm.

2022 PURCHASES

Purchased with funds donated by the Frank and Ellen Remai Foundation.

Daphne Boyer*

Moss Bag, 2022, light box, 80 x 246.4 x 5.1 cm.

Nick Cave

Spinner Forest, 2020, coated metal, wire, motors.

Wally Dion*

Coelacanth, 2021, circuit boards, crystals, plywood, nails, 106.4 x 304.8 x 7.3 cm.

Sturgeon, 2021, circuit boards, crystals, plywood, nails, 106.4 x 304.8 x 7.3 cm.

Edgar Heap of Birds*

Water is Your Only Medicine, 2020, ink on rag paper monoprint, 48 prints, 55.9 x 76.2 cm each.

Luther Konadu*

Figure as Index, 2015-ongoing, inkjet prints, six framed prints, various dimensions.

Zachari Logan*

Rococo Sky (guardai in alto e vidi le sue spalle), parts 3, 4 & 5 2021, pastel, graphite, watercolour and coloured pencil on blue paper, 127 x 274.3 cm each.

Cannupa Hanska Luger*

Mirror Shield Project, 2016, mirror shields, single-channel video (colour, sound) 2:03 minutes (loop), overall dimensions variable.

Laure Prouvost*

This Means, 2019, glass, nailbrush, steel, pump, water, 203 x 180 x 180 cm.

Postcommodity*

Dreams, Blessings and Memories, 2021, wall text in charcoal powder, sound, 1:30 minutes (loop), overall dimensions variable.

Joseph M. Sánchez*

Seventh Generation Baby, 2018–19, conté, acrylic on paper, 152.4 x 396.2 cm

2022 DONATIONS

Gift of Daphne Boyer

Daphne Boyer*

Moss Bag H4-2-13, Manitoba Museum Collection, 2020, inkjet print, 66 x 44.5 cm.

Gift of Freda and Irwin Browns

Henri Matisse

Nu au bracelet, c. 1938, linocut, 31.7 x 17.8 cm.

Käthe Kollwitz

Brustbild einer Arbeiterfrau mit blauem Tuch, 1903, colour lithograph, 46.6 x 35.7 cm.

Gift of Eury Chang and Robert Kardosh in memory of Ed Kardosh

Tony Anquhallug

one inuk is Trying to catch wolves and is at the west side of Baker Lake in aug, 2017, coloured pencil and oil stick on paper, 56.5 x 76.2 cm.

Two Curved hills in Pink and Orange and Northern Light in the Dark, 2006, coloured pencil on paper, 30.5 x 22.9 cm.

Gift of Neil Devitt

Taras Polataiko

Eyes for YOU, 1993, acrylic on linen, 192.7 x 192.7 cm.

Gift of Donald Ellis

Roy Arden

Museum of Anthropology #2, UBC Vancouver, 1991, printed 2010, chromogenic print, 82.5 x 111.2 cm.

Gift of the estate of Mildred and Rory Flanagan

Dorothy Knowles

Untitled (trees and seated figures), 1956, oil on paper, 48.5 x 61.5 cm.

William Pehudoff

Untitled (woman in a chair), c. 1950, watercolour on paper, 34.2 x 25.5 cm.

Gift of Jim Graham

Jim Graham

Fast Forward, 1987, acrylic on canvas, 106.7 x 213.4 cm.

Gift of Adad Hannah

Adad Hannah

Saskatoon Guernica, 2021, inkjet print, 95.9 x 182.9 cm.

Gift of Zachari Logan in memory of his father, Kenneth Archibald Logan

Zachari Logan

Rococo Sky (guardai in alto e vidi le sue spalle), parts 1 & 2, 2021, pastel, graphite, watercolour and coloured pencil on blue paper, 127 x 274.3 cm each.

Gift of Grit and Scott McCreath

Ernest F. Lindner

Untitled (backyard sketch), not dated, colour pencil on paper, 23.8 x 24 cm.

Gift of Postcommodity

Postcommodity*

Facing the Wall, 2021, museum intervention consisting of Picasso linocut prints temporarily turned to face the gallery walls, dimensions variable.

Gift of Joseph M. Sánchez

Joseph M. Sánchez

Ancestors Talking, 2018, conte, acrylic on paper, 121.9 x 104.8 cm.

Fancy Dancer, 2018-2019, conte, acrylic on paper, 132.1 x 106 cm.

Gift of Guy Vanderhaeghe

Margaret Vanderhaeghe

The Loosing of Herbie Ferguson, 1993, oil, acrylic on canvas, 162.6 x 61 cm; 160 x 121.9 cm; 149.9 x 116.8 cm (triptych).

Sun Shower, 2003, oil and acrylic on canvas, 152.4 x 121.9 cm.

Gift of Cheryll Woodbury

Robert Rauschenberg

Cactus, 1973, silkscreen and solvent transfer, 152.4 x 96.5 cm.

*Approved by the Collections Committee in 2022

HEARTH

• RESTAURANT •

In September, Remai Modern announced an exciting new restaurant and catering partnership with Hearth. The Saskatoon restaurant, a local favourite since opening in 2018, was selected by Remai Modern after a Request For Proposal was issued earlier in 2022.

The Hearth team joined Remai Modern in the fall, starting with the operation of the museum's catering service. With extensive catering experience, the team – led by co-owners/chefs Beth Rogers and Thayne Robstad – quickly adapted to the new space, delivering excellent food to Remai Modern's internal and external events alike.

“Hearth's food is a celebration of this province, with ingredients that showcase the incredible depth of flavour present here and dishes that are among the best you can find in Canada,” Aileen Burns and Johan Lundh, Co-Executive Director & CEOs of Remai Modern said when the partnership was announced. “Their experience in both the catering and restaurant worlds is a huge asset to our organization, and we know their food and extraordinary hospitality will be a draw both for locals and visitors to Saskatoon.”

With catering underway, the Hearth and Remai Modern teams started planning for Hearth restaurant on the ground floor of the museum, which is scheduled to open in spring 2023.

“The entire Hearth team has worked diligently over the past four years to earn the reputation of a neighbourhood gem. This opportunity to partner with Remai Modern could allow us to be one of Saskatchewan's jewels,” said Rogers and Robstad. “We are thrilled to be part of a uniquely Saskatoon experience in a beautiful legacy building on the banks of the South Saskatchewan River.”

In late May 2022, Hearth landed at number 62 of the 100 Best Restaurants in Canada list, one of only two Saskatoon restaurants to make the list. This marked a jump from the restaurant's 2020 ranking, when it came in at number 85.



Clockwise from top: Hearth co-owners Beth Rogers and Thayne Robstad (left) and Remai Modern Co-Executive Director & CEOs Johan Lundh and Aileen Burns.

Hearth's ingredient-forward, Prairie cuisine focuses on Saskatchewan flavours.

Hearth took over Remai Modern's catering activities in October 2022, including creating the dinner for galaMODERN. Photos: Carey Shaw.

Steps toward Truth, Reconciliation and Self-Determination

2022 was Remai Modern's first full year with its new strategic plan, a document that outlines four primary goals to guide the organization's work over the next five years.

Goal 4, titled Towards Truth, Reconciliation and Self-Determination, prioritizes working with Indigenous communities to create a plan for foregrounding Indigenous perspectives and self-determination throughout the organization.

The museum made strides that support this goal in 2022, but is always mindful that making meaningful change is not a short-term proposition.



Here are some of the ways Remai Modern supported truth, reconciliation and self-determination during the year:

- Moved to by-donation admission for all in response to feedback from Indigenous communities, among others;
- Began a cross-departmental audit of Indigenous engagement and responses to the Truth and Reconciliation Commission Calls to Action, including the creation of a report for 2022 on procurement and staffing levels;
- Offered learning opportunities to staff, including a tour at Wanuskewin Heritage Park, participation in Four Seasons of Reconciliation, a Sweat Lodge Ceremony, Cree language instruction, Anti-Racism and Unconscious Bias training and more;
- Secured \$195,000 in sponsorship from TD in support of Indigenous-led exhibitions and learning activities for three years;
- Started a conversation with the Office of the Treaty Commissioner to create a Reconciliation Action Plan in 2023–24;
- Partnered with the Saskatoon Survivors Circle, W̄ic̄ihitowin Conference, and Saskatoon Community Foundation to present Carey Newman's *Witness Blanket* at the request of Residential School Survivors and guided by Elders Lorna and Eugene Arcand;
- Built relationships with the Métis Nation of Saskatchewan and Reconciliation Saskatoon, and deepened relationships with Elders and Knowledge Keepers
- Added works by six Indigenous artists connected with our region to Remai Modern's Collection;
- Commissioned a Remai Modern Orange Shirt design through an open call to participate in the Saskatoon Tribal Council initiative for Last Fridays of the Month;
- Contributed to research for the Canadian Museums Association report *Moved to Action*.

Top left: Lyndon J. Linklater, Remai Modern's Indigenous Relations Advisor, leads WEGO attendees in a birchbark basket-making workshop. Photo: Matt Smith. Top right: Remai Modern hosted a multimedia presentation of Carey Newman's *The Witness Blanket*, a project that allowed visitors to learn the stories of residential school Survivors, in October 2022. Photo: Carey Shaw.

2022 Financial Statements

In order to support Strategic Plan Goal 3: Governance, Operations and Sustainability, fiscal responsibility is a top priority. The museum reported a \$118,000 surplus in 2022.

OPERATING FUND STATEMENT

For the Year Ended December 31, 2022 (reported in thousands of dollars)

Revenue			Expenditures		
Grants - City of Saskatoon	\$6,096	59%	Salaries & Employee Benefits	\$4,761	47%
Grants - Other	\$972	10%	Programming & Exhibitions	\$986	10%
Self-generated	\$1,457	14%	Facilities Costs	\$1,737	17%
Donations & Sponsorships	\$1,743	17%	Other Operating Costs	\$2,666	26%
Total Revenue	10,268	100%	Total Expenditures	\$10,150	100%
Operating Surplus	\$118				

Note

1. The operating fund statement is a summary of Remai Modern's main financial activity for 2022. Financial statements for the 2022 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, 2022 (reported in thousands of dollars)

Revenue	
Donations for Art Acquisitions	\$1,617
Grant - City of Saskatoon	\$776
Capital Campaign Donations	\$140
Interest Income	\$86
Total Revenue	\$2,619
Expenditures	
Acquisitions of Art	\$887
Amortization	\$315
Maintenance	\$2
Capital Replacement Reserve	\$776
Total Expenditures	\$1,980

Note

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

STATEMENT OF FINANCIAL POSITION

As at December 31, 2022 (reported in thousands of dollars)

Assets	
Current Assets	\$8,685
Net Capital Assets	\$3,590
Total Assets	\$12,275
Liabilities	
Current Liabilities	\$2,619
Net Assets	\$9,656
Total Liabilities & Net Assets	\$12,275

Note

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

2022 Visitation: 117,941*

*The 2022 number reflects an update to the way in which the museum records visitation. This helps the museum create more accurate benchmarks.

Using its new methodology Remai Modern still ranks as the most visited art museum in Canada (using 2019-20 data), according to Lord Cultural Resources.

The historical way of counting – both at Remai Modern and the Mendel Art Gallery – counted visits, which could include a single person visiting multiple spaces. This is a common practice for museums. Remai Modern's new method counts visitors as opposed to visits, meaning each person is only counted once each time they enter the building.

Though the museum saw a strong increase over its 2021 visitor number of 90,876, the COVID-19 pandemic continued to impact visitation in 2022.

