

Annual Report 2024



rRemai nModern



Contents

Below: Installation view, *Views from the Blue House: The Rемаi Modern Collection*.

Cover image: Installation view, *Céline Condorelli: In the Light of What We Know*.

Left: Installation view, *How Not to Be Seen*.

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



After a record-breaking 2023, Remai Modern continued to flourish in 2024, achieving sustainable growth and continuing to meaningfully reach the community through exhibitions, programs, and countless opportunities to connect.

Remai Modern’s Board of Directors is delighted to see the ways the museum welcomes people from all communities, challenges viewers with new ideas, and makes the city a more vibrant place to live.

After several challenging years, it is a testament to the leadership of Co-Executive Director & CEO Aileen Burns and Johan Lundh that Remai Modern has not only recovered, but exceeded pre-pandemic visitor numbers. The Board was thrilled to renew this dynamic pair’s contract in 2024. Burns and Lundh have signed on until mid-2030. Following impactful changes like the move to admission by donation and Remai Modern’s partnership with Hearth restaurant, we can’t wait to see what they do next.

Staff in every department continued to contribute to the vision set out in Remai Modern’s 2021-25 strategic plan. You can learn more about the tremendous strides taken in support of the museum’s four overarching goals later in this report.

Top: Remai Modern Foundation Board member Jennifer Pereria, partner Kurt Soucy, Remai Modern Board Chair Doug Matheson, and partner Sandie Matheson

While I will continue to enthusiastically support Remai Modern as a patron, my time as Board Chair concluded December 31, 2024 and my time on the board will conclude at the AGM in April 2025. I am delighted to have passed the torch to Robin Chapman as Remai Modern’s new Board Chair. Her extensive experience in finance, philanthropy, and non-profit organizations has been—and will continue to be—an asset to the museum.

It has been an honour to serve as Board Chair since 2020, and prior to that as a board member. I have thoroughly enjoyed working with my fellow board members and want to thank them all, past and present, for their steadfast commitment and passion in support of Remai Modern.

On behalf of the board, I also want to thank the Remai Modern staff. I have come to understand and deeply appreciate the world of art through your incredible work. I’ve also been moved by the extraordinary support of the Frank and Ellen Remai Foundation and our other core funders, the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries. Of course, the many sponsors, donors and members who continually back the mission of the museum are also an essential part of Remai Modern’s success. Thank you!

It has been my pleasure to be part of this organization.

Doug Matheson
Remai Modern Board Chair

Remai Modern Board of Directors 2024	
Doug Matheson, Chair	Clint Neufeld
Roy Anderson	Debra Pozega Osburn^
Robin Chapman*	Kristi Ross*
Councillor Bev Dubois	Cheryl Thorson
Councillor Sarina Gersher^	Rheana Worme
Candice Grant	
Terri Lemke*	* Joined at April 2024 AGM
Véronique Loewen	^ Departed in 2024
Sean Makahonuk*	

Co-Executive Director & CEO's message

In 2024, Rемаi Modern hit its stride with record-breaking attendance, vital exhibitions, and engaging public programs.

After achieving its highest visitor number to date in 2023, the museum's upward momentum continued the year after. We greeted over 215,000 visitors in 2024, which is an all-time high for the museum. For the fifth consecutive year, the museum achieved a break-even financial result, demonstrating business acumen and sound financial management.

Art is at the core of everything we do at Rемаi Modern. The 2024 exhibition program continued the museum's successful strategy of showing exceptional Saskatchewan artists alongside nationally and internationally significant peers.

Rемаi Modern also saw numerous projects tour North America in 2024. Meryl McMaster: *bloodline*, Denyse Thomasos: *just beyond*, and Laure Prouvost: *Oma-je* all found new audiences at museums across the continent. Later, Chief Curator Michelle Jacques and Senior Curator Sally Frater co-curated an exhibition, *between elsewhere and possibility*, for Canada Gallery in London, UK, extending the reach of our program beyond North America. Jacques' impact on the art world was honoured in 2024, when she received a Governor General's Award for Outstanding Contribution in Visual and Media Arts.



Throughout the year, 70,000 people—including 22,000 youth—took part in Rемаi Modern programs. We also partnered with more than 60 community organizations and are heartened by the increasing number of local and national businesses joining as donors, sponsors and Corporate Members.

In the fall of 2024, the board asked us to renew our contract to lead Rемаi Modern through mid-2030. Thank you to the board for your continued trust. We're honoured and delighted to continue our work here in Saskatoon.

We need to extend our deepest thanks to outgoing Board Chair Doug Matheson, whose leadership since 2020 has been invaluable. Thank you to incoming Chair Robin Chapman for stepping into this important role. To all board members, including those on the Foundation Board, thank you for your time and commitment to Rемаi Modern.

We echo Doug's gratitude to our core funders, including the Frank and Ellen Rемаi Foundation, the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries.

From our talented team at the museum to the many individuals, organizations and communities who support Rемаi Modern, we are deeply fortunate to have countless people to thank for the museum's continued success.

Aileen Burns and Johan Lundh
Co-Executive Director & CEO

Relationships

- 62 community organizations partnered with including schools, care facilities, newcomer groups, Indigenous organizations and much more
- 104 Indigenous artists and leaders involved in programs



Exhibitions

- 13 diverse exhibitions presented
- 193 local artists showcased through exhibitions, programs, acquisitions, and more



Socials



- 38,284 social media followers

Collection

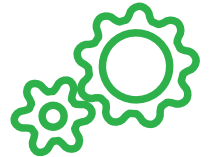


- 276 collection works shown at the museum



Loans

- 3 Remail Modern exhibitions toured North America
- 45 works loaned from Remail Modern's collection to artists and other institutions including the Eiteljorg Museum, Minneapolis; PHI Foundation, Montreal; and the Nelson Museum Archives & Gallery, Nelson, BC



Engagement

- 2,600+ Learning & Engagement programs
- 70,000 people took part in Remail Modern programs



Revenue

- 20% increase in event revenue
- 29% increase in online sales at the Art & Design Store



Attendance

- 215,630 total visitors, a new record
- 23% increase in third-party event attendees
- 35% growth in film program attendance with nearly 6,000 guests



Membership

- 939 memberships sold and an 8% growth in our membership base



Note: Percentage growth reflects 2023 vs. 2024.

Above photo: Our collection work *This Means* by Laure Prouvost traveled to Montreal for a tour stop of the exhibition *Oma-je* at PHI Foundation. This exhibition originated at Remail Modern in 2023.

Reviews and community feedback

We are so grateful to everyone who took the time to share an online review, in-person feedback or fill out a survey about their museum experience. In 2024, Rемаi Modern received 129 five-star Google reviews, an 11% increase over 2023.

Here are a few of our favourite reviews alongside some eye-catching visitor posts from Instagram.

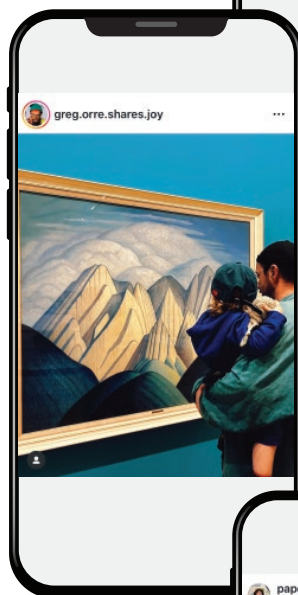
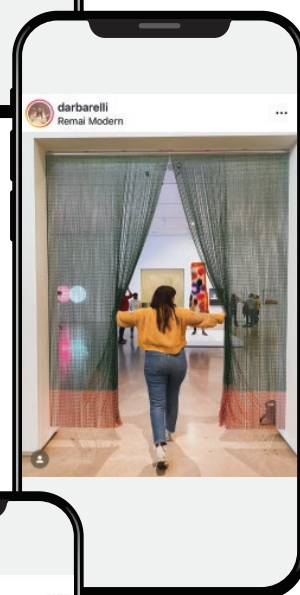
“My fave gallery/art space in North America.”

“My visit to Rемаi Modern was captivating. The museum features a diverse and thought-provoking collection of contemporary art, set in a strikingly modern architectural space. The exhibits are well-curated and engaging, offering a rich cultural experience. Overall, it’s a must-visit for art enthusiasts and anyone looking to explore innovative art in a dynamic setting.”

“Amazing place, arts and collections. We are so fortunate to have a museum of this caliber in a city like Saskatoon. A place that is so dear to my heart: the first landmark I visited when I moved in the city and where my Canadian citizenship ceremony was held.”

“My visit to Rемаi Modern was an incredible experience! This art gallery is a true gem in Saskatoon, offering a thoughtfully curated collection of contemporary art that is both inspiring and engaging.”

“This is an incredible art museum! Do not skip it. How often do you expect a Picasso on the prairies? Honestly it is on par with art museums we have visited in Europe and around major cities in the world. It also has beautiful examples from the Group of Seven, Emily Carr, Kenojuak Ashevak, and contemporary artists like Carl Beam and Nick Cave.”



LEVELS 1, 2 AND 3

Gallery Lounge, Riverview Foyer and Connect Gallery

Céline Condorelli: *In the Light of What We Know*

June 29, 2023–May 4, 2025

Ian Abdulla, Elizabeth Aglukka, Joseph Angatajuak, Roy Arden, Arksootingwa, Fanny Arngnakik Arnasungaaq, Kenojuak Ashevak, Mayoreak Ashoona, Pitseolak Ashoona, Shuvinai Ashoona, Betty Udliak, Lynda Benglis, Daphne Boyer, Bob Boyer, Stanley Brunst, Bill Burns, Victor Cicansky, Jessica Eaton, attributed to Epichuk, Joseph Fafard, David Garneau, General Idea, Gerald Gladstone, Tuna Iquliq, Rosa Arnarudluk Kanayok, A. Kaunak, John Kavik, Johnnie Keeseereenak, Wanda Koop, Rosalie Ookangok Kopak, Thomas Nakturalik Mannik, Lucie Angalakte Mapsalak, Andy Miki, Joan Miró, Fred Moulding, Jermaine Napayuk, Samwillie Nivaxie, Alison Norlen, Noah Nuna, Jessie Oonark, Parr, Warren Henry Peterson, Pablo Picasso, Donald Proch, Sharlene Dee Stauffer, Art Sterritt, George Kopak Tayarak, Eli Tikeayak, Rirkirt Tiravanija, Tony Urquhart, Paul C. Wong (Bau-Xi Huang), Russell Yuristy, unidentified artists (3)

LEVEL 1

Atrium

Nick Cave: *Spinner Forest*

2022 (ongoing)

Connect Gallery

Lucy Raven: *Demolition of a Wall (Album 1)*

November 18, 2023–March 10, 2024

Live Editions: Jillian Ross Print

April 5–August 11, 2024

With Wally Dion, William Kentridge

taisha paggett: *soliloquy for a horizon*

September 7–November 3, 2024

LEVEL 2

Cameco Play Area

Céline Condorelli: *Conversation Piece (Spinning)*

2022 (ongoing)

Collection Galleries

Views from the Blue House:

The Remai Modern Collection

January 27, 2024 to January 4, 2026

Roger Aksadjuak, David Alexander, Kenojuak Ashevak, Pitseolak Ashoona, Shuvinai Ashoona, Amalie Atkins, David Barnett, Carl Beam, Martin Bennett, Eli Bornstein, Robert Boyer, Jack Bush, Emily Carr, Donovan Chester, Robert Christie, Alex Colville, Lois Connor, Louise Cook, Rita Cowley, George Csató, Ruth Cuthand, Stanley Day, Diane Evans, James Graham, Philip Hakuluk, Gregory Hardy, Lawren Harris, James Henderson, James Hogg, Robert Houle, Luke Iksiktaaryuk, Tuna Iquliq, Edit Ivan, A.Y. Jackson, Becky James, William James, Alex Janvier, Franz Johnston, Augustus Kenderdine, Illingworth Kerr, Roy Kiyooka, Dorothy Knowles, Luther Konadu, Ernest Lindner, Arthur Lismer, Attila Lukacs, Ken Lum, Henri Masson, Arthur McKay, Wynona Mulcaster, Pierre Nauya, Clint Neufeld, Alison Norlen, David O'Hara, Toni Onley, John Pangnark, Graeme Patterson, Thelma Pepper, William Perehudoff, Pablo Picasso, Edward Poitras, John Reeves, Frances Robson, Leslie Gale Saunders, Eliyakota Samualie, Joseph Sánchez, Sandra Semchuk, Inglis Sheldon-Williams, Hilda Stewart, Dmytro Stryjek, David Thauberger, Jeffrey Thomas, Irene Tiktaalaaq, Anne Truitt

Artists rotated in: Ignac Conrad, Niviaksiak, Becky Mackie, Jesse Oonark, Brenda Pelkey, Keeleemeeoome Samualie, Rembrandt van Rijn

LEVEL 3

Feature Gallery

Laure Prouvost: *Oma-je*

June 29, 2023–January 28, 2024

Also included works by Jane Ash Poitras, Monica Imaimaa Iquliq, John Latham, Eugenie Tautoonie Kabluitok, and Agnes Varda

Other Arrangements:

Poetics of the Performance Score

March 1–September 3, 2024

George Brecht, John Cage, Raven Chacon, The Dim Coast, Brendan Fernandes, Rodney Graham, Pierre Huyghe, Alison Knowles, Rodney LaTourelle and Louise Witthöft, Tanya Lukin Linklater, Evgenia Mikhaylova, La Monte Young, Yoko Ono. With performances by Steve Bates, Isabella Forticini, Lindsay Harpham, Mitchell Larsen, Marcus Merasty, Jake Moore, Chad Munson, Sofia Mycyk, Helen Pridmore, Tatum Wildeman, Aurora Wolfe

Nancy Lowry: Colour in Place

October 19, 2024–April 6, 2025

Also included works by Tammi Campbell, Mina Forysth, Elizabeth MacIntosh, Landon Mackenzie, Leah Rosenberg, Sylvia Ziemann

Marquee Gallery

Kapwani Kiwanga: Remediation

October 6, 2023–April 7, 2024

How Not to Be Seen

May 10–September 8, 2024

Brook Andrew, Zach Blas, Sandra Brewster, Ruth Buchanan, Charles Campbell, Nick Cave, Ruth Cuthand, David Garneau, Sondra Perry, Amalia Pica, Hito Steyerl, Haegue Yang

Kaija Sanelma Harris: Warp & Weft

September 28, 2024–March 9, 2025

Also included works by Kai Chan, Gale Hagblom, Otto Rogers, Dawna Rose. *Warp & Weft* was organized in collaboration with the Saskatchewan Craft Council.

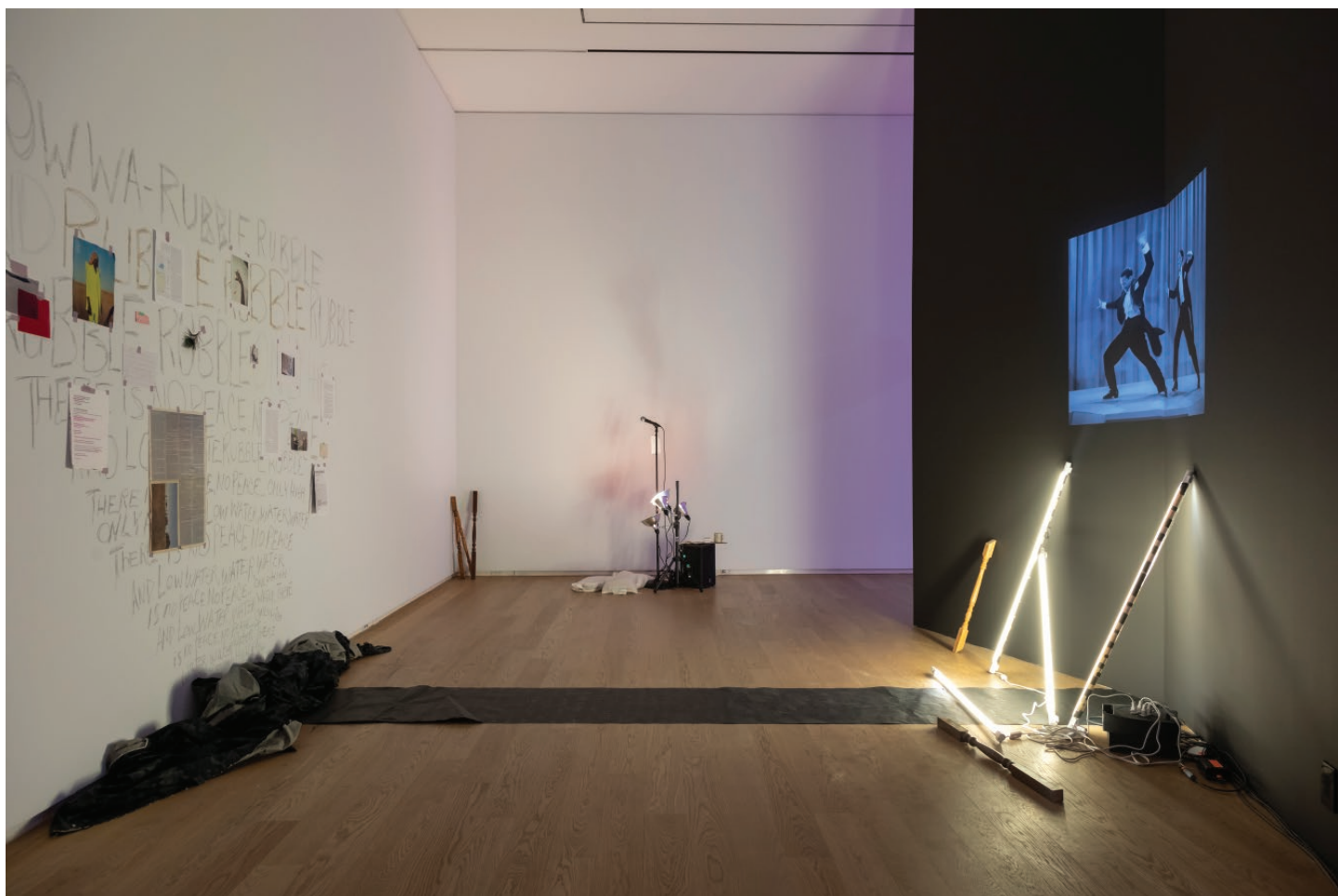
Picasso Gallery

Picasso's Ceramic Studio

June 17, 2023–April 15, 2024

Life in Print: William Kentridge and Pablo Picasso

May 10–December 29, 2024



Installation view, taisha paggett: *soliloquy for a horizon*, 2024. Photo: Carey Shaw

Views from the Blue House

The Rемаi Modern Collection

The first new exhibition of 2024 gave visitors a chance to revisit old favourites, discover new ones, and learn more stories held within the museum's extensive collection. *Views from the Blue House: The Rемаi Modern Collection* looked to the past and future of the museum's diverse collection, highlighting the influences and ideas that have given the collection its current shape.

Over the past six decades, Rемаi Modern, and its predecessor, the Mendel Art Gallery, have been building a public art collection. Modest in its origin, the collection stems from a single gift: Henri Masson's small oil painting *The Blue House*, donated by H. S. Southam to the Saskatoon Art Centre in 1947.

"When the Mendel Art Gallery opened in 1964, curator-director John Climer joked that the Gallery's permanent collection was so small that he moved in with one painting under each arm," former staff member Helen 'Bubs' Coleman recounted in her book, *Dreaming a Gallery*. By the time Rемаi Modern opened its doors some 50 years later, the collection had grown exponentially, and now numbers more than 8,000 works.

Using Masson's painting as a starting point, the exhibition drew out the many narratives, histories, and perspectives tied to the collection and invited visitors to find their own stories and relationships within these works. Some works were rotated during the exhibition, both to highlight additional voices in the collection and to ensure proper conservation of works on paper.

Developed by the museum's full curatorial team in consultation with an interpretive planner, the exhibition contained nested and layered narratives with the goal of telling the story—more accurately, some of the stories—of this place. The title and the philosophy of *Views from the Blue House* drew on the idea of home. In addition to artwork, each room in the Collection Galleries held objects—furniture, wallpaper, games, and puzzles—creating a comfortable space to explore the collection, find new connections and linger together over art.



Installation views, *Views from the Blue House: The Remail Modern Collection*, 2024. Photos: Carey Shaw.



Live Editions: Jillian Ross Print

In April, Remai Modern's Connect Gallery was transformed into a working print studio, offering visitors the opportunity to learn more about this complex art form and see how a print is made from start to finish.

Part exhibition, part residency, *Live Editions: Jillian Ross Print*: showcased the editioning of the latest collaboration between artist William Kentridge and Saskatoon-based master printer Jillian Ross.

The exhibition explored and celebrated the significance of Ross's work as a collaborative printmaker in the production of the yet-unpublished series by the internationally renowned South African artist. It also included recently published works by Jillian Ross Print with a focus on Kentridge's *Studio Life Gravures* series created in response to COVID lockdown, the short film *A Guided Tour of Etching* by Joanna Dudley and William Kentridge, and Wally Dion's *Prairie Braids*.

In the SaskTel Theatre, the museum also screened Kentridge's latest lecture series, *A Natural History of the Studio*. These lectures provided additional context to Kentridge's multi-disciplinary practice as he dissects the creative process in his studio.



Life in Print: William Kentridge and Pablo Picasso

Concurrently, the Picasso Gallery featured print works by both Kentridge and Pablo Picasso in an exhibition titled *Life in Print*. Kentridge's *Universal Archive* series was presented alongside selections from Remai Modern's comprehensive holding of Picasso's linocuts.

The exhibition highlighted remarkable parallels between the two artists including a prolific practice, multidisciplinary approach to artmaking, and personas that precede the work. They were

also brought together in this exhibition by their extraordinary ability to pivot the medium of linocut through absolute trust in the potential of collaboration and experimentation.

In the fall, the themes presented in these complementary exhibitions were explored by experts, artists, and aficionados at Remai Modern during the Innovate | Collaborate | Contemporary Printmaking Gathering (read more on Page 27).

Other Arrangements: Poetics of the Performance Score

In February, *Other Arrangements: Poetics of the Performance Score* featured a selection of works that reference the ways artists document the instructions to a live artwork.

Like music, performance often uses a score of text, diagrams and pictures that detail the live work on paper. In performance, however, there is not a standardized system of notation with staves, clefs and notes. Without defined rules, artists have played with the performance score's malleable form to create expressive new works.

Other Arrangements presented a range of artistic responses to the score, from open-ended invitations and playful proposals to poetic appeals to the body and weather. The exhibition highlighted the ways artists use performance scores to invoke action and possibility.

The exhibition included a selection of event scores by leading figures from the mid-20th century alongside works from the Remai Modern collection by Rodney Graham, Pierre Huyghe, and Rodney LaTourelle and Louise Witthöft. The exhibition also featured a collaborative sound installation from the curator/artist duo The Dim Coast and projects by Tanya Lukin Linklater and Evgenia Mikhaylova.

Performance programming brought these scores to life throughout the exhibition, including:

February 29:

- Performances of Brendan Fernandes, *Contract and Release* performed by Lindsay Harpham, Mitchell Larsen and Marcus Merasty; and Rodney Graham, *The School of Velocity* performed by Sofia Mycyk

March 16: (in conjunction with LUGO Light):

- Erik Satie, *Vexations* performed by Sofia Mycyk; and Brendan Fernandes, *Contract and Release* performed by Marcus Merasty, Tatum Wildeman, and Mitchell Larsen

May 10:

- *Other Arrangements in Concert* featuring a tour of *A Sound that Never Was* by The Dim Coast; Raven Chacon, *Compass* performed by Chad Munson; and performances by Isabella Forciniti and Steve Bates

June 13:

- Raven Chacon, *Compass* performed by Aurora Wolfe

July 25:

- John Cage, *Song Books* performed by Helen Pridmore

September 22:

- Closing performance of Brendan Fernandes, *Contract and Release*, performed by Mitchell Larsen and Tatum Wildeman



Brendan Fernandes, *Contract and Release*, featured dancers: Mitchell Larsen, Lindsay Harpham and Marcus Merasty. Work in background: Pierre Huyghe, *I do not own 4'33"*, 2006. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation 2018. Photo: Carey Shaw.

Additional 2024 live programs:

March 16:

- LUGO Light featured Begonia, Eekwol, Lindsay Harpham, Reginald Sankey, and Stephanie Kuse

May 12:

- *Music of Picasso* performed by Sofia Mycyk

June 13:

- Concert highlighting the works of Rodney Sharman in partnership with the Strata Festival of New Music, with performers Naomi Piggott Suchan, Walter Hoffmeister, Chelsea Mahan, Garry Gable, and Joey Zhuang

September 6:

- taisha paggett, *soliloquy for a horizon*

October 4:

- Afrorack, in partnership with Vancouver New Music

How Not to Be Seen

In *How Not to Be Seen*, a group exhibition in the Marquee Gallery, the featured artists employed strategies either to abstract the self or to use opacity and withdrawal as forms of resistance. The constant scrutiny of surveillance technology is an unwelcome extension of longstanding and targeted surveillance practices, indicative of the racial discrimination and inequity underlying contemporary society.

How Not to Be Seen featured works by a roster of artists from Canada and abroad, including Brook Andrew, Zach Blas, Sandra Brewster, Ruth Buchanan, Charles Campbell, Nick Cave, Ruth Cuthand, David Garneau, Sondra Perry, Amalia Pica, Hito Steyerl, and Haegue Yang.

From various perspectives and with a range of approaches, these artists all interrupt the expectation that art makes things visible for everyone to see, creating instead new spaces of shelter, protection, and community.

The title came from a work in the show by Steyerl, whose consideration of digital images, circulation, visibility, and invisibility is relevant to the group of artists presented. The works in this exhibition explored ways to be simultaneously present and safe, offering warnings and ways forward that were generative and generous. The exhibition showcased a wide array of media including painting, sculpture, video, sound, installation, photography, and beading to offer different points of view on these themes. The artists shared lived experiences and knowledge from geographically and culturally diverse positions. Works addressed the widespread impacts of colonialism, invasive technologies, and intolerance to difference. They also offered joyful, humorous, wondrous, and creative redirections for safe futures.

Top right: Ruth Buchanan, *The scene in which I find myself / Or, where does my body belong?*, 2019/2024, multimedia installation. Courtesy of the artist and Coastal Signs.

Bottom right: Sandra Brewster, *Blur Grid*, 2016–19, photo-based gel transfer on archival paper. Courtesy of the artist and Olga Korper Gallery.

Installation views, *How Not to Be Seen*, 2024. Photos: Carey Shaw.



KAIJA SANELMA HARRIS

WARP & WEFT

In October, Remai Modern's first partnership with the Saskatchewan Craft Council (SCC) opened in the museum's Marquee Gallery. Kaija Sanelma Harris: *Warp & Weft* told the story of one of Canada's most important textile artists.

The exhibition was presented across two venues: Remai Modern and the Saskatchewan Craft Council Gallery on Broadway Avenue. In

recognition of the complementary missions of the two organizations, SCC's exhibition highlighted the creative, personal, and technical shifts in Harris's extraordinary work, while Remai Modern's exhibition situated her within the context of visual art history.

Both venues included works from all decades of Harris's career, as well as preparatory drawings,



Kaija Sanelma Harris, *Sun Ascending*, 1985, wool, linen, 396.2 x 86.2 cm (each for 24 components). Collection of the Mackenzie Art Gallery, gift of Cadillac Fairview Corporation Ltd., 2014-12.



Left and above: Installation views, Kaija Sanelma Harris: *Warp & Weft*, 2024, Remail Modern. Photos: Carey Shaw.

fibre studies, and archival materials. Remail Modern's selection of more than 50 works was brought together from private and public collections across the country and included *Sun Ascending* (1985), Harris's largest and most important architectural commission, created for the Mies Van Der Rohe designed TD Centre (Toronto), which is now in the collection of the MacKenzie Art Gallery (Regina).

Born in Turku, Finland, the late Harris was trained in fibre and textile work in her home country. While apprenticing in Iceland, she met an American student who became her husband. They moved to the U.S. where their daughter was born, before emigrating to Saskatoon in 1973. Harris would soon become a leading voice in Canadian fibre arts.

From her home studio in Saskatoon, Harris created breathtaking textile works that brilliantly conveyed her love of colour, texture, nature and light. She was an artist who both innovated the technical processes of weaving and pushed its aesthetic potential far beyond the limits of functionality. Her lifetime of work is a testament to her profound dedication and industriousness, effortlessly fusing the concerns of fine art and craft.



Nancy Lowry: Colour in Place

In October, the largest survey of Saskatoon-based artist Nancy Lowry opened in the Feature Gallery. In *Colour in Place*, recent paintings—which explore the intersection of abstraction and landscape—were placed alongside a selection of works from the last two decades held in collections in Alberta and Saskatchewan.

Lowry's intuitive formalist approach reveals an intimate awareness of landscape and prairie abstraction; references to history and nature are both embedded in her work. The dynamism in her paintings draws from Lowry's participation

in numerous residencies in Canada and beyond, beginning when Lowry attended the renowned Emma Lake Artists' Workshops as a teen. Lowry paid homage to her time at Emma Lake and several of the artists she encountered there by including their work alongside her own in the exhibition.

Included in the exhibition were works by artists Reta Cowley, Mina Forsyth, Dorothy Knowles, Margaret Vanderhaeghe, Tammi Campbell, Landon Mackenzie, Elizabeth McIntosh, Leah Rosenberg, Monica Tap, and Sylvia Ziemann.

Lowry's work is imbued with the histories of the workshops and the knowledge passed down through generations of artists.

Colour in Place also featured elements from Lowry's studio, mirroring how artists' processes become public during residencies when moving from their own studios to communal spaces. This glimpse into her creative space—including books, found materials, and relics from the residencies she has participated in—revealed more inspiration behind her work.

The exhibition included a 2024 collaboration with fellow Saskatoon artist Clint Neufeld. The pair developed cane brushes for large-scale paintings based on a cane Lowry has relied on during periods of her life. The natural wood cane, found on the shores of the South Saskatchewan River by a friend, features a handle that fits perfectly with the shape of Lowry's hand. Using 3-D printing, Neufeld editioned several cane brushes, replicating the handle and adding a variety of brush ends to extend the painter's reach.



Left and above: Installation views, Nancy Lowry: *Colour in Place*, 2024. Photos: Carey Shaw.

Céline Condorelli:

In the Light of What We Know

The culmination of a project that began unfolding at the museum in 2022 came to an impactful conclusion in 2024, with works inhabiting all three levels of the museum.

Céline Condorelli: *In the Light of What We Know*, invited visitors to encounter and experience the museum in new ways. Through her installations, the artist asked questions about the role of museums in their communities and what these extraordinary public spaces can offer.

In the Light of What We Know started in 2022 with *Conversation Piece (Spinning)* in the Cameco Children's Play Area—a carousel that invited people to spin, play, and rest. The following year, Condorelli built on her invitation to play through a large-scale textile work named for the exhibition. The work—a piece of textile art, a curtain, and a frame around our view of the South Saskatchewan River—softened the edges between inside and outside.

The exhibition expanded once again in 2024 with several new installations including *Limits to Play*, a life-sized drawing of overlapping sport courts that invited questions of who is allowed to play what games and on whose terms; and *Integrations*, an installation of colourful hand-woven rugs created through an ongoing collaboration between Condorelli and Amazigh weavers in Morocco.

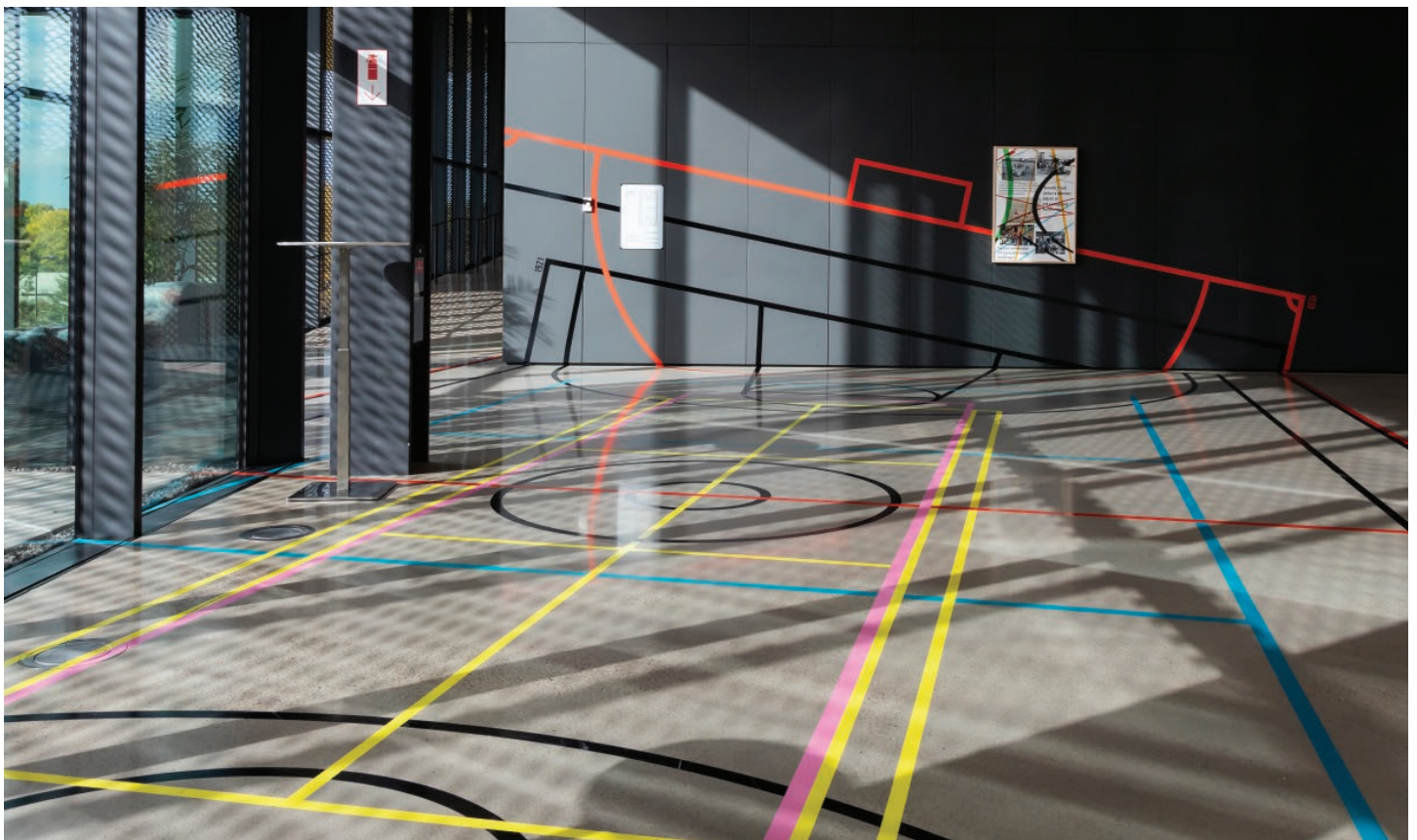
In the Connect Gallery, Condorelli continued her exploration of Remai Modern, reframing the museum's collection by including her own artwork and placing it in dialogue with other artists' works. Presented in unexpected clusters of relations, the more than 75 works she selected formed new stories through an artist's eye.

Condorelli's sculptures and play structures live in the soft edges between public and private, art and function, and work and leisure. The works are often a reminder of how art museums have evolved from a European colonial model, and that while accepted modes of display are continuously shifting, the notions of taste, culture, and value celebrated in museums are often dictated by socio-economic conditions.

Remai Modern would like to acknowledge the contributions of the Consulate General of France in Vancouver and Laser Impressions for supporting this exhibition.



Installation view, Céline Condorelli, *In the Light of What We Know*, 2024.



Installation view, Céline Condorelli, *Limits to Play*, 2024. Photos: Carey Shaw.

2024 PURCHASES

Purchased with funds donated by Diana Billes

Paul P.

Untitled, 2024

oil on linen

33 × 24 cm

Purchased with the support of the Frank and Ellen Remail Foundation

David Garneau

The Museum and its Discontents (after Holbein and Luna), 2024

acrylic on canvas

76.4 × 198.1 cm

Brian Jungen

Blanket no. 2, 2008

professional sports jerseys

134.6 × 132.1 cm

Wanda Koop

Barcode Face, 2021

acrylic on canvas

213.4 × 152.4 cm

Nancy Lowry

Stroke, 2012

oil on panel

50.8 × 76.2 cm

Nancy Lowry

Splits Villa, 2015

oil on panel

61 × 121.9 cm

Nancy Lowry

Into the Mystic, 2018

oil on canvas

91.4 × 121.9 cm

Purchased with funds donated by Marnie Schreiber

Kablusiak

Surprise Bag, 2022

digital pigment print on paper, soapstone, cellophane, paper stick, felt, embroidery thread, laminated plexiglass, metal keychain ring, paper stickers, temporary tattoo
27.3 × 18.9 × 5.3 cm (bag)

Kablusiak

Party City (where you belong), 2022

digital pigment print on archival kozo blend paper

49.5 × 55.9 cm

2024 DONATIONS

Gift of the estate of Mary Louise Cameron

Reta Cowley

Untitled (May 18, 1978), 1978

watercolour on paper

37.5 × 58 cm

Reta Cowley

Untitled (Denholm, SK), 1962

serigraph

45.5 × 51.3 cm

Gift of Patricia Jamieson and Dwight St. Amand in memory of Margaret and Kenneth Jamieson

Brian Wood

Barrel, 1979

colour photograph collage

79 × 117 cm

Brian Wood

Untitled, 1971

serigraph

47.5 × 46.7 cm

Gift of Miriam Shiell and Leon Liffmann

Joan Jonas

Untitled (from Reanimation Performance), 2014

oil stick on paper

140 × 74.5 cm

Anish Kapoor

Untitled, 1987-1988

papier mâché, earth, glue on heavyweight paper

54 × 74 × 11 cm

Kiki Smith

Untitled, 1999

ink on paper

174.6 × 97.8 cm

Gift of M. Hope Smith

Rick Rivet

Dumont – 1, 1994

acrylic on canvas

72.5 × 92.4 cm

Gift of Jim and Diane Wells

William Perehudoff

Untitled (Estevan Power Plants), circa 1955-1960

watercolour on paper

28 × 48.2 cm

Gift of Cheryl Woodbury

James Rosenquist

Mirrored Flag, 1971

lithograph with metallic Mylar

73.5 × 56.7 cm



Wanda Koop, *Barcode Face*, 2021, acrylic on canvas, 213.4 × 152.4 cm. Collection of Remail Modern. Purchased with the support of the Frank and Ellen Remail Foundation, 2024. © Wanda Koop. Images courtesy of the artist and Night Gallery, Los Angeles. Photography by Dawn Blackman.

Clockwise from top:

LUGO Light attendees relax on a sculpture by Rodney LaTourelle.

galaMODERN attendees take part in an artmaking activity at the annual fundraiser.

A packed house attends the curator tour of Nancy Lowry: *Colour in Place*.

Public Program Coordinator Carol Wylie shows a visitor how to create a button at the opening of *Views from the Blue House*.



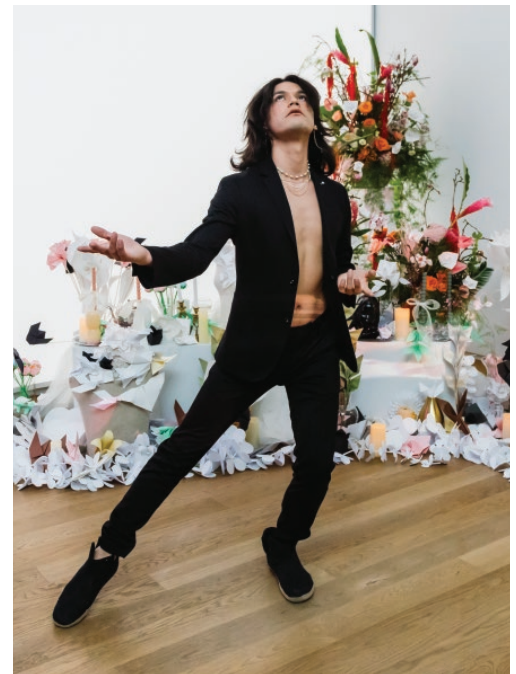
Clockwise from top left:
Fancy shawl dancer Raina Buffalo and drummer Elmer Tootoosis perform at the opening for *Maskihkiy Kiskinohamâkewin – Indigenous Medicine Teachings*.

Marcus Merasty performs at LUGO Light in the premium lounge.

Artist Céline Condorelli (centre) speaks during a tour of her exhibition *In the Light of What We Know*.

A visitor looks at works in the exhibition *Life in Print*: William Kentridge and Pablo Picasso.

Photos: Carey Shaw





Students from Charles Red Hawk Elementary School on the Whitecap Dakota First Nation model regalia they created through a workshop series organized by Remai Modern. Photo: Eyes of Echo Photography

In 2024, Learning & Engagement focused on programs that respond to current community needs. From in-house programs to community engagement across the city, this department delivered programs to nearly 70,000 participants of all ages. The museum also worked with 62 local community organizations to create programs that attract new audiences, amplify marginalized voices and provide enriching experiences for everyone.

These are just a few of the Learning & Engagement highlights from the year.

Community Programs

In addition to programs at the museum, Learning & Engagement leads numerous programs at locations across the city including residences for adults 65+, health organizations and more. In 2024, the department averaged 35 community programs every month.

Irene & Leslie Dubé Centre for Mental Health:

This new partnership began in April 2024 after a successful three-month pilot period. Twenty-eight programs were facilitated at their location, reaching over 349 participants.

invisibly ill:

In collaboration with AKA artist-run, we hosted the launch for the second edition of *invisibly ill*, a zine created by Saskatoon artist Gabby Da Silva. Sherbrooke Community Centre residents and the intergenerational (iGen) grade 6 class from École College Park School contributed artwork to the magazine through workshops facilitated by Da Silva and Remai Modern. The zine explored themes around disabilities and invisible illnesses.

Indigenous Programs

Saskatoon Residential School Survivors Circle (SRSSC) & Tipi Painting Experience with Jerry Whitehead:

Led by the SRSSC, Rемаi Modern was honoured to provide space for this special project featuring artist/Residential School Survivor Jerry Whitehead, who was on site in the museum's Cameco Learning Studio to adorn a tipi with a new logo for the SRSSC. At the same time, members of the SRSSC were present to provide support and answer questions about their lived experiences as Residential School Survivors. This project was generously supported by SIGA.

Art for Life at Charles Red Hawk Elementary School

Since 2016, Rемаi Modern has worked with Charles Red Hawk Elementary School on the Whitecap Dakota First Nation to provide weekly art programs. In 2024, the museum also coordinated an eight-week project with the school aimed at reinforcing and revitalizing the Dakota culture, language and art forms. This project was taught by local artists from Whitecap and Whitecap Traditional Knowledge Keepers (TKK). Both projects were supported in part by Dakota Dunes Community Development Corporation. Several different workshops were offered to their grade 2-5 students, including:

- Equine-assisted learning workshops with Elmer Eagle
- Beading regalia workshops with Raina Buffalo
- Regalia design workshops with Debra Moccasin
- Hoop making and dance workshops with Terra Bear

Maskihkiy Kiskinohamâkewin – Indigenous Medicine Teachings

Rемаi Modern Indigenous Program Guide Kamisha Alexson consulted with Elders and community members to create a meaningful tool to aid in the decolonization of urban spaces. The medicine wheel garden was created to transfer traditional Indigenous knowledge onto the next

generation. The medicine wheel is made up of four quadrants that represent the four directions, which hold the four sacred medicines: tobacco, cedar, sage and sweetgrass. These medicines are deeply instrumental in spiritual practices used in traditional healing and ceremonies. *Maskihkiy Kiskinohamâkewin* was integrated into public and partner programs including Youth Art Night and summer art camps, offering learning opportunities around traditional knowledge. This project was supported by TD Bank Group through the TD Ready Commitment.



Summer art camp participants learn about Indigenous medicines with Kammy Alexson. Photo: Carey Shaw

National Indigenous Peoples Day:

Indigenous Programs Coordinator Kim Bird created a full day of activities to honour and celebrate National Indigenous Peoples Day, including a pipe ceremony and honour song led by Elder Wally Awasis. Bird also worked with Anthony Pasqua (hip hop artist Big Tones) to program a youth hip hop showcase featuring emerging performers, followed by sets by established artists Eekwol and Big Tones. The day also included the debut screening of Big Tones' new music video. In the Cameco Learning Studio, visiting school groups and museumgoers learned about ceremonial tobacco pouches and were invited to create one of their own.

Feature Programs

WEGO:

This free festival of art, music, dance and more engages people of all ages through a fun and varied program both inside and outside the museum. 2024 performers included The Steadies, Eliza Mary Doyle, Falynn Baptiste and Jake Chenier, among others. The following day, a low-sensory version of WEGO was offered for children and parents who prefer a quieter environment. We were delighted to see all free tickets to Low-Sensory WEGO claimed.

Innovate | Collaborate | Contemporary Printmaking Gathering:

In September, the museum presented a series of talks, panel discussions and workshops that highlighted the collaborative nature of printmaking and the innovations taking place in the medium. Drawing inspiration from Remai Modern's broad holdings of Pablo Picasso's linocuts, the program highlighted his work in printmaking, his innovations in the medium, and

his collaborations with master printer Hidalgo Arnera. The program included a panel discussion with Saskatoon-based master printer Jillian Ross, Steven Dixon from the University of Alberta, and Jenn Law, Toronto-based artist/writer. Artist Wally Dion spoke about his print residency at the museum. The University of Saskatchewan hosted printmaking studio tours and demonstrations. Anne-Françoise Gavanon, Director of Frederick Mulder Inc., shared her extensive knowledge of many of the individual works in Remai Modern's Picasso linocut collection.

Mendel International Lecture:

Philanthropist Frederick Mulder delivered 2024's Mendel International Lecture, sharing his personal journey from the prairies to Picasso, and how he assembled the unique linocut collection now housed at Remai Modern, as well as the importance of the collection and its place in history. The Mendel International Lecture was generously supported by Colliers and Tom and Keitha McClocklin.



Families take part in an artmaking activity at WEGO. Photo: Carey Shaw.

Museum Programs

Film:

Remai Modern's film program saw strong growth in 2024, offering 170 screenings and welcoming nearly 6,000 film fans to the museum for a variety of movies, from cult classics to family favourites. This marks a 35% increase over 2023.

Through our Community Screenings program, we worked with numerous groups, including 30 Birds Foundation, Saskatchewan Intercultural Association, and the Saskatoon Symphony Orchestra. Remai Modern was also delighted to partner with the Ācimowin Film Festival and the Prairie Ukrainian Film Festival to host their events.



Jerry Whitehead paints an original design on a tipi for the Saskatoon Residential School Survivors Circle. Photo: Carey Shaw.

Tours & Accessibility Programs:

Learning & Engagement leads daily public tours, as well as programs that offer increased accessibility for a variety of audience needs. In 2024, the department offered a range of tours, including relaxed tours with Autism Services of Saskatoon, described tours with the Canadian National Institute for the Blind, and multilingual tours. The team also hosted 400 School Tours and reached rural classrooms through *Virtual Art Saskatchewan connected by SaskTel* school workshops.



ZHE the Free, Dr. Unpublished, Dylan Rivers, and Happy Jamaly perform at the National Indigenous Peoples Day youth hip hop showcase. Photo: Carey Shaw.

New name, same great program:

The long-running programs Creative Space and Something on Sundays merged in 2024 to become Modern Artmakers, inviting families and visitors of all ages to make art every weekend.



Families dance to the music of Jake Chenier at WEGO. Photo: Carey Shaw.

Operations

Building on the success of 2023, Rемаi Modern's Operations department continued to see growth in event rental revenue and attendees. The museum recorded increases in numerous statistics related to events; notably:

- 20% increase in event revenue
- 23% increase in event attendees

Remai Modern has become a go-to venue for weddings, corporate events, conferences and gatherings of all kinds. In 2024, the museum hosted 250 third-party events, including the North Saskatoon Business Association's Popcorn and Entrepreneurship, a reception for the Professional Convention Management Association, Ronald McDonald House Gala Fundraiser, the USask Alumni Achievement Awards, and City of Saskatoon Mayor's Office Volunteer Appreciation Banquet, to name a few.

Hearth continues to be a popular spot for lunch, brunch and dinner. The local restaurant welcomed more than 55,000 guests in 2024 (a 37% increase from 2023). Hearth has also built out its own event offerings through our partnership. In 2024, they hosted a series of drag brunches, stunning wine and food collaborations overlooking the South Saskatchewan River, and the second iteration of their signature Kindred Plates dinner series. Since moving from their Avalon location at the end of 2022, they have grown their team from 18 to nearly 116, establishing them as one of the largest independent restaurant businesses in Saskatchewan.

Operations also plays a vital role in all internal Remai Modern events from Pop-Up Happy Hour to LUGO, collaborating with other museum departments to make every experience incredible.

The Art & Design Store had a vibrant year that included an eight per cent increase in sales and a 29% increase in online sales. The best-selling items were those proudly made by Saskatchewan makers.

The store launched an expansive line of merchandise featuring beloved artists in Remai Modern's collection. We sold out of first-run prints of Dorothy Knowles' *Lush Garden* T-shirt and Jim Graham *Shinkaruk's Carpet* puzzle. We collaborated with local weaver Scarlett Dahlia Artistry to produce cloths and wall hangings inspired by Kaija Sanelma Harris, which also sold out twice.





Hearth's drag brunches in the Riverview Room were a popular Sunday outing. Photo: Carey Shaw



Remai Modern collection merch included several items featuring the iconic Lawren Harris painting *Untitled (mountains near Jasper)*. Photo: Molly Schikosky

Advancement

In 2024, Rемаi Modern's Development department joined forces with Marketing and Communications to form the Advancement Department. This change helped streamline the work of these complementary areas and allowed the team to create shared strategies to continue to promote Rемаi Modern's stories and impact with the public.

The Development staff—dedicated to membership, sponsorship, grants, and fundraising—continued the momentum of the previous year by building excitement around signature events, deepening connections with the local business community, and fostering new members at every level.

2024 highlights from Development:

- Strong and sustainable growth in membership, with increases in all areas including general membership, Circle of Supporters, and Corporate Connect. Overall, membership sales grew by 17% over 2023 and our membership base increased by 8%
- Another sold-out crowd of 1,100 guests for LUGO, a jam-packed night of immersive art and performance. TD generously supported the much-anticipated and widely shared photo booth
- The 2024 iteration of galaMODERN, the museum's signature fundraiser and celebration of art, sold out for the third consecutive year. The event celebrated Saskatoon-based abstract painter Robert Christie and—thanks to the vision of artist Monique Blom—transformed the museum using his signature bold colours as inspiration. Through sponsorships, a dynamic live auction, and ticket sales, galaMODERN generated over \$100,000 in net revenue and eight new Corporate Connect memberships. We are grateful for the support of our galaMODERN sponsors, including:
Presenting sponsor: Wyant Group
Culinary sponsor: Nutrien
Champagne toast sponsor: RBC Wealth Management
postMODERN sponsor: All Space Office Solutions & the Peter Ballantyne Group of Companies
Dessert Gallery sponsor: Harman Eggs
Spotlight sponsors: Discover Saskatoon, KPMG, Rock & Bloom, and Scotiabank
- Engaging RBC to present the 2024-25 iteration of the RBC Sustained Artist Mentorship Program with artists Gabby Da Silva, Xiao Han, and Luke Maddaford
- Continuing activations of our multi-year support from TD Bank Group, including Youth Art Night and *Maskihkiy Kiskinohamâkewin – Indigenous Medicine Teachings*
- Renewing support from SaskEnergy for the museum's beloved program, Fireside with Lyndon
- Securing a donor for our Community Screenings program. These films are free to the public and uplift the voices of a wide range of local communities, organizations, and groups
- Securing and continuing sponsorships from a growing number of generous funders, all of which are outlined on the following pages



Remai Modern's Circle of Supporters enjoy a rooftop life drawing session. Photo: Bokeh Media.



Remai Modern Board Chair Doug Matheson congratulates galaMODERN honoured artist Robert Christie. Photo: Carey Shaw.

Donors

LEAD DONOR

Frank & Ellen Remai
Foundation

GOVERNMENT

Canada Council for
the Arts
Canada Heritage
City of Saskatoon
Creative Sask
Government of
Saskatchewan
Saskatchewan Lotteries
Trust Fund for Sport
Culture and Recreation
SK Arts
Tourism Saskatchewan

\$50,000-\$99,999

Dorothy Yuel

\$10,000-\$49,999

Dr. Cole Beavis
Diana Billes
McCreath Foundation
National Gallery of
Canada Foundation
Yann Martel &
Alice Kuipers

\$1,000-\$9,999

Anonymous (2)
Barrett Ross
Beverly &
Hugh Townsend
BHP Potash
Brian Henderson &
Betty Anne Latrace
Henderson
Buckberger Baerg &
Partners LLP
CAA Saskatchewan
Travel
Cameco Corporation
Commercial Sand Blasting
& Painting
Dakota Dunes Community
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Corporation
Donna Bailey
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Felesky Flynn LLP
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Marilyn Leggett
Michelle Jacques
Nicolette Sinclair
PIC Investment Group Inc.
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Robert Jones &
Lori Tastad
Robertson Stromberg LLP
Robin Chapman &
Ian Judd-Henrey
Saskatoon Community
Foundation
Seiferling Law, Larry &
Steve Seiferling
Sherwood & Elaine Sharfe
The Polar Foundation
Tom & Diane McClocklin
& Family

\$500-\$999

Alan & Edda Ryan
Annabelle &
Laurent Wanson
Beth Bilson
Candace Schierling
Carla Angelski &
Nigel Rawlings
Claudia Durand
Dawn Martin &
David Forbes
Dr. Benjamin Thomson &
Martine Thomson
Dr. David Hastings &
Mary Hastings
Dr. Penelope Stalker &
Kenneth Coutu
Gail Prpick
Garry & Kathleen Gable
Grit & Scott McCreath
Haley Kondra
Hillary Simon-Worobec
Dr. Isobel Findlay
Jocelyne &
Dr. Gregory Kost
Julie Barnes &
Joshua Remai
June Morgan &
Kevin Hogarth
Kathleen Crowther &
Brett Suwinski
Kelly Remai
Maurice &
Charlsie Ogaick
Patricia Farnese

Ron & Honya Olson
Sharmi & Rick Jaggi
Teal & Paige Grenier
University of
Saskatchewan Office
of the President
Valerie Ellis
Valerie K. Martz &
John Patterson
Venessa Liang
Verna L. Boehm
Vickie J. Martin & Paul Bell

UP TO \$499

Abigail Kenny &
Ben Lamothe
Aileen Burns &
Johan Lundh
Al & Sandra Ritchie
Aleksandar Ilic
Alex Bunda
Alexei Krasnoselsky &
Angela Rasmussen
Alvin Claypool
Amy Weekes
Andrew Leask
Anita Johnson
Anne Ballantyne
Anne Marie Moulin
Barry Singer
Bayla Jacobs
Betsy Rosenwald &
John Penner
Brad Turner
Brenda McLean
Cami Kaytor
Carly Koshman
Cathryn Cozens &
Nigel West
Charles Critchlow
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Chloe Corcoran
Christopher Dobni
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Coralie Prin
Cristina Ramirez
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Heather Adams
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Derrick Ng
Desaree Weeres
Donna Rawlake
Doreen Kerby
Dr. Jack Shiffman &
Carol Wylie
Dr. Mary Leggett
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Gary & Diane Holroyd
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Gloria & Herman Boerma
Gloria Mitchell
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Christine Hrudka
Graham Strickert
Grant McConnell
Harold Baldwin
Harriet & Jamie Peirce
Hayley Lee
Hayley Linklater
Helene Prefontaine
High Noon Barber
Hope Smith
Margaret &
Craig Hubbard
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James Svarc
Jane Calder &
Zachary Yuzwa
Janet & Mike Gauthier
Jennifer Heinrichs
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John Diefenbaker
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John Graham
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Kaelee Corcoran &
Devin Koenig
Kathleen Miller
Keith Lindberg
Kevin Veitenheimer
Kristin Morton
Larry Scannell
Lisa Anderson
Mairin Loewen &
Will Robbins
Mandy Harding
Margaret Lowry
Marion Podborochynski
Marjorie Kirkby
Maygen Kardash
Mona Nasser
Naila Zaman
Nancy-Jean Taylor
Nathaniel Teed &
James Rayner
Nicholas Varauer
Patricia Verbeke
Phyllis Baker
Pierre-Francois Noppen
Rachael Kenny &
Paolo Fenu
Rachel Johnson
Rebecca Pehudoff
Minton
Reilly Forbes
Renee Kennedy

Rheana Worme
Rosalinde Bodrug
Rowan Pantel
Roxanne Classen
Sandra Schultz
Sara Durand
SARCAN
Sheila D. Scott
Sheila Mogk
Sheilagh & Ron Steer
Stephanie Hughes
Susan & James Ens Funk
Susan Milburn &
Randy Pangborn
Tamara Hinz
Terry & Teresa Billings
Tom Steele
Ty Johnston

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Colliers International /
Tom & Keitha
McClocklin
Discover Saskatoon
Consulate General
of France
Harman Eggs / Star Egg
KPMG LLP
Nutrien Ltd
Peter Ballantyne Group
of Companies
RBC Wealth Management
Rock & Bloom
SaskEnergy
SaskTel
Scotiabank
Saskatchewan Indian
Gaming Authority
TD Bank Group
U.S. Consulate General
Wyant Group

IN-KIND

Allspace Office Solutions
Alt HOTELS by
Le Germain
Black Fox Distillery
Blossoms Boutique
Florists
Great Western
Brewing Company
Lucky Bastard Distillers
PR Productions

Circle of Supporters

PATRON'S CIRCLE \$5,000

Adele & Eugene Dupuis
Allan Stonhouse &
Dr. Marilyn Kinloch
Greg & Olivia Yuel
Herb McFaull &
Anthony Bidulka
Yann Martel & Alice Kuipers

DIRECTOR'S CIRCLE \$2,500

Colby Art & Alan Koop
Carla Angelski &
Nigel Rawlings
Doug & Sandie Matheson
Gurpreet & Sundeep Nijjar
John Scarfe
Kathryn Warden &
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Robert Affleck &
Dawn Doherty-Affleck
Robin Chapman &
Ian Judd-Henrey
Shilpa & Kabir Virdi

CURATOR'S CIRCLE \$1,000

Abigail Kenny & Ben Lamothe
Anabelle & Laurent Wanson
Barbara Morrison &
James Morrison
Dr. Benjamin &
Martine Thomson
Charlsie & Maurice Ogaick
Deanna & Drew Yung
Jennifer Pereira, K.C. &
Kurt Soucy
Julie Barnes & Joshua Remai
Kathleen Crowther &
Brett Suwinski
Kelly Van Damme & Kent Evans
Keith & Cathy Martell
Nancy-Jean Taylor
Richika Bodani
Robert & Norma Greer
Teal & Paige Grenier
Terri Lemke
Varun Bathini &
Rachana Bodani
Veronique Loewen

Corporate Connect

CORPORATE LEADER \$10,000

Colliers International
Nutrien Ltd
Oxbow Architecture

CORPORATE ADVOCATE \$5,000

Allspace Office Solutions
Harman Eggs / Star Egg
Laser Impressions Inc.
RBC Wealth Management

CORPORATE PARTNER \$2,500

KPMG LLP
Discover Saskatoon
North Saskatoon
Business Association
Rock & Bloom
Scotiabank

Advancement

As part of the newly formed Advancement department, Marketing & Communications staff continued to amplify the incredible work done by every Rемаi Modern department through media relations, social media, graphic design, advertising, and more.



Visitors enjoy a sunny spot inside the museum.

Art that Bridges

In the first quarter of 2024, Rемаi Modern unveiled the initial phase of a significant brand initiative. The campaign, titled Art That Bridges, not only serves as Rемаi Modern's new tagline but also reflects the museum's ongoing efforts to ensure inclusivity and accessibility. The promotional materials were prominently displayed on billboards in Saskatoon and on the digital displays at the airport.

Later in the year, the Art that Bridges campaign expanded to target seasonal travelers, particularly drive markets across Saskatchewan and major cities in Alberta and Manitoba. In 2024, the campaign garnered 3,949,969 views from 595,238 people across western Canada, making it the largest digital marketing campaign in Rемаi Modern's history. The campaign is also visible on colourful new Rемаi Modern street banners installed in River Landing and on 19th Street, posters around downtown, and other marketing collateral.



Rемаi Modern made the cover of Porter Airline's magazine in 2024.



Billboards around Saskatoon shared Remai Modern's new Art that Bridges campaign.

Marketing & Communications also saw continuing positive momentum in numerous areas, including:

- 129 5-star reviews on Google, an 11% increase over 2023 (check out Page 5 to read some of our favourites)
- Our video views reached 373,475 in 2024, a 68% increase over 2023
- 984 membership purchases were completed via email marketing in 2024, a 23% increase over 2023
- Media highlights included eight article mentions in Canada's newspaper of record, the Globe & Mail, and landing on the cover of Porter Airline's magazine
- We met with or hosted 42 travel and art writers and attended two travel media conferences to pitch stories to international and national media
- In partnership with Hearth and the Alt Hotel—and with support from Tourism Saskatchewan—we created and executed a Saskatoon travel package, selling 41 packages and resulting in 61 hotel nights between August 2024 and February 2025
- Our Art Lovers' Trip to Montreal contest prompted a significant membership uptick in the final quarter of the year. Through digital advertising, targeted email campaigns, print advertising, and custom landing pages on the Art & Design Store website, the contest helped drive the sale of 379 memberships between October and December
- At the start of 2024, Remai Modern initiated a focused survey campaign to engage with and understand visitors better. Throughout the year, the museum gathered more than 10,000 survey responses, providing valuable insights that will help us be more responsive



Co-Executive Director & CEO Johan Lundh and artist Céline Condorelli at the opening day of her exhibition.

Remai Modern made meaningful progress on the four goals outlined in the museum's 2021-25 strategic plan in 2024. This non-exhaustive list captures key actions taken and milestones reached during the year.

GOAL 1: ACCESSIBILITY, INCLUSIVITY AND RELEVANCE

- Achieved best museum attendance to-date, welcoming 215,630 visitors to Remai Modern, up more than 2,000 from the previous year
- Received more audience feedback with 14.7% year-over-year growth in total online reviews and 11.21% increase in 5-star reviews compared to 2023
- Hosted 22,000 children in Remai Modern's programs, up from 16,500 in 2023



- Welcomed 70,000 people of all ages to 2,600 varied programs
- Expanded offerings in additional languages through audio guides, programs, tours, and signage, including Plains Cree, Michif, French, German, and American Sign Language
- Partnered with AKA artist-run to host the launch of the second edition of *invisibly ill*, a zine created by Saskatoon artist Gabby Da Silva, and facilitated the contribution of artwork by Sherbrooke Community Centre residents and the Grade 6 class from École College Park School (see Page 26 for more details)
- Worked with 62 local community organizations to create collaborative programs and supported an additional 40 local organizations through donations of event space, memberships and prizes for fundraisers

GOAL 2: AN INSTITUTION ROOTED IN PLACE

- Presented our first co-curated exhibition with the Saskatchewan Craft Council
- Partnered with the University of Saskatchewan on the symposium Innovate | Collaborate | Contemporary Print Gathering, which was attended by 75 people from both in and out of province
- Supported 193 local artists including delivering major solo exhibitions of artists Kaija Sanelma Harris and Nancy Lowry
- Opened *Views from the Blue House*, showcasing nearly 100 works from the Remai Modern Collection
- Continued our successful partnership with Saskatoon restaurant company Hearth
- Expanded our survey program to gather valuable insight and feedback from visitors
- Remai Modern staff participated in local events including Pride, Rock Yout Roots, and Earth Day

GOAL 3: GOVERNANCE, OPERATIONS AND SUSTAINABILITY

- Updated the Health and Safety program to align with 2024 legislation
- Created the Advancement Department to take advantage of leadership talent on the Marketing & Communications and Development teams, and create administrative efficiencies in both departments
- Delivered a break-even budget
- Sustained core funding from the City of Saskatoon, Canada Council for the Arts, SaskArts and Sask Lotteries
- Achieved growth in membership revenue, funds raised through galaMODERN, and donations to our annual appeal
- Completed the transfer of the Mendel Art Gallery Collection to Remai Modern and the dissolution of the Saskatoon Gallery and Conservatory Corporation
- Established a staff Sustainability Committee
- Engaged more than 9,000 subscribers through segmented email campaigns, resulting in 33% growth in sales from email marketing
- Undertook a board governance review

GOAL 4: TRUTH, RECONCILIATION AND SELF-DETERMINATION

- Completed the Treaty Learning Journey with the Office of the Treaty Commissioner
- Consulted with eight Elders and Knowledge Keepers on the purpose, form and future of Land Acknowledgements
- Worked with 104 Indigenous artists and leaders
- Supported Indigenous staff members Kamisha Alexson and Kim Bird in the creation of *Maskinhikiy Kiskinohamâkewin* – Indigenous Medicine Teachings garden and public programs with the support of the TD Ready Commitment (see Page 27 for more details)
- Under the leadership of Tarah Hogue, Adjunct Curator (Indigenous Art), continued to work with the National Gallery of Canada on cross-institutionalizing best practices
- Hosted a project initiated by the Saskatoon Residential School Survivors Circle (see Page 27 for more details) to learn about the lived experiences of Residential School Survivors
- Developed a program called *Kōhkom akékwa ōsima* (Grandmothers & Grandchildren) inspired by the work of Meryl McMaster. The focus of the project—which included members of the Red Pheasant First Nation—was on the knowledge and stories shared by grandmothers who raise their grandchildren. Interviews and photo portraits by Tenille Campbell were used to create a 2025 calendar for community members



Clockwise from top: Remail Modern staff and friends walk in the Saskatoon Pride Parade.

Remail Modern staff and visitors take part in an impromptu round dance on National Indigenous Peoples Day.

Artist Ruth Cuthand prepares for a loud performance of Raven Chacon's *Compass* by Chad Munson on Remail Modern's rooftop.

Troy Grondahl, Curator (Performance & Public Practice) takes participants in the RBC Emerging Artist Mentorship Program—(from left) Luke Maddaford, Gabby Da Silva, and Xiao Han—on a tour of Remail Modern's vaults.

Photos: Carey Shaw.



2024 Financial Statements

In order to support Strategic Plan Goal 3: Governance, Operations and Sustainability, fiscal responsibility is a top priority. The museum reported a \$468,000 surplus in 2024.

OPERATING FUND STATEMENT

For the Year Ended December 31, 2024 (reported in thousands of dollars)

Revenue		
Grants - City of Saskatoon	\$6,519	51%
Grants - Other	\$792	6%
Self-generated	\$3,324	26%
Donations & Sponsorships	\$1,904	15%
Interest Income	\$177	2%
Total Revenue	12,716	100%
Operating Surplus		
	\$468	

Expenditures		
Administration & Operations	\$4,381	35%
City of Saskatoon Management Fees	\$1,911	16%
Sales & events	\$2,059	17%
Programming & Exhibitions	\$3,896	32%
Total Expenditures	\$12,247	100%

Note

1. The operating fund statement is a summary of Remai Modern’s main financial activity for 2024. Financial statements for the 2024 fiscal year, audited by Deloitte LLP, are available upon request from Remai Modern.

2024 Visitation

For the second-consecutive year, Remai Modern broke its historical attendance figure. In 2024, 215,630 people visited the museum, 2,000 more than the previous record year in 2023.



Young WEGO attendees enjoy a performance by The Steadies.



LUGO Light attendees applaud headliner Begonia.



Students from Charles Red Hawk Elementary School take part in an artmaking activity.



Michelle Jacques, Head of Exhibition & Collections/Chief Curator speaks with artist taisha paggett following the opening of their exhibition *soliloquy for a horizon*.

