

Annual Report 2025



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Board Chair's message

In 2025, I stepped into the role of Chair for Remai Modern's Board of Directors, a task I was thrilled to take on. Thanks to support from outgoing chair Doug Matheson, my colleagues on the board, and Aileen Burns and Johan Lundh, the museum's Co-Executive Director & CEO, it has been a wonderful first year.

From 10 extraordinary exhibitions to hundreds of diverse programs and events like LUGO and WEGO, it has been a privilege to witness and support the ways Remai Modern enriches the quality of life in Saskatoon and connects people with the positive powers of art.

This year marked the conclusion of Remai Modern's 2021-2025 strategic plan. In 2021, the Board set out the goals outlined in this plan—informed by hundreds of individuals, organizations and advisors—with clarity, optimism, and deep belief in what this museum could do for the community. It was then up to museum leadership to fulfill this ambitious vision. We are extremely proud of the countless ways the museum team came together to make Remai Modern a place that is welcoming and accessible, resonates with residents, commits to best practices, and foregrounds Truth, Reconciliation and Self-Determination throughout the organization. You can learn about just a few of these milestones on Page 40. We are excited to take these learnings into the creation of Remai Modern's next strategic plan.

I want to acknowledge the great work of my fellow Board members and that of the Remai Modern Foundation Board, a group whose work also meaningfully contributes to the success of the museum. I also want to thank the Frank and Ellen Remai Foundation, led by Ellen Remai, whose generosity and vision for the museum continues to astound us. In June, her profound support of the arts was recognized by the French Embassy, who awarded her the Knight of the Order of Arts and Letters (chevalier de l'ordre des Arts et des Lettres) with particular attention to her support of French artists, her contributions to artistic collaborations with France, and her landmark donation



of Picasso linocuts. Mrs. Remai is the first person to have received this award in Saskatchewan, and we can't think of anyone more deserving.

Thanks also to our steadfast supporters the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries. Your critical support plays a huge role in Remai Modern's ability to make an impact on hundreds of thousands of people every year, as do the many sponsors, donors and members who invest in the museum's mission.

Thank you for an incredible 2025!

Robin Chapman

Remai Modern Board Chair

Remai Modern Board of Directors 2025

Doug Matheson, Vice Chair ^	Sean Makahonuk ^
Roy Anderson, Vice Chair	Clint Neufeld ^
Robin Chapman, Chair	Kristi Ross
Andrew Denton*	Cheryl Thorson
Councillor Bev Dubois	Rheana Worme ^
Councillor Scott Ford*	
Candice Grant	* Joined at April 2025 AGM
Terri Lemke	^ Departed in 2025
Véronique Loewen ^	

Co-Executive Director & CEO's message



When we reflect on 2025 at Remai Modern, there are extraordinary things to celebrate, including another year with more than 200,000 visitors, further growth in our self-generated revenue, and 10 exceptional exhibitions, to name a few. The museum continues to be the most-visited art museum in Canada per capita, drawing both international acclaim and local love.

A defining feature of the 2025 exhibition program was showcasing established artists with deep ties to Saskatoon who have built internationally acclaimed art practices. We had many meaningful moments throughout the year as these artists returned to our city to share their successes with family, friends, and supporters. From Dawit L. Petros, who grew up in Saskatoon and still considers the city foundational to his success, to Tarralik Duffy, a Saskatoon-based artist who was shortlisted for the Sobey Art Prize while her exhibition *Klik My Heels* was on view in our Connect Gallery, we were proud to share their work. We also launched an ambitious multi-year project *Carried by rivers, held by lands* with new works by Saskatoon-born artists Joi T. Arcand and Althea Thauberger.

We shared additional global perspectives through the group exhibition *Land. Sea. Sugar. Salt.* which featured eight artists exploring the Caribbean through familial and lived ties. This show went on to tour to Art Museum at the University of Toronto in early 2026. The exhibition *Dyani White Hawk: Love Language*, a co-production between Remai Modern and the Walker Art Center opened in Minneapolis to critical acclaim. The show comes to Remai Modern in April 2026.

These exhibitions provided rich opportunities to build programs for the public, which reached 50,000 people of all ages throughout the year. Our Learning & Engagement department continues to create innovative programs that reach new communities, address pressing needs, and ensure everyone can connect to art. From Plains Indian Sign Language workshops to wide-ranging film screenings and tours focused on different sensory needs, additional languages, and varying age groups, there truly is something for everyone at Remai Modern.

Outside of our own programs, third-party event rentals continue to flourish at Remai Modern. We were honoured for Remai Modern to be chosen as the venue for the First Ministers' Meeting, the Midwestern Legislative Conference, and the Sask 120 celebration, among others. We continue to be grateful for our ongoing partnership with Hearth restaurant, which is known for one of Saskatoon's best dining experiences and catering that goes above and beyond.

We want to congratulate Robin Chapman, Remai Modern's Board Chair, on her first year at the helm of the museum's passionate and dedicated Board. Our gratitude extends to members of our two boards, including the Foundation Board, for volunteering their time and expertise to advancing the museum's mission and vision.

We echo Robin's gratitude to our core funders: the Frank and Ellen Remai Foundation, the City of Saskatoon, the Canada Council for the Arts, SK Arts and Sask Lotteries. We also want to thank the museum's talented staff, and everyone who supports the museum through memberships, donations and more.

As we look forward, we are energized by the opportunity to be bold in relationship to our surrounding environment and find new ways to drive artistic, social, and economic impacts.

Aileen Burns & Johan Lundh
Co-Executive Director & CEO



Exhibitions & Collection

- 10 exhibitions presented
- 310 works from the collection shown



Programs & Participation

- 50,000 program participants of all ages
- 374 school tours for a total of 10,801 participants



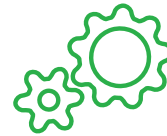
Visitors & Attendance

- 204,352 visitors, marking the third straight year over 200,000 people
- 32,000+ third-party event attendees



Artists

- 135 local artists showcased through exhibitions, programs, acquisitions, and more
- 148 Indigenous artists and leaders involved in programs



Community Impact

- 85 community organizations partnered with including schools, care facilities, newcomer groups, Indigenous organizations and much more. Plus, an additional 55 organizations supported through our Community Investment program
- 12,800 letters and drawings created by visitors during the run of *Views from the Blue House*
- \$137,163 contributed through generous visitors through admission by donation



Retail & Hospitality

- 58,000 Hearth diners
- 123 Canadian artisans represented in the Art & Design Store
- 45% increase in sales at the Art & Design Store over 2024



Growth

- 576,374 video views, an increase of 54.3% over 2024
- 27% increase in event rental revenue over previous record-breaking year

Reviews and visitor feedback

We continue to be blown away by the incredible feedback people share about their Rемаi Modern experiences. Our Google reviews are a testament to the incredible work of the museum team and their commitment to memorable visitor experiences.

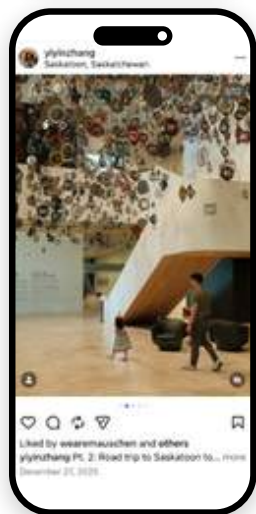
Audience sentiment remained exceptionally positive online and in-person. Visitor surveys conducted by the museum showed standout satisfaction (4.6/5 overall; 4.5/5 staff; 4.5/5 likelihood to recommend). In addition, Rемаi Modern achieved its highest average Google rating on record, with a 4.66 out of 5 in the 2025 calendar year.



"A world-class treasure! You'll get as much enjoyment from the beautiful building and setting as you will from the art. A must-see!"

"I left the gallery truly grateful for Rемаi Modern Art Gallery being in my home city of Saskatoon."

"The space is beautiful, the views spectacular but the most important feature was the incredible service. The staff were kind, warm and helpful throughout."



"What a wonderful experience, again. I especially appreciate your exhibits with a connection the prairies and Indigenous artists."

"I have never felt so represented in an art gallery exhibit as I did at this one. Black artists, Black people in art, African-Canadian artists living in Canada...each room displayed someone who's work directly spoke to my experience and acknowledged my existence in the country I grew up in. I went in expecting to just see some pretty paintings & Canadian history and left feeling represented in my Canadian experience."



"When in Saskatoon, this is a must-see attraction. Informative tour guides, interesting stories, beautiful pieces. Do not miss!"

Exhibitions

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

See 2024 annual report for list of artists included in this exhibition

LEVEL 1

Atrium

Nick Cave: Spinner Forest

2022 (ongoing)

Connect Gallery

Tarralik Duffy: Klik My Heels

May 24–October 12

Althea Thauberg: Der Kleiekotzer (The Bran Puker)

November 14, 2025–February 15, 2026



Installation view, *World View*, 2025, Remai Modern, Saskatoon.
Photo: Carey Shaw.

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, Shuvina 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 Iqulia, 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 Pehudoff, 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 Thauberg, Jeffrey Thomas, Irene Tiktaalaaq, Anne Truitt

LEVEL 3

Feature Gallery

Nancy Lowry: Colour in Place

October 19, 2024–April 6, 2025

Also included works by Tammi Campbell, Reta Cowley, Mina Forysth, Dorothy Knowles, Landon Mackenzie, Elizabeth McIntosh, Leah Rosenberg, Monica Tap, Margaret Vanderhaeghe, Sylvia Ziemann

Land. Sea. Sugar. Salt.: Terrestrial and Aquatic

Contemplations of the Caribbean

April 25–August 17

Carolina Caycedo, Andrea Chung, Giana De Dier, Braxton Garneau, Deborah Jack, Las Nietas de Nonó, Hew Locke, Kara Springer

Dawit L. Petros: From the Edge of the Horizon I

September 5, 2025 – March 8, 2026

Marquee Gallery*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.

Shelley Niro: 500 Year Itch

April 4 – September 21

Great Plains Series: Points of Return – Spaces of Departure

October 10, 2025 – March 15, 2026

Teresa Baker, Alana Bartol & Latifa Pelletier-Ahmed, Diedrick Brackens, Matthew Buckingham, Bill Burns, Crystal Z Campbell, Stanley Day, Rosalie Favell, Yatika Starr Fields, Gabriela García-Luna, Richard Gorenko, Gregory Hardy, Elisa Harkins, Sky Hopinka, Robert Houle, Liz Ikiriko, Jason Lujan, Jeannie Mah, Patrick Nagatani, Ann Newdigate, Edward Poitras, Judith Poole, Ed Ruscha, George Ellis Russell, Susan Shantz, Levente Sulyok, Richard Allan Thomas, David C. Umholtz, David Bernard Williams, Steven J. Yazzie

Picasso Gallery*Strong Impressions: 60 Years of Collecting Prints at Rемаi Modern*

January 25–November 24

Rudy Autio, Rita Briansky, Eric Cameron, Patrick Caulfield, Greg Curnoe, Gene Davis, Roy De Forest, Lesley Dill, Tony Fitzpatrick, Nita Osborne Forrest, Ellsworth Kelly, Garry Neill Kennedy, Elza Mayhew, Robert Murray, Kazuo Nakamura, Claes Oldenburg, Pablo Picasso, Molly Privett, Robert Rauschenberg, James Rosenquist, Benita Sanders, Gordon A. Smith, Michael Snow, Pat Steir, Frank Stella, Joe Tilson, Joyce Wieland

World @View

December 6, 2025 – June 7, 2026

Kenojuak Ashevak, Mayureak Ashoona, Pitseolak Ashoona, Shuvina Ashoona, Sorosiluto Ashoona, Kiakshuk, Myra Kukiiyaut, Jessie Oonark, Parr, Pablo Picasso, Pudlo Pudlat, Lucy Qinnuayuak, Annie Pitsiulak, Annie Pootoogook, Kananginak Pootoogook, Napatchie Pootoogook, Egevadluq Ragee, Sakiassie Ragee, Pitaloosie Saila, Eliyakota Samualie, Angotigolu Teevee, Jamasie Teevee, Ikayukta Tunnillie



Installation view, *Great Plains Series: Point of Departure, Space of Return*, 2025, Rемаi Modern, Saskatoon. Photo: Carey Shaw

Shelley Niro: 500 Year Itch

Renowned Kanien'kehaka (Mohawk) artist Shelley Niro brought her sharp wit and keen cultural insight to *500 Year Itch*. The career-spanning exhibition explored themes of identity, resilience, and history through a dynamic collection of works.

500 Year Itch invited viewers to engage with Niro's profound and playful commentary on the lived experiences of Indigenous women and communities.

The exhibition was the first large-scale touring retrospective of Shelley Niro's prolific career. It featured close to 70 works spanning early student work to recent creations by the artist. Rемаi Modern was the final stop a five-venue tour of the exhibition.

Working across genres that include photography, painting, film, video, printmaking and beadwork, Niro's practice offers a contemporary perspective on cultural history intertwined with personal narratives, frequently highlighting the experiences of Indigenous women and girls.

Niro's art challenges stereotypical images of Indigenous peoples, advocating for self-representation and sovereignty. Niro's work is accessible, humorous,

and peppered with references to popular culture. She delves into the timeless cultural knowledge and generational histories of her Six Nations community to provide purpose and healing.

Shelley Niro: 500 Year Itch was organized and circulated by the Art Gallery of Hamilton with the Smithsonian's National Museum of the American Indian and with curatorial support from the National Gallery of Canada. Major support for this project was provided by the Canada Council for the Arts and Terra Foundation for American Art. The Art Gallery of Hamilton thanks PACART for supporting this exhibition as the exclusive transportation provider, and acknowledges funding support from the Ontario Arts Council and the Government of Ontario.

The exhibition was curated by Melissa Bennett, Greg Hill and David Penney. Rемаi Modern's organizing Curator was Sally Frater.

Shelley Niro: 500 Year Itch at Rемаi Modern was funded in part by the Government of Canada. We would also like to acknowledge local support from Maurice Law.



Installation views, *Shelley Niro: 500 Year Itch*, 2025. Photos: Carey Shaw.

Strong Impressions

Remai Modern's collection numbers more than 8,000 works, thanks in no small part to the generosity of donors. In 2025, the exhibition *Strong Impressions* showcased some of those foundational donations through a selection of prints.

One of those gifts, from Veronica and David Thauberger, was made in response to the Frank and Ellen Remai Foundation's generous contribution of 405 Pablo Picasso linocuts to Remai Modern. In 2016, the couple donated 25 prints by Canadian and international artists to the museum that directly responded to the Picasso works. Later in 2025, the Thaubergers would make another significant gift of 145 prints to the collection.

The Thaubergers and the Frank and Ellen Remai Foundation are part of a decades-long print collecting history at Remai Modern and its predecessor, the Mendel Art Gallery. Print collecting began at the museum in 1965 when John Climer, the Mendel Art Gallery's first director, purchased 72 prints by important Canadian artists with the aid of a grant from the Canada Council for the Arts.

Between 1965 and the present, Remai Modern's print collection has grown to include more than 1,400 works. Purchases like Climer's acquisition have contributed to

the strength of the holdings but so has the generosity of astute donors who have directed works from their carefully conceived collections to the museum. Along with selections from the above gifts, *Strong Impressions: 60 Years of Collecting Prints at Remai Modern* featured works donated by Cheryl Woodbury and Gerald Ferguson. Between 2013 and 2022, Woodbury donated nine works by seminal American artists that had been printed at Graphicstudio at the University of South Florida (USF) in the 1970s. In 1986, artist and NSCAD professor Gerald Ferguson donated 27 prints produced in the early 1970s at the famed Lithography Workshop at NSCAD University in Halifax, NS.

Featuring more than 40 prints by an array of Canadian and international artists including Patrick Caufield, Lesley Dill, Nita Forrest, Elza Mayhew, Kazuo Nakamura, Claes Oldenburg, Molly Privett, Robert Rauschenberg, James Rosenquist, Michael Snow, Pat Steir, Joyce Wieland, and of course, Picasso, *Strong Impressions* introduced the ways in which curators and donors have worked together over time, directly and indirectly, to build a deep and meaningful print collection.

This exhibition was curated by Michelle Jacques, Bevin Bradley and Troy Gronsdahl.



Installation views, *Strong Impressions*, 2025. Photos: Carey Shaw.

Land. Sea. Sugar. Salt. Terrestrial and Aquatic Contemplations of the Caribbean





While we speak of “the Caribbean” as a single region, it is, in fact, a complex and varied place defined by intricate intersections of histories and cultures that exist across an intricately delineated geography. The region encompasses over 700 islands, as well as portions of mainland countries such as Colombia, Venezuela, Belize, Nicaragua, and Guyana, sharing Indigenous histories, colonialism, African diaspora, and ongoing struggles for sovereignty and environmental justice.

Many people know the region only through tourism, a lens that can provide an understanding that is little more than superficial. *Land. Sea. Sugar. Salt.* aimed to create a space of reflection and elucidation by giving primacy to the voices of eight artists who think deeply about the Caribbean and have familial and lived ties to the region. Each of the works spoke to an intimate engagement with the land, sharing a way of knowing it

through physical experience and embodied knowledge. Caribbean communities resist, adapt, and create—sustaining powerful traditions of solidarity, cultural expression, and environmental care in the wake of the pressures of colonial legacies, social and economic inequity, environmental incursions, and climate change.

Featured artists were Carolina Caycedo, Andrea Chung, Giana De Dier, Braxton Garneau, Deborah Jack, Las Nietas de Nonó, Hew Locke, and Kara Springer.

Land. Sea. Sugar. Salt.: Terrestrial and Aquatic Contemplations of the Caribbean was curated by Michelle Jacques, Head of Exhibitions & Collections/ Chief Curator, and Sally Frater, Senior Curator/ Curatorial Manager.



Dawit L. Petros: From the Edge of the Horizon I

Dawit L. Petros is known for his thoughtful engagement with photography, video, sculpture, and installation. *From the Edge of the Horizon*, an exhibition presented in two parts at Remai Modern and the University of Saskatchewan's College Art Galleries, traced the arc of his career, gathering works that chart his longstanding inquiry into geography, identity, and migration.

The exhibition's title referred to a recurring motif in his work: the horizon line, which, for Petros, is not just a visual or geographic marker of perspective, but a site where colonial and contemporary histories

of displacement intersect and co-mingle. Drawing connections between local geographies and global histories, the works in the exhibition invited viewers to consider how we see and interpret real and imagined borders, and how those borders shape both individual and collective identities. They also prompted reflection on the act of looking itself—asking us to consider how framing, distance, and point of view affect what we understand about place, history, and belonging.

Born in Eritrea, Petros also lived in Ethiopia and Kenya before his family moved to Canada. Arriving in



Installation views, *Dawit L. Petros: From the Edge of the Horizon I*, 2025. Photos: Carey Shaw.

Saskatoon as a young child, he entered a landscape and culture very different from his East African origins. Over time, he and his family became part of a close-knit Eritrean community and established a strong sense of connection in the Prairie city. Petros has described Saskatoon as foundational to his artistic practice.

A companion exhibition, *From the Edge of the Horizon II* was on view at the University of Saskatchewan's College Art Galleries from September 5 to December 19, 2025. It featured works from Petros's *The Stranger's Notebook*, a conceptual multimedia series that

questions the relationship between the self and place in the context of present-day migration in Africa.

Dawit L. Petros: From the Edge of the Horizon I was curated by Michelle Jacques, Head of Exhibitions & Collections/Chief Curator. The companion exhibition at the University of Saskatchewan was curated by Leah Taylor, Curator, Kenderdine Art Gallery/College Art Galleries.

Great Plains Series: Points of Return – Spaces of Departure

The first iteration of the Great Plains Series, *In the Middle of Everywhere* (2022), pushed against the notion that the region is static or peripheral compared to the coasts and posited the Plains as a central hub-dynamic, layered, and deeply connected to broader histories and geographies.

In this second installment, we returned to one of the themes explored in the first: the concept of movement. In *Points of Return – Spaces of Departure*, movement was positioned as a lens through which to understand the experiences of flora, fauna, and people who have traversed these lands. Though often imagined as a place of stasis, the Plains have always been marked by activity: seasonal shifts, cycles of weather, cultural exchange, migration, and trade have shaped its terrain, atmosphere, and communities. At the same

time, the exhibition challenged narratives that describe the region as a space to pass through, whether by expedition, migration, or the forced movement of goods and people. Those renditions overlook the region as a terminus, discounting the ways that life here on the Plains has been sustained, adapted, and renewed.

The works in this exhibition reflected on these histories of continuity and rupture. They pointed to histories, geographies and experiences shaped by the dispossession of land, the disruption of human and non-human migrations, and the fragmenting of communities through colonial impositions. Yet they also highlighted the regroupings, mobilizations, and acts of reconstitution that have persisted on the Plains in the wake of these upheavals.



Organized around the movement of people, the more-than-human, and colonial infrastructures, the exhibition traced how artists engage with journeys, migrations, and exchanges, as well as the flows of animals, plants, water, and wind, and the imposed systems that cut across the Plains. Together, these works reminded us that the region is not static but in continual motion—a crossroads of survival, resilience, and imagination.

Artists: Teresa Baker, Alana Bartol & Latifa Pelletier-Ahmed, Diedrick Brackens, Matthew Buckingham, Bill Burns, Crystal Z Campbell, Stanley Day, Rosalie Favell, Yatika Starr Fields, Gabriela García-Luna, Richard Gorenko, Gregory Hardy, Elisa Harkins, Sky Hopinka, Robert Houle, Liz Ikiriko, Jason Lujan, Jeannie Mah, Patrick Nagatani, Ann Newdigate, Edward Poitras, Judith Poole, Ed Ruscha, George Ellis Russell, Susan Shantz, Levente Sulyok, Richard Allan Thomas, David C. Umholtz, David Bernard Williams, Steven J. Yazzie



Installation views, *Great Plains Series: Points of Return – Spaces of Departure*, 2025. Photos: Carey Shaw.

Carried by rivers, held by lands

In 2025, Remai Modern presented a new, multi-year project that convened a group of artists with diverse practices living and working across the northern hemisphere, from urban centres to remote, rural, and reserve communities. Rather than a group exhibition, it acted as an exercise in creating connections and building alliances between artists, artworks, and locations over time—an attempt to create a context across distances, based on affinities and shared concerns, and a belief in the importance of staying with the trouble. The resulting artist projects became a call to action, proposing alternative economic relations and offering acts of cultural and environmental restitution.

Carried by rivers, held by lands was curated by Aileen Burns and Johan Lundh, Co-Executive Director and CEO, and Tarah Hogue, Adjunct Curator (Indigenous Art), Remai Modern, Saskatoon; and Maria Lind, Director, Kin Museum of Contemporary Art, Kiruna.

Carried by rivers, held by lands was generously supported by the Canada Council for the Arts.

The first two related projects opened in the fall of 2025.

Althea Thauberger: Der Kleiekotzer (The Bran Puker)
Der Kleiekotzer (The Bran Puker) was a major new multimedia installation by Saskatchewan-born artist Althea Thauberger. Known internationally for her place-based experimental documentaries, Thauberger here turned a lens for the first time toward the Treaty lands, province and communities of her upbringing.

At the heart of the exhibition was an experimental non-fiction video work, the result of three years of collaborative research and production. Beginning

with stories of her ancestors, the work speculates on aspects of the geopolitical history of the Black Sea German ethnocultural settler communities. These groups were instrumental to the colonial project of establishing Canada and the United States, and political histories of wheat farming.

Joi T. Arcand: ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅ
(pêh-pêyak ômisi isi ê-atihêki takwahiminâna)

Joi T. Arcand is an artist from Muskeg Lake Cree Nation, Saskatchewan, Treaty 6 Territory, currently residing in Ottawa, Ontario. Encompassing installation, photography, and design, her practice enacts a visionary and subversive reclamation and indigenization of public spaces using Cree language and syllabics. Installed at the end of the corridor outside Marquee Gallery on Level 3, the phrase ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅ appeared in cahkipêhikana (syllabics) as an LED channel sign.

The phrase is drawn from the chapter “Reminiscences of Muskeg Lake” in *kôhkominawak otâcimowiniwâwa / Our Grandmothers’ Lives as Told in Their Own Words*, a collection of personal stories from the daily lives of seven nêhiyaw-iskwêwak (nêhiyaw women) spanning the past century. In a conversation between Alpha Lafond, Arcand’s great-aunt by marriage, and Rosa Longneck, Lafond recalls the words of her relative, Julia Arcand: “Just like this, as one by one the chokecherries are ripening.” The ripening of chokecherries in August marked both the passage of time and the cyclical return of the seasons. For the kôhkomwak (grandmothers), attentiveness to the land is itself a form of knowledge—nêhiyawîhtwâwin, the Cree way—yet they note that chokecherries now ripen earlier, reflecting the effects of environmental change.



Installation view, Althea Thauberger: *Der Kleiekotzer (The Bran Puker)*, 2025.



Installation view, Joi T. Arcand: *V̄V̄V̄ ǀǂǂ ǂǂǂ ǂǂǂ ǂǂǂ* (*pêh-pêyak ômisi isi ê-atihêki takwahiminâna*), 2025. Photos: Carey Shaw.

Live

Each year, Remai Modern presents a curated program of performance-based art by emerging and established artists working locally, nationally and internationally. The dynamic program features exciting new developments in performance, movement, sound, and interdisciplinary art forms. The program seeks to build new audiences for live art while supporting local artists, collectives and organizations.

March 15

LUGO Persona featuring Abraham Galman, Ashton Turner and Kaeleigh Folk; Aleksa Hyra and Roman Iula; BAD Karaoke Pop-Up with Brennan Elliott, Aristo Lam, Dion Florida; Chad Munson Guitar Ensemble with Shelby Gaudet, Scott Hamilton, Sonia Dickin, respectfulchild, Josh Rohs, Will Kaufhold and Lexi Miller; Chelsea Mahan and Carman Rabuka; derdie (Derek Sandbeck and Andie Palynchuk); DJ Dev Daddy; DJ Patty Blue with Shane Reoch, Ethan Reoch, Levi Reoch; drag performances by Amy Grant, Vengina, Freya Grant, Roxie, AnnaLynne Mokho, Malaysia Envy Grant, and Ivana Beer; Gus Davidson; Jag Noir; Justin Hauber; Reginald Sankey; Saskatoon Experimental Music Ensemble with Tiess McKenzie, Darren Miller, Helen Pridmore, Jude Leschyshyn, Nick Arsenaault, Colin Grant, Alex Loewen, and Graeme Dyck; Stephanie Kuse, and Xiao Han.

May 7-11

G'zaagiin Maleńki - Je te promets une forêt
Presented in partnership with Persephone Theatre

June 5

Strata Festival of New Music
Terri Hron, *Out Loud* with
Helen Pridmore and Jennifer Beattie

June 14

Luke Maddaford, *Our Lady of the Vapours*
Presented in partnership with Spark Your Pride

June 27

Ralph Escamillan, *Croquis*
Presented in partnership with Dance Saskatchewan

August 14

Xiao Han, guqin performance

September 20-21

Gabby Da Silva, *with each slice, I send my love to you*

October 9

Rania Alharthi, Kris Alvarez, Terri Fidelak
and Elke Richter, *Sounding*

November 13

Mahlet Cuff, *HYPERFEMME GALACTICA*

Sustained Artist Mentorship Program

In its fourth iteration, the Sustained Artist Mentorship Program centred local artists with a movement focus. The project, designed to support and grow Saskatchewan's vibrant artistic community, featured Lindsay Harpham, Rawda Mabrouk and KSAMB Dance Company (Miki Mappin and Kyle Syverson). Throughout the year, the artists had access to mentorship, support, and opportunities for performance and public engagement.



Ralph Escamillan performs his work *Croquis* at Remai Modern.



A performance of *Sounding* was part of the opening for *Great Plains Series: Points of Return – Spaces of Departure*.



KSAMB Improvisation Scores: *The Stand*, October 18. Photos: Carey Shaw.

The Collection

2025 PURCHASES

Purchased with the support of the Frank and Ellen Remai Foundation

Brook Andrew

seeing time XI, 2021
mixed media on linen
235 × 235 cm

Teresa Baker

Tracing the Dirt, 2024
buckskin, willow, acrylic and yarn
on artificial turf
233.7 × 208.3 × 0.6 cm

Diedrick Brackens

at the length of a season: blood ghost, 2023
cotton and acrylic yarn
248.9 × 248.9 cm

Daniel Boyd

Creek (WMHTA), 2024
oil and archival glue on canvas
200 × 450 × 4.5 cm

Céline Condorelli

In the Light of What We Know, 2023
fabric
3000 × 480 cm

Ruth Cuthand

19 works from the *Indian Portraits: Late 20th Century Series*, 1999
photocopy and acrylic on frosted mylar
91.4 × 67.9 cm each

Wally Dion

i've got something on my mind, 2024
fabric, konnyaku-treated momigami paper,
ink, sequins, fringe
171.5 × 134 cm

Tarralik Duffy

Klik, 2023
leather, artificial sinew, polyester stuffing
86 × 85 × 62 cm

Palaugaaq (Origin Story), 2023

digital print on paper
111.8 × 111.8 cm

Deborah Jack

the fecund, the lush and the salted land waits for a harvest...her people... ripe with promise, wait until the next blowing season, 2022
multi-channel video installation,
colour, sound
7:56 minutes

William Kentridge

Mantegna, 2016–2017
woodcut, printed from 13 woodblocks and 1
linoleum block onto 21 sheets of various sizes
200 × 200 cm

Gabrielle L'Hirondelle Hill

Desperate Living, for E.S., 2018–ongoing
denim curtains, artist's and friends' hair,
cigarettes, beer can tabs collected from
friends, metal studs, spider pendant,
dandelions, thistles, various wildflowers,
candle wax, thread, press on nails,
metal buttons
167.6 × 106.6 × 44 cm

Elizabeth McIntosh

Poetic or Natural, 2023
oil on canvas
175.3 × 154.9 cm

Ann Newdigate

Study for Looking for a Good Ancestor II, 1990
watercolour, ink, mixed media on paper
14.5 × 21.5 cm

untitled [study for Sentences: Xhosa], 1989

watercolour, pencil and mixed media on
paper
19 × 28.5 cm

At first there were complaints..., 1994

mixed media on paper
54 × 70 cm

Nor were there..., 1994

mixed media on paper
46 × 57.5 cm

Ciphers from the Muniments Room:

Drawing 2, 1994
mixed media on paper
19.5 × 76 cm

Ciphers from the Muniments Room:

Drawing 3, 1994
mixed media on paper
19.5 × 76 cm

Ciphers from the Muniments Room:

Drawing 4, 1994
mixed media on paper
19.5 × 76 cm

Ciphers from the Muniments Room:

Drawing 5, 1994
mixed media on paper
19.5 × 76 cm

Shelley Niro

Resting with Warriors, 2001
woodcut on wove paper
207.5 × 106 cm each

Lorraine O'Grady

*Mlle Bourgeoise Noire Goes to the New
Museum*, 1981/2007, printed 2018
gelatin silver fiber print in 14 parts
Dimensions variable

Sandra Semchuk, James Nicholas

Poundmaker's garden, 2004
four lightjet photographs
76.2 × 95.3 cm each

pēuk nēpī: meeting waterwoman, 2004

single channel video
5:14 minutes

Denyse Thomasos

Rally, 1994*
acrylic on canvas
274.3 × 421.6 cm

Virtual Incarceration, 1999*

acrylic on canvas
132 × 240 in

*Jointly owned by the National Gallery of
Canada, the Vancouver Art Gallery and
Remai Modern. Acquis conjointement par le
Musée des beaux-arts du Canada, Vancouver
Art Gallery et Remai Modern.

2025 DONATIONS

Gift of Diana Billes

Jessica Eaton

Interpolation Dramatization 7, 2012
archival pigment print
81.3 × 101.6 cm

Gift of Bob Bozak

Bob Bozak

Hockey Stick Shovel, 1972
snow shovel and partial hockey stick
129 × 82.5 × 6 cm

Glazed Porcelain Reconstruction of the Kazimir Malevich Teapot and Three Cups, 1989
glazed porcelain

Gift of Ruth Cuthand

Ruth Cuthand

9 works from the series *Misuse is Abuse II*, 1991
graphite on Mylar
332 × 107 cm (approx.)

Gift of Clay Ellis

Clay Ellis

Tinnie's Flat, 1994
cast iron
35.6 × 45.7 × 157.5 cm

Gift of Landon Mackenzie

Landon Mackenzie

Highway II, 1995
acrylic on linen
123 × 193 cm

Gift of Jeannie Mah

Jeannie Mah

Train: Les Arrivées, 2013
porcelain with photocopy transfers and underglazes, video
installation dimensions variable

Gift of the estate of Ann Newdigate

Ann Newdigate

Looking for a Good Ancestor II, 1990–2002
wool, cotton, linen
90 × 295 cm (approx.)

Gift of Shelley Niro

Shelley Niro

Weapon, 2020
oil on canvas
78.7 × 154.9 cm

Chiquita I, Chiquita II, Chiquita III, 2021
digital photographs
101.6 × 101.6 cm each

Gift of Sandra Semchuk

Sandra Semchuk, James Nicholas

aski, 2004
single channel video
10:35 minutes

to the living, the dead, and those yet unborn: a video poem by James Nicholas, 2004
single channel video
10:30 minutes

get it off of my shoulders, 2006–2013
single channel video
10:28 minutes

Gift of Sandra Semchuk and Pravin Pillay

Sandra Semchuk, James Nicholas

afraid of what I could become / eegostaman dha wheyteegoeean (a cross-cultural collaboration with Pravin Pillay and Joys Dancer), 2004
25 c-print photographs, two channel video on monitor, two channel video projection, text panels
installation dimensions variable, 23:55 minutes

Gift of Veronica and David Thauberger

145 works by various artists

Gift of Cheryl Woodbury

Robert Rauschenberg

Made in Tampa 8, 1973
four-colour lithograph, silkscreen and collage
96.6 × 126.5 cm

Charles O. Ringness

It Would Sure Be Nice, 1989
eight-colour lithograph
77.5 × 111.5 cm

Cross Check, 1984

mixed media on paper
97.5 × 126 cm



Deborah Jack, the fecund, the lush and the salted land waits for a harvest...her people... ripe with promise, wait until the next blowing season (video still), 2022, multi-channel video installation, colour, sound, 7:56 minutes. Collection of Remai Modern. Purchased with the support of the Frank and Ellen Remai Foundation, 2025.



From top left, counterclockwise:
Gabby Da Silva performs *with each slice, I send my love to you* at Nuite Blanche 2025.
Justin Hauber performs at WEGO.
Performers take part in a work by Abraham Galman at LUGO.
Ralph Escamillan leads a ballroom workshop at Remai Modern.
Honoured artist David Thauberger speaks to guests at galaMODERN.
Photos by Carey Shaw.



Learning & Engagement



okimaw▷PL° performs at WEGO 2025.

In 2025, Learning & Engagement continued to reach audiences both at the museum and across Saskatoon, delivering hundreds of programs to around 50,000 participants of all ages. The museum also worked with 85 local community organizations to collaborate on programs that bring new audiences to the museum and provide support for groups to share important themes and conversations with their networks.

These select highlights capture a snapshot of Learning & Engagement's 2025 activities:

February: Plains Indian Sign Language

More than 100 students took part in Plains Indian Sign Language workshops with Floyd Favel, a leader in Indigenous theatre and one of less than 1,000 people remaining worldwide fluent in the language. He

instructed the participants in Plains Indian Sign Language accompanied by Cree words and phrases, sharing the value of languages to hold and transmit stories, protocols, family histories, values, laws and connections.

April: Dementia Friendly Programming grant

Thanks to a grant provided by the Saskatchewan Health and Research Foundation (SHRF) and a partnership with the Saskatchewan Population Health and Evaluation Research Unit (SPHERU), Remail Modern was able to host a public screening and conversation, provide staff training, and conduct an off-site workshop at Stensrud Lodge, a Saskatoon long-term care facility, in support of developing programs for individuals with dementia and their care partners.

April, May, September and November:

Fireside with Lyndon

Fireside with Lyndon is a talk show-style event series for community gathering and discussion hosted by Lyndon J Linklater. In 2025, Linklater hosted four Fireside events at the museum, all of which were generously presented by SaskEnergy, now in its third year of supporting this unique Remai Modern program.

- April: Lead Singers Marc Okihcihtaw (Sturgeon Lake First Nation) and Allan Bonaise (Little Pine First Nation)
- May: Throat singing with Silla (Charlotte Qamaniq from Iglulik and Cynthia Pitsiulak from Kimmirut, Nunavut)
- September: Plains Cree Syllabics with Audrey Ben from Makwa Sahgaiehcan First Nation (Loon Lake)
- November 8: Indigenous Veterans Day screening of *Cree Code Talker* followed by ceremony and conversation



Panelists speak at the community screening for *Belong Where You Find Yourself*.



Floyd Favel teaches a Plains Indian Sign Language workshop.
Photos: Carey Shaw.

May: *G'zaagiin Maleńki - I Promise You a Forest*

In May, Remai Modern partnered with Persephone Theatre on a project aimed at a younger audience than our usual school visitors, with participants as young as 18 months. *G'zaagiin Maleńki - I Promise You a Forest* is a wordless performance involving musicians creating an experimental soundscape that was presented at Persephone Theatre. Following the 30-minute performance, audience members took part in artmaking at Remai Modern.

July and August: Mural Project at Charles Red Hawk Elementary School

This project on the Whitecap Dakota First Nation brought together professional mentorship, youth engagement, and cultural storytelling through the creation of two new murals at the school. The mural project was developed as an artist mentorship that involved designing and painting large-scale artworks on the walls of Charles Red Hawk Elementary School. James Desjarlais (artist) and Roberta Bear (principal) worked together with Remai Modern staff to plan the designs and choose colours. The project was not only about painting but also about building connections, sharing knowledge, and creating something meaningful for the school community.

June: Dachimooaan aen li Michifiwijaahk –

We are telling, we are Michif

In this panel discussion and livestream, a partnership with the Métis Nation of Saskatchewan, Métis identity and history were discussed and audience participation was encouraged. Guests included Métis Elders and youth who shared histories, facts, and answered questions in hopes of dispelling myths and misinformation about Métis people. The same weekend, Remai Modern also hosted a Métis Market with 11 vendors with the aim of supporting small businesses and providing a beautiful selection of handmade items to visitors.

August: WEGO

In 2025, Remai Modern's free, all-ages, two-day festival of art welcomed 3,165 participants, a 22% increase over 2024. Performers and artists included okimaw▷PL°, Mr. Eric (Eric Paetkau), Jay Semko & Danica Lorier, Beau Nectar, Justin Hauber, Johanna Bundon, Marichka Matyushenko, Tatum Wildeman, Scott O'Byrne, Stephanie Mah, Crys Heshka, and Dylan Primeau. Day two of the festival was Low-Sensory WEGO, offering a relaxed environment and sensory friendly activities. We invited birch bark biting artist Joann Morrisseau Dickson for the day. Community partners for WEGO included Saskatoon Public Library, Persephone Theatre, Wonderhub, the Ukrainian Museum of Canada, the Children's Festival of Saskatchewan, Girls Rock Saskatoon, the Western Development Museum, Meewasin Valley Authority, Saskatoon Cycles, OUTSaskatoon, and the City of Saskatoon.

Year-round: Youth Art Night

Youth Art Night, supported by TD Bank Group, saw exciting growth in 2025. Thanks to the addition of guest artists, increased surveying and additional marketing, this free program reached 659 youth 14-20, a remarkable 148% increase over the previous year.

Year-round: Film

Remai Modern's film program continues to attract wide-ranging audiences to the museum. In addition to our regular Cinema at the Museum and Discovery Cinema programs, the 2025 schedule included focused screenings connected to our exhibition programs and Community Screenings created in partnership with local organizations. Just a few of these included:

- In Focus: Shelley Niro screenings to showcase the artist's extensive film work in conjunction with her retrospective exhibition *500 Year Itch*
- *Universal Language* Saskatchewan premiere with director Matthew Rankin
- *Ubuntu Digital Storytelling* screening and panel in partnership with the Saskatchewan Association of Black Social Workers and Black Professionals and Entrepreneurs of Saskatchewan
- *la sirène à barbe (the bearded mermaid)* presented in partnership with the CINERGIE Francophone Film Festival
- *Inay (Mama)* presented in partnership with the Filipino-Canadian Association of Saskatchewan
- Selected short films by Lindsay McIntyre presented in partnership with the Ācimowin Film Festival
- Screening series of concert films with the Saskatoon Symphony Orchestra
- *The Vow from Hiroshima* presented in partnership with the Saskatoon Japanese Association and the City of Saskatoon
- *Sisters with Transistors* presented in partnership with Sounds Like: An Audio Festival



Top: Lindsay McIntyre in conversation at a special screening of her short films in the SaskTel Theatre.
Above: Dachimooaan aen li Michifiwijaahk - We are telling, we are Michif was a panel conversation about Métis heritage. Photos: Carey Shaw.

Operations had another record year in 2025, including a 27% growth in event space rental revenue for a total of \$425,000 and a nearly 45% increase in sales at the Art & Design Store.

Events

Remai Modern was alive with events in 2025, welcoming more than 32,000 people to the museum through weddings, conferences and other third-party bookings. This is a new high after hitting 30,000 guests in 2024.

Notable third-party events hosted at the museum included two visits from Prime Minister Mark Carney, the Sask 120 celebration, the Travel Media Association of Canada annual conference, the first-annual MEMO Fest creative conference, and the Canadian Association of Land and Energy Professionals.

Remai Modern was delighted to host the University of Saskatchewan for numerous events throughout 2025, including President Peter Stoicheff's retirement celebration. We also hosted Co. Labs' UP25 tech conference, a two-day buyout attended by 1,200 people. After a successful first event, organizers immediately booked the space for 2026.

The 2025 wedding season was sold out, with 37 weddings held at the museum throughout the year.

Operations also hosted another successful season of Happy Hour at the Museum on Remai Modern's rooftop patio, with many sold-out nights between May and August.

Hearth

Remai Modern's partnership with Hearth continues to be enormously successful. On the events side, catering increased by 14%. In their restaurant, they served nearly 58,000 diners, an increase of 3,000 people over 2024.

In October, alongside their co-creators at Primal/Pop, they hosted the third iteration of their spectacular annual event, Kindred Plates, both nights of which sold out in less than 24 hours. Hearth was also named SABEX Business of the Year for 2025 and won gold at the Great Canadian Kitchen party, a culinary competition against the best chefs in Saskatchewan. In early 2026, they competed at the national competition in Ottawa.

Art & Design Store

The Art & Design Store saw considerable revenue growth in 2025 thanks to strategic store updates including a buying strategy that prioritizes Canadian and Indigenous-made products, with an emphasis on sustainable and ethical production. We also saw strong cross-departmental collaboration across Finance, IT, Curatorial and Marketing in support of the store. Each area played a vital role in supporting growth, innovation, and meaningful guest engagement. Collaborations with Indigenous artists, including custom pins and stickers as part of the exhibition *Tarralik Duffy: Klik My Heels* and Inuit sculptures from Cape Dorset Arts, were popular. The store also welcomed several new makers from across the country, bringing the total number of Canadian artists represented in the space to 123.

The store was also buoyed by the 3rd annual Tiger Lily Holiday market, which brought nearly 4,000 shoppers to the museum over two days in November.



Large events, including the first-ever MEMO Fest, helped Operations reach its highest number of third-party guests to date. Photo: Studio D.



Hearth restaurant welcomed nearly 58,000 diners in 2025. Photo: Carey Shaw.

In 2025, the Development team focused on multi-year grant applications and sponsorship asks. The department also built on existing and cultivated new relationships with signature event sponsors, and developed strategies to deepen member engagement.

We are grateful for the countless individuals, businesses and organizations who provide vital support to the museum through donations, membership, sponsorships, and more. Thank you!

2025 HIGHLIGHTS

- The team submitted and successfully obtained four years of operating support from the Canada Council for the Arts. The granting agency also provided support for the multi-year curatorial project *Carried by rivers, held by lands*
- Secured support from the Saskatchewan Health Research Foundation to initiate a project centred around dementia friendly programming, which included staff training and a public screening
- All three of Rемаi Modern’s major signature events—LUGO, WEGO and galaMODERN—were generously supported by multiple sponsors (see page 36 for these and other 2025 sponsors and donors)
- As part of galaMODERN, Rемаi Modern honoured the contributions of Saskatchewan artist David Thauberger, an evening inspired and designed by fellow artist Zachari Logan
- Hosted bespoke networking events for Circle of Supporters and Corporate Connect members featuring activities led by local artists
- Traveled with a sold-out group of 12 guests to Frieze London as part of our annual donor trip, an initiative that provides a deeper appreciation of art and stewards champions of Rемаi Modern
- In collaboration with Marketing & Communications, launched a successful annual appeal, which raised \$75,000 between late November and the end of 2025
- Hosted a sneak peek screening of the film *Agatha’s Almanac* by Saskatoon artist Amalie Atkins for invited guests, including Circle of Supporters members, donors, and community leaders
- SaskEnergy renewed its support of the Fireside with Lyndon program
- Maurice Law came on as a first-time sponsor of the museum for *Shelley Niro: 500 Year Itch*
- Received a sponsorship from SIGA for the exhibition *Tarralik Duffy: Klik My Heels*
- Continued activations of our multi-year gift from the TD Ready Commitment and TD Bank Group, which concluded in 2025 and included programs such as Plains Indian Sign Language workshops with Floyd Favel, Youth Art Night, a mural project with Charles Red Hawk Elementary School, and more



Circle of Supporters members take part in a still life drawing activity at a spring event.



Artist David Thauberger attends galaMODERN in November as the 2025 honoured artist. Photos: Carey Shaw.

Donors

LEAD DONOR

Frank & Ellen Remai
Foundation

GRANTS OPERATING

Canada Council
for the Arts
Sask Lotteries Trust Fund
for Sport Culture and
Recreation / SaskCulture
SK Arts

GRANTS PROJECT

Canada Council
for the Arts
Canadian Heritage
Creative Australia
Embassy of Sweden
Government of
Saskatchewan
Prairies Economic
Development Canada
(PrairiesCan)
Saskatchewan Health
Research Foundation
Terra Foundation for
American Art
Tourism Saskatchewan

\$10,000-\$49,999

Adele and Eugene
Dupuis
Kristy Wiens
Scott and Grit McCreath
Yann Martel and
Alice Kuipers

\$1,000-\$9,999

Bob Jones and
Lori Tastad
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Dwight Grayston
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Ian Judd-Henrey

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Matheson
Sherwood and
Elaine Sharfe
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Alan & Edda Ryan
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Beverly and Hugh
Townsend
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Catherine Pinco
Cheryl Anne McBean
David and Mary Hastings
David and Veronica
Thauberger
David Forbes and
Dawn Martin
Donna and Don Bailey
Douglas and Jocelyn
Richardson
Drs. Isobel and
Len Findlay
Jennifer Pereira, K.C.
and Kurt Soucy
Kelly Van Damme
and Kent Evans
Kevin Veitenheimer
and Leanne Breker
Lillian Dyck
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Aileen Burns and Johan Lundh
Alain and Cindi Gaucher
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Alice Heffron
Alvin Claypool
Andrew Leask
Anne Marie Moulin and
Mike McEwen
Bernadette Wilson
Brenda McLean
Cameron Jelinski
Candace Schierling and
Michael Wakefield
Cathy Fry
Charles Critchlow
Charlotte duChalard-Sue
Cheryl Duncan
Christa Bilsky
Daniel Reeves and
Karen Wooler

David and HyeRan
Kim-Cragg In Memory
of Ryan Dale Rowswell
Don Gilchrist
Don Reimer and
Valerie Cameron
Donald Purich and
Karen Bolstad
Dr. Ralph and Marg
Schneider
Emily and Gary Zdunich
Erin Brophay and
Tom Dreyer
Gloria and Laurel Boerma
Haley Kondra
Harry Van Eyck
Hayley Linklater
Heather Brown
Helene Prefontaine in
memory of Marissa
St Amand
Hermilyn Ponsaran
Hillary Simon-Worobec
Jackie Thompson in
memory of Ryan
Dale Rowswell
Jake and Louise Buhler
James and Susan
Ens Funk
James Herrick
Jane Ireland
Jen Stricker
John and Patricia
Thompson
John Patterson and
Valerie Martz
Karen and Barry Hunter
Keegan McShane
Ken Bradley
Lisa Rowswell in memory
of Ryan Rowswell
Lorraine Salt and
Tim Hutchinson
Marion Podborochynski
Martha Townsend
Michelle Jacques
Mona Nasser and
Kieron Kilduff
Morris and Joyce Bodnar
Mrs. Donna Rawlake
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Orlo and Karen Drewitz
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Reilly Forbes
Renee Ewald in memory
of Ryan Rowswell
Sandra and Al Ritchie
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Shelley and Murray Brown
Tamara Hinz
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Wayne MacDonald
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SaskEnergy
SaskTel
SGI
TD Canada Trust
Wyant Group

IN-KIND

Black Fox Farm and Distillery
Great Western Brewing
Company Limited
Infinity Events & Decor
Lucky Bastard Distillers
PR Productions
Saskatoon Co-op

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

REMAI MODERN CHARITABLE # 80569
8511 RR0001
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Circle of Supporters

PATRON'S CIRCLE **\$5,000**

Robin Chapman and
Ian Judd-Henrey
Dr. Marilyn Kinloch
and Allan Stonhouse
Yann Martel and Alice Kuipers
Keitha and Tom McClocklin
Herb McFaul and Anthony Bidulka
Kathryn Warden
and Peter Stoicheff
Greg and Olivia Yuel

DIRECTOR'S CIRCLE **\$2,500**

Colby Art & Alan Koop
Robbert Affleck and
Dawn Doherty-Affleck
Carla Angelski and Nigel Rawlings
Colby Ard and Alan Koop
Jeff Bird and Sanda Botis
Sandie and Doug Matheson
Dr. Beata Szkup

CORPORATE CONNECT

Harman Eggs / Star Egg
RBC Wealth Management

CURATOR'S CIRCLE **\$1,000**

Alanna Baillod and Brett Hanson
Julie Barnes and Josh Remail
Kathleen Crowther
and Brett Suwinski
Tim Ellison
Rick and Sharmi Jaggi
Jocelyne and Dr. Gregory Kost
Terri Lemke
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and Kurt Soucy
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John Scarfe
Nicolette Sinclair
Dr. Penelope Stalker
and Kenneth Coutu
Nancy-Jean Taylor
Dr. Benjamin and Martine Thomson
Annabelle and Laurent Wanson
Deanna and Drew Yung

In 2025, Marketing & Communications continued to keep Remai Modern top of mind through engaging digital content, design, and public relations. This team bolsters Remai Modern's reputation, reach and impact by sharing incredible and diverse stories of art, community, celebration, innovation, and sustainability throughout the year.

2025 Highlights

- Media highlights included *Dyani White Hawk: Love Language*, an exhibition co-produced by Remai Modern and the Walker Art Center, Minneapolis, being profiled in the New York Times and Forbes, among others. We also worked with the Globe & Mail on a photo series featuring images from Remai Modern's collection. A different image of an artwork was included in all print editions of the Globe in October
- Remai Modern hosted three events during the Travel Media Association of Canada Conference, which came to Saskatoon for the first time since 2013 and brought 200 travel writers and tourism professionals to the city. This event had a powerful positive impact for the museum as the Marketing & Communications team shared the stories of the museum in-person. Feedback gathered from the attendee survey rated the Remai Modern experience among the top activities at the conference
- On social media, momentum shifted decisively toward video, with views more than doubling over the previous year and link clicks nearly tripling
- Paid social media campaigns helped expand the museum's reach and drive action, generating 7.3 million impressions and 203,624 clicks during the year. While spend decreased slightly by 1.3%, clicks increased by 23.6%, and overall engagements increased by 17.8%
- Launched SMS marketing for LUGO to answer questions and keep guests connected event details throughout the night. After this successful test, we adapted this format for WEGO, receiving positive feedback from attendees at both events
- Partnered with Hearth restaurant and the Alt Hotel to create and sell a travel package aimed at tourist markets within driving distance of Saskatoon
- Total e-commerce sales increased by 28% over the previous year, driven by targeted marketing activities. Online purchases included event tickets, memberships and Art & Design Store products
- Worked with local artist and influencer Honey Willow to create content series focused on National Indigenous History Month and Pride. They created several Instagram Reels throughout the month and wrote an impactful post for the museum's blog Currents from their lens as a Two-Spirit Indigenous person
- Saw audience growth on Remai Modern's blog Currents, with traffic up nearly 40% over the previous year and an increase of more than 60% to the Art & Design Store site
- Created graphic identities for LUGO Persona and galaMODERN that captured the spirit of each event through distinct visuals and typography



Digital screens at LUGO Persona. Photo: Carey Shaw.



Remai Modern hosted the welcome reception for the Travel Media Association of Canada conference in June, bringing 200 travel writers and tourism professionals to Saskatoon. Photo courtesy TMAC.

Strategic Plan

Remai Modern entered the final year of its strategic plan in 2025, continuing to make significant progress on the goals outlined by the Board and setting the stage for the development of a new strategic plan for 2026.

The below represents some of the highlights achieved during the year.

GOAL 1: ACCESSIBILITY, INCLUSIVITY AND RELEVANCE

- Introduced Community Memberships to lessen barriers to access for community organizations and their clients
- Created Youth Membership cards to enhance relationships with youth members
- Continue to showcase Remai Modern's Collection in ways that are timely and relevant but also instill a sense of civic pride
- Showcased additional artworks in non-gallery spaces
- Conducted a workshop, staff training, and film screening focused on dementia-friendly programming
- Continue to host the popular Happy Hour at the Museum on our rooftop to ensure more visitors have access to the space
- Introduced new Interpretive Planner & Program Guide Manager role to enhance the visitor experience

GOAL 2: AN INSTITUTION ROOTED IN PLACE

- Worked with 85 community partners and organizations to create collaborative programs
- Continue to develop and establish relationships, partnerships and collaborations with local cultural organizations, educators and artists to create a greater regional presence
- Created and enacted a new collecting policy and strategy that emphasizes building on strengths, addressing inequities and gaps identified within the collection, and responding to new directions in art and thinking about history and art history



Above: Installation views, *Great Plains Series: Points of Return – Spaces of Departure*, 2025.



Fireside with Lyndon: Cree Code Talker honoured Indigenous veterans.

**GOAL 3:
GOVERNANCE, OPERATIONS
AND SUSTAINABILITY**

- Created a staff-led sustainability committee, which gathers feedback, provides suggestions and researches best practices on sustainability initiatives
- Developed and implemented an environmental management system for the facility
- Completed Board governance review and began implementation plan



Photos: Carey Shaw.

**GOAL 4:
TOWARDS TRUTH, RECONCILIATION
AND SELF-DETERMINATION**

- Continued to onboard all staff on the Truth and Reconciliation Calls to Action, the Royal Commission on Aboriginal Peoples, the United Nations Declaration on the Rights of Indigenous Peoples, and the Task Force on Museums and First Peoples
- Worked with community to build relationships in Treaty 6 and beyond through continuous and ongoing conversations and implementation with relevant groups
- Collaborated with Métis Nation – Saskatchewan on a multi-generational panel discussion on the Métis people
- Completed work with the Office of the Treaty Commission to create a Reconciliation Action Plan, which identifies key priorities and sets meaningful goals to guide the plan
- Ongoing relationship-building efforts including consultation between Elders and visiting artists



Tattoo artist Dylan Primeau applies a temporary tattoo at WEGO 2025.



Honey Willow and a friend take part in an interactive art activity by derdie at LUGO Persona. Photos: Carey Shaw.

2025 Financial Statements

In order to support Strategic Plan Goal 3: Governance, Operations and Sustainability, fiscal responsibility is a top priority. The museum reported a \$95,027 surplus in 2025.

OPERATING FUND STATEMENT

For the Year Ended December 31, 2025 (reported in thousands of dollars)

Revenue

Grants - City of Saskatoon	\$6,652	2%
Grants - Other	\$728	-8%
Self-generated	\$3,655	10%
Donations & Sponsorships	\$1,952	2%
Interest Income	\$99	-44%
Total Revenue	13,087	3%
Operating Surplus	\$95	

Expenditures

Administration & Operations	\$4,731	8%
City of Saskatoon Management Fees	\$1,930	1%
Sales & events	\$2,297	12%
Programming & Exhibitions	\$4,034	4%
Total Expenditures	\$12,992	6%

Note

- The operating fund statement is a summary of Remai Modern's main financial activity for 2025. Financial statements for the 2025 fiscal year, audited by Deloitte LLP, are available upon request from Remai Modern.

2025 Visitation

For the third year in a row, Remai Modern's annual visitation exceeded 200,000 visitors. After two record-breaking years in 2023 and 2024, we are delighted to see thriving and stable visitor numbers again in 2025 with 204,352 people through the doors for exhibitions, programs, events, meals and so much more.



Top right: Installation view, *Shelley Niro: 500 Year Itch*, 2025.
 Above: Opening celebration, *Tarralik Duffy: Klik My Heels*, 2025.
 Bottom right: Opening celebration, *Dawit L. Petros: From the Edge of the Horizon I*, 2025.
 Photos: Carey Shaw.

