

# grunt gallery

annual report 2011-2012



[grunt.ca](http://grunt.ca) | [gruntarchives.org](http://gruntarchives.org)

*grunt*

# grunt gallery grunt.ca

350 E. 2nd - Unit 116  
Vancouver, BC  
V5T 4R8  
t. 604.875.9516

Tues – Sat, 11-5pm

*Thank you to our funders:*

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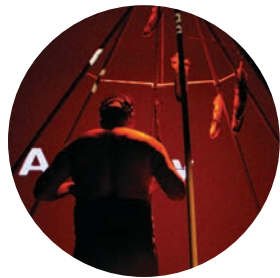


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Photo by Merle Addison, ATSA Pigeon's Club

# grunt gallery chair report 2011-2012

Laiwan  
Board of Director, Chair  
grunt gallery



It is my great pleasure and privilege to serve as the Chair of grunt gallery's Board for the past two years. When I began my tenure, my aim was to assist in positive and constructive ways in grunt's structural transformation from its past operation as a small community-based arts centre to one that is in actuality a mid-sized, multi-disciplinary arts organization.

Grunt has embarked upon and continues to present a wide range of projects with thriving activity, from initiating and successfully participating in the Live Biennale to the many resonant digital projects and performances including Beat Nation: Hip Hop as Indigenous Culture, HalfBred, Vancouver Art In The Sixties: Al Neil, Cheryl L'Hirondelle's Nikamon Ohci Askii (songs because of the land), The Medicine Project, An Indian Act: Shooting the Indian Act; the conferences Live in Public: The Art of Engagement, and INDIANacts; the many informative publications such as Access All Areas: Conversations on Engaged Arts, Live at the End of the Century, Michael Nicholl Yahgulanaas' Old Growth and, of course, brunt magazine; and, most recently, the creation of the Media Lab and launching the immense Activating the Archives Project. Grunt also continues to enhance exhibitions and projects with lovely swag such as the recent limited edition t-shirts by Sonny Assu and Bracken Hanuse Corlett.

**All these projects show the scope of creativity and community building initiated and engaged by grunt.**

To be sustainable and to build capacity, restructuring and strategic planning was inevitable and the invaluable team of Glenn Alteen, Programming Director, Meagan Kus, Operations Director, and Demian Petryshyn, Communications and Programming coordinator, enabled this.

At the Board of Directors level, we began by initiating a Human Resources Committee that oversees procedures and policies regarding all aspects of human resources and management of the Board of Directors. This included developing policies to create a responsible, fair and creative environment for employees, staff, volunteers and Directors on the Board and establishing a process of annual staff evaluations so that the Board is attentive and responsive to employee needs and feedback regarding working conditions and ways in which we could improve our organizational capacity and employee relations. All our staff, employees and volunteers are invaluable and thus the Board is conscientious to all who contribute to the running of grunt; without them we would not exist.

The HR Committee also recently initiated project evaluations. This was put into practice soon after the huge undertaking of the Activating the Archive Project. With many staff, interns and volunteers comprising a complex structure encompassing many tasks, it was important to hear feedback from all of those involved so as to learn how we can improve our systems of management, collaborations and community-based projects. Having the results of the ATA evaluation and an assessment process now at hand, the Board is pleased to be engaging in expanding our skills, becoming attentive employers so as to build our capacity as an organization.

# grunt gallery chair report 2011-2012

The Board also initiated an Education Committee where we facilitated two Roundtable workshops exploring ideas about outreach and education. We investigated possibilities of various uses of and approaches to Activating the Archive as a significant online resource at a variety of levels including K1 to Grade 12 and post-secondary, and outreach to marginalized communities as well as non-urban centers. The Education Committee anticipates further projects including lectures and seminars in the future.

In terms of fundraising, the Board has been actively working towards increasing its knowledge of and participation in fundraising campaigns and special events, as well as identification of diversified support. Earlier this year, the Board was involved in lengthy discussions around grunt's endowment, the grunt gallery Legacy Fund. We researched funding streams, comparing the SRI (Socially Responsible Investment Fund) stream with the CTF (Consolidated Trust Fund) stream, and asked our financial agency for elaboration of how funds are invested and whether any of the streams had continued investments in contested areas such as tar sands development and operations, rare earth mining, or Enbridge projects. These questions brought up many issues around ethical investing. The Board is now better informed about our investments and able to question the relevant investment institutions. Meanwhile, look out for continuing fundraising events aimed to delight and please, as the Board continues to be committed and engaged in fundraising planning and activities.

It is with profound appreciation that I acknowledge and thank recent past Board members for their invaluable contributions: Christina Adams, Paul Armstrong, Sonny Assu,

Deanna Bayne, Mike Costello, Lara Fitzgerald, Bobbi Kozinuk, Kevin McKenzie, Susi Milne, Vicky Moulder, Fiona Mowatt, Devon Smither, and Mark Tweedy. We would not be where we are without their hard work and experienced expertise.

**We give exceptional thanks also to all our patrons, funders and granting bodies for their continued support for grunt's achievements and visions.**

With such invaluable support and recognition, grunt will continue to provide to the best of our ability diverse and resonant programming, strengthening and developing capacity and resources for community access, and establishing ourselves as a responsive and attentive creative organization attuned to and engaged with various issues, challenges and discourses currently circulating locally, nationally and internationally.

I would like to thank the current Board of Directors for the exceptional teamwork and creative environment we have fostered together in collaboration with the excellent management team and pools of volunteers. We are ready for what is to come!

In creativity and with community spirit,

Laiwan, Chair



*Curator Liz Park and Laiwan, Yhgulanaas opening Screen, photograph ?*

# The Year in Review

## 2011-2012 at grunt

*Glenn Alteen*



**This past year was a dynamic one at grunt, finding all of us hard at work on the Activating the Archive (ATA) project. ATA was massive in both scale and scope, bringing almost 30 people together to organize, digitize, and publicize nearly 30 years of documentation from grunt's archives.**

The project was a timely re-evaluation of our archive and is important in establishing grunt as a forerunner of digital archive development in Canada and beyond. Our new ATA web content includes six archival websites and a new searchable, interactive database with an Activation Map.

As we finished up work on ATA we began work on *Blizzard: Emerging Northern Artists*, curated by Tania Willard. The show itself was as amazing as the lead-up. *Blizzard* was a short exciting journey through the North, breaking stereotypes and developing a community of work that expressed the changing face of this region. Willard's curatorial work was brilliant and we look forward to the *Blizzard* catalogue designed by Willard and edited by Candace Hopkins.

*Blizzard* opened up new funding sources, including the Michael O'Brian Family Foundation, the MacLean Foundation, commercial gallery support through Trench Gallery and Marion Scott Gallery, the Nunavut Arts and Crafts Society, and the Government of Nunavut through the Department of Economic Development and Transportation. All of these supporters represent new funding for the gallery. Running our first Indiegogo fundraising campaign, we were able to raise significant resources to cover expensive travel costs for the artists participating in the exhibition and publication expenses.

2011–12 also marked the beginning of our first year working with our new Media Lab, *gruntKitchen*, and it required some changes within our programming and our technology to really utilize the facility. Used mainly as the digitizing headquarters for the ATA project, the Lab also featured media related to our programming in the gallery space and empowered our growing use of social media.

Grunt has focused a lot of energy over the past two years on social media. Demian Petryshyn, our Programming and Communications Coordinator, has successfully given us a social media landscape that has greatly enhanced our audiences and our programming. This has included—besides the usual suspects of Facebook, Twitter, YouTube, Flickr, and Tumblr—Hedy Wood's blog series of interviews with our Board of Directors on the contents of their refrigerators as well as videographer Krista Lomax's 5-minute videos of exhibiting artists in their studios. Our French intern Francois Roux and long-term grunt collaborator Steven Tong developed a new video logo used to open all of our videos, which are now featured on their own YouTube channel.



**We have come a long way over the last 5 or 6 years, and have the planning documents to show for it. We have increased our organizational capacity by a significant amount, allowing us to take on projects like ATA and the Media Lab while maintaining our regular level of programming.**

We are now embarking on a new strategic plan with our Business Manager Linda Gorrie, which will address sustainability in a much wider focus. Consisting of a community development plan, Media Lab strategy and new fundraising priorities, it will attempt to build on recent gains and use our reputation to increase grunt's visibility and reach.

This year also finds us in a changing Vancouver—a city in which it is becoming more and more difficult for artists to maintain a practice. This has been happening over many years, of course, but lately this situation has become so critical that many artists are choosing to leave Vancouver. We have lost three Board Members to other provinces and our staffing shows additional losses. Artists within our membership are leaving in search of places they CAN work in.

The last few years have been a challenge for Vancouver's art organizations as they are suffering in the aftermath of the Olympics through budget cuts and stagnation. As development moves east, artists and arts organizations are feeling the crunch of higher studio costs and resource attrition.

**Sustainability has become the most important issue and it is a timely one.**

When the venerable Vancouver Playhouse closed its doors, it was a reminder that none of us is immune to the fragile ecology/economy within which our gallery operates.

In this climate our ability to complete larger projects like the Media Lab and ATA attest to grunt's ability to find support and move forward. The upcoming strategic plan aims at strengthening our ties to the community and creating a more sustainable climate for the organization.

Glenn Alteen, August 2012

# Board Members

## Biographies

**Rosanne Bennett** graduated with a Diploma in Art History from UBC in 2012 and BFA from Emily Carr in 1994. She was a co-owner of the Flower Factory (1996-2008) and director of artist-run gallery Columbia St. Studio (2000-2003). She has also worked as both production and curatorial assistant for '5' Paul Wong Projects for the Vancouver 2010 Winter Olympics. Rosanne is working on a new collaboration with Beautiful Frontier, which creates visual stories involving life and personal histories growing up in rural BC.

**Jason Fitzpatrick** received a BFA (Sculpture Studio) degree from the Nova Scotia College of Art and Design in 1993. He received his Masters of Fine Arts from the University of Windsor in 2004. Fitzpatrick lives and works in downtown Vancouver. His most recent exhibition, twenty eight days, was presented at CSA Space in Vancouver BC.

**David Khang** is an artist whose practice is informed by previous educational backgrounds in psychology, theology, and dentistry. He received his BFA from Emily Carr Institute of Art and Design (2000), and MFA at UC Irvine (2004). Khang is an Adjunct Faculty at the Emily Carr University of Art + Design.

**Laiwan** is an artist with a wide-ranging practice that follows her interest in cross-disciplinary projects. She is also a writer, educator, curator and activist. She founded the Or Gallery in Vancouver in 1983 and initiated the First Vancouver Lesbian Film Festival in 1988. Recipient of the 2008 Vancouver Queer Media Artist Award, she teaches at Goddard College in Washington State in the MFA Interdisciplinary Arts Program. (<http://laiwanette.net>)

**Fraser Mackenzie** is a local Vancouverite with a background in theater, art and music (<http://music.cbc.ca/#/artists/The-Blue-Alarm>). He joined the grunt Board several years ago and has enjoyed his role as VP immensely. Fraser returned to school a few years ago to pursue Psychology/Counselling. He is currently engaged in Mental Health Outreach for Coast Mental Health.

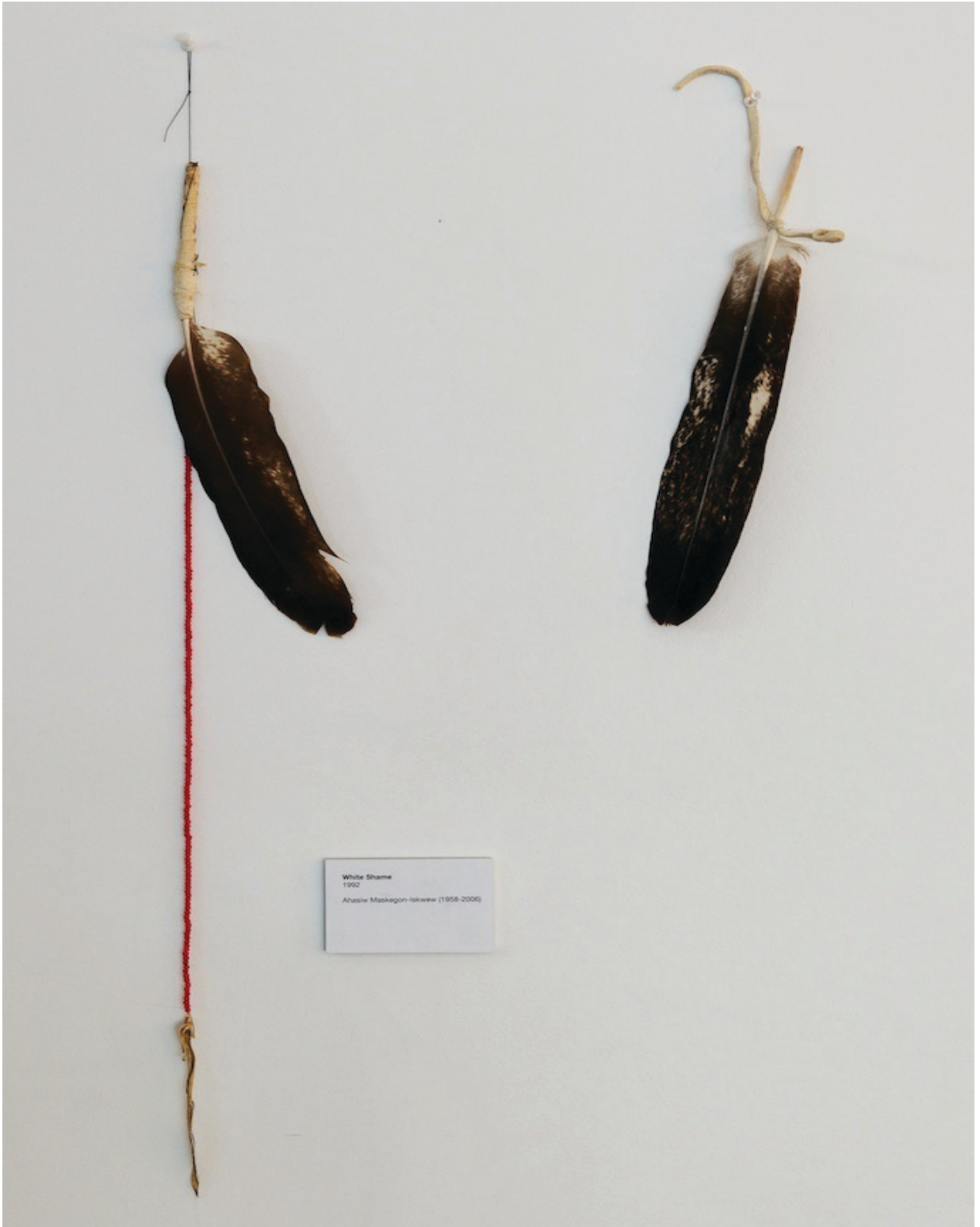
**Bo Myers** is a Vancouver based artist interested in history, memory, and the politics and poetics of emergence. Her work has been exhibited in galleries and at festivals across North America and Western Europe, as well as in the UK, Australia, Mexico and South Africa. Awards include those garnered in San Francisco, Toronto, Yorkton and Mexico City. She has a BA from McGill and an MA from Emily Carr.

**Sepideh Saii** is a video, performance and installation artist working in Vancouver and London, UK. Her works have been exhibited in galleries and film festivals throughout Europe, Canada, the United States and Japan. Saii received her BFA from Emily Carr University and an MA in Fine Art Media at the Slade School of Fine Art, University College London in 2009.

**Andrew Siu** graduated with a Bachelor of Management from the University of Lethbridge in 2005. He then completed a Bachelor of Design from Emily Carr University of Art + Design in 2011. He is currently a freelance designer in Vancouver.

**Kari Gundersen** comes from a lifetime in dance that has led her around the world. Dance then brought her into the visual and experiential world of the theatre. And theatre has delivered her wide-eyed and open-hearted into the realm of community-engaged arts, peering into the deep crevices there with her little pocket light.





White Shame  
1992  
Ahasiw Maskegon-Iskwewi (1958-2006)

# grunt gallery: Staff

## Biographies

**Glenn Alteen** is a Vancouver-based curator and writer as well as co-founder and Director of grunt. He has worked extensively with performance art and was co-founder of the LIVE Performance Biennale. His writing on performance has been published in books and catalogues. He was also producer of brunt magazine. Alteen has been organizer in a number of significant conferences and producer of a series of websites focusing on current cultural production including, most recently, grunt's Activating the Archive project.

**Mary Ann Anderson** is a Vancouver-based arts administrator who has worked in the local cultural community since 1989. A graduate of the University of Toronto's Arts Administration Program, Mary Ann has been the Executive Director of a number of organizations, including arts service groups, galleries, artist cooperatives and municipal government agencies. Mary Ann is the founder of Little Dog Creative Consulting, a consulting service for clients in the areas of arts management, organizational planning, capacity building and public fundraising. Mary Ann has worked with grunt since 2005.

**Linda Gorrie** has been working as a professional arts administrator since 1984. She is also a consultant, mentor and business manager to arts and other not-for-profit organizations. The primary focus of her consulting work is with organizations that wish to align their artistic programming goals with their organizational capacity, knowledge and strategic thinking in the areas of financial management, administrative and human resource planning, board governance and strategic planning.

**Karlene Harvey** is First Nations (Tsilhqot'in, Carrier and Okanagan) artist and communications professional based in Vancouver, BC. She holds a Bachelor of Visual Arts from Emily Carr Institute of Art and Design. Karlene is passionate about creating spaces that facilitate connections, creativity and engagement. She has worked at a number of arts- and health-related organizations that operate at the community level. Karlene began her role as Communications Director at grunt gallery in August 2012.

**Meagan Kus** is well versed in the world of non-profits and has been working in the arts sector since 1997. With a focus on arts administration, she has worked as grunt's Operations Director since 2009 and is the former Executive Director of the White Rock Museum + Archives. Meagan is passionate about the visual arts and is fortunate to be part of such a progressive organization that is creating and supporting work worthy of conversation.

**Archer Pechawis** is a performance artist, new media artist, filmmaker, writer, curator and educator. His particular interest is the intersection of Plains Cree culture and digital technology. Archer's work has been featured in national publications and exhibited across Canada and in Paris, France. Recipient of numerous awards, Archer also works extensively with Native youth as part of his art practice. Of Cree and European ancestry, he is a member of Mistawasis First Nation, Saskatchewan.

**Demian Petryshyn**, originally from Edmonton Alberta, has worked as a visual artist in Vancouver, Canada for the last ten years or so, with short stints in London, Ontario to do his MFA and Albi, France to study Foucault first-hand. He has worked with grunt gallery as the Programming and Communications Coordinator 2009 – 2012. Demian currently maintains an independent studio practice and focuses on his efforts at grunt on project development.

**Tania Willard**, from the Secwepemc Nation in the Interior of BC is a practicing artist, curator and designer. Her recent curatorial work includes *Beat Nation: Art, Hip Hop and Aboriginal Culture* featuring 27 Aboriginal artists co-curated with Kathleen Ritter at Vancouver Art Gallery. Tania works with grunt gallery as Associate Curator and Designer for grunt publications.

# Programming Summary 2011

## Programming 2011-2012

The core of grunt gallery has always been the exhibition program. Through the exploration of our diverse Canadian cultural identity we offer innovative public programming in exhibitions, performances, artist talks, publications and special projects. Our mandate is to inspire public dialogue by creating an environment conducive to the emergence of innovative, collaborative, and provocative Canadian contemporary art.

Grunt gallery is committed to bringing a unique group of artists to exhibit at the space whose work may consist of solo or collaborative group efforts; projects from emerging or senior artists; and a variety of media ranging from performance work to sculpture, painting or installation.

Commencing with the unveiling of the gruntKitchen Media Lab, the 2011–2012 programming year brought an exciting showcase of exhibits and ongoing performance artworks from Canadian and international artists to a broadening audience.

## 2011

### gruntKitchen: Media Lab Unveiling

April 14, 2011



Grunt gallery celebrated the unveiling of a high-tech media lab called gruntKitchen, a transformation that modified the previously existing kitchen space. The opening represented the culmination of several years of fundraising and planning, and two solid months of renovation. In addition to the support of funders and the work of grunt's staff and volunteers, this project was realized through the particularly strong show of support in donations made by the individuals that make up grunt's community.

The Media Lab is a key component of grunt's Activating the Archive project. Activating the Archive is a multi-year project that involves bringing the archive of grunt's 26+ years of production into the digital realm through the development of an online, interactive, database-driven website. The Media

Lab provides facilities for the digitization of records and capturing of video. It is also a site for a curated program of contemporary artists to develop and from which they can present new media and performance-based work in response to materials found in grunt's archive.

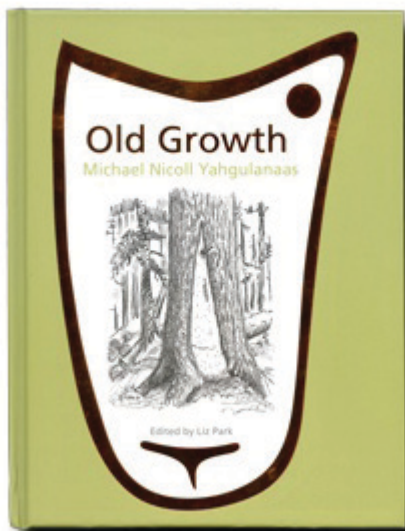
Grunt's kitchen has been central to grunt's history as the literal and metaphorical heart of the organization. This small room has been the 'think-tank' of our collective, where programs and exhibitions have been developed while sipping a cup of coffee. It has also been the place where many new ideas and organizations have come into fruition. With the establishment of the Media Lab, grunt gallery looks forward to meeting its continued commitment to provide artists with new ways of presenting and disseminating their work.

This project was made possible in part through financial support from the City of Vancouver, through the Capital Grants and Infrastructure Grants programs; Canadian Heritage, through the Cultural Spaces Program; the British Columbia Arts Council, through the Capacity and Sustainability Program; the Canada Council for the Arts, through SOFI; and radio stations 103.5 QM/FM, the Beat 94.5 and TEAM Radio, through the ArtsFACT program. This renovation was also supported by in-kind donations from Coast Decorating Benjamin Moore Paint and Cantu Bathroom Hardware Ltd.

## Old Growth

*Michael Nicoll Yahgulanaas*

April 21, 2011 – May 21, 2011



Working with curator Liz Park, Haida artist Michael Nicoll Yahgulanaas presented a selection of his published works alongside previously unseen drawings and sketches from his thirty plus years of graphic art production. Yahgulanaas' work combines traditional Haida form-line with the conventions of Asian graphic novels known as "manga" in a distinct style he calls "Haida Manga." This exhibition was coordinated with the release of Yahgulanaas' latest publication, a retrospective collection of his graphic work and companion piece to the exhibition. The publication was produced in conjunction with grunt gallery. This project has been made possible through contributions from the Vancouver Foundation and the Hamber Foundation. The publication was published in conjunction with Simply Read Editions and Raincoast Books. gruntKitchen produced an artist curator interview by Krista Lomax available on YouTube.



## The Pigeon's Club

*ATSA & grunt gallery*

May 20 – 21, 2011

In May 2011, ATSA and grunt gallery hosted an ALL-INCLUSIVE event entitled, “The Pigeon’s Club.” This event took place at Pigeon Park, on the corner of Hastings and Carrall in the Downtown Eastside of Vancouver, BC. The event boasted a getaway complete with exterior swimming pool and deck chairs and additional tourist iconography in the heart of Vancouver’s Downtown Eastside, an area where social exclusion and human suffering are among the most intensely experienced in Canada, but where there is also the greatest concentration of mutual aid and frontline services.

The Pigeon’s Club was a satirical critique of the glossy, squeaky-clean view of the world championed by travel agency brochures, which extol happiness as an all-inclusive package deal. ATSA provided its own outrageous take on the whole aesthetic of the ALL-INCLUSIVE to better pull people’s strings and stir up debate. gruntKitchen produced a video by ATSA titled “in this mean time” and a video documentary of the project by Elisha Burrows. Funding for this program was provided by the City of Vancouver 125th Grants, The British Columbia Arts Council through the Arts Based Community Development Program and The Quebec Arts Council. We also thank The Carnegie Centre, Gallery Gachet and W2 for support of this project.



## Skullduggery

*Robert McNealy*

Exhibition Dates: May 28, 2011 – June 25, 2011

Skullduggery was a painting installation rooted in paleo-archaeology and physical anthropology. The installation was based on many small paintings of skulls taken from the human fossil record and painted on wadded pages of art magazines. While the skulls traced the progress of human evolution, the magazine pages provided a record of art practices. Together they expressed the fragility of ourselves as a species and the punctuality of art movements. In conjunction with this show the gruntKitchen produced an artist interview by Krista Lomax available on YouTube.

## Taking Care of Business

*Immony Men*

Exhibition Dates: July 8, 2011 – August 6, 2011



Taking Care of Business was an extended performance-based installation that was constructed over the entire course of the exhibition. During the performance, Montreal- and Toronto-based artist, Immony Men, created a multi-wall, floor-to-ceiling mural of an office space out of Post-it notes. The artist spent each day of the exhibition working from 9 am to 5 pm, printing out a 360° view of an office at a rate of one Post-it note at a time, and posting them in sequence until the main walls of the gallery were filled. In conjunction with this show the grunt Kitchen produced an artist interview by Krista Lomax available on YouTube.

# Like a Great Black Fire

*Rebecca Chaperon*

Exhibition Dates: September 8, 2011 – October 15, 2011



Rebecca Chaperon's suite of paintings, *Like a Great Black Fire*, consisted of an elongated and detailed landscape stretched across multiple canvases. Her paintings portray a narrative of a female protagonist within a surreal landscape. The scene is populated by foreboding, black, geometric forms and meticulously rendered figures. Chaperon's subject matter ranges from ethereal and dream-like to darkly humorous; she often deals with the feminine perspective from an autobiographical point of view. With a compulsion to create unique visual stories, Rebecca Chaperon takes the imaginative subjects of her paintings and establishes an ability to engage people by speaking to the enchantment of our human experience.

In conjunction with this show the gruntKitchen produced an artist interview by Krista Lomax and featured a Twitter App based on Rebecca's mural programmed by Scott Bell.



## Pin-Up

*Colette Urban*

Exhibition Dates: October 28, 2011 – December 3, 2011

The exhibition *Pin-Up* featured digital stills from the performance, *Limited Possession*, digital stills from *Hoot* and a single channel video loop documenting *Hoot's* performance as an introduction to the film *Pretend Not To See Me*. Newfoundland-based artist Colette Urban uses humour to address themes of identity and social convention. Her performance-based project, *Limited Possession*, was documented for an exhibition of thirteen still photographs. This project included the production of a 2012, signed-edition calendar and a slightly larger than life-size photographic, sculptural cutout of the performer. Colette Urban performed *Hoot* at Emily Carr University on November 9, 2011 and a short video documentary of the project by Elisha Burrows was produced for gruntKitchen.

# Programming 2012

## The Symbolic Meaning of Tree

*Christoph Runné*

Exhibition Dates: January 6, 2012 – February 11, 2012



Vancouver-based experimental film, video, and installation artist, Christoph Runné, presented an installation entitled Baum. Baum used multiple 16mm film projections to create a sparse and virtual forest that was traversed by a solitary figure that appeared both rooted and moving throughout the frames. An attempt to give form to intangible abstractions, such as “longing” or “isolation,” was evident in the discontinuous flickering of the trees caused by the single-frame footage shot of a motion

picture camera—a staccato movement suggestive of Morse Code communication or the arrhythmic pressing of typewriter keys. In conjunction with this show the gruntKitchen produced an artist interview by Krista Lomax available on YouTube.

## Rabih Mroué and grunt gallery

January 28, 2012



Grunt gallery partnered with PuSh Festival and the Contemporary Art Gallery to present work by Beirut-based artist Rabih Mroué. Mroué performed at the Roundhouse on January 26-28, and gave a lecture-performance at the Contemporary Art Gallery on January 24. Mroué is a Lebanese actor, director and playwright. His storytelling, which pits facts against made-up truths and propaganda, are imbued with a peculiar sense of humor and visual sensibility, honed from years as a visual artist. Grunt gallery hosted an artist meet and greet on January 28, providing a space in which artists and the grunt gallery community could ask questions about Mroué’s artistic practice and recent Vancouver performances.



# Ominjimendaan/ to remember

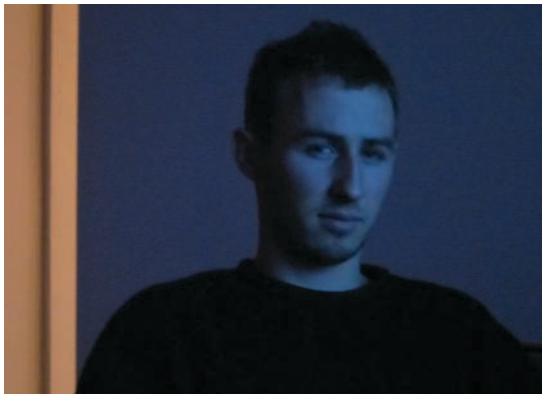
*Charlene Vickers*

Exhibition Dates: February 23, 2012 – March 31, 2012



This installation, comprised of sculptural objects including woodcarvings, grasses wrapped in fabric and hair, sturdy spear forms, and stylized turtles, evoked a healing space for those who have experienced loss or who are looking for someone who is missing. Charlene Vickers, an Anishinabe artist based out of Vancouver, works with these objects to examine memory as a source of experiential meaning both historical and personal, for marker and viewer.

This exhibition was produced in cooperation with Urban Shaman Gallery, Winnipeg. In conjunction with this show the gruntKitchen produced an artist interview by Krista Lomax available on YouTube.



## H2O Cycle

*François Roux*

Exhibition Dates: March 16, 2012 – March 31, 2012

*H2O Cycle* is a series of three videos shot in and around English Bay in Vancouver, BC. These videos were presented in grunt's Media Lab as a loop for the duration of the exhibition.

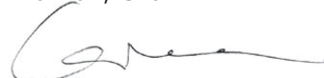
The three videos are characterized by their relationship to water; what Roux describes as "a way of working." Water in its various forms and resonant meanings shapes the nature of these videos. This can be understood in contrast to another group of his videos, *RGB Cycle*, where colour rather than water form the basis of his working methodology. Roux's process can be characterized by a constant back and forth between complexity and simplicity, experiment and analysis. Gradually, his work finds its place between what he has in mind and what he encounters while wandering through the landscape. This exhibition was produced in conjunction with CSA Gallery.

# Financial Statements 2011-2012

	<b>2012</b>	<b>2011</b>
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash	55,087	91,926
Grants Receivable	60,972	75,508
Accounts Receivable	17,583	20,933
Prepaid Expenses	4,835	86,400
	<b>138,477</b>	<b>274,767</b>
 Tangible Capital Assets	 387,545	 395,011
	<b>526,022</b>	<b>669,778</b>
<b>LIABILITIES</b>		
<b>CURRENT</b>		
Accounts Payable	36,785	127,521
Deferred revenue	125,920	187,050
Current portion of mortgage payable	2,245	4,380
	<b>174,950</b>	<b>318,951</b>
 MORTGAGE PAYABLE	 177,635	 197,260
<b>NET ASSETS</b>		
Net Assets, Invested in Capital Assets	197,665	193,371
Net Assets, Unrestricted	-24,228	-39,804
	<b>173,437</b>	<b>153,567</b>
	<b>526,022</b>	<b>669,778</b>

APPROVED ON BEHALF OF THE BOARD

DIRECTOR Laiwan, Chair



DIRECTOR David Khang, Interim Treasurer



Visible Art Society (Operating as grunt gallery)  
Statement of Operations  
For the Year Ended March 31, 2012

	<b>2012</b>		<b>2011</b>	
Canada Council for the Arts	123,000		117,000	
Canadian Heritage	241,300		104,210	
BC Arts Council	57,830		73,450	
City of Vancouver	51,000		105,600	
Other Grants	35,000		2,500	
<b>Total Government Grants</b>	<b>508,130</b>		<b>402,760</b>	
Corporate	41,000		10,000	
Foundations	57,300		10,000	
In-Kind Donations	44,687		-	
Individuals	1,697		10,902	
<b>Total Contributed Income</b>	<b>144,684</b>		<b>30,902</b>	
Admissions, sales, and other	21,287		22,565	
grunt gallery Legacy Fund (Endowment)	10,795		10,586	
<b>Total Earned Income</b>	<b>32,082</b>		<b>33,151</b>	
 <b>TOTAL REVENUE</b>	 <b>684,896</b>		 <b>466,813</b>	
Programming	468,246	70%	165,353	34%
Communications & Outreach	58,397	9%	41,351	8%
Fundraising	12,475	2%	12,655	3%
Administration	98,372	15%	84,295	17%
Facility	27,538	4%	28,355	6%
Media Centre Renovation -	158,454	32%		
<b>TOTAL EXPENSES</b>	<b>665,027</b>		<b>490,464</b>	

# Donors and Funders

## Grunt Donors

### grunt gallery Donations

#### Donations \$10,000+

Audain Foundation For The Visual Arts  
Rick Erickson

#### Donations \$1000-9999

Hamber Foundation  
McLean Foundation  
Michael O'Brian Family Foundation  
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Jasmine Elisapi Redfern  
Nunavut Arts and Crafts Assocation  
Trench Contemporary Art Gallery

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#### Donations \$1-499

Alexandria Pierce  
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Meagan Kus  
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Shaun Dacey  
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Vancouver Intl. Film Festival  
Vancouver Opera  
Vancouver Playhouse International Wine Festival  
VIVO Media Arts Centre  
VTape  
Western Front



## grunt gallery Legacy Fund (Endowment)

The grunt gallery Legacy Fund is a permanent endowment, managed by the Vancouver Foundation, with the purpose of providing a strong and stable base of funds that financially support grunt and the artists we serve. The Vancouver Foundation invests all donations and distributes the interest income to grunt on an annual basis, assuring our viability long into the future.

### Endowment \$10,000+

Audain Foundation For The Visual Arts

### Endowment \$1000-9999

Abraham Rogatnick  
Danielle Peacock  
Glenn Alteen  
Peter Alteen  
Deanna Bayne

### Endowment \$500-999

Bobbi Kozinuk  
Cheryl L'Hirondelle  
Elaine Jong  
Phillip Beeman

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### Endowment \$1-499

Anonymous  
Archer Pechawis  
Barbara Seamon  
Bo Myers  
Callow Insurance  
Charlotte Townsend-Gault  
Cornelia Wyngaarden  
Dana Claxton  
David Khang  
Deanna Bayne  
Devon Smither  
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Fae Logie  
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Lara Fitzgerald  
Linda Gorrie  
Lora Carroll  
Lorna Brown  
Marcia Pitch  
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Mary Ann Anderson

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Paul Armstrong  
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*grunt*