

grunt gallery

Annual Report 2013-2014

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Program Director's Report 2014

Receiving word of the \$400,000 award of the Mount Pleasant Production Spaces on the eve of our 30th anniversary bodes well for our organization's future. The award will pay off our mortgage and give us a quarter of a million dollars as a capital nest egg towards our future space needs. Along with the facility we will now own outright and our endowment currently valued at \$550,000, we have financial equity to think seriously about our future.

This financial capital comes as a result of our cultural capital that has been building up over the past 30 years. This capital in the form of our archives, our websites, our administrative and programming systems and our network of artists, supporters and patrons is the product of many years of underpaid and volunteer labour by a host of artists, curators and other cultural workers. These investments of energy and support have been the base of our continued success. This gives us much to celebrate for our 30th Birthday.

The programming year that has just concluded was very substantial, with a strong representation of international artists including:

- **Agente Costura**, a new performance by Brazilian artist Lisa Simpson;
- **Mamook Ipsoot**, a new community project with Dutch artist Desiree Palmen working with seven aboriginal youth;
- **Trapez** and **Dynamo Lines** by German artist Josephin Böttger at grunt, Surrey Urban Screens and the New Forms Festival;
- **Nothing to Lose**, an exhibition and performance by Lebanese artist Rabih Mroue in conjunction with the PuSh Performing Arts Festival.

There was an important selection of work from Vancouver as well, including:

- **Strange Songs of Treachery and Lust** by seldom seen artist Laura Lamb featuring her puppets, drawing and painting, and a beautiful new video of animated objects;
- **The Big Foldy Painting of Death** by Vancouver artist Ian Forbes;
- **Background / ThisPlace Vancouver**, an exhibition spanning 40 years that featured a performance, an exhibition and a website by an intergenerational mix of Vancouver artists;
- **location/dislocation(s): contingent promises**, a new work by Vancouver artist Jayce Salloum shown just six months before he won the Governor Generals Award.

Also in our media lab we presented **Produce Consume** featuring the debut curatorial work of Matt Troy and three web art commissions by Vancouver artists Patrick Daggit, Dan Leonard and Sammy Chien.

The year was filled out by **Don't Go Hungry**, a new exhibition of work by Bracken Hanuse Corlett and Csetkwe Fortier, two important new British Columbian artists curated by Lawrence Paul Yuxweluptun.

Finally, **one man's junk** was an exciting sculpture exhibition by Toronto artist Laura Moore.

There were also brochures printed on Laura Lamb, Ian Forbes, Jayce Salloum, *Produce Consume* and catalogues accompanying *Don't Go Hungry* and the *Mamook Ipsoot* projects. Video interviews were completed for Ian Forbes, Laura Lamb, and *Don't Go Hungry* as well as a longer video documenting the process of *Mamook Ipsoot*.

In addition, this was the first year of our strategic plan around our Archives and we have moved forward in many areas, though space is an issue. Right now there are six employees working out of grunt, making access to our archives a problem. We are moving forward on our archiving goals but at a slower pace than if we could accommodate more volunteers. Academics who need access to the grunt archives for important research, many returning over a few days or weeks, also exacerbate our space problem.

In the spring of 2014 we undertook an assessment of our websites and social media analytics with some interesting results. Selections from our archives get much more traffic on social media than do our regular events—usually from three to five times more traffic with accompanying likes and shares. Our archives are receiving more attention from students and interns and an increasing number of exhibitions have an archival component involved.

Having space to expand this activity is important to our growth and development. Accessing funding to develop the archive is another challenge facing us. Up until now such development has been entirely funded through project grants and volunteer hours.

As we move forward at grunt we are looking carefully at our business model and ways to do more with less. Now that we finally have a staff complement that allows us to fulfill the programming needs, this administration gets more and more expensive to keep. Looking at new models generally is, I think, a good idea. As programming switches from exhibitions to online and our media lab, our models need to develop as well. Exhibitions have limited lifespans but websites, media projects and social engagement tend to exist under different time spans and have different needs.

What does an artist run centre look like as we move to the middle of the first quarter of our new century? How can we respond to the changing needs of artists and communities? What models of administration, communication and programming are needed as we move forward? As we enter our 30th year these questions loom large and not just for grunt, but for our entire network. There is plenty to celebrate and much to consider.

Glenn Alteen

Board of Directors, Chair Report 2014

grunt gallery

The time has come once again to write the Annual Chair Report. It is my pleasure to reflect upon our accomplishments of 2014 as well as take this opportunity to thank and appreciate all those who make grunt gallery what it is while also celebrating our accomplishments.

After four years of serving as the Chair of grunt's Board of Directors, I come to the end of my final term. As I exit, I marvel at how far we have come, how engaged and collaborative our board members are, and how enthusiastic the energy is at grunt as we strive to support our hard-working staff and volunteers in the best ways we can.

We welcome whole-heartedly into our team new members to our Board, our new Secretary Jessie Caryl along with members-at-large Rachel Barclay and Jason Fitzpatrick who has returned after a leave. The ever-capable David Khang will step in as grunt's new Chair, working with Sepideh Sarii as Vice-Chair (who is on a brief maternity leave after giving birth to a lovely little boy, Luca. Congratulations Sepideh!). Andrew Sui returns as our beloved Treasurer, and the rest of our hard-working board remains Charlene Vickers, Bo Myers, and Rosanne Camp Bennett. What a fun and dedicated group!

Our accomplishments this year include raising \$5,510 for our Endowment Fund, which was matched through the Canadian Heritage Incentives Fund by \$4,856.00. We had an incredible Winter Solstice party that brought together Ostwelve as DJ, Francois Roux's video projection, and artist Germaine Koh who brought an incarnation of *League* that played on concepts of group play with the moon's phases.

Additionally, following the guidelines of our Strategic Plan, we considered our practice in Community Engagement. As grunt identified potentials and possibilities — of who our communities are, the ways in which we connect with them, and how we may sustain their meaningful engagement — we evolved an assessment via social media to better understand our public through web traffic and online audience. This assessment began in January 2014 and ended with the fiscal year of May 2014.

We also received a BC Arts Council Grant to fund a position of Curator of Community Engagement. grunt gallery happily welcomed artist and curator Vanessa Kwan to our staff and she has been developing areas of social practice for our 30th Anniversary programming beginning in the Fall of 2014. This focus on social practice and community engagement has enabled grunt to take time to reflect on where we are headed, what kind of work we have a history of being involved with and how we may better shape our future.

Of course, grunt gallery continued our sustained work on the Archives while also investigating how we might fund and coordinate this work. Following *Activating The Archives*, grunt needed to pursue diverse funding streams to ensure that the Archives could receive needed attention and to organize the physical and digital Archives. grunt hired an Archives Coordinator, Cynthia Bronaugh, who did a remarkable job organizing our physical Archives as well as in finding volunteers to continue developing our Archives. We also collaborated with nearby artist-run centres, the Western Front and VIVO, to strategize and envision the kind of relationship we could create to apply for funding, sharing resources and developing our Archives in unique ways

for public access. There is much work to be done with the Archives and after a year, grunt continues to envision how to increase accessibility to both our physical Archives and our digital Archives. After 30 years, there are a lot of gems to be found here!

grunt gallery was also awarded — along with our friends the Western Front, Arts Factory, VIVO and C-Space — a combined \$4.5 million in the form of CACs, or Community Amenities Contributions, through the City of Vancouver. At grunt we welcome this as an opportunity to evaluate how we can best serve our publics, and in what ways we can develop capacity and amenities that currently may not exist or are underserved for Vancouver. Let us know what you'd like to see made available to better serve the arts and cultural communities here.

The grunt Board of Directors extends sincere appreciation to our patrons, funders and granting bodies for their continued support of grunt's innovative and unique approach. It has been a great pleasure and with pride that I have served grunt and been useful at a time when developing sustainable and resilient infrastructure and organizational capacity is key while diversity and difference is encouraged to thrive.

2013-2014 was very much a planning year as the Board said goodbye to some members and welcomed new members to our group, preparing for the Chair-shift, planning for the 30th Anniversary, and responding to our Strategic Plan by taking time to reflect on who grunt is becoming. Additionally, we have welcomed a good number of regular volunteers, interns, and staff members and we are growing to respond to a variety of needs in programming and structure. As a team, our family continues to grow as our communities expand and diversify.

Thanks to the Board for their consistent hard work, to the committed and highly organized management team who are always so well prepared, and our dedicated pool of volunteers who make a lot of grunt events so much fun.

Together we build this.
Happy 30th birthday, grunt gallery!

Laiwan

Out-going Chair
August 28, 2014

Board Bios

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>, <http://www.laiwanette.net/fountain/>

Andrew Siu holds a Bachelor of Management degree from the University of Lethbridge and gained an interest in public service, social and health design while completing his Bachelor of Design from the Emily Carr University of Art + Design. He currently works at the BC Patient Safety & Quality Council as an Engagement & Campaign Specialist.

Jessie Caryl is an articulated student at law who recently completed her Juris Doctor degree (UBC). Her background is in historical research, writing, and curatorial practice. She has an M.A. in Art History (Critical and Curatorial Studies) (UBC), an Hon. B.A. in Art and Art History (University of Toronto) and a diploma in Fine Art from Sheridan College.

David Khang is a visual, performance, and biological artist whose practice is informed by previous educational backgrounds in psychology (BSc) and dentistry (DDS), both from the University of Toronto. He studied art at The Cooper Union (NYC), Hong-Ik University (Seoul), Emily Carr Institute of Art and Design (BFA 2000), and The University of California, Irvine (MFA with Emphasis in Critical Theory 2004). Khang is an Adjunct Faculty at the Emily Carr University of Art + Design, and practices dentistry part-time in Vancouver. <http://www.davidkhang.com/>

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.

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. <http://www.rosannebennett.com>

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.

Charlene Vickers is an Anishinabe Vancouver based visual artist since 1990 who makes paintings and sculptural installation. Her work also searches the edges of performance and video

to explore how memory, healing and ties to ancestral lands can be achieved through bodily gesture and archival images. Charlene's work has been exhibited in solo exhibitions in Canadian artist-run centres in Vancouver, Winnipeg MB, Richmond BC, Bowmanville and Peterborough ON. Charlene creates beer case and denim mixed media moccasins that have travelled to Santa Fe NM, NYC, Anchorage Alaska, and Amsterdam. She is currently working on her thesis exhibition for her MFA at Simon Fraser University (2013).
<http://charlenevickersvisualartist.blogspot.ca/>

Over the years **Jason Fitzpatrick** has been and continues to participate in the artist-run culture; the CO-Founder of 536 (Vancouver BC) and The Space (Saint John NB). He served on the Board of Directors at Access Artist Run Centre (President 2005 – 2008). Fitzpatrick's various projects utilize sculpture theory, drawing, interventions, actions, performance, video, sites of art production and collaboration. In 1993 Jason Fitzpatrick received a BFA (Sculpture Studio) degree from the Nova Scotia College of Art and Design in Halifax, Nova Scotia. He received his Masters of Fine Arts from the University of Windsor in 2004. Fitzpatrick lives and works in downtown Vancouver.

Rachel Barclay completed her Bachelor's degree in Arts Management in 2007. She worked as a non-profit development professional in England for several years, helping environmental and arts organizations to reach their funding goals. She currently works as an insurance adjuster, assessing risk and handling negotiations on a daily basis. In her free time, Rachel can be found behind her typewriter or camera, attempting to capture the beauty of life in Vancouver.

Staff Bios

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 the producer of *brunt magazine*. Alteen has been a critical organizer in a number of significant conferences; he has also produced a series of websites focusing on current cultural production including, most recently, grunt's Activating the Archive project.

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 and 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.

Karlene Harvey is an artist and communications professional based in Vancouver, BC. She holds a Bachelor of Visual Arts From Emily Carr Institute of Art + Design. Harvey has worked at a number of arts- and health-related organizations that operate at the community level. She is passionate about creating spaces that facilitate connections, creativity and engagement.

Elisha Burrows grew up in a theatre family and has lived in Vancouver, Toronto, and on Hornby Island. He has an extensive technical background in theatre, film, multi-media projects and the visual arts. Since graduating from Simon Fraser in 1997, he has worked as a theatre and film technician, DOP and director on various documentary films and as a content producer on various multimedia projects.

Vanessa Kwan is a Vancouver-based artist, programmer and curator. She has worked for a number of arts and cultural organizations in recent years, including the Powell Street Festival, Access Artist Run Centre, The Vancouver Queer Film Festival and the Vancouver Art Gallery (where she currently holds a part-time position of Public Programs Coordinator). She has been a guest curator of exhibitions/ events at 221A Artist Run Centre (with Kimberly Phillips), The Richmond Art Gallery, the Powell Street Festival and the PuSh International Performing Arts Festival. Much of her work as an artist has involved the production of work in public space; recent projects include a public artwork called *Geyser* for Hillcrest Park (with Erica Stocking), *Sad Sack*, a series of collaborations on the subject of melancholy, and *Everything Between Open and Closed*, a study of signs. She serves as an active member of Other Sights for Artists' Projects curatorial collective, and is a founding member of the performance collective Norma, who were honoured with a Mayor's Arts Award for Public Art in 2011.

Tarah Hogue is a writer and curator of Dutch/Métis ancestry. She holds a Bachelor of Art History from Queen's University and a Master of Art History in Critical Curatorial Studies from the University of British Columbia. Hogue has curated a number of exhibitions in Vancouver, including *No Windows* at the Satellite Gallery in 2011 and her practicum exhibition, *Facing the Animal*, at the Or Gallery in 2012. She has recently co-curated two exhibitions about Indian Residential Schools in Canada: *Witnesses: Art and Canada's Indian Residential Schools* at the Morris and Helen Belkin Art Gallery, and *NET-ETH: Going out of the Darkness* with Malaspina Printmakers. In 2009 she co-founded The Gam Gallery, an exhibition space and artist studio located in Vancouver's Downtown Eastside.

Exhibition Programming

STRANGE SONGS OF TRUST AND TREACHERY (April 5–May 4, 2013) – An installation and video working with “performing objects” by Vancouver artist Laura Lamb. Constructed from found materials, including Russian lacquer ware, the artist animates inanimate objects as puppets in a video entitled *Bits and Tatters*. The video accompanied the installation of these object/puppets in grunt’s main gallery. The exhibition was a ten-year retrospective on Lamb’s work with puppets. In Lamb’s work the puppets are never active and become objects of contemplation. Anakana Schofield, author of *Malarky*, wrote a text about the work that was published for the exhibition. This was recorded as a song by performance artist Carol Sawyer with videographer Krista Lomax and posted on YouTube <http://grunt.ca/exhibitions/strange-songs-of-trust-and-treachery/>; <http://lauralamb.ca/>.

BACKGROUND / THISPLACE (May 10–June 8, 2013; Website Launch: Oct 30, 2013) – A retrospective and collaborative project based on *Background / Vancouver*, a photo-mapping expedition of Vancouver by Michael de Courcy with Taki Bluesinger, Gerry Gilbert, and Glenn Lewis on October 30, 1972. The project consisted of the four artists walking three separate paths while documenting their experiences in photographs. The project resurged in 2012 when Michael de Courcy launched the website *Background / Vancouver*, exposing this unique perspective of Vancouver’s 1972 identity to new audiences online. grunt exhibited the original photo mural conceived and produced by Michael de Courcy as part of an ongoing photographic documentary project of Vancouver’s artists’ collective, Intermedia society. Forty years later to the day, on October 30, 2012, Vancouver artists Emilio Rojas, Guadalupe Martinez, and Igor Santizo, revisited this conceptual project. These three artists came together to forge a new, fourth path that intersects with the original paths, which revisits ideas about Vancouver’s identity and history. The artists documented their experiences using video, sound, and still-based images. A new dialogue emerged that reflects on how choices about documentation, narratives and mapping, from the past to the present, inform a contemporary perspective of Vancouver. On October 30, 2013, grunt celebrated the launch of the online component of the exhibition, *Background / ThisPlace*. The online website provides users with a unique web-interactive *dérive* that explores Vancouver then and now. The reception for this project occurred off-site at The Naam, a vegetarian restaurant located in Vancouver’s Kitsilano, a meeting place that initialized the 1972 launch of *Background / Vancouver*, as well as the reflective project that occurred 40 years later. <http://thisplace.grunt.ca>. With support from Creative BC by BC Film and Media and the Innovations Program of BCAC.

“Perhaps this is the defeatured landscape re-featured, populated with the stories of immigrants, displaced populations, people of different gender identities, classes and races. Through the use of looping to constantly refer to the past, both in time generally and to de Courcy’s project specifically, the artists of *ThisPlace / Vancouver* move from an urban semiotic of repetition and discardability to a recognition of the city in process, becoming itself through the actors that inhabit it, are marked by it and who push against it.” **The Refeatured Landscape: Embodied Approaches to the Imaging of the City by Tarah Hogue, Decoy Magazine, September 16, 2014**

AGENTE COSTURA (July 5, 2013) – Brazilian/Canadian performance artist Lisa Simpson transformed grunt gallery during a full-day performance involving sewing, music and sound, and social interaction. The project questioned clothing consumption habits, bringing forth a discussion around the sustainability of the fashion industry. Unwanted apparel was reconstructed into new garments and fashions through a sewing practice that Simpson refers to as “Upcycling”. Attendees were invited to search their wardrobes for clothing to bring to this event; the artist then reimagined these items through an interactive process. During the evening, Simpson brought musicians together with a rhythm provided by The Singer, the artist’s sewing machine. The public was invited to dress up, with various costume accessories and garments that transformed them from viewers into performers, creating an intervention that merged the act of live music and live sewing. <http://grunt.ca/exhibitions/agente-costura/>

THE BIG FOLDY PAINTING OF DEATH (June 21–July 27, 2013) – An expansive artwork created on a large scroll of canvas that spanned the circumference of the gallery space. A project initiated in 2011, Vancouver artist Ian Forbes’ painting is a narrative of apocalyptic doom and ecstatic rebirth. Characters appear throughout the painting occasionally musing, via comic speech bubbles and scrawled text, on the process and practice of contemporary visual art or purposely shifting ideas and concepts into absurdity. This pragmatic approach wrestles with critical art practices through the inclusion of high and low art forms: a variety of techniques are employed to depict futuristic structures and psychedelic creatures emerging from planes of colours, abstraction and texture. The finished work was a continuous loop covering the entire interior circumference of the gallery. <http://grunt.ca/exhibitions/the-big-foldy-painting-of-death/>

DON'T GO HUNGRY (Sept 5 – Oct 12, 2013) -- A multimedia exhibition with work by artists Bracken Hanuse Corlett and Csetkwe Fortier. The artists turn the viewer’s attention toward the *stcuwin* (salmon) as a traditional food source via process and connection. The decline of cultural harvest due to disease, climate change and overfishing has left both animal and human in a struggle to survive; the exhibition investigated this topic with new works in painting, drawing, sculpture and digital media. The artists acknowledge an active and ongoing mentorship with artist and curator, Lawrence Paul Yuxweluptun, throughout the creation of this exhibition. <http://grunt.ca/exhibitions/wuulhu-to-fuse-together/>. Publication supported through the Hamber Foundation and the Multiculturalism Program of BC Gaming.

“Bracken Hanuse Corlett and Csetkwe Fortier make the walls of entrapment—invisible to the Western eyes—visible through their art, telling a story both of the past and the present. They say no to entrapment and dependence imposed by the state and capitalism it promotes.” **A review on “Don’t Go Hungry” at grunt gallery by Gizem Sozen**

MAMOOK IPSOOT (TO HIDE OR MAKE HIDDEN) (Offsite exhibit took place throughout October) – Netherlands artist Desiree Palmen, visited Vancouver in July of 2013 to conduct a community-engagement project, *Mamook Ipsoot (To Hide, Make Hidden)* with local First Nations youth with the support of grunt gallery. The artist has a history of working with camouflage; originally this interest spawned out of a critical perspective based on surveillance in public spaces. This concept evolved into painting youth into their urban environment in an attempt to blur identity

and landscape. Palmen has worked with youth projects in the past: In 2006 she conducted this project in Jerusalem and in 2011 she worked with youth in Istanbul. With *Mamook Ipsoot*, the youth had a voice in sharing their favourite or least-desired location in Vancouver. The camouflage painting created a unique relationship with the youth and their chosen areas to better connect them to their surroundings. In this way, *Mamook Ipsoot* touches on a long-standing historical presence of First Nations on Vancouver, which is located on unceded Coast Salish territories. The project also worked against the issue of present day technology that often detracts from one's consciousness and awareness of their physical presence in their environment. The final project was presented as an off-site exhibition in various advertising spots in Vancouver such as in bus shelters and in public signage. The off-site presentation began in October 2013. <http://grunt.ca/exhibitions/mamook-ipsoot/>; <http://www.desireepalmen.nl/> Funding for this program was through the Artists and Community Collaborations from Canada Council, the BCAC Creative Communities Program and the Multicultural Program of BC Gaming.

LOCATION/DIS-LOCATION(S): CONTINGENT PROMISES (Oct 25-Nov 30, 2013) – This new installation of photographs continued Vancouver artist Jayce Salloum's engagement in the visualization of the nature of the 'natural' and constructed environments, their mappings of oblique histories and their inferences: cross-overs – overlapping, separating, and collapsing into one another. These photographs are from an ongoing body of work, "*untitled: photographs*", that attempts to critically engage in the representation of public and private space. *location/dis-location(s)* approaches coming to terms with what it means to be making photographs here (and elsewhere) and the exploration of the possibilities of visualizing the nature of 'natural', urban, semi-urban, and sub-urban environment (and the totality of the constructs signified in those terms). A corresponding exhibition of earlier works in this continuum, *location/dis-location(s): reprise*, preceded this installation at CSA Space in September & October of 2013. <http://grunt.ca/exhibitions/locationdis-locations-contingent-promises/>

NOTHING TO LOSE (Jan 9 – Feb 8, 2014) – Beirut artist Rabih Mroué's video installations are an offshoot of his work in performance that often incorporates video and projections in their realization. His work questions what we know and what we read, and the media's ability to reinterpret and misinterpret. His performances are both conceptually and politically bold using the backdrop of Lebanon to construct works that speak to everyone. Mroué comes from a generation of artists in Beirut that came of age during the civil war (1977-1990) and whose work addresses the aftermath, often using photography and video to deconstruct and reconstruct its devastating consequences. Produced in collaboration with the PuSh Festival 2014. <http://grunt.ca/exhibitions/nothing-to-lose/>; http://en.wikipedia.org/wiki/Rabih_Mroué.

"There are always some people who come to me and ask if "this was a fiction or real?" I always say that it doesn't matter. I am proposing this work to you, so just take it as it is and think about its meaning. I am not aiming to change the world; my work is only about raising some questions and some thoughts — some doubts to make us think together." – Rabih Mroué, **Interview with Rabih Mroué, January 31st, 2014 by Gizem Sözen & Eylül İşcen**

"Such was the power of theatrical staging that after several viewings, the video kept surprising me even though I knew exactly what was going to happen. ... What I liked

most about On Three Posters was how it challenged two stereotypes of suicide bombers: the western one that they're all ruthless terrorists and the Middle Eastern one that they're all admirable heroes. It finds a seam between those two political extremes and discovers the humanity in the story of one of them." - **Kevin Griffin, "Rabih Mroué: finding the humanity in a suicide bomber," February 6, 2014, Vancouver Sun**

ONE MAN'S JUNK (Feb 20 – March 22, 2014) – This exhibition by Ontario sculptor Laura Moore was comprised of two bodies of work: woodcuts and stone carvings. The stone-carving component featured several carved limestone computer monitors, towers and printers stacked on a wooden skid. This pile of computer components evoked questions around the tension between original and multiple, disposable and permanent, interactive and inert. The woodcuts were of drawn circuit patterns carved into plywood sheets, also referencing consumable electronics and form. <http://www.lauramoore.ca/>

Special Events & Projects

TOWARDS A HISTORY OF ARTIST-RUN ARCHIVES IN CANADA: TRADITIONAL AND NON-

TRADITIONAL FORMS (June 13, 2013 @ VIVO Media Arts Centre) – a lecture by Kristie MacDonald on artist-run archives in Canada, exploring archives, collections and preservation initiatives within Canada's artist-run community. Since the advent of the artist-run movement in the late 1960s, ARCs have become sites of empowerment, providing a critical platform from which artists shape cultural policy and affect the writing of art history. Kristie MacDonald discussed how ARC archives are significant resources, allowing centres to memorialize their development, inform the history of artist-run culture at large, and contribute to the art historical dialogue from the artist's perspective. Produced in conjunction with VIVO and Western Front's archive programs. <http://grunt.ca/?s=Towards+a+History+of+Artist-Run+Archives+in+Canada>

PRODUCE, CONSUME (Feb-April 2014) – A new commission and online exhibition that combined the work of three commissioned young Canadian (Vancouver) artists (Sammy Chien <http://soar.is2.net>; Patrick Daggitt <http://patrick-daggitt.com/>; and Dan Leonard <http://www.friendsandwar.com>) with six selected international artists' websites with Twitter feeds online indefinitely. These three new commissioned website artworks combined with the international net art works (representing a wide and diverse array of interactive web works from throughout the globe) – including Joseph Yølk Chicocchi (United States): <http://nothingbetween.us/>; James Hicks (United Kingdom): <http://gifpaint.com/#>; Chris Collins (United States): <http://blinds sketch.com/>; Systaime (France): <http://neticones.com>; Emilio Gomariz and Kim Asendorf (Germany): <http://maadonna.com>; OkFocus (United States): <http://www.overlayer.com/>. Each commissioned website, released sequentially, was paired with several online works already in existence. Included in this project was the creation of an online website, a free and public artist seminar and workshop, and a published brochure to accompany the project. Funding for this program was through the Media Arts Project Grants Program of Canada Council.

TRAPEZ & DYNAMO LINES (Sept 11, 2013) – Media and installation artist Josephin Böttger presented a new work entitled, *Dynamo Lines*, that looks at the fragmentation of cityscapes caused by social constructs, urban development, traffic, lights, and movement. Three looped video projections depict time-lapsed motion and light from various vantage points of city grids and traffic. Working with musician Sergej Tolksdorf, Böttger's video installation explored the relationship of densely populated areas versus individual movements within fragmented spaces. The live performance used an archive of sounds that synced with the projections, along with compositions made for particular scenes. Josephin Böttger also presented *Trapez* at New Forms Festival (Sept 12-15). The projection appeared outdoors on various public spaces and building walls like temporary graffiti. Trapez was also featured on the Surrey Urban Screens from Sept 6-15, 2013 <http://grunt.ca/exhibitions/dynamo-lines/>

“A constant noisy traffic density dominates the atmosphere all across the city.

Dynamo Lines is inspired by this occurrence.

Since we've arrived in Vancouver, we happen to see that this city is dealing with similar issues concerning the quick change of the cityscape and an increasing traffic.”

New Forms '13 Arts Preview – Dynamo Lines at grunt gallery, CiTR

Strategic Plan Summary

2013-14 was a successful year in realizing many of the goals set out in our five-year Strategic Plan, *Gathering Steam: Towards Capacity & Sustainability 2012-2017*. Our Strategic Plan looks at increasing revenue diversification, achieving long-term financial viability and increasing our programming capacity. As a staff and board, we have been able to check off many of the targets laid out in this planning document, including the development of a three-year fundraising plan, clarification around the role of board members in fundraising activities, establishing targets for internally restricted funds, development of our community engagement plan, which included the hiring of Vanessa Kwan as our Curator of Community Engagement, and finally, increased programming in our media lab. Although we have accomplished a number of our goals, the document will continue to act as a road map to grunt staff and board for the coming years.

Fundraising Summary

This past year, grunt's fundraising initiatives have focused on donor cultivation and relationship-building with our current donors.

grunt coordinated several donor cultivation events to thank donors and share information on future programming. These events allowed grunt's staff and board members to connect better with our donors. Audience and donor retention is always a goal for grunt and these events provide meaningful spaces to get to know our supporters. These events have lead to cultivating new donors as well as inspiring donors from the past to give to future campaigns.

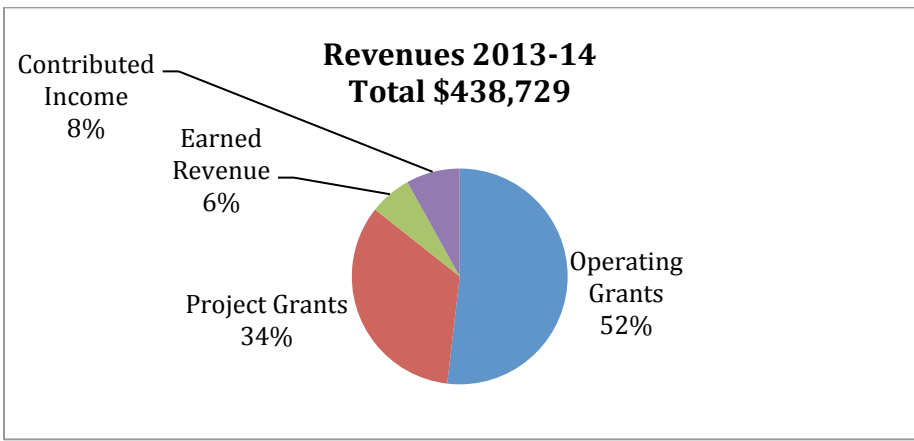
Increased focus on board participation has lead to increased board involvement as donors but also in our board members sharing their networks with grunt gallery.

Another area of attention involved the grunt gallery Legacy Fund. There was a greater emphasis on focusing donations to this fund. On June 30, 2013 our endowment fund was worth \$479,831.14. On June 30, 2014 our fund was worth \$550,698.40. This means our endowment fund saw an increase of \$70,867.26, made up of a combination of donations and market gains.

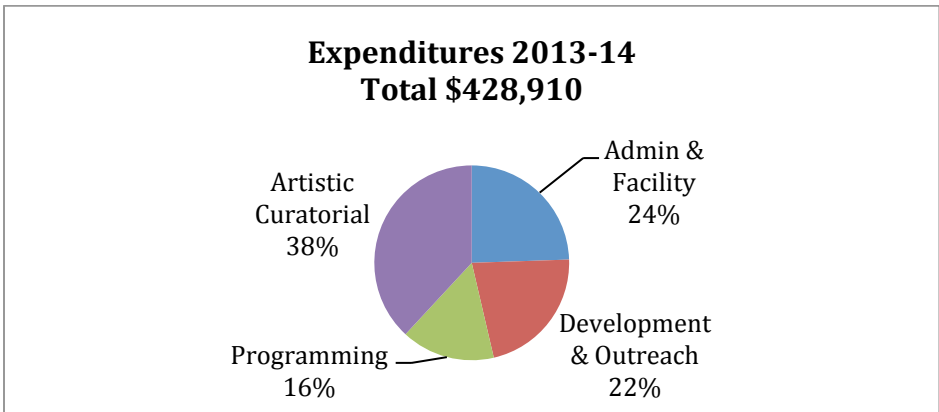
Financial Graphs 2013-2014

Operating Grants	227,500
Project Grants	148,281
Earned Revenue	27,511
Contributed Income	35,437
	438729.01

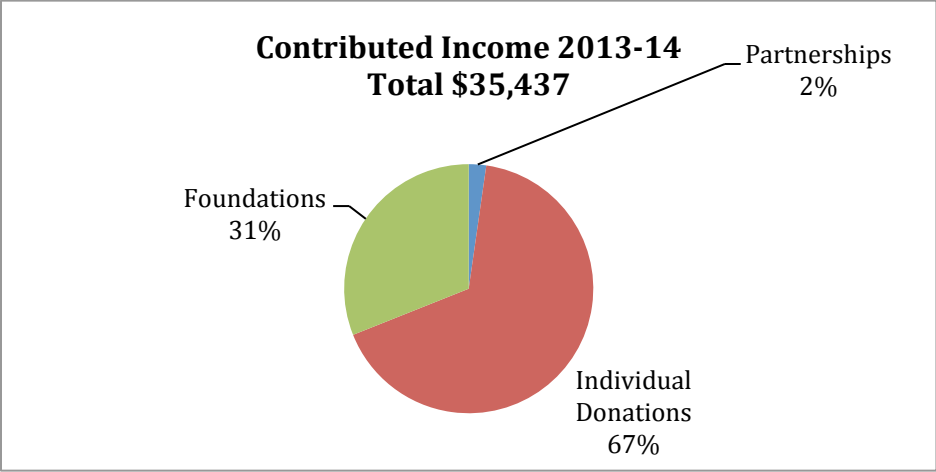
20096.54
10048



Admin & Facility	104939.64
Development & Outreach	93888.89
Programming	66676.77
Artistic Curatorial	163404.48
	428909.78



Partnerships	800
Individual Donations	23636.96
Foundations	11000



Donor Lists

Endowment Campaign 2013

Lorna Brown
Anonymous
Marlene Madison
Jann LM Baily
Norman Armour
Meagan Kus
Paul Wong
Mary Ann Anderson
Lily the Cat
Marcia Pitch
Karlene Harvey
Tania Willard
Andrew Siu
David Khang
Mark Mizgala
Leah Snyder
Rosanne Bennett
Priscilla Yeung
Rachel Iwaasa
Laiwan
Dana Claxton
Thor Kulhmann
Larry Van Kampen
Don Lindsay
Kristin Dowell
Abby Yellen
Deirdre Hofer
Charlene Vickers
Diana Zapata
Linda Gorrie
Kate Lancaster
Deanna Bayne
Kristin Kimmel
Roslyn Belle
Fiona Mowatt
Anonymous
Al Neil and Carole Itter
Erin Crisfield
Pat Beaton
Glenn Alteen
Colleen Browning
Stephen Anthony
Danielle Peacock
Bo Myers
Diane LeBlanc

Karen Kazmer
Germaine Koh
Roslyn Belle
Marusia Petryshyn
Michelle Hasebe

Lists of Other Donors

- Individual

Indiegogo

Andrew Siu
Kristin Dowell
David Khang
Meagan Kus
Jane Milton
Suzo Hickey
Pam Hall
Fiona Mowatt
Joi T. Arcand
Karin Scarth
Renee Olson
Tania Willard
Vanessa Richards
Risk Hazekamp
Glenn Alteen
Pam Hall
Laiwan
Charlene Vickers
Rebecca Chaperon
Rosanne Bennett
Sepideh Saii
Saul Terry
Joanne Drake
Jessie Caryl
Ellen Taubman

- Foundations

Hamber Foundation
McLean Foundation
Audain Foundation
Vancouver Foundation

- Partners (businesses or festivals)

PuSh Festival
New Forms Festival
The Flower Factory

- Public Funders

Canada Council for the Arts
British Columbia Arts Council
Heritage Canada
City of Vancouver
Canada Cultural Investment Fund (endowment incentives component)