



Land Acknowledgement

Western Front acknowledges the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səílwətaʔt (Tseil-Waututh) Nations as traditional owners of the land upon which Western Front stands, and the immense creative contribution that First Nations, Inuit, and Métis peoples make to the art and culture of this country.

Message from the President

As we review the past year, I am pleased to share the progress, initiatives, and achievements that have defined our journey, and to celebrate the start of Western Front's 50th year.

Governance Development:

In our ongoing efforts to develop and strengthen our governance, the Board has worked to refine our internal processes. With support from Vantage Point, we conducted our inaugural Board Evaluation—a significant exercise that has highlighted our strengths and identified areas for improvement. Notably, we have formalized key components of our Board Documents, including Terms of References for various roles and committees. Additionally, we have focused on succession planning across the organization.

I am pleased to welcome James Jeffries-Chung to our Board. James, a lawyer and trademark agent with expertise in intellectual property law, brings a sharp mind and a unique perspective that will enrich our endeavours. Simultaneously, we bid farewell to Khan Lee, whose contributions to the Board over the past six years, informed by his artistic insight, will be remembered with gratitude and for his valuable contribution to our Facilities Committee.

Building on the success of our previous call for Board Members, we will soon be issuing a fresh open call. In particular we are looking for artists and individuals with knowledge of financial, strategic management, and architectural or facilities management experience. Please look for the call and consider applying.

Financial Stability:

Despite the challenges posed by the global economic landscape and the ongoing impact of the recent pandemic, I am pleased to report that we conclude this fiscal year on a solid financial footing. Our heartfelt thanks go to our dedicated public funders for recognizing the significance of our work. We are also grateful to the Western Front Foundation for their ongoing dedication and contributions, especially in the growth of the endowment fund. Finally, to all individuals who have supported Western Front in a myriad of wonderful and meaningful ways, we extend our sincere appreciation.

Stewardship of our Building and Archives, and Future Planning:

Our commitment to preserving the heritage and narrative of our building remains steadfast. We have made substantial progress in documenting its historical value and have addressed necessary repairs in line with our vision for Western Front's future evolution. The digitization of our archive has been a reflective journey, ensuring accessibility for generations to come. We are also excited to have initiated the first phase of a new strategic plan for Western Front. This plan will provide a visionary framework for our organization, and offer clear direction to the executive director and staff.

In conclusion, I extend my deepest appreciation to the artists who have shared their creativity and talent with Western Front this past year. To our valued members, the Foundation, and all those who have extended financial support, we are sincerely grateful. And finally thank you to our amazing and committed staff who work with incredible integrity and intentionality.

Mari Fujita
President

Message from the Executive Director

The past year was filled with liveness and joy, with Western Front returning to full capacity events and celebrating its 50th year as we entered 2023. We also benefited from simplifying and centralizing our artistic programming last year, with this improving workflows for our team, enabling us to develop a clearer communication strategy to engage audiences and grow our profile, and supporting us to deepen our support for multidisciplinary exchange and the self-determination of artists to define their practices in their own terms.

This was reflected in our calendar full of exhibitions, performances, talks, workshops, and residencies supporting new work creation that are detailed in depth on pp. 6–36. To assist in producing these, we welcomed two new members to our existing team: Nathaniel Marchand as assistant curator, and Daniel Pickering as curatorial and technical intern through the support of BC Arts Council's Early Career Development program.

Alongside our in person programs, we also continued to strengthen our digital strategies and accessibility initiatives. This included instituting the livestream of performances in our second floor performance space, the Grand Luxe Hall, which is currently only accessible by stairs, and a donation model for ticketing. These initiatives are positively supporting growth in our audiences and extending the reach of our programs.

We also made huge progress with strategic initiatives in our archives, with key achievements including completing the digitization of our analogue tape collection—a three-year project led by the archivist, Abigail Sebal, and supported through the Documentary Heritage Communities Program of Library and Archives Canada; appointing Kiel Torres in the project-based role of content writer and editor to oversee the production and publication of archival records online; and rehousing our rare books and periodicals in a newly designed multifunctional library space. Through our growing archival expertise, we also supported other cultural organizations, including fellow artist run centres, VIVO Media Arts Centre and grunt gallery, in the design and implementation of their own CollectiveAccess archival database systems using Western Front's system as a model; and seven organizations and individuals to digitize their collections of analogue tapes.

Preparations for physical upgrades to our archives and technical storage spaces also commenced with the support of a BC Arts Council Arts Infrastructure grant, which will enable us to install a professional shelving solution to increase accessibility, functionality, and safety in these areas. Alongside this, we upgraded our audio studio equipment through a Canada Council for the Arts Media Arts Equipment Acquisition grant, ensuring that this facility remains a functioning resource for our artists-in-residence program into the future.

Work on the development of a long-term masterplan for the building to resolve subsidence issues, accessibility challenges to our second and third floor, and necessary infrastructural upgrades to better support our programs, also progressed steadily with support of Schema — Office for Architecture. This included the completion of a functional program, which is currently being used to inform the design of a building upgrade outline and phased approach to the required capital works. We also progressed planning towards a number of routine maintenance projects, including the renewal of our flat roof, windows, and exterior paintwork. This included successfully securing further fundraising to cover the increased costs of these projects as a result of current supply chain issues and inflation.

To ensure we have the necessary resources to responsibly steward our building into the future, across the year we worked to further improve our financial position through a planned surplus. This has supported us to grow our internally restricted fund for capital to 250K. In collaboration with the Western Front Foundation and its trustees, we also grew our endowment fund by 85%, raising its total to \$450,000. A special thanks goes to the Audain Foundation whose gift of 50K is the single largest contribution to the endowment since its inception, as well as to trustee Hank Bull for his work championing this campaign. Toque Craft Fair also returned to Western Front's building, and grew in size by extending its footprint across two floors of our building and attracting new vendors to participate via an open call. This growth in size was matched by a surge in attendance numbers and revenue from the event, which exceeded expectations. Complementing these fundraising initiatives, was a very special ceramic sale with the Estate of Charmian Johnson, from which the proceeds were split between Western Front and the Vancouver Opera.

The achievements mentioned above would not be possible without the hardwork and dedication of our team. I would like to thank Western Front's staff and Board of Directors for their unwavering commitment and passion for Western Front. In particular, I would also like to acknowledge the contribution of Meghan Latta for her decade of loyal service as our Administrative Assistant, and wish her the best for her future endeavors.

As a team, we are very thankful to the participating artists in our 2022/23 programs and to the audiences who've joined us online and in person. In addition, we would like to thank our funders—Canada Council for the Arts, the Government of Canada, BC Arts Council, the Province of BC, and the City of Vancouver—and all partners, foundations, members, supporters, colleagues, and friends who contributed to the development of our projects.

I would also like to make special acknowledgement of Western Front co-founder, Michael Morris, who sadly passed away on November 18, 2022, and co-founder Eric Metcalfe, who after 50 years of living and working at Western Front moved into long-term care. Micheal and Eric's fearlessly creative lives, and the unique spirit of Western Front that they've helped to create with the other founders, are enduring sources of inspiration. Western Front has been built and sustained by this spirit and the ever new generations of artists, arts administrators, and arts lovers that continue to gather around this space. We are endlessly grateful for the gift of Western Front and are excited for the next 50 years to come.

Susan Gibb
Executive Director

Jan 22 — Apr 16, 2022

Broadcasts from Here

An exhibition of work by multidisciplinary artists Lex Brown and Geo Wyeth, who each respectively engage with broadcast mediums in their practices. The exhibition comprised an installation work by Rotterdam-based artist Geo Wyeth produced whilst on residency and utilizing a radio transmission, and a video by Brooklyn-based artist Lex Brown in which she stars as nine characters who explore the the breakdown of communication in personal relationships, the misinformation of big tech, and the inner communication between self and higher self. The exhibition was accompanied by a publication featuring an essay by curator and writer Becket MWN, which was distributed for free onsite and online.

Apr 13, 2022

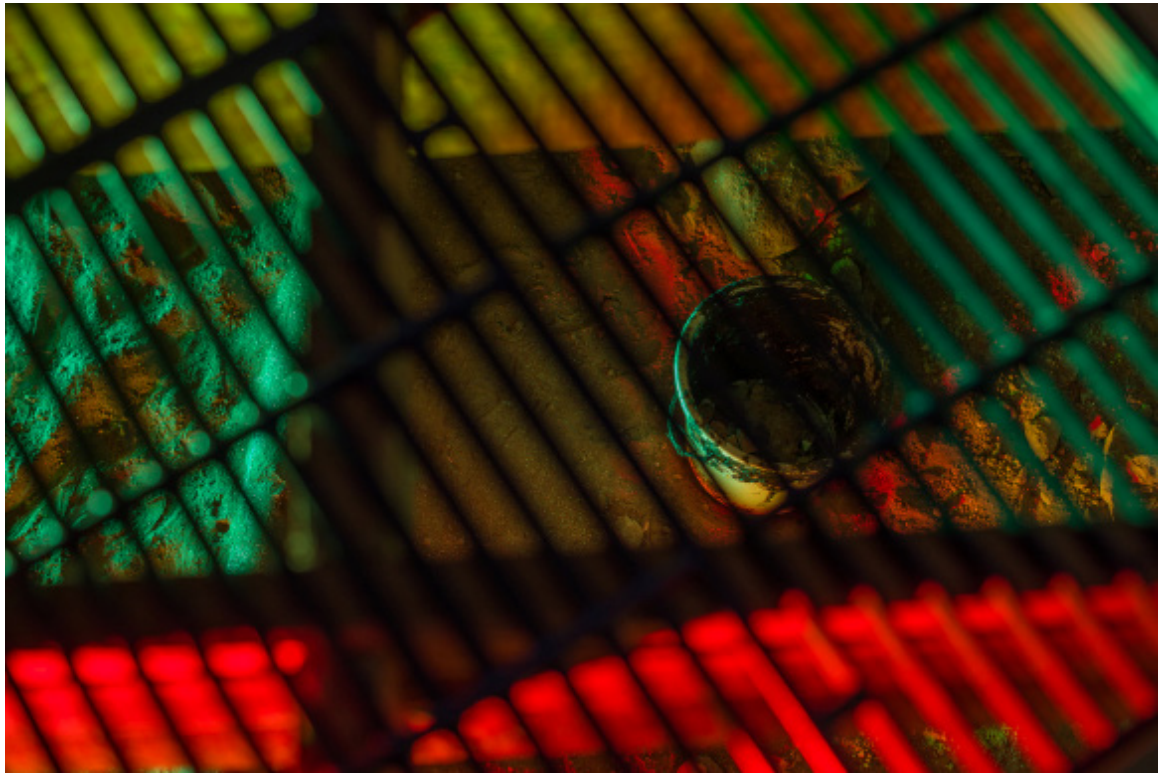
Archives Access: Bobbi Kozinuk

A talk by media artist, curator, and technician Bobbi Kozinuk exploring the history of radio art at Western Front. Her presentation included reflections on the pioneering influence of artist Tetsuo Kogawa who visited Western Front on numerous occasions in the 1990s, and her own work producing low-powered FM transmission at schools, universities, and artist-run centres across Canada. Kozinuk was joined in conversation by Susan Gibb and Becket MWN, co-curators of the exhibition *Broadcasts from Here*. In the lead up to the conversation, attendees were invited to view *Wiener as Marconi* (1995) from Western Front's archives, a collaborative video work made by Kozinuk and Elizabeth Vander Zaag.

Presented with the support of Library and Archives Canada.



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- 1: Broadcasts From Here, installation view. .
- 2: Geo Wyeth, Muck Studies Dept. at Western Front (2023), installation view. .
- 3: Lex Braun Communication (2022), installation view.

Photos by Dennis Ha.

While in residence at Western Front, artist and composer Samita Sinha commenced the development of a new work to be premiered in 2023. In response to the mounting crises of our time, and working in collaboration with architect Sunil Bald and composer Ash Fure, Sinha worked towards composing a vibrational, ventricular space from the raw material of micro sounds decomposed from Indian classical music.

While touring Western Canada with *unmoored* (2018), dance artist Peggy Baker spent a few days in residence at Western Front where she taught at EDAM (Experimental Dance and Music) and presented two performances of the work.

Of *unmoored*, Peggy writes:

“In 2003, I turned to the extraordinary dance artist Sarah Chase to make a work for me. Sarah creates in a genre she describes as dancestories, and preliminary to working together she set me the task of writing two stories for every year of my life. When the time came to go into the studio together, I told Sarah that there was one aspect of my life that I hadn’t written about, and could not share in the public sphere. Sarah agreed to my caveat, and we went on to create a piece titled *The Disappearance of Right and Left* (2004). In March of 2017, I sat down at a desk, in a small room, in a huge house in Bogliasco, Italy to remember and write the stories I had not been ready to share. Over the next months, Sarah and I worked together to distill my writing as a dancestory titled *unmoored*. The episodes I recount in *unmoored* describe events during the twenty-year arc of my marriage to the musician, composer, and disability rights activist, Ahmed Hassan.”

unmoored was choreographed and directed by Sarah Chase, with sound design by Debashis Sinha and lighting design by Marc Parent. Each performance was followed by a post show talkback.

Presented in partnership with EDAM, with the support of the Government of Canada. *unmoored* was created with the support of a fellowship with the Bogliasco Foundation in Liguria, Italy; and through subsequent residencies at Tiamat House, Hornby Island (through the generosity of Judith Lawrence); and Ottawa Dance Directive, artistic director Yvonne Coutts and associate director Lana Morton.

Touch and Tumble

Touch and Tumble was an exhibition of video documentation and works from EDAM (Experimental Dance and Music) and Western Front's archives, which captured the early development of the dance form Contact Improvisation. The exhibition marked the occasion of Contact Improvisation's 50th year and EDAM's 40th year, alongside the commencement of the digitization of EDAM's archives. Participating artists included Peter Bingham, Helen Clarke, Andrew de Lotbinière Harwood, Lisa Nelson, Steve Paxton, Alan Ptashek, Lola Ryan, Nancy Stark Smith, Paul Wong

The exhibition was accompanied by a series of live works by Peggy Baker, keyon gaskin, Karen Nelson and K.J. Holmes, and Anne Cooper with Britt Angus, Arash Khakpour, and Brandon Schwinn.

Presented in partnership with EDAM. With special thanks to Julia Carr, Anne Cooper, James Goldie, Margarida Macieira, Diego Romero, Olivia Shaffer, and Abigail Sebaly.

Pottery Sale

In celebration of the life of Charmain Johnson, over 500 pots from her latest firings, unfinished wares completed posthumously, and pieces from her own collection—including work by Cris Giuffrida, Michael "Mick" Henry, Clary Illian, Tam Irving, John Reeve, and Lari Robson, amongst others—were made available to the community during this pottery sale. Prices ranged from \$5 to \$500, with net proceeds donated to Western Front and City Opera Vancouver.



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1-4: *Touch and Tumble*, installation view, May 26 – Jul 30, 2022. Photos by Dennis Ha.



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1-2: keyon gaskin, *this is an artwork/ this is for you/ you are a community/ you are my material/ this is a prison/ leave when you want.* (2017), photo documentation, Jun 4, 2022. Photos by Rachel Topham Photography.

Jun 4, 2022

this is an artwork/ this is for you/ you are a community/ you are my material/ this is a prison/ leave when you want.

this is an artwork/ this is for you/ you are a community/ you are my material/ this is a prison/ leave when you want. was a performance of keyon gaskin. Wearing a pink graphic t-shirt, grey sweatpants, red patent pleasers, and an N95 mask with the words “POWER” and “FAILURE” handwritten in black marker, gaskin engaged in different modalities of movement to mobilize the audience as material. Using gestures and non-verbal cues, audience members were repositioned by gaskin throughout the space: they assigned chairs and places to sit on the floor, recruited individuals to carry them, and handed an audience member their phone with instructions to shuffle a playlist composed of songs about power. gaskin responded to the music physically and emotionally by moving, stumbling, dancing, and crying in and around the audience. Their spatial response also included olfactory elements: coffee grounds from a Tim Horton’s tin were scattered across the floor, while other areas of the floor were cleaned with a red rag soaked in Pine-Sol. As gaskin navigated the Grand Luxe Hall, intimate proximities emerged that challenged the traditional divide between performer and spectator, and the social hierarchies intrinsic to institutional spaces. The hour-long performance ended without applause, leaving the audience suspended in the tension of the room.

Presented with the support of the Government of Canada.

Jun 13 — Jul 12, 2022

Darius Jones in Residence

Western Front hosted composer and saxophonist Darius Jones for a residency in which he rehearsed, performed, and recorded *fLuXkit Vancouver (its suite but sacred)*—a concert-long composition for strings that Jones began in 2019 during an earlier residency at Western Front. The work is dedicated to Vancouver’s physical environment, its audiences, and most specifically, four of its string players: cellist Peggy Lee, bassist James Meger, and violinists Jesse Zubot and Josh Zubot. The public was invited to join the musicians for a series of open rehearsals on Jun 22–23 in the Grand Luxe Hall in preparation for the recording and performance of the piece at The Ironworks during the 2022 TD Vancouver International Jazz Festival.

Presented in partnership with Coastal Jazz & Blues Society, and with the support of the Government of Canada and SOCAN Foundation.

Jun 17, 2022

In the Middle of the Large

In the Middle of the Large celebrated poet-critic Fred Wah as a gathering point for literary activity across geographical and social spaces. The evening featured readings by Ana Brulé, Kathryn Lapin, Ilya Makarova, Louis Cabri, Danielle LaFrance, and Fred Wah; accompanied by archival footage of Wah's readings held in the Western Front archives. Hosted by Deanna Fong.

Presented in partnership with SpokenWeb.

Jun 24, 2022

Swim/See/No-See

Swim/Sea/No-See was a performance by Karen Nelson and K.J. Holmes at Western Front in which the artists reprised a duet that was initially performed from 1991 to 1993. *Swim/Sea/No-See* combined two improvisational forms—Contact Improvisation and Tuning Scores—to question what the redux of an improvisation becomes after thirty years. Nelson and Holmes's performance corresponded with the 50th anniversary of Contact Improvisation, and celebrated the form's history and evolution. The performance was accompanied by a screening of archival footage of a performance of *Swim/Sea/No-See* at Naropa University in 1991, ephemera from the rehearsal process for the works reprise, and a display of *Contact Quarterly* journal in the gallery, and was followed by a talk back moderated by Western Front's executive director, Susan Gibb, and EDAM (Experimental Dance and Music) company member, Olivia Shaffer.

Presented in partnership with EDAM and with the support of the Government of Canada.

Jun 7, 2022

Performance by Angels and Demons

While in residence at Western Front, Darius Jones was joined by long-term collaborator Amirtha Kidambi to perform as their duo Angels and Demons. The duo presents musical adaptations of cosmological writings by iconic composer and bandleader Sun Ra, with the project being formed to honor the intellectual, literary, and spiritual contribution of Ra as both a philosopher and teacher. Dancing between Ra's prophetic poetic verse, abstract phonemes and syllables, sound, noise, tone, melody, and rhythmic interplay, Jones and Kidambi use their unique compositional and improvisatory voices on alto sax and voice to amplify Ra's poetry to contemporary audiences.

Presented in partnership with Coastal Jazz & Blues Society, and with the support of the Government of Canada and SOCAN Foundation.



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- 1: fluXkit Vancouver (its suite but sacred), photo documentation, Jun 22, 2022.
 - 2: Angels and Demons at Western Front, photo documentation, Jul 7, 2022.
 - 3: Cosmic Potential: An Open Discussion on the Writings of Sun Ra, Jul 8, 2022.
- Photos by Rachel Topham Photography

Jul 8, 2022

Cosmic Potential: An Open Discussion on the Writings of Sun Ra

A free online talk-and-record-listening event by musicologist Ian Nagoski, which illuminated a world-within-a-world of musical culture in New York at the turn of the twentieth century. Audiences were invited to engage directly with Nagoski during a Q&A.

Jul 12, 2022

Raw Demoon Alchemy (A Lone Operation)

As a farewell to his stay in Vancouver, the composer and saxophonist Darius Jones staged an impromptu solo performance of his album, *Raw Demoon Alchemy (A Lone Operation)* (2021).

Jul 30, 2022

Round Robin Into an Open Improvisation

A performance by Britt Angus, Anne Cooper, Arash Khakpour, and Brandon Schwinn as part of the exhibition *Touch and Tumble*. The performance included a demonstration of Contact Improvisation by leading a round robin into an open improvisation.

Presented with support of the Government of Canada.

Sep 7, 2022

Mardon + Mitsuhashi in Residence

While in residence, Mardon + Mitsuhashi commenced the development of a new performance work and video that explores their respective ancestral histories in Finland and Japan, the movement quality of blurring, and the idea of imperfect unison. To produce the work, they are collaborating with artists Alysha Seriani on video and Sasha J. Langford on sound.

Sep 17 — Nov 26, 2022

Storytelling and Stewardship

Storytelling and Stewardship was a group exhibition, public programs, and artist residencies that considered place-based knowing and environmental stewardship through the work of British Columbia-based artists Jaime Adams, Siku Allooloo, Bracken Hanuse Corlett, and Jay Pahre. Each artist employs narrative methods to presence ancestors, plants, and animals as an instructive way of being in relationship with the worlds we live in and are responsible for. Whether Indigenous, settler, or migrant, *Storytelling and Stewardship* asked how we relate to land and place as a host, traveler, or guest. Curated by Paula Booker.



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1-3: Brandon Schwinn, Anne Cooper, Britt Angus, and Arash Khakpour performing a demonstration of Contact Improvisation, documentation, Jul 30, 2022. Photos by Rachel Topham Photography



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1-4: *Storytelling and Stewardship*, installation view, Sep 17 – Nov 26, 2022. Photo by Dennis Ha.

Sep 17, 2022 —
Oct 30, 2023

Jay Pahre in Residence

While in residence, Jay Pahre commenced the development of a new project titled *Weather Report*. The project will take the form of an online series of writings that will be broadcast and tuned to weather formations across gitchi-gami (lake superior) and minong (isle royale). The lake is as much a place of passage as it is a boundary; in the winter the water freezes, forming an ice-bridge between the archipelago and the mainland. In the summer, the open water gives way for crossing by floating log, boat, or swimming. Drawing from the ways atmospheres collide and shift interactively with the changing ecologies across the region, *Weather Report* will query these points of connection along the avenue of speculative writing.

Sep 17, 2022 —
Oct 30, 2023

Siku Allooloo in Residence

While in residence, Siku Allooloo commenced work on the development of a feature-length documentary in honor of her mother, historic Indigenous women's activism, and Taíno resurgence and the development of a video work with Pura Fé, Monique Mojica, and Santee Smith

Sep 21, 2022

Maskisin L^{ᐱᐱᐱ} and Rinse

An evening of live performances, featuring *Maskisin L^{ᐱᐱᐱ}* by Cheyenne Rain LeGrande ᐱᐱᐱ and *Rinse* by Amrita Hepi. Diverging across continents and worldviews, LeGrande and Hepi's performances converged in a shared reckoning with the idea of linear time and the self. Through language, adornment, embodiment, and the image refracted, the artists inhabited performance as a means to tease open unrecognized spaces.

Presented in partnership with grunt gallery, with support from the Province of British Columbia via the International Presence program and the Government of Canada.

Rinse by Amrita Hepi was produced by Performing Lines, and is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. The project has been supported by *Supercell: Festival of Contemporary Dance* through The Makers Program; and commissioned by Carriageworks, Dancehouse, and the Keir Foundation for the 2018 Keir Choreographic Award.



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1-3: Amrita Hepi, *Rinse* (2022), photo documentation, Sep 21, 2022. Photo by Rachel Topham Photography..



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1-3: Cheyenne Rain LeGrande, *Maskisin* (2022), photo documentation, Sep 21, 2022. Photo by Rachel Topham Photography.

Oct 6, 2022

Concert by Raven Chacon and Guillermo Galindo

Raven Chacon and Guillermo Galindo's collaborative performance activated amplified objects, drawing on Indigenous and Mexican symbology and ritual items, as well as a long history of American experimental music stemming from John Cage and subsequent composers.

Presented by Fillip in partnership with Western Front, and with the support of the Government of Canada and SOCAN Foundation.

Oct 8 — 9, 2022

Sound—Space—Architecture

A two-day workshop facilitated by artists Giorgio Magnanensi and Sara Gold that offered musicians and sound artists at all stages of their practices with an introduction to sound diffusion and spatialization on an octophonic (8-channel) speaker system. Participants had the opportunity to think about, listen to, and experiment with sound in spatial configurations, and were invited to bring short stereo audio files on a USB drive to experiment with the octophonic system themselves.

Presented in partnership with Vancouver New Music as part of *METAXENAKIS*, a festival inspired by the work and ideas of composer Iannis Xenakis on his 100th anniversary, with the support of the Government of Canada and SOCAN Foundation.

Oct 15, 2022

Peanut for Mayor

On the night of Vancouver's 2022 mayoral election, Western Front premiered *Peanut for Mayor*, a thirty-minute documentary by Andrew Muir and Greg Bartels about Vincent Trasov's candidacy for mayor as Mr. Peanut in the 1974 Vancouver municipal election. The film also featured interviews with Lin Bennett, Hank Bull, Glenn Lewis, Eric Metcalfe, Michael Morris, and Elizabeth Vander Zaag. The screening was followed by a question and answer period with the filmmakers.

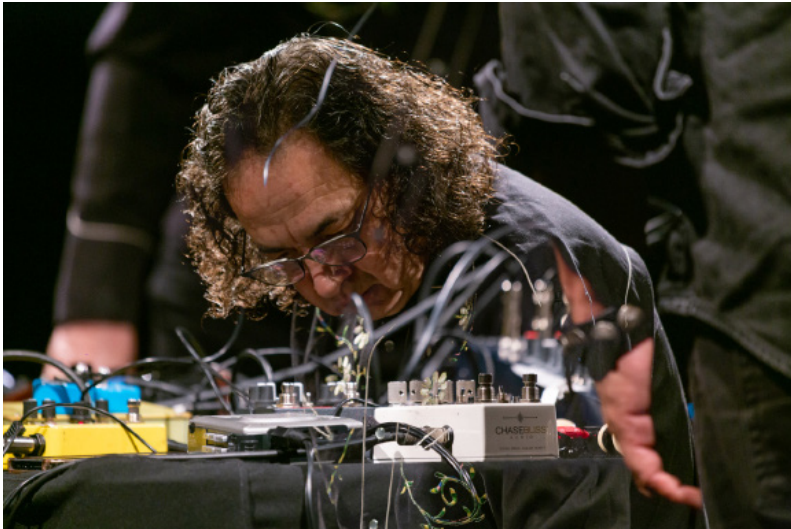
Oct 20 — 22, 2022

Book Sale

Hosted in celebration of Art Book Month, this sale featured exhibition catalogues, periodicals, journals, artist books, monographs, art history books, poetry, and literature drawn from the Western Front library. Select Western Front publications were available at a 50% discount. The sale followed a year-long project to sort, rehouse, and arrange

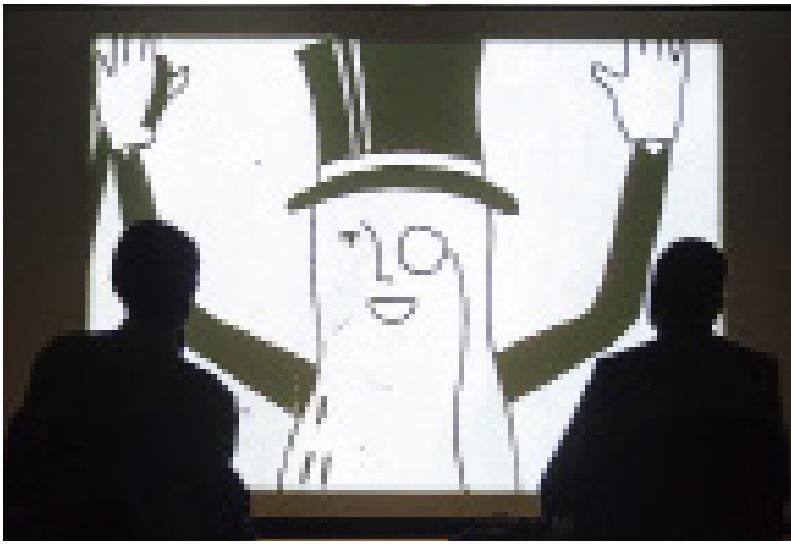


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1-2: Raven Chacon at Western Front, photo documentation, Oct 6, 2022. Photo by Alison Boulier.



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1-3: Screening of *Peanut For Mayor* (2022), Oct. 15, 2022. Photos by Alison Boulier.

Western Front's library collection towards increasing its public accessibility. Proceeds from the sale were used to support access and preservation initiatives in the Western Front archives.

Oct 20, 2022

Back Issues: A Conversation About Art Writing and Publishing

Back Issues: A Conversation About Art Writing and Publishing was a panel discussion that explored the histories and contemporary work of Canadian art publications. Featuring Jacquelyn Zong-Li Ross, art editor of *The Capilano Review*; Zool Suleman, editor and co-founder of *Rungh*; Maxine Proctor, editor of *BlackFlash*; and Susan Gibb, executive director of Western Front representing the former *Front Magazine*, each speaker highlighted a noteworthy back issue, showcasing how their publication has grown, shifted, or taken risks. *Back Issues* aimed to initiate a conversation about the value of art writing and publishing, not simply as timely reverberations but as materials that influence art history and advocate for who and what is remembered. The presentations were followed by a question and answer period moderated by Proctor. Curated by Maxine Proctor.

Presented as part of Art Book Month.

Nov 5, 2022

Place Based Practices

An afternoon exploring place-based practices at Maplewood Mudflats that included a conversation and screening with artists Siku Allooloo and Jaime Adams, and curator Paula Booker about their work in the exhibition *Storytelling and Stewardship*, and a guided tour of the conservation area by Irwin Oostindie and Senaqwila Wyss of Wild Bird Trust of British Columbia. Facilitated by Nathaniel Marchand.

Presented in partnership with Wild Bird Trust of British Columbia.

Nov 26, 2022

Performance by See Monsters

See Monsters is an audio-visual duo of Bracken Hanuse Corlett (live visuals) and Dean Hunt (DJ) who fuse Northwest Coast bass music, remix, moving images, and transformative spaces. Presented as part of the exhibition *Storytelling and Stewardship*, their performance in the Grand Luxe Hall



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1: *Back Issues: A Conversation About Art Writing and Publishing*, photo documentation, Oct 20, 2022.

2-3: *Place Based Practices*, photo documentation, Nov 5, 2022.

Photos by Rachel Topham Photography.



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1-2: Performance by See Monsters, photo documentation, Nov 26, 2022. Photo by Dennis Ha.

included projections that combined archival images, abstracted forms, and illustrations by Hanuse Corlett with a DJ set by Hunt of house, hip hop, and bass music. With an opening DJ set by Oka, the duo was also joined by Heebz the Earthchild. Curated by Paula Booker.

Presented with support of the Government of Canada and SOCAN Foundation.

Dec 2 — 4, 2022

Toque Craft Fair

Toque Craft Fair is an annual community event and fundraiser showcasing a curated selection of British Columbia-based artists, craftspeople, and designers who make textiles, ceramics, jewellery, accessories, stationery, and home and body products. After two years of being a virtual marketplace due to the COVID-19 pandemic, *Toque* returned to in-person shopping and expanded across both floors of Western Front. *Toque* is all about goodwill, community, and fostering sustainability for artists and artist-run culture in Vancouver. The participating artists, craftspeople, and designers generously donated 30% of all sales to support Western Front's artistic program.

Participating vendors included Ami Like Miami, AxeWood Inc., Cloth Tone, Cracher Dans La Soupe Parfum, Draw Me A Lion, Dunbar Pottery, Erin Templeton, fancypop, Goodbeast, Haley Hunt-Brondwin, Heike Kapp Art, Henderson Dry Goods, Julia Chirka, Kate Metten Ceramics, Kerria Gray, Made By Elliot, Mayari Rodriguez, MDW Jewelry, Melodie Borosevich, Mona Lisa Ali, NEW LooK, Paperbacknote, Project Weekend, See You Soon Studio, Stationery for Horses, Studio Daisy, Studio Note, The Little Things, tuk + milo, WarmAndDrift, Wool Parade, and Woolf Glass.

Presented with the support of A&B Partytime Rentals, Buy-Low Foods, Gulf & Fraser Financial Group, Main Street Brewing Co., Mount Pleasant Business Improvement Area, and St Hubertus & Oak Bay Estate Winery.

Jan 14 — Apr 1, 2023

Apparition Room

Apparition Room was an immersive group exhibition curated by Lee Plested that brought to life digitized artworks from Western Front's archives to celebrate its 50th anniversary. Set within a scenography of lighting, props, and furnishings by artist Nile Koetting, the exhibition space evoked the cool aesthetics of the waiting room to welcome visitors to slow down and engage in contemplation. Performance documentation, video extracts, and soundworks played across an arrangement



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1-3: *Toque Craft Fair*, photo documentation, Dec 2, 2022. Photo by Rachel Topham Photography.

of screens, projections, and speakers. Artworks by over fifty artists were presented as four one-hour long programs over the course of the exhibition period, each with its own theme.

To ground the experience in the body and material world, tours for up to four people were made available by registration twice daily each Thursday and Saturday. On these occasions, hosts Sierra Megas and Yasmine Whaley-Kalaora guided visitors through the program, augmenting their experience with a choreography of gesture, script, and tea service featuring brews devised by artists Bryan Mulvihill and T'uy't'ananat-Cease Wyss, and ceramic ware by local potters.

Through pairing advancements in media technology with contemporary approaches to traditions of tea, ceramics, and hosting, *Apparition Room* created an environment to reflect upon Western Front's longstanding commitment to artistic experimentation across media and the ethos of art as life.

Artists included Kathy Acker, Abbas Akhavan, Eleanor Antin, Joan La Barbara, Martin Bartlett, Rebecca Belmore, bill bissett, Maggie Boyd, Hank Bull, Nao Bustamante, Maria Magdalena Campos-Pons, Dana Claxton, Kate Craig, Shawna Dempsey and Lorri Millan, Jane Ellison, Robert Filliou, Coco Fusco, General Idea, Bianca Greco, Rana Hamadeh, Mona Hatoum, Michael Henry, Gordon Hutchens, I Kadek Anggara Dwianta, I Kadek Diva Nanditya, Tari Ito, Charmian Johnson, Nile Koetting, Alison Knowles, Danny Kostyshin, Neil Leonard, Glenn Lewis, Ethan Lum, James Luna, Rita McKeough, Eric Metcalfe, Kate Metten, Michael Morris, Bryan Mulvihill, Antoni Muntadas, Gailan Ngan, Wayne Ngan, Judy Radul, Emily Sheppard, Corin Sworn, Vincent Trasov, Zainub Verjee, Laura Wee Lay Laq, Hildegard Westerkamp, Paul Wong, Cornelia Wyngaarden, and T'uy't'ananat Cease Wyss.

This project was made possible in part by Library and Archives Canada.

Jan 17, 2023

Art's Birthday

For the first time since 2010, *Art's Birthday* returned to Western Front as a party featuring tea and cake, as well as screenings, noise, and performances by local members of Art's Birthday Collective.

Over the course of the afternoon, artists Igor Santizo, Peter Courtemanche, Anna Friz, and Hank Bull presented a variety of live improvised sound events, which were broadcast from the Grand Luxe Hall and shared with others celebrating the event around the world. In the evening, a gathering took place that featured screening materials by artists David Williams, Sarah Shamash, and Deanne Achong, as well as a poetry reading by



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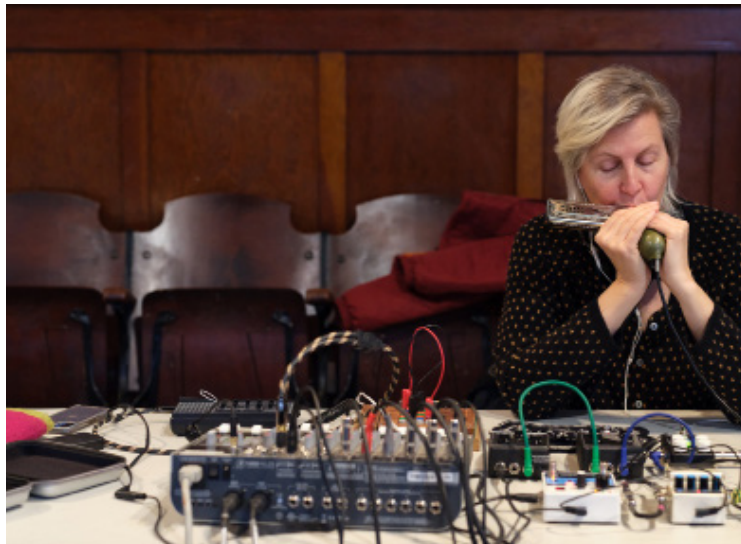


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1-6: *Apparition Room*, installation view, Jan 14-Apr 1, 2023. Photos by Dennis Ha.



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1-5: *Art's Birthday*, photo documentation, Jan 17, 2023. Photos by Rachel Topham Photography..



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1-2: Lisa Robertson with Yoon Sook Cha, *Anemones: A Simone Weil Project*, photo documentation, Feb 2, 2023. Photo by Rachel Topham Photography.

Jim Andrews. Lam Wong presented a performance dedicated to the late Michael Morris as Bryan Mulvihill (aka Trolley Bus) prepared a tea service. Bull concluded the event with a full-body piano performance, playing the song “Happy Birthday.”

Presented with support of the Government of Canada and SOCAN Foundation

Feb 2, 2023

Anemones: A Simone Weil Project

Robertson’s research *wide rime* on troubadour poetry—the first European poets to write in their spoken regional vernacular—yields this experiment in thinking “near and with” philosopher and political activist Simone Weil. Moving between the epistolary, poetry, performance, and scholarly research, *Anemones* is centred on a new translation of Weil’s 1942 essay “What the Occitan Inspiration Consists Of” that elevates the troubadour concept of love to a practice of political resistance rejecting force in all its forms. Robertson dwells on the transhistorical potential of this concept from the violent context in which it emerged to the troubling conditions of the present. Embracing actualised and suppressed histories, the work testifies to words, friendship, and readership as resistance across distances. The event began with a conversation with Yoon Sook Cha, a Vancouver-based writer, photographer, and scholar of Simone Weil, and was followed by a performative reading by Robertson of her translations of three texts by troubadour poet Bernart de Ventadorn.

Presented in partnership with If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution.

Feb 4, 2023

Consent, Augment, Curve (against force)

To accompany her reading and talk on *Anemones: A Simone Weil Project* (2021), Lisa Robertson hosted a workshop for fifteen writers.

Presented in partnership with If I Can’t Dance I Don’t Want To Be Part Of Your Revolution.

Mar 13 — 18, 2023

Sarah Davachi in Residence

While in residence at Western Front, composer, performer, and researcher Sarah Davachi recorded and presented her long-form composition, *Long Gradus* (2020–21) played by the Montréal-based string quartet Quatuor Bozzini, composed of cellist Isabelle Bozzini, violist Stéphanie Bozzini, and violinists Alissa Cheung and Clemens Merkel. Over the course of the week, they recorded at The Warehouse Studio for two days



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- 1: Sarah Davachi and Quatuor Bozzini at The Warehouse Studio (2023). Photo by Rachel Topham Photography.
- 2: Quatuor Bozzini performing *Long Gradus* (2020) by Sarah Davachi, Mar 16, 2023. Photo by Dennis Ha.
- 3: Marina Hasselberg and Sarah Davachi performing *In The Grand Luxe Hall* (2016), photo documentation, Mar 18, 2023. Photo by Dennis Ha

and performed the composition in the Grand Luxe Hall. Following the performance, Davachi and the quartet were joined by Western Front assistant curator Nathaniel Marchand for a question and answer session.

Davachi also performed her composition, *In The Grand Luxe Hall* (2016) as part of a matinee. Commissioned by Western Front in 2016, *In The Grand Luxe Hall* is a composition for amplified cello and sine tones. The piece was performed within the space for which it was originally intended by Marina Hasselberg on cello and Davachi on electronics. Following this, Davachi performed an extended solo set of recent electroacoustic works.

Presented with the support of the Government of Canada and SOCAN Foundation.

Supporters

Western Front receives funding from the Canada Council for the Arts, the Government of Canada, the BC Arts Council, the Province of British Columbia, and the City of Vancouver. Contributions in the form of foundation grants and individual donations provide vital support to Western Front's programming and operations. We are indebted to our community of patrons, arts practitioners, and visitors who have grown with us over the decades and have greatly contributed to the growth and sustainability of Western Front in 2022-23.

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