

Message from the President

On behalf of all at Western Front, I acknowledge that we operate on the unceded and ancestral lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and sə́ilwətaʔt (Tseil-Waututh) Nations.

It's been an honour to serve as President across 2021-22. The year saw us surmount the challenges of COVID-19 to deliver a calendar full of exciting artistic programs, including the recommencement of in-person performances and events, engaging online initiatives, and vibrant artist residencies.

As a board, we have focused on learning, growing, and redefining who we are as part of the organizational renewal process we have been steering. Vantage Point enlightened us through a workshop on the fundamentals of financial literacy and governance, and we commenced reviewing and updating our Board Manual—a task that we will continue into the coming year.

We also furthered our role embedding equity, diversity, and inclusion within the organization, and are pleased to report on the success of our open call for board members—the first in Western Front's history. Following this process, we welcome three new board members: Shae Anthony, Kate Barry, and Ryan Tacata. We look forward to the diverse experience and leadership that they will bring to the governance of Western Front over the coming years. We also thank everyone who put their names forward, and invite you to look out for the next open call if you're interested in applying.

We are also sad to say farewell to Sophie de Champlain who completes her two-year term as a board member. Thanks Sophie for making important contributions to the board in the role of Secretary.

Finally, I am grateful for our building, the care and commitment that our staff bring to work every day, and the financial support of our funders, which all make it possible for Western Front to be such a lively and vital cultural hub for our community.

Thank you for your support. We hope to see you all at Western Front this coming year.

Mari Fujita
President

Message for the Executive Director

As we look back on the past year, we reflect upon a process of organizational transformation, which is unfolding in response to COVID-19 and a renewal initiative to support greater sustainability and operational excellence, a more equitable and inclusive workplace, and the increased impact of our programs and services. The realities of our contemporary moment, including calls for social justice and economic pressures, are requiring Western Front's culture and systems to mature. While we remain an artist-run centre at heart, over its 49 years, Western Front has grown to be a public institution with the responsibility of stewarding three significant assets: our facilities, our archives, and our contemporary programming. The changes we've set in motion build upon the incredible legacy of work by the hundreds of staff and thousands of artists who've made Western Front what it is today, and are being undertaken to ensure the ongoing viability, dynamism, and relevance of Western Front for the 50 years to come.

Supporting artists has always been the core priority of Western Front. As a commitment to this value, our renewal process and COVID-19 response has centered our artists-in-residence program and the resourcing of new work creation. In particular, this year local artists were invited to use the Grand Luxe Hall as a studio for extended periods of time and provided with increased artist fees, production budgets, and technical support to realize ambitious new works. By the end of the year we were also able to resume hosting international artists for similar opportunities as travel restrictions eased. To better reflect and serve our multidisciplinary mandate, and the holistic and collaborative way we devise and deliver our programs, we also unified our three departments—exhibitions, new music, and media arts—as a single integrated artistic program. This is supporting us to achieve the following goals: a greater multi-disciplinary balance across our program, including the return of performance art, dance and literature, alongside exhibitions, media arts and new music; to simplify and centralize the planning, administration and communication of our artistic program, including resolving inequities and divisions amongst our small team; and to support the self-determination of artists to define their practices in their own terms.

We also continued to explore the potential of the digital by hosting online exhibitions, screenings, talks, and performances to audience numbers that exceeded our expectations and nearly matched in-person attendance.

Through this, digital has become our leading tool for fostering closer connections and points of exchange between the local, national, and international communities that we serve. While many of our digital initiatives emerged in response to COVID-19, they're now driving our approach to accessibility. In particular, we've acquired the technology necessary to livestream our events, ensuring accessibility accommodations can be provided for all events in our second floor spaces while they remain physically inaccessible to many.

These programming initiatives were bolstered by our new website and branding strategy that was launched mid-year. Taking inspiration from the breadth of Western Front's history and archive, our new website is supporting increased engagement and discoverability through mobile optimization, enhanced content and accessibility features, and focused and optimized URLs and metadata descriptions. It also includes the integration of our new custom open source CollectiveAccess archive database, which was built through a partnership with the Morris & Helen Belkin Art Gallery and the Residential History School & Dialogue Centre at the University of British Columbia through a multi-year Canada Council for the Arts' (CCA) Digital Strategy grant.

The success of this project has seen us gain further support through the CCA Digital Strategy program to commence a multi-year partnership with VIVO Media Arts Centre and grunt gallery. Using Western Front's database as a prototype, VIVO and grunt are being supported to implement CollectiveAccess databases in their own organizations, and Western Front to undertake the data entry/cleaning work required to make our archival records searchable via this new system. We also remain on track to complete the multi-year project to digitize our analog videotape collection in time for our 50th anniversary with the support of the Documentary Heritage Community Program of Library and Archives Canada. Cumulatively, these projects are supporting us to achieve the preservation and access goals for our archives, as well as to create more integrated workflows between our contemporary programming and archives to ensure the ongoing growth and maintenance of this important community asset into the future.

With the arrival of 2022, our much beloved building has also turned 100. To ensure the adequate care of this treasure, with the Facilities Committee of the Board, we have continued work on the development of a masterplan and feasibility study to resolve long-term subsidence issues, accessibility challenges to our second floor, and necessary infrastructural upgrades to better support our

programs into the future. This has included continuing work with Birmingham & Wood to develop a functional program report, building upgrade outline, and phasing overview for the entire building, including reports from a structural, envelope, and electrical engineers, code consultant, and cost consultant. We also progressed planning work towards the completion routine maintenance, including on our roof and windows.

Staff changes during the year, and a hiring hold put in place at the start of the pandemic, also provided us with the opportunity to restructure the organization to address challenges revealed through the organizational review conducted between 2019–21. In particular, Western Front historically has had low wages, a remnant of its founding story when the artist-founders took on programming roles in exchange for modest subsidies and free rent. Over the years, successive and notable efforts have been made to correct staff wages and to reduce our reliance on a culture of volunteerism. These initiatives however have not kept up with the costs of living in Metro Vancouver, inflation, and changing expectations within the sector. When benchmarked to positions at organizations of the same financial scale in Vancouver, our review found that senior staff members across our curatorial, technical, and operational roles were paid 25–40% less than their peers; a statistic not in keeping with our position as a leader in the sector. Likewise, all junior staff positions were part-time, adding further precarity to those in the lowest paid roles.

In response, we've rightsized our staffing structure. This has included realigning all roles to support the organization's needs over the coming years, improving team cohesion by reducing operational silos, implementing more efficient workflows, and correcting pay levels to be equivalent or better than similar roles within the field. We've also improved working conditions by ensuring that most roles are full-time, increasing professional development opportunities, and updating our health benefits to include critical illness, vision, and family coverage. We've likewise continued to make improvements to the physical work environment and our online systems, including completing an IT upgrade to support greater team collaboration, remote and flexible working, and cybersecurity. This work has put us in the position to commence hiring for new positions in the financial year 2022–23. In this work we've been supported by the consultant Amorell Saunders N'Daw, who brings her specialty in recruitment with a justice, equity, diversity, and inclusion lens.

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 adaptability, professionalism, and insight in identifying ways we can change for the better. I would also like to acknowledge the contribution of Development & Fundraising Manager, Carie Helm; New Music Curator, Aram Bajakian, and New Music Assistant then Curatorial Assistant, Kate Woolf, who left the organization for new opportunities. The entire team is grateful to all of the participating artists of the 2021/22 programs—we are so proud of what we have achieved together— and to the audience who visited us both 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, and have assisted in our resilience and success.

Susan Gibb
Executive Director

34,288 visitors
 80 members
 19,500 social media followers
 150 artists supported

Oct 12, 2020 —
 Apr 30, 2021

Jawa El Khash: The Upper Side of the Sky

A free online exhibition by Toronto-based media artist Jawa El Khash, curated by Vancouver-based artist Dana Qaddah. As described by Qaddah, El Khash's exhibition was "an interactive virtual reality archive of the ancient ruins of Palmyra, Syria, created by the translation of collective and personal memory." A publication was distributed for free online, and included an essay by writer Laura U. Marks.

Presented as part of *Recollective: Vancouver Independent Archives Week*, a joint initiative of 221A, Artspeak, grunt gallery, Rungh Magazine, Morris and Helen Belkin Art Gallery, Western Front, VIVO Media Arts Centre, and Allison Collins, Curator.

Apr 1, 2021

Trading Places: Un Échange

A free online concert of two major works by African-American composers, performed by Canadian artists. The Montréal-based ensemble directed by Julie Richard, Les Angles Mortes, presented a version of Julia Perry's "Stabat Mater" (1947) and Toronto-based cellist Amahl Arulanandam presented a pre-recorded performance playing all ten cello parts of Julius Eastman's "The Holy Presence of Joan D'Arc" (1981). The concert was accompanied by recorded artist talks hosted by musicians Vanessa Richards and Obediya Jones-Darrell.

Presented in partnership with Suoni Per Il Per Popolo, Coastal Jazz & Blues Society, Music On Main, NOW, Music Gallery, and Innovations en concert.

May 10 — Jul 31, 2021

No Single Dancer

No Single Dancer was a multidisciplinary program, which took a past work from Western Front's archives as a conceptual starting point. The work in question was a participatory dance



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1: Justine Chambers, *Steady* (2021). Photo by Ben Wilson.

2: Photograph by Ben Wilson.

3: Photograph by Susan Gibb.

event, *Dances for Everyone* (1974), by the experimental choreographer Deborah Hay, in collaboration with the Box Eighty Theatre Society (founded by Vancouver-based choreographer Helen Goodwin), for which no visual documentation exists. *No Single Dancer* invited a choreographer, writer, and visual artist to speculate on what “dances for everybody” might be, and the possibility and potential of dance at a moment in time when people were increasingly physically, socially and politically isolated from one another. The program included:

- A free online exhibition of animation works by Oakland-based animator, Anna Firth, titled *Rehearsals for a Wider Stance*.
- A residency and free in-person performance by Vancouver-based dance artist Justine A. Chambers, for which Chambers invited the general public to submit images, videos, and/or scores to provide instruction for a “rocking” body. The submissions formed a living archive from which a performance work, titled *Steady*, was made in collaboration with Vancouver-based dancers Stephanie Cyr, Alison Denham, Kate Franklin, Bynh Ho, and Vanessa Kwan. The performance premiered to an in-person audience at Western Front, and a video document of the work was published online to increase access to the work.
- A free online writing workshop by the Calgary-based writer Maljidi / mǎlidi / Mercedes Webb titled *Imagining Dances Speculative, Unseen, and in Resistance*. For the workshop Webb asked community participants guiding questions to formulate a written form of dance outside of Western thought, and ableist and formalist understandings of dance.

Jun 26, 2021

International Institute for Critical Studies in Improvisation (IICSI) Colloquium

A free online symposium which offered listeners a chance to hear leading jazz musicians, Fay Victor and Darius Jones, describe their creative practices, and a lecture by scholar Kevin McNeilly. Audiences were invited to engage directly with the artists through a Q&A.

Presented in partnership with International Institute for Critical Studies in Improvisation at the University of British Columbia, and Coastal Jazz & Blues Society.

Jul 3 — 4, 2021

Solos and Duos

Over two days, intimate 30-minute sets by eight Vancouver-based solo artists and duos were live-streamed for free from Western Front's Grand Luxe Hall. The participating artists included Why Choir (Ben Brown and Roxanne Nesbitt), Marina Hasselberg, Sean Cronin, Gordon Grdina, George Crotty, Meredith Bates, Alvaro Rojas, and The Giving Shapes (Robyn Jacobs and Elisa Thorn).

Presented in partnership with Coastal Jazz & Blues Society.

Jul 8, 2021

Archives Access: Untitled Performance by Deborah Hay (1977)

A free online screening and artist talk surrounding a performance by choreographer and performer Deborah Hay at Western Front on August 18, 1977, filmed and edited by Jane Ellison. Hay was joined by choreographer, composer, writer, and Feldenkrais Method practitioner Miguel Gutierrez, and curator and producer Michèle Steinwald, in a conversation curated and moderated by Western Front archivist Abigail Sebaly. As an intergenerational conversation, the discussion addressed topics including re-encountering a past artistic self through archival documentation, and how dancing transforms through time and aging, and invited audiences to participate through a Q&A.

Jul 27, 2021

Resistance as an Act of Public Pedagogy

A free online panel discussion, which brought together five artists with African origins — Rikki Wemega-Kwawu, Laiwan, Linda Mvusi, Shaheen Merali, and Zainub Verjee — for an active engagement about the panellists' practices, experiences of resistance, and histories of decolonization. The discussion was moderated by Narendra Pachkhédé, and audiences were invited to participate through a Q&A.

Presented in partnership with Centre A: Vancouver International Centre for Contemporary Asian Art's solo exhibition of Zainub Verjee's work *Speech Acts*.

Jul, 2021

A House

A House was a publication by Vancouver-based artist S F Ho, born out of Hazel Meyer's 2020 exhibition at Western Front, *The Weight of Inheritance*, which wrestled with questions of legacy, queerness, and lineage, and of how to reconcile and



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1: S F Ho, *A House* (2021).
Photograph by Susan Gibb.

situate oneself in the gaps and overlaps between feminisms. *A House* adapts memories of homes and houses shared by artist Alysha Seriani, exhibition curator Pablo de Ocampo, and exhibition assistant Simranpreet Anand. The publication was designed by Toronto-based poet and designer Anahita Jamali Rad, and was distributed for free via the post in a customized envelope by Hazel Meyer to members of the public who responded to an open call to receive the publication.

Aug 1 — 24, 2021

Brian Fuata in Residence

An online residency and series of free performances by artist Brian Fuata, which saw him enter into correspondence with the history and archive of Image Bank (a mail art collective comprising founders of Western Front). Since 2012, Fuata has been producing a new form of mail art. In his “email performances,” Fuata appropriates the everyday format of the email as the site for an event. The body of the email becomes the stage, the scroll bar the rise and fall of a curtain, and the to: and bcc: fields rows for audience members to be seated with varying proximity to the action. Across his residency, Fuata staged eight email performances in collaboration with community members who signed up to participate. To conclude his residency, Fuata also presented a free live-streamed performance, which explored the practical and iconographic appearance of hands in mail art practice, and text generated through the email performances staged during Fuata’s residencies. The performance was followed by an artist talk, which provided audiences with the opportunity to engage directly with Fuata during a Q&A.

Presented in partnership with the Morris and Helen Belkin Art Gallery and the Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia.

Jul 19 — Dec 20, 2021

Flavourcel Animation Collective in Residence

For six months, Flavourcel Animation Collective (Alia Hijaab, Chhaya Naran, Chris Strickler, gil goletski, Harlo Martens, Josh Neu, Julia Song, Kat G Morris, Lana Connors, and Laurel Pucker) were invited to use Western Front’s Grand Luxe Hall as a collective studio space. At punctuated moments across the residency, they opened the space to the public in order to introduce their practices, and to share their processes and work through a number of installations. These public activities included:

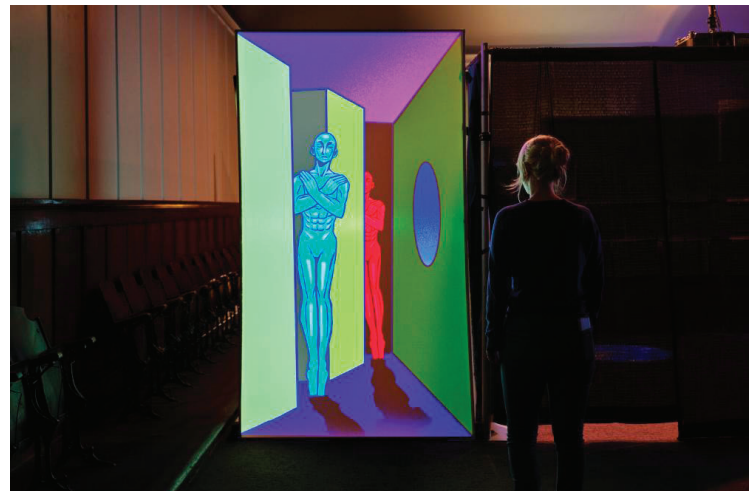
- *Barbecuties*. A free open studio and barbecue event featuring screenings, food, art for sale, and live screen printing, and the opportunity for audiences to meet the artists. Open Studio: Sept 25, 2021



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- 1: Alia Hijaab, *Toilet* (2021).
- 2: Chris Strickler, *TV Stack* (2021).
- 3: Julia Song, *Butterflies in My Belly* (2021).

Photographs by Rachel Topham Photography.

- *Into the Belly of the Beast*. A free two-day installation featuring screenings of animation works and a live music performance inspired by Halloween. Oct 31 — Nov 1, 2021
- *Immortal Coil*. A free week-long installation of screenings and drawings that saw Western Front's Grand Luxe Hall transformed into a maze of animation works and installations. A drawing table invited audiences to contribute to the installation. Dec 14 — 18, 2021

Sep 11 — Nov 27, 2021

Sriwhana Spong: The Poem is a Temple

A free exhibition by Sriwhana Spong, a multidisciplinary artist from Aotearoa New Zealand, living in London. The exhibition brought together two works: a sculpture that is part of an ongoing series of instruments based on the Balinese gamelan, and a single-channel film shot in and around the artist's ancestral home in Bali, Indonesia. Presented at Western Front, Spong's work resonated with the organization's long history of engagement with the gamelan through the pioneering influence of Western Front co-founder Martin Bartlett. Bartlett founded the Vancouver Community Gamelan in 1986, and commissioned the creation of a gamelan "Alligator Joy" that was housed and played at Western Front until 2019. The exhibition was accompanied by a daily performance using the sculpture-instrument and a publication featuring an essay by emerging writer Jade Barget that was distributed for free onsite and online.

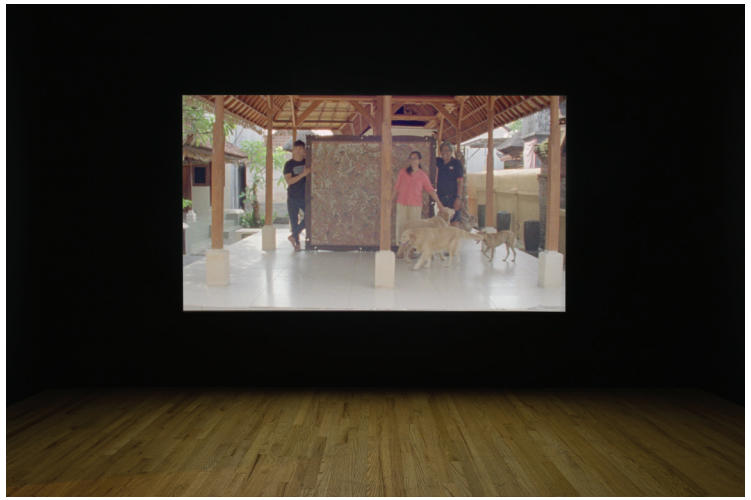
Sep 21 — 30, 2021

The Region: Dialogues on the Power and Precarity of Artist Self-Organisation in the Asia Pacific

A free online symposium involving five artist-run organizations in the Asia-Pacific region - Western Front (Vancouver, Canada), West Space (Melbourne, Australia), Enjoy Contemporary Art Space (Wellington, New Zealand), Para Site (Hong Kong), and CAST — Contemporary Art and Social Transformation at RMIT University (Melbourne, Australia). The symposium invited 21 participants to consider the objectives, freedoms, and responsibilities of small institutions as they exist across contemporary contexts of urban gentrification and Western hegemony, whose shared futures are informed by local and specific histories, and which are expressed today through new forms of curating and collectivity. Each of the five online sessions were conducted in English over Zoom, with live AUSLAN interpretation and English closed captions. The sessions were recorded and made publicly available online after the event. Audiences were invited to actively participate through Q&A's at each session.



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- 1: Sriwhana Spong, *Instrument H (Monster Chicken)* (2021).
- 2: Sriwhana Spong, *The painter-tailor* (2019).
- 3: Sriwhana Spong, *Instrument H (Monster Chicken)* (2021).
- 4: Sriwhana Spong, *The Poem is a Temple* (installation view), Western Front (2021).

Photographs by Dennis Ha.

Participants included: Marnie Badham, Ringo Bunoan, Andy Butler, Zoe Butt, Vanessa Mei Crofskey, Keg de Souza, Gridthiya Gaweewong, Susan Gibb, Sebastian Henry Jones, Elisapeta Heta, Celia Ho, Tamsen Hopkinson, Tammy Hulbert, Lyna Kourn, Vanessa Kwan, Dr Lana Lopesi, Seelan Palay, Grace Samboh, Tania Willard, T'uy't'ananat-Cease Wyss, and Anthony Yung

Presented in partnership with West Space, Enjoy Contemporary Art Space, Para Site. and CAST – Contemporary Art and Social Transformation at RMIT University.

Oct 12, 2021

Don't Let Me Be Lost to You: Early 20th Century Near Eastern Musics in New York City

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.

October 15, 2021

Nadah El Shazly in Concert

Two ticketed concerts by Montréal-based musician Nadah El Shazly, for which she performed selections from her debut album *Ahwar* (2017), alongside other works. In *Ahwar*, El Shazly melds improvised textures, noise, electronica, and the influence of early Egyptian recordings with her own haunting vocals, in a profound and complexly layered reinvention of Egyptian classical music from the 19th century. “Ahwar” translates from Arabic to “marshlands”. The album was developed over two years, during which El Shazly divided her time between Montréal and Cairo. El Shazly also presented a free workshop for university students to engage with the methodology of her practice.

Nov 12 & 13, 2021

Tiffany Ayalik: Itqaqhaijuq / Tries to Remember

Vancouver-based Inuk performer Tiffany Ayalik undertook a residency and performed a new body of work titled, *Itqaqhaijuq / Tries to Remember* (2021), for which she revitalized the songs of her Inuinnait ancestors and community. While on residency, Ayalik studied a collection of songs that were transcribed, notated, and documented through wax cylinder recordings by the anthropologist Diamond Jenness during the 1913–18 Canadian Arctic Expedition, and worked with Inuinnait elders to further her understanding of the language. Using



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1: Concert by Nadah El Shazly, Western Front (2021).

Photograph by Rachel Topham Photography.



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1-4: Tiffany Ayalik, *Itqaqhajjuq / Tries to Remember* (2021).

Photograph by Rachel Topham Photography.

multi-channel audio and live vocal performance, she reinterpreted six songs as a 30-minute composition. In collaboration with the artist T. Erin Gruber, who created projected images inspired by the changing seasons and the natural environment of the North, Ayalik also created an affecting immersive environment within which the work was performed. The work was recorded as a video, and four ticketed live performances premiered to an in-person public at Western Front.

Nov 19, 2021 —
Jun 30, 2022

Synth Lab

A free youth program of weekly workshops led by Vancouver-based musicians Alice Hamilton and Todd Hamilton, in which they are supporting youth aged twelve to eighteen to engage with analogue synthesizers for the first time. The program's emphasis is on fostering the youths' personal musical journeys. Participating students are offered the opportunity to release their music on Soundcloud.

Produced in collaboration with the Sarah McLachlan School of Music.

Dec, 2021

Looking at the Garden Fence

Looking at the Garden Fence was a community arts project initiated by artists Vivienne Bessette and Derya Akay across the growing season of 2021, for which they invited a group of artists, neighbours, organizers, and gardeners to collectively create an exercise on urban agriculture, neighbourhood organizing, and friendship. The work was centred around four urban garden spaces in Vancouver — Sahalli Park Community Garden, Elisabeth Rogers Community Garden, Harmony Garden Ʒwemelch'stn pené máy, and Garden Don't Care — and the communities that care for them. To conclude *Looking at the Garden Fence*, a website designed by Cristian Hernandez-Blick and Salem Sharp, with assistance from Syed Haris, was published and brought together documentation and artworks made by the numerous contributors. This included a recorded conversation with T'uy't'ananat Cease Wyss, Jaz Whitford, Heather Lamoureux, Vivienne Bessette, Ingrid Figueroa Manelik, and Derya Akay at Harmony Garden in Ʒwemelch'stn / Squamish Nation Capilano Reserve.

Other participating artists included Andassa Brooks, Anita Devi, Connor Fanning, Damala Tamer, Dana Phillips, Daniel Mendoza, Dean Jackson, Grayson Truong, Haruko Okano, Moses Ayamega, Nil Alt, Senaquila Wyss, TJ Felix, and Zion Green-Bull.

Presented in partnership with Contemporary Art Gallery (CAG), Vancouver and Vines Arts Festival.

Dec 1 — 5, 2021

Toque Craft Fair

Since the early 1970s, Western Front has held a winter holiday craft fair for local artists and designers to showcase and sell handmade goods. For a second year, due to COVID-19 Toque Craft Fair took the form of a vibrant online marketplace, from which the public could browse and buy a curated selection of textiles, ceramics, jewelry, flowers, books, crafts, and home and body products by 30 BC-based artists and designers.

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 utilising 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. Geo Wyeth also presented a free live performance, while Lex Brown presented a free in-person artist talk.

Jan 31 — Mar 12, 2022

Debby Friday in Residence

Vancouver-based media artist and musician Debby Friday undertook a six-week residency at Western Front to produce the final installment of a trilogy of radio-plays in collaboration with the artists Allie Stephen, Birkett Turton, DJ Haram, Chino Amobi, Buttress, Soloman Chiniquay, and Jonny Ostrem. Friday's trilogy of works is set in a futuristic world of raves and virtual living, and tells a story of code, feeling, and the bittersweetness of entanglement. The resulting work, *V for Virtual*, was presented to the public at Western Front as a free multi-channel screening and brought together aspects of theatre, radio, machine learning, generative art, sound art, and electronic music production.

Mar 21 — Apr 15, 2022

Samita Sinha in Residence

Having previously been postponed due to COVID-19, New York-based artist and composer Samita Sinha participated in a four-week residency at Western Front to further her exploration into the origins of voice with collaborators architect Sunil Bald and composer Ash Fure. While in residence, Samita hosted a public workshop for students.



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1-2: Lex Brown *Communication* (installation view), Western Front (2022).

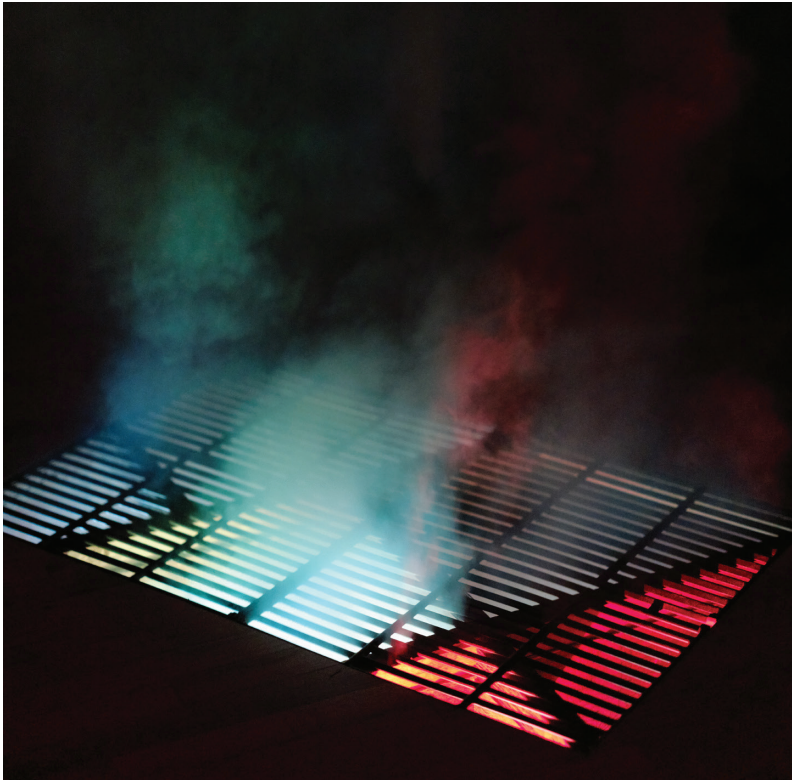
Photographs by Dennis Ha.



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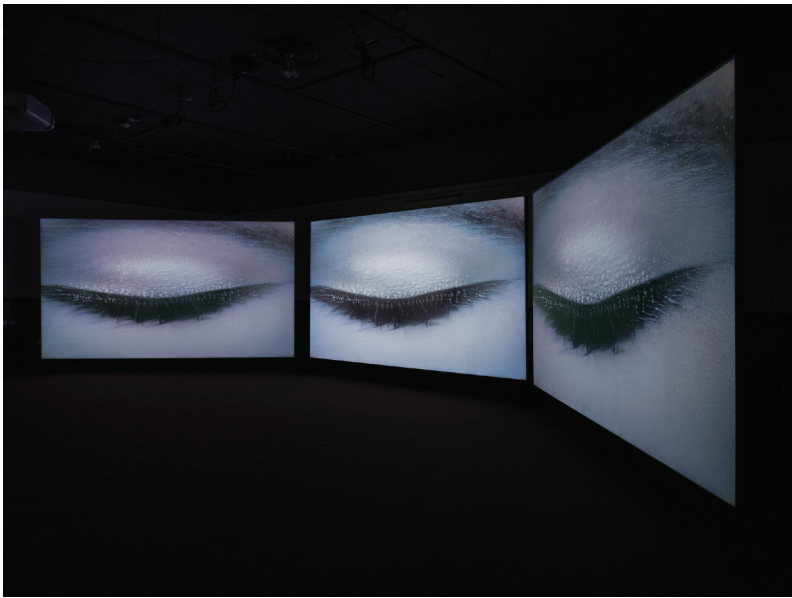
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1-3: Geo Wyeth, *Muck Studies Dept. at Western Front* (2022).

Photographs by Rachel Topham Photography.



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1-3: Debby Friday, *V FOR VIRTUAL* (2022).

Photographs by Dennis Ha.

Erasures: Cultural Activism and Periodicals

As part of a survey exhibition of Vancouver-based artist Laiwan's work, *Laiwan: Traces, Erasures, Resists*, at the Morris and Helen Belkin Art Gallery, Western Front presented an online panel discussion with local artists and activists to reflect on independent queer, feminist, multicultural, and visual art print publications in Vancouver between the 1980 and 2000, including *Angles* and *Kinesis* magazine, as well as Laiwan's important role as the Editor of *Western Front's Front Magazine* from 1994-97.

Participants included Laiwan, John Kozachenko, Frederick Thomas Edwards, Joyce Jenje Makuenda, and the event was curated by Tatiana Mellema.

Presented in partnership with the Morris and Helen Belkin Art Gallery.

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 2021-22.

\$250,000+

Heritage BC

\$5,000+

Anonymous (1)

Maryon Adelaar

Michael & Inna O'Brian

Family Foundation

SOCAN Foundation

Western Front Foundation

Vancouver Heritage

Foundation

\$1,000+

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New Look Studio

Nathalee Paolinelli

Project Weekend

Judy Radul

Sylvia Roberts

Shelly Rosenblum

See You Soon Studio

Lindsay Sherman

Anna Stauffer

Annette Wooff

Woolf Glass

\$50+

Anonymous (1)

Glenn Alteen

Anita Sikma Design

Lorna Brown

Catherine V. Fraser

Cultivate Tea

Jai Djwa

Daisy Fung

Mari Fujita

Dennis Ha

Randy Iwata

Lisa Jones

Littlecrane Beadworks

Paperbacknote

Nancy Pollak

Denise Ryner

Erin Templeton

Gerri York

People

Aram Bajakian
New Music Curator

Susan Gibb
Executive Director

Carie Helm
Development & Fundraising Manager

Meghan Latta
Administrative Assistant

Allison Liu
Interim Operations Manager

Abigail Sebaly
Archivist, Documentary Heritage
Community Program

Anna Tidlund
Archivist

Ben Wilson
Technical Manager

Kate Woolf
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Lief Hall
Technician

Line-Gry Hørup
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