



Edward Burtynsky, *Manufacturing #17, Deda Chicken Processing Plant, Dehui City, Jilin Province, China, 2005*, chromogenic print, 58 x 68". Courtesy of Charles Cowles Gallery, New York

EDWARD BURTYNSKY The China Series

September 16 - November 5, 2006

Artist Talk

Tuesday, October 10, 12:30 pm at Vancity Theatre,
1181 Seymour St (at Davie)
Admission is FREE

Reception with the artist

Tuesday, October 10, 7pm at Presentation House Gallery

Film Screening

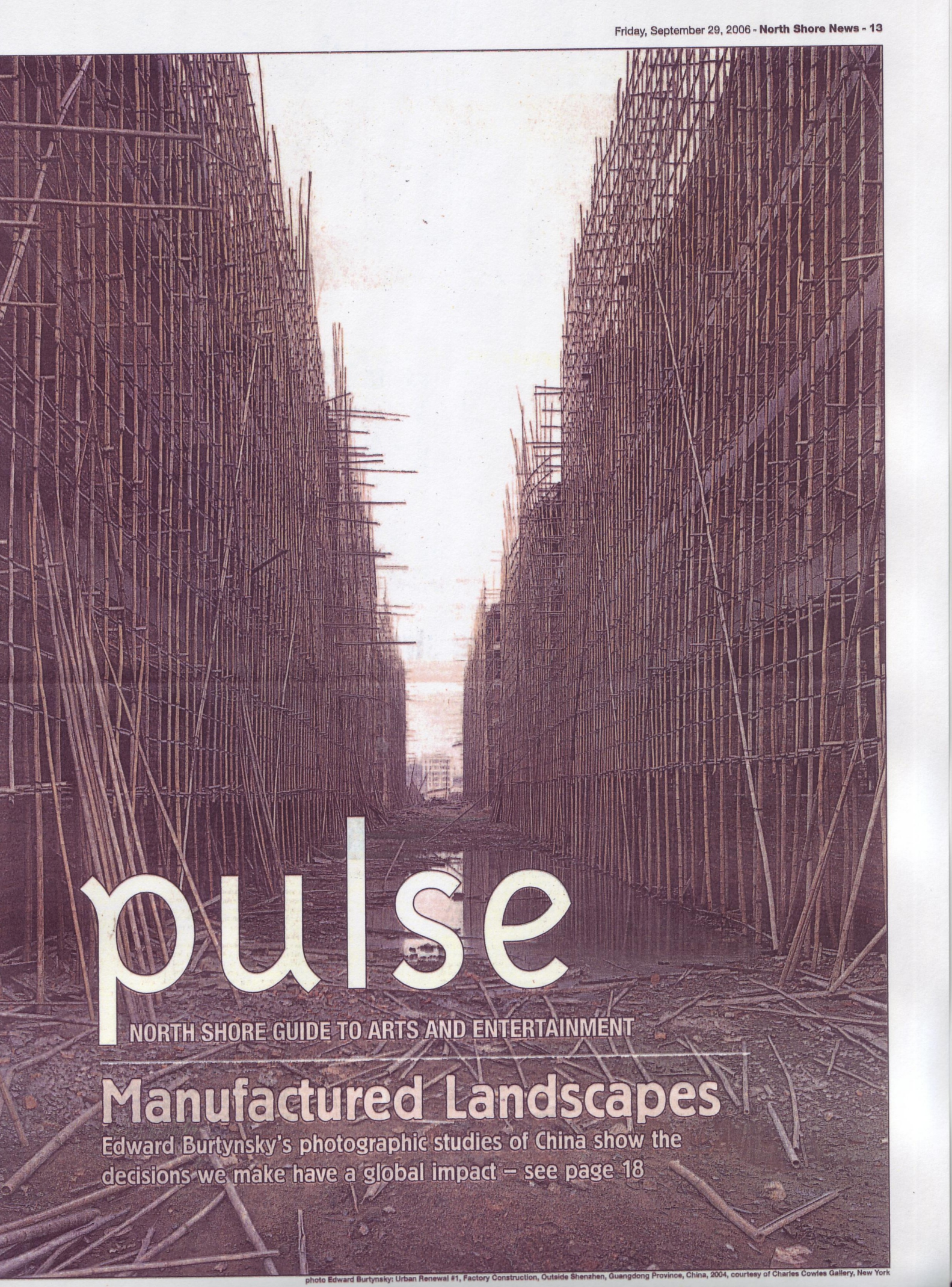
Wednesday, October 11, 9:45pm at Empire Granville Theatre Cinemas #3
The feature documentary *Manufactured Landscapes* screens as part of the
Vancouver International Film Festival. The artist will be in attendance.

Presentation House Gallery

333 Chesterfield Ave, North Vancouver, BC V7M 3G9 t 604.986.1351
www.presentationhousegall.com

Gallery Hours Wednesday to Sunday, 12 - 5pm & Thursday open till 9pm

Edward Burtynsky: The China Series was organized by the Southeastern Center for Contemporary Art, Winston Salem, North Carolina. PHG receives support from the Canada Council for the Arts, the BC Arts Council, BC Gaming Commission, the GVRD, Arts & Culture Commission of North Vancouver, District of West Vancouver, District of North Vancouver & the City of North Vancouver.



pulse

NORTH SHORE GUIDE TO ARTS AND ENTERTAINMENT

Manufactured Landscapes

Edward Burtynsky's photographic studies of China show the decisions we make have a global impact — see page 18

Burtynsky draws us into the big picture

Photographer explores fast pace of China's industrialization

■ Edward Burtynsky: The China Series is on view at Presentation House Gallery until Nov. 5.

■ Jennifer Baichwal's documentary on the work of Edward Burtynsky, *Manufactured Landscapes*, is being shown at the Vancouver International Film Festival Oct. 11 (at 9:15 p.m.) and Oct. 12 (at 11:30 a.m.) at the Empire Granville 7 Cinemas.

Joanna Haddank

jhaddank@nsnews.com

NEARLY every day, there is news on China's magnificent economic growth, averaging three or four times the pace of the rest of the world.

What is more rare is actually seeing the faces, expressions or hands behind it and the social and environmental effects, rather

See *Three Gorges* page 19

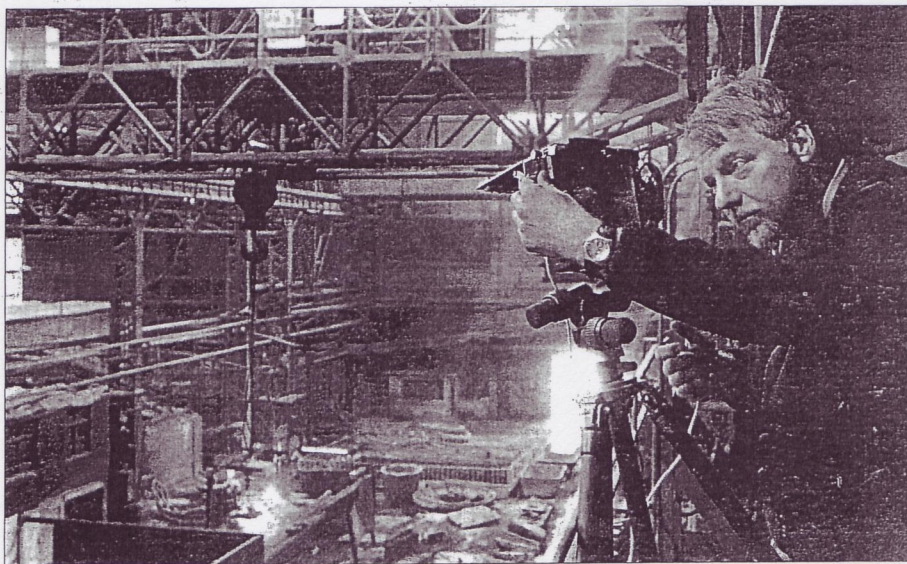


photo submitted

EDWARD Burtynsky will give an illustrated lecture about his work in China at the Vancity Theatre on Tuesday, Oct. 10 at 12:30 p.m. Admission is free. Later that day at 7 p.m. there will be a reception for the artist at North Vancouver's Presentation House Gallery.

Three Gorges project displaced 1.2 million

From page 10

than just the mathematical figures.

The Canadian photographer Edward Burtynsky, fascinated by that process, travelled to China under the constant watchful eye of Chinese delegations to capture its historic industrial revolution. His recent exhibition titled *The China Years* is now showing at North Vancouver's Presentation House Gallery.

It consists of 20 large-scale works including images of manufacturing, recycling and urban renewal. The viewer is drawn in to the astonishing scale of depicted projects, only to realize the impact they have not only the Chinese society but on his or her own contribution to the rapid expansion. Burtynsky's images encapsulate a kind of beauty and the beast duality, which has been showcased in galleries worldwide and been

explored in a new documentary featured at this year's Vancouver International Film Festival.

Since 2002, when his research began, he became fascinated by China's Three Gorges Dam Project, the world's largest engineering feat which displaced 1.2 million people. In Canada the figure represents about four per cent of the population. In China, it scarcely makes up 0.1 per cent of the 1.3 billion people that live there. It began in 1994 but is not scheduled to finish until 2009.

"I was (interested) in the (Dam Project) because it was by far, by a full 50 per cent, the largest engineering project on the planet. I was interested in that transformation of the landscape in pursuit of power where they relocated 1.2 million people and created a man-made reservoir in a dam that's almost two kilometres long," says Burtynsky.

See *Massive* page 21

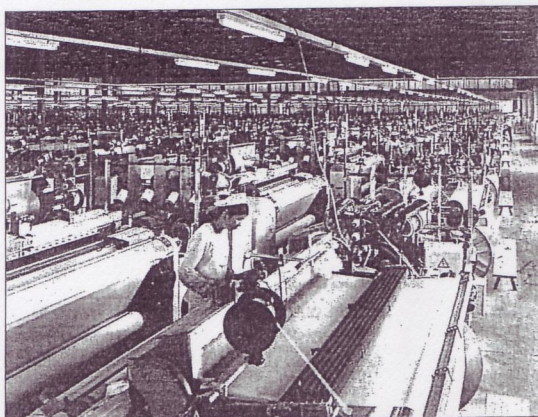


photo Edward Burtynsky, courtesy of Charles Cowles Gallery, New York

A textile mill in Xiaoshan, Zhejiang Province, China.

Massive strain on resources

From page 19

While the dam and other industrial endeavors are symbols of progress, they are also metaphors of the dilemma of our modern existence: they search for a dialogue between attraction and repulsion, seduction and fear, he explains.

"What is the most powerful thing about his photographs is that their aesthetic is very seductive so it draws you in. When you look at them, they are very beautiful. But when you look closer you realize you are looking at densified oil filters or millions of tires," says Jennifer Baichwal, director of the documentary *Manufactured Landscapes* which traces Burtynsky's journey through China as he photographed landscapes indelibly altered by humans.

Burtynsky's work has traditionally centered on sites irrevocably transformed by industrial activity such as quarrying, mining, railcutting, oil refining, and shipbreaking. He says he was initially interested in seeing where our materials come from. Then he began to look at the side, asking: Where does all of that stuff go?

Finding that out in China was not easy. The country is known for being guarded, as exemplified by the tight control it still has on the internet. Accessing those sites was difficult from a political perspective. "I took a lot of negotiations. I was working with the foreign affairs department, both in China (and Canada). Part of what I was trying to do was a kind of survey, to try and put an image or idea of China as the manufacturer of the world. And they understood this."

He explained that while China may be symbol of industrialization, he wasn't picking on the country since North America has similar problems of environmental degradation, pollution and waste. But the sheer size of the work in this Asian giant reflects the accelerated industrialization. "The scale to which they are manufacturing is frightening. It's both a marvel and also foreboding."

To illustrate this point he recalls a trip to one factory, which he says was employing about 250,000 people. Two compounds were built to house approximately 45,000 workers. "When they did lunch, they would feed 7,000 people at a time. And they only had 25 minutes to sit down, eat lunch, and be out of there for the next 7,000. We have no idea."

That kind of production puts a massive strain on the environment and resources, he explains, by absorbing a phenomenal amount of water and materials and generating massive amounts of garbage.

The factory is also part of the opening sequence of Baichwal's film, *Manufactured Landscapes*, which won for best Canadian feature at Toronto's International Film Festival.

It begins with a dolly shot of the factory interior slowing

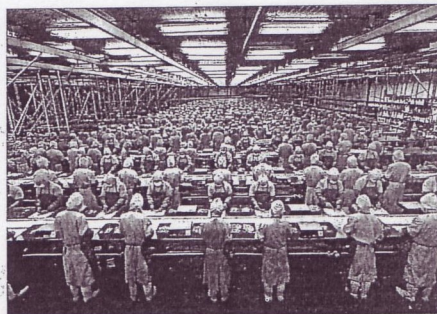


photo Edward Burtynsky, courtesy of Charles Cowles Gallery, New York

DEDA chicken processing plant, Dehui City, Jilin province, 2005.

moving through row on rows of stations in a factory that stretches a kilometre long. The men and women hunched over the work stations are all clad in uniform yellow jackets, concentrating on each task. The camera eventually moves to capture the quickly moving fingers of the workers producing thousands of products.

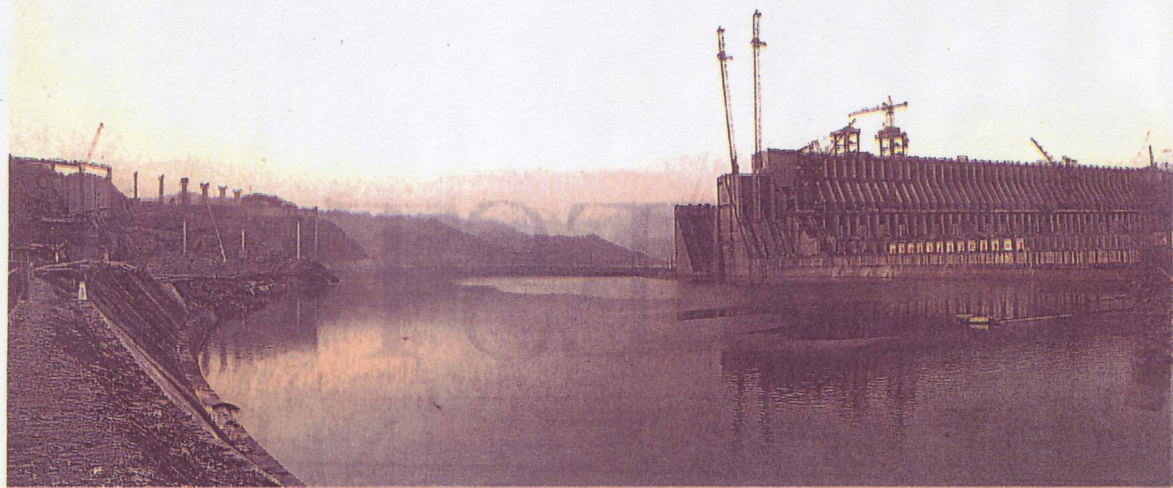
"The goal was to really try to extend the narrative that are inherent in the photographs into a motion picture film, which means starting with the wide view we see with Ed and trying to recreate the visceral experience you have of looking at a photograph where you're moving closer to see the detail," says Baichwal.

She explains that she had two goals in that shot: to show it in a temporal sense in scale and then show the myriad minute detailed work that people are doing, minute after minute, hour after hour, day after day, making these things that we buy without thinking about them.

"I have found that the hundreds or thousands little acts of consumption and waste that I engage in, that I participate in every day, every time that I throw something in the garbage, every time I buy something I look at where it's made and my mind goes back to that factory," says Baichwal.

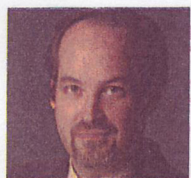
The message of the photographs and the film seems to centre on the ideas that we are interconnected, that China produces in part because we consume and that the decisions we make at home have global impacts.

"What I try to do with my work is to help move us out of this kind of denial of that there is nothing going on but there is something going on and that we are all implicated," says Burtynsky.



CHINA CAUGHT ON CAMERA

EXHIBITION | Canadian photographer Edward Burtynsky's images portray a feeling that 'anything is possible' in China today



BY MICHAEL SCOTT
VANCOUVER SUN

The chicken parts arrive in little red plastic trays, shunting along white conveyer belts. Line after line of factory workers, knives in hand, chop and trim — a thousand workers stretching to the indoor horizon under bright fluorescent light, utterly anonymous in hot pink rain slickers, blue vinyl aprons and medical face masks.

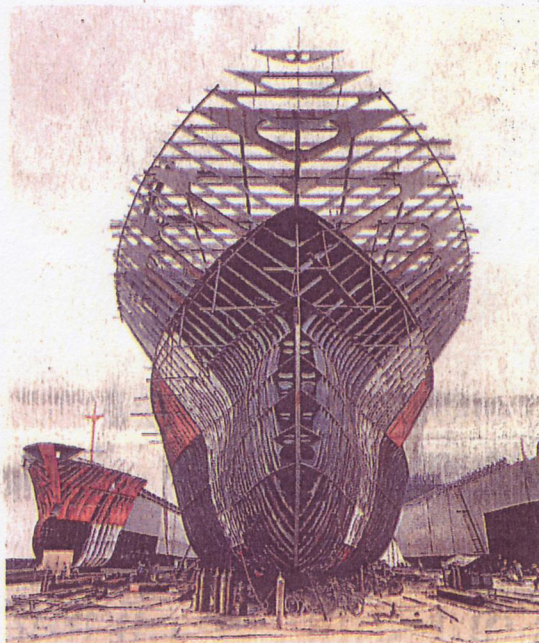
It is a nightmarish vision of conformity, the jovial pink garments winking in irony as the battery workers process the battery hens.

This plant is in Dehui City, a city of almost a million residents in China's northeastern Jilin province. But it could easily stand in for the thousands of other chicken processing plants, and the tens of thousands of other factories that are propelling the most populous nation on earth toward a free market economy.

Canadian photographer Edward Burtynsky has been going to China for five years to look at the shock waves — both economic and environmental — that its formidable society is sending into the world.

Having made an international name for himself with pictures of how mankind imposes itself on nature, Burtynsky is the subject of an exhibition currently on view at Presentation House Gallery in North Vancouver, and of a film that will screen twice this week at the Vancouver International Film Festival, before its commercial release Oct. 20.

His photographs are included in the permanent collections of the Museum of Modern Art and the Guggenheim Museum in New York, the National Gallery



EDWARD BURTYSKY/COURTESY OF CHARLES COWLES GALLERY IN NEW YORK
Edward Burtynsky's photo of a shipyard at Quill Port in Zhejiang province, China.

of Canada, the Bibliotheque National in Paris and many other important museums.

His particular interest in China was spurred by the Three Gorges project, the damming of the Yangtze River that when it is completed in 2009 will have displaced 1.3 million people and drowned 13 cities, 140 towns and 1,300 villages in the rising waters of its reservoir.

See his work

■ Edward Burtynsky's photographs of China are on display at Presentation House Gallery (333 Chesterfield Ave. in North Vancouver) until Nov. 5.

■ The artist will give an illustrated lecture today at 12:30 p.m. at Vancity Theatre (1181 Seymour), with a reception in his honour tonight at 7 p.m. at Presentation House. Both events are free and open to the public.

■ A film about Burtynsky's work, *Manufactured Landscapes*, receives its Western Canadian Premiere as part of the Vancouver International Film Festival, with screenings on Oct. 11 at 9:15 p.m. and Oct. 12 at 11:30 a.m. at Empire Granville Theatre Cinemas. The film will be released commercially Oct. 20.

■ For more information, visit Presentation House Gallery's website at www.presentationhousegallery.com.

on his personal interests and preconceptions. It partly harks back to the disrupted landscapes of his own boyhood, in the sooty industrial heartland of southern Ontario — landscapes that subsequently made him famous. But he also goes about his work in a deeply theoretical way: searching for an image that will be the perfect example of some feeling or idea he is trying to communicate.

China is flexing its economic muscles on a scale and with implications that are hard for us to imagine, so to illustrate that Burtynsky goes hunting for the quintessential factory floor, or the arresting Three Gorges view, or the infinitely large shipyard.

"I search things out via research," he says, by phone from his Toronto studio. "We know that China is the manufacturing leader of the world; we know that the Three Gorges Dam is the largest engineering project, and so the process begins with my imagining what I want to see, and then I work out where I would find those things."

Pablo Picasso used to say that art is not truth.

It's easy to see what he means: An artist looks out at the world and records what he sees — or maybe what he feels — and people are free to interpret the results anyway they like. A picture is just as full of contradictions as the human being who made it.

Burtynsky sends assistants out to take preparatory photos with digital cameras. Searching for the perfect factory, he will dismiss 19 of the resulting possibilities, in favour of the 20th. It is no felicitous accident that the floor of the Cankun assembly plant in Xiamen City creates an indoor version of infinity, with its 100 coffeemaker assembly lines and its ocean of uniformed workers — thousands of them.

This is precisely what Burtynsky is trying to communicate about the new China — about its scale and its gathering velocity.

That he uses a camera is an interesting technical factor, but no more a guarantee of "objectivity" than if he had



EDWARD BURTYSKY/COURTESY OF CHARLES COWLES GALLERY

An Edward Burtynsky photo of Dam #1 on the Three Gorges project, taken in 2002.

Painted the scene on canvas. When he talks about "manufactured landscapes" he is playing with a double entendre: certainly humans alter their landscapes through their industry, but so do photographers; every time they frame a picture, choosing what to show and what not to show.

"Art is not truth," Picasso said, before adding: "Art is a lie that enables us to recognize the truth."

To someone from China, Burtynsky's "truth" has a very different meaning. Debra Zhou looks at these images of Three Gorges and of factory floors and behemoth shipyards and feels a sense of pride and communal possibility.

"Sometimes, in the midst of all that change, you find yourself asking which is the real China?" she says. "The quiet rural China of the past or the urban and [industrial] China of these pictures?"

"Well, China is both of these."

Zhou, 25, was born and raised in Shanghai. She came to B.C. at the age of 18 for the chance at a better education. Her father, who is a computer engineer, sacrificed his own career to accompany her to Canada. Zhou's mother, who is a medical doctor but does not speak English, made the difficult decision to continue with her practice in Shanghai.

Zhou studied psychology at the University of Victoria, and will be back in school soon to become an art therapist. She speaks immaculate, unaccented, idiomatic English.

"There is no missing the Three Gorges project," she says. "Even in Shanghai [more than a thousand kilometres away] you hear about it a lot. It is in the paper every day."

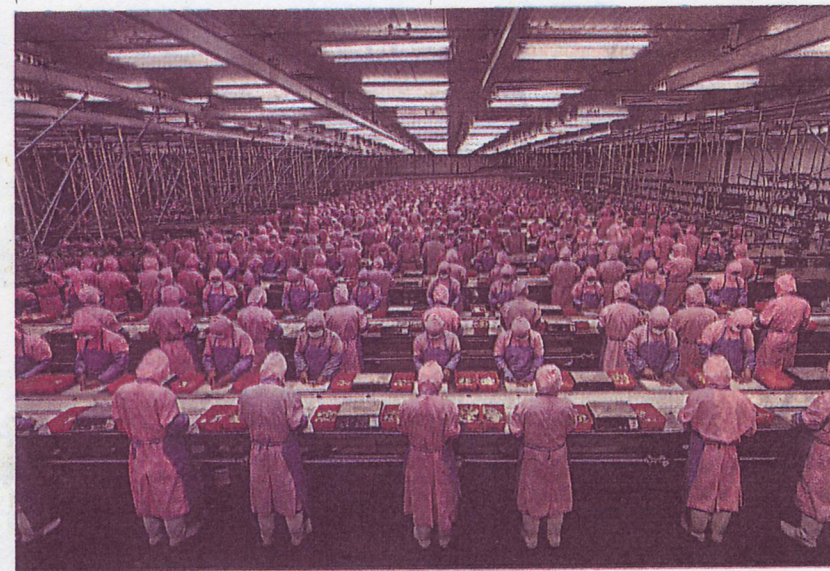
"And in China, everybody's proud of it. People travel there just to see its progress."

The point, Zhou says, is that the dam is pushing the boundaries of engineering and hydrological technology. The fact something that once seemed impossible is now being built, registers with most Chinese as a great accomplishment.

"It asks us to look at what is possible when so many people gather together, to work toward a shared goal."

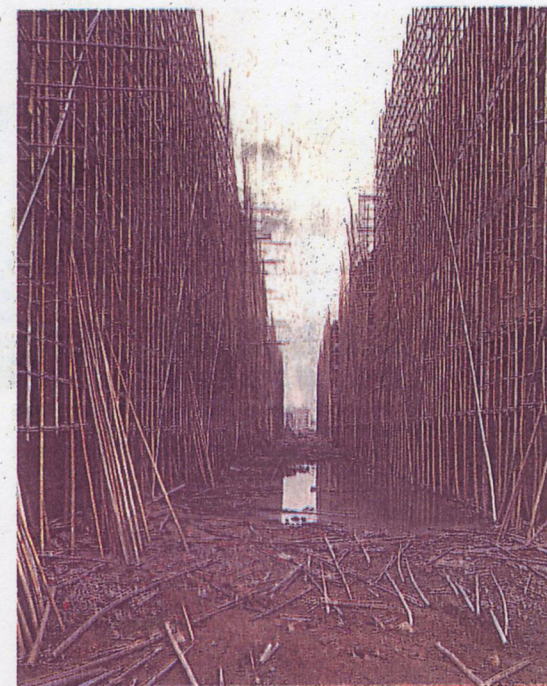
The dam itself, dreamed up more than a century ago, will be two kilometres long when completed. Its 26 turbines will generate as much electricity — 18,200 megawatts — as 16 nuclear power plants. In Burtynsky's large-scale photographs, its immensity is almost overwhelming; just as overwhelming as its environmental impact may be.

The hardship of a million people displaced is another factor, which Zhou says most Chinese are philosophical about.



EDWARD BURTYSKY/COURTESY OF CHARLES COWLES GALLERY

Processors hard at work inside the Deda Chicken Processing Plant in Dehui City.



EDWARD BURTYSKY/COURTESY OF CHARLES COWLES GALLERY

A factory under construction outside Shenzhen, in Guangdong province.

"In China, construction is everywhere," she says. "I was in Shanghai in February and half the city is a construction site."

"Looking at this, you feel the whole country is being renovated."

"More than anything, it gives you the feeling that everything is moving, everything is progressing."

Zhou is fascinated by Burtynsky's vision. She, and her Canadian boyfriend, Eric Malcolm, spend long minutes peering into

Burtynsky's giant pictures. Where the photographer shows a riverside town demolished in preparation for the rising of the water, Zhou sees a cycle of decay and regeneration.

"Everywhere you go in China you see this," Zhou says. "In a way, I think it is a necessary stage in the country's development. If you don't get rid of the old, you don't have the new."

"It's only human to want an improved quality of life."

Where Burtynsky shows a tor-

rent of 10,000 workers streaming out of a shoe factory during a shift change, the Chinese psychologist sees the carefully landscaped and maintained factory precincts; she sees the slogans on building fronts reminding employees that the dignity of a good reputation is the most important thing in life.

At the end of their visit to Burtynsky's exhibition at Presentation House Gallery, Zhou and Malcolm pause in front of the chicken processors in Dehui City. They are talking about the impression of alienation and conformity that a Westerner might take from it, as opposed to the feeling of belonging that a Chinese observer might have.

It is Malcolm who spots the image's most miraculous detail. The workers are wearing medical masks, so that only their eyes are showing. At first glance, the anonymity is complete, which is certainly the impression you get from smaller versions of the image, like the one accompanying this article. But in the giant-sized print at Presentation House Gallery, Malcolm notices that many of the workers — most of them in fact — are laughing.

And when you look closely, you see that he is right: many of their eyes, just visible above the masks, are crinkled with mirth. Yes, they are working on an endless production line, a faceless army in hot pink. But they are also visibly happy, joking with their neighbours, enjoying themselves.

"Being Chinese, and looking at these pictures," Zhou observes, "you can't help feeling that you want to be there to be part of it — to do something."

"There is so much opportunity now in China, anything is possible."

miscott@png.canwest.com

INSIDE CHINA ON DISPLAY

Canadian photographer Edward Burtynsky has a particular interest in China's shocking growth. His work is on view locally. **Story B2-3**

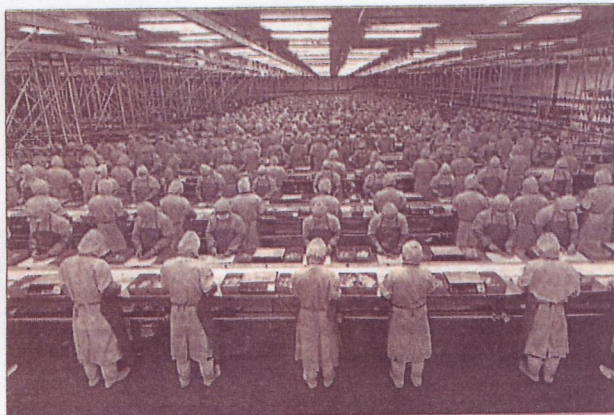


THE VANCOUVER SUN

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VISUAL ARTS LISTINGS

THE VANCOUVER SUN SEPTEMBER 14-20, 2006



Manufacturing #17, showing a scene from a chicken processing plant in the Jilin province in China, is among the images in Edward Burtynsky's *The China Series*, which opens Saturday at Presentation House Gallery and runs to Nov. 5.

Jennifer Kostuk Gallery 2928 Granville 604-737-3969. » MICROSCOPIC: EXHIBIT A Sculptural artist Marianne Lovink, Sept. 14-30.

Morris and Helen Belkin Art Gallery 1826 Main Mall, UBC 604-822-2759. » Strange Bedfellows: UBC Master of Fine Arts Graduate Exhibition, opening reception Sept. 14 8 pm, Sept. 15-Oct. 1.

Sidney and Gertrude Zack Gallery 950 W. 41st 604-257-5111. » Journey to Uman: Photographs by Lorne Greenberg, opens Sept. 14, 7 pm; to Oct. 18.

Tracey Lawrence Gallery 1531 W. 4th 604-730-2875. » The Rhubarb Society: Anne Collier, Adam McEwen, Jonathan Middleton, John Pli-son, Kathy Slade, Sept. 16-Oct. 14.

Vancouver Art Gallery 750 Hornby 604-682-4700. » RAVEN TRAVELLING: TWO CENTURIES OF HAIDA ART: Features more than 200 works, including poles and masks and carvings by Charles and Isabella Edenshaw, John Cross, Simeon Stihlida, Bill Reid, Robert Davidson and others to Sept. 17.

Video in Studios 1965 Main 604-872-8337. » New Forms Festival 2006: New media festival exploring the theme Transformations Sept. 19-26. www.newformsfestival.com

Western Front Gallery 303 E. 8th 604-876-9343. » ARCHITECTURE AND DISASTER: Group exhibition exploring relationships between architecture and disaster by Sabine Bitter and Helmut Weber, Tacita Dean, Adriana Kulper and Geoffrey Pyke, to Oct. 14.

Blackberry Gallery 2425 St. Johns, Port Moody 604-931-2008. » A TASTE OF FINE WINE: Leanne Laine, Glen Payan to Oct. 1.

Burnaby Arts Council Gallery 6584 Deer Lake

604-298-7322. » PICTURE IT ON YOUR WALL: Group show of works by contemporary local artists, for sale or rent, to Sept. 10. » DEFINING SPACES: Colleen Heslin, Lisa MacLean, Ken Mayer, to Oct. 15.

Evergreen Cultural Centre 1205 Pinetree, Coquitlam 604-927-6550. » PLACE: Photo exhibition by Gary Chapman, Fred Herzog, Trevor Martin, Brian Wood, to Sept. 9. » Good Dog: Ross Bollerup's colourful layered studies of man's best friend, Opens Sept. 17, 4 pm, to Oct. 21.

Seymour Art Gallery 4360 Gallant, N Van 604-924-1378. » SOUTHERN AFRICAN ART WORKS: Collection of South African prints, pottery and basketry, to Sept. 10.

Silk Purse Art Gallery 1570 Argyle, W Van 604-925-7292. » CREATION OF LIGHT: Keow Foo's watercolor paintings, to Sept. 24.

Richmond Museum 7700 Minoru 604-231-6440. » RICHMOND 125: Celebrates Richmond's 125th anniversary of the incorporation of Richmond as a municipality. » Local Heroes: Richmond Service Provider, to Nov. 10.

Surrey Art Gallery 13750-88th Ave. 604-501-5566. » FICTION NON FICTION: David Carter, Adad Hannah, David Hoffos, Jane Irwin, Kelly Mark, Jeremy Turner explore the concept of "reality" using video, photography, sculpture and the Internet, Sept. 16-Nov. 5 » BEYOND BELIEF: Exhibition of photography by 36 artists; to Oct. 29.

Surrey Museum 17710 56A Ave. 604-592-6956 » Ornamenting the Ordinary: Crafts of South Asia, presented by The Royal Ontario Museum, to Oct. 21.

Landscapes that weep toxic tears

Filmmaker brings her intimate perspective to the work of Canadian art photographer

BY KATHERINE MONK

The best artists have always been able to find beauty in humanity's ugliest achievements. From Shakespearean tragedy to Michelangelo's *Pieta Rondanini*, the artistic impulse has consistently provided our saving grace and given meaning to our inevitable suffering.

Sometimes, the artist can even open our eyes to hidden truths and point the way to enlightenment in little more than a roughly hewn torso and a downcast gaze. It all comes down to capturing an essential human emotion that we can all recognize, and relate to, but the creative challenge grows exponentially more complex when the suffering isn't human, but environmental.

Landscapes do not weep for their young, or mourn a lost forest, or rage against a 20-lane highway bisecting its breast. Certainly, we can, but the landscape itself is neutral.

Canadian art photographer Edward Burtynsky has dedicated a large chunk of his celebrated career to documenting the landscapes altered by human endeavours, and in *Manufactured Landscapes*, noted filmmaker Jennifer Baichwal chronicles Burtynsky as he makes his way across the rapidly morphing backdrop of China with a large-format camera.

With little dialogue and no narration, Baichwal — in partnership with her subject — successfully shifts our perspective on the world around us. Not only do we see a landscape weep toxic tears, but thanks to Burtynsky's gift, even the bright red streams of mine tailings look exotic and undeniably gorgeous.

Manufactured Landscapes recently picked up the Toronto-City Award for best Canadian feature film at the recent Toronto International Film Festival for its "profoundly evocative dialogue between artists of the highest calibre ... [and] finding exceptional beauty in the peril of our planet."

The film is currently making a festival

appearance in Vancouver alongside a Burtynsky exhibit before opening commercially later this month.

For Baichwal, the Vancouver Island-raised filmmaker who's managed to carve a niche for her unique film portraits of various artists — including Shelby Lee Adams and writer Paul Bowles — *Manufactured Landscapes* began to take shape in her own mind after she watched 80 hours of unedited footage shot by a fan of Burtynsky's.

"This guy had shot 80 hours of DV footage and I was struck by the forensic nature of the stuff," she says. "I realized after sitting through the whole thing that there was no way I could make a film from that. And that taught me something ... which was the importance of finding a narrative. The footage as it was had no story. It was like a home movie, and that's when I asked Ed if I could start over again."

A fan of Burtynsky's since she first saw his images of quarries, Baichwal says there was mutual knowledge and respect from the beginning of the discussion stages, and with the addition of cinematographer and fellow filmmaker Peter Mettler — who was a colleague of Burtynsky's from their days at Ryerson — the creative soup began to boil.

"Ed was really the subject, as well as the author for the piece — because we're exploring his frames as he creates them," says Baichwal.

"And because Ed is the author, we had to adopt the same stance, which was one where we didn't go and affix meaning to each image. The beauty of Ed's work is that it hangs in corporate offices — the companies responsible for these landscapes — and it also hangs in environmental offices. His pictures are not didactic in any way."

As a filmmaker, Baichwal understood



SANJAY MEHTA

Manufactured Landscapes — Noah Weinzweig (China line producer, at left) and Edward Burtynsky in the Tianjin suburbs, China. The crew of *Manufactured Landscapes* (above right)

PETER METTLER

the value of not drawing conclusions for her audience, but with material as potent and as ominous as China's transition from agrarian economy to urban, consumerist culture, steering clear of political rhetoric wasn't easy.

"What we did try and do was bring added content to Ed's work through time and context. We couldn't do the large format details he does, but we could let the camera rest on the details that aren't immediately visible in Ed's frames. For instance, in one of the pictures of the Three Gorges dam, you see these little black dots all over the frame and you can't really make out what they are — but with the movie camera, we can reveal the black specks as people, and give people an added appreciation of the scale."

Scale, says Baichwal, is the key to Burtynsky's oeuvre. It's also something she learned to calibrate on a personal level

while growing up on Canada's wet coast.

"I think you can't help but find an appreciation of scale when you're walking around big trees and big mountains. But there's also something about walking around under drizzling grey skies and thinking to yourself that seems conducive to developing an introspective state, which is a good base state ... for making art."

While spending time in China with Burtynsky and Mettler, Baichwal says she began to see the much bigger picture behind Burtynsky's static images.

"When you see these huge factories and see the amount of energy and focus that goes into assembling the spray nozzle for an iron ... there's something absurd and tragic about it because so much of what they're making is entirely disposable," she says.

"You can't get away from it there. You begin to grow keenly aware of your own

role in the whole production line because as consumers, we're all complicit. A huge majority of everything we buy in this country is made in China, and we easily put the experience of the factory worker on the back shelf. It's not part of our reality," says Baichwal.

"I think it's important that we do recognize what's happening — not that what's going on in China is specifically bad. We had no desire to make any judgments about what's right or wrong. We're simply pointing out the dimensions of this new industrial revolution."

Baichwal takes a moment to note that she's in her car, burning fossil fuels as she takes her kids across town. She knows she's part of the picture, and she says she's proud she and her colleagues didn't turn a blind eye to their culpability in environmental degradation.

"I think the most we can hope for is to open people's eyes to their own participation so that people will think twice about their consumer habits. We have to be aware of the small things that can affect change, such as not buying certain items," she says.

"For the past 100 years, we've been committed to the pursuit of capitalism — at any cost. That is just so over."

Manufactured Landscapes screens as part of the Vancouver International Film Festival Wednesday, 9:30 p.m., Granville 3; Thursday, 11:30 a.m., Granville 3.

The festival offers a special Ed Burtynsky lecture Tuesday, 12:30 p.m., at Vancity Theatre.

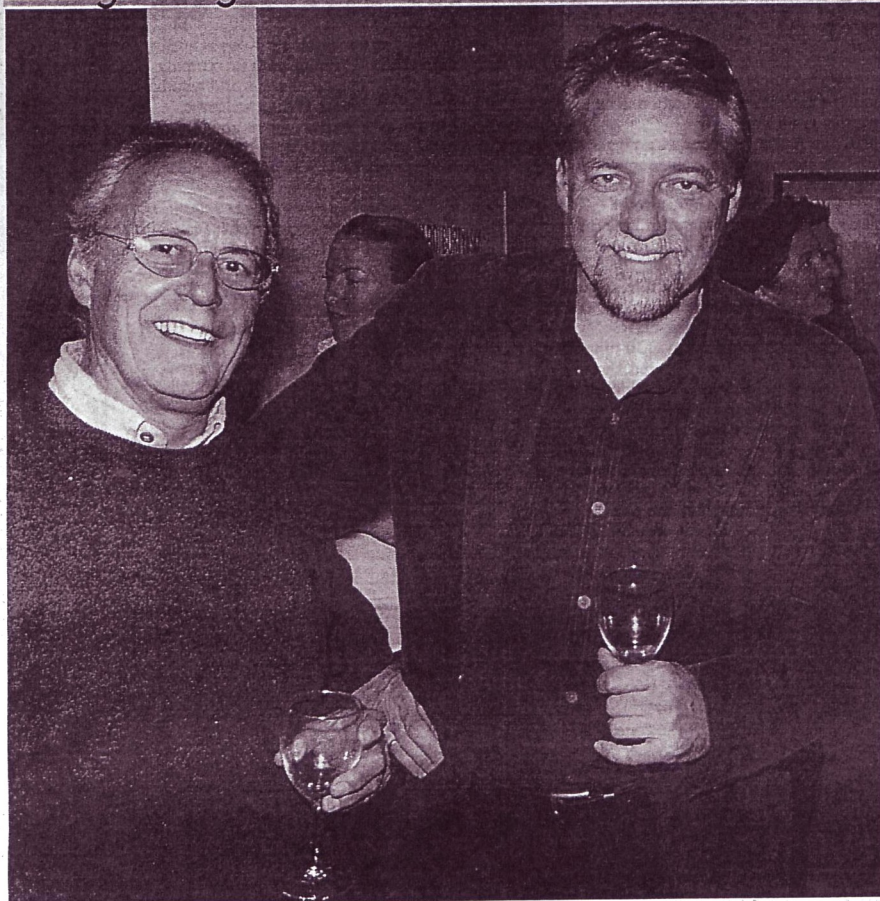
Manufactured Landscapes opens commercially in Toronto and Vancouver Oct. 20.

CanWest News Service

More VIFF coverage, F12/13

bright lights *by Victor Aberdeen*

Edward Burtynsky reception



David Van Berckel, owner of Opus art store, toasts the night with artist, **Edward Burtynsky**.

World-renowned artist **Edward Burtynsky** presented *The China Series* to a packed audience at the Presentation House Gallery on Oct. 10. The event, which included a reception, was a huge success as the night's guests appreciated Burtynsky's amazing photography of China, which depicted a country in transition. Local artists and photographers had the opportunity to meet with Burtynsky to gain insight from behind the lens and enjoy light refreshments.



Christos Dikeakos, Presentation House Gallery curator **Helga Pakasaar** and **Brigitte** and **Henning Freybe** enjoy the evening.



City of North Vancouver Councillor **Sam Schechter** takes a moment with **Betty Pietak** and local artist **Blake Evans**.



Presentation House Gallery employee **Kirsten May** shares a smile with **Carlo Diano**.



Robert Kenney raises a glass alongside **Daniel Henshaw**.



Jan Ballard and **Adam Harrison** flank **Coleen Nemtin**.



Reid Shier, director of the Presentation House Gallery, enjoys the event with **Della** and **Stuart McLaughlin**, owners of Grouse Mountain Resorts.



Former Presentation House Gallery director **Karen Love** poses for a picture with artists **Al McWilliams** and **Lyse Lemieux**.



Barbara Braithwaite and **Miria Hood** share a moment.