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The Guangzhou Ballet Troupe draws from Asian and Western sources in Vancouver debut.

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LOST BOYS

Larry Clark's darkly beautiful '60s-era pictures of young addicts still hit hard.

PHOTOGRAPHY » C17



DELUXE DINING

White Rock eatery's patio is tantalizing, but the kitchen is the real star of the operation.

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PHOTOGRAPHY

The lost boys of Tulsa

Larry Clark's photos are as startling today as when they were first shown in 1971

BY JOHN MACKIE
VANCOUVER SUN

Larry Clark comes from an artistic family: his mom was a commercial baby photographer. Clark learned photography at an early age, and apparently often went along with mom when she tromped around peddling her services door-to-door in Tulsa, Okla.

Then he'd hang out with his friends, bringing along his camera — which produced a whole other type of kid photo.

Lustrum Press published a collection of photos of his friends in a thin book, *Tulsa*, in 1971. And it caused a sensation.

The cover featured a young man sitting shirtless and cross-legged on a bed. He looks like your normal middle-class American kid, with a full head of James Dean hair and the hint of a smile on his face. Except this kid is holding a big gun in his right hand.

Inside the book, Clark captured his friends as they did the normal stuff of childhood: driving around in cars, having sex, injecting speed into their arms. His black-and-white photos were beautiful and gritty, artistic and shocking. Forty years after they were published, they're still incredibly powerful.

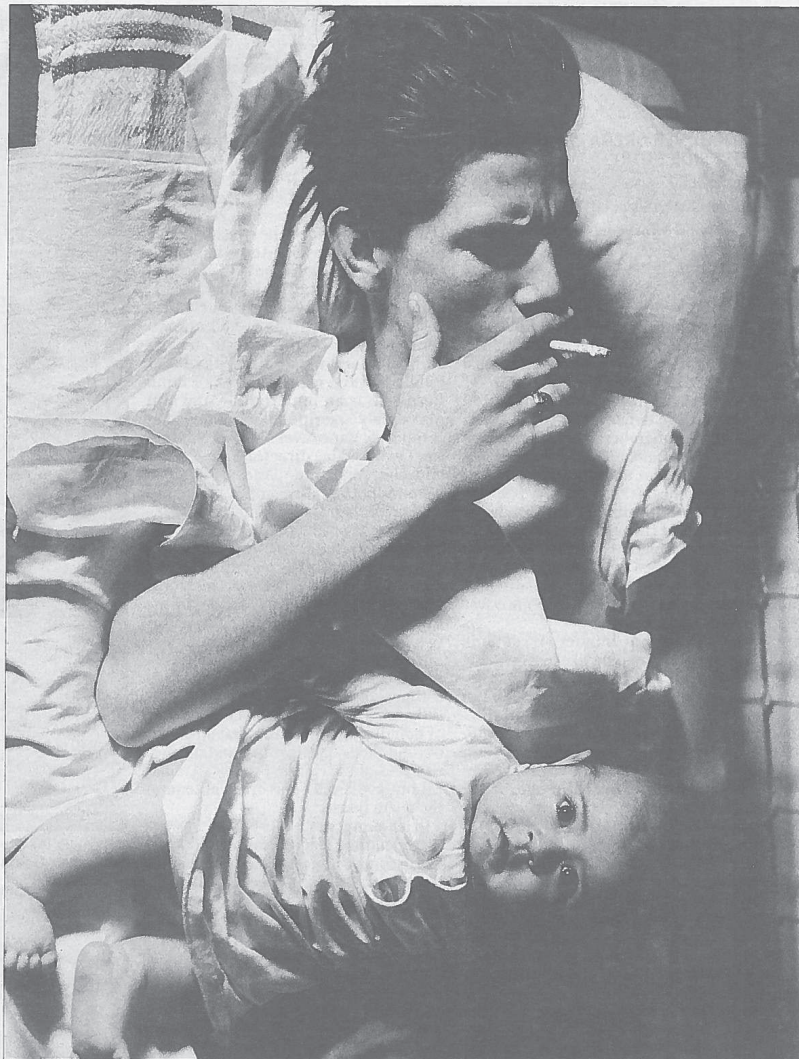
"It's been said that this was the first time America was shown to be like this, middle America," says Helga Pakasaar of Presentation House Gallery in North Vancouver.

"It's one thing to take shots of the Bowery or the extremes, like [*Life* magazine photographer] Eugene Smith. A lot of the documentary photographers were going elsewhere to show extreme lives and violence. But this was just like in your backyard."

To Pakasaar's knowledge, *Tulsa* has never been shown in Vancouver. So she decided to bring it to Presentation House, borrowing a set of the *Tulsa* photos owned by the Western Washington University Gallery in Bellingham.

Clark didn't give detailed descriptions of his photos, but he did write an unforgettable intro.

"I was born in tulsa, oklahoma in 1943," Clark wrote, all in lower case letters. "when i was sixteen i started shooting amphetamine. i shot with my friends everyday for three years and then left town but i've gone back through the years. once the needle goes in it never



An exhibit featuring photos from Larry Clark's book *Tulsa* comprises shots he took from 1963 to 1971.

comes out."

Clark also identifies the three photos that open the exhibition. One is of an intense, shirtless David Roper in a contemplative moment. The second is of a troubled Billy Mann driving a car, also shirtless. The third is a young woman in a corduroy dress. But

we don't learn her name: the caption simply reads "dead."

It is completely startling, and sets the tone for a show that is riveting, but also harrowing, and at times incredibly sad. The innocent youth at the beginning of the book become hardened by the end, when Roper is writing angry X-rated

notes to the cops who busted his house up, and Mann has died from an overdose.

"[Clark] was hanging out with a group of people who were a bit on the edges of society," says Pakasaar. "But they weren't really druggies, in the street people sense, they were kids, maybe middle-class

kids, who got into a drug scene. He was intimate with this society, so he had a camera, which was very small, and he could just keep shooting all the time."

Clark used the technical knowledge he'd picked up as a child to great effect; he wasn't just shooting pictures of his friends, he was documenting their lives with his Leica.

"It isn't just off the cuff, or just about being there, or even capturing these sad moments," says Pakasaar. "He knew what he was doing. The way he was using natural light, or a night light [where] you see [the subject's] eye kind of glinting, it reminds me a bit of a Robert Frank esthetic."

Tulsa made Clark famous, and he's continued to put out startling, controversial work, both as a photographer (his 1983 book *Teenage Lust*) and as a filmmaker (his 1995 movie *Kids*).

Clark's photos of his friends have become very influential. In a 1995 story for *Interview* magazine, director Gus Van Sant told Clark that *Tulsa* influenced the look of Van Sant's movie *Drugstore Cowboy*, as well as Martin Scorsese's *Taxi Driver* and Francis Ford Coppola's *Rumblefish*.

"People are affected by this exhibition when they look at it," says Pakasaar. "It really has an immediacy and a poignancy to it. He really does capture something that's about a particular time and place, but also is much more general, and is heart-wrenching, still, today."

Clark's show is coupled with another controversial photo series, Kohei Yoshiyuki's *The Park*. It features infrared photos taken at night of Japanese couples having sex in a park, and the peeping toms who go there to watch them.

jmackie@vancouversun.com

At a glance

TULSA

Photos by Larry Clark

Where: Presentation House, 333 Chesterfield, North Vancouver

When: Wed. to Sun., 12 p.m. to 5 p.m., to Nov. 13

Admission: Free



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ARTS

Art turns us into voyeurs

VISUAL ARTS

LARRY CLARK: TULSA
KOHEI YOSHIYUKI:
THE PARK

At Presentation House Gallery until October 30

✦ Rarely is a visit to Presentation House Gallery so difficult, the photography on view so uncompromising. It's not just the subject matter that is troubling, it's the dynamic between image and viewer. Larry Clark's series of gelatin silver prints, "Tulsa", and Kohei Yoshiyuki's series "The Park" implicate us as we look at them. Willingly or not, we become trespassers or voyeurs, complicit in the ways the camera insinuates itself into illicit aspects of society—from intravenous drug use among suburban teenagers in Oklahoma during the 1960s to predatory packs of peeping Toms in Tokyo in the 1970s.

Tulsa-born, New York-based photographer and filmmaker Clark (the director of 1995's *Kids*) started shooting amphetamines at the age of 16. He shook his drug habit for a while, attended art school, served in Vietnam, then returned to his hometown—and his addiction. In 1971, he achieved acclaim and notoriety with the publication of *Tulsa*, a book of grittily intimate black-and-white photos of his friends and fellow addicts, shooting up, playing with guns, driving around town, beating a police informer, and fucking, injecting, and fighting with their girlfriends. Clark recorded it all, clearly with the cooperation of his subjects, who appear sometimes to be conscious of the camera and at other times oblivious.

Four dozen of his grainy, bleached-out prints, shot with a Leica using natural light, are on view at PHG, along with his silent, 16-millimetre film of the same subjects. Like the book, the exhibition has minimal text. There's the odd lowercase name below a portrait ("david roper", "billie mann") and the occasional notation ("dead"). The guys, photographed during three different periods between 1963 and 1971, progress from cocky, crew-cut teenagers to dissolute, scruffy men, seemingly indifferent to the sordid pointlessness of their existence. The girls and young women appear melancholy from the get-go, as if they could anticipate the abuse and lethal overdoses awaiting them.

One shot shows a young woman lying in bed, talking to a friend: she has a black eye and a big bruise on her shoulder. In another photo, a woman stands crying in a bathroom, a man



In his gritty 1971 "Tulsa" series, photographer and director Larry Clark captured pictures of his friends and fellow addicts (including the untitled work above).

threatening her. The most disturbing image in the show, however, is of a heavily pregnant woman, sitting in a chair in front of a window, bathed in beatific light—and shooting up.

In a 2005 *New York* magazine interview with David Amsden, Clark insists that his *Tulsa* photos are neither exploitative nor titillating, that they are autobiographical and contain social commentary. Next to the image of the pregnant addict, he points out, are shots of a baby's funeral, including one of the dead infant in its tiny coffin. "The point," he says, "is the consequences."

Consequences are weirdly absent from Yoshiyuki's "The Park". Using a 35-millimetre camera, infrared film, and an infrared flash, he documented nighttime sexual encounters in three Tokyo parks between 1971 and 1979. Some of the grappling, clutching couples, lying under bushes or pressed up against trees,

are straight, others are gay, but their furtive activities are not really the point here. What Yoshiyuki's camera is primarily focused on are the peeping Toms, the voyeurs, the men who stalk and surround the seemingly unaware couples, watch them, and sometimes even grope them.

After he happened upon this clandestine sexual activity one night, Yoshiyuki spent six months hanging out with the voyeurs, pretending he was one of them, before he started taking his photos. The figures in his prints are pale, insubstantial, almost spectral against the surrounding darkness. In some cases, their eyes glow, adding to the supernaturally creepy feeling. Again, what is clear here is that the people on the other side of the camera—Yoshiyuki and his audience—have become voyeurs, too. We've joined those doglike packs of peeping Toms. It's a bizarre and disturbing experience.

> ROBIN LAURENCE

LA

Los Angeles Times Magazine

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A Vancouver
Adventure

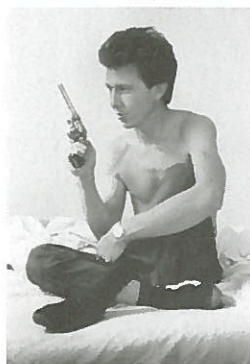
Bill Maher:
Still Cranky



CONTEMPORARY ART GALLERY



OLYMPIC AND PARALYMPIC PUBLIC ART



PRESENTATION HOUSE



VANCOUVER ART GALLERY

Contemporary Art Gallery

604-681-2700
contemporaryartgallery.ca

A show of 1960s work by L.A.'s own Sister Corita Kent runs through October, and a concurrent exhibition of late-18th- and early-19th-century wood engravings by Thomas Bewick demonstrates the gallery's elastic definition of "contemporary."

Olympic and Paralympic Public Art

604-871-6434
vancouver.ca

While you're checking out the new convention center, be sure to see Douglas Coupland's trippy pixilated whale sculpture (*Digital Orca*), located next to the crystalline Olympic Cauldron. For added surrealism, get up close and personal with *The Birds*, Myfanwy MacLeod's gigantic avian sculptures.

Jameson House

866-785-8232
jamesonfoster.com

British architect Norman Foster makes his contribution to the

Vancouver skyline with his first residential tower in North America. The glass-and-steel monolith has a decidedly *Jetsons* vibe. Absolutely worth a peek for architecture buffs.

Or Gallery

604-683-7395
orgallery.org

This adventurous artist-run nonprofit center is dedicated to promoting experimental and conceptual work. The gallery is currently presenting *Creative Destruction*, a show of work in various media (sculpture, video, et al.) by New York-based artist Matthew Buckingham. Through October 22.

Presentation House Gallery

604-986-1351
presentationhousegallery.org

A worthwhile stop for aficionados of contemporary film, video and photography. An exhibition of lensman Larry Clark's provocative vintage gelatin silver prints depicting the underbelly of his Tulsa hometown runs through October 30.

Rennie Collection

604-682-2088
renniecollection.org

Do not miss this internationally acclaimed collection of contemporary art in the Wing Sang building, a landmark 1889 Victorian Italianate structure and the oldest edifice in Chinatown. The dazzling collected works of British artist Martin Creed—open by appointment—are on site until October 8.

Semiahmoo Library

604-592-6900
surreylibraries.ca

The main attraction at this library in the city of Surrey (a member municipality of Metro Vancouver) is the massive green wall that covers the facade. Designed by the firm Green over Grey, it is one of the largest vertical gardens in North America.

Vancouver Art Gallery

604-662-4719
vanartgallery.bc.ca

This is the big daddy of Vancouver museums, set in a neoclassical courthouse renovated by

Canadian architect Arthur Erickson in the 1980s. The strength of the permanent collection lies in works produced in British Columbia, from 19th-century landscapes to photography by Rodney Graham, Jeff Wall and other members of the Vancouver School of photoconceptualism. A current show, *The Distance Between You and Me*, examines the theme of location and dislocation through the work of artists from three cities: Los Angeles (Kerry Tribe), Vancouver (Isabelle Pauwels) and Guadalajara (Gonzalo Lebrija). Through January 22.

Vancouver Convention Centre

604-689-8232
vancouverconventioncentre.com

The recently completed West Building, designed by Seattle-based LMN Architects, makes a strong case that this type of facility need not be a mute, sidewalk-killing box. Located on the downtown waterfront, the LEED Platinum-certified facility boasts a sprawling, six-acre green roof.



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TULSA & THE PARK

SHOW: 9.5 Words by Anne Cottingham

ART



Long before the modern day celebrity gossip rag, a revolution took place in the 1970s. Subcultures of drugs, overt sexuality, and free expression formed and begged to be documented. Photographers Larry Clark and Kohei Yoshiyuki did just that in their respective cities of Tulsa, Oklahoma and Tokyo, Japan. Though the worlds they came to inhabit were different, their methods were similar, becoming a spectator in each community and documenting their time in black and white film. Presentation House Gallery is presenting each series as separate exhibitions under one roof, creating a dialogue referencing hidden and marginalized communities.

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This Issue



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SIGN UP FOR THE COLOR

Urban Legends
by Allison Collins

Tulsa
Larry Clark
Presentation House Gallery
333 Chesterfield Avenue , North
Vancouver, BC , Canada V7M 3G9, Canada
September 10, 2011 - November 13, 2011



Back when I lived in Ottawa, Ontario I used to regularly frequent the Canadian Museum of Contemporary Photography, a national museum just for photography which has since been folded into Canada's National Gallery. It was a shame to see this dedicated space for inquiry into photography's forms and means dissolve, as it was a place that one could search for meanings in photography both within and alongside the terrain of contemporary art's recent trends. Silver gelatin prints, for example, are sensual and tactile, but their functionality is currently somewhat out of fashion. Yet they seem wholly at home where one is meant to consider the modes and methods of photography in particular.

Presentation House Gallery is the only gallery in Western Canada that is dedicated to photography as a medium. They often present exhibitions that explore the boundaries of this mandate, entering wholly into any and all places where images can go. Currently the gallery is hosting two exhibitions of important historical projects that hinge on authorial immersions into sub-cultural scenes. Lined-up in rows in separate rooms, one finds the narrative sequences of Larry Clark's *Tulsa*, 1963-71, and Kohei Yoshiyuki's *Park*, 1971-79, which offer human relations that cross invisible, ethical lines. Each project entails a process of immersion leading to the re-construction of the experience of a scene, enabled by the photographer who became embedded within a social phenomenon in order to record its subjects and activities.

Kohei Yoshiyuki's photographs provoke the viewer, necessitating one to consider their position as they view images of unknowing subjects that were taken at night, surreptitiously, with an infra-red flash. The subject matter, couples captured in the midst of sexual encounters in Tokyo parks, begs ethical questions about permissiveness. Straight and gay partners, and the voyeurs who watched them, are composed, sometimes inside classical and quite beautiful tactile compositions. They are investigated by Yoshiyuki who clearly has enthusiasm enough for the phenomenon to stick with his task over the time it took to gain the trust of the peeping toms, and to become adept at sneaking about in the dark undetected.

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Larry Clark, *Untitled*, 1971, Gelatin silver print, 14 x 11 inches (35.6 x 27.9 cm). Courtesy of the artist and Luhring Augustine, New York.

Larry Clark's *Tulsa* is a suite of photographs that are by-now practically legendary for their ability to bring the viewer into a confrontation with a beautiful, sad world of drug-addicted youths from his hometown of Tulsa, Oklahoma. Presented in sequence, the storyline is filled with the hollow excitement of a temporary high, and the heart-rending reality of the subjects' hard lives (with dire consequences). Affecting, because of their claim to construct a subjective truth of authorial experience, such beautiful, loving, tragic portraits – one is of a fully pregnant woman with a needle in her arm – evince empathetic despair along with anthropological fascination.

Screened alongside the exhibition (for the first time in Canada), Clark's film, *Wassup Rockers?*, 2005, reveals the later and significantly more childish direction that his authorial position took. His personal vision vis-à-vis a fictional group of Latin-American LA skate-punk youths is so questionable in that film, which really moves into the territory of camp, that his earlier position as an embedded voyeur and participant in the Tulsa drug culture is undermined by his untoward fascination with lustful young men and proclivity for hyperbolic renderings. Thankfully, the single screening was more of an addendum to the exhibition, one that is missing from any typical visit.

Photographic reportage as authorial project seems firm in its place as a practice in the past. Both of these photographic projects are more than thirty years old, and have been preserved in various forms, including two very good photo-essay books with tightly edited sequencing of images. The material form of photography, framed and hung delicately in succession, soothes with an uneasy pleasure of looking that is in contrast to the content. The show reminds one of the importance of caring for the present moments that can be found through a practice of observation, a practice that seems to have more recently been displaced by the collating of imagery through the collection and reassignment of images rather than the careful crafting of what, for better or for worse, can be considered a personal vision. Whether or not we question voyeurism in public or private, and whether or not we can relate to the underbelly, is left to the individual. The exhibition and the work present us simply with the opportunity to respond.

—**Allison Collins**, a writer living in Vancouver.

Top Image: Kohei Yoshiyuki, *Untitled*, 1971, From the series The Park, Gelatin Silver Print © Kohei Yoshiyuki. Courtesy Yossi Milo Gallery, New York

Posted by Allison Collins on 11/03 | tags: [photography](#)

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LARRY CLARK, TULSA

Posted 2 months ago by Jack Lowe Art & Design Photography 4076 Views

A new exhibition at the [Presentation House Gallery](#) in Vancouver showcases a series of vintage gelatin silver prints by photographer Larry Clark. The series explores the underworld of drug use, sex, and violence in the photographer's hometown of Tulsa, Oklahoma between the years 1963 to 1971. These images were the first to gain Clark notoriety when they were published in a book entitled Tulsa back in 1971. The set is now regarded as a classic project, inspiring countless photographers.

The exhibition will be running through 30 October, 2011.

Presentation House Gallery
333 Chesterfield Avenue
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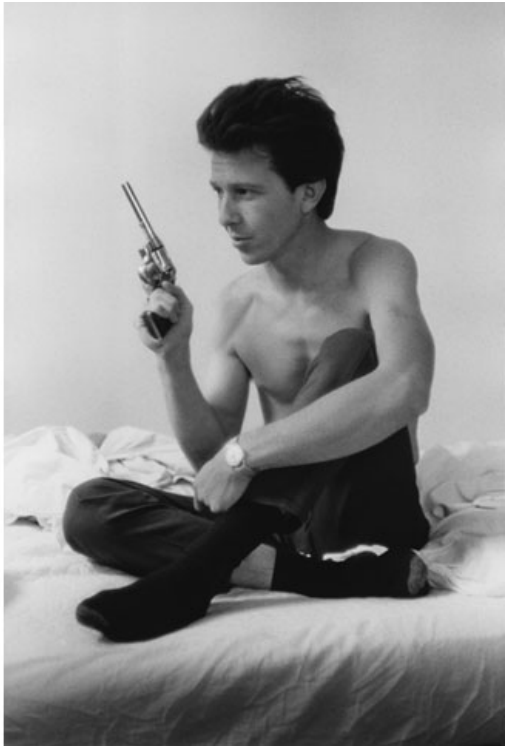
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Larry Clark: Tulsa Time

PRESENTATION HOUSE GALLERY, NORTH VANCOUVER SEP 10 TO OCT 30 2011

by MARIAM NADER



Larry Clark *Untitled* 1963 Courtesy the artist and Luhring Augustine New York

Larry Clark *Untitled* 1963 Courtesy the artist and Luhring Augustine New York

Contemporary photographers study [Larry Clark](#) to gain a definitive understanding of “documentative” practices, and aspiring artist-academics look to his photographs to engage in a dialogue about photography’s role in art history. On view now at [Presentation House Gallery](#) in North Vancouver is Clark’s most iconic body of work, *Tulsa*. This exhibition consists of a series of images taken in Tulsa, Oklahoma, between 1963 and 1971 when the photographer was in his twenties. Shooting in his hometown, Clark documented a world of youthful experimentations in drugs, sex and violence with an almost obsessive rigour—one that gained broad attention when [Clark’s book of the same title](#) was released at the series’ close.



Larry Clark *Untitled* 1963 Courtesy the artist and Luhring Augustine New York

At times abject in subject matter, Clark's compositions of young figures sometimes border on being baroquely beautiful, with light and shadow captured skilfully and elegantly. It is hard to connect the look with the content—like, for example, a young pregnant woman injecting herself with heroin in front of a bay window. The complex and difficult nature of Clark's work has granted *Tulsa* international recognition. Included in the Presentation House show is a recently found 16mm film of Clark in Tulsa in 1968; and on September 21 there is also a special screening of Clark's 2005 film *Wassup Rockers*, which focuses on teens in South Central LA. Although [the National Gallery of Canada owns a portfolio of *Tulsa*](#), this is a rare opportunity for Canadians to see the series exhibited in full.



Larry Clark *Tulsa* 1968 Film still

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Swiss photographer Karlheinz Weinberger laboured for decades before receiving art-world recognition shortly before his death in 2006. His first big Canadian showing, opening in Vancouver this week, suggests why famed fans now include Ryan McGinley and John Waters.

Territory

As I drove home from work on a pleasant summer Vancouver evening, a billboard at the corner of Nelson and Expo caught my eye.

Report from Terminal City: More Cowbell on Vancouver Art

Red-jerseyed Olympics fans are lining up across Vancouver for free entrance to decked-out galleries and behemoth corporate party tents. In her second of three reports from Vancouver, Danielle Egan deals with sensory overload, creative competition and raucous art fever.

celebrate First Nations identities in Canada. • Cineworks Annex, 235 Alexander St. (side door) • Sept. 9, 7:30 p.m. • Free, 604-685-3841, www.cineworks.ca

» **Film Screening: Neutral Territory**
Counting Ants presents a screening of this locally shot and produced feature-length movie about an immigrant family trying to find their new identity in the modern world. • Rio Theatre, 1660 E. Broadway • Sept. 11, 5:30 p.m. • 778-686-5639, http://www.countingants.com/

» **Film Screening: The Concert**
The Vancouver Jewish Film Festival hosts a special screening of *The Concert*, nominated for Best Foreign Film, 2011 Golden Globes. • Ridge Theatre, 3131 Arbutus St. • Sept. 11, 10 a.m. • \$13, includes free coffee and bagels, www.vjff.org

» **The Bolshoi Ballet: Swan Lake**
Bolshoi Ballet's production of Tchaikovsky's *Swan Lake* in HD. • Various Cineplex locations • Sept. 11 and 12 • \$9.95-\$19.95, www.cineplex.com/events

» **Reel Reads Movie Night: Children of Men**
Screening of the film *Children of Men*, based on the novel by P. D. James. • Vancouver Public Library, Central Branch • Sept. 15, 6:30 p.m. • Free, 604-331-3691, www.vpl.ca

CULTURAL

» **Hapa-Palooza**
Celebration of fusion music, dance, literary, artistic and film performances. • Various locations • Until Sept. 10 • www.hapapalooza.com.

» **Art, Revolution and Ownership: Who Owns the Public Domain?**
Conversation about questions of copyright with Laura Murray and Tina Piper following a dance performance by Plastic Orchid Factory. • SFU Woodward's, 149 W. Hastings St. • Sept. 8, 5:30 and 6:30 p.m. • Free, 604-215-2345, aro.artistslegaloutreach.ca

» **3rd Annual Community Square Dance**
Family-friendly community square dance, featuring local string band, Shout! White Dragon, plus professional dance caller Paul Silveria. • The Cultch, 1895 Venables St. • Sept. 10, 7-10 p.m. • By donation, www.thecultch.com

» **Let's Celebrate Vancouver and Explore Marpole!**
Explore the history and transition of Marpole. • Taiwanese Cultural Centre and Scottish Community Centre, 8871 Selkirk St. and 8886 Hudson St. • Sept. 10-17, 10 a.m.-5 p.m. • Free, 604-267-0901

» **Place des Arts Family Open House**
Discover the world of art at this annual family open house. Features fun arts activities, tours, hands-on demos and more. • 1120 Brunette Ave., Coquitlam • Sept. 10 • 604-664-1636, www.placedesarts.ca

» **VCD Contra Dance**
Bob Rentz calls to music played by Seattle's Rhythm Rollers. Wear soft shoes and come fragrance free. • St. James Hall, 3214 W. 10th • Sept. 10, 8 p.m. • \$12, 604-266-2962

» **Mascali Dance: Remnants of Memory - the Pendulum Project**
Interactive exhibition features an installation of costume designs selected from key performances of the past two decades. • Pendulum Gallery, 885 West Georgia St. • Sept. 12-24 • Free, 604-250-9682, www.pendulumgallery.bc.ca

GALAS/FUNDRAISERS

» **Boots Across the Bridge**
Wine tastings paired with food, a fresh oyster bar and silent auction. Proceeds benefit the B.C. Professional Fire Fighters' Burn Fund. • Capilano Suspension Bridge, North Van • Sept. 9 • www.bootsacrossthebridge.com

» **MADD's Strides for Change Walk**
Five km walk to raise funds and awareness for Mothers Against Drunk Driving programs and services. • Central Park, Burnaby, 6110 Boundary Rd, Burnaby • Sept. 11, 10 a.m. • \$25, 604-515-



An exhibition of photographs by Larry Clark (whose untitled work is pictured) and Kohei Yoshiyuki opens Saturday at Presentation House Gallery. Both photographers document the underworld of drugs, sex and violence.

9212, www.madd.ca/vancouver

» **Passions at the Dr. Peter Centre**
Fundraising gala features top dishes from 24 Vancouver restaurants with wine. Hosted by Global TV's Sophie Lui and Jay Janower, and CBC Radio's Fred Lee will return as auctioneer. • Dr. Peter Centre, 1110 Comox • Sept. 11, 5 p.m. • \$300/\$200, 604-331-5086, www.drpeter.org

» **TD Sing or Swim for Kids**
Fundraising celebration features karaoke and a dunk tank challenge. All proceeds to support B.C. children's charities. • Vancouver Art Gallery, 750 Hornby St. • Sept. 16, 11:30 a.m.-2:30 p.m. • 604-659-7906, www.tdlocal.com/Vancouver

» **Music Therapy Ride**
The tenth annual bike ride travels to Garibaldi Lift Company in Whistler, where a barbecue lunch and live auction takes place; proceeds support community-based music therapy services in B.C. • Starts at River Rock Casino and Resort • Sept. 17, 9:30 a.m. • www.musictherapyride.org.

KIDS/FAMILY

» **Contemporary Art Gallery's Birthday and Family Day**
CAG celebrates it's 40th birthday with family activities with local artists and printmakers, an all-ages art workshop and a birthday procession through CAG's Yaletown neighbourhood. • 555 Nelson St. • Sept. 10, 1-4 p.m. • 604-681-2700, www.contemporaryartgallery.ca

» **Learn to Fish**
Learn how to identify and properly handle fish and how to use rods, reels, lines and tackle. Ages 5-15. • Matsqui Trail Regional Park, Mission • Sept. 10, 10 a.m.-

12 p.m. • \$5/child, adult pair, register at 604-5044716, www.metrovancouver.org

» **The Backyardigans: Quest for the Extra Ordinary Aliens**
Out-of-this-world theatrical production leads families on a quest through the whimsical escapades of the Backyardigans. • Bell Centre, Surrey, Sept. 10 at 1, 4, and 7 p.m. • The Centre for Performing Arts, Sept. 11 at 1 and 4 p.m. • \$22.50-\$28.50, Ticketmaster, www.TheBackyardigansOnTour.com

» **The Trollsons**
Children's entertainers perform their new program *Stories on Wheels*. Fun for kids of all ages. • Silk Purse Arts Centre, West Van • Sept. 10, 10:30 a.m. • \$8/\$5, 604-925-7292, www.silkpurse.ca

» **White Rock's Uptown Street Festival**
White Rock Uptown District's festival features chili tasting, live bands, plus yoga and martial arts demos. • Uptown district, White Rock • Sept. 10, 11 a.m. and 4 p.m. • www.whiterockbia.com

» **Youth Orchestra and Chamber Music Auditions**
Young musicians between the ages of 7-21 years are invited to audition for Surrey's award-winning orchestra program. • Sept. 10 • www.surreyyouthorchestra.org

» **10th Annual Southlands Country Fair**
Horse demos, pony rides, petting farm, farm yard games, vendors market, book sale and more. Partial proceeds benefit a therapeutic riding program for underprivileged children. • Southlands Riding Club, 7025 MacDonald St. • Sept. 11, 10 a.m.-4 p.m. • By donation, 604-263-4817, www.southlandsridingclub.com

» **The Magic in the Music**
New monthly program teaches children the basics of music education and

ent and Westcoast Culture

SECTION

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THURSDAY, SEPTEMBER 8, 2011

BREAKING NEWS AT VANCOUVERSUN.COM

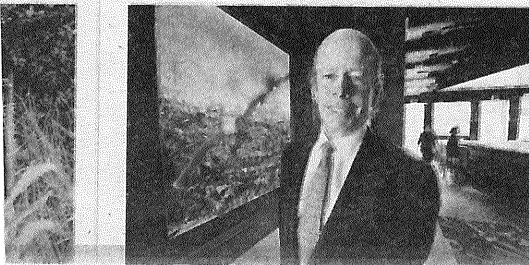
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WESTCOAST

TURNING JAPANESE

The Keg's owner opens a Japanese restaurant; The Sun's Mia Stainsby has a review.

RESTAURANTS » D17



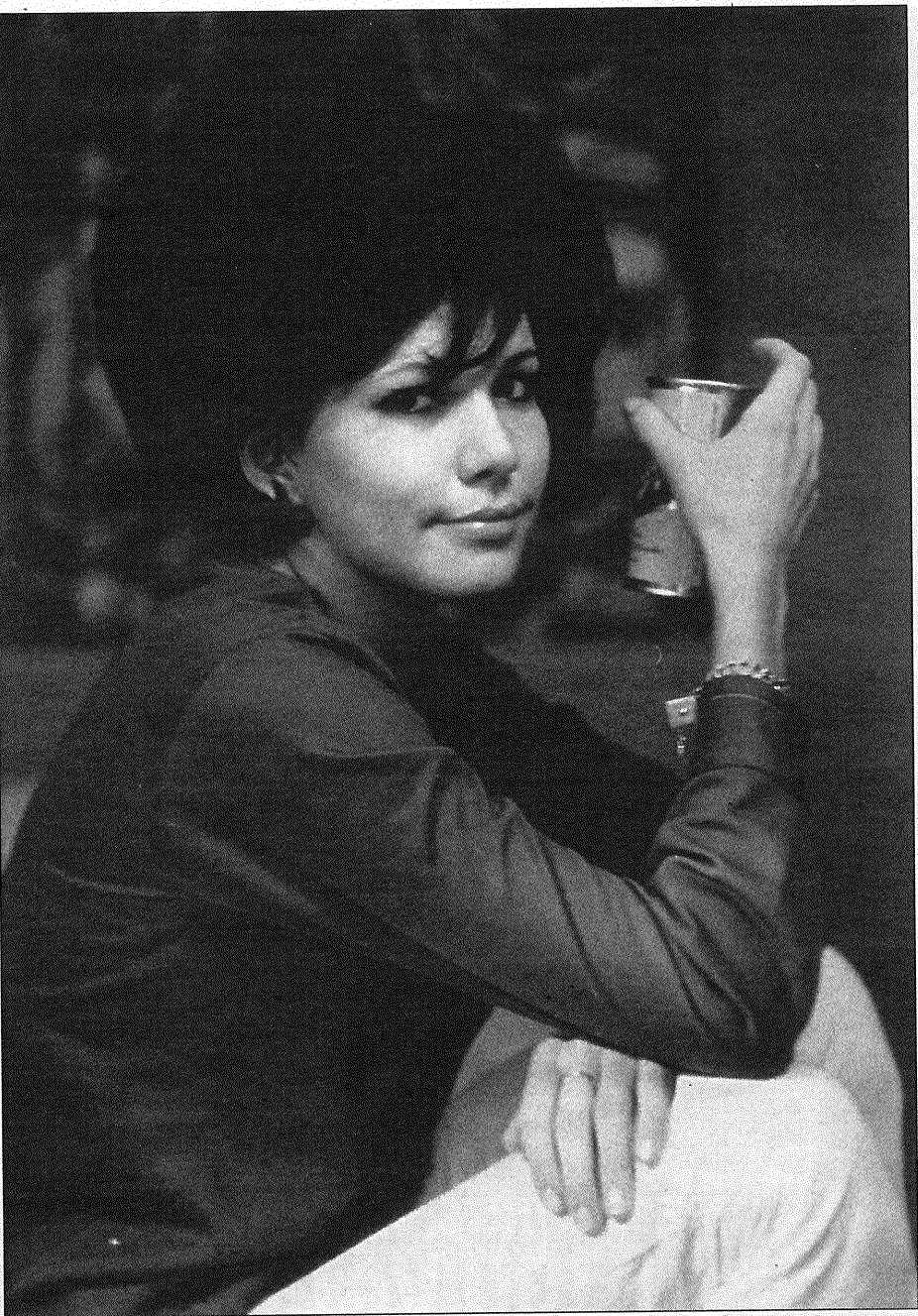


photo Larry Clark, untitled, 1963. Courtesy the artist and Luhring Augustine, New York.

Social studies

PRESENTATION House Gallery contrasts two different methodologies in their latest exhibition of photography. Larry Clark has made clear that he was a participant when he documented Tulsa, Oklahoma's underground drug culture for his now classic 1971 study, *Tulsa*. On the other hand Japanese photographer Kohei Yoshiyuki's series of images, *The Park*, is completely concerned with voyeurism. The exhibit featuring the work of the two photographers opens tomorrow with a reception at 8 p.m. and runs through Oct. 30. The Rio Theatre is screening Clark's 2005 film *Wassup Rockers* Sept. 21 at 9:30 p.m.

Capilano University Piano Sale

Capilano University is renewing its stock of pianos. Through an agreement with Kawai Music Canada Ltd., Kawai America Corp., and Piano House of Vancouver, the University is hosting a sale of pianos on campus.

More than 100 pianos, many used at the University, will be available, including grands, uprights, and digitals in many sizes and finishes. Some are less than one year old, and others have been professionally refurbished. Brand names include Kawai, Yamaha, Steinway, Heintzman, digital and many more.

For further information or to schedule an appointment, it is important to call **604.801.5393**.

Friday, September 16 • 10 a.m. to 9 p.m.

Saturday, September 17 • 10 a.m. to 6 p.m.

Sunday, September 18 • 10 a.m. to 5 p.m.

Capilano University, Sportsplex
2055 Purcell Way
North Vancouver, B.C.

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Friday, September 9, 2011

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