

my recent
insatiable thirst for all
things documentary
lead me to this find;
Lincoln Clarke's
Heroines: there seems
to be a high
maintenance of
glamour, regardless of
the complete
preoccupation to their
affliction,
the aesthetic is
minimal, allowing the
frame of the
subject to tell their
silenced
story.



Cava Autobody, 124 East Cordova St. Vancouver, May 3, 1998



Brandiz Hotel, 122 East Hastings St. Vancouver, May 3, 1998

SHE

by ayan bihi

and so,

SHE

tried to undo the damages that had
been done by her past experiences,

SHE

watched from afar as the state

SHE

called home began to unravel like a
piece of yarn, gnawed at by a
ferocious feline

SHE

hides her concerns behind a caked
up façade, making sure no one could
see the ills stirring within her
anxious mind, what do you call a
woman that has no place to call her
own? One who is forced to drift,
placed aside

Chinatown, 127 East Pender St, Vancouver, October 2, 1998



HEROINES

essay by paul ugor

Lincoln Clarkes
redefines
that social space;
from Vancouver's
Downtown
Eastside as a site of
moral decay and
social
insecurity
to a sphere of
social struggle;





institutionally,
authorities
represent the Downtown
Eastside of
Vancouver and its inhabit-
ants as a
social
space where crime, addic-
tion, and poverty are “con-
structed
as choices”

Dunlevy Ave. & Cordova St. Vancouver, August 8, 1998

within a five-year period,
beginning in 1996, Lincoln
Clarkes shot four hundred
different photographs of
women with drug
addictions in Vancouver's Downtown
Eastside.

when asked

why he concentrated only on women,
he responded:

“I approach it like Titanic going
down: women and
children first. I don't have enough life
boats.”

(Smith 18)



Empty lot, 62 East Hastings St. Vancouver, March 22, 1998