

FOR IMMEDIATE RELEASE

**Exploration of Power Dynamics in *The Tin Man Was a Dreamer:*  
*Allegories, Poetics and Performances of Power***

*More than sixty works drawn from the Gallery's permanent collection explore expressions  
and manifestations of power*



*Cock Fight*



*The Brawl*

Members of the media are invited to a preview of  
***The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power***  
on **Thursday, March 19, 2020, 9:00 AM**  
at the Vancouver Art Gallery.

RSVP directly to Irene Lo ([ilo@vanartgallery.bc.ca](mailto:ilo@vanartgallery.bc.ca))

**February 25, 2020, Vancouver, BC** – This spring, the Vancouver Art Gallery presents ***The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power***, an exhibition that examines the ways power is constructed, experienced and communicated, on view from March 21 to August 23, 2020. The spectacle of physical power and violence has long permeated the visual cultures of Western civilization, and *The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power* draws on these histories in more than sixty works in diverse media made from the seventeenth century to the present. Comprised primarily of works from the Gallery's permanent collection, the exhibition focuses on displays of aggression, political theatre and performance of the self.

The aggressive display of power is examined through historical paintings, contemporary photographs and video works that depict or imply physical violence. These are accompanied by paintings, photographs and drawings of individuals posturing in business suits, private school uniforms and military regalia that call attention to how authority has been articulated in historical and contemporary terms. In contrast to the narratives of oppression often associated with images of conquest and virility, the exhibition also presents contemporary drawings and prints by Inuit artists that imply a relationship with nature based on reciprocity rather than domination. In addition, political theatre in the news media is addressed as a powerful vehicle for shaping public discourse. Presented at a time that coincides with presidential and congressional election campaigns in the United States, *The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power* is a subtle response to this historical moment.

“Physical power, domination and social hierarchy have been enduring themes in visual art since antiquity, and the exhibition’s focus on the dynamics of power is relevant to consider in today’s politically charged climate,” stated Daina Augaitus, Interim Director at the Vancouver Art Gallery. “*The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power* explores the preoccupation with power through historical and contemporary artworks.”

Featured artists include Kenojuak Ashevak, Marian Penner Bancroft, William Beechey, Claude Breeze, Sorel Cohen, Kate Craig, Rineke Dijkstra, Larry Fink, Robert Frank, Fred Herzog, Micah Lexier, Mark Lewis, Parr, Pablo Picasso, Ruth Scheuing, Jack Shadbolt, Simon Tookoome, Joyce Wieland, Elizabeth Wyn Wood and Lawrence Paul Yuxweluptun among others.

*The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power* is organized by the Vancouver Art Gallery and curated by Grant Arnold, Audain Curator of British Columbia Art and Mandy Ginson, Assistant Curator.

For up-to-date information about Public Programs for *The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power*, please visit: [vanartgallery.bc.ca/events](http://vanartgallery.bc.ca/events).

Credit 1: Harold E. Edgerton, *Cock Fight 3409*, 1934, silver gelatin print, Collection of the Vancouver Art Gallery, Gift of Angela and David Feldman, the Menkes Family, Marc and Alex Muzzo, Tory Ross, the Rose Baum-Sommerman Family, Shabin and Nadir Mohamed

Credit 2: Pieter van Laer, School of, *The Brawl*, unknown date, oil on canvas, Collection of the Vancouver Art Gallery, Gift of Mr. and Mrs. Duggan Gray, Montreal, Photo: Rachel Topham, Vancouver Art Gallery

### **ELEVATOR REPAIRS IN PROGRESS**

The Gallery’s passenger elevator will be out of service for mandatory repairs from February 11 to mid-April 2020. Upper exhibition floors are accessible by stairs and escalator. If you require assistance, before your visit please contact us by phone at 604.662.4700 or by email at [customerservice@vanartgallery.bc.ca](mailto:customerservice@vanartgallery.bc.ca).

**IMAGES ARE AVAILABLE UPON REQUEST**

**MEDIA CONTACT**

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**About the Vancouver Art Gallery ([vanartgallery.bc.ca](http://vanartgallery.bc.ca))**

Founded in 1931, the Vancouver Art Gallery is recognized as one of North America's most respected and innovative visual arts institutions. The Gallery's ground-breaking exhibitions, extensive public programs and emphasis on advancing scholarship all focus on historical and contemporary art from British Columbia and around the world. Special attention is given to the accomplishments of Indigenous artists, as well as to those of the Asia Pacific region—through the Institute of Asian Art, founded in 2014. The Gallery's exhibitions also explore the impact of images in the larger sphere of visual culture, design and architecture.

The Vancouver Art Gallery is a not-for-profit organization supported by its members, individual donors, corporate funders, foundations, the City of Vancouver, the Province of British Columbia through the BC Arts Council, and the Canada Council for the Arts.

The Vancouver Art Gallery is situated on traditional, ancestral and unceded territory of the xʷməθkʷəy̅əm (Musqueam), Skwxwú7mesh (Squamish), and səłilwətaʔł (Tsleil-waututh) peoples, and is respectful of the Indigenous stewards of the land it occupies, whose rich cultures are an inspiration to artistic life in Vancouver and to the work of the Gallery.

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