

## THE TIN MAN WAS A DREAMER: ALLEGORIES, POETICS AND PERFORMANCES OF POWER

### DIDACTICS

### INTRO

#### **The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power**

*The Tin Man Was a Dreamer: Allegories, Poetics and Performances of Power* features work in a variety of media drawn primarily from the Vancouver Art Gallery's permanent collection. Presented at a time that coincides with presidential and congressional election campaigns in the United States, the exhibition subtly responds to this historical moment by examining the ways in which different modes of power are constructed, disseminated and practiced. The selected works examine themes ranging from displays of aggression and political theatre to self-performance and models for reciprocal exchange.

Spectacles of physical power and violence have long pervaded the visual cultures of Western civilizations. Emperors and victorious generals were glorified in sculpture during the Roman Empire, Italian painters produced monumental pictures of mythical and historical battles during the Renaissance, and the 18th century saw an increased interest in military portraits and contemporary battle scenes as the demand for religious and mythological paintings declined. This exhibition draws upon these traditions through historical and contemporary paintings, prints, photographs and video works in which power is articulated through images of physical violence and the conventions of attire and posture in portraiture. However, in contrast to the narratives of oppression often associated with images of conquest and virility, the exhibition also considers contemporary images of nature in which power is associated with reciprocity rather than domination, along with artworks that address mass media as a vehicle through which power is exerted.

The exhibition title refers to the figure of the "tin woodsman"—a motif that appeared regularly in American advertising and political cartoons during the late 19th century as an embodiment of belligerent politicians or factory workers who had been dehumanized by industrialization. It also suggests the character of the Tin Man from the 1939 film *The Wizard of Oz*, who earnestly sets out in search of a heart only to discover he already possesses the power of empathy.

Organized by the Vancouver Art Gallery and curated by Grant Arnold, Audain Curator of British Columbia Art and Mandy Ginson, Assistant Curator

EXTENDED LABELS

School of Pieter van Laer (unknown)

*The Brawl*, c. 1630

oil on canvas

Collection of the Vancouver Art Gallery, Gift of Mr. and Mrs. Duggan Gray, Montréal  
VAG 71.7

Pieter van Laer (c. 1598–c. 1642) was a prominent member of the Bamboccianti, a group of mostly Dutch and Flemish genre painters who were active in Rome during the 17th century. Van Laer and his colleagues brought the Dutch tradition of depicting peasant subjects to Rome, where they produced relatively small-scale paintings and prints depicting the everyday life of the city's working classes and the surrounding countryside.

European genre painting originated in the Netherlands during the mid to late 16th century, and by the time the Bamboccianti were active, images of rural peasant life were popular with collectors in the Netherlands and abroad. For middle- and upper-class patrons, pictures such as *The Brawl* would have been an amusing reminder of their elevated social status that carried allegorical references to contemporary proverbs and morality tales—including the dangers of too much drink.

Mark Lewis (b. 1958, Hamilton, ON)

*The Fight*, 2008

single-channel video projection

5:27 min.

Collection of the Vancouver Art Gallery, Gift of Phil Lind  
VAG 2017.40.1

Mark Lewis is a Canadian artist currently based in London, England, who works in film and photography. In *The Fight*, Lewis restages an altercation that he observed at a market in France. The short video depicts two groups of men and women angrily gesticulating and pushing one another. If you look closely, you might notice that the action in the foreground of the video doesn't quite match the market setting and buildings in the background. This is because the artist has created the movie using an analogue filmmaking technique called rear projection, which directors routinely used to fill in the background of a scene before the advent of the green screen. There were many problems with this technique, and its use often resulted in sequences where the performance in the foreground was noticeably disconnected from the surrounding landscape and scenery. The outcome here is more subtle, but the technique is still effective in creating a slight rupture that informs our perception of the events portrayed.

Larry Fink (b. 1941, New York, NY)

*Blue Horizon, Philadelphia, PA, October 1992 (from Boxing Portfolio), 1992*

*Blue Horizon, Philadelphia, PA, July 1991 (from Boxing Portfolio), 1991*

*Blue Horizon, Philadelphia, PA, October 1994 (from Boxing Portfolio), 1994*

*Blue Horizon, Philadelphia, PA, November 1996 (from Boxing Portfolio), 1996*

*Blue Horizon, Philadelphia, PA, January 1991 (from Boxing Portfolio), 1991*

*Blue Horizon, Philadelphia, PA, January 1991 (from Boxing Portfolio), 1991*

*Silky Smooth, Blue Horizon, Philadelphia, PA, January 1991 (from Boxing Portfolio), 1991*

*State Theatre, Easton, PA, February 1994 (from Boxing Portfolio), 1994*

*Blue Horizon, Philadelphia, PA, January 1989 (from Boxing Portfolio), 1989*

*Blue Horizon, Philadelphia, PA, January 1991 (from Boxing Portfolio), 1991*

*Blue Horizon, Philadelphia, PA, March 1989 (from Boxing Portfolio), 1989*

*Tyson-Ruddock Fight, Las Vegas, NV, March 1991 (from Boxing Portfolio), 1991*

silver gelatin prints

Collection of the Vancouver Art Gallery, Anonymous Gift

VAG 2006.21

The American photographer Larry Fink is known for his depictions of distinct social milieus, from glitzy galas in Manhattan to working-class family life in rural Pennsylvania. Fink began to photograph the American boxing scene in 1986, focusing on the backstory rather than the fights themselves. While his gritty images honour the people they depict, they shun stories of dreams shattered or fulfilled. Instead, he depicts his subjects in their prescribed roles, giving no indication of their lives before or after the moment the exposure was made.

Commenting on these images of a hermetic world, Fink has noted:

*These pictures do not speak to absolutes of violence. They speak to the process: the will that does not allow reflection, the rigor that supports it, the style that rewards and punishes, the sweat and sacrifice that powers the machine. It is the fraternity of men in the game, the fighters, the trainers, the referees, the promoters, the ring girls, the players, closed to all others by vows of poverty present in every imaginable form.*

Harold Edgerton (b. 1903, Fremont, NE; d. 1990, Cambridge, MA)

*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

VAG 2013.18.12

Harold Edgerton was a pioneer of high-speed photography. He is widely known for flash tubes he developed as a student at the Massachusetts Institute of Technology during the late 1920s, which produced bursts of light with an extremely short duration.

This is one of six of Edgerton's cockfighting photographs that appeared in the December 14, 1936, issue of *Life* magazine. The story accompanying the images reads:

*Until these pictures were taken, nobody had ever really seen a cockfight because the action was too fast for the human eye. In order to get this series in which the details of the cocks' technique may be clearly seen, an exposure of 1/100,000th of a second was used. Such enormous photographic speed is obtainable only with the stroboscopic camera designed and built by Dr. Harold E. Edgerton... In this laboratory cockfight, the [birds'] sharp spurs are covered with leather muffs to keep them from tearing each other to pieces.*

Sorel Cohen (b. 1936, Montréal, QC)

*After Bacon/Muybridge: coupled figures/head and arm*, 1980

2 silver gelatin prints

Collection of the Vancouver Art Gallery, Gift of the Artist

VAG 2017.12.1 a-b

*After Bacon/Muybridge: coupled figures/head and arm* is from a body of photographic work depicting the movement of male figures that Sorel Cohen developed in the early 1980s. This specific work is composed of two images of men wrestling, their blurred bodies bound together in unusual and sometimes intimate positions. The images are a citation of the blurred male figures in the paintings of the British artist Francis Bacon (1909–1992), who admired the homoeroticism of the analytical studies of human motion produced by the American photographer Eadweard Muybridge (1830–1904) in the mid-19th century. The critic Robert Graham has noted that in “borrowing from and transforming the imagery of Eadweard Muybridge and Francis Bacon, Cohen describes two kinds of neglected sexuality—first, a woman's appreciation of the male body and second, a potential homoeroticism borne out of men's inability to touch each other outside of activities of violence.”

Jack Shadbolt (b. 1909, Shoeburyness, Southend-on-Sea, England; d. 1998, Burnaby, BC)  
*Sketch for "The Yellow Dogs", 1947*  
pen, ink, watercolour on paper  
Collection of the Vancouver Art Gallery, Gift of Estate of Johnny Wayne  
VAG 90.84.1

This work can be conceived as a bridge between the images of interpersonal conflict and aggression in the previous gallery, and images of animals and hybrid creatures in this gallery. Jack Shadbolt was a well-known Vancouver-based artist who served in World War II from 1942 to 1945 and was designated an official war artist in his final year of service. The war had a profound effect on Shadbolt and was a dominant subject in his work in the post-war period. This sketch was produced as part of a series of paintings of dogs that the artist made in 1947. Curator Scott Watson has explained that Shadbolt's dogs symbolize "bestial, irrational forces" and the breakdown of civilization in times of conflict. In this and some of the other artworks in this room, casting oneself as an animal or shape-shifting form becomes a way to represent and allegorize complex human behaviour and relationships.

Parr (b. 1893, Qikiqtaaluk (Baffin Island), NU; d. 1969, Kinngait (Cape Dorset), NU)  
*Walrus Hunters on Sea Ice, 1967*  
stonecut on paper  
Collection of the Vancouver Art Gallery, Gift of G. Lester and Phyllis (Sandy) McKinnon, in memory of Betty Bell (1902–1996)  
VAG 96.17

Parr was born in a campsite on Qikiqtaaluk (Baffin Island). He lived a traditional nomadic life with his wife, Eleeshuse, until 1961, when they settled in Kinngait (Cape Dorset) after a hunting accident made nomadic life difficult. Parr began to draw shortly before settling in Kinngait and over the following eight years produced more than 2,000 drawings and 34 editioned prints.

Parr's life as a hunter is the primary subject matter of his work. The direct, gestural lines that define the human figures and animals, together with the considered balance between negative and positive space, evoke a sense of vitality in both the humans and the animals they pursue. While Parr's hunters—often armed only with spears—evoke a sense of power, the formal character of his drawings suggest a relationship with the land in which sustenance is provided through skill and knowledge passed through generations, rather than through technological domination.

Kenojuak Ashevak (b. 1927, Ikirisaq, NU; d. 2013, Kinngait (Cape Dorset), NU)  
*Triumvirate*, 1968  
relief print on Japanese paper  
Collection of the Vancouver Art Gallery, Gift of Mr. and Mrs. J. R. Longstaffe  
VAG 2003.4.37

The widely acclaimed Inuit artist Kenojuak Ashevak was born in a camp on Qikiqtaaluk (Baffin Island) in 1927. Her father, Ushuakjuk, a hunter and respected Shaman, was murdered by Christian converts when Ashevak was six. Ashevak then lived with her mother's family and followed a traditional life that would later be the source for much of her artwork. When diagnosed with tuberculosis, she was forcibly transferred to a hospital in Québec in 1952. She returned to the Arctic in 1955 and later settled in Kinngait (Cape Dorset) with her husband, Jonniebo, in 1966.

Ashevak began to make drawings and prints—often using motifs she produced for sealskin clothing—in the late 1950s. In 1959, she co-founded the West Baffin Eskimo Cooperative as a workshop for Inuit artists that allowed them to manage the export of their own production.

Simon Tookoome (b. 1934, Gjoa Haven, NU; d. 2010, Baker Lake, NU)

*The Kind Animals*, 1975  
stonecut on paper  
Collection of the Vancouver Art Gallery, Gift of J. Ron and Jacqueline Longstaffe  
VAG 2003.4.64

*Untitled*, c. mid to late 20th century  
coloured pencil on paper  
Collection of the Vancouver Art Gallery, Gift of J. Ron and Jacqueline Longstaffe  
VAG 2003.4.71

*Two Headed Dog Chasing Qiviuq*, 1976  
relief print on paper and tissue  
Collection of the Vancouver Art Gallery, Gift of J. Ron and Jacqueline Longstaffe  
VAG 2003.4.70

*Story*, 1993  
relief print on paper and tissue  
Collection of the Vancouver Art Gallery, Gift of J. Ron and Jacqueline Longstaffe  
VAG 2003.4.68

Simon Tookoome was an Utkusiksalngmiut artist who was born in Nunavut's Gjoa Haven area in 1934. He lived a traditional nomadic lifestyle with his family before moving to Qamanittuaq (Baker Lake), Nunavut's only inland community, in 1969. There he became involved with the local print shop and developed an artistic practice. The artist's drawings,

prints and sculptures often portray Inuit stories, as well as rites and passages from a time when “the animals and humans lived very closely.” The drawings and prints on exhibit here demonstrate a number of characteristic features of Tookoome’s drawings, such as the double profile, which the artist has explained is one person, animal and/or spirit “looking both ways.”

Diyan Achjadi (b. 1971, Jakarta, Indonesia)

*Venationes (Fragmentary Creature)*, 2014–16

installation of cut-up paper lithography, silkscreen, etching and letterpress prints

Courtesy of the Artist

Diyan Achjadi is a Vancouver-based artist who was born in Jakarta to Indonesian and Canadian parents and grew up between Jakarta, Hong Kong, London and Washington, DC. She studied printmaking, a medium in which she produces a wide variety of works, as well as drawings and animations. Owing in part to her experience growing up in so many different places, her artistic practice has often been concerned with the perception and imaging of distant cultures. The piece on exhibit, for example, stems from the artist’s research into historical representations of Indonesia created for European audiences. Achjadi sought out prints of animals that would have been found on Java, such as elephants, tigers and rhinoceros, which led her to the book *Venationes* (1578), which depicts a wide range of hunting games and methods. Intrigued by the imagery in this volume, which Achjadi describes as simultaneously “strange, violent and celebratory,” she photographed the illustrations and redrew the images to create a series of prints and drawings, which have been cut up and recombined to produce the installation in this gallery.

Euan Macdonald (b. 1965, Edinburgh, Scotland)

*Two Lions*, 2001

single-channel video

8:55 min.

Collection of the Vancouver Art Gallery, Gift of Thomas H. Bjarnason

VAG 2009.38.6

Euan Macdonald’s videos from the late 1990s and early 2000s often focus on simple scenes and narratives drawn from everyday life. *Two Lions* for example features a male and female lion at a California zoo. The lions do very little in the video, but their mere presence signals the potential for danger. Similarly in *Two Planes*, the artist has digitally altered a video to duplicate the image of a plane in flight. The resulting footage, which registers as two planes flying in perfect synchronization, is mesmerizing but also slightly sinister.

Kate Craig (b. 1948, Victoria, BC; d. 2002, Vancouver, BC)

*Flying Leopard*, 1974

single-channel video

4:23 min.

Collection of the Vancouver Art Gallery, Gift of Hank Bull

VAG 2017.48.1

Kate Craig was an internationally recognized artist who figured prominently in the development of video and performance art in Canada during the 1970s. Craig's performances were often created in dialogue with the vibrant community of artists working in Vancouver. She took on the persona of Lady Brute in 1970 as the counterpart to Dr. Brute, the alter ego of her then-husband Eric Metcalfe, and they both adopted the leopard spot as their identifying motif. For Craig and Metcalfe, the synthetically produced leopard spot—which, along with its fascination as pattern, suggests kitsch, camouflage and sexuality—was the perfect paradigm of banality and the primal desire for power in mass culture.

*Flying Leopard* documents a 1974 performance in which Craig sported a leopard costume and—with the aid of her “wings” and a special harness—flew along a cable stretched between a beached freighter and the North Vancouver forest. The performance was filmed by local artists Byron Black, Hank Bull and Eric Metcalfe, and the resulting footage was subsequently edited by Craig. Bull digitized and re-edited *Flying Leopard* in 2015.

Philip Timms (b. 1874, Toronto, ON; d. 1973, Vancouver, BC)

*Papier Mâché Figures for David Spencer's Parade*, 1928

silver gelatin print

Collection of the Vancouver Art Gallery, Purchased with Funds from the B.C. Cultural Fund

VAG 76.7.23

The oversized papier mâché figures in Philip Timm's photograph were created for a parade sponsored by Spencer's department store, but visually they call to mind the form and tradition of caricature effigies—large models of unpopular leaders used in protests and demonstrations, which often exaggerate the subjects' features for comic effect. Timms' brother stands among the figures, which include men in suits, soldiers, a lion, a horse, a pig, a bird and two spiders.

Two of the male papier mâché figures in the photograph have their hands placed inside their suit jackets, a mannerism that dates to 6<sup>th</sup> century Greece, when it was considered rude to talk with your hands outside of your garments, especially if you were an orator or a statesman making a public address. The custom eventually died out, but it was revived in the 1700s, when many portrait artists were inspired by ancient Greek statuary. This hand-in-stance visually communicated the elevated status of the subjects in painted portraits in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Seeing their public leaders and military officials imaged in this way, everyday people began to pose similarly for photographs, as replicated here.



Lawrence Paul Yuxweluptun (b. 1967, Kamloops, BC)  
*Fish Farmer They Have Sea Lice*, 2014  
acrylic on canvas  
Courtesy of Tony Allard

Lawrence Paul Yuxweluptun is a local artist of Cowichan and Syilx (Okanagan) First Nations descent whose work often deals with social and political issues. *Fish Farmer They Have Sea Lice* stems from the artist's *Super Predator* series of paintings and drawings. In this body of work, Yuxweluptun portrays world leaders, corporate bosses, bankers and the uber-wealthy as stylized monsters in business suits. While in other works in this room the formal attire of shirt and tie indicates a shared sense of identity and distinct social position, in Yuxweluptun's painting, the business suit is deployed to characterize the figures in this painting as distinctly alien.

Micah Lexier (b. 1960, Winnipeg, MB)  
*Old Boys*, 1995  
132 silver gelatin prints  
Collection of the Vancouver Art Gallery, Anonymous Gift  
VAG 2000.31 a-b

The young men in these pictures were students at Upper Canada College in Toronto, an elite private school founded in 1829 that was modelled after preparatory schools in England. The all-boys school is considered a bastion of the establishment in Toronto, and the college counts many prominent public figures and politicians among its alumni. The students' shared attire, their coordinated positioning and the way in which the photographs are installed prompts us to consider notions of belonging and social conformity, and the ways in which we are conditioned by the clothing that we wear.

Ruth Scheuing (b. 1947, Switzerland)  
 *Armour, Anatomy of a Suit*, 1990  
altered man's suit  
Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund  
VAG 2001.23 a-c

Ruth Scheuing is a Vancouver-based textile artist. In the late 1980s and early 90s, Scheuing developed a body of work in which she deconstructed men's business suits. As a symbol of male power, the business suit became a rich leitmotif for Scheuing that allowed her to link her material practice to third-wave feminist critiques of patriarchal society. Writing about these artworks, curator Helen Marzolf observes:

*In contrast to the ways in which women's clothing directs attention to the [female] body, the neutrality of the male uniform/business suit directs attention to the face of the individual*

*and the words/language he utters, framing the authority of the male talking head. Scheuing's Anatomy of the Suit series removes the individual, and clarifies the suit as signifier and frame.*

Ho Tam (b. 1962, Hong Kong)

*Them*, 1997

81 oil on polyester film drawings

Courtesy of the Artist and Paul Petro Contemporary Art

Ho Tam is a Vancouver-based artist whose practice has encompassed painting, drawing, photography, video and publishing. His works often focus on perceptions of East Asian masculinity and his personal experience as a queer Asian person. In *Them*, Tam presents us with a large grid of drawings of Asian boys and men. The older men have short hair and wear black suits and glasses, while the younger men appear to be undressed and style their hair in different ways. The title of this work identifies the men and boys in these drawings as outsiders, and this is one of several pieces created by the artist that satirizes stereotypical conceptions of Asian men held by North Americans.

Rineke Dijkstra (b. 1959, Sittard, Netherlands)

*Golani Brigade, Orev Unit, Elyakim, Israel, May 26, 1999, 1999*

chromogenic print

Collection of the Vancouver Art Gallery, Gift of Alison and Alan Schwartz

VAG 2005.10.2

Rineke Dijkstra is widely known for her portraits of people in transitional moments: new mothers, club-goers just off the dance floor and young people entering the military. The almost clinical sense of detachment that characterizes her work is offset by the evident empathy between the photographer and her subject. Dijkstra has noted that, like the American photographer Diane Arbus, she is interested in the gap between the way people present themselves and the way they are perceived. As Dijkstra notes, "For me it is essential to understand that everyone is alone. Not in the sense of loneliness but in the sense that no one can completely understand someone else. I want to awaken definite sympathies for the person I have photographed."

This photograph is from a series titled *Israel Portraits*, which was commissioned by the Herzliya Museum in Israel. The image is representative of Dijkstra's approach to portraiture, as the sense of power associated with the soldier's uniform and weapon is countered by an undercurrent of vulnerability.

Sir William Beechey (b. 1753, Burford, England; d. 1839, London, England)

*Portrait of William Frederick, Second Duke of Gloucester, 1802*

oil on canvas

Collection of the Vancouver Art Gallery, Gift of Colonel William George Swan

VAG 64.32

Sir William Beechey became one of the most prominent portrait painters in England during the late 18th and early 19th centuries. Sent to London to study law, Beechey abandoned his studies in 1772 to enroll instead at the Royal Academy of Arts. His early works are mostly small-scale portraits; however, by the mid-1790s he was painting life-size portraits for the English nobility. He was named the official portrait painter to Queen Charlotte in 1793.

This portrait depicts the second Duke of Gloucester in a regimental uniform with the star of the Order of the Garter, indicating his knighthood. The refined elegance of the picture runs counter to contemporary accounts of the duke's life: he was often the subject of satirical cartoons due to his habit of making preposterous statements—which earned him the nickname “Silly Billy”—and his reportedly awkward appearance.

Althea Thauberger (b. 1970, Saskatoon, SK)

*Jean, 2005*

inkjet print on paper

Courtesy of the Artist

Althea Thauberger is a Vancouver-based artist whose practice has encompassed film, photography and performance. Portraits by the artist are often produced in collaboration with the subjects of a work and reflect both the artist's and the sitter's interests and ideas. Originally created as a large-scale mural sited in a public space in Ottawa, *Jean* is a portrait of the Honourable Jean Augustine. Born in Grenada, Augustine immigrated to Canada in 1960 and settled in Toronto. She became a prominent community advocate, and in 1993 she made history as the first African Canadian woman elected to Canada's House of Commons. Augustine enjoyed a celebrated career and served as Parliamentary Secretary to the Prime Minister; Minister and Secretary of State for Multiculturalism and the Status of Women; Chair of the Foreign Affairs and International Trade Committee; Chair of the National Women's Caucus; and Deputy Speaker. While the piece is informed by the histories and traditions of political portraiture, the outdoor setting of this picture, and the relaxed manner and warm expression of the subject, break with the conventions of this genre and contrast with other artworks in this room.

Kara Uzelman (b. 1978, Vancouver, BC)  
*AM/FM Radio with Expanded Antenna*, 2010  
AM/FM radio, coat hangers, copper coins, beer cans  
Collection of the Vancouver Art Gallery, Gift of the Artist  
VAG 2014.32.1

Kara Uzelman studied art in Vancouver and currently resides in the rural community of Nokomis, Saskatchewan. She primarily works in sculpture, often repurposing found and salvaged materials. *AM/FM Radio with Expanded Antenna* is a loose configuration of materials that are visually and conceptually anchored by a radio situated at the base of the form. Uzelman's extension of the radio's antenna is a provisional tower of coat hangers and beer cans that conceivably enhances the radio's reception. The rambling lattice of the antenna visually echoes the structure and verticality of radio and broadcast transmission towers, and symbolizes the potential for expanded communication.

Marian Penner Bancroft (b. 1947, Chilliwack, BC)  
*Mnemonic (The Screen)*, 1988  
silver gelatin print on panel  
Collection of the Vancouver Art Gallery, Gift of the Artist  
VAG 2013.12.1

Marian Penner Bancroft uses photography to address the intersection of everyday life, social history and individual memory, often combining photographs with text or sculptural elements to emphasize both the linguistic nature of photography and the character of the photograph as a physical object.

*Mnemonic (The Screen)* mimics the form of a free-standing screen used for dividing space in a room or office. It combines images of screens—a television screen, the windscreen of a car, a row of cedar trees—with images of Bancroft's daughter and texts appropriated from manuals on mothering. There is no vantage point from which the work can be seen in its entirety. The viewer is required to circle around the structure, re-encountering images and text as fragments of experience that attain a tenuous coherence on the screen's surface. As a mnemonic—an aid for memory—Bancroft's work articulates an uneasiness regarding representation and its role in shaping individual and cultural memory. If memory is essential for coming to terms with the past, it can also serve as a vehicle through which social conventions, including the construction of hierarchy and gender, are reproduced and transmitted.

Roy Arden (b. 1957, Vancouver, BC)

*The World as Will and Representation*, 2005

single-channel video

97:00 min.

Collection of the Vancouver Art Gallery, Gift of the Artist

VAG 2019.32.4

*The World as Will and Representation* is a video work that draws on a vast collection of images the Vancouver-based artist Roy Arden has been assembling over the past three decades. Arden began to gather clippings from newspapers and magazines in 1991 with the intention of using them to create collages. He filed his growing collection in a folder under the subject heading “The World as Will and Representation”— a title he borrowed from a book by the German philosopher Arthur Schopenhauer (1788–1860). With the onset of internet technology, Arden turned his attention to image search engines and accumulated digital image collections, which he grouped using somewhat arbitrary systems of classification. *The World as Will and Representation* presents images from his immense archive as a slide show.

Vincent Trasov (b. 1947, Edmonton, AB)

*Off the Air: Coverage of the Peanut Campaign*, 1974

single-channel video

20:00 min.

Courtesy of Video Out Distribution

During the late 1960s and much of the 70s, a number of Vancouver-based artists adopted alter egos as part of their performance practices. From 1969 to 1974, Vincent Trasov assumed the persona of Mr. Peanut, the elegant anthropomorphic peanut who sported a top hat, monocle and spats on the logo for Planters snack foods. In the fall of 1974, nomination papers were filed for Mr. Peanut to run as a candidate for mayor in Vancouver’s civic election. The project was devised by Trasov and fellow artist John Mitchell, who acted as campaign manager. While Mr. Peanut never spoke, he attended candidate meetings, responded to inquiries from the press and engaged in debate through Mitchell’s voice. Mr. Peanut’s platform for the election was: P for performance, E for elegance, A for art, N for nonsense, U for uniqueness and T for talent. The campaign received extensive coverage in the local and international press. Mr. Peanut was endorsed by the notorious author William S. Burroughs and received 2,685 votes.

TOMBSTONES

Fred Herzog (b. 1930, Stuttgart, Germany; d. 2019, Vancouver, BC)

*Boys Wrestling*, 1969

inkjet print

Collection of the Vancouver Art Gallery, Gift of the Artist

VAG 2008.41.4

Eadweard Muybridge (b. 1830; d. 1904, Kingston upon Thames, England)

*Plate 331 Boxing; stop for cross-buttocks (shoes) (from Animal Locomotion)*, 1887

collotype

Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft

VAG 2004.37.177

Harold Edgerton (b. 1903, Fremont, NE; d. 1990, Cambridge, MA)

*Fighting Finches*, 1936

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

VAG 2013.18.18

George Arluk (b. 1949, Keewatin region, NT)

*Untitled (Human Forms)*, 1976

soapstone

Collection of the Vancouver Art Gallery, Gift of Vancouver Art Gallery Women's Auxiliary Gallery Shop

VAG 76.41

Jamasee (James) Qillaq (b. 1950, Clyde River, NU)

*Human/bird/walrus transformation*, c. mid to late 20th century

stone

Collection of the Vancouver Art Gallery, Gift of the Estate of Jack and Doris Shadbolt

VAG 2004.29.3 a-b

Kalai Adla (b. 1927, Kinngait (Cape Dorset), NU)

*Standing Bird*, n.d.

soapstone

Collection of the Vancouver Art Gallery, Koerner Foundation Grant

VAG 67.74

Parr (b. 1893, Qikiqtaaluk (Baffin Island), NU; d. 1969, Kinngait (Cape Dorset), NU)

*Untitled*, 1962

graphite on paper

Collection of the Vancouver Art Gallery, Gift of J. Ron Longstaffe

VAG 84.5

Kenojuak Ashevak (b. 1927, Ikirisaq, NU; d. 2013, Kinngait (Cape Dorset), NU)  
*Loons Protect the Owl*, 2002  
stonecut and stencil on tissue  
Collection of the Vancouver Art Gallery, Gift of Mr. and Mrs. J. R. Longstaffe  
VAG 2003.4.35

Pitseolak Ashoona (b. 1904, Nottingham Island, NU; d. 1983, Kinngait (Cape Dorset), NU)  
*Playing Kickball with Demons*, 1960  
stonecut on paper  
Collection of the Vancouver Art Gallery, Source Unknown  
VAG 61.99

Joyce Wieland (b. 1930, Toronto, ON; d. 1998, Toronto, ON)  
*Alma*, 1988  
oil on canvas  
Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund  
VAG 89.30

Pablo Picasso (b. 1881, Málaga, Spain; d. 1973, Mougins, France)  
*Minotaure, Une Coupe à la Main, Et Jeune Femme* (from *La Suite Vollard*), 1933  
etching on paper  
Collection of the Vancouver Art Gallery, Gift of Sylvia and Eldon Grier in Memory of Harriet  
May Tait  
VAG 72.9

Pablo Picasso (b. 1881, Málaga, Spain; d. 1973, Mougins, France)  
*Minotaure vaincu*, 1933  
etching on paper  
Collection of the Vancouver Art Gallery, Gift of Sylvia and Eldon Grier in Memory of Eustace  
Tait  
VAG 76.31

Political Cartoon (The Darwinian Theory Exemplified), *Canadian Illustrated News*, Montréal,  
1875  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (The Cat that Ate the Canary), *Winnipeg Tribune*, 1964  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (The Octopus), *The Monetary Times*, Montréal, 1936  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (All for the Empire's Defence), *The British Columbian*, New Westminster,  
1915  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (McBride's Fairy Tales), *Vancouver Sun*, 1912  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (The Modern Perseus), *The Week*, 1907  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (Liberal Pipeline Policy), source unknown, 1958  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (Profit Packers Inc.), *B.C. District Union News*, 1947  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (A Bad Case of "D.T.'S"), *The Vancouver Daily World*, 1916  
Reproduction Courtesy of the Vancouver Public Library

Political Cartoon (Dear Brutus), source unknown, c. 1917  
Reproduction Courtesy of the Vancouver Public Library

Euan Macdonald (b. 1965, Edinburgh, Scotland)  
*Two Planes*, 1998  
single-channel video  
2:30 min.  
Collection of the Vancouver Art Gallery, Gift of Thomas H. Bjarnason  
VAG 2009.38.3

Elizabeth Wyn Wood (b. 1903, Orilla, ON; d. 1966, Toronto, ON)  
*Head of a Man*, 1930  
tin  
Collection of the Vancouver Art Gallery, Founders' Fund  
VAG 32.16 a-b

Facundo de Zuviría (b. 1954, Buenos Aires, Argentina)  
*Perón en Mataderos*, 1987  
chromogenic print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft  
VAG 2019.36.20

Manuel Álvarez Bravo (b. 1902; d. 2002, Mexico City, Mexico)  
*Señor Presidente Municipal*, 1947  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift of Charles J. Savedoff and Steven Katz  
VAG 85.52

Robert Frank (b. 1924, Zürich, Switzerland; d. 2019, Inverness, NS)  
*Political Rally, Chicago*, 1956  
silver gelatin print



Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft  
VAG 2006.32.2

Fred Herzog (b. 1930, Stuttgart, Germany; d. 2019, Vancouver, BC)  
*Diefenbaker*, 1962  
inkjet print  
Collection of the Vancouver Art Gallery, Gift of the Artist  
VAG 2008.41.38

Robert Frank (b. 1924, Zürich, Switzerland; d. 2019, Inverness, NS)  
*City Fathers (Hoboken, New Jersey)*, 1955–56  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift of Claudia Beck and Andrew Gruft  
VAG 2014.26.2

Attila Richard Lukacs (b. 1962, Calgary, AB)  
*Where are you now?*, 1990  
oil on canvas  
Collection of the Vancouver Art Gallery, Gift of Peter Dickson  
VAG 2005.2.1

Wyndham Lewis (b. 1882, Amherst, NS; d. 1957, London, England)  
*The Armada*, 1937  
oil on canvas  
Collection of the Vancouver Art Gallery, Founders' Fund  
VAG 51.3

Harry Callahan (b. 1912, Detroit, MI; d. 1999, Atlanta, GA)  
*Providence*, 1967  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift of The Rossy Family Foundation  
VAG 2013.36.30

Harry Callahan (b. 1912, Detroit, MI; d. 1999, Atlanta, GA)  
*Providence*, 1967  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift of The Rossy Family Foundation  
VAG 2013.36.57

Harry Callahan (b. 1912, Detroit, MI; d. 1999, Atlanta, GA)  
*Providence*, 1967  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift of The Rossy Family Foundation  
VAG 2013.36.116

Harry Callahan (b. 1912, Detroit, MI; d. 1999, Atlanta, GA)  
*Providence*, 1985  
dye-transfer print  
Collection of the Vancouver Art Gallery, Gift of The Rossy Family Foundation  
VAG 2013.36.186

Harry Callahan (b. 1912, Detroit, MI; d. 1999, Atlanta, GA)  
*New Brunswick, Canada*, 1979  
dye-transfer print  
Collection of the Vancouver Art Gallery, Gift of The Rossy Family Foundation  
VAG 2013.36.265

Stan Douglas (b. 1960, Vancouver, BC)  
*Spectated Man*, 1987  
silver gelatin print  
Collection of the Vancouver Art Gallery, Gift from the Ann and Marshall Webb Collection  
VAG 2010.42.2

Robert Frank (b. 1924, Zürich, Switzerland; d. 2019, Inverness, NS)  
*William Buckley*, 1962  
silver gelatin print  
Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund  
VAG 87.3

General Idea (AA Bronson, b. 1946, Vancouver, BC; Felix Partz, b. 1945, Winnipeg, MB; d. 1994, Toronto, ON; Jorge Zontal, b. 1944, Parma, Italy; d. 1994, Toronto, ON)  
*Test Pattern T.V. Dinner Plate*, 1988  
ceramic, paper  
Collection of the Vancouver Art Gallery, Gift from the Ann and Marshall Webb Collection  
VAG 2004.34.4 a-b

Michael Morris (b. 1942, Saltdean, England)  
*Screen Test*, 1967  
screenprint on paper  
Collection of the Vancouver Art Gallery, Gift of Douglas Christmas  
VAG 88.56.9

Henri Robideau (b. 1946, Bristol, CT)  
*Elijah Harper Says No/Dit Non*, 1990  
GIF  
Collection of the Vancouver Art Gallery, Gift of the Artist  
VAG 2019.13.1 a-b

Gordon Smith (b. 1919, Brighton East, Australia; d. 2020, Vancouver, BC)  
*Screen*, 1966  
oil on canvas

Collection of the Vancouver Art Gallery, Mr. and Mrs. S. G. Adams honour their children,  
Grace Victoria Adams, Jack C. Adams and his wife, Lois M. Adams  
VAG 67.12

Gabor Szilasi (b. 1928, Budapest, Hungary)  
*(TV) Montreal, 1974*  
silver gelatin print  
Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund  
VAG 2004.37.300

Andy Warhol (b. 1928, Pittsburgh, PA; d. 1987, New York, NY)  
*Flash - November 22, 1963, 1968*  
screenprint on paper  
Collection of the Vancouver Art Gallery, Gift of J. Ron Longstaffe  
VAG 86.226.6

Douglas Coupland (b. 1961, Baden-Söellingen, Germany)  
*Slogans for the 21st Century, 2011-14*  
pigment prints on aluminum  
Collection of the Vancouver Art Gallery, Gift of the Artist  
VAG 2017.17.1 a-eeeeee

Douglas Gordon (b. 1966, Glasgow, Scotland)  
*Mirror Blind Tippi, 2002*  
silver gelatin print, mirror  
Collection of the Vancouver Art Gallery, Gift of Alison and Alan Schwartz  
VAG 2010.46.

## SECTION ROTUNDA

Since the 周朝 Zhou dynasty (1046–256 BCE) in ancient China, flags have represented the status, lineages, alliances and lands of people. Iconic images of the Second World War and the first moon landing picture the planting of flags, awakening the part of us that connects with these symbols and acknowledges them as representing our collective power.

Designed to quickly communicate concepts such as “surrender,” “yellow fever” and “sovereign,” flags and their histories are the foundation of present-day brand design. Brands, like flags, are intended to be easily recognized at a distance or among many other symbols and to recall certain messages, qualities or powers. Like flags, we attach brands to ourselves both physically and digitally, on our clothes and as character or status references on social media profiles. The conflation of personal identity and brand identity is not dissimilar to the conflation of self with nationality, and today a personal brand has become as important to individuals as to corporations and politicians—many of whom align or filter their identities through the imagery of popular musicians, artists, fashion labels and social campaigns on TikTok, Instagram, Snapchat and Facebook, to name only a few.

Who or what is empowered by our carefully curated connections to social and commercial symbols? The flags above invite you to think about how brands—of nations, companies, social movements and politicians—have become associated with certain colours in your mind, and to consider the ways in which you position your identity and your power in relationship to their symbols.

In consideration of these questions, the Vancouver Art Gallery worked with Jonnon, a Vancouver-based community contribution company that supports local makers who face barriers to employment, and The Door Is Open, a volunteer group that offers support and encouragement to women living in the Downtown Eastside, to produce a series of blank flags in colours that carry a myriad of associations. Halfway through the exhibition, some of these flags will be replaced by responses from youth involved in our Art Exchange program, in partnership with Arts Umbrella. We also invite you to Instagram this installation using #TheTinManWasADreamer, responding to the question:

What is your brand and who or what does it empower?