



ART

## Amy Ruhl: Between Tin Men: Gifts and Souvenirs

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Nimmie Amee carried neither the charming innocence of Dorothy nor the magical prowess of Glinda, but the side character — whose sole trait in *The Wonderful Wizard of Oz* was her desperate love for a heartless Tin Man — takes the leading role in this Amy Ruhl show. Tucked in Lubov, a less-than-one-year-old, pocket-size gallery below Canal Street, Ruhl's installation transforms this overlooked figure's inherently implausible yearning for her object of affection into an examination of modern-love dynamics and a consideration of the possibility of unrequited love within contemporary feminist discourse. *Magic Mirror Phase*, a single-channel video projected onto an antique mirror, imagines rantings of other women who are supporting characters in L. Frank Baum's Oz series, most notably General Jinjur, who commands an all-female army that takes over the Emerald City. A large glass vitrine houses porcelain plates, a repurposed tea set, and similar tchotchkes commemorating the book's other neglected ladies — like Polychrome and Moss Rose, whose faces here adorn fetishized heirlooms. And on another plate, two Tin Men, both buff and glossy, gaze into each other's eyes with infatuation.

—Osman Can Yerebakan

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