

rated

ART

Summer 2024

A McQueen Agency Publication

An Art Lover's
Guide to
Vancouver

Art Fairs,
Exhibits &
More!

Get To Know
Norberg Hall

Summertime
Tunes From
Us to You!

MCQUEENAGENCY.com

A photograph of a man with a beard and dark hair, wearing a dark blue t-shirt, painting a wall. He is holding a wooden frame or easel. The wall is covered in green paint, with some white paint visible at the bottom. The man is looking intently at his work.

Meet Pat Marino

An artist Q&A

AGENCY DIRECTOR'S NOTE

Sunshine On My Mind

Summer is coming!

At this time of year, many of us start dreaming about brighter days, warmer nights, fewer sweaters, and more vacation time. At McQueen, the summer also means a new issue of *ratedART*, full of inspiration galore for those lazy (or not so lazy) days ahead. And have we got you covered!

From festivals and art shows worth travelling for, to our in-depth conversation with this month's featured artist, Pat Marino, there's plenty to read, be inspired by—and dance to? That's right! Since it's just not summer without fabulous tunes, we've compiled a playlist, from us to you!



Jared Tabler, photo by Aaron Pedersen.

So whether you're bound for a new destination or a sentimental favourite; a two-week getaway or a day at the lake; make sure to enjoy these summer months before they're gone. And in between enjoying all of the incredible art that's on display this season, don't forget to take in some sun and get out in nature. To quote Claude Monet, "I must have flowers, always, and always."

Take care, everyone!

- Jared



ARTIST Q&A

Pat Marino

Everyone needs a place where their belief undoes their disbelief. A place to explore their bias and expectations. A place to process their joy and grief. To Pat Marino, that place is art. It's where he makes sense of the world and his place in it. As you'll soon discover, his creative journey has been shaped by a deep appreciation for cultural diversity, a passion for exploration, and the desire to create an outlet for social contribution. Ready to learn more? Meet Pat Marino.



Pat Marino



When you were growing up and discovering who you were, what was it about the arts that made you feel like it could be your community?

There aren't too many other communities for me based on my personality. I fall head-long into interpretation and analysis of everything, and the prerequisites of passion, sensitivity, mindfulness, intentionality, searching, as well as the "outsider" characterization, scratch a lot of the itches I have existentially. Most importantly, making art gives me an outlet for social contribution and service, which is my driving force, as I was not only raised *on* art, but largely raised *by* art.

For anyone just discovering your work, describe your style and influences.

I'm trying to depict humanity as best I can, so the works have a bit of a subject- and self-reflexivity, complete with all the heavy and fine points of humanity—like transformation, stubbornness, bias, hypocrisy, repetition, failure, revision, and redaction mirrored in an aesthetic I'd characterize as conceptual, raw, physical, and honest. My works are allegories expressing a post-modern, contemporary human experience, subject-to-subject.



I'm influenced most by the fundamental changes we are undergoing as a collective race, accelerated by shifts in socio-culture and socio-political phenomenon, specifically: Dialectics, communication, and linguistics via symbology and semiotics; para-socialization, alienation and dissonance; globalism and multiculturalism.

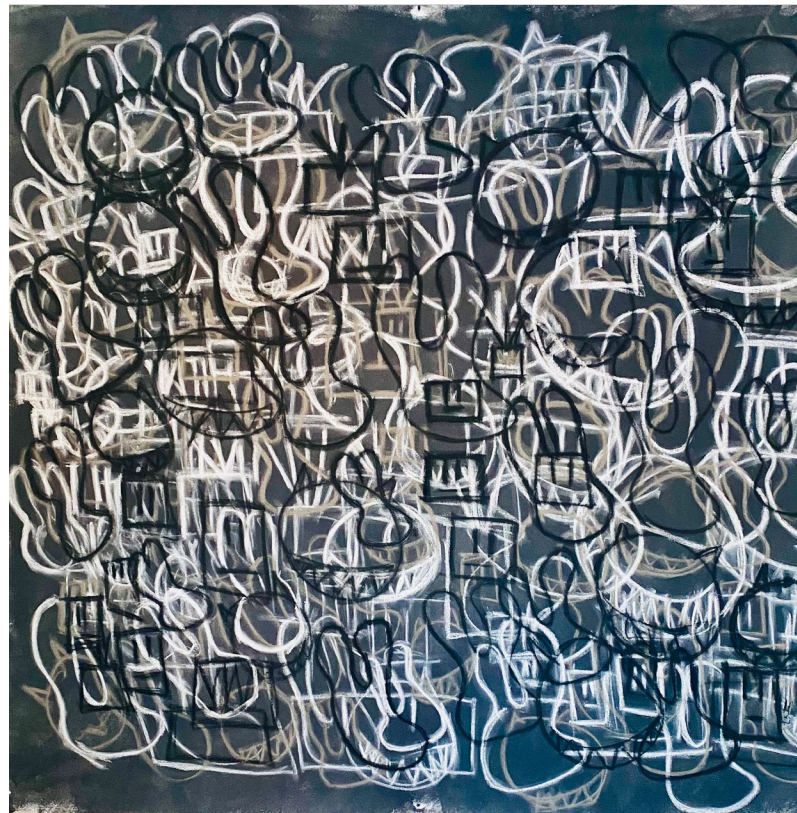
If you're looking for names, some of my direct artistic influences (past and present) include Jean-Michel Basquiat, Lee Krasner, Helen Frankenthaler, Jackson Pollock, Mark Rothko, George Condo, Jenny Saville, Dana James, Jonni Cheatwood, Eddie Martinez, Taylor Anton White, Katie Hector, Arthur Lanyon, Miles Davis, Ernest Hemingway, Cormac McCarthy, Bret Easton Ellis, Paul Thomas Anderson, Woody Allen, Jack Kerouac, Hunter Thompson, and Anthony Bourdain.

Tell us about your connection to New York and what keeps you living and working there.

In January 2020, I left my home in Ningbo, China, for a 10-day vacation to Indonesia and the Philippines and arrived to immediate chaos and the closing of every country around me almost as soon as I hit the beach in Bali.

That 10-day vacation turned into two months in Bali in an utter whirlwind of uncertainty, culminating in me taking the literal last flight back home to the USA, March 8, as the writing was on the wall that this would move to the states, where my mom was living alone and would require assistance in the event of an outbreak. Good guess.

I never made it back to my home in China, my network of homies, to my workplace, my studio, to my cat. In a flip of a switch, that whole life was completely gone, erased. After my displacement, I was just taking things as they came, day to day, and I've made a life back here ever since, even recording my experience in a series of works, *Post-Pan*, that I am most proud of to date.



Pistanthrophobia, tempera, acrylic, and semi-hard pastel on primed cotton, 60 x 64, by PatMarino, 2023.

“
I left my home in Ningbo, China, for a 10-day vacation and arrived to immediate chaos and the closing of every country around me.”



Serendipity, acrylic, tempera, acrylic gel, charcoal, and oil pastel on primed cotton, 60 x 48, by Pat Marino, 2023.

“
***I found myself
grappling with
grief in two
distinct worlds.***
”

Tell us a little about your Post-Pan series and your relationship to it now.

Upon reflecting on my work from late 2020, I had a profound realization: I found myself grappling with grief in two distinct worlds, each offering its own perspective on the shared collective trauma of the onset of the pandemic. Though I was creating organically (no conceptualization or research, just go), the output had real structure and a connective tissue resembling a diary capturing the intricacies of my experiences.

As public life slowly resumed, I found myself engaging more with strangers, especially throughout my time at Mana Contemporary, and discovered I was finally producing something with the potential to offer genuine catharsis—a service I had longed to provide as an artist—simply by sharing my story, which encouraged others to share theirs.

I continued to work the series, building out the collection into a total retrospective of the core years of the pandemic, and like most things, simply felt it was in a place of completion and moved on to other concepts seen in my more recent work. Truthfully, I feel that my *Post-Pan* series is more relevant now, as everything I've made since has been an extension of this event, prompting reflection on our mending of its grief.

I find that the majority of people I've spoken with are still distilled in this gray zone of the pandemic's effects. This grief manifests itself in various facets of our lives—our socialization, responses to the climate crisis, the political landscape, and overall morale. It permeates every aspect of our social fabric, hindering our ability to forge meaningful connections and perpetuating a sense of isolation. Frankly, I fear a point-of-no-return communally that seems to already be materializing. Look at our media.

Remember when network television series, for example, worked in both plot and aesthetic details reflecting the pandemic? Aside from a few pieces of apocalyptic-adjacent media, it seems everything we create in the mainstream has entirely erased this period, like some revisionist display on “just get over it” or “it never happened,” messaging





that lies somewhere between “ambulance chasing” and a proper, wide-scaled gaslighting. But it did happen. And, by virtue of its effects, it is largely still happening, as many haven’t recovered physiologically, financially, and socially.

As a geriatric millennial from the New York Metro area who couldn’t look thrice in any direction without the “9/11 Never Forget” ethos, it’s both infuriating and saddening to experience this complacency with which we approach the situation, as we risk being totally consumed by the banality of “business as usual.”

**What qualities overlap in being an academic and an artist.
What has each role taught you about yourself?**

There are certain qualities that are the best reflections of their logical relation: Intention, direction, conceptualization, “maximizing the work” via deconstruction, using a myriad of critical approaches to theme and context, critical-thinking frameworks.

Then there’s a codependency at play between them that cannot be underscored: An academic utilizes a source of work as an exercise for their own output and meaning—interpretation as a vehicle for their own intentions and explorations.

I always wanted to be a professional artist, ever since I was a child, and while there were many influences and events that moved me off the path to that dream, the actual turning point for me was a simple breaking point in that codependency: I no longer wanted to be the interpreter; I wanted to be the source.

I needed my path and experience in academia and education to bring me back to my initial motivations and dreams.



Doubt/Generalization/Fallacy, acrylic, charcoal, oil stick, and cotton collage on primed cotton, 55 x 55, by Pat Marino, 2023.



Casper Rose, satin, acrylic, plaster, and hard pastel on primed cotton, 60 x 54, by Pat Marino, 2024.



Infatuation, acrylic, charcoal, gouache, soft pastel, and tempera on primed cotton 60 x 66, by Pat Marino, 2023.

“
*I needed my path
and experience
in academia and
education to
bring me back
to my initial
motivations
and dreams.*”

**Who was the first person to put a paintbrush in your hands?
Was it a natural fit, or something you grew into?**

Momdukes when I was very young, maybe three or four, and it was mainly coloured pencils and crayons—my fondness for pastel sticks speaks most to this. I just loved drawing, which is ultimately the “penmanship” of my work: An organic, child-like facility of expression that comes from a place most natural.

I certainly grew into the preparations and nuances of technique, especially in the intentionality of creating something with measured scale and attention to proportion, for example, as opposed to pure “doodling.”

But I have come full-circle to my origins, freehandedly producing work without practical study on an infinite plane of canvas—like a giant colouring book. And that feels most right. Most journeys end at their first steps, so this approach seems more fitting now 10 years into mine.

What's your favourite part of the creative process, and what's your least favourite?

I love all of it. I love thinking and research. I love connecting the thinking about things to the preparation of visualization. I love that painting allows me something that writing never did, which is to allow me to impose my physicality into an expression. I love getting dirty and using my hands. I love revisions as a direct response to misses and failures, the labouring-through on canvas. I love the complete blankness of starting at an absence of colour, line, shape, text, etc., and the mysticism that ultimately carries me to “the zone” where mind and body connect.

I love the relief, really, of getting to the point of a work when you can say, “that's enough.” I love the exhaustion or the cool down after a long study session. I love writing copy or exposition on work in post-production and catalog-building thereafter.

I love process and routine, and I am incredibly fortunate to have the faculty of art-making at the centre of my life.



A Secret Garden, satin, acrylic, and plaster on primed cotton, 60 x 66, by Pat Marino, 2024.

Tell us about the first work of art that you ever fell in love with.

There are many works from all disciplines and mediums that have captivated and motivated me to do what I do, but regarding "love," my absolute love is "The Seasons," by Lee Krasner (1957).

This piece is everything in the absolute of creativity that I adore and embody and hope to achieve: Total and complete surrender of emotion, paramount vulnerability, spatial absorption, energy, and movement—a pure vacuum of soul unlike anything I've experienced in a physical, visual work. It's an example of humanity in fine art that's rivaled by very few past and present.

Tell us a little about what you're currently working on or hoping to explore next.

I'm currently reaching an end point in a series on the nature and evolution of contemporary social relationships, called *Bunny*

and the Bear, that attempts to answer some essential questions I have on how things like social technology, groupthink, social-psychology, virtual realities, and other shifts in our socialization have affected the general facility of human relationships.

When I'm through with the *Bunny* thing, I want to explore work on artificial intelligence in the processes of physical creation, on both practical and social levels.

It's a perfect day. How do you spend it?

It's warm, maybe even hot, and very sunny—like late July New Jersey. I work out and hike. I play and take a swim in the ocean. I create. I cook a nice snack outside over a fire with a nice wine, and in the cool evening dusk, smoke a doober and listen to *Kind of Blue*. In bed by 21:30 for my 8 hours.

Discover more of Pat's work [here](#), and give him a follow on [Instagram!](#)

IN THE SPOTLIGHT

Get to Know Norberg Hall

Fitting in will never replace a sense of belonging. Shannon Norberg and Jarvis Hall know this well. It's why, together, they've re-envisioned what commercial galleries can be for artists, collectors, and the communities they value.

From the gallery's inception in 2010, Norberg Hall has actively supported and fostered a deeper understanding of the practices and creative processes of artists, while also providing a platform and space to share these critical dialogs within the community.

Also playing an integral part in shaping the gallery is Norberg and Hall's passion for gender equity, which is evident in everything from the name of the gallery (formerly Jarvis Hall Gallery) to all of its programming. And such incredible programming it is!

If you've never been, mark Calgary on your places-to-visit list, and be sure to take in the upcoming exhibition, *Summertime, here and there*, a two-part exhibition between Norberg Hall and **Fazakas Gallery**, featuring the works of **Kablusiak** and **Audie Murray**. Described as a collaborative experience of decolonial love and care, *Summertime, here and there* is a confluence of two artists celebrating their adoration for each other's work—a portal between two spaces across the west coast and prairies, from unceded lands and numerous treaty territories. Sharing ideas, resources, and the spotlight, this exhibition is a summery glimpse into the fabric of contemporary Indigenous art, celebrating that we are all woven into each other, whether we realize it or not.

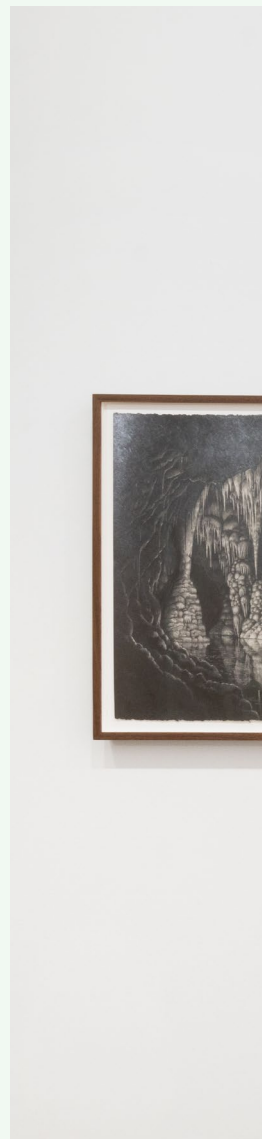
Learn more about Norberg Hall [here](#), and be sure to give them a follow on [Instagram!](#)



Shannon Norberg. Partner, Co-Director



Jarvis Hall. Partner, Co-Director





Group exhibition at Norberg Hall



Stone ookpik, by Kablusiak

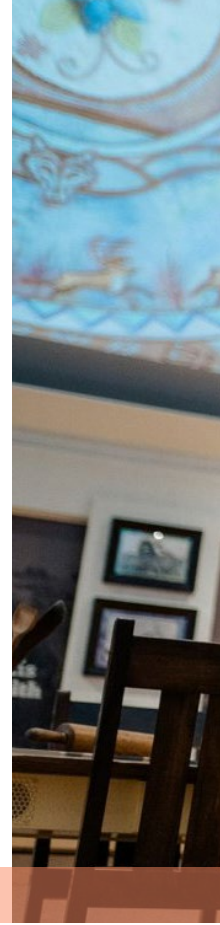


SEAN JENA TAAL
Shadow of the Hollow

Sean Taal exhibition.

10 Things We're Looking Forward to

This Summer



As the River Flows, photo credit, Explore Edmonton.

1

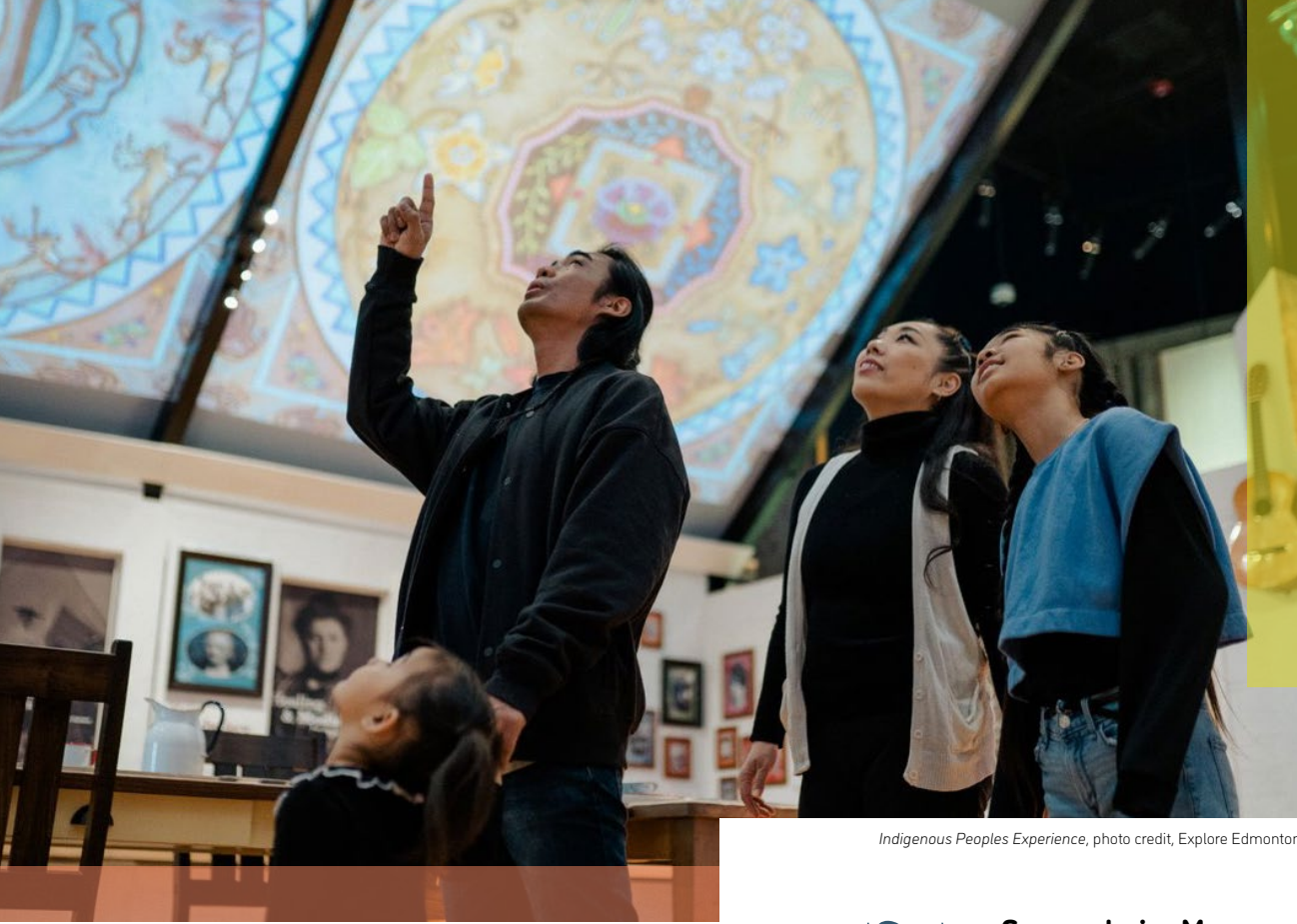
Norberg Hall (Calgary, AB) and Fazakas Gallery (Vancouver, BC) present: *Kablusiak + Audie Murray: Summertime, here and there*, June 20 – August 17, 2024.
Learn more [here](#).

2

The Works Art & Design Festival,
June 27 – July 1. Edmonton.
Learn more [here](#).

3

Montreal Jazz Festival,
June 27 – July 6, 2024.
Learn more [here](#).



Indigenous Peoples Experience, photo credit, Explore Edmonton.

4

Whyte Avenue Art Walk,
July 12 – 14, 2024.
Learn more [here](#).

5

Institute of Contemporary Art presents:
Firelei Báez, until September 2. Boston.
Learn more [here](#).

6

Fort Edmonton Park presents:
**Indigenous Peoples Experience/
iyiniwak okiskêyihitamowiniwaw,**
until September 15. Edmonton.
Learn more [here](#).

7

**Guggenheim Museum presents: Jenny
Holzer: *Light Line*,** until September 29.
Learn more [here](#).

8

Kunstmuseum Basel presents:
*When We See Us: A Century of Black
Figuration in Painting,* until October 27,
Basel, Switzerland. Learn more [here](#).

9

**Whitney Museum of American Art
presents: *Wanda Gág's World*,**
until December 2024. New York.
Learn more [here](#).

10

**Museum of Sex presents: *I Licked It,
It's Mine*,** until Jan 19, 2025. NYC.
Learn more [here](#).



Shining Through, mixed-media painting on cotton canvas 16 x 20 inches by Tiffany Blaise.

WHAT'S ON

McQueen Artists Take Centre Stage

All of our fabulous McQueen artists are busy creating new artwork this summer, but a few also have some shows we're excited to tell you about. Here's where you'll find them.

Tiffany Blaise

will be taking part in two art fairs this summer:

Toronto Outdoor Art Fair, at [Nathan Phillips Square](#), July 12 – 14, 2024.

Bellevue Arts Museum Fair, at the [Bellevue Arts Museum](#) in Washington, July 26 – 28, 2024.

Antonio Garullo

will be in southern Italy this summer, in the spectacular capital of Italian Baroque architecture, participating in [Lecce Art Week](#), July 12 – 21, 2024. His works will be on display in two locations: MUST (Historical Museum of the City of Lecce) and the former Chiesa di San Francesco della Scarpa.

Alice Rich

will be in France where she's been accepted to the [Château d'Orquevaux Artists & Writers Residency](#) in Champagne-Ardenne, July 7 – 14, 2024.

David Tycho

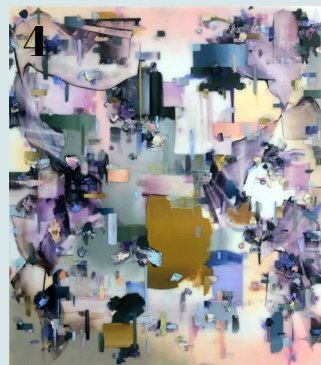
You can see David's work in two group shows this summer.

Summer Group Show at the [Ian Tan Gallery](#) in Vancouver, July 2 – August 31, 2024.

Selected Gallery Artists Show at [The Christopher Hill Gallery](#) in Napa, California, August 1 – 31, 2024.

A SPARK OF INSPIRATION

The Summer 6



1. *The Thunderbird*, retro and vintage-inspired mixed-media collage on wood panel canvas, 12 x 24, by Josie Michaud | 2. *Luminous Blue Variables #2*, 28 x 48, by Shae Meyer, 2022 | 3. *City in the Key of Purple*, acrylic on canvas, 30 x 24, by David Tycho, 2022 | 4. *Calm Within the Storm*, oil on acrylic, 56 x 48, by Johnny Taylor, 2022 | 5. *Ernie Dodds*, analogue to digital archival print, 36 x 36, by Curtis Trent, 1991 | 6. *Stiff*, acrylic on board, 30 x 24, by Riki Kuropatwa, 2019

MCQUEEN LISTENS

Summertime Tunes From Us to You!

Few things feel better than hearing your favourite song come on. Add a little sunshine, and anything seems possible. Your dance moves? Way better. Your singing? It's practically on key. The only thing left? Adding it to your playlist — so our artists did! Each chose their favourite summertime jams, and Spotify took care of the rest. Ready to take a listen? Summer starts now. Listen [here!](#)



Tiffany Blaise's Picks

- "Only," by Sampha
- "Loud Places," by Jamie xx
- "Too Young," by Phoenix

Antonio Garullo's Picks

- "Pazza Idea" (Crazy Idea), by Patty Pravo
- "I Will Survive," by Gloria Gaynor
- "Il cielo in una stanza" (The Sky in a Room), by Gino Paoli

Lisa Graziotto's Picks

- "Drift Away," by Dobie Gray
- "Sweet Thing," by Rufus, featuring Chaka Khan
- "3 Gymnopédies: Gymnopedie No. 1," by Eric Satie

Pat Marino's Picks

- "How Many More Times," by Led Zeppelin
- "Dance Hall Days," by Wang Chung
- "U.R.A.Q.T.," by M.I.A.

Michael McLean's Picks

- "Corona and Lime," by Shwayze & Cisco Adler
- "Summer Girls," by LFO
- "Shot Reverse Shot," by Jack Johnson

Shae Meyer's Picks

- "Sur le Cul," by Bertrand Belin
- "Domino," by Nicole Atkins
- "Put Your Money on Me," by Arcade Fire

Patricia Gascon's Picks

- "Say My Name," by Destiny's Child
- "Alien Superstar," by Beyoncé
- "Better," by BoA

Josie Michaud's Picks

- "Sold my Soul," by Cut Worms
- "Big City Life," by Mattafix
- "Shark Smile," by Big Thief

Jared Tabler's Picks

- "Ya Ya," by Beyoncé
- "But Daddy I Love Him," by Taylor Swift
- "Too Sweet," by Hozier

Johnny Taylor's Picks

- "Run Into Flowers," by M83
- "Since I Left You," by The Avalanches
- "Let It Happen," by Tame Impala

An Art Lover's Guide to Vancouver

With David Tycho



David Tycho

The only thing better than a trip to Vancouver? Knowing exactly where to go when you get there. Thanks to McQueen artist **David Tycho**, this month's Art Lover's Guide has you covered. Some of his picks are iconic must-sees, others are hidden gems, and a few are his favourite good-vibe venues. Let's get started! Welcome to David Tycho's Guide to Vancouver...

ICONIC MUST-SEES

Vancouver Art Gallery

Located in the heart of downtown and flanked by two expansive public squares, this Arthur Erickson repurposed, Neo-classical courthouse building has been a mainstay in its "new" and current location for 41 years. I was there the day it opened, and I teared up as I contemplated a number of my modernist heroes' works in the flesh for the first time. It seemed to me that Vancouver had finally come of age.

The gallery now walks a tightrope between challenging the public with provocative pieces by contemporary artists, such as Yoko Ono and Barbara Kruger, while paying the bills with historical paintings by Dutch masters, the Canadian

Group of Seven, and other usual suspects from art history. After browsing the three floors of art, viewers can nibble a croissant or sip a glass of wine on the outdoor patio overlooking the terraced gardens and waterfalls of Robson Square, all part of Erickson's vision of making downtown a place for people—not cars and parkades. The large adjoining public spaces are perfect locations for protests and demonstrations, and are well-used, I must say. Modest by international standards, the gallery is currently fundraising to relocate to a much larger location just blocks away. Visit the [website](#).

Museum of Anthropology at UBC

Another Arthur Erickson design, this modernist post-and-beam building reflects the construction of native longhouses that have dotted the West Coast for thousands of years. With over 50,000 objects, the museum boasts one of the most impressive collections of Pacific Coast Indigenous art in the country. From majestic totem poles and ceremonial dress to everyday tools and utensils, the museum is a cultural and historical cross-section of the many nations and tribes that populate the area. The gallery exhibits modern and contemporary masters as well, from the more traditionally inspired works of Bill Reid, to the politically charged contemporary works of Lawrence Paul Yuxweluptun, both of whom I have met on my own artistic journey. The collection also features an assortment of artifacts and cultural objects from Aboriginal cultures around the world.

Outside, one can see some traditional buildings and totem poles, which give the sense of what a historical native village was like. As a fine arts student at UBC, I used to spend hours in the museum, absorbing the remarkable visual language and sketching the intriguing motifs. Closed until June 14, 2024, for seismic upgrades. Visit the [website](#).

Audain Art Museum

If you thought Whistler was nothing more than a world-class ski mountain attached to an après ski tourist town, you'd be right—but also partly wrong. In 2016 the resort town upped its game with the addition of the 56,000-square-foot Audain Art Museum, a wood-and-glass architectural gem that houses the private collection of Canadian home builder and philanthropist, Michael Audain. The collection features work done in B.C. over the past two centuries, including a stellar selection of First Nations' masks, as well as modernist works by artists such as Emily Carr, E.J. Hughes, Jack Shadbolt, and Gordon Smith, the last of whom I'm proud to say taught me at U.B.C. Contemporary exhibits have included the likes of Gathie Falk, Jeff Wall, and other stars of the B.C. art scene. And when you tire of culture, there's always the trinket shops, bars, and restaurants in the village. The 90-minute drive from Vancouver to Whistler is jaw-droppingly gorgeous, as you race along the dotted-blue waters of Howe Sound and the towering snow-capped peaks of the Coast Mountains. Visit the [website](#).

Paul Kyle Gallery

For over 40 years, Paul Kyle has been exhibiting top-notch Canadian and international art, with a focus on abstract painting and sculpture. The spacious, museum-quality, commercial gallery is expertly installed with works from Canadian icons such as Jack Bush, Jack Shadbolt, Joseph Kyle, and Gordon Smith, alongside contemporary masters such as David Spriggs, David Urban, and Tony Scherman. Although the gallery deals primarily in contemporary works, don't be surprised if you also see works by the likes of Picasso, de Kooning, and Riopelle. Located on the fringes of ultra-hip South Main Street, an exhibition viewing can be complemented with lunch and/or a craft beer at one of the many funky bars, cafes, and restaurants located within a short walk from the gallery. With a few more galleries nearby, this is definitely worth the trip out of the downtown core. Visit the [website](#).

HIDDEN GEMS

Polygon Gallery

Formerly Presentation House Gallery, this stunning 25,000 square foot space designed by Patkau Architects graces the shores of Burrard Inlet, affording views of the Lonsdale Quay waterfront and downtown Vancouver, across the busy inlet. Getting there from downtown via the SeaBus is half the fun. The gallery focuses on art through a lens, i.e., photography and photo-based works, and its mandate is to be culturally and gender inclusive. Shows are theme-based in nature, with historic, contemporary, regional, and international perspectives, showcasing local photographers, as well as international heavyweights such as Ken Lum, Stan Douglas, and Jeff Wall. It has excellent education programs for everybody from tots to seniors. When saturated with photographic arts, a viewer can grab lunch at one of the many nearby establishments, or simply walk the seaside promenade that stretches for kilometres along the North Vancouver waterfront. Give it at least a half a day. Visit the [website](#).

Ian Tan Gallery

Due to skyrocketing rental prices, South Granville's "Gallery Row" doesn't boast the number of galleries it once did, since a number of them were forced to either close or move to cheaper digs further east. Ian Tan, a champion of Canadian art, not only survived but has thrived in this new economic reality, as he continues to exhibit an eclectic mix of painters and sculptors, from high realism to abstract expressionism, and most things in between. What the gallery may lack in size, it more than makes up for with a well-designed and inviting space and the high-quality and variety of the work shown. Oh, and by the way, you will undoubtedly see some Tychos hanging there, or if not, just ask Ian or Jason to pull a few out from the racks. Visit the [website](#).

Pendulum Gallery

As you walk by the HSBC building, across the street from the Vancouver Art Gallery, you can't miss the giant pendulum swinging to and fro inside the ground-floor atrium, a public-private joint venture between the bank and the City of Vancouver. The 27-metre, 1,600 kg, buffed-aluminum pendulum is the creation of Vancouver sculptor Alan Storey. Across the airy seven-storey-high atrium, you'll spot the gallery space, with its ever-changing exhibits of local artists. The curated space accepts proposals for exhibitions not always seen in commercial galleries, including public art projects, historical photos, graphic architecture and urban design, as well as little-known or underrepresented artists and arts communities from the region. The space provides respite from the noise and chaos of the downtown core, and I often stop by, grab a coffee, sit at one of the many tables, and contemplate the pendulum, as it soothes my soul with its slow, silent, predictable motion. Visit the [website](#).

Burnaby Art Gallery

Few Vancouverites find reason to make the 40-minute journey to the suburb of Burnaby, an adjoining municipality and the place I was born, one sunny morning in July, more years ago than I'm willing to admit. But there sits one of the true gems the metropolitan area has to offer. The beautiful, converted Edwardian mansion sits on an idyllic parklike property on a lake and is part of a complex that includes a theatre, an arts centre, a heritage village with a vintage carousel, a high-end restaurant, gardens, and walking trails. The mansion was constructed in 1910 and converted to a public art museum in 1967. The gallery's permanent collection is unique in that it focuses on works on paper by mostly Canadian artists (historical, modern, and contemporary), but the ever-changing exhibits cover all mediums. You will even find a couple of Tychos—a serigraph and a lino print—in their permanent collection. Visit the [website](#).

GOOD VIBE VENUES

Vancouver Mural Festival

You don't have to wait for the August festival to view the hundreds of sensational murals found throughout the city. This festival and its umbrella mural agency see murals as more than just paint on walls that beautify the urban landscape—they assert that murals should also address socio-cultural issues facing our city and reflect the experience of all races, ethnicities, genders, and cultural identities. For the highest concentration of these giant works of art, you'll want to head to the Main-Street/Strathcona area of the city, where you'll also find a plethora of funky shops, cafes, bars,

and restaurants. Beyond that, the website and app will provide the breadth and scope of this ever-evolving public-art project. There are guided tours during the summer festival and beyond, but they are very popular, so making early reservations is recommended. Visit the [website](#).

Dr. Sun Yat-Sen Classical Chinese Garden

An urban oasis in so many ways, this Ming Dynasty inspired garden-home, built in 1985-86, is the centrepiece for a park, a museum, cultural activities, tours, concerts, festivals, exhibitions, and educational programs, all with the mission of creating ties and understanding among people and cultures.

Species of plants and flowers were selected for their varying blossoming schedules, providing colour throughout the year and marking the change of seasons and the passing of time, all in the Taoist tradition of harmonizing and balancing opposites. The garden has won numerous awards, including *National Geographic Magazine's* "The World's Top City Garden" in 2011. It's a very popular tourist destination, so I like to contemplate the profound beauty of the garden in the morning hours during the week, before the tourist hordes arrive.

Visit the [website](#).

Strange Fellows Brewing

This craft beer and ale house with adjoining gallery space was a welcome addition 10 years ago to this East Vancouver district of warehouses and light industry. Include this one if you are doing an East Van micro-brewery tour. The owners seek to provide familiar products with somewhat strange and creative twists, and this is reflected in both the beverage and food menus. Try some Tingly Dingly Cauliflower with a pint of Zombie Orchestra I.P.A., for example. The premises are located in the heart of what many now call "The Arts District," as hundreds of artists have set up shop within blocks of the brewery (including moi), and you can, of course, see some of their work on display in the gallery. If you're in the area in November, there is the colossal "Eastside Culture Crawl" arts festival, when hundreds of artists (also including me) swing open their studio doors to tens of thousands of art enthusiasts, collectors, critics and looky-loos. It truly is the arts event of the year, and not to be missed. Visit the [website](#).



About David Tycho

David Tycho was born in Vancouver and attended the University of British Columbia, where he studied painting under renowned Canadian artist, Gordon Smith. After graduating, David arrived at his personal interpretation of figurative expressionism, which remained his focus until he moved to Asia and began to explore abstraction.

Today, David explores a variety of environments and phenomena in his art, but is most interested in the ambiguity and tension that exists in the seam between abstraction and representation. As he continues to expand his understanding of form, colour, gesture, and paint application, David has also begun to experiment with photography and digital composite images printed on aluminum.

rated **ART**

MCQUEENAGENCY.com