

rated

ART

Spring 2024

A McQueen Agency Publication

Spring into
Inspiration!

Gallery Jones
Celebrates
20 Years

Art Fairs,
Exhibits &
More!

An Art Lover's
Guide to NYC

MCQUEENAGENCY.com



Meet
**Shae
Meyer**

An artist Q&A

AGENCY DIRECTOR'S NOTE

The Promise of Spring

Nothing ever seems impossible in the spring.

But what I love most is the anticipation of what the year ahead might bring. Of course, the longer days and warmer mornings don't hurt either, but whatever that secret combo, there's hope in the air.

This spring also marks 20 years since I began my personal journey as an art collector. But I'm not the only one celebrating an anniversary! Our friends Shane, Anita, Mark, and David of Gallery Jones in Vancouver are also celebrating 20 years of representing and supporting contemporary Canadian artists.



Jared Tabler, photo by Aaron Pedersen.

We say cheers to them in this issue's "In the Spotlight."

Also in this issue are two of my other favourite things to celebrate: new artists (Welcome to the McQueen family, Shae!), and New York City! It's a great issue, and we can't wait for you to dig in.

Happy spring, everyone!

- Jared

ARTIST Q&A

Meet Shae Meyer



Shae Meyer.

Born in the shadow of the Rocky Mountains, Shae Meyer grew up in Colorado, alternating between a growing tech town and the powerful beauty of the mountains. That contrast informed Shae's acute interest in colour, form, material, and biology. The result? An inspired body of work that engages questions concerning objectivity, subjectivity, and individuality within the context of environment.

By incorporating materials discarded and overlooked, Shae examines whether they have either intrinsic or prescribed value, based on their use. By pulverizing these materials, they often lose their natural form and become hidden in the depths of a painting—elements within a larger context. To Shae, these materials become an allegory for the value of an individual, an examination of whether we're a big part of something small, a small part of something big, or perhaps—nothing at all. Meet Shae Meyer.

Did you always want to be an artist, or was it a detour on another path?

I always loved to draw, but I thought I was bad at it for a long time and, as a result, avoided it. It wasn't until high school, when I had some wonderful teachers and peers encouraging me, that I realized how much I enjoyed the process of making art.

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

I would describe the majority of my work as "organic abstract," meaning I allow materials, physics, and chemistry to take the reins while I nudge and guide the piece toward something I'm holding in my imagination. This method of painting was influenced by the pioneers of modern abstraction, from Pollock to Rothko, in that they opened the door for this style to be acceptable.

The greatest influence for me, however, was a puddle slicked over in oil, with a blob of spit floating serenely in

the middle, reflecting the falling ash and lights from a parking lot during a forest fire near my hometown. It was something beautiful, made of something disgusting, amid fear and chaos. The sight calmed me, and I realized how true it is that nature is the greatest creator, but it won't always make something you'll recognize, and that creative force is balanced so delicately with one of destruction.

An abstract style leads most people to express what they see in the paintings, and those reactions have always been fascinating to me. I like to think that my paintings reflect as much from the viewer as they hold a part of me. For any painting, I figure there will be intrinsic meaning, ascribed meaning, and implied meaning, where:

- The implied meaning is the meaning I (the artist) intended, an idea for the piece.
- The ascribed meaning is the meaning you (the viewer) place on the piece.
- And the intrinsic meaning is the meaning it (the piece itself) places on itself.

Of the three, I think no one knows the intrinsic meaning of art, and most want to hear the implied meaning. I, however, want to illicit the ascribed meaning. It always blows my mind how varied the images and ideas are that people impose onto my paintings. Hearing those things is a small insight to a person's history, ideas, and beliefs. I love that process—that small glimpse into a stranger.

As a storyteller, what narrative or inspiration do you find yourself returning to?

Apoptosis: it's a word most of us learn in high-school biology, and a term most of us forget post-graduation. For me, the word was a revolution in thought, contained in a class that I found indecipherably complex. I didn't retain much else about cellular function, partially because I derailed the entire lecture interrogating my teacher about the meaning of the word. "Apoptosis: cellular suicide," she said. This was immediately followed by my overeager questions, including: How could a tiny part of us commit suicide, yet we could still consider the being to be whole? And what about the mechanism by which the cell knew to die?

A morose obsession with suicide? More of an obsession with questions! From there, I stumbled into a curiosity of what defines us as individuals, on what assumptions we base truth and reality, of whether I could trust my subjective perception with objective reality, whether there was an



Red Herring, 26 x 66, by Shae Meyer, 2023.



Apoptosis Residue in the Holy Spirit #12, 16 x 20, by Shae Meyer, 2022.

“
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objective reality, and to what extent was my experience of reality just pareidolia—a super imposition of too many neurons making sense of chaos?

As you've likely just discovered, questions that I have found irritate most people, just ignite my curiosity and desire to create. Questions like: Who am I? What exists between matter? What is the universe expanding into? What happens when I die? What is "matter?" Do I exist? Do you? These are the kinds of questions that have lent inspiration to me ever since. Our ever-expanding knowledge, raising more questions with every answer we find, became limitless fodder for me to dream.

I find myself returning to these puzzles because (A.) they don't usually have answers, and (B.) I like the process of trying to find an answer as much, or more so, than actually finding one.

How does your creative process begin? And how do you decide what medium you're going to work in?

Usually, I will see something that sparks an interest—in a colour, texture, material, form, or how two things react (think oil in vinegar). For example, there's a lot of iron slag and residual charcoal from charcoal pits where I live. So finding those and grinding them up might dictate base layers and colours in a painting. Charcoal works well with any binding agent, but iron won't agree with water, so I would mix it with an oil medium, and it would go in later layers. I'd build from there, integrating things that I find meaning in. Like an alchemist (or someone who has spent too much time inhaling mercury), I start grinding and mixing to see what comes out. This usually dictates the medium, if I will need to use water, solvents, or oils in the painting, and what order the layers will need to be applied.



Moments of the Particle, 142 x 60, by Shae Meyer, 2020.

Normally, I'll find these materials while I'm doing something else (building a pond, working on a farm, or walking through the forest), and something about finding these beautiful materials while doing something else always feels like such a small, beautiful victory. Like little diamonds tossed away after being mistaken as coal, passed over and forgotten.

In what ways have you grown as an artist? And what's something that's stayed the same?

One huge leap for me was moving from more naturalistic art and allowing myself to play with abstract art. As I talked about before, that started with a puddle, oil, and spit. Another massive change for me came from moving to NYC, watching my ego go nuts and, eventually, getting crushed. I wasted so much time in my younger years

thinking that I was either amazing or worthless. I'd see amazing artists creating amazing works and get jealous. Or I'd see something I didn't like and think that it meant I was talented.

I was trying to place myself in a hierarchy that doesn't exist. It took years, but that eventually got ground out of me, and I was able to realize that everyone is (within their perception) experiencing the same thing with their influences. Like the poet 3000 years ago lamenting that all the great poetry had been written and there was nothing original left... Freeing myself from that competition was unbelievably liberating.

Relinquishing that egotistical aspect oddly also made me more appreciative of what had stayed the same in my art practice. It pushed memories to the surface of playing

in the sandbox as a child, building canyons, filling them with water from a hose, and watching my creations come to life. A river cutting through my little sand-filled box of reality. Frankly, not much has changed. I'm still a child fascinated by the power of water and its ability to create, destroy, or define a landscape or object. I take this same curiosity and technique to the studio with me every day.

Tell us about a lesson you've had to learn more than once.

I will give you three! The first is being too miserly with my supplies. The second is rushing a process. The third is remembering to interact with people and get out of the studio.

For most of my adult art career, I was a dumpster-diving artist. And the dumpster of the art building at my school was a gold mine. At the end of every semester, I would get boxes of paints, inks, brushes, canvas, steel, copper, and a myriad of other supplies. These times of great dumpster wealth were, unfortunately, few and far between, so I was always trying to make the most with the least amount of supplies I could (conserving money for pesky things like food and shelter). Though recycling and using what I have at hand is still an integral part of my practice, I've also realized that being afraid to use the materials I have on hand made me reluctant to start a new work or try something new.

Another major thing I have to periodically remind myself of is to be patient with processes. There is nothing worse than spending a ton of time on a piece and then ruining it because you tried to do something before a layer of paint had dried.

The hardest lesson, however, has been learning that creating in a vacuum creates bad work. There is a lot of truth in needing to be in the studio every day, working and practicing. The trouble arises when that's all I do—my work becomes myopic, narrow in scope. If I don't get out and interact a bit with the world, talk to people, or travel, my inspiration starts to dry up.

If you could take your art in any direction and magically have the time/money required, what would you try?

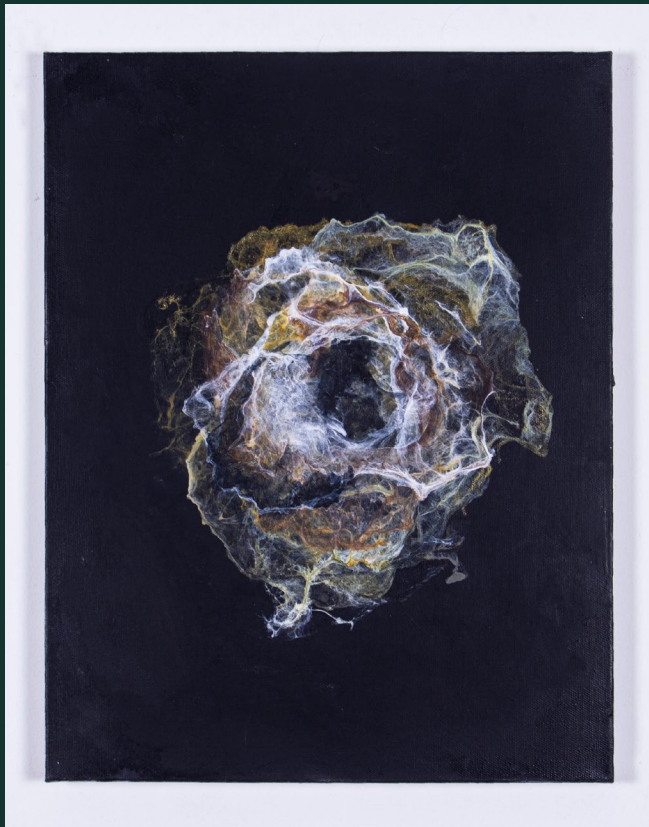
This is something I think about all the time—something I daydream about, really. In my perfect world, I'd have a profit-sharing artist collective, supporting artists in a variety of disciplines, formed around a building with workshops and studios.



Geological Time #2, 20 x 28, by Shae Meyer, 2022.

The second part of the collective would involve taking over obsolete or abandoned buildings and turning them into biodynamic art spaces. I think there's going to be an excess of "ugly" buildings like malls and offices that will serve less and less of a purpose as more people shop online and work from home. I can't think of a more exciting opportunity for artists than taking over those massive spaces and filling them with public art and fountains, green spaces that produce food, and a space for the community to start its own small businesses.

I know from experience how powerful that is. There was a bar in Birmingham Alabama, called The Garage, that I discovered during a time when I was feeling pretty out of place, having recently moved from NYC to Birmingham. They had a great beer selection (and made a mean grilled-cheese sandwich), but most important to me, it had a massive courtyard full of plants, sculptures, ponds, string lights, and a few friendly stray cats.



Luminous Red Nova #2, 16 x 20, by Shae Meyer, 2020.

“
For most of my adult art career, I was a dumpster-diving artist.
 ”

Around the courtyard there were little rooms with glass windows full of ephemera from generations past. The memory of stepping into that place and feeling totally at home has stuck with me ever since. It’s a feeling I actively try to bring into my life and the spaces I’m in. I would love to be able to create those spaces on a large-scale, integrating art, aquaponics, mycology, horticulture, and community.

Tell us about someone whose support and advice have guided your career.

I have received so much support from so many people over the years. But the person who has consistently pushed me to make more art, has been understanding of when I disappear down a rabbit hole for 14 hours straight, who has always pushed me to overcome my fears, has been my amazing partner, Bay.

Her advice and patience, unbound by the mire of the art world, have been a constant inspiration for me to push myself further,

make something new, and try something different. She has made innumerable sacrifices to be with me and give me the space and time to do what I love. I am eternally grateful to her.

What does community mean to you, and where do you find it?

Community for me is non-blood family. They are the people in my life who I will show up for to help with whatever they need, and the people I know will show up when I need them. They are the people who make miserable tasks not only bearable, but enjoyable. They are the people who make impossible projects seem like an easy day off. They are the people who are passionately engaged in what they do and are always interested in learning more.

I have been extremely lucky (or discerning, depending on who you ask) about my community. I have gathered some truly extraordinary humans across the country. Most of them have been chance meetings. I really don’t have any



Scatterbrain, 30 x 40, by Shae Meyer, 2023.

“
I have been extremely lucky (or discerning, depending on who you ask) about my community.
”



rhyme or reason to why so many incredible people have become part of my life. But I'm so happy that they have.

What's the greatest compliment someone could give you?

Your art made me "X," where "X" could be anything: Puke. Feel happy. Helped me forget the stress of living in a world of buttons, screens, and notifications. Reminded me that there is an infinite universe doing a bunch of weird stuff and that I'm just a tiny speck in it. Reminded me that there is a tiny speck in me for which I am the entire universe... Honestly, I love hearing anything other than: "meh."

The other greatest compliment I've gotten was when someone bought one of my paintings and then sent me a picture and said, "I hung your painting in my bathroom." I thought that was an amazing endorsement. What a captive audience!

It's a perfect day. Where do you go, what do you do?

In my dream day, I wake up early at around 4 a.m., have a cup of tea, read, and do research for a couple hours. Next, I'd make a big breakfast burrito and paint for a few hours before getting lunch with friends and spending the afternoon working on a community project or building something. From there, I'd go get dinner and a drink with that community at our favourite restaurant, then finally settle in for the evening to read a novel and/or watch a movie before going to bed.

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

IN THE SPOTLIGHT

Gallery Jones Celebrates 20 Years!

Sometimes, the biggest milestone is deciding to create one.

Gallery Jones knows a thing or two about that. Goal by goal, achievement by achievement, they've inched their way to a milestone anniversary—20 years in the making.

Throughout those 20 years, co-partners Shane O'Brien, David Chaperon, and Mark Reddekopp have been dedicated to promoting contemporary Canadian art on the national and international stage. They've participated in art fairs in Asia, Europe, and across North America, have placed Canadian art in museums and institutions around the world, and have proudly created a welcoming venue for art appreciation in Vancouver.

It's an achievement worthy of a celebration—so they're throwing two! The second part of their Anniversary Exhibition begins March 9th and will continue throughout the month. They'll be showcasing work from artists they've worked with throughout the years, including Yehouda Chaki, Jay Dart, Sorel Etrog, Sara Genn, Greg Hardy, Toni Hafkenscheid, and many others.

Their biggest goal for these celebrations? To send a great big thank-you to the community of collectors and supporters who have stood by them, decade after decade, promoting art in Vancouver and abroad.

"With that support we've been able to do our small part in spreading the creative visions of our artists," says Mark Reddekopp, adding "Most importantly, we are so thankful to ALL the artists we have worked with over the years. It has been a rich and rewarding experience."

As for the next 20 years, the partners at Gallery Jones say they're not sure what will come, but that they look forward to the journey together.

Learn more about Gallery Jones and their *Anniversary Exhibition* [here](#) and be sure to give them a follow on [Instagram](#)



Shane O'Brien, David Chaperon, and Mark Reddekopp, co-partners at Gallery Jones.



Jen Mann Exhibition install, November 2019.



Michael Batty Exhibition install, July 2023.

10 Things We're Looking Forward to

This Spring



Glass House - Meteor Shower 48 x 36 inches oil on linen Michael Abraham 2014.

1

Gallery Jones presents:

20th Anniversary Show (Part 2), opening March 9, 2024. Vancouver. Learn more [here](#).

2

Miller Art Gallery at the Roxy presents:

Michael Abraham and David A. Haughton, March 21 – April 26, 2024. Edmonton. Learn more [here](#).

3

Leslie-Lohman Museum of Art presents:

The Plural of He, March 15 – July 21, 2024. New York. Learn more [here](#).



4

Art Gallery of Ontario presents: Making Her Mark: A History of Women Artist in Europe (1400–1800), March 30 – July 1, 2024. Toronto. Learn more [here](#).

5

Remai Modern presents: Live Editions: Jillian Ross Print, April 5 – August 11, 2024. Saskatoon. Learn more [here](#).

6

Art Vancouver at the Vancouver Convention Centre East, April 11 – 14, 2024. Learn more [here](#).

7

Art Institute of Chicago presents: Christina Ramberg: A Retrospective, April 20 – August 11, 2024. Learn more [here](#).

8

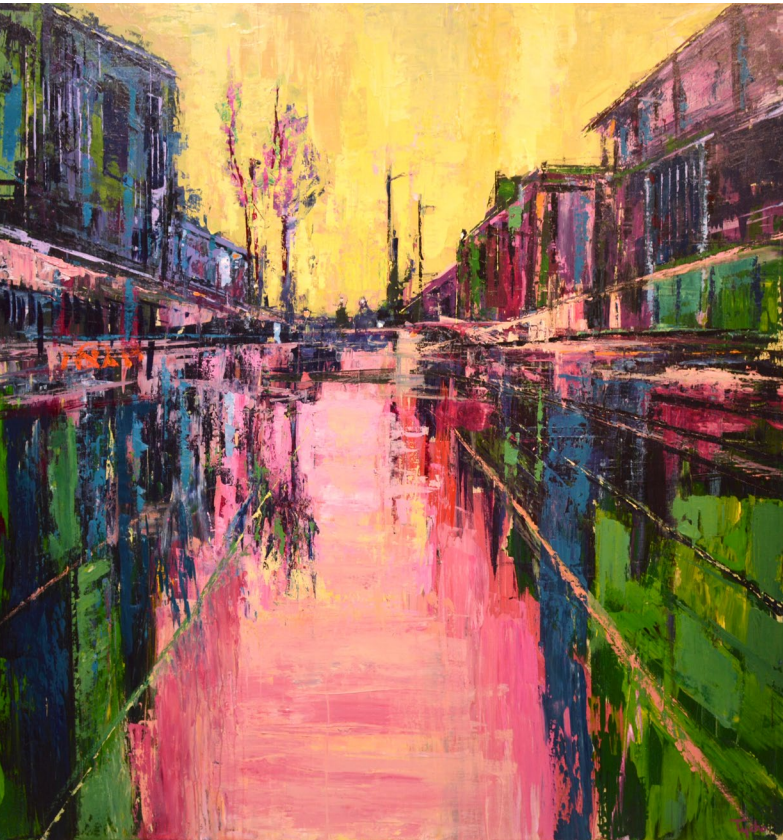
New Mexico Museum of Art Vladem Contemporary presents: Shadow and Light, until April 28, 2024. Learn more [here](#).

9

Montreal Museum of Fine Arts presents: Georgia O'Keeffe and Henry Moore: Giants of Modern Art, until June 2, 2024. Learn more [here](#).

10

Art Gallery of Alberta presents: Dwayne Martineau: Boreal Fortress, until August 4, 2024. Edmonton. Learn more [here](#).



Industrial Eden. Acrylic on canvas, 48 x 48, by David Tycho, 2024.

WHAT'S ON

McQueen Artists Take Centre Stage

New season, new shows, new chances to check out our amazing artists! Here's where you'll find them.

Michael Abraham

will be taking part in two shows this spring:

Snapshots of the Mind, a solo show featuring a collection of new paintings, as well as a few Abraham classics, at [Gallery 110](#), in Seattle, March 7 – 30, 2024.

The Colour of Life, a curated selection of Abraham's paintings from 2006 – 2021, at the [Miller Art Gallery](#) at the Roxy, in Edmonton, March 21 – April 26, 2024.

Tiffany Blaise

will be taking part in a group exhibition at the [Harbour Gallery](#), in Mississauga, May 11 – 26, 2024.

Lisa Graziotto

will also be participating in two exhibitions this spring:

42nd Annual Juried Art Show, at the [Visual Arts Centre of Clarington](#), in Bowmanville, ON, February 3 – May 23, 2024.

2024 Colour and Form Society (CFS) Members' Exhibition, at the [Neilson Park Creative Centre](#), in Toronto, March 5 – 23, 2024.

Michael McLean

is currently featured in a group show titled, *Dimensions*, which you can still catch at the [Miller Art Gallery](#) at the Roxy, in Edmonton, until March 16, 2024.

Johnny Taylor

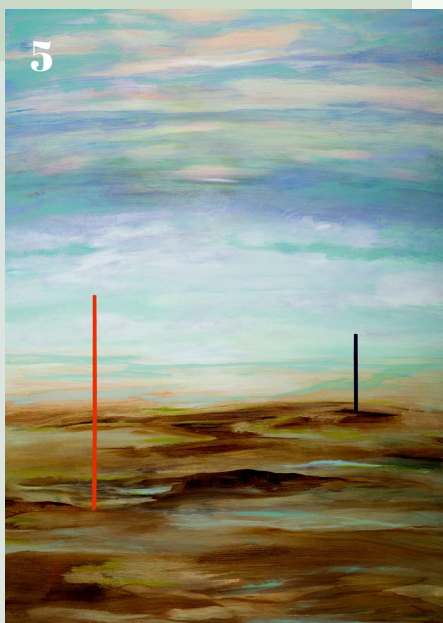
has work included in an online group show titled, *Love-Struck*, at the [Ely Centre for Contemporary Art](#), until March 31, 2024.

David Tycho

has a solo show titled, *Urban Allegories*, at the [Ian Tan Art Gallery](#), in Vancouver, that runs until March 28, 2024.

A SPARK OF INSPIRATION

The Spring 6



1. *Dilemma II*, plaster and acrylic on canvas, 24 x 60 in, by Patricia Gascon, 2023 | 2. *Equilibrium*, oil, paper, and tar on canvas, 68 x 51, by Antonio Garullo, 2021
3. *High Plains Surveyor*, oil on canvas, 30 x 30, by Lisa Graziotto, 2023 | 4. *Luminous Red Nova #1*, 16 x 20 by Shae Meyer, 2020
5. *Communication IV*, acrylic on canvas, 40 x 30, by Alice Rich | 6. *Strawberry & Cream*, acrylic on canvas, 24 x 20, by Michael Robert McLean, 2023



An Art Lover's Guide to NYC

With Pat Marino

Welcome to our very first Art Lover's Guide, a new series that explores the art scene from city to fabulous city, with the help of our amazing McQueen artists. First up—NYC with **Pat Marino!** As you're about to discover, he's included some iconic must-sees, a few sentimental favourites, and a peppering of hidden gems to fuel your Big Apple spirit. Ready to take a bite? Welcome to Pat Marino's Guide to New York City...

The Museum of Modern Art (MoMA)

11 West 53rd Street

\$28 for adults; \$20 for seniors 65 and over w/ID; \$20 for full-time student w/ID (including international students); \$15 for children 16 and under.

This is where you'll find the masterworks of Modernism and the mid-20th century, like Picasso, Matisse, and Pollock, alongside art by contemporary artists of (or near) this century. MoMA also boasts a special focus on the curation of **women** and artists of colour. You can literally see the evolution of modern art here, as the museum is a stacked marvel, covering 700,000 sq ft, packed with paintings, sculptures, and an incredible archival **film program**—my mom even once let me cut school to see an original print of *Taxi Driver* (thanks, Momukes!). Monet's *Water Lilies* is also a must-see.

The Metropolitan Museum of Art (The Met)

1000 Fifth Avenue

\$30 for adults; \$22 for seniors; \$17 for students. Free for members, patrons, children under 12, and a caregiver accompanying a visitor with a disability. Pay-what-you-want for Tri-State residents.

The Met is arguably the most iconic New York museum experience. Containing 5,000 years of art, spanning prehistory to the latest in contemporary works, The Met

showcases visual works from "The Masters," Ancient Egyptian Temple works, and some of the greatest period exhibitions around. It also resides along Central Park, making it a two-for-one destination

The American Museum of Natural History

200 Central Park West

\$28 for adults, non-resident; \$22 for seniors & students w/ID; \$15 for children. Pay-what-you-want for Tri-State residents.

This space is a non-negotiable must-see. Founded in 1869, **The Natural History Museum** contains artifacts and idols from civilizations spanning human history and gives patrons the story of evolution and the physical world. They have a 100 ft Blue Whale, a T-Rex, and a killer **planetarium** (directed by Neil deGrasse Tyson) that you must see.

Whitney Museum of American Art

99 Gansevoort Street

\$30 for adults; \$24 for seniors & students. Free for 18 and under.

My personal favourite visual art museum, as it holds my favourite painting, "**The Seasons**" by Lee Krasner (1957), is a newly renovated, contemporary space resting at the foot of the High Line of Gansevoort Street in the Meat Packing District (again, a double-dip destination!). The museum is dedicated to presenting the work of American artists, holding well-over 10,000 pieces by artists such as Lee Krasner, Alexander Calder, Willem de Kooning, Edward Hopper, Jasper Johns, Louise Nevelson, Georgia O'Keeffe, Jean-Michel Basquiat, and other American notables. The outdoor spaces and **bakery café** are absolutely outstanding and feature bright, beautiful, open looks at the city and feature terrific food and beverage. AND on Friday evenings (from 5 p.m.) and every second Sunday of the month, admission is free!

Solomon R. Guggenheim Museum

1071 Fifth Avenue

\$30 for adults; \$19 for seniors & students. Free for 12 and under.

Firstly, the structure itself is worth your time. Designed by Frank Lloyd Wright in 1959 (as we know it today), the physicality of the building is a marvel, featuring a classic Wright design of a rotunda spiraling into the facade. **Peggy Guggenheim's** collection of Cubist, Surrealist, and Abstract Expressionist works are the mandatory viewing here, and include the largest collection of Kandinsky's in the United States. A truly beautiful and innovative experience in Modernism.

The Museum of Sex (MoSEX)

233 Fifth Avenue

Admission prices vary exhibit-to-exhibit.

Opened in 2002, **MoSEX** is a testament to our human physiology and biology in the form of a fun, erotic, and boundary-exploring pop-art vehicle. MoSex is dedicated to elevating erotica to an academic and institutional ground, including serious explorations of gender, puritanism, pornography, and technology in human sexuality. It's fun, and serious, and allows you to embrace your instincts and carnality with aplomb and value.

El Museo del Barrio

1230 Fifth Avenue

\$9 for adults; \$5 for seniors & students. Free for 12 and under.

Founded in 1969 in East Harlem (El Barrio), this museum holds a 6,500-piece **permanent collection** that ranges from pre-Colombian artifacts to contemporary works. The sheer depth of the Latin diaspora is extensively collected in physical and print exhibitions, public programs, educational activities, and festivals all in the name of furthering the values of Caribbean and Latin American cultural heritage as a generational tentpole. This mission reaffirms the vision of its founder, Raphael Montañez Ortiz, and all the educators, artists, and community activists who worked in support of this goal. It's vibrant, and lively, and frankly one of the best cultural experiences in the city.

Museum of Chinese in America (MoCA)

215 Centre Street

\$8 admission for all.

MOCA, designed by Chinese-American architect **Maya Lin** in 1980, follows the development of Chinese communities and their stories from the 17th century through artifacts, common objects, and visual media. Exhibits cover the industrial sectors and movements of Chinese in NYC, like laundries and restaurants, Chinese stereotypes in pop culture, and the impact on Chinese-Americans during World War II and the McCarthy era. A must-see feature is the Chinatown restoration post-911.

Leslie-Lohman Museum of Art

26 Wooster Street (between Grand and Canal Street)

\$10 suggested donation.

Opened initially by **Charles Leslie** and his late partner, Fritz Lohman, as a foundation to promote LGBTQ artists in SoHo, this museum includes solo and group **exhibitions** organized around ground-breaking, foundational, and significant LGBTQ+ themes, such as identity, gender, law, and culturalization. There is a substantial amount of work on display here—more than 20,000 pieces, making it one of the only museums fully dedicated to the LGBTQ+ experience. The exhibitions and artifacts representing the AIDS epidemic in America are stirring and unforgettable.

The Lower East Side Tenement Museum

103 Orchard Street

\$30 for tours.

The **Lower East Side Tenement Museum** is a museum and National Historic Site showcasing the preserved historical tenement buildings on the LES that housed an estimated 15,000 people, from over 20 nations, between 1863 and 2011. It's one of the unique tours for the public, capturing what is a preoccupation of each and every New Yorker and visitor of the city—how people lived here and what it looked like. The museum exhibits the physical dwellings and lived-in objects of migrants, immigrants, and refugees, showcasing what makes NYC what it is: a pluralistic space, home to a myriad of cultural identities. Walk the stairs and see the kitchens and resting places of dwellings of innumerable ethnicities. The neighborhood walking tours are not to be slept on either.

The National Jazz Museum in Harlem

58 West 129th Street (between Malcolm X Blvd. and 5th Ave.)

Admissions via donation.

The museum, founded to preserve, promote, and present jazz locally, nationally, and internationally, highlights the vibrant eras spanning the Harlem Renaissance, the Civil Rights Movement, and beyond, through the lens of its jazz architects and titans. In addition to its **collections**, the video archives are sensational, featuring oral histories, performances, interviews, and testimonials to jazz. Some of the greatest American artists were born of this movement and genre, and you can feel the vibrancy and power of the most expressive musicality, both inside the walls of this establishment and in the exteriors of the surrounding neighbourhoods.

The Hotel Chelsea (Chelsea Hotel)

222 West 23rd Street

Free to look at / Accommodation prices vary.

Built between 1883 and 1884, the **Chelsea Hotel** was designed by Philip Hubert in a Victorian Gothic style that you have to see in person to absorb. Its 12 stories were originally utilized as a housing co-op, but it was later bought and renovated to support the arts as affordable housing. It is the bohemian dwelling for a monster list of mid-century modern artists, like Arthur Miller, Bob Dylan, **Joni Mitchell**, Arthur C. Clarke, Patti Smith, Robert Mapplethorpe, and Virgil Thomson. The Chelsea has been a setting for much inspiration and one steeped in pop culture for decades due to its nature, quality, and famous guests.

The Morgan Library & Museum

225 Madison Ave, New York, NY 10016

\$22 for adults; \$14 for seniors; \$13 for students. Free for 12 and under.

Once the private library of J. P. Morgan, **the Morgan** was gifted to the city by the Gilded Age financier, along with his collection of rare books and artworks, which include sketches by Michelangelo, Gutenberg Bibles, and other **books of foundational art and culture**—including an original edition of Charles Dickens' *A Christmas Carol* (displayed at Christmas). The space is simply stunning and precisely what you'd imagine an expansive and valuable library would look like. There's something very powerful about being in the presence of such works, organized and displayed in this way, a bit Indiana Jones-y you'll feel in there.

Metrograph Cinema

7 Ludlow St, New York, NY 10002

\$17 for general admission; \$12 for seniors

This theater complex is a dream for the film lover: an independent, two-screen cinema dedicated (mostly) to revival showings of culturally significant, curated films. Though they do showcase current films, the mission at **Metrograph** is to share films of canon, supported by preservation, excellence, and cultural significance. Much like the archival film program at MoMA, Metrograph regularly screens the best films from around the world, from *Cinema Paradiso* to *Salò*, or *120 Days of Sodom* (what a range!). Its restaurant and bar, **The Commissary**, is also excellent, featuring food and beverages inspired by Golden Age Hollywood mainstays. The cinema often holds events, like lectures and artists-in-conversation, so be sure to check those out, too!



About Pat Marino

Pat Marino is a visual artist whose creative journey has been shaped by a deep appreciation for cultural diversity, a passion for exploration, and a commitment to multimedia expression. Currently residing in the New York City and Finger Lakes regions of New York, Pat uses his art to bridge cultural divides, provoke thought, and encourage viewers to question societal norms and challenge their perspectives.

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