

# MCQUEEN AGENCY

2023-24 CATALOGUE

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MCQUEEN AGENCY

2023-24 CATALOGUE

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## Welcome

When we launched McQueen Agency in 2015, we passionately set out to discover, develop, and represent visual artists from around the world. Along the way, our belief in the visual arts became matched by our belief in those who create it. The painters, sculptors, photographers, and mixed-media artists that we hoped to help find bigger voices in the world, illuminated the lens with which we saw ours. The result is the catalogue before you—a culmination of dynamic points of view, relationships, and wildly inspiring talent. It's our pleasure to invite you to explore it.

Welcome to McQueen.

Jared Tabler,  
Agency Director

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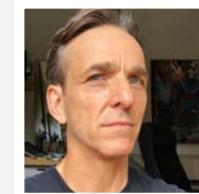
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*Hope and Punches*, oil on linen, 44 x 48.



## Michael Abraham

To Michael Abraham, art is a reflection of life, and to create it is to feel one's aliveness, insignificance, greatness, and feebleness all at once. A full-time artist since 1992, Michael has developed a distinctive style that blends social commentary and "I" imagery to create figurative works not bound by realism. His motivation to create an image comes from myriad places, including art, literature, politics, philosophy, and interpersonal relationships. Each painting is a snapshot in time.

Michael has had numerous solo exhibitions, and his paintings are featured in international, corporate, private, and public collections, from London and Singapore, to Philadelphia and Amsterdam. Intrigued by both the narrative and abstract nature of painting, Michael gives himself the freedom to think, probe, explore, and play, and to create the artifacts of that process.









*Forever I'll Wait for You*, acrylic on canvas, 60 x 60.



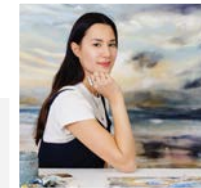
## Kale Barr

Kale Barr is a Canadian artist living and working in Calgary, Alberta. His dream-like abstract expressionist paintings are inspired by a combination of his real-life experiences and the transformative nature of his surroundings. Inspired by Jackson Pollock, Jean-Michel Basquiat, and George Condo, Kale uses a unique blend of colour layering that utilizes acrylic and oil paint with wild-yet-calculated paint splashes. His work invites us into his raw-yet-animated world of swirling colour and dark chaos, which simultaneously enthrall and still the viewer.

Within Kale's work is a balance of harmony and destruction, letting go of perfection and symmetry, leaving behind a "beautiful mess." Having lived across Canada, Nevada, and Washington, Kale's life has been one of ever-changing dramatic surroundings, both naturally and personally. His work emotes a shared journey in all of us, through dark and through light. Creating from within his world of vivid subject matters that he draws from, Kale leaves a piece of his story in each of his works.







## Tiffany Blaise

Vancouver-based artist, Tiffany Blaise, creates expressionistic paintings of land and sea, uniting the physical landscape with the world of her mind. In her practice she explores the themes of movement and transformation by reinterpreting subjects such as dramatic coastlines and swirling skies. It's a journey rooted in her desire to explore and portray the connection between our inner nature and the landscape that surrounds us.

*The Ocean's Stage*, mixed-media painting on cotton canvas, 36 x 48.





*Rise And Flow*, mixed-media painting  
on cotton canvas, 24 x 48.

Tiffany sources imagery of luminous landscapes and seascapes while adventuring around British Columbia and abroad. Her hope is that her art will help people surround themselves with uplifting and emotive artwork that connects them to their favourite places.



*Evanescent Evening*, mixed-media painting on cotton canvas, 36 x 48.





Yvie, mixed-media collage on wooden panel, 30 x 40.



## Dunce

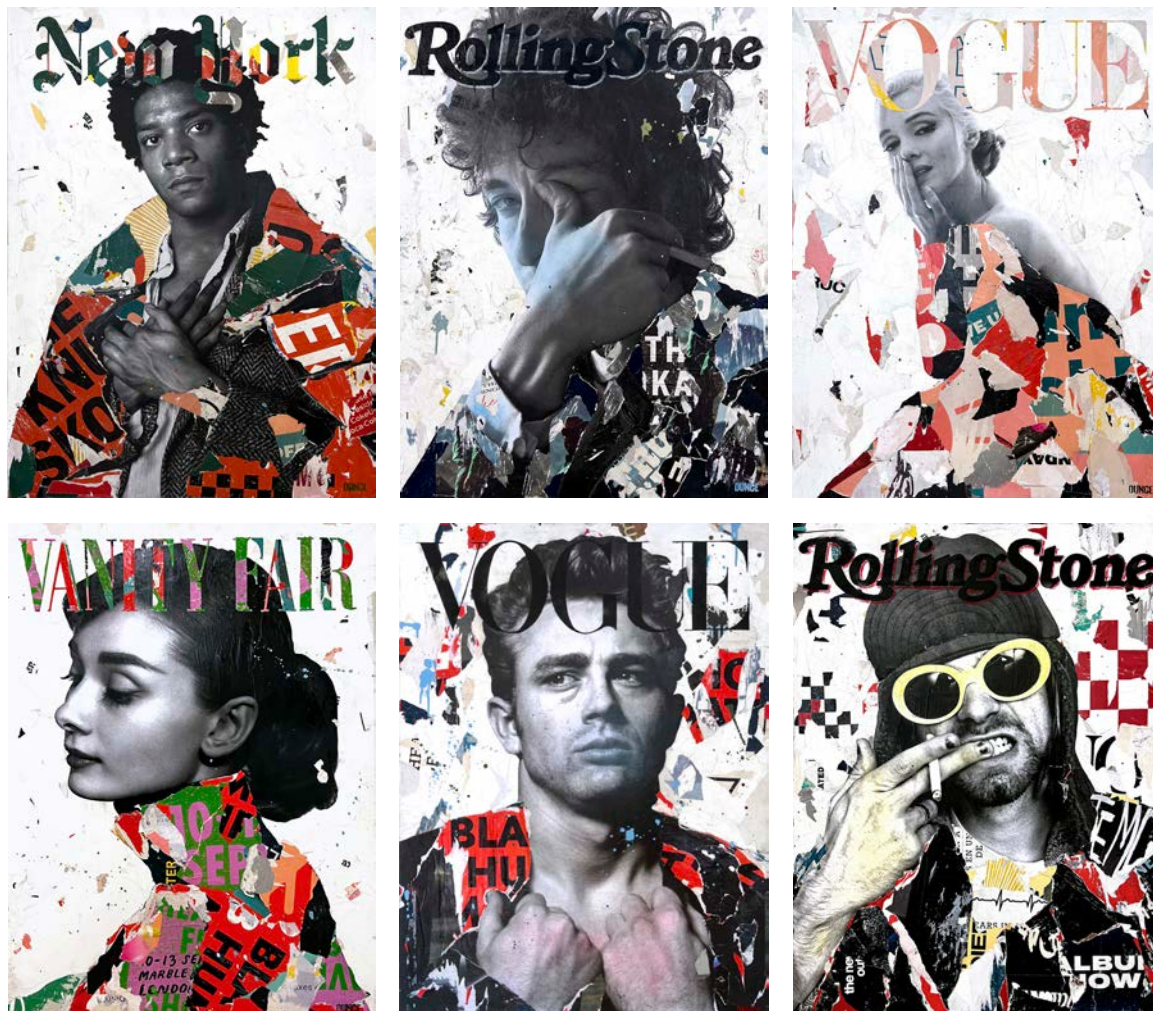
Dunce is an emerging visual artist based out of Calgary, Canada, whose practice is grounded in the culture of graffiti and street art. His work combines spray paint, stencils, and wheat paste with more traditional fine-art techniques. The result is a unique style that blends street art and fine-art into one.

Taking inspiration from the pop-art movement, Dunce commonly employs themes of reproduction and repetition throughout his work, combined with an array of nostalgic mixed-media, including vintage magazines, comics, and photographs. While his work appears playful, he often hides deeper meanings within his pieces that explore cultural topics, history, and social commentary.



God Save the Queens, mixed-media on wooden panel, 30 x 60.





Top to bottom, left to right  
 Basquiat, mixed-media with reclaimed street posters and spray paint on wooden panel, 36 x 48.  
 Bob Dylan, mixed-media, stencil, spray paint, and pastel on wooden panel, 36 x 48.  
 Marilyn, mixed-media and spray paint on wooden panel, 36 x 48.  
 Audrey, mixed-media on wooden panel, 36 x 48.  
 James Dean, mixed-media on wooden panel, 36 x 48.  
 Kurt Cobain, mixed-media, stencil, spray paint, and pastel on wooden panel, 36 x 48.



Marlon Brando, mixed-media on wooden panel, 36 x 48.

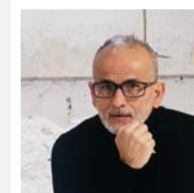




*Equilibrium 3*, oil, pencil, clay, and tar on canvas, 73 x 51.



*Equilibrium*, oil, paper, and tar on canvas, 68 x 51.



## Antonio Garullo

As a figurative painter, Antonio Garullo explores the human experience and psyche in contemporary times, as well as the relationship between humans and nature. Antonio works primarily in oils on canvas, but also incorporates mixed materials such as tar, clay, and paper to bring depth and texture to his pieces. His art is inspired by the observation of modern life, and he is interested in investigating how people maintain their psychological equilibrium within the daily struggles of existence.

Through his work, Antonio aims to reveal the unconscious aspects of human behaviour and emotions, and to explore and express the complexity of the human experience in contemporary times. His painting style is characterized by its essential and linear approach, drawing from influences such as Giacometti's sculptural figures, Lucio Fontana's informal paintings, and American expressionism. Ultimately, Antonio's goal is to create a visual language that speaks to viewers on a deep level, evoking feelings and emotions that are both universal and personal.



*Dilemma II*, plaster and acrylic on canvas, 24 x 60.

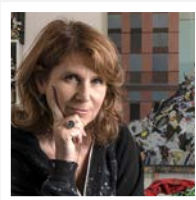


## Patricia Gascon

Patricia Gascon is a visual artist based in Calgary, Alberta, Canada. She was interested in art long before moving to Canada, but it wasn't until the first few months after arriving in 2010 that she discovered her passion for it. In Grade 4, Patricia entered a Terry Fox drawing competition. As a new student, she aimed to impress her classmates. Her teacher displayed a photo of Terry Fox on the Smart Board as inspiration, and she meticulously recreated it on paper. This experience ignited her obsession with drawing realistic portraits.

Patricia continued to create portraits until her enrollment at Toronto Film School in 2019, where she pursued a diploma in marketing. Though Patricia intermittently practiced realism throughout those years, it was her discovery of the arts of brutalism and relief art that marked a turning point, which continues to heavily influence her style. Each of Patricia's pieces is accompanied by a personal story, serving as a means for her to share her own experiences. As someone who struggles with words, Patricia finds solace in using her creations as tools to express her voice.





Lori Goldberg

Vancouver-based Lori Goldberg is captivated by the in-between space—the alchemy that occurs when contrasting forces converge. To her, it is a realm where transformation takes place, dynamic energy unfolds, and the potential for something new can be born. It is within that synergy and tension that Lori finds herself most intrigued, continually seeking to explore and understand its unique power.

The juxtaposition between urban and natural elements also plays a significant role in shaping Lori’s artistic perspective. She finds herself consistently returning to the narrative of discovering beauty within the discarded. It is those overlooked places and objects that fascinate her—the ones we take for granted until they are reintroduced in new and unexpected ways.



Complexity, acrylic on canvas, 48 x 60.



Take Out the Trash, acrylic on canvas, 30 x 40.



Reconstructing Nature X, acrylic on canvas, 48 x 36.





*Whirled Wide*, acrylic on canvas, 48 x 60.

As an artist, Lori has always sought intersections with broader communities, developing collaborative and mutually instructive inquiries about how art can impact positive environmental changes. She has spearheaded socially engaged projects in Akumal, Mexico, Governors Island, NYC, and in both Vancouver and Squamish BC. Her work is in the collections of the Canada Art Bank, the VGH Foundation, the Contemporary Art Gallery in Vancouver, and Michael Audain's private art collection.



*The Sweeper*, oil on canvas.



*High Plains Surveyor*, oil on canvas, 30 x 30.



*The End*, oil on mylar, 6 x 4.5.



Lisa Graziotto

Lisa Graziotto’s work has always been informed by her consciousness of being in the world—a world in which she tends to see human relationships as situations requiring a second guess. That artistic vision is the basis for many of her series, which express her narrative style and exhibit all the hallmarks of an inquisitive and critical mind—hers.

This painterly critical pose results in a panorama of personal and social ironies, imbued with a strong empathy for her subject matter. Her work in the dimensional figurative scheme has taken a few different scales, including large canvases and matchbook-sized miniatures. As a student of the world around her, Lisa says she paints because she wishes to give an expression of the many experiences that have formed the person she is, growing up and living in Ontario.





Intermission, oil on canvas, 24 x 20.



Prime Living, oil on canvas, 20 x 30.



The Second Last Exit, oil on canvas, 30 x 40.





*Bowl of Sugar*, acrylic and oil pastel on canvas, 36 x 48.



Charlene Johnson

Charlene Johnson is an abstract expressionist painter from Treaty 6 Territory (Edmonton, Canada), who describes her paintings as “love letters to the moments of joy that remind us to live freely.” Having recently discovered her passion for abstract art, Charlene credits the journey of breaking through an artistic block as the catalyst that allowed her to challenge the “strong black woman” stereotype—a notion that assumes black women are innately strong, fierce, and resilient. In other words, undeserving of protection and tenderness.

Today, free of this negative narrative, Charlene creates work filled with calming pastel colours and playful textures that unapologetically express her femininity, joy, and delicate nature.



*Stiff*, acrylic on board, 30 x 24.



Riki Kuropatwa

Originally from Winnipeg, Manitoba, Riki Kuropatwa now considers Edmonton, Alberta, home. Primarily a figurative painter, Riki also works in printmaking and drawing. Her work explores media and pop culture, the body in motion, and social interaction. Her work is often described as theatrical with visual connections to Classical and Mannerist narrative paintings.





Left to right  
*The Quilt*, acrylic on board, 24 x 24.  
*Toy Plane*, acrylic on board, 24 x 24.  
*Petulant Chair*, acrylic on board, 20 x 24.



*Three Women*, acrylic on board, 24 x 48.

For the past several years, Riki has been teaching pre-service teachers how to teach art at the University of Alberta’s Faculty of Education. She has exhibited her work in several galleries across Canada, is in many private collections, and is represented by Bugera Matheson Gallery in Edmonton. Riki obtained her Bachelor of Fine Arts from the University of Manitoba, her Masters of Fine Arts from York University, and her Bachelor of Education from the Ontario Institute for Studies in Education at the University of Toronto.



*Less / = Better*, acrylic, gouache, aerosol, acrylic plaster, and pigment stick on primed cotton, 44 x 63.



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.





*Ego Death VI* - Set and Setting/Perceptual Blending, acrylic, soft pastel, acrylic gel, and luster photo print on primed canvas, 54 x 36.

0039



Top to bottom, left to right  
*[Untitled] Ghosts*, acrylic, industrial water-based paint, and pigment-stick on raw linen, 36 x 67.  
*Golden*, acrylic, industrial water-based paint, and oil-stick on canvas, 60 x 80.  
*[Untitled] 2020 Gray*, acrylic and oil on cotton canvas, 36 x 60.

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 challenge their own perspectives. Much of his artistic exploration delves into the socialization of modern identity—particularly in relation to our contemporary co-habitation of both the physical and digital world, the expansion of intelligence and communication in human communities, transcendental human biology, Theosophy and religious doctrine of the Western World, and the relationship between text, imagery, and silence as equal conduits for knowledge, wisdom, critical thinking, and holistic expressionism.





*Ego Death VII - An Oceanic Boundlessness (self-portrait)*, acrylic, acrylic paste, raw cotton, pastel marker, and pencil on framed canvas, 18 x 18.



*Strawberry & Cream*, acrylic on canvas, 24 x 20.



Michael Robert McLean

Michael Robert McLean is an emerging Canadian artist living and working in Calgary, Alberta. His colourful, abstract, expressionist paintings are influenced by the natural landscapes, as well as from urban and industrial environments that surround him.

Inspired by Jean Paul Riopelle, Mark Rothko, The Group of Seven, and Franz Kline, Michael uses his palette knife and thick acrylic paint to craft his mosaic-like works. He hopes the bold texture of his palette strokes will invite the viewer to explore the realm within the composition of his pieces, which represent an equipoise between harmony and intensity.





*The Thunderbird*, retro and vintage-inspired mixed-media collage on wood panel canvas, 12 x 24.



Josie Michaud

Growing up in a small rural town in northern Alberta, Josie Michaud was inspired by the mountains and a love of all things vintage. Her passion for art was ignited early by the discovery of pop art, collage, vibrant colours, and vintage magazines, the latter of which she uses to evoke feelings of past times and the outdoor/ski lifestyle. Also unique to Josie’s signature style is her use of pressed flowers, which add texture, depth, and a dreaminess that she hopes will ignite a sense of adventure in those who view her work and explore their own journey within the pieces she creates.

Today, Josie’s work continues to evolve, incorporating mixed media, landscape collage, retro graphics, as well as painting and sketching—all of which are inspired by the mountain vistas that surround her.





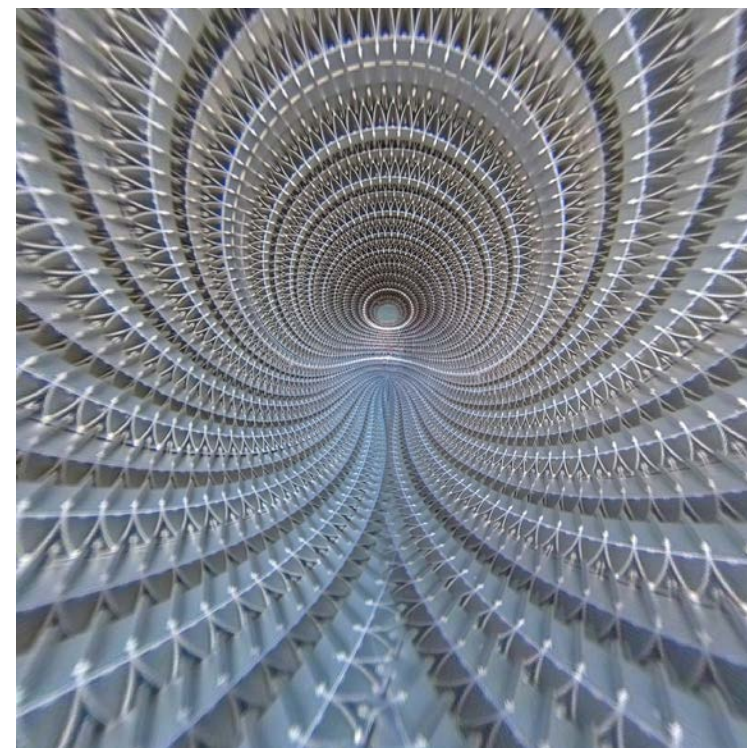
*Maniqui Pose*, acrylic print, 35 x 35.



## Juan Murcia

Exposed to the natural wonders of his native Columbia and the cultural treasures of Europe from a young age, Juan Murcia is no stranger to beauty. Formerly engaged in nature photography, he now captures the vibrancy of his city, Miami, highlighting the small, overlooked details of day-to-day life.

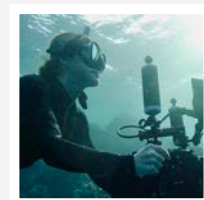
Juan's pictures are whirlpools of pulsating energy, encapsulating worlds of their own that sweep the viewer into merry-go-rounds of azure ocean waves, eye-popping graffiti, and planets suspended in clear blue atmosphere, bursting with life. From a flat 180° view, Juan transitioned to 360° photography using a fisheye lens to transcend our linear perception of reality and reveal dimensions previously concealed. In his oeuvre, he exposes the contrast between ugliness and beauty by accentuating shapes, colours, lights, and shadows. Overall, there is a pervasive feeling of elation to Juan's work, which he hopes will invite viewers to expand their field of vision and acknowledge the inherent magic of our surroundings.



*Steel Structures*, acrylic print, 30 W x 30 H x 3 D.



*Nettika*, photographic print, 20 x 30.



## Meaghan Ogilvie

Meaghan Ogilvie is a photographer based in Toronto, Canada. Her practice is sensually influenced by the exploration of water, which she photographs in fragments and in whole. Much of Meaghan's exploration also includes photographing people and landscapes beneath the water, sometimes representationally, other times abstractly. She moves between these aesthetics with as much fluidity as her subject itself.





*Marianne* (from series *Diatomée*), photographic print, 22 x 25.

*ROW 5*, (from series *Requiem of Water*, created for a commissioned large-scale project for the Toronto 2015 Pan-Am Games), photographic print, 20 x 30.



Meaghan has been recognized internationally for her underwater photography, garnering many awards, including a Smithsonian Finalist and Australia's Cairns Underwater Photography Award. She has exhibited works at the Art Gallery of Ontario, the Oceanside Museum of Art in California, Le Festival L'Homme et la Mer in France, and the DGI BYEN Centre in Copenhagen Denmark, among others. To Meaghan, there is something in the water that she seeks to discover, and she believes she will find it through her art.





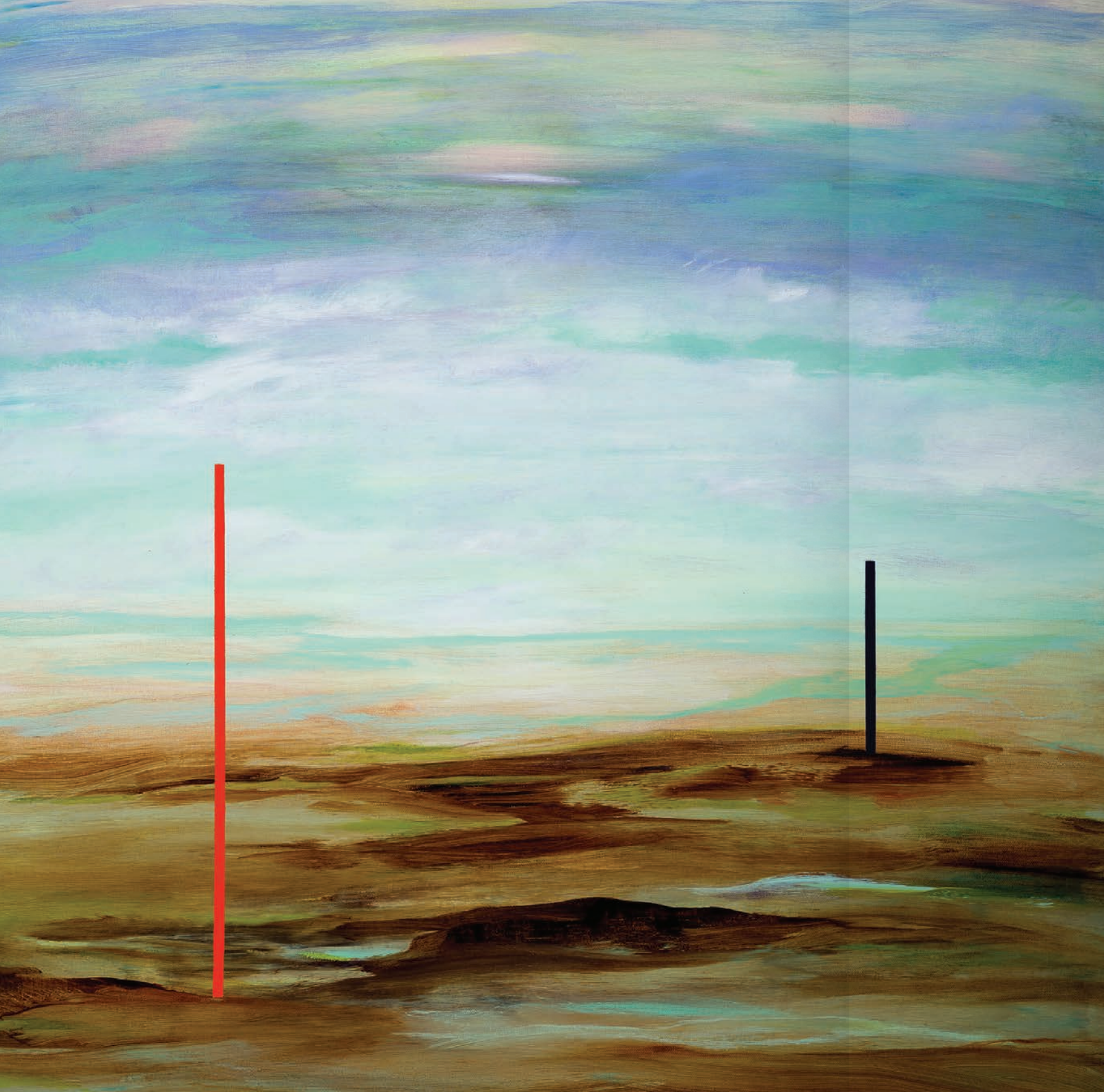
Nike SB Dunk Low, miniature sculpture (coin shown for scale).



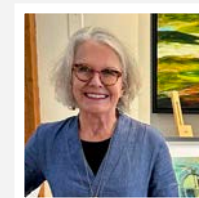
## Ethan Palazzo

Ethan Palazzo has nearly 20 years of experience sculpting highly detailed 3D art. Though he can create sculptures of all sizes, miniature pieces are his specialty. The subject matter of these works can range from food and sneakers, to fossilized designer fashion. With each piece, he continually pushes himself to become more and more detailed.

Ethan’s favourite part of the process is the critical thinking that goes into each sculpture. He approaches each piece almost like putting together a puzzle, creating each of the individual pieces and then fitting them together perfectly to create the final sculpture.



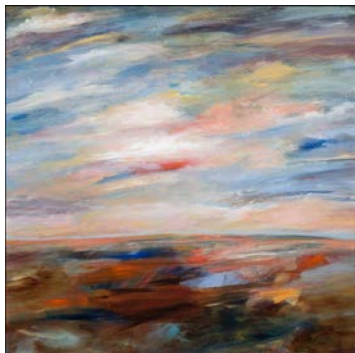
*Communication IV*, acrylic on canvas, 40 x 30.



## Alice Rich

To Alice Parmelee Rich, the act of painting is a means of transcribing the intangible elements of place—our spiritual, emotional, and cultural connection to the landscape—through the language of form and colour. In the body of work she refers to as Impressions, Alice creates paintings that hover between abstraction and representation. The suggestion of earth, sea, and sky in these paintings is neither literal nor specific. Rather, each work is borne of an internal place of memory, experience, and imagination. The resulting impressions of a place invite the viewer to connect with the paintings through their own associations and experiences.





Top to bottom:  
*Ultramarine*, oil on canvas, 36 x 36.  
*Sensation*, acrylic on canvas, 24 x 24.  
*Inset*, acrylic on canvas, 30 x 30.

In the work she refers to as *Interruptions*, Alice explores the interaction between humans and their natural environment through the language and history of painting. Living in Vancouver, BC—a city of spectacular mountain and ocean vistas punctuated by glass and steel linear structures—she is constantly confronted by the proximity of nature and the gradual reshaping of our environment by human expansion. In these paintings, Alice attempts to find a sublime beauty and visual order in these compromised vistas, while also contemplating the environmental questions they pose.

These broader themes also reflect a more personal exploration of Alice’s painting process: the chaos and order that coexist in the act of creation. This intellectual engagement is reflected in her compositional choices: structural divisions and the arrangement of bands of colour. With these elements, Alice attempts to impose order upon her impulses and emotional responses to place. However, undulating within the segmented spaces, Alice’s loose, organic brushwork prevails—an authentic expression of the freedom of creativity.



*Elaborate*, acrylic on canvas, 24 x 48.

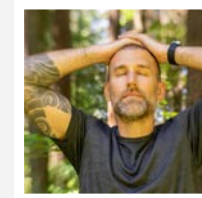




*Cascadia Soulwork*, pigment ink on archival paper, 20 x 16.

0057

*Constant Elevation*, pigment ink on archival paper, 24 x 36.



## Trevor Schmidt

Trevor Schmidt is a self-taught abstract photographer living and working on Canada's west coast. His art, which pays tribute to the coastal waters and rainforests of the Pacific Northwest, is guided by the concept of camera as paintbrush. He views the colours, contrasts, shapes, shadows, and textures in the viewfinder as his palette to paint with—to brush, drag, spin, stretch, and transform into works of reverence to the unparalleled elegance of our natural world.

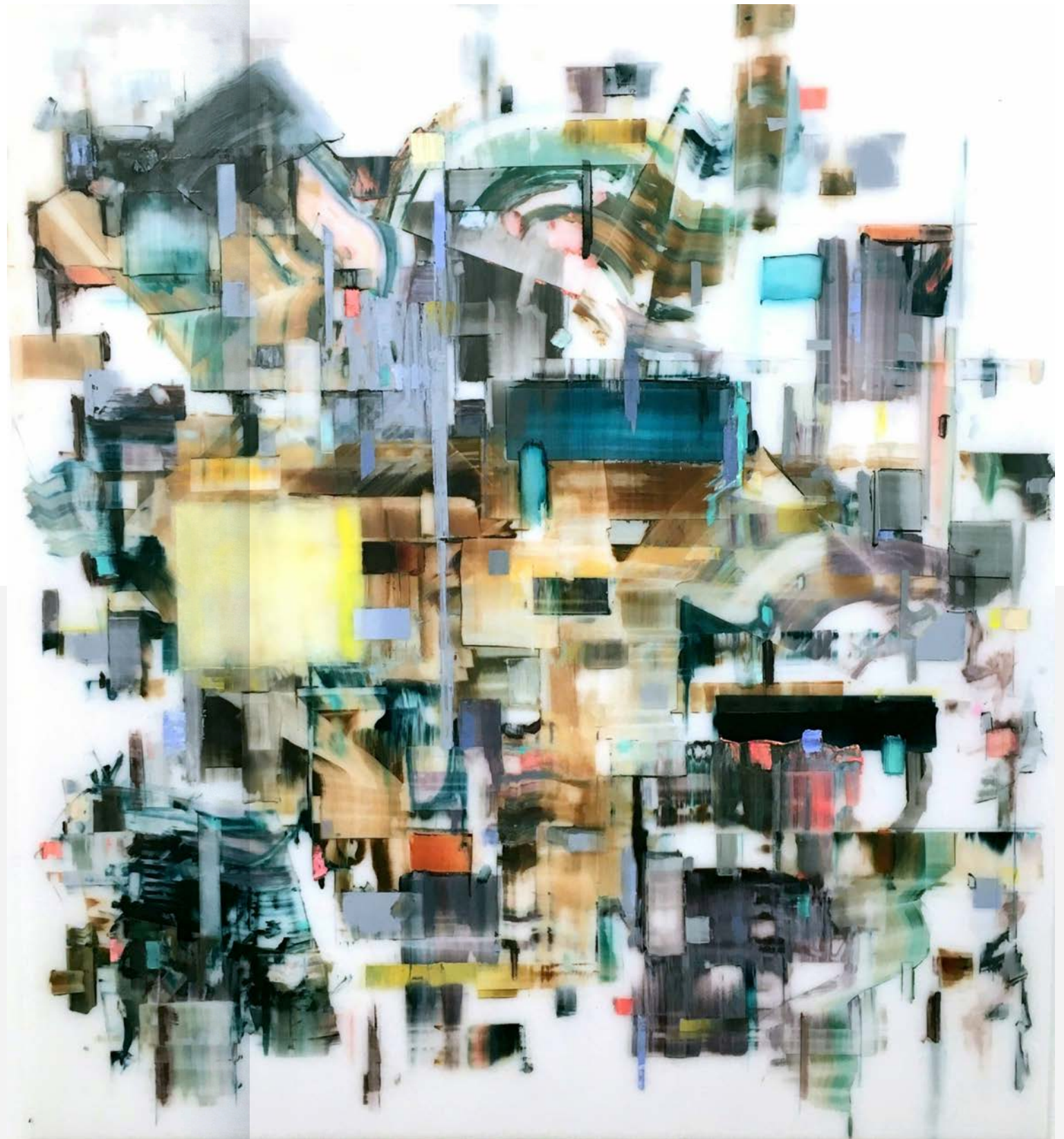
Away from his practice, Trevor's work in criminal intelligence demands frequent exposure to the most tragic qualities of humankind. Immersion in photographic art is Trevor's antidote to the harmful mental health impacts of a career devoted to preventing the immorality and suffering of others.



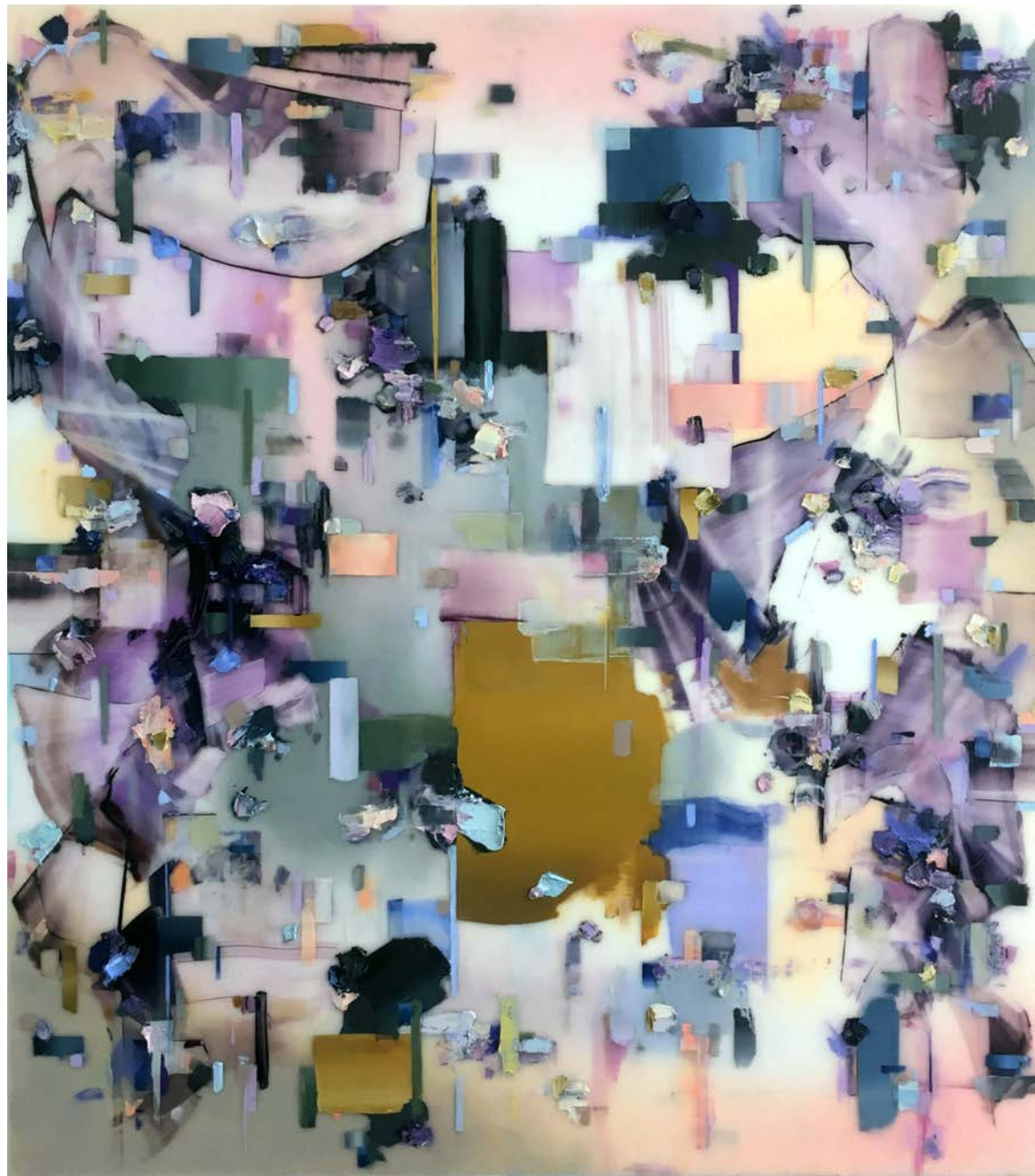


## Johnny Taylor

Johnny Taylor currently creates from his studio in New York, New York, where the action, intensity, and energy of this epicenter propels his work—a return to his abstract roots. Embracing change as the only constant, Johnny has carved out a nomadic creative path rather than set up a solid home base. The unpredictable and distinct energies of his different working environments have been absorbed into his process—from the grit of Vancouver’s downtown east side and the neon glow of the streets of Kanda, to the spell of nature in a cabin studio above the Fraser Canyon.







*Calm Within the Storm*, oil and aerosol on acrylic panel, 56 x 48.



*Lone Swordsman*, oil on acrylic panel, 46 x 42.

Johnny has been included in numerous solo and group shows, and has been featured in *Ion Magazine*, *The Vancouver Sun*, *The Vancouver Observer*, *Scout Magazine* and *Artweek.LA*. When Johnny's not painting, you'll find him on the hunt for a great coffee or a slice of NY pizza.





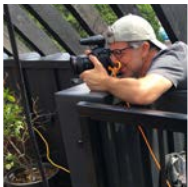
Ernest Trepanier, analogue to digital archival print, 36 x 108.



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Left to right  
Steve & Evelyn, analogue to digital archival print, 36 x 36.  
Ernie Dodds, analogue to digital archival print, 36 x 36.



## Curtis Trent

Curtis Trent doesn't capture what's in front of him. He crafts the picture he wants to see. Binding together his tremendously diverse portfolio is a distinct use of composition, light, and narrative.

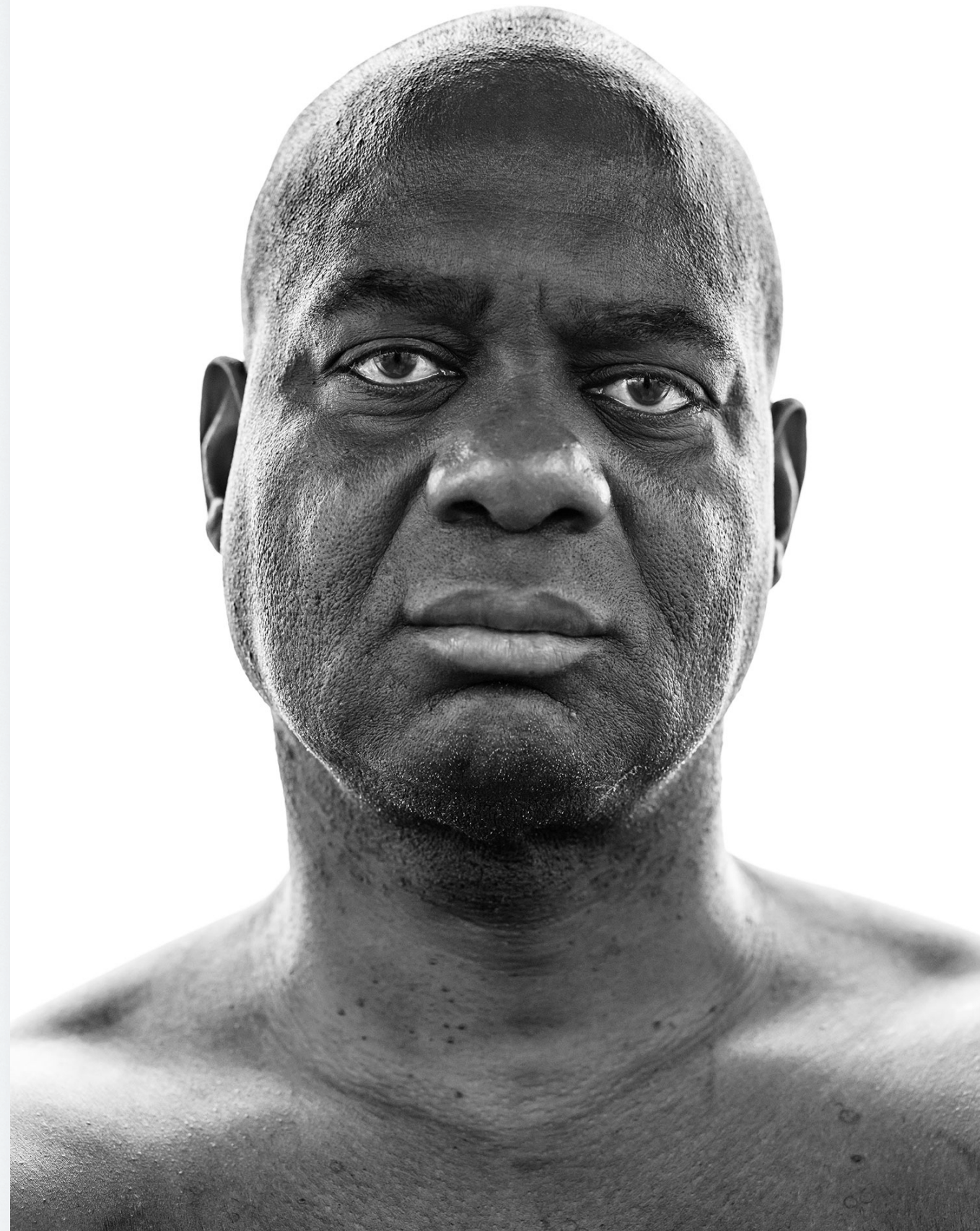
Inspired by the never-ending sky of his prairie roots, Curtis doesn't allow for boundaries. Instead, he skillfully glides between editorial, lifestyle, portrait, and advertising. By not compartmentalizing his work, Curtis has found that elusive balance between commercial photography and fine art. In fact, he welcomes both to overlap—undoubtedly a contributor to his telltale style. Curtis's photographs are published internationally, and he was recently recognized in the One Eyeland Photography Awards, taking home Silver and Bronze. Since moving back west from Toronto, Curtis continues to stretch his experience and skill while enjoying the big sky.

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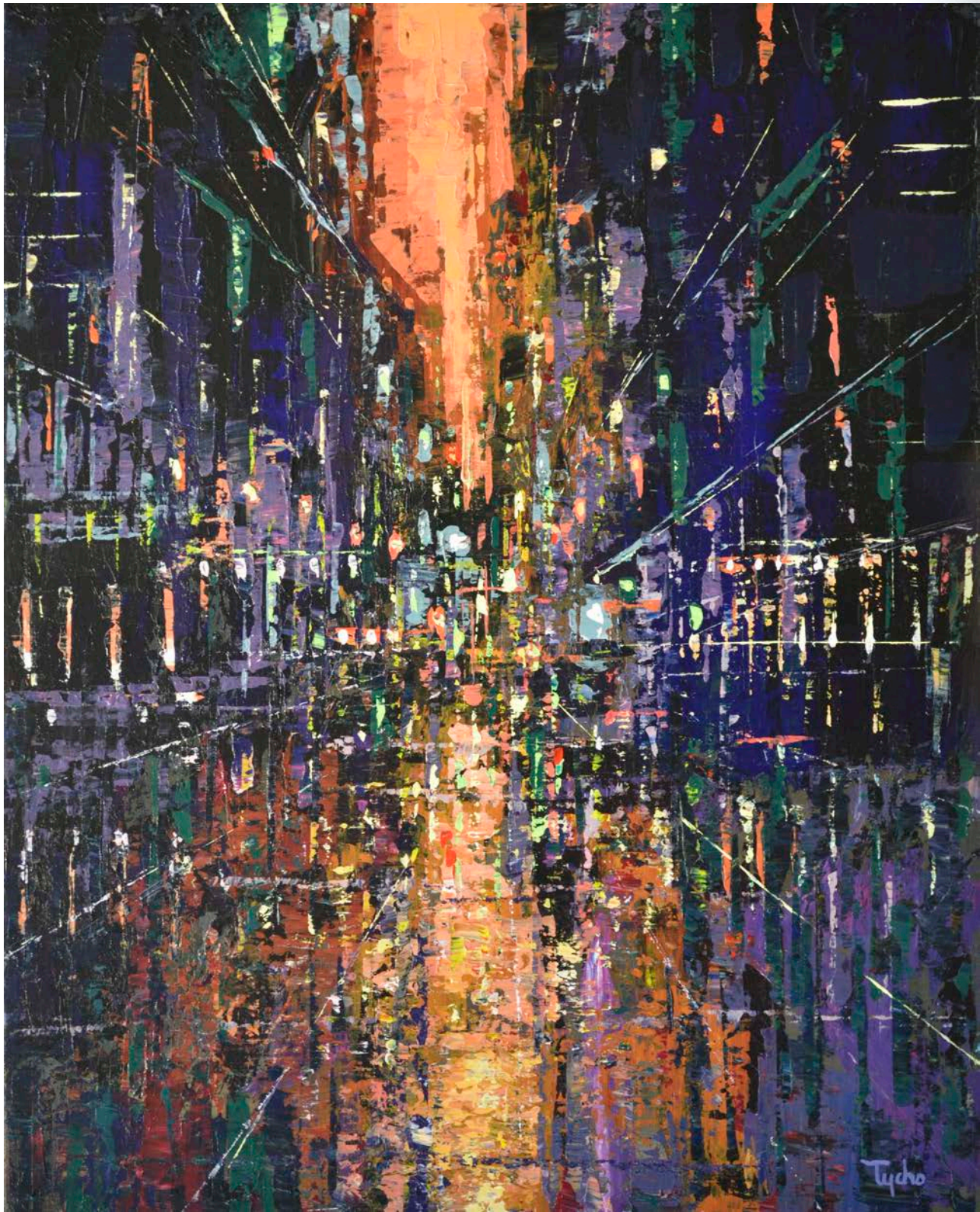




*Cher*, analogue to digital archival print, 31 x 31.







*City in the Key of Purple*, acrylic on canvas, 30 x 24.

0067



*Shinjuku, Tokyo*, acrylic on canvas, 36 x 48.



## David Tycho

David Tycho was born in Vancouver, Canada, and later attended the University of British Columbia, where he studied painting under renowned Canadian artist, Gordon Smith. After graduating and working through a number of Modernist styles, David arrived at his personal interpretation of figurative expressionism, which remained his focus until moving to Asia in 1984.

While in Japan, David soon began to explore abstraction, working through a number of styles: from gestural, painterly expressionism, to hard-edged minimalism. In 1991, he began to exhibit his work professionally, much of which was a synthesis of landscape painting and 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.

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<u>0021</u>	<i>Marlon Brando</i> , mixed-media on wooden panel, 36 x 48, by Dunce, 2023.
<u>0022</u>	<i>Equilibrium 3</i> , oil, pencil, clay, and tar on canvas, 73 x 51, by Antonio Garullo, 2021.
<u>0022/23</u>	<i>Equilibrium</i> , oil, paper, and tar on canvas, 68 x 51, by Antonio Garullo, 2021.
<u>0024</u>	<i>Dilemma II</i> , plaster and acrylic on canvas, 24 x 60, by Patricia Gascon, 2023.
<u>0026</u>	<i>Complexity</i> , acrylic on canvas, 48 x 60, by Lori Goldberg. <i>Take Out the Trash</i> , acrylic on canvas, 30 x 40, by Lori Goldberg, 2018.
<u>0027</u>	<i>Reconstructing Nature X</i> , acrylic on canvas, 48 x 36, by Lori Goldberg, 2022.
<u>0028</u>	<i>Whirled Wide</i> , acrylic on canvas, 48 x 60, by Lori Goldberg, 2018.

<u>0030</u>	<i>The Sweeper</i> , oil on canvas, by Lisa Graziotto, 2023. <i>High Plains Surveyor</i> , oil on canvas, 30 x 30, by Lisa Graziotto, 2023.
<u>0031</u>	<i>The End</i> , oil on mylar, 6 x 4, 5, by Lisa Graziotto, 2017.
<u>0032</u>	<i>Intermission</i> , oil on canvas, 24 x 20, by Lisa Graziotto, 2022.
<u>0033</u>	<i>Prime Living</i> , oil on canvas, 20 x 30, by Lisa Graziotto, 2022. <i>The Second Last Exit</i> , oil on canvas, 30 x 40, by Lisa Graziotto, 2022.
<u>0034</u>	<i>Bowl of Sugar</i> , acrylic and oil pastel on canvas, 36 x 48, by Charlene Johnson.
<u>0035</u>	<i>Stiff</i> , acrylic on board, 30 x 24, by Riki Kuropatwa, 2019.
<u>0036</u>	<i>The Quilt</i> , acrylic on board, 24 x 24, by Riki Kuropatwa, 2021. <i>Toy Plane</i> , acrylic on board, 24 x 24, by Riki Kuropatwa, 2022. <i>Petulant Chair</i> , acrylic on board, 20 x 24, by Riki Kuropatwa, 2019. <i>Three Women</i> , acrylic on board, 24 x 48, by Riki Kuropatwa, 2020.
<u>0037</u>	<i>Less /=\ Better</i> , acrylic, gouache, aerosol, acrylic plaster, and pigment stick on primed cotton, 44 x 63, by Pat Marino, 2021.
<u>0038</u>	<i>Ego Death VI - Set and Setting/Perceptual Blending</i> , acrylic, soft pastel, acrylic gel, and luster photo print on primed canvas, 54 x 36, by Pat Marino, 2023.
<u>0039</u>	<i>[Untitled] Ghosts</i> , acrylic, industrial water-based paint, and pigment-stick on raw linen, 36 x 67, by Pat Marino, 2019. <i>Golden</i> , acrylic, industrial water-based paint, and oil-stick on canvas, 60 x 80, by Pat Marino, 2020. <i>[Untitled] 2020 Gray</i> , acrylic and oil on cotton canvas, 36 x 60, by Pat Marino, 2020.
<u>0040</u>	<i>Ego Death VII - An Oceanic Boundlessness (self-portrait)</i> , acrylic, acrylic paste, raw cotton, pastel marker, and pencil on framed canvas, 18 x 18, by Pat Marino, 2023.
<u>0041</u>	<i>Strawberry &amp; Cream</i> , acrylic on canvas, 24 x 20, by Michael Robert McLean, 2023.
<u>0042/43</u>	<i>The Thunderbird</i> , retro and vintage-inspired mixed-media collage on wood panel canvas, 12 x 24, by Josie Michaud.
<u>0044</u>	<i>Maniqui Pose</i> , acrylic print, 35 x 35, by Juan Murcia, 2022.
<u>0045</u>	<i>After the Rain</i> , acrylic print, 40 x 40, by Juan Murcia, 2022. <i>Steel Structures</i> , acrylic print, 30 W x 30 H x 3 D, by Juan Murcia, 2022.



- 0046/47    *Nettika*, photographic print, 20 x 30, by Meaghan Ogilvie, 2019.
- 0048    *Marianne* (from series *Diatomée*), photographic print, 22 x 25, by Meaghan Ogilvie, 2017.
- 0049    *ROW 5*, (from series *Requiem of Water*, created for a commissioned large-scale project for the Toronto 2015 Pan-Am Games), photographic print, 20 x 30, by Meaghan Ogilvie, 2015.
- 0050    *Nike SB Dunk Low*, miniature sculpture (coin shown for scale), by Ethan Palazzo, 2021.
- 0052/53    *Communication IV*, acrylic on canvas, 40 x 30, by Alice Rich.
- 0054    *Ultramarine*, oil on canvas, 36 x 36, by Alice Rich.
- Sensation*, acrylic on canvas, 24 x 24, by Alice Rich.
- Inset*, acrylic on canvas, 30 x 30, by Alice Rich.
- 0054/55    *Elaborate*, acrylic on canvas, 24 x 48, by Alice Rich.
- 0056    *Cascadia Soulwork*, pigment ink on archival paper, 20 x 16, by Trevor Schmidt.
- 0057    *Constant Elevation*, pigment ink on archival paper, 24 x 36, by Trevor Schmidt.
- 0058/59    *Sensei*, oil on acrylic panel, 48 x 40, by Johnny Taylor, 2021.
- 0060    *Calm Within the Storm*, oil and aerosol on acrylic panel, 56 x 48, by Johnny Taylor, 2022.
- 0061    *Lone Swordsman*, oil on acrylic panel, 46 x 42, by Johnny Taylor, 2022.
- 0062    *Steve & Evelyn*, analogue to digital archival print, 36 x 36, by Curtis Trent, 1991.
- Ernie Dodds*, analogue to digital archival print, 36 x 36, by Curtis Trent, 1991.
- 0062/63    *Ernest Trepanier*, analogue to digital archival print, 36 x 108, by Curtis Trent, 1994.
- 0064    *Cher*, analogue to digital archival print, 31 x 31, by Curtis Trent, 1992.
- 0065    *Ben Johnson*, digital capture, not printed, by Curtis Trent, 2020.
- 0066    *City in the Key of Purple*, acrylic on canvas, 30 x 24, by David Tycho, 2022.
- 0067    *Shinjuku, Tokyo*, acrylic on canvas, 36 x 48, by David Tycho, 2023.

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