



# IF WALLS COULD TALK RIDE

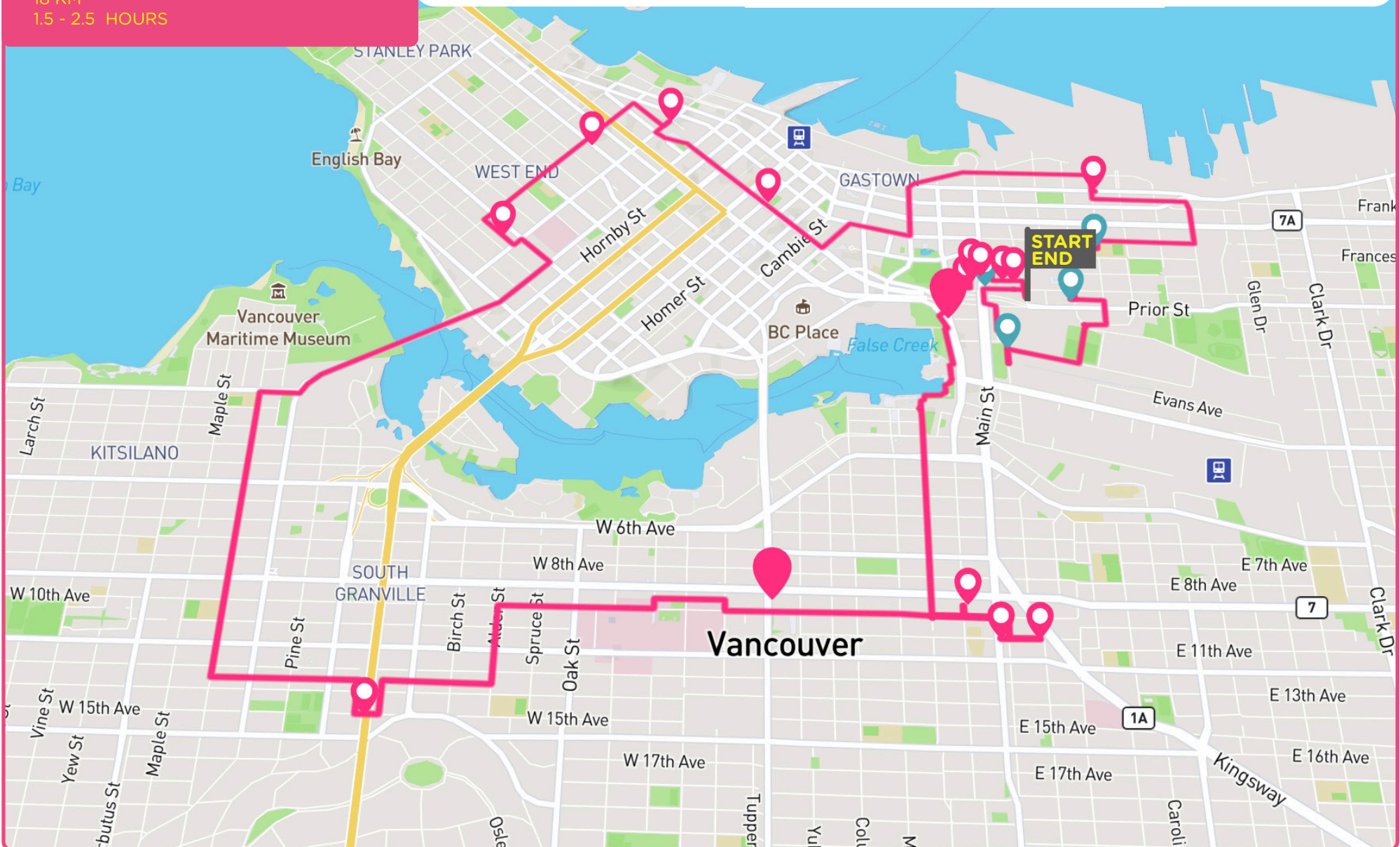
By VMF x Vancouver Biennale

18 KM  
1.5 - 2.5 HOURS

VANCOUVER BIENNALE  
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PRESENTED BY





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## ABOUT THE TOUR

18 KM / 1:30 – 2:30 hours

This ride is focused on various murals curated by the Vancouver Mural Festival (VMF) and will take you to various neighbourhoods in Vancouver, including Mount Pleasant, the West End, South Granville, and Edgemont Village on the North Shore. A multitude of murals – many of which are brand new this year!

**Vancouver Mural Festival (August 4-22, 2021):** Celebrate the creativity, diversity and vibrancy of our city as Vancouver Mural Festival paints the town red... yellow, blue and every colour in between! Explore 11 neighbourhoods and see over 60 beautiful murals come to life with cultural, personal and historical stories by a wide range of talented local artists. Check out daily Mural Tours, Talks & Workshops, and over 40 Live Shows at licensed, outdoor venues! Plus, learn about this year's community projects: Blanketing The City IV, Black Strathcona Resurgence Project, and Punjabi Market: Murals in the Market.

All mural photos are courtesy of Vancouver Mural Festival. When available, we've linked to the artist Instagram pages, so be sure to give them a follow and show your support!

## ROUTE STOPS

1	THOSE WHO LIVED HERE - YAIMEL LOPEZ	Union St. and Gore
2	251 UNION ST. (LANEWAY) - MULTIPLE ARTISTS	251 Union St
3	236 E GEORGIA ST (LANEWAY) - MULTIPLE ARTIST	236 E Georgia St
4	HABESHA PRICHORDE - MEDIAH	700 Main St. East
5	AFRICANA - ENIA SITOLE	700 Main St.
6	SOLIDARITY STORYTELLING - MULTIPLE ARTISTS	700 Main St.
7	HOPE THROUGH ASHES - ANTHONY JOSEPH	West Side of Main on Union
8	TRANS AM TOTEM - MARCUS BOWCOTT	1283 Quebec St.
9	SERVE/PROTECT - SHALLOM JOHNSON (INDIGO)	108 E Broadway
10	UNTITLED - JOHNNIE CHRISTMAS	2702 Main St.
11	VANCOUVER: A PEOPLE POWERED FUTURE - OAKLAND GAILBRAITH	298 E 11
12	WALKING FIGURES - MAGDALENA ABAKANOWICZ	Broadway City Hall Station
13	DIASPORA DIARY - TAFUI	3101 Granville St.
14	PRECIOUS FRUIT - PEARL LOW	1138 Davie St.
15	FLOWER CROWN - EDGE EBENEKE	1168 Robson St.
16	DREAMWEAVER - LAUREN BREVNER & JAMES HARRY	1055 Eveleigh St (West)
17	BLANKETING THE CITY PART IV - DEBRA SPARROW	566 Richards St.
18	UNTITLED - SASHA MBABAZI	603 Powell St.
19	UNTITLED - LAUREN BREVNER	876 Cordova Diversion
20	LORD STRATHCONA ELEMENTARY SCHOOL	592 E Pender St.
21	AFRICAN METHODIST EPISCOPAL FOUNTAIN CHAPEL	823 Jackson Ave
22	PACIFIC CENTRAL STATION	303 National Ave
23	VIE'S CHICKEN AND STEAKS	796 Main St.





## #1 - THOSE WHO LIVED HERE - YAIMEL LOPEZ

***Those Who Lived Here***  
**Yaimel López**  
 2021

This work is about collective memory, a call to not forget those who were here before and laid the foundations of what exists today.

There are five partial portraits, alluding to a part of history that has been erased. The intention is to create a system where all the planters look different but the same; the use of colour and patterns are designed with that purpose in mind. The characters were taken from an old photo of Hogan's Alley, but the intention is not to represent a specific individual but talk about history through them.



## #2 - 251 UNION ST. (LANEWAY) - MULTIPLE ARTISTS

***Sunburst Migrations* / Odera Igbokwe / 2021**

My artwork is a vision into what our stories look like when we push past oppression and colonization, and how vibrant and nuanced resilience can be. It celebrates the multitudes of sexuality, gender expression, and gender identity in the face of postcolonial homophobia and misogyny. This mural contains a figure composed of energy that flies and meditates in the sky. In the background are flickers of light and mountains covered in patterned trails and roads that represent the migration and diaspora of Black people across the world--specific to Strathcona/the Greater Vancouver area. At the bottom there is a procession of humanoids and android like creatures looking up in awe of the more organic human figure that are both futuristic and ancient feeling, so pulling from art history sculptures as a base form and then adding a futuristic touch.

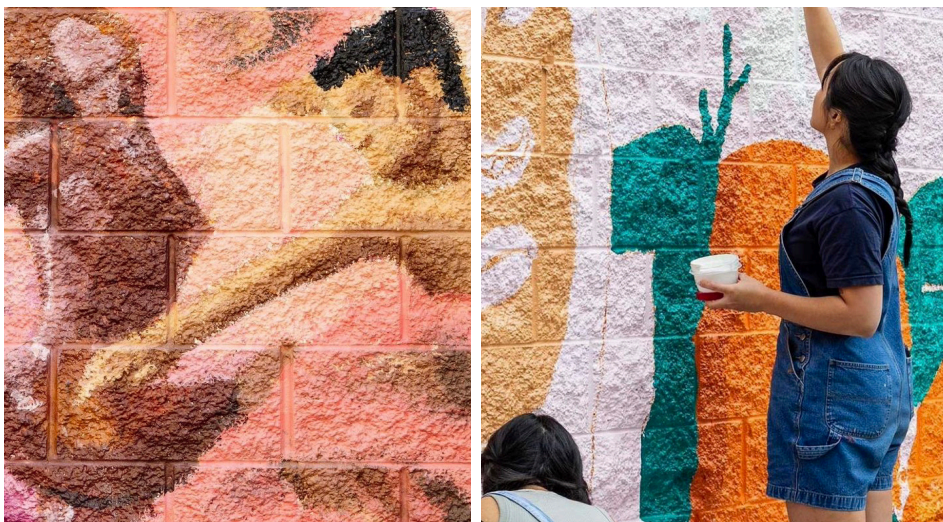
***Sacred Mountains* / Zac George / 2021**

*This work is in progress.*

**Artist Statement:** The sacred mountain sees everything and has the ability to pray for and watch over people of Vancouver. Our mountains hold a lot of history and strength and if you look over to the North Shore, you'll understand.

Togetherness- sacred mountain turned orange in prayer for the children lost to Residential Schools.





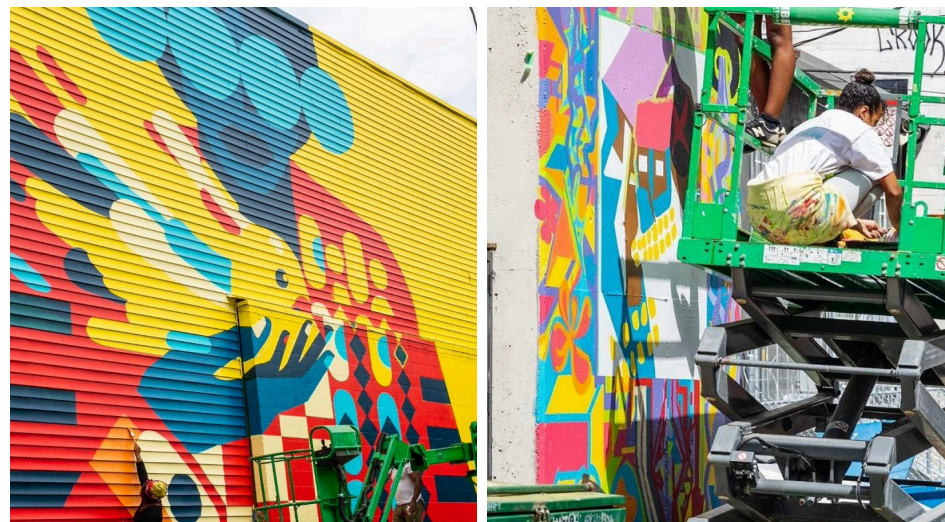
**#2 - 251 UNION ST. (LANEWAY) - MULTIPLE ARTISTS**

***Untitled / Rachel Achus / 2021***

This image features a Black woman with a bow and arrow in a mythological setting with black cherubs at her feet reminiscent of Italian Renaissance painting. Paintings of that era focused heavily on white Christian iconography. Black people in those paintings were depicted as enslaved or providing labour. This mural challenges that narrative and portrays Blackness in an ethereal, soft setting.

***Resilient Chinatown / Paige Jung / 2021***

I am happy to partake in this project that provides visibility to Black communities in the Hogan's Alley neighbourhood. I was happy to know that there was a solidarity element and that I would get the opportunity to provide representation to the Chinese community established in this area, especially Chinatown. This mural provides a homage to Chinese elders who have planted the seeds for the younger generations who continue to live in this neighbourhood today. Our Chinese elders carry an array of wisdom and strength that I want to put at the forefront of this project.



**#3 - 236 E GEORGIA (LANEWAY) - MULTIPLE ARTISTS**

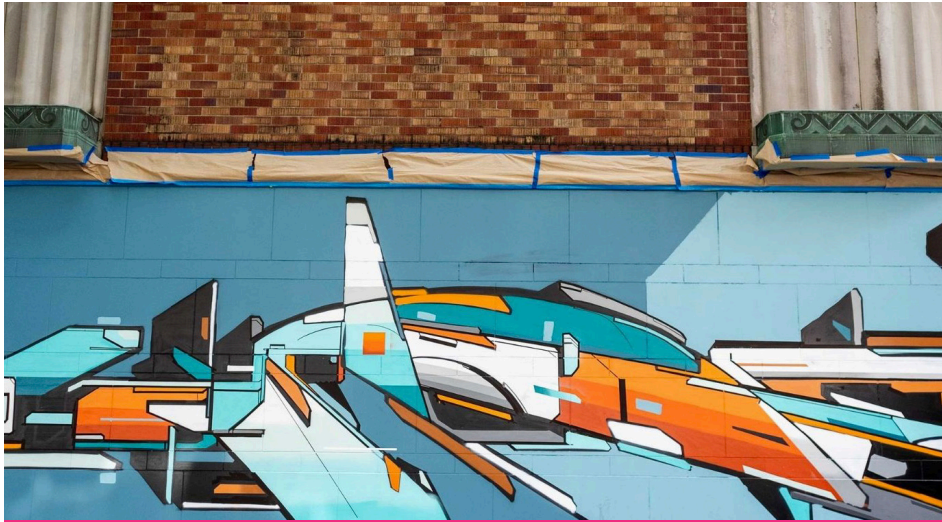
***Our Lovely Meme / Joslyn Reid / 2021***

"Our Lovely Meme" is a celebration of our Jamaican Carnival culture, with a focus on Pitchy Patchy, one of the original figures in this artform. The colours and texture evoke a wide range of emotions, from curiosity to fear to overwhelming joy. Pitchy-Patchy is defined by his/her attire, wearing clothing made of tattered, colourful pieces of cloth. This vibrant display of colours and textures is a centerpiece in Jamaica's Carnival tradition. Some interpret this symbolic reveling as a celebration of Love, Fear, and Unity through the performance arts. The bird metaphor represents freedom, order, immortality, fertility, protection, strength and connection.

***The Three Headed GOAT / COMO HOMBRE / 2021***

My vision for this mural would be to incorporate my style of psychedelic-sci-fi-graffiti tone to curate imagery that brings remission to society's orthodox way of thinking. I was introduced to expressions of love through food and religious practices, while my paternal side taught me the importance of being resilient, creative, and ambitious (something which can be accredited to their upbringing in Buenaventura, Columbia). Both my parents expressed their creativity through appearance, and I learned at an early age that the world is not black and white. Thus, I embraced a worldview that was full of colour. Yet, growing up I always felt a sense of emptiness. The lack of representation of minorities and individuals with non-conformant learning styles has been a challenge that I have experienced myself and something that I still see my community struggling with. My passion is to use art to show people who do not fit the status quo, like my little cousin Rashed, that achievement bodies more than corporate success and that our strength is collective, lying within our community itself.





#### #4 - HABESHA PRICHORDE - MEDIAH

**Habesha Prichorde**  
**MEDIAH**  
 2021

MEDIAH's landmark mural titled 'HABESHA PRICHORDE' fuses his cutting edge, futuristic visual aesthetic with a vibrant Pan- African colour palette. The dynamic linework is intended to depict the various pathways of the African diaspora into the unknowns of the Americas.

The gradient of colours portrays the diverse variety of African-Caribbean cultures that contribute to Vancouver's beautiful tapestry. This landmark mural will help to serve as a visual 'cultural reset' for the Black community in Vancouver. The Black residents will hopefully appreciate having a landmark mural that was painted by an established international Black artist that both pays homage to their historical presence and portrays a bright unified future.

MEDIAH's past large-scale murals have proven to transform neighbourhoods as they breathe dynamic, creative life into the community. Additionally, his murals attract tourists which in turn stimulates local businesses. MEDIAH's abstract style sparks conversation and dialogue between residents, pedestrians, and local business owners, resulting in broader cultural solidarity within the Strathcona neighbourhood. After 18 months of isolation and social distancing there has never been a better time to create a mural that will bring the community at large together.



#### #5 - AFRICANA - ENIA SITOLE

**Africana**  
**Enia Sitole**  
 2021

In this work, you will find a portrait of a Black woman with a large Afro. Her lips and earrings are made of a traditional design found in common African fabrics. Her earring contains a gold outline of the African continent. This is my way of portraying how it feels to be Black and African in a North American setting. The design is intentionally on her lips as a means of reclaiming a voice and refusing to be silent in the wake of Black oppression. Black women are specifically always silenced, so I wanted to bring attention to this.





## #6 - SOLIDARITY STORYTELLING - MULTIPLE ARTISTS

### Solidarity Storytelling / Jie (Emma) Xie, Chase Gray, John Sebastian / 2021

Solidarity Storytelling was produced to reflect the support of intercultural relations of the Black Strathcona Resurgence Project (BSRP). The location of this building is at the intersection of Chinatown and Hogan's Alley and is ultimately on the unceded ancestral territories belonging to the Skwxwú7mesh (Squamish), Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) and xʷməθkʷəy̍əm (Musqueam) Nations. The vision for this mural was to interweave Chinese, Black and Indigenous culture and presence in a vibrant and dynamic manner that honours the past, present and future generations of these communities building towards a decolonized future collectively. In solidarity with one another, each panel depicts layers of storytelling from the aforementioned communities that reflect elders, youth, queer & 2-Spirit identities.

**Left Panel:** Jie Xie depicts one of Tibet's most renowned meditation masters of recent times, named Akhjuk Rinpoche (1927-2011). He revitalized the study and practice of Buddhism in Eastern Tibet beginning in the 1980s, eventually drawing tens of thousands of students from across Tibet and China to his Buddhist encampment of Yachen monastery. It was inspired by a mantra from the Tibetan tradition, which translates to "help us clarify, or purify, our Body, Speech, and Mind." It is pronounced as "Om Ah Hum". By reciting this mantra, you are also purifying the environment, as well as yourself and all other beings within it. This image is important to the Chinese and Asian cultures present in this neighbourhood to go on a journey of healing and moving forward.



## #6 - SOLIDARITY STORYTELLING - MULTIPLE ARTISTS

**Middle Panel:** The Indigenous section of this mural includes the Coast Salish design on the top frame, and the middle panel. The top border is a Coast Salish design that reflects my Musqueam heritage, and how salmon are an important part of history and wealth. There are many symbols of protection, strength, and peace within northwest coast Indigenous art; including the copper shield, eagle feathers, and cedar. My goal was to make this piece reflect unity. The copper shield is brought out to assert hereditary rights and privileges, and represents an ancestral being, with the ribs and backbone shown in the "T" shape. The top figure is my representation of a Two-Spirited person or ancestor, mixing the traditionally gendered colours of red and black. The sun and moon are a perfect representation of being harmoniously different, and creating an endless, equal flow of time. Night and Day; an ever present constant to keep us going.

**Right Panel:** The last section of the mural is an ode to the young, Black femmes who have been at the forefront of the Black Lives Matter movement, making endless contributions to activism as a whole. This portrait depicts a young Black woman in an orange-patterned garment. She is intentionally portrayed wearing her natural hair, and looks over her shoulder with a stoic expression. Black women are always being told to smile and are judged when they do not, yet society doesn't take the time to account for the emotional labour and exhaustion they go through on a daily basis. This side of the panel honours and centres the humanity of Black femmes.





## #7 - HOPE THROUGH ASHES - ANTHONY JOSEPH

*Hope Through Ashes*  
Anthony Joseph  
2020

**Artist Statement (Anthony Joseph):** Hogan's Alley embodied hope for a thriving united Black community in BC. In destroying Hogan's Alley, the city of Vancouver destroyed a Black community but not Black culture as it continues to flourish in a diaspora within Vancouver's cultural fabric. In painting a mural about Hogan's Alley on the Georgia Viaduct, I am adding art to the very instrument that led to the destruction of Vancouver's first concentrated Black community. This reflection serves as a somber tone, placing the painting within smoke from the neighborhood's demolition. Only upon learning of the resilience of the Black community within Hogan's Alley can hope be conveyed through its former residents, their legacies rising from the ashes.



## #8 - TRANS AM TOTEM - MARCUS BOWCOTT

*Trans Am Totem*  
Marcus Bowcott + Helene Aspinall  
2014 - 2016 Vancouver Biennale exhibition

Thanks to a generous donation from Vancouver philanthropists Chip and Shannon Wilson, this artwork, a legacy of the 2014-2016 Vancouver Biennale exhibition, is a recent addition to the City of Vancouver's public art collection.

North Vancouver-based artists Marcus Bowcott and Helene Aspinall, lifetime partners, created *Trans Am Totem* as a site specific installation. This 10-meter-high (33-foot), 11,340-kilogram (25,000-pound) sculpture, located at Quebec Street and Milross Avenue, is composed of five real scrap cars stacked upon an old growth cedar tree.

The artwork considers our consumer "out with the old, in with the new" culture in relation to the site, its history, and Vancouver's evolving identity.





**#9 - SERVE/PROTECT - SHALLOM JOHNSON (INDIGO)**

***Serve/Protect***  
**Shallom Johnson (Indigo)**  
**2021**

She works in solidarity with her community and is dedicated to community development. This work is to honour all those affected by police brutality and who have been discriminated, targeted and hurt by those who have sworn to protect us. The riots in Ferguson, Missouri surrounding police brutality and racism were the inspiration for the mural. She purposefully leaves a lot of vagueness to the image as they see it. This is a powerful tool for artists to use and gives more freedom to the audience in the message.

Shallom Johnson (aka Indigo) is a Canadian multidisciplinary artist, arts administrator and educator currently based in Vancouver. Her creative practice explores human emotion, personal story and memory through images, text, movement, and music. Her work has been exhibited in galleries and seen in the streets in Canada, the United States, the UK, Western Europe, Russia, and South Africa.



**#10 - UNTITLED - JOHNNIE CHRISTMAS**

***Untitled***  
**Johnnie Christmas**

In this mural, we see a girl painting little foxes that spring to life as she draws them, with a tiger that she created also looking over her shoulder. As early as the Paleolithic period, humans have been depicting animals on walls as omens, totems, or wish fulfillers. In this mural, the figure carries on the tradition but with a twist. As she illustrates the foxes, they sprint away, for fear of being consumed by the tiger.

Johnnie Christmas is the co-creator of the graphic novel series ANGEL CATBIRD (with acclaimed writer Margaret Atwood). He co-created the critically acclaimed image Comics series SHELTERED, which has gone on to translation in multiple languages. He is the creator, writer, and artist of FIREBUG, serialized in ISLAND Magazine; as well as co-creator of the sci-fi series PISCES. He is a graduate of the Pratt Institute in Brooklyn, NY, earning a BFA in Communication Design/Illustration.





**#11 - VANCOUVER: A PEOPLE POWERED FUTURE - OAKLAND GAILBRAITH**

His mural "Vancouver: A People-Powered Future" shows a green and inclusive Vancouver in the future, after a group of citizens, led by a rocket, have taken to the streets to voice their opinions and take control. Oakland hopes that his piece will invite people in, and stimulate great conversations between his peers and other young Vancouverites about what is possible if you put your mind to it.

Oakland is learning how to combine his critical thinking skills with his art, and has been greatly influenced by Jean-Michel Basquiat, Keith Haring, Brian Jungen and Shary Boyle. His current work combines elements of protest and future-forecasting, where he casts his imagination to a better, more livable future for all.

While he was painting his piece, Oakland incorporated an opportunity for the community to be a part of his mural by helping him raise money for Black Lives Matter. Each star painted in his mural represents a person who donated, \$3,000 was raised in just a few days!



**#12 - WALKING FIGURES - MAGDALENA ABAKANOWICZ**

### ***Walking Figures***

**Magdalena Abakanowicz**

**2005 - 2007 Vancouver Biennale exhibition**

**2014 - 2016 Vancouver Biennale exhibition**

*Walking Figures* is a group of headless, cast-iron figures by Polish artist Magdalena Abakanowicz. They appear to be walking aimlessly without sight, and the sombre tone makes reference to both time and loss. A larger group of figures, cast simultaneously in the artist's studio, is titled *Agora* and is on permanent display in Chicago's Grant Park. An agora was a meeting place in ancient Greece where the concept of democracy began. With no citizen above the law, everyone had the power to vote in this unbiased way of life.

This sculpture is a Legacy Artwork from the 2005-2007 Vancouver Biennale exhibition.

One thing we love about these sculptures is the incredible view they have of Downtown Vancouver and the mountains beyond! Can you capture this view in a photo? How about a selfie with your favourite Abakanowicz sculpture? Share it with us on social media using #VanBiennale!



**#13 - DIASPORA DIARY - TAFUI**

*Diaspora Diary*  
TAFUI  
2020

**Artist statement:** “My work is inspired by the idea that ‘we are one’ and through the understanding of our histories and shared experiences we become united, as people, as cultures, and to the earth. Using mark-making as an homage to old methods of storytelling, I share my story by connecting myself with others and others to me. Each symbol represents a person from an aerial view, from a distance we are all the same.”



**#14 - PRECIOUS FRUIT - PEARL LOW**

*Precious Fruit*  
Pearl Low  
2020

**Artist statement:** Black joy is so important to see because not only is it revolutionary, it is extraordinary, and beautiful. I wanted to paint a Black woman exuding joy, in all her glory, in front of a deconstructed sun, surrounded by oranges on branches. Oranges have many meanings, but the ones that resonate with me are Joy, Happiness and Prosperity. Through my lens, I hope to showcase a form of Black joy that is beautiful to me, and how even in a world that doesn't support us, we still bloom and grow, like precious fruit.

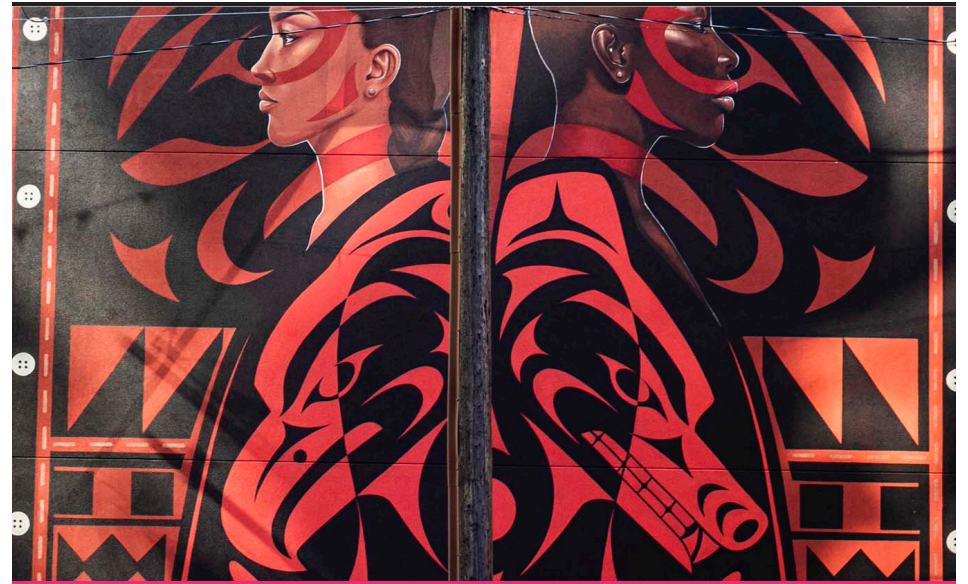




### #15 - FLOWER CROWN - EDGE EBENEBE

*Flower Crown*  
Edge Ebenebe  
2020

Edge's mural "Flower Crown" was painted at VMF2020 as a celebration of Black tranquility, happiness and presence depicting a woman with a stunning array of flowers around her head, and a yellow butterfly gently resting on her hand.



### #16 - DREAMWEAVER - LAUREN BREVNAR & JAMES HARRY

*Dreamweaver*  
Lauren Brevnar & James Harry  
2020

**Artist Statement:** "The concept of this mural design is centered around community and solidarity with two female figures standing back to back clothed in a Salish blanket. The image as a whole is referencing the design of traditional Salish blankets to speak to an ongoing series of our works called "weaving culture, weaving spirit". The main color palette is tumuth which is a red ochre pigment traditionally used in Salish art and design, black, beige and some minor copper embellishments. This colour palette is very traditional and will again reference the art that comes from that land where this mural is being painted."





**#17 - BLANKETING THE CITY IV - DEBRA SPARROW**

***Blanketing the City IV - Cathedral Square***  
**Debra Sparrow, Chief Janice George (S̓k̓wxwú7mesh),**  
**Angela George (səlilwətaʔ)**  
**2018-2021**

*Blanketing The City* is a public art mural series and Reconciliation process designed by acclaimed x̓wməθk̓wəy̓əm (Musqueam) weaver and graphic designer Debra Sparrow in collaboration with Vancouver Mural Festival. Begun in 2018, the series boldly affirms the resurgence and importance of Coast Salish weaving on these lands, and directly combats the ongoing systemic suppression of Indigenous visual culture.

Debra Sparrow has invited master weavers Chief Janice George (S̓k̓wxwú7mesh) and Angela George (səlilwətaʔ) to collaborate on the design of 7 landmark murals blanketing Cathedral Square Park. *Blanketing The City IV: Cathedral Square* boldly transmits and magnifies the visibility of x̓wməθk̓wəy̓əm, S̓k̓wxwú7mesh and səlilwətaʔ culture on their ancestral lands. This project is a deep exploration and implementation of Indigenous visibility in public spaces via a multi-year collaboration amongst these weavers. *Blanketing The City IV: Cathedral Square* will be the first semi-permanent public art collaboration amongst weavers from the three local nations.

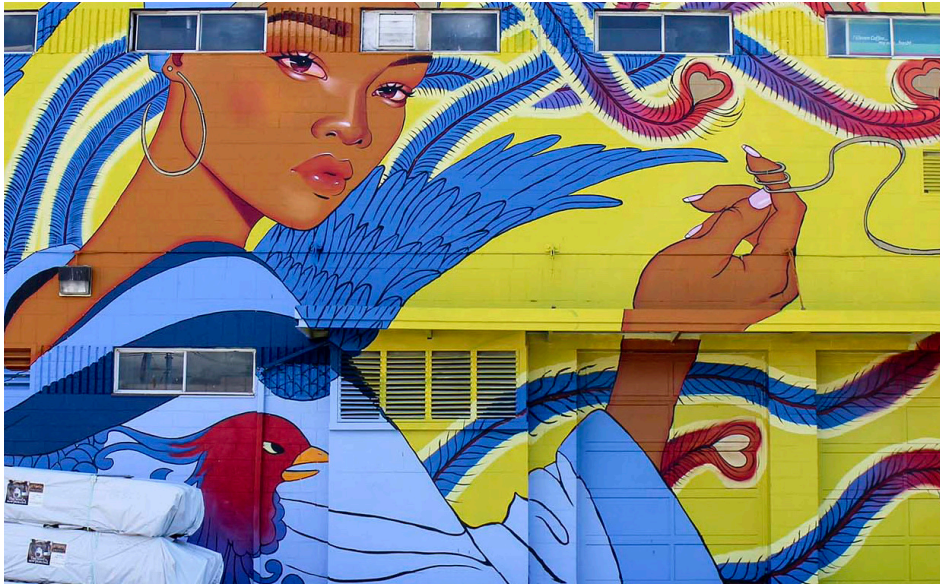


**#18 - UNTITLED - SASHA MBABAZI**

***Untitled***  
**Sasha Mbabazi**  
**2021**

This mural is a spiritual vision of Black Ancestral Matriarchs that are pointing towards futuristic visions and providing healing towards the current generation of oppressed represented by the wounded face in the middle foreground. The three Matriarch project butterflies in a way that is healing the wounded face. This mural symbolizes restoring hope for Blackness and relying on our ancestors to provide protection and healing in the process.





**#19 - 876 CORDOVA DIVERSION**

**Untitled**  
**Lauren Brevner**  
**2021**

This mural of a woman with a phoenix in the background depicts the many fabrics of Brevner's heritage (Trinidad, Japanese, and Egyptian culture). The symbol of the Phoenix traditionally represents rebirth and uprising. Lauren saw the challenge of her first mural to be a tremendous task that she needed to rise to the occasion for. The piece is meant to be empowering, colourful and beautiful highlighting the women, POC and her own culture (s); a tribute to the cultural mosaic that is Vancouver.



**#20 - LORD STRATHCONA ELEMENTARY SCHOOL**

**Lord Strathcona Elementary School**  
**An ode to Barbara Howard**

Barbara Howard grew up in the Grandview neighbourhood in the 1920's. As a student at Laura Secord Elementary she was known to sprint the block and a half to school when she heard the bell ring and still be at her desk on time! At 17, Howard was chosen for the 1938 British Empire Games in Sydney, Australia, after running the 100-yard dash in 11.2 seconds, one-tenth of a second faster than the Games record. She was the first black female to compete for Canada.

However, as her athletic career blossomed, the next two Olympic Games were cancelled due to World War II. After graduating from UBC, she became the first visible minority teacher hired by the Vancouver School District, spending her 40-year career at schools on the city's East Side, including Lord Strathcona Elementary.

Currently students at Lord Strathcona Elementary School are campaigning to change the name of the school in her honour.







**#21 - AFRICAN METHODIST EPISCOPAL FOUNTAIN CHAPEL**

With Nora Hendrix as a leader, the Black community in Strathcona looked for a church, after spending their own.” The community contacted the African Methodist Episcopal Church (A.M.E.), who offered \$500 towards a church, if the community was also able to raise \$500.

At the eastern end of Hogan’s Alley, the church became the cultural hub of the community, and was always busy with services, dinners, bazaars, meetings, and events. It also started a choir, which Nora was part of, which would sing at the church as well as venues around the city. Nora fondly remembers large gatherings at the church for American Thanksgiving, and regular chitlin dinners that would quickly sell out (Opening Doors).



**#22 - PACIFIC CENTRAL STATION**

#### **An ode to the Black Railway Porters**

A significant landmark, Pacific Central Station has a historical connection to the surrounding area. The station was a place of employment for many of the Black men in the nearby neighbourhood of Hogan’s Alley, and some of the first Black inhabitants of Strathcona were railway porters who sought accommodation close to work. Employment discrimination limited the opportunities open to Black people, who in the 1940s in the Lower Mainland still were “largely confined to such occupations as barbering, cooking and semi-skilled work,” according to Crawford Killan. In the early 20th century, employment as a rail porter was one of the few opportunities available, a job that came with the challenges of long hours, low pay and discriminatory treatment from both passengers and employers, the latter who limited advancement and offered little to no job security.

In 1917, the first Black railway union in North America was formed in Winnipeg, beginning an ongoing struggle to win labour rights. In the 1940s, the American Brotherhood of Sleeping Car Porters expanded into Canada, and notable Strathcona resident Frank Collins became president of the Canadian branch. To learn more about the history of the rail porters and the Collins brothers, see the video “Sleeping Car Porters” by Black Strathcona.

Pictured above is a sculpture from the 2014-2016 Vancouver Biennale entitled BIRD WRAP, by artist Ivan Eyre.





### #23 - VIE'S CHICKEN AND STEAKS

Vie's Chicken and Steak House was operated by Viva (Vie) and Bob Moore. Open from late afternoon (5 to 6 o'clock depending on the source) until the wee hours of the morning (4 or 5 a.m.), it was a favourite of the neighbourhood and a popular haunt for touring entertainers (e.g., Lena Horne, Sammy Davis Jr, Louis Armstrong, Cab Calloway, Count Basie, Nat King Cole, Ella Fitzgerald, Lou Rawls, Duke Ellington, Billie Holiday, Diana Ross and the Supremes, and Jimi Hendrix, whose mother was a cook there) and late-night workers (taxi drivers, police, newspaper reporters, fishermen, loggers, etc.). The late-night diner was the bottom floor of a small two story house. It was colourful in décor with yellow and blue walls with a red ceiling, oil-cloth-covered mismatched tables and folding chairs, with a jukebox in the corner and a painting of the Alaska Highway on the wall.[vi].

Vie's Chicken and Steak house was true to its name with only chicken and steak on the menu. The steaks were pan-fried in huge cast iron frying pans on a black, oil-fired stove that threw so much heat it warmed the three-room restaurant even in the coldest weather. Vie was famous for never burning a steak. They were cooked "home style" fried with a little butter and garlic, salt and pepper.



### FINISH - IF WALLS COULD TALK: RIDE

We hope you enjoyed exploring the murals around Vancouver with us today! If you had a favourite mural or found something interesting today, tag us #VanBiennale or the VMF at @vanmuralfest