

JULIE OAKES Awestruck Calendar of Ecology

*Awestruck* Calendar of Ecology  
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AWESTRUCK  
Calendar of Ecology

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Canadian Clay and Glass Gallery  
Waterloo, Ontario





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This publication was produced in conjunction with the exhibition:  
JULIE OAKES: *Awestruck Calendar of Ecology* at the Canadian Clay and Glass Gallery  
Waterloo, Ontario, Canada  
September 20, 2015 to January 3, 2016

Artwork: Julie Oakes

Curated by Christian Bernard Singer

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Julie Oakes 1948-  
Christian Bernard Singer 1962-

- I. Canadian Art
- II. Canadian Clay and Glass Gallery
- III. Glass Installation
- IV. Porcelain Sculpture
- V. Painting
- VI. Bronze Sculpture
- VII. Tapestry
- VIII. Oakes, Julie
- IX. Singer, Christian Bernard
- x. Tooth, Stanzie

Photography: Richard Fogarty  
Photos by Katrina Jennifer Bedford. Pages (11,13,15,19,22-25,28,29,39,68,70,77,88,90,99)  
Design: Julie Oakes and Richard Fogarty  
Rich Fog printed in Canada

ISBN: 978-1-928022-06-0

The Canadian Clay & Glass Gallery acknowledges the ongoing operational and programming support from the Canada Council for the Arts, the Ontario Arts Council, the City of Waterloo, the Ontario Trillium Foundation, the Department of Canadian Heritage and our many donors, supporters and members.

This exhibition was made possible in part by a generous contribution from The Kitchener and Waterloo Community Foundation - The Musagetes Fund



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## Director's Foreword

In the spring of 2011, the Canadian Clay & Glass Gallery presented *Swounds*, a solo exhibition by Julie Oakes that received wide critical acclaim and recognition. Building upon that great success, we are pleased to present her second major exhibition in four years, *Awestruck Calendar of Ecology*. Curated by Christian Bernard Singer, this stunning achievement represents a three-year effort by the artist and is a significant display of her ability to work in several mediums to convey ideas about ecological destruction and spirituality within nature.

I would like to thank Julie Oakes for her constant professionalism throughout the planning process and installation of the exhibition. Her generosity of spirit and enthusiasm has made her part of the family here at the Gallery. I wish to congratulate Christian Bernard Singer on such a successful exhibition. This was the final exhibition curated by Christian, and it certainly is a wonderful capstone on his legacy as Gallery Curator.

There are many others who have contributed to the success of *Awestruck Calendar of Ecology*. Sheila McMath, the new Gallery Curator, supported Christian in realizing the exhibition. I would like to thank Richard Fogarty for his superb installation and photography skills as well as his constant support and enthusiasm. Similarly, the installation team led by Sandy Gordon and supported by Curatorial Assistant Andrew Bucsis deserves high praise.

Exhibitions such as this would not be possible without the generous support of our many funders and donors. We gratefully acknowledge operational funding from the Canada Council for the Arts, the Ontario Arts Council, and the City of Waterloo. In closing, let me express our profound gratitude to The Musagetes Fund, held at The Kitchener and Waterloo Community Foundation, for its generous support of *Awestruck Calendar of Ecology*.

William D. Poole  
Executive Director  
Canadian Clay & Glass Gallery



*A Blue Tornado*, 2014, gouache on paper, 38 x 23.5 inches.







## JULIE OAKES: AWESTRUCK CALENDAR OF ECOLOGY

Christian Bernard Singer

In her new exhibition, *Awestruck Calendar of Ecology*, Julie Oakes suggests a planetary future of cataclysmic storms leaving “a wounding devastation that is both natural and man-made.” Oakes lives in BC where the summer has brought devastation by wild fires, yet even in catastrophe and death, she mines for beauty. No matter her subject, there is always great beauty in her work, which she uses mindfully, expertly and powerfully. Through her carefully staged scenes of anthropomorphic animal subjects within an idealized natural world, Oakes continues to explore themes of spirituality found in nature while addressing ecological concerns about the sustainability of the planet.









At the heart of the exhibition is *The Blue Tornado*, an installation of 120 suspended cerulean-blue glass birds that have come together to form an enormous tornado formation. Here, Oakes sets a scene that oscillates between calamitous action and frozen monument. Meeting the floor like the tip of a pen, the tornado draws a path of destruction using dust, shards and chunks of cobalt glass – some still showing the evidence of the broken glass bottles from which they came. The formation of birds reminds one of starlings or sparrows – diminutive and vulnerable on their own yet in large numbers forming an intimidating, Hitchcock-ian mass of would-be predators. In this work, the innumerable yet practically imperceptible ecological causes and effects of human activity that compound together to create an apocalyptic storm in which the natural world is forever changed. While drawing attention to humankind's temerarily unidirectional and controlling relationship with Mother Nature, this work sets the scene for the remaining sculptures and installations that memorialize the future losses of flora and fauna, each represented within the human time context of a calendar year.



Oakes' forecast of tragic destruction of the natural world is alarming given that she is not alone in her prediction. In fact, scientists are currently monitoring what has been named the "Sixth Extinction." The last extinction, caused by an asteroid, annihilated the dinosaurs – as this one progresses, we are realizing too late that the next may be man-made. As if unearthing this future devastation, Oakes has created a series of works that resemble archaeological digs presented like museum displays in black boxes. Entitled *Domestic Day Dreams*, she stages seven sites in which white porcelain domestic animals emerge from a sand of blue bottle glass, surrounded by mementos and artefacts and internally lit with blue light. Like 'black boxes' recording the last moments of a catastrophe, these burial sites are full of power, mystery and magic because the victims seem to project an aura of sentience. In order to emphasize the notion of trust and reliance that pets grant their caregivers, Oakes titled the works with such child-like monikers- *Bunny*, *Horsey*, *Fishy* and so on. Yet, the viewer occasionally moves from witness to voyeur as her subjects seem caught in suspended action that seems all too human. For instance in *Pussy Days*, a cat, surrounded by romping kittens, lays on her back with one paw over her forehead. One eye is closed while the other is half open; tongue sticking out of her agape mouth, flower decorating her body and her sex, this 'kitty' seems to be in the throes of a very human-like ecstatic swoon.







Turning her attention to the wild animals of the Okanagan where she lives, Oakes created a series of 12 white porcelain animal urns entitled *Monthly, Head's in a Whirl*. Each having an aura of near-human self-awareness as they represent the calendar months, the urns contain the remains of the animals obtained and processed in conjunction with a local trapper, the Alan Brooks Nature Centre, members of the Okanagan Nation, country-style collectors and the ROM. In this exhibition, the remains, which Oakes terms "DNA," are tied to the exterior of the urns. One particularly poignant urn is *June: Rabbit*. His gaze penetrating beyond our world, he sits erect with front paws politely crossed, noble and intelligent as if posing for an official portrait, but his remains, connected to the back of his head, are represented by a skinned rabbit face. Introducing each of the seasons and reinforcing the notion of mourning and loss, are four bronze animal busts, each garlanded with flowers native to Canada. *Spring: Rabbit* evokes the mad and tragic Ophelia who drowned wearing garlands that included rue, a flower symbolic of regret - as heartbreaking as it is beautiful.



In four huge paintings, the seasons thematic is explored further only this time, the natural world is highly staged and idealized. Stanzie Tooth, former curator of Lonsdale Gallery, described these works as “borrowing from vanitas traditions, in which the animals are given the reverence of saints – fur perfect and eyes bejewelled.” The animals share each scene with peaceful gazes in a sort of poetic harmony – a world that is not of this world.











In 2014, Oakes travelled to China to have *Day Here Night There*, a gouache on paper, translated into a ten-foot hand woven Aubusson-style tapestry. This time, the imagery of idealized nature points to the interdependency between cultures as North American animals peer through Chinese flowers and vegetation. As humans have resettled throughout the ages and eventually throughout the planet, they have brought their cultures, their foods, their animals and their plants – in fact there are over one thousand imported vascular plants flourishing in Canada alone. Eventually, like the people who brought them, they become native to their adopted homeland.



In another series, entitled *Moon Cycle: Rabbit in the Moon*, Oakes honours the relationship between organisms and the environment in relation to the power of the moon. The 28 gouaches represent a feminist take on the lunar cycle by telling the East Asian story *The Rabbit in the Moon* – a tale of sacrifice, gratitude and honour. As in many of her works, the narrative is told through a Feminist/Humanist lens – a far more interdependent world view of causes and effects, ebbs and flows – a music of the spheres.



Meanwhile, in *Bat and Blue Batelisks*, 280 bats suspended from seven indigo-lit obelisks occupy the round sacred-like space of the Bierstock Gallery. While the work addresses the metamorphosis of species adapting to ecological change in order to survive, it recalls the devastation of White-nose Syndrome that kills over a million bats every year.





Located in the Tower Gallery and inspired by Druid fertility dances performed by young women, *The Maypole Dancer*, suspended and spinning carries within her frame a single blue glass egg – a symbol of hope and renewal. The work also asserts a feminist twist on the pole dancer, designed to stir male libidos to inspire procreation. This final visual realisation is one of rejuvenation.







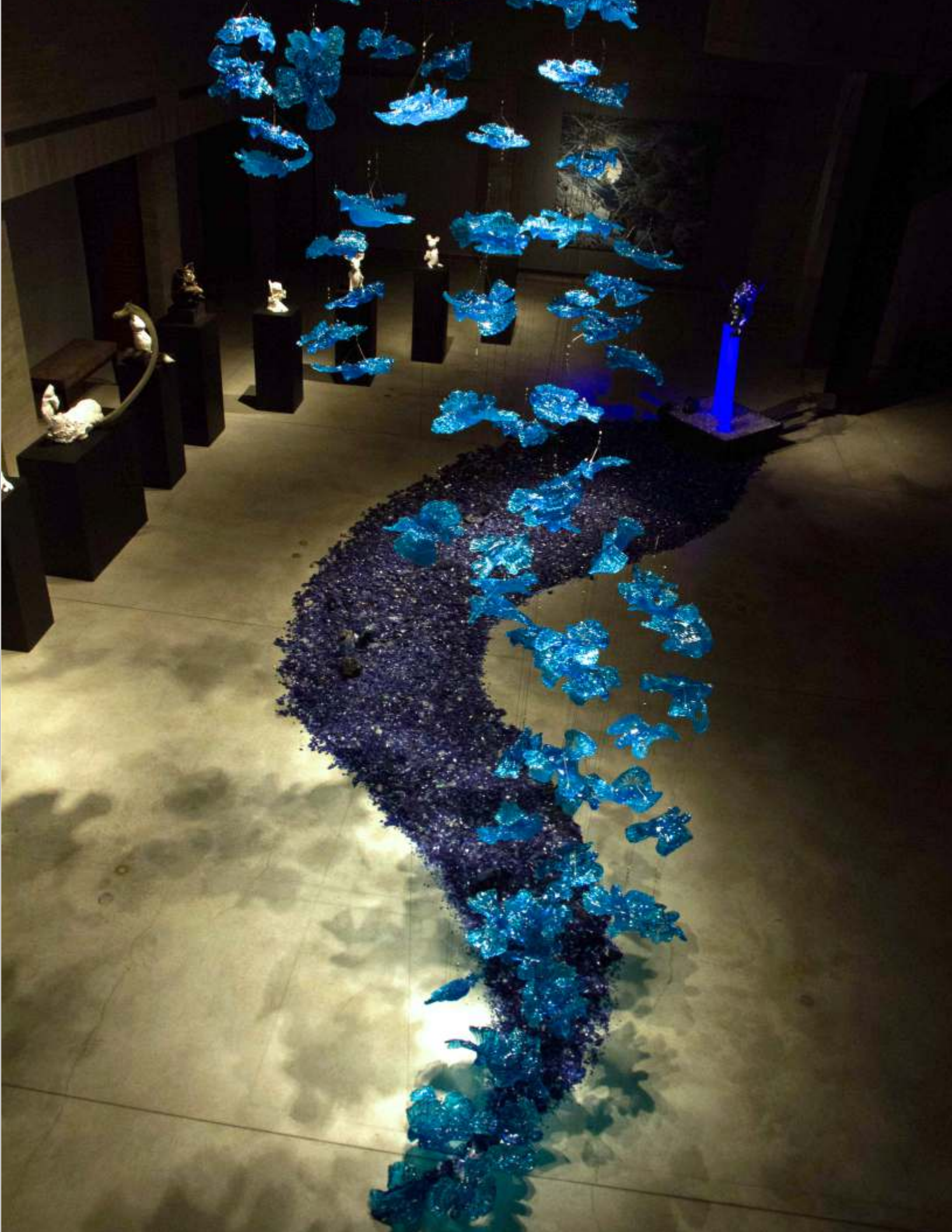


# *The Blue Tornado*

















William Butler Yeats (1865-1939)

## THE SECOND COMING

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: a waste of desert sand;  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Wind shadows of the indignant desert birds.

The darkness drops again but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last  
Slouches towards Bethlehem to be born.















## The Seven Domestic Day Dreams

### Monday: Hammy Day Dreams Black Box

The clouds are whispering in striated swoops like pastry flaking with long delineations of mottled white. Chem trails and the denial of freedom usually granted by the expanse of celestial blue brings on a red flush of anger.

It is a rat, squashed flat, a couple of days dead so that the blood on its back is dry. A weight has slammed down on its back to stop the creature, splayed. Eyes still open but popped, bug-eyed. There is a pattern embedded on its back. Like a displayed garment, it requires a close examination. Treads from a large shoe. A foot bashed this rat stomach-down into the pavement and so it lies, dead.



#### Tuesday: Lizzy Day Dreams Black Box

The wind picks up along the side of the paved road, where tent caterpillars are being squashed by the toe of a high heeled boot. The dirty yellow crawly bugs are taking over, earlier in the season than usual. The trees are tented in gauze with sacks of the fuzzy creatures piled on top of each other. There are miniscule puffs of fluff with tiny black spots of caterpillar shit dotting the dried dead leaves that haven't survived the damage wrought on the branch. There is no nourishment left, not even a morsel good enough to feed the developed worm-like things with stripes and buggy eyes.

Tip of shoe on the head end (discovered from the way it's heading) then pressure and the guts squish out the back side in a greenish squirt. Soft pressure down, clean spurt out. Killer feet.





### Wednesday: Fishy Day Dreams Black Box

The viridian green lawn is barbered to perfection. Someone has taken care that there is not a dandelion or twisted thistle anywhere in the small square front yard before a house with a plaque advertising the sweetness of this home, like a memory from a forgotten manicured past. Dead center, as if placed on purpose is a whole fish looking a little rough for wear, limp, dead. The lake is far, at least eight blocks to the East.

A raptor dropped his catch. There is a live predatory bird flying somewhere over this stinking city, looking to strike again.



#### Thursday: Horsey Day Dreams Black Box

Spring, and the snow that has piled up is melting, wetting, hanging about in shaded lanes but dry on the through fares. There is a vacant school nearby just off of a busier block, and around it is an aura of relative seclusion. It is a quiet place to walk. A back alley with tin garbage cans, recycling containers, old couches, mattresses and paint cans borders the vacant playground and just before this range of refuse, there is a pullout where snow ploughs have piled the snow removed from the winter streets. The pile is over-the-head-high but there is now room behind as the peak melts and flows in a rivulet around the base of the cone shape.

Halt. The brain catches up with the stride.

A brown horse with its ear chewed away, a corpse not yet smelling, lies behind the snow barrier. The guts have spewed out, a purple sack of veins with a sienna mush beside the filmy bags. Blonde seeds cluster in the mass. The front legs are crossed in an arabesque, graceful, almost dainty. The rib-cage is exposed and there's a pool of carmine blood as brilliant as a jewel shining in a boney setting. The back legs are in a ballet fifth position.

In this normal part of the alley where people pass by, children take a short-cut to the other newer school further on while the city collectors drive their big truck with the man jumping on and off the back end to load from the gray cans. Cars back out of garages. Bicycles whip past. And a horse decomposes behind the soiled pile of a past winter's snow. Dumped. To be picked up. A whole horse.





#### Friday: Doggy Day Dreams Black Box

It's difficult to tell if it's a dead monkey's hand or a dead dog's paw. The very fact that it's separated from the body of the once-living creature is creepy enough but the idea that it could be a monkey rather than a dog is even more disconcerting because that veers closer to human. It looks real.

The placement is also disturbing. The hand/paw is pointing a forefinger into the middle of the grate above the drain as if poised in a last plea, a witness to the rest of the body. Was it already stuffed through the iron grates to fall into the sewers below? Whether it's a dog or a monkey, it would have had a sizeable body to support a paw like that. It would have taken a lot of cutting to make the pieces small enough to poke through the grate. The spaces between the corroded iron bars are only six or seven centimetres.

And then, it might even be a bear's paw.



#### Saturday: Bunny Day Dreams Black Box

A group of men in kilts swing their heads in unison and the little rabbit paws hanging from their belts bring to mind the other paw; it must have been a dog's paw for where would one get a monkey? The men's voices are masculine, guttural, with a grunt to their words. They disguise the language in maleness and then they pepper it with obscenities. They are coarse, speaking too loud.

How horrid that they wear little rabbit feet on their belts! They walk with self-consciousness, big men, swinging free, bobbing on their inner thighs, reminding them that they are males. They are hunters with balls brushing, arousing their need to catch something, to entrap and conquer.





### Sunday: Pussy Day Dreams Black Box

It is a dead cat, or the dead legs of a cat, sticking out of a garbage bag that is in a cardboard box on the edge of the sidewalk that borders on the yard of the old house. It has a porch with about six feet of scrubby lawn up to the city sidewalk. Garbage goes out once a week, every second week recycling, and it's all placed on the sidewalk. The stiff, bagged-and-boxed cat legs require a second look. It is a striped gray cat's legs with a fat tail that looks like the tail from an old Davy Crocket hat. It's daylight and there are a few others walking up the street but no-one else is close by. From the porch a voice drifts.

"There is a dead cat in that box," a toothless, disintegrating face. "And it has rabies so I wouldn't touch it."

There is a rustle of snickers and a couple of rasping smoker's hack's. Crusty old men.







## Monthly, Head's in a Whirl

(January)	You start the year all fine
(February)	You're my little Valentine
(March)	I'm gonna march you down the aisle
(April)	You're the Easter bunny when you smile
(May)	Maybe if I ask your dad and mom
(June)	They'd let me take you to the junior prom
(July)	Like a firecracker I'm aglow
(August)	When you're on the beach you steal the show
(September)	I light the candles at your sweet sixteen
(October)	Romeo and Juliet on Halloween
(November)	I'll give thanks that you belong to me
(December)	You're the present 'neath my Christmas tree

Neil Sedaka: Lyrics from the song *Calendar Girl*



January: Big Horn Sheep

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Artiodactyla

Family: Bovidae

Subfamily: Caprinae

Genus: Ovis

Porcelain funeral urn and two horns

17(h) x 9(w) x 11(d) in.







**February: Seal**

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Carnivora

Suborder: Caniformia

Infraorder: Arctoidea

Genus: Pinnipedia

Porcelain funeral urn and flipper bone and fur thimble  
made from seal fur

9(h) x 8.5(w) x 22(d) in.





**March: Mole**

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Soicomorpha

Family: Talpidae

Subfamily: Scalopinae

Tribe: Condolurinae

Genus: Condylura

Species: cristata

Porcelain funeral urn

Star-nosed mole - R.O.M.

13.5(h) x 9.5(w) x 14(d) in.







Spring: Star-nosed Mole 1/5

*Katherina, a shrew of insubordinate female behaviour*

Bronze: originally moulded in wax, cast at Pyramid Bronze Works Kelowna

12(h) x 10(w) x 8(d) in.

mounted with a steel rod on a stained wood block

5(h) x 10(w) x 11.5(d) in.



April: Bear  
 Kingdom: Animalia  
 Phylum: Chordata  
 Class: Mammalia  
 Order: Carnivora  
 Suborder: Caniformia  
 Family: Ursidae  
 Porcelain funeral urn and claw  
 16(h) x 12.5(w) x 9(d) in.







May: Wild Cat  
 Kingdom: Animalia  
 Phylum: Chordata  
 Class: Mammalia  
 Order: Carnivora  
 Family: Felidae  
 Genus: Lynx  
 Porcelain funeral urn and skinned paw bones  
 14(h) x 8.5(w) x 9.5(d) in.









**June: Rabbit**

Kingdom: Animalia

Phylum: Chordata

Subphylum: Vertebrata

Class: Mammalia

Order: Lagomorpha

Family: Leporidae

Porcelain funeral urn and dried skinned rabbit face

17(h) x 8(w) x 10(d) in.



Summer: Rabbit 3/5

*Ophelia, the madness of a seduced woman*

Bronze: originally moulded in wax, cast at Pyramid Bronze Works Kelowna

18(h) x 14(w) x 10(d) in.

mounted with a steel rod on a stained wood block

5(h) x 10(w) x 11.5(d) in.



**July: Raccoon**

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Carnivora

Family: Procyonidae

Genus: Procyon

Porcelain funeral urn

with racoon 'Davey Crocket hat' with head and tail  
14(h) x 10(w) x 14(d) in.







A sculpture featuring a long, dark, curved whale rib standing vertically. At its base is a white porcelain funeral urn with a complex, ruffled design. The entire piece is set against a dark, neutral background.

August: Whale

*Kingdom: Animalia*

*Phylum: Chordata*

*Class: Mammalia*

*Order: Cetartiodactyla*

*Family: Monodontidae*

*Genus: Delphinapterus*

*Species: D.leucas*

Porcelain funeral urn and whale rib

19(h) x24(w) x (13) in.



September: Fox

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Carnivora

Genus: Canidae

Porcelain funeral urn and tail

17(h) x 9(w) x 8(d) in.







Fall: Fox 1/5

*Lady Macbeth, an influenced soul who killed for love*

Bronze: originally moulded in oil based clay,  
cast at Jiangxi Tongqing Metal Co. Ltd, China

17(h) x 9(w) x 8(d) in.

mounted with a steel rod on a stained wood block

5(h) x 10(w) x 11.5(d) in.



# October: Deer

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Infraclass: Eutheria

Order: Soicomorpha

Suborder: Ruminantia

Infraorder: Pecora

Family: Cervidae

Porcelain funeral urn with upper jaw with teeth

16(h) x 9.5(w) x 6.5(d) in.





**November: Beaver**

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Rodentia

Family: Castoridae

Genus: Castor

Porcelain funeral urn and upper teeth  
still in jaw bone split down mid line

10.5(h) x 8(w) x 10(d) in.







**December: Mouse**

Kingdom: Animalia

Phylum: Chordata

Class: Mammalia

Order: Rodentia

Superfamily: Muroidea

Family: Muridae

Subfamily: Murinae

Genus: Mus

Porcelain funeral urn with tail and back feet

13.5(h) x 8(w) x 9.5(d) in.





Winter: Mouse 1/5

*Juliette, a gentle soul who died for love*

Bronze: Originally moulded in oil based clay,  
cast at Jiangxi Tongqing Metal Co. Ltd, China, 13.5(h) x 7.5(w) x 8.5(d) in.  
mounted with a steel rod on a stained wood block 5(h) x 10(w) x 11.5(d) in.







## Moon Cycle: Rabbit in the Moon

1. Pareidolia identifies the markings of the Moon as a rabbit
2. The percentage of image equals the percentage of lunar illumination
3. Canadian Great Blue Heron enters, dark cactus drop Beijing April 02
4. Bunny cherry blooms light April 03
5. Kung Foo over pine May 02
6. Wolverine witnesses China Lily April 05
7. Moon Rabbit willow-fluffs snowdrifts May 04
8. Canine catches the drift- moon is rabbit April 07
9. Dog pulls moon flesh, peony wilt May 06
10. Halfway-round-the-world cougar watching twist April 10
11. Beauty, Chang'e feeds not-all-there Moon Rabbit May 09
12. Moon Rabbit thrives April 12
13. Chinese pond heron realised May 11
14. Wild cat underbelly China overlay Full Moon April 15
15. Full Moon Rabbit run golden rain May 14
16. Bird of paradise bunny run beauty April 17
17. Louyang surviving peony May 16
18. Nipping the buds April 19
19. Son listens to moon over heart drop May 18
20. The rabbit in the moon is hounded April 22
21. Caochangdi peppermint tea May 21
22. Fading fast bluebell beers April 25
23. Badger in Shanghai May 24
24. Zombies appear, little yellow flowers April 27
25. Passive, preparing to pass May 28
26. Canadian Great Blue Heron leaves China, dandelions May 30
27. Sky is black, no moon, the dogs are out
28. In China, Moon Rabbit lives on the moon, pounding the elixir of life in a mortar and pestle for his companion, the goddess Chang'e...



























Bat and Blue Batelisks





















Bats have been disappearing in North America due to a white fungus that attacks their respiratory system. It's termed white nose syndrome and their little noses turn white and then they die. These bats, 280 of them, in a dystopian future setting are now completely white having adapted, morphed into this new species. There are 280 bats to symbolize the period of human gestation.









## Seasoned

*Awestruck* by Julie Oakes was inspired by her relocation to the interior of British Columbia from her former cosmopolitan surroundings (Toronto and New York). This immersion has allowed the artist to commune with nature and reconnect with primal themes of the land, animals and the elements. Added to her new natural surroundings, the themes underlying *Awestruck* stem from the fact that Oakes is now a grandmother, an elder, with the birth of her granddaughter causing her to reflect on cycles of life and regeneration.

In *Awestruck*, Julie Oakes continues to explore themes of the spirituality found in nature through the anthropomorphising of her animal subjects. The subjects seem awestruck by the attention paid to them, which engenders a self-consciousness in their demeanour. *Awestruck* is couched in formats and techniques informed by Rocco, classicism and art nouveau such as overblown and detailed representations of flora and fauna. In each portrait, the animal subjects are supported by carefully staged scenes, the foliage and environment of the settings adding to metaphors of mortality. Borrowing from vanitas traditions of historical painting, the animals are given the reverence of saints- fur perfect and eyes bejewelled. They seem to reflect an ideal of nature rather than the real, messy and unpredictable “otherness” of the animal kingdom.

Stanzie Tooth, Curator, Lonsdale Gallery - 2013









*Winter* - 2015, Oil on canvas, 72 x 98 in.









*Spring* - 2013, Oil on canvas, 72 x 98 in.









*Summer* - 2013, Oil on canvas, 72 x 98 in.









*Autumn* - 2014, Oil on canvas, 72 x 98 in.



Tower Gallery with *Spring and the Maypole Dancer*- Canadian Clay and Glass - 2015



## Awestruck Calendar of Ecology

Julie Oakes

Ecological concerns about the sustainable potential of the planet create a different relationship to living rurally than that experienced during the last one hundred years when farming was the occupation of sixty percent of the world's population. Then, there was a working conversation between people and the earth. The Group of Seven related to the great Canadian landscapes with an immersion that was not yet as distanced by modernity as is evident today. The population has grown four times since the previous generation and the spacing and interdependence of people and institutions with the land has changed to the extent that life systems and species are threatened.

The title, *Awestruck Calendar of Ecology* addresses the major concepts within this exhibition.

### Awestruck

Sensation refers to the processing of the senses by the sensory system. If the senses are processing a phenomena, they are challenged by the uniqueness of the sensory experience and left flabbergasted. In the event of a tornado the result of the phenomenal experience is a combination of amazement and confusion caused by the mysterious suddenness of a cataclysmic happening. Awestruck.

Awestruck. 'Struck' is coupled often with 'by lightning'. An unpredictable flash. A charge. The word tornado derives from the Latin root for thunder. It is synonymous with cyclone, a word popularized in 1939 by *The Wizard of Oz* in which a young girl from Kansas is sucked upwards by a cyclone with her little dog Toto and transported to Oz, a land where good and evil battle out their respective influences while the impressionable little girl attempts to deal with it. Dorothy (truly female, she is inherently prone to see the positive in her challenging encounters) finds room within her developing philosophy to take into account negative forces like The Wicked Witch. Despite her exposure to evil, she continues to show empathy for the plights of other beings and eventually is set back on earth in her home, welcomed and wiser. Throughout her adventure, she reflects upon the strangeness of her



sensations by chatting to a small domestic animal. Dorothy is an example of a female framework of consideration. She processes the phenomenon of Oz and returns changed but with her positivity unaffected. She kept an ideal of goodness and beauty in mind and maintained a *bella figura* throughout, ruby red shoed, hair braided and bowed, and always polite. I understand her priorities and Awestruck Calendar of Ecology adheres to a similar point of view. Although the content deals with the potential for ecological destruction, it is couched in workmanship, and balanced through beauty.

*The Blue Tornado* is a combination of natural phenomenon represented by the blue birds and man-made phenomenon, the effects that man has wrought upon this earth represented here by the recycled blue bottle glass. The blue birds are beautiful so that the sensation that is processed is likely to be fulfilling. Pleased by the bright turquoise swirl of crystal with the light glittering through and reflecting, suspended in the rarefied stillness of this museum space, the impact of *The Blue Tornado* can be positive. The recycled blue bottle glass is a manifestation of human smartness for it is amazing that we can make this phenomenal substance- glass. But the pile of debris is also loaded with illusions to progress from the concept of the sophistication of a glass container, to that which it once contained. Medicines were traditionally bottled in blue glass. There are remnants of bottles for perfumes,

liquors and pops as well as splinters and shards of blue glass decorations. The pile shows humankind's expressive, excessive inventiveness supreme – and then there arises the need to deal with the discards, to recycle, to lessen the burden upon an over laden environment.

Scientifically a tornado occurs when a cumulonimbus cloud reacts with a low pressure circulation to form a condensation funnel that connects with the earth. It is the closest phenomenon found within nature to “the sky is falling!” The phenomenon of a tornado surprises and then amazes man. It is more incomprehensible than understood and is not easily reined in by statistics partially because each tornado possesses a unique character based on nature and nurture; what it began to be at birth and what it grew to be in the context of its environment. America, Canada included, has a history of more tornadoes than anywhere else in the world but this statistic is acknowledged as skewed because of the great land mass of the area just as “more people die in tornadoes in Bangladesh than elsewhere” is because of the density of the population. America's Tornado Alley stretches from BC to Quebec, from Mexico up to stop just south of the arctic. But as a tornado closer to the coast is a hurricane and this is the reason the seaboard is not on the list, all of America could potentially experience the sky falling.

Man has attempted to get on top of the phenomena as Storm Watchers classify with Fujita Scale Rates that graduated to Enhanced Fujita Scale rates as they flew off the first rating or as Torro Scale Rates – a T 11 being a super scary tornado. The famous eye of the tornado is still but being in the centre means that the

circumference has passed over and will do so again to exit and it is on the circumference that the most damage occurs, that the tornado rips with winds up to 300 miles an hour, winds that can take down a skyscraper. It is this dervish of energy that connects the sky to the earth with a strange and erratic emotion.

Behind *The Blue Tornado* slouches the beast from William







*Day Here Night There* - 2014, Gouache on arches paper, 60x 36 in. (framed 68 x 48 in.)

Butler Yeats poem about a second coming. Written during the horrors of the Second World War, Yeats suspected that were there to be a second coming of Christ it may not be a positive reincarnation. The pivotal lines are: "And what rough beast, its hour come round at last, Slouches towards Bethlehem to be born?"

The image of a slouching beast derived from Yeats' *Second Coming* is a seminal image of the potential for wrong doings, an image of destruction with the advent of evil overturning good. Following behind *The Blue Tornado*, driven by a master on high the beast slouches, moving forward.

The Blue Tornado represents a moment frozen in time, a sensation or phenomenon that creates awe. From an art context, the idea of *The Blue Tornado* was an invitation to make a piece that might elicit a similar 'awestruck' response. The birds were made with Giesterblitz Studio with the glass master Alfred Engerer in conjunction with Gregg Herman, Sean Karrigan and a helping hand from Karl Schantz. Using the bronze mould originally made for the clear glass birds of *Swounds*, in June 2015, we did a hot glass casting of the individual 120 blue birds that make up the tornado. There is a short video of the fabrication process available.

*Swounds* was based on an expression of the specificity and fragility of existence. *Awestruck Calendar of Ecology* furthers that research by addressing the interdependency of species. The concept is explored within constructs of a calendar year.

### **Awestruck CALENDAR of Ecology**

The calendar is a product of civilization, organising time into manageable increments by relating to the cycles of the sun and moon. It is another example of man's cleverness. This cleverness is an attribute particular to our species for animals and plants although they register the changes of seasons (growing coats of fur, shedding leaves, seeding, and evolving in relation to the sun and moon) supposedly lack the overview, the concept of these changes manifested through time. The calendar is also a result of man's ability to number, an ability lacking within animals and plants. Although this is open to question.

*Awestruck Calendar of Ecology* is set within a dystopian future as if The Blue Tornado has passed through the land and now all of this is a presentation within a museum memorializing and attempting to decipher a previous existence.

*Awestruck Calendar of Ecology* begins with one day and night. In the biblical tradition after creating the species and finishing with man and (a rib minus) woman, God created the day and the night. The tapestry and gouache introduces this calendar and is titled from the saying “while it is day here (Canada) it is night there (China)” or another saying is “dig a hole clear through to China”. *Day Here, Night There* is a hand woven, hand dyed tapestry on generous loan by the collectors, Karen and Tom Close. The tapestry was woven in China patterned from the gouache of the same name. It was arranged through Mr. Harry Lee of Henan Yilong Company Ltd. and woven over six months by three women- Cuihua Zhang, Li Lee, and Juan Hu who live and work in a village of weavers, Houshui, in the province of Shandong. It depicts a black bear identifying Canada and for China, a panda bear in foliage which is now, but has not always been, growing in both countries. The internationality of modern horticulture has blurred the boundaries of plant species, imitating a Darwinian migration of plants sped up by man's abilities to transport and develop- a kind of plant immigration. Native to both countries, there are rabbits. There is an indication of the Asian story of the Rabbit in the Moon – that will be examined further in the Lunar Cycle . The bear paw on the moon referencing Canada's First Nations' iconography.

We lived in Beijing, China during April and May of 2014 at the Where Where Residency run by the Canadian curator Gordon Laurin in order to accomplish the making of the tapestry. Three days before we left we visited Houshi to see it. It had been woven eight inches on the loom. It arrived in the studio in Canada at the beginning of September.

China is horribly polluted and for two months we didn't see a sky where the clouds were defined against the blue for all skies there were vague. It was a shock to arrive back in BC and be confronted with the clarity of relatively clean air. Interconnectivity; China and Canada, both of the same planet. The pollution there could be our day here.

The expertise available to artists from Chinese facilitators carried through to the bronzes depicting the four seasons. The bronzes are named for women from Shakespeare. *Ophelia, the madness of a seduced woman* is a rabbit that stands in for the fecundity of spring.







*Katherina, a shrew of insubordinate female behaviour* is a mole representing summer. Both were cast at Pyramid Bronze works in Kelowna. *Lady Macbeth, an influenced soul who killed for love* is a fox for the fall and *Juliette, a gentle soul who died for love* is as a mouse, winter. Fall and winter were originally moulded in oil based clay in my studio in Canada and cast by Nina Lee at Jiangxi Tongqing Metal Co. Ltd in China. Again, “day here night there” – cultural interconnectivity.

*Domestic Day Dreams* are seven black boxes for the seven days of the week. Like the black box of a plane that gives a record of a journey past, the boxes are evidence of the era before *The Blue Tornado* hit. Like the inhabitants of Pompei, here domesticated animals appear to be petrified, caught in actions of play, mothering, sleeping, socialising. The texts that go with the boxes are excerpts from my new novel *The Pregentrifites*, a work in process that describes the dysfunctional lives and surroundings of residents about to be ousted from their neighbourhoods rendering them abandoned in the wake of progress. These are short tales of death where the cause or circumstance is not revealed or understood. Not to be too macabre, the titles of this installation is *Domestic Day Dreams* and each day has a childish naming of the domestic pet in an attempt to soften what might be a prescient imagination of the future. This is the work of a positive female, who like Dorothy, is trying to understand the workings of OZ.

A ‘pareidolia’ identifies the markings of the moon. In the east the markings are said to form a rabbit. In China, Moon Rabbit lives on the moon, pounding the elixir of life in a mortar and pestle for his companion, the moon goddess Chang'e. Chang'e protects Moon Rabbit from Dog who tries to eat Moon Rabbit. As Dog nips and bites the moon wanes until Chang'e helps Rabbit to heal and grow again. At the new moon the Canadian blue heron enters the picture. Throughout the series, rabbits jump and ‘bink’ ( a repetitive vertical jump peculiar to rabbits) as other semi-personified animals from Canada observe. The panels include depictions of the plants that we encountered in China over our two month stay – the cactus that Gordon Laurin had on the table of the studio, cherry blossoms, peonies during the Peony Festival, a peppermint plant bought to cure a bad tummy, the dandelions



seeding as we left. At the full moon, the Chinese red crested heron flies through, and as the dark of the moon repeats, the Canadian blue heron flies out of the picture.

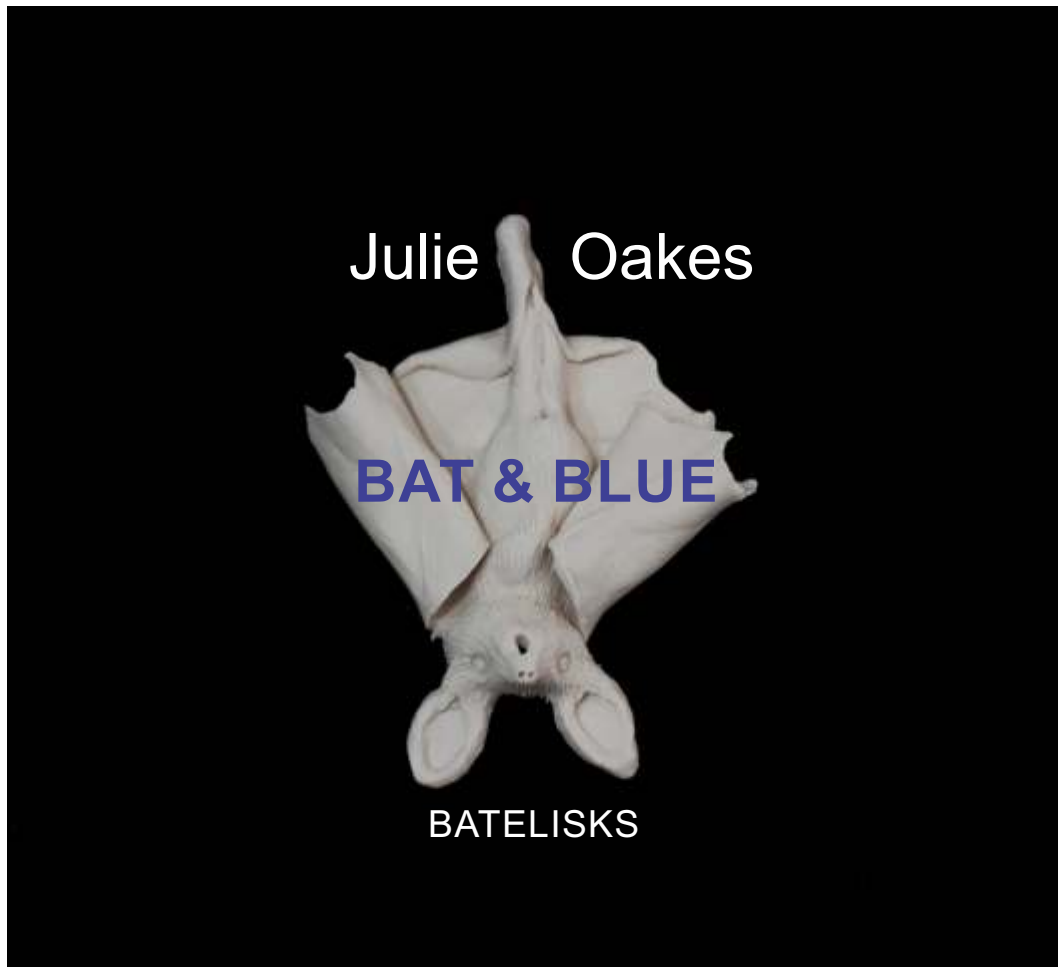
*Monthly, Head's in a Whirl*, are wild animals that live in North America. With the exception of the Star-nosed Mole, they all can be found in BC. The porcelain urns are emulating a sepulchral monument or mausoleum. Each urn has the actual DNA of that animal along with it displayed curiously as if in a future rethinking of the idea of the animal. The whale is trans-gendering from male to female as the rib is pulled from his side.

Vivaldi-like, more collected and well-seasoned- beginning with Winter through Spring, Summer and Fall, the four seasons were painted using foliage and animals sourced from the area surrounding the BC studio. When in doubt, I used photographs by Fern Helfand as reference, with her permission.

*The Maypole Dancer* is a combination between a pole dancer, head flung back, reaching up the pole to the heavens, legs a-kimbo, alluring, enticing, energetic, a seduction towards procreation - and a bird. Plumed and feminine, within the protected recesses of her womb, she shelters a glass egg. With allusions to maypole dancing where nubile young women fluttered and danced around the phallic maypole to herald the season of budding and blooming, *The Maypole Dancer* twirls, an element of danger in her hard sharp exterior.

This brings the exhibition to the Batelisks.

Bats have been disappearing in North America due to a white fungus that attacks their respiratory system. It's termed white nose syndrome and their little noses turn white and then they die. These bats, 280 of them, in the dystopian future setting are now completely white having adapted, morphed into this new species. There are 280 bats to indicate the period of human gestation. We are pregnant not for 9 months but for 280 days and this is how the due date is calculated. Each bat is dated on the back, beginning on Jan 26 and finishing on Nov 02, my birth date. Included in

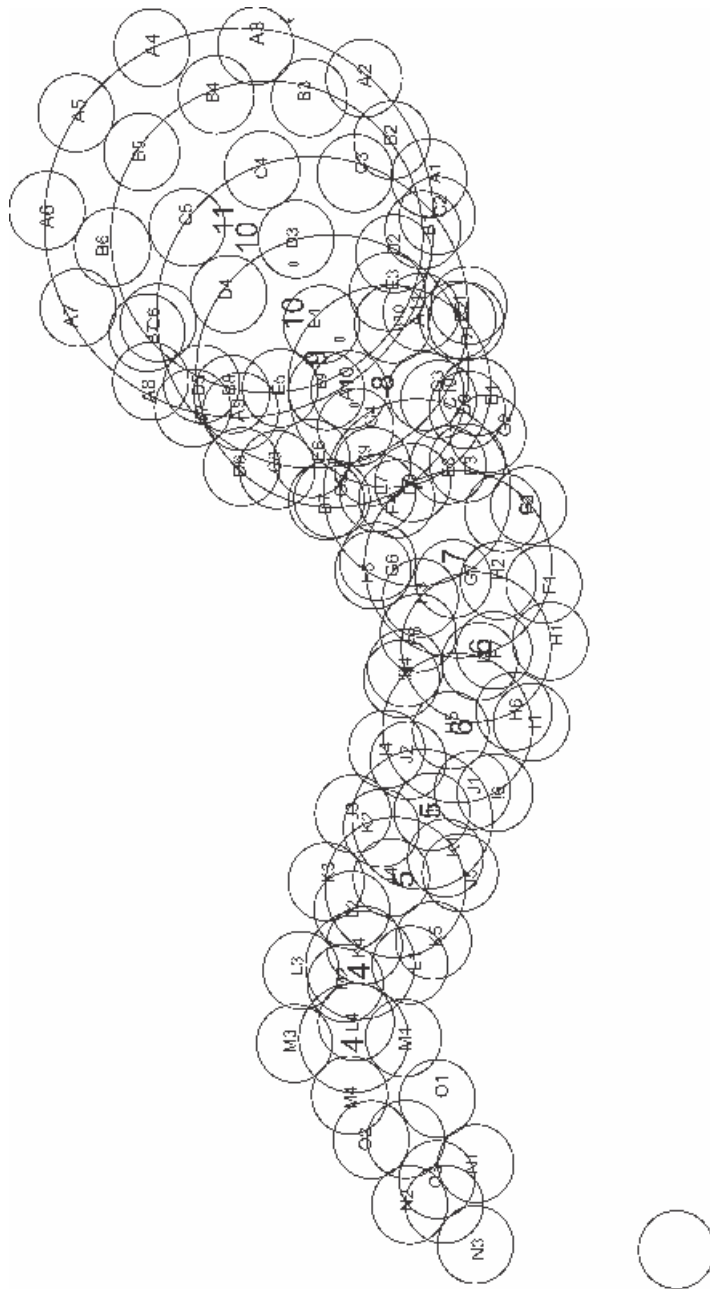


this cycle are the birth dates of my son on March 06, the father of my children on June 10 and the birth date of my daughter on June 26. There are male bats, female bats and offspring.

The columns are in a circular womb-like configuration and while making these 280 bats I better understood the concept of labour and creation, the repetitive cycles of art making and the link between “the idea and the reality” that comes about with the creation of phenomenal objects.

*Bat and Blue Batelisks*, art-zeine, 236 pages, Rich Fog Publishing- 2015, Vernon, BC





The design map for *The Blue Tornado*



## SWOUNDS

The Canadian Clay and Glass Gallery, 2011

At the sound of shattering glass, we are more than simply startled because we not only react to the misfortune of irreplaceable loss, we are intensely aware of the danger posed by the unpredictable scattering of razor-sharp shards. Even the anticipation of this sound can have us freeze in our tracks, all the while cringing in high alert. The 'deaths' were scheduled for specific times during the exhibition, prompting gatherings of people to witness the falls. Although anticipating that something was about to happen, when a bird actually crashed to the floor, visitors' reactions ranged from surprise, shock, and being moved to tears, to awe, and even thrill at witnessing a 'good smash.' Immediately following the fall, gallery staff performed a ritualistic sweeping of the broken glass using a simple straw broom with a lavender-coloured handle.

Christian Bernard Singer



## Julie Oakes: A Life in Art

Oakes calls herself “petite” but it's the way Edith Piaf was petite, when that meant several lives and a load of attitude were packed into one small frame. Oakes lets the attitude show and dresses theatrically. She's in a clingy little black number, form fitting over her hips and cut dramatically low in front. Her trademark bob is streaked in the coppery orange Tom Thomson used in painting maple leaves in fall. It soon dawns on you Oakes is the sort of woman for whom the little black dress was created by Coco Chanel, another “petite” woman packing plus-size attitude.

This inherent theatricality is certainly not compensation for a ho-hum existence. Over her 62 years, Oakes has distilled at least four careers and as many lives into her art. That art is always “autobiographical and based in narrative,” she says. “I've been who I want to be with very few impediments.”

Having graduated from art studies in Winnipeg, she first saw herself as an installation artist. Next to emerge was Oakes as latent hippy seeker drifter. Travels in the 1970s across Turkey, Iran, Afghanistan, Pakistan and India led her to consistently thread a spiritual dimension throughout much of her work.

She once plastered a series of silkscreen posters throughout Venice as a “guerilla intrusion” at the 1997 Biennale.

Oakes blossomed after her 20-year marriage ended “amicably” after years surviving the British Columbia wilderness, where the couple lived “beyond electrical power lines” while raising their kids. Both children (and now grandchildren) currently live near Oakes' own new home and studio in Vernon B.C., which she shares with her partner, Richard Fogarty.

The Oakes-Fogarty residence also serves as headquarters for Headbones Gallery.

Peter Goddard

– an excerpt from *Julie Oakes: A Life in Art*  
published Wed., Apr. 20, 2011 in the Toronto Star



Chad Wolfund, Lonsdale Gallery and Julie Oakes





## CHRONOLOGY

1948 Born Julie Cowan in Nelson BC.  
Parents Donovan Frankland and Edith Joyce Cowan.  
Dr. Cowan teaches music at The University of Regina while Julie grows up.

1954-65 Julie studies piano with Regina Royal Conservatory until 8<sup>th</sup> level

1955 The family lives in Minneapolis while Don Cowan earns Masters Degree from the University of Minnesota in Music Education



1964 Family travels to the New York Worlds Fair in a travel trailer. The optimistic focus of the fair is "Peace through Understanding"

1965 Attends the summer school at the Banff School of Fine Arts to study painting with Charles Stegeman and Carl Andre



1966 As a part time job, Julie helps Terry Fenton install at the Regina Art Gallery and is impressed by *Edward Keinholz: Assemblages and Tableaus and Audio Kinetic Environment: Zbigniew Blazeje*.  
That summer attends Emma Lake Art School and takes painting 101 from Ted Godwin. Ernie Lindner paints *A Young Artist's Hand* as she models holding a paint brush.  
Attends the Harold Cohen Emma Lake Summer Workshop.



1966 – 69 University of Manitoba BFA. Graduates with the Gold Medal. Kenneth Lochhead and George Swinton are her professors.  
Creates *The Purse Snatching*, a documented performance with Ron Gabe (later became Felix Partz with General Idea) acting and Calvin Bailey filming.  
Stages *Spectrum Organization* a performance where the audience is transported to rainbow-lit sites just outside Winnipeg to view coloured tableaus from the inside of a transport truck trailer.

1969 At the Michael Steiner Emma Lake workshop, stages the performance *Opalescent Organization* with the audience viewing sites staged in the woods from an inclined plane mounted on the flat-bed deck of a transport truck.



1969 The Canada Council travels across Canada visiting studios. Oakes is awarded a bursary. Hitchhikes from Amsterdam to Greece where she lives six months in an alternative community in the Matala Caves on Crete, then travels overland in a painted land-rover through Turkey Persia, Afghanistan and Pakistan. Takes a boat to India where she spends the year in Goa.



1970 Travels to Kathmandou to spend three months painting a large mural in a hotel. Is on-stage assistant for the Egyptian magician Gogia Pasha.



Receives a second Canada Council Bursary and stages *Overland Return* a performance "to touch thousands over thousands of miles" with Arthur Louis Bulgin who in 1974 as Arthur Louis orchestrates and performs *Knockin' on Heaven's Door* on Eric Clapton's album.

1971 Lives and paints in London England. Friends with David and Angie Bowie, Haddon Hall, Beckenham during the recording of *Changes*



1972 Studies painting under the Lhasa Court thanka master Sherab Palden Berut at Samye Ling Tibetan Center, Scotland. Completes phase one of Gnondro - 100,000 prostrations.

1972-73 Lives in Toronto and works with General Idea on first issues of FILE



1974 Moves to New York. Takes Intensive Chinese Language and Tibetan History at the New School for Social Research. Works as a textile colorist.

1975-76 Returns to BC and graduates from UBC with a Professional Teaching Certificate. Gordon Smith is the printmaking professor. Shows at Galerie Royale, Vancouver and Bau Xi Gallery, Toronto.



1978- 98 Married Sir Christopher Oakes. Daughter Greta is born Living back-to-the-land in BC beyond electrical lines. Paints *Clutter Series*.



1981 Travels in a camper to Mexico, Guatemala, Beliz and paints *Me Vale Madre* series on returning to Canadian studio

1983 – 84 Lives and works in Nassau, Bahamas. Solo exhibition at Temple Gallery, Nassau. Son Victor is born.



1987 *IWWAP I am a Woman with a Past*, a performance of marital betrayal told through large paper-mache figures manipulated by handlers on the lake in front of the BC studio. Produces *IWWAP I am a Woman with a Past* video (25 min) Writes *White Socks Suck*, a young adult novella, 87 pages Produces video (4 min) *Wives and Lovers*.

1989 Produces video (4 min.) *SWAT: Snuff Walls Around Townhouses*



1991-1992 *Earthlines Deadlines Lifelines* curated by John R. Taylor  
Includes the acrylic triptych *Behind those Hills*.  
"The paintings are accompanied by captions criticizing BC logging practices but Oakes, said the forestry industry, is taking her paintings too literally"  
Kelowna Public Art Gallery, BC  
Vernon Public Art Gallery, BC  
Redding Public Art Gallery, CA  
Neutral Ground, Regina, Sask.  
Art Gallery of the South Okanagan, BC  
Art Gallery of Greater Victoria, BC.



1992 A series titled *Born to Shock* after the title of Ann Rosenberg's article in *The Globe and Mail*, Vancouver, include works that address 'difficult issues' such as prostitution, sexuality and the church, and female exploitation.

1993 *BPA (Breast Protest Anonymous)* 28 local men and women wearing T-shirt with printed breasts and paper bag masks march from Vernon City Hall to reveal their gender on the steps of The Vernon Courthouse by baring their breasts. Performance is widely broadcasted through media coverage.  
Produces *BPA (Breast Protest Anonymous)* video (13 min.)



1994 *Cunte*, a subversive scent that mocked sexist ads with a performance and exhibition at Artimisia Gallery, Vancouver is featured as two full pages in *Art in America*.  
Produces *Cunte* video (3 min) editing with S'en Klip Studio.



1994 Opens Headbones Gallery in Vernon.  
Produces *Crow's Feet* video (2min, 48 sec) and *Trashy Lingerie At The Cappuccino Bar* video (12 min) S'en Klip Studio.

1996 Following her first visit to the Venice Biennale, paints *The Venice Series with My Husband who Looks just like Christ* for solo exhibition at The Grunt Gallery, Vancouver.  
Produces video *Women who Wax and Pluck* S'en Klip Studio.  
Solo exhibition *Herstory* at Alternator Gallery, Kelowna

1997- 2001 Represented by the Bau Xi Gallery in Vancouver and Toronto, has five solo exhibitions.



1998 Divorces.  
Begins at New York University in Venice, Italy with Dr. Angiola Churchill, Venice Program Director.  
Lives between New York and Venice Italy to complete a Masters Degree in Art and Art Professions, NYU.  
Begins to write *Quercia Stories*.





2001 Solo exhibition *Gentle Bondage*, paintings and drawings with Italian text from *Quercia Stories*, Vernon Public Gallery BC.

2001-2004 Completes a Masters Degree in Social and Political Science at The New School for Social Research.

2001 Living on Thompson Street in a direct line just 10 blocks north of the Twin Towers, experiences 9/11. Reports daily for CBC Morning Show.



Establishes a studio at Morgan and Grand in Brooklyn and completes a series of paintings that focus on 9/11, American homeland protection measures and hawkish military action. CBC reportage becomes the text for *The Canadian Gift Proposal* a project intended to place pieces from the series in Canadian art institutions.



2002 Richard Fogarty joins life and the studio in New York. Oakes and Fogarty travel to India for two months to research prostitution for her novel *HOOKS*.

2002-2003 In New York Oakes completes the text and paintings for the trilogy *Human Sacrifice: Quercia Stories*: forward by Susan Brandoli, *The Revolving Door*: forward by Dr. Terry Williams, *Conscientious Perversity*: forward by Dr. Robert C. Morgan published by Rich Fog Publishing, Canada.



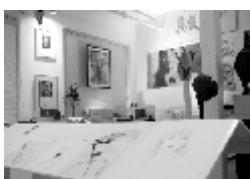
Meledandri, Fred Mitchell, Julie Oakes: Inaugural exhibition of the Sugarhill Art Center, Harlem, NY, curated by Marilyn Rosenberg

2004 Solo exhibition of *Quercia Stories* at Rivington Gallery, London, England.

2005 Solo exhibitions *The Revolving Door* Lehmann Leskiw Fine Arts, Toronto, *Quercia Stories* The Art Ark, Vernon, BC and *Poultry in Motion*, Absolute Gallery, Des Moines, Iowa. Reads from *Quercia Stories* at Louise Bourgeois's salon. Richard convenes the salon in Robert Stores' absence.



2006 Moves from New York. Oakes establishes studio and Fogarty re-opens Headbones Gallery on Carlaw Avenue in East Toronto. Solo exhibition of *Conscientious Perversity* Lehmann Leskiw Fine Arts. Meets Christian Bernard Singer who is the curator. Art Editor for *Riverside Quarterly* magazine, Toronto



2007 Turning from the personal material of *Human Sacrifice* to her Buddhist roots and practice developed at Samye Ling, 1972-73, Oakes explores Buddhist iconography for *The Buddha Disturbed*



2007 Solo exhibition of *The Buddha Disturbed* The Art Gallery of The South Okanagan curated by Paul Crawford



2008 Expanding the series to include a collaborative project *Pass the Buddha*, the exhibition *The Buddha Composed* curated by Katarina Atanassova shows at The Varley Gallery, Markham, ON. and includes a *Pass the Buddha* by Christian Bernard Singer. Travels to Germany for *Kanadische Woken: Five Canadian Artists* Ellis, Feught, Feught, Oakes, Taylor.



2008-2015 Writes a review each issue for *Vies Des Arts* magazine, Montreal.



2009 Curates *Aligning With Beauty*, The Varley Gallery, Markham, ON  
*The Buddha Composed* shows at The Canadian Museum of Northern History, ON and Galerie Samuel Lallouz, Montreal.  
 Solo exhibition *Genesis* at Lonsdale Gallery, Toronto.  
 Oakes meets Alfred Engerer, Giesterblitz Studio, and begins to work with him on the production of the glass birds for *Swounds*.  
 Oakes' short story *The Dresden Rooms* included in *Heads and Tales* by Heidi Hatry, Edizioni, Charta, Milano  
 Attends the 53<sup>th</sup> Venice Biennale for *Vies Des Arts* and writes *Teleportation and a Cold Morning*: Mark Lewis



2010 Oakes and Fogarty move to Vernon BC to design and build a studio, residence, and Headbones Gallery  
 Guest speaker for RBC Glass Awards and Winifred Schantz Ceramic Award - *Between the Idea and the Reality*



2011 After six years in process, *HOOKS* is published by Dundurn Press, Toronto, ON, 360 pages. Book signings in Victoria, Vancouver, Okanagan and Toronto.  
 Solo exhibition *Swounds* curated by Christian Bernard Singer opens at The Canadian Clay and Glass Gallery, ON



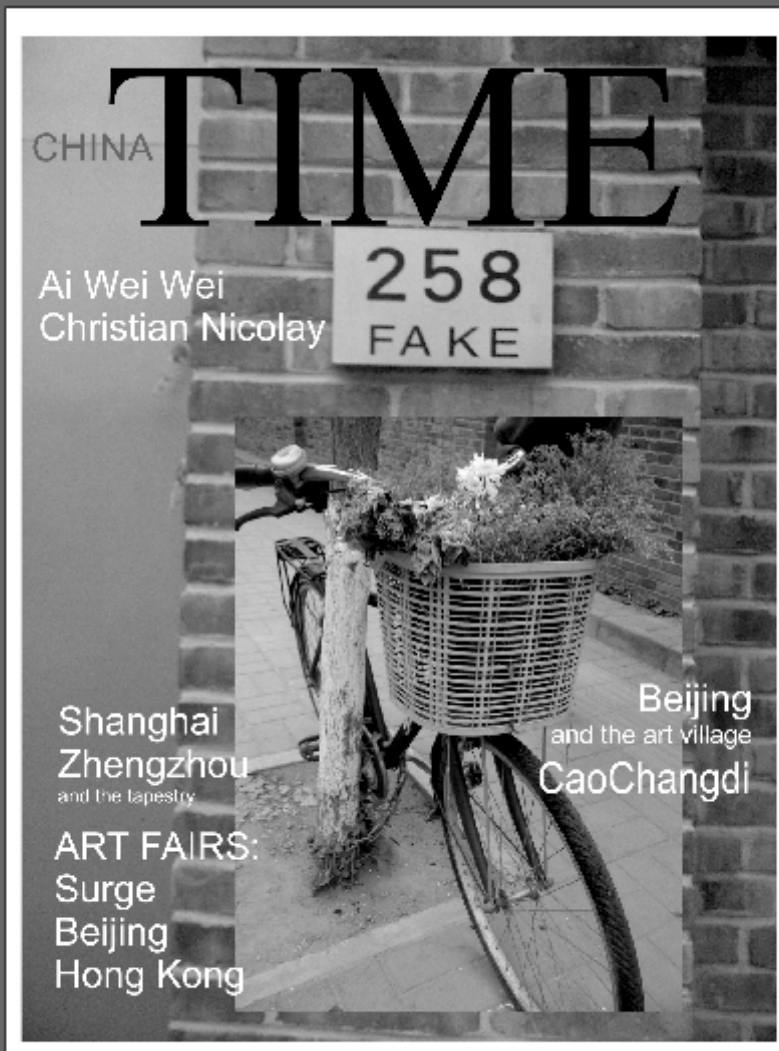
2012 Solo exhibition of paintings curated by Stanzie Tooth, *Awestruck*, Lonsdale Gallery, Toronto

2013 Solo exhibition *Awestruck*, BC, Smash Gallery of Modern Art, Vancouver

2014 Solo exhibition *Awestruck Calendar*, BC Gallery of Ceramics, Vancouver

2015 *Awestruck Calendar of Ecology* curated by Christian Bernard Singer Canadian Clay and Glass Gallery. Waterloo ON

Wherewhere  
International  
Art Residency  
Cao Changdi, Beijing  
April 01- May 30, 2014

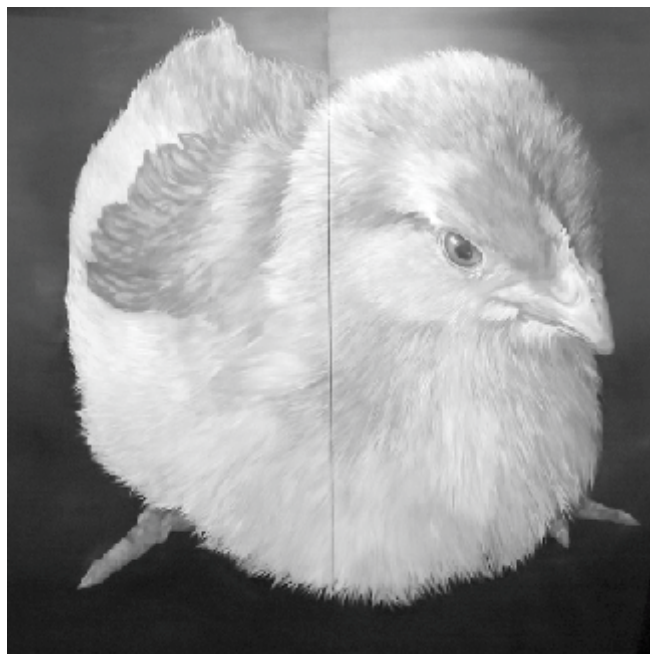


China TIME magazine - Julie Oakes and Richard Fogarty made 200 copies following their return from China to be given as a gift to colleagues, friends and family. 60 pages, colour, 2014.



## Collections

The Canadian Clay and Glass Gallery, Waterloo  
The Kenderdine Gallery, University of Saskatoon  
The Glenbow Museum, Calgary  
Mendel Art Gallery, Saskatoon  
The Norman McKenzie Art Gallery, Regina  
The Penticton Art Gallery Penticton  
Vernon Public Art Gallery  
University of British Columbia Collection  
Vernon Performing Arts Centre  
Vernon Public Library  
Vernon Arts Council  
Credit Union Central, Regina  
Canada Council Art Bank (2)  
Lower Manhattan Cultural Council  
Saskatchewan Telephone Company (2)  
Vancouver Authors Society  
Straub Clinic, Hawaii  
Holiday Park Resort Corporate Collection  
Gotham Restaurant, Hys Corporation, Vancouver  
Cotes Hallmark Collection



*Big Chick*, 2004, oil on canvas, 120 x 120 in. Collection of university of British Columbia Okanagan

## Reviews

- 2015 Vies des Arts Magazine, Julie Oakes Awestruck Calendar of Ecology by Christian Bernard Singer
- 2011 Toronto Star, The Irrepressible Ms. Julie Oakes by Peter Goddard  
The Record, Symbolic Birds Take Flight and Fall by Robert Reid  
Toronto Globe and Mail, Avian at Lonsdale Gallery by RM Vaughan
- 2007 Canadian Art, Julie Oakes Lehmann Leskiw Fine Arts by Ashley Johnson
- 2006 Mass Art Guide, Julie Oakes: Juliette and Justine by Dr Robert C. Morgan  
MIX Magazine, issue 31.3 Justine Tells Juliette All feature article, back and front inside cover, pages 38-41
- 1994 Art in America, March 1994, Cunte, a Performance Piece by Julie Oakes, pages 60,61.

## Publications

- 2015 *Awestruck Calendar of Ecology*, Canadian Clay and Glass Gallery, Waterloo, ON  
*Bat and Blue Batelisks*, art-zeine, Rich Fog Publishing, Vernon, BC
- 2013 Okanagan Artists in Their Studios by P. Ainslie, Frontenac House, Calgary, AB
- 2011 *Swounds*, Canadian Clay and Glass Gallery, Waterloo, ON
- 2008 *Buddha Composed*, Varley Art Gallery, Markham, ON
- 2001 *Sights of Resistance* by Robert J. Belton (University of Calgary Press), Julie Oakes, Boys when the Spring Comes, pages 167, 318, 319.



Julie Oakes, *HOOKS*, Dundurn Press, Toronto, April 2012, Novel  
211 pages with thirteen line drawings

## List for CCGG exhibition Awestruck Calendar of Ecology 2015

### *The Blue Tornado*

*The Blue Tornado* - Using the mould made to complete the hot glass casting of the clear crystal birds for *Swounds*, 120 turquoise blue hot cast glass birds are suspended from the ceiling in a tornado configuration. Forming the shadow of the tornado, the floor is covered with shards of recycled blue glass.

120 glass birds

### *A Blue Tornado*

Gouache on arches paper, 38 x 23.5 in. loaned by Christian Bernard Singer

*What Rough Beast*- taxidermy bob cat dyed blue with 52 porcelain hornets pegged to the fur. This follow the tornado. From the mouth are two long reins that attach to the ceiling as if a chariot creature is being driven by a god above.

### *The Seven Day Dreams*

Each Day Dream is in a wooden box, the lid cover is plexiglass. The interior is carved insulating foam sealant, paint and recycled blue bottle glass and is lit with blue remote controlled LED lights that require an electrical outlet.

#### Monday: *Hammy Day Dreams*

Two porcelain hamsters, one mouse, metal hamster wheel, plastic mouse house, 13.5 x 21 x 21 in.

#### Tuesday: *Lizzy Day Dreams*

Five assorted size porcelain lizards, 2 porcelain snakes, 2 frogs, 2 glass eggs, 18 x 37 x 37 in.

#### Wednesday: *Fishy Day Dreams*

Nine assorted size porcelain fish, porcelain octopus, fresh water aquarium with air-filter, blue LED light and glass lid (*Eihem aquastyle 16*) - 11h x 9.5w x 9.5d, 18 x 37 x 37 in.

#### Thursday: *Horsey Day Dreams*

Porcelain horse head, porcelain leg, porcelain meadow flowers, 19 x 39 x 39 in.

#### Friday: *Bunny Day Dreams*

Porcelain big bunny, bunny in net tutu, 6 small bunnies, 20 x 38 x 38 in.



Saturday: *Doggy Day Dreams*

Porcelain mother dog in 2 pieces, 4 puppies, 19.5 x 39 x 39 in.

Sunday: *Pussy Day Dreams*

porcelain big cat, 4 small cats, pussy willow branch, bird, 20 x 38 x 38 in.

***Monthly Heads in a Whirl***

All urns 2012-2015. Each of the urns has a part of the animal with it.

January: *Big Horn Sheep*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Artiodactyla,*

*Family: Bovidae, Subfamily: Caprinae, Genus: Ovis*

Porcelain funeral urn and 2 horns

17(h) x 9(w) x 11(d) in.

February: *Seal*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Carnivora, Suborder:*

*Caniformia, Infraorder: Arctoidea, Genus: Pinnipedia*

Porcelain funeral urn and flipper bone and fur thimble made from seal fur

9(h) x 8.5(w) x 22(d) in.

March: *Mole*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Soicomorpha,*

*Family: Talpidae, Subfamily: Scalopinae, Tribe: Condolurinae, Genus: Condylura,*

*Species: cristata*

Porcelain funeral urn - mole skin loaned by R.O.M.

13.5(h) x 9.5(w) x 14(d) in.

April: *Bear*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Carnivora, Suborder:*

*Caniformia, Family: Ursidae*

Porcelain funeral urn and claw

16(h) x 12.5(w) x 9(d) in.

May: *Wild Cat*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Carnivora,*

*Family: Felidae, Genus: Lynx*

porcelain funeral urn and skinned paw bones

14(h) x 8.5(w) x 9.5(d) in.

June: *Rabbit*

*Kingdom: Animalia, Phylum: Chordata, Subphylum: Vertebrata, Class: Mammalia, Order: Lagomorpha, Family: Leporidae*

Porcelain funeral urn and dried skinned rabbit face

17(h) x 8(w) x 10(d) in.

July: *Raccoon*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Carnivora, Family: Procyonidae, Genus: Procyon*

Porcelain funeral urn with racoon 'Davey Crocket hat' with head and tail

14(h) x 10(w) x 14(d) in.

August: *Whale*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Cetartiodactyla, Family: Monodontidae, Genus: Delphinapterus, Species: D.leucas*

Porcelain funeral urn and whale rib

19(h) x 24(w) x 13(d) in.

September: *Fox*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Carnivora, Genus: Canidae*

Porcelain funeral urn and tail

17(h) x 9(w) x 8(d) in.

October: *Deer*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Infraclass: Eutheria, Order: Soicomorpha, Suborder: Ruminantia, Infraorder: Pecora, Family: Cervidae*

Porcelain funeral urn with upper jaw with teeth

16(h) x 9.5 x 6.5(d) in.

November: *Beaver*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Rodentia, Family: Castoridae, Genus: Castor*

Porcelain funeral urn and upper teeth still in jaw bone split down mid line

10.5(h) x 8(w) x 10(d) in.

December: *Mouse*

*Kingdom: Animalia, Phylum: Chordata, Class: Mammalia, Order: Rodentia, Superfamily: Muroidea, Family: Muridae, Subfamily: Murinae, Genus: Mus*

Porcelain funeral urn with tail and back feet

13.5(h) x 8(w) x 9.5(d) in.

### ***Seasonal Bronzes***

Each named after a Shakespearean female character

Winter: *Mouse* 1/5

*Juliette, a gentle soul who died for love*

Bronze: Moulded in oil based clay, cast at Jiangxi Tongqing Metal Co. Ltd, China  
13.5(h) x 9.5(w) x 10.5(d) in., mounted with a steel rod on a stained wood block  
5(h) x 10(w) x 11.5(d) in.

Spring: *Rabbit* 3/5

*Ophelia, the madness of a seduced woman*

Bronze: originally moulded in wax, cast at Pyramid Bronze Works Kelowna  
18(h) x 14(w) x 10(d) in., mounted with a steel rod on a stained wood block  
5(h) x 10(w) x 11.5(d) in.

Summer: *Star-nosed Mole* 1/5

*Katherina, a shrew of insubordinate female behavior*

Bronze: originally moulded in wax, cast at Pyramid Bronze Works Kelowna  
12(h) x 10(w) x 8(d) in., mounted with a steel rod on a stained wood block  
5(h) x 10(w) x 11.5(d) in.

Fall: *Fox* 1/5

*Lady Macbeth, an influenced soul who killed for love*

Bronze: originally moulded in oil based clay, cast at Jiangxi Tongqing Metal handicrafts Co. Ltd, China  
13.5(h) x 9.5(w) x 10.5(d) in., mounted with a steel rod on a stained wood block  
5(h) x 10(w) x 11.5(d) in.

### ***Lunar Cycle: Rabbit in the Moon***

Gouache on Arches black paper, each 30 x 22 in. unframed

28 pieces framed in pairs done between April 02 and May 30, 2014.



1. pariedolia identifies the markings of the Moon as a rabbit
2. In China, Moon Rabbit lives on the moon, pounding the elixir of life in a mortar and pestle for his companion, the moon goddess Chang'e. Chang'e protects Moon Rabbit from Dog who tries to eat Moon Rabbit. As dog nips and bites the moon wanes until Chang'e helps rabbit to heal and grow again.
3. Canadian Great Blue heron enters dark cactus drop Beijing April 02
4. Bunny cherry blooms light April 03
5. Kung Foo over pine May 02
6. Wolverine witnesses China Lily April 05
7. Moon Rabbit willow-fluffs snowdrifts May 04
8. Canine catches the drift- moon is rabbit April 07
9. Dog pulls moon flesh, peony wilt May 06
10. Halfway-round-the-world cougar watching twist April 10
11. Beauty, Chang E lives on the moon and feeds not-all-there rabbit May 09
12. Moon Rabbit thrives April 12
13. Chinese pond heron realised May 11
14. Wild cat underbelly China overlay Full Moon April 15
15. Full Moon Rabbit run golden rain May 14
16. Bird of paradise bunny run beauty April 17
17. Louyang surviving peony May 16
18. Nipping the buds April 19
19. Son listens to moon over heart drop May 18
20. The rabbit in the moon is hounded April 22
21. Caochangdi peppermint tea May 21
22. Fading fast bluebell beers April 25
23. Badger in Shanghai May 24
24. Zombies are out April 27
25. Passive, preparing to pass May 28
26. Canadian Great Blue heron leaves China dark dandelions May 30
27. Sky is black, no moon, the dogs are out
28. The percentage of image illuminated equals the percentage of lunar illumination

### *Seasoned*

*Spring 2012* oil on canvas, 72 x 98 in.

*Summer 2013* oil on canvas, 72 x 98 in.

*Fall 2014* oil on canvas, 72 x 98 in.

*Winter 2014* oil on canvas, 72 x 98 in.

*Bat and Blue Batelisks*

*280 days Human Gestation*

Seven plexi-glass lit obelisks supporting 40 hanging white porcelain bats on each obelisk. Total height of bat column is 96 in plexi @ base 8 x 8 in, plexi @ top 2 x 2 in. The support plinth housing the lighting equipment (Satco Spotlight No. 77-395 with blue LED remote controlled light. Needs electrical outlet) is 20 x 20 x 20 in. Seven columns.

*Maypole Dancer*

Powder-coated welded and cut stainless steel, glass egg 78 x 55 x 29 in.

*Day Here Night There*

*Day Here Night There*

New Zealand wool hand-made, hand-dyed, Aubusson-weave tapestry, 131 x 87  
loaned by Tom and Karen Close

*A Day Here, Night There* gouache on arches paper 60 x 36 in (framed 68 x 48 in.)



## Acknowledgements

Interconnectivity is inherent to ecology and it's been essential to this exhibition. To bring about change, to make art, to create a sensation, *Awestruck Calendar of Ecology*, human input was key. I would like to acknowledge first, foremost and above all, sincerely and superlatively; my partner, Richard Fogarty who designed, printed, discussed, advised, built, drove, hung, hung-in and encouraged.

Next, Christian Bernard Singer for without his vision and belief, this work would not even be in existence for it takes a “yes” to bring about a conception. Christian Bernard Singer curated *Swounds* and *Awestruck Calendar of Ecology*. The development for both shows have been an ongoing collaboration. “It furthers one to have somewhere to go.” (The I Ching)

I thank my parents, my father whom I lost while preparing for this show and my sweet mother- Don and Joyce Cowan.

To make this happen involved the support of collectors. Thank you Tom and Karen Close, Susanne Berger, Nadine Guy and Bernie and Mary Moser

For the body parts that embellish the urns; thanks to Christopher Oakes, Clover Fogarty, Akira and Alfred Hanson, Aaron Deans with The Allan Brooks Nature Center, Hermann Kleinschieder and the ROM that at the eleventh hour provided the last animal part for the urns, loaning to the Canadian Clay and Glass Gallery a mole skin for the duration of the exhibition.

And then there is The Canadian Clay and Glass Gallery. Thanks for the use of the magnificent space and the wonderful support of the Executive Director, Bill Poole, Curator, Sheila McMath, Guest Curator, Patricia Deadman, Katherine Ronzio, William Hlowatzki, Nadine Badran and all of the volunteers. Thanks to Tom Mennill and the Board of Directors. I would like to give a special thanks to the preparators, Sandy Gordon and Andrew Bucsis, who made *Awestruck* physically dynamic with their professionalism and accommodating ease.

Julie Oakes  
September, 2015



