



Julie Oakes

April 30 - May 22, 2005

Human Sacrifice

Three Exhibitions/Three Novellas
Quercia Stories

The Revolving Door

Conscientious Perversity

Lehmann & Leskiw Fine Art

Julie Oakes - Human Sacrifice

Lehman Leskiw Fine Art, Toronto

Exhibition: April 30 - May 22, 2005

“Human Sacrifice - The Revolving Door” is the second of three solo exhibitions accompanied by novellas written by Julie Oakes. “The Revolving Door” is the second exhibition and book in the trilogy.

“Human Sacrifice - Quercia Stories,” the first exhibition with novella, exhibited at the Art Ark in Kelowna, BC, August, 2004 and The Rivington Gallery in London, England, March, 2005.

“Human Sacrifice” is a combination of two disciplines that occurred over a five year period. While completing two consecutive masters degrees in New York City, Oakes wrote the drafts of three books. Simultaneously, every Sunday she made an artistic pilgrimage to the Metropolitan Museum of Art where she drew from the collection on display and amassed over one-hundred drawings.

Coming from an extensive background of visual arts, Julie marries two disciplines and delivers a unique offering of fine art and literature. The novellas are published as signed limited editions and are available in hardcover and paperback.

The visual portion of this exhibition consists of thirty-two drawings and six paintings. “White Chick Black Chick,” oil on canvas, 300 x 300 cm, is the largest painting in the show and represents (with metaphoric banality) Oakes’ main characters, the twin sisters - Justine and Juliette Quercia. Following a chapter titled “Donatello Draws,” there are twenty-four drawings, 64 x 49 cm, that contain voyeuristic line drawings.

Julie Oakes’ “Human Sacrifice” critically comments on the journey of a woman’s libertine existence - her own.

Richard Fogarty

Foreword
By Dr. Terry Williams

Julie Oakes, through the character Justine Quercia, has a sexual design on the world. Her bold, provocative, Daliesque text is a kind of labyrinth of the self, where a sexual double helix twists and turns, evoking art and science, traversing sexual adventures and misadventures, amassing a cluster of uninhibited kaegle muscles reaching for orgasmic ecstasy everywhere.

Ms. Oakes began her adventure with my class on sex and the city - a seminar of engagement imploring students to find the answer to the conundrum: how do you know what you know? The knowledge that the ethnographic researchers sought was more specifically sexual knowledge about themselves and others, and such knowledge was to be captured in the city.

Oakes has taken our soft city manifesto and embellished it with a power none of us realized possible. This manifesto is in part her invention. She uses a series of observational techniques and questions we weren't expecting her to employ that included tactile personal involvement. We were to be "intellectual voyeurs," our world was to include "group gazing," a way of looking at events and "collective experience" in order to note and analyze our different perceptions of the same event. We had "fantasy banking," where we would take an event back with us to use later in our private lives, but not engage in public.

Ms. Oakes stories are ethnographic renderings on the one hand and pure literature on the other, because she moves between private experience and public adventure. Her work is a classic example of the super liberated woman experience, where her deepest convictions as an artist, a conceptual artist, a living artist, are anchored in a bold, honest portrayal of life, by and through a living theatre tradition - where sex is the ultimate prize, without atonement, without compromise and without renunciation.

The book she has written is, at the same time, not an example of "false imaginings" to the ways of the city. Oakes is a true informer, a hard core diarist confessing to the real world of sex and the city - not a simulacra imitation. For instance, she relates the details of an ecstatic experience:

"He looks princely. He stares vacantly blue-eyed and bronze as my

memory sculpts the lover whose chest was so broad that it blocked out the light of other suns. His sex embarrasses me. I become a prepubescent girl giggling at the lewd prospect of penetration by such an odd piece of flesh.”

Hidden underneath the irony and humor in the marvelous prose theatre of her story “The Revolving Door,” Oakes' work is a remarkable paradigmatic example of sublime realism where the notion/idea of the everyday is writ large on the faces and bodies of the city at night, where every smell, aroma, funk, and delight is amplified by her sentences of astonishment.

Oakes's “The Revolving Door” captivates us like hypnotic traces pulling us along her phenomenological road. The character Justine allows us to see her world and understand how definitions of situations are arrived at and how these definitions result in certain patterns of actions/behavior. She uses ethnography in a French way (*payer de sa personne*) - as her intellectual toy, her metaphoric dildo, unlubricated, shattering traditions and stereotypes. She makes her mark on the notion of false notes by using fiction for her ends. This is her approach - a new way of using fiction and non fiction, in parts, so that there is mystery for the reader in the sense that one cannot tell where truth begins and her stories end. She challenges the discipline at points where the old ethnography only shivers at the possibilities. It is a daring piece of narrative construction and many will marvel at her audacity and courage to present us with a piece of work that suggests both physical and intellectual risk.

Oakes likes sex. Justine declares that a healthy human being is one who loves sex, and if one is free and open about their sexuality they are generally a more vital human being. Oakes' treatise is nothing more than a challenge to all of us in the discipline to move beyond the narrow confines of ethnographic research and reach out and discover our own “imaginary” - a realm only the most courageous will ever attempt.



Psychological, 2005, oil on canvas, 20 x 96 inches



Dead Bunny Near Rosebud, 2005, oil on canvas, 20 x 96 inches



Chick Flick, 2004, oil on canvas, 84 x 40 inches

Excerpts from The Revolving Door - Introduction

Ethnography

“The study of people in their natural settings; a descriptive account of social life and culture in a defined social system, based on qualitative methods (e.g. detailed observations, unstructured interviews, analysis of documents). This method is used by anthropologists in studies of 'non-western' cultures and ethnographers for studies of sub-cultures within western societies (e.g. drug cultures, soccer hooligans, sex workers etc) and its institutions (e.g. the Police). There is much debate concerning the use of covert and overt methods here.”

Google: Definitions of Ethnography on the Web

Justine Quercia is one of eight ethnographic researchers gathered in a board room listening to Il Professore speak:

“We have named this assignment 'The Revolving Door.'

A revolving door controls inertia whereby an exit becomes a missed opportunity. You enter the revolving door with a lover in front. The lover has the dynamic push which creates momentum. As the lover exits, a new lover enters from behind and pushes with such force that there is no space to exit. Your only choice will be to return inside where introjections occur.

“I look towards the revolving door with a vivacious curiosity. I am interested in who is entering, still vaguely unrecognizable through the heavy glass. Their aspect is split in two by the brass stripe suspending their hands as they push the door forward. Simultaneously, I linger on the intimate recollections of the receding back that is leaving me to rejoin the workings of the world.

“Our research is gathered for the edification of future generations. We must keep the integrity of the record taking in tact. You are not just one woman now, Justine. You are part of a team. Members of our families may not comprehend where we are coming from but they will continue to love you, Justine. Wait. One day, the Gaussian blur will be lifted, but that can only occur in retrospect. Juliette must write these experiences with absolute faith in you. She must be a “blind scribe.” This will insure the immediate integrity of the documentation. One day, she will be allowed see the whole picture with hindsight. Only then will she be able to form an opinion of your life's work.” Excerpt by Il Professore.



White Chick Black Chick, 2004, oil on canvas, 120 x 120 inches

Excerpts from A Sibling Prelude

By Juliette Quercia

Justine describes “libertine” within a wide circumference. Although she vehemently eschews the idea of falling in love, Justine is a romantic. Justine is already in love but not with another human being - Justine is enamored with a notion.

This idea of “ethnographic research” that she uses to justify her libertine proclivities, for instance, may be an expansion on her own virtual reality.

Justine lifts her ladylike petticoats and throws them over her head with a wild abandon. She does this, she says, in order to know. She claims that by living a libertine life, she is exploring the limits of love and knowledge “in order to bring other women along.” Justine believes that she is sacrificing herself for the sake of understanding better both human nature and the specific position of women in the realm of love. It is this aspect of Justine’s ethnographic research that I have helped her to accomplish. I, her elder sister, am going to continue to write Justine’s stories, despite the question that I have as to whether I am helping her by doing so or assisting in her demise.

We are yin and yang. I am white (good, accepting, feminine) while she is black (bad, assertive, masculine.) Together we form a complete picture of the world.

No-one can throw a visionary from their path. Justine is striding forward through her destiny. She is cutting a swath that leads to a private revelation that she is determined to share with the world. Whether the world wants to know the results of her ethnography, whether they can handle the results, whether they can put on “her knowledge with her power before her indifferent beak lets them drop” is inconsequential for Justine. She is at the front of her own private parade, marching along with her head held high, a bright baton like a royal specter proclaiming her right to be free and an endearing, welcoming smile pulling us all into her skewed world.



I Point and Nod at His Right Knee, 2005, oil on canvas, 52 x 16 inches



Sugar Plums of Danger, 2005, oil on canvas, 16 x 30 inches



Gatekeeper Two, 2005, pencil on paper, 19.5 x 25.5 inches



Gatekeeper One, 2005, pencil on paper, 19.5 x 25.5 inches



Figures in Towels Drifting 2, 2005, pencil on paper, 25.5 x 19.5



Figures in Towels Drifting, 2005, pencil on paper, 19.5 x 25.5 inches

Excerpts from Chapter Twenty-one

Donatello Draws

I catch a rhythmic swishing sound at the foot of the bed and know that Donatello is in the chair, framed by the elegant curves of the arms and back.

Tiziano talks as he performs movements on my body and changes the positions of my legs. He pulls up my knee to expose me to the light from the window where Donatello sits. He is making a sound that could be a rubbing plastic glove or a smoothly beating wing.

The slight, scratching, frantic sounds of flurry increase from the recess of an unknown distance as Tiziano lays me back down on the soft support of my bed. He takes off my blindfold.

Past Tiziano's heaving chest and Adams apple, I glimpse Donatello. He is radiant by the window. He is smiling. He is as formal as a painter in the eighteenth century, in his suit and his tie. His hand on his lap is moving rapidly around.

He is detailing our positions. Donatello draws.

Donatello draws twenty-four line renderings in a blue Bic pen on white computer paper.

Tiziano and I are spent. We ask Donatello if we can view the drawings and spread the eight by ten sheets on the floor of my bedroom.

The fifth page is scribed presenza.

Number thirteen is exceptionally beautiful. There is a minimum of lines, a circle, a long teardrop and a wavy, tenuous motion.

The next page is languorous, a Chagallesque profile with a Guernican tongue.

The last page is me. I'm flicking a stiletto at the eye of the camera with my arm overhead in a pin-up girl pose. I am facing the viewer, without eyes, nose or mouth but my expression is telling.

“The Revolving Door”

Chapter Twenty-one - Donatello Draws



Donatello Draws 1



Donatello Draws 2



Donatello Draws 3



Donatello Draws 4



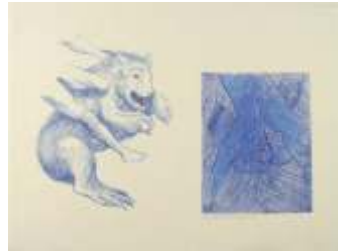
Donatello Draws 9



Donatello Draws 10



Donatello Draws 11



Donatello Draws 12



Donatello Draws 17



Donatello Draws 18



Donatello Draws 19



Donatello Draws 20

Pencil (black, indigo blue, Tuscan red and white) drawings on paper,
64 x 49 cm (25.5 x 19.5 in), 2005



Donatello Draws 5



Donatello Draws 6



Donatello Draws 7



Donatello Draws 8



Donatello Draws 13



Donatello Draws 14



Donatello Draws 15



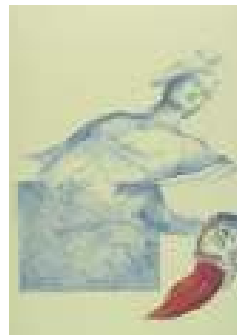
Donatello Draws 16



Donatello Draws 21



Donatello Draws 22



Donatello Draws 23



Donatello Draws 24



Blue Spooky Baby, 2005, pencil on paper, 25.5 x 19.5 inches



Cathartic Clarity, 2005, pencil on paper, 25.5 x 19.5 inches



Blue Spooky Babies, 2005, pencil on paper, 19.5 x 25.5 inches



White Spooky Baby, 2005, pencil on paper, 25.5 x 19.5 inches

Julie Dawn Oakes
Born in Canada, Julie Cowan
Married Sir Christopher Oakes

Solo Exhibitions

- 2005 *Poultry in Motion*, The Absolute Gallery, Des Moines, Iowa. (05/06/05)
2005 *Human Sacrifice-The Revolving Door*, Lehmann and Leskiw Fine Art, Toronto, On. (04/30/05)
2005 *Human Sacrifice-Quercia Stories*, The Rivington Gallery, London, England.
2004 *Human Sacrifice*, The Art Ark, Kelowna, B.C.
2004 *Poppies and the Sublime*, The Fugitive Gallery Featured Artist, Vernon, BC.
2004 *Forbidden Fruit*, The Destination Gallery, Parrsboro, NS
2001 *Gentle Bondage*, Vernon Public Gallery, Vernon, BC.
Private Parade, Bau-Xi Gallery, Vancouver, BC.
2000 *Reptiles and Roses*, Bau-Xi Gallery, Vancouver, BC.
1999 *Venezia*, Headbones Gallery, Vernon, BC.
Complimenti, Bau-Xi Gallery, Vancouver, BC.
1998 *Rising Above*, Bau-Xi Gallery, Toronto, Ont.
Feathers Flying, Bau-Xi Gallery, Vancouver, BC.
1997 *The Venice Series*, Headbones Gallery, Vernon, BC.
The Venice Series, The Grunt Gallery, Vancouver, BC.
Home Offerings, Bau-Xi Gallery, Vancouver, BC.
1996 *Herstory*, The Alternator Gallery, Kelowna, BC.
1994 *Cunte Perfume Launching*, Artimisia Gallery, Vancouver, BC.
Upright Man, Upright Woman, Headbones Gallery, Vernon, BC.
Born to Shock, Gallery 56, Vancouver, BC.
1993 *B.P.A. RCA Visuals*, Public Art Gallery, St. Johns, Nfld.
1992 *Born to Shock*, Alternator Gallery, Kelowna, BC.
1987 *I am a Woman with a Past*, Vernon Public Gallery, BC.
1985 *Gardens and Clothes Lines*, Assiniboia Gallery, BC.
1983 *Lady Oakes*, Temple Gallery, Nassau, Bahamas
1973 *Chandoo Gallery*, Toronto, Ontario, Zangmo

Group Exhibitions

- 2005 *Spot the Dog*, Anchorage Museum of History and Art, Anchorage, Alaska. (May 15, 2005)
2004 *Big and Small Show*, East Village Art Coalition, Des Moines, Iowa.
2003 *SCOPE International*, Curcio Projects, Miami, Florida
2002 *Meledandri, Fred Mitchell and Julie Oakes*, Sugarhill Art Center, NY
SCOPE International, Gershwin Hotel, New York, NY
2001 *Having Returned*, Headbones Gallery, Vernon, BC.
2000 *Master Program Exhibition*, New York University New York, NY.
1999 *Gallery Artists*, Totem Gallery, Venice, Italy
Clara e gli Americani, Brescia Gallery, Brescia, Italy. *Catalog*
Masters Program Exhibition, Venice, Italy. *Catalog*
1998 *Venice*, Casa Italiana, New York, NY.
1998 *New York University Masters Program Exhibition*, Venice, Italy. *Catalogue*
1996 *Jury Show*, Vernon Public Art Gallery, Vernon, BC.
Gallery Artists, Alternator Gallery, Kelowna, BC.
1995 *Gallery Artists*, Grunt Gallery, Vancouver, BC.
1994-1999 *Group Exhibitions*, Headbones Gallery, Vernon, BC.

- 1994 *Emerging Artists*, Museum of Modern Art, Miami, Fla.
Art of the Motorcycle, Redding Art Gallery, Redding, Ca.
- 1993 *Images and Objects XI*, Assembly of BC Arts Councils, Trail, BC. *Catalogue*
- 1992 *Juried Show*, Daniel Cameron, Pleiades Gallery, New York, NY.
In the Biblical Sense, Smash Gallery, Vancouver, BC.
B.C. Festival of the Arts, Vernon, B.C.
- 1991-1992 *Earthlines, Deadlines, Lifelines is a group show of seven artists curated by John Taylor. The exhibition included seven large paintings by Oakes including the triptych "Behind Those Hills, There are No Trees" which aroused controversy and extensive media attention. When the BC Forestry industry took exception to the works.*
- 01/14-02/13 The Kelowna Public Art Gallery/Museum, Kelowna, B.C.
- 03/30-04/29 The Vernon Public Art Gallery/Museum, Vernon, B.C.
- 05/29-07/05 The Redding Public Art Gallery/Museum, Redding, CA
- 08/01-08/31 The Hama Sushi Gallery, Venice Beach, CA
- 12/01-12/31 Neutral Ground, Regina, Saskatchewan
- 09/06-10/20 The Art Gallery of the South Okanagan, Penticton, B.C.
Canadian Museum and Curators Conference held here in September.
- 11/22-01/05 The Art Gallery of Greater Victoria, Victoria, B.C.
- 1991 Helio Gallery, New York, NY *Group Show*
- 1990 OAL Gallery, Kelowna, B.C. *Condominium Show*
- 1989 Dome Gallery, New York, N.Y
- 1989 Vernon Public Art Gallery, *Okanagan Artists*
- 1989 Loch Mayberry Gallery, Winnipeg, Manitoba
- 1988 Okanagan Jury Show, Penticton, Kelowna, Vernon, Kamloops, BC.
- 1988 B.C. Festival of the Arts, Victoria, B.C.
- 1988 Gallery Gagnon, Vernon, B.C.
- 1986 Assiniboia Art Gallery, Regina, Sask. *Two Woman Show*
- 1986 Bessborough Gallery, Sakatoon, Sask.
- 1985 Rosemont Gallery, Regina, Sask. *Two Women Show*
- 1985 Penticton Art Gallery, *Art Attack, four artists*
- 1983 PIAFA Art Auction, Penticton, BC.
- 1982 Okanagan Jury Show, Penticton, B.C.
- 1982 Kamloops Public Gallery, *A bed of Ones Own, eight women*
- 1978-1980 Grainary Gallery, Fintry, B.C. *Owned and operated and exhibited solo and group shows*
- 1977 Kelowna Public Gallery B.C. *Two person show*
- 1976 Brackendale Gallery, Brackendale, B.C.
- 1976 BauXi Gallery, Vancouver, B.C.
- 1976 Galerie Royale, Vancouver, B.C.
- 1969 Winnipeg Public Art Gallery, Winnipeg, Manitoba

Visual Performances

- 1994 *Cunte Perfume Launching* Artimisia Gallery, Vancouver, BC
- 1993 *A Bvey of Beauties*, Alternator Gallery, Kelowna, BC
Breasts Protest Fashion Extravaganza, RCA Visuals, St. Johns Nfld
- 1992 *Breast Protest Anonymous*, Vernon, BC
- 1989 *SWAT*, OAA Gallery, Kelowna, BC
- 1986 *I am a Woman with a Past*, Vernon Public Gallery, Vernon, BC
- 1969 *Purse Snatching General Idea* in conjunction with Felix Partz.

Videos

- 1996 *Women who Wax and Pluck*, (5 minutes) produced and acted
1993 *Cunte*, (3 minutes) produced
1994 *Crow's Feet*, (2 minutes, 48 seconds) produced
1994 *Trashy Lingerie at the Cappuccino Bar*, (12 minutes, 14 seconds), produced and acted
1993 *A Bey of Beauties*, (3 minutes, 4 seconds) produced, acted.
1992 *Breasts Protest Anonymously*, (13 minutes) produced, acted.
1989 *Snuff Walls Around Townhouses (SWAT)*, 4 minutes, produced, acted.
1987 *I am a Woman with as Past*, 25 minutes, produced, acted.
1983 *Lewd Wave* (5 minutes) designed, acted.
1984 *Wives and Lovers*, (4 minutes) produced, acted.

Education

- 2004 Completed a second Masters Degree in Cultural Theory, New School University, New York
2000 Masters Degree, Art and Art Professions, New York University, NY.
1996 Computer Graphic Design, Extension Dept. Okanagan University College, Vernon, BC.
1998 Canadian Securities Commission Certificate, CSC, Toronto, Ont.
1975 Professional Teaching Certificate, University of British Columbia, Vancouver, BC.
1974 Intensive Chinese Language, Tibetan History, New School for Social Research, NY.
1971-1973 Thanka painting under the master Lhasa court Thanka painter, Sherab Palden Berut, Samye Ling Tibetan Center, Eskdalemuir, Scotland.
1970 Emma Lake Workshop, University of Saskatchewan, Regina, Sask.
1969 Bachelor of Fine Arts, Gold Medal, University of Manitoba, Winnipeg, Man.
1966 Painting 101, Emma Lake Summer School, University of Saskatchewan, Regina, Sask.
1965 Summer Painting School, Banff Centre of Fine Arts, Charles Stegeman & Francoise Andre

Writings

- 2002 *The Revolving Door*, 228 pages (Art/Erotica)
2001 *Quercia Stories*: 154 pages (Art/Erotica)
2001 Personal observation reportage for "The Morning Show", CBC radio, BC following September 11, for eight broadcasts.
1974 *White Socks Suck*, Young adult novelette, 87 pages

Reviews

- 2001 *Sights of Resistance by Robert J. Belton (University of Calgary Press, 2001)* Julie Oakes "Boys when the Spring Comes," pages 167, 318, 319.
1994 *Art in America, March 1994*, "Cunte, a Performance Piece by Julie Oakes" pages 60, 61.

Scholarships and Grants

- 1993 Canada Council Project Cost Grant
1985 Canada Council Art Bank Purchase
1975 Canada Council Project Cost Grant
1973 Canada Council Short Term Grant
1970 Canada Council Bursary
1969 Canada Council Bursary
1967 Cotes-Hallmark Scholarship

Selected Collections

- Canada Council Art Bank (2)
Credit Union Central
Cotes Hallmark
The Glenbow Museum, Calgary
Lower Manhattan Cultural Council
The Norman McKenzie Art Gallery, Regina
Mendel Art Gallery, Saskatoon
Saskatchewan Telephone Company (2)
Vancouver Authors Society
Vernon Arts Council
Vernon Public Art Gallery
Vernon Performing Arts Centre

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Cover: Donatello Draws #24, Pencil on paper, 64 x 49 cm (25.5 x 19.5 in), 2005