



**JULIE OAKES
BLUE TORNADO REDUX**

VERNON PUBLIC ART GALLERY

JULIE OAKES

Blue Tornado Redux

Vernon Public Art Gallery

July 28 - October 5, 2016

Vernon Public Art Gallery
3228 - 31st Avenue, Vernon BC, V1T 2H3
www.vernonpublicartgallery.com
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EXECUTIVE DIRECTOR'S FOREWORD

The Vernon Public Art Gallery is pleased to document a selection of four sculptural installations produced by local Artist Julie Oakes. Originally part of a larger exhibition with the Canadian Clay and Glass Gallery, *Awestruck - Calendar of Ecology*, Oakes sought to utilize existing pieces and re-present them, slightly altering her message through this current exhibition at the VPAG, *Blue Tornado Redux*.

A nationally recognized artist, Oakes resides in Vernon, BC where she along with partner Richard Fogarty own and operate the Headbones Gallery. It is truly a pleasure for the VPAG to present this substantial body of work to our local public so they can appreciate the work of this local senior Canadian artist first hand.

I would like to acknowledge VPAG staff members Lubos Culen and Amber Powell who worked closely with Oakes's team to install this extensive body of work. Thank you to the rest of the VPAG staff for their continued dedication to the marketing and program development which also plays such an important role in the presentation of our exhibitions to the public of Greater Vernon.

We acknowledge the financial support of the Province of British Columbia, the British Columbia Arts Council and the Regional District of the North Okanagan who collectively provide the funds for VPAG to operate and produce the exhibitions and programming that we do on an ongoing basis.

Dauna Kennedy
Executive Director
Vernon Public Art Gallery



Left: *Blue Tornado*, 2015, cast glass, shards of broken blue bottles, taxidermy bob cat died blue, porcelain, dimensions variable
Right: *Bats and Blue Batelisks*, 2015, porcelain, Plexiglas, coloured rocks, LED light, wood, 5 elements (108 x 20 x 20 inches each)
Installation view, Vernon Public Art Gallery. Photo: Yuri Akuney, Digital Perfections

INTRODUCTION · JULIE OAKES: BLUE TORNADO REDUX

Julie Oakes' artistic studio practice spans more than four decades and covers a wide range of subject matter and different media. Her 2D artistic works have been realized in oil, acrylic, gouache, watercolour paintings, graphite, charcoal, Conté, pastel drawings and printmaking. Oakes also dedicated a period of her career to videography and performance. While always painting and drawing, Oakes also focused her studio practice on producing sculptures and mixed media installations. She has worked with diverse materials whose properties are varied and include steel, cast bronze, glass, ceramics and porcelain. In addition to her artistic practice, Oakes is a published author of three books and her writing and reviews of other artists' works are published regularly on an ongoing basis in the Headbones Gallery's exhibition catalogues.

The subject matter of Oakes' artistic practice has been influenced by a reflection on her life experiences, her surroundings and the politics of the day. Being a female in a patriarchal society with slowly changing attitudes illuminated by feminist scholars and equal rights advocates, Oakes' work has maintained a feminist lens. She produced images of domesticity while raising her two small children in a serene remote setting in the Okanagan valley. These images were soon followed by images of environmental degradation as a consequence of poor land stewardship. These paintings carried politically charged messages about the environment and its use. In the works that followed, Oakes' addressed the issues of body politics and produced sexualized and eroticized images of men and women in a distorted and somewhat Expressionist manner in order to maximize the emotional impact of her statements. In this period of Oakes' studio practice, her works increasingly addressed the issues of gender and gender politics. Her work started to shift from direct use of her subjects' portrayal to the use of metaphoric imagery and the fragmentation of visual elements.

After Oakes' return to the Okanagan Valley from a several years long stay in New York, Toronto and her travels in South East Asia and China, she started to re-focus on the environment again, but on a much larger universal scale. Her works started to incorporate symbolic imagery with cosmological underpinning and context. Despite the incorporation of many paintings and drawings,



Oakes' exhibitions started to feature a prevalent number of sculptures and extensive sculptural multi-media installations. The *Blue Tornado Redux* exhibition at the Vernon Public Art Gallery is a second, scaled-down reiteration of her major multimedia installation titled *Awestruck - Calendar of Ecology* at the Canadian Glass and Clay Gallery in Waterloo, Ontario, which was exhibited from September 20, 2015 until January 3, 2016.

The *Blue Tornado Redux* exhibition contains pieces titled *Blue Tornado*, *Bats* and *Blue Batelisks* and *Maypole Dancer*. The gallery space and the sculptural elements are highlighted by deep blue light which illuminates the gallery space, but the overall light levels are very low. Once the viewers' vision adjusts to the dark space illuminated by the blue light, many additional details of the sculptural works become visible and the spectacle of the whole installation start to have a propensity to generate implied narratives. The three dominant elements of the *Blue Tornado* installation are the multitude of suspended glass elements cast in bird-like forms, broken glass on the floor of the gallery which metaphorically outlines the path of a tornado, and a taxidermic bobcat painted blue and with hornets made in porcelain pinned to its body. While visual references to a 'tornado' and shards of destruction that lay in its wake are readily interpretable metaphorically as a cataclysmic event, the placement of the bobcat is somewhat specific, but ambiguous at first glance. It is based on William Yates' poem *The Second Coming*, which expresses "Yates' apocalyptic mystical theories" as contemporary critics pointed out.¹ All elements combined, *Blue Tornado* is about destruction and intrinsically apocalyptic, but the presence of the bird-like forms might metaphorically imply a positive outcome after a cataclysmic event.

The second multi-media installation titled *Bats* and *Blue Batelisks* also combines multilayer narratives which advance a notion of a positive contingency despite the fact that the first glance conjures a notion of a potentially destructive outcome. The white three dimensional bat-like forms are sculpted from a white porcelain metaphorically linking them to white-nose syndrome, a disease killing hibernating bats in North America. This fact is juxtaposed with the number of 'bats' in the installation; 280 bat forms are synonymous with the average number of days of the gestation period of a human being. Each 'bat' has a specific date assigned and they correspond with Oakes' birth date at the end. In this sense, the narrative shifts towards a positive new beginning. Finally, the sculptural bat-like forms are positioned on obelisks which are internally illuminated by blue light. The concept of the obelisk is historically and conceptually linked with the positive marker



of human ingenuity and achievement. The austere geometry of the five obelisks and their linear configuration within the gallery space exemplify composure and order, a juxtaposition to the destructive concept captured in the *Blue Tornado* installation.

The metal sculpture *Maypole Dancer* suspended from the ceiling invokes the idea of fertility and regeneration. Historically, the concept and tradition of maypole dancing is deeply embedded cross culturally. In Oakes' interpretation, the sculpture representing a 'maypole dancer' is a hybridized anthropomorphic and birdlike form. It is very angular with spike-like protuberances which resemble feathers of a bird. One of Oakes' lateral readings of the narrative proposed for this sculpture is the symbolism of the mythical bird Phoenix and its perpetual cycles of self-destruction and rebirth. The idea of rebirth is reinforced by a glass egg-shaped element placed within the sculpture. Despite the fact that the Phoenix was historically considered of male gender, Oakes' chose to engender her maypole dancer/Phoenix as female; in addition to the glass 'egg' placed within the sculpture, the maypole dancer sculpture contains an outline of high heel shoes.

The *Blue Tornado Redux* exhibition contains visual elements that invoke parallel narratives which at once signify destruction, but also express an inevitability, or perhaps a belief of regeneration. The main message encapsulated in the exhibition focuses on the binary quality of ecology and how humanity fits into larger living communities and their environments. Oakes' exhibition makes propositions about the state of things both current and future, but she also maintains a position which in the end favours regeneration and rebirth while her memento of destruction maintains a lens of ontological inquiry.

Lubos Culen
Curator
Vernon Public Art Gallery

Endnotes:

¹ [https://en.wikipedia.org/wiki/The_Second_Coming_\(poem\)](https://en.wikipedia.org/wiki/The_Second_Coming_(poem)), accessed August 15, 2016



JULIE OAKES: ARTIST STATEMENT

Blue Tornado Redux is brought back to life in Vernon following a brief retirement so that the distance from the original idea which has been made into a physical piece, creates a separate life. *Blue Tornado Redux* is a new kernel, developed by subtraction as if boiled down to the essence.

Concerns of specificity and fragility first brought me to work with glass because glass smashes. In *Swounds* the glass broke by design as birds were engineered to fall. The impetus for the *Blue Tornado* was the very *force* of destruction, a force that *causes* smashing. I chose a tornado, a destructive connection between the sky and the earth, because it is also a recognizable form and making art is about the visual impact. Birds are of the sky, glass is from the earth. The ground is covered in smashed glass, fractured forms, remnants of man, while above hand-made turquoise glass birds swirl.

The impact of a cataclysmic event is awe, a reverence at the mightiness of nature coupled with a shudder at the destruction, impressing the mind with a sense of grandeur. I chose the word 'awestruck' to describe this phenomenon while also referring to the reaction to the actual art piece.

The *Batelisks* are like monuments pointing to the sky. Hanging from them, head towards the earth bats keep silent sentinel by day but range by night.

The *Maypole Dancer* twirls from on high. She is a combination of a bird, an exotic pole dancer and a reference to the ritual dance of yore that heralded springtime. Protected by her barbed exterior, within her womb there is a single glass egg.







JULIE OAKES IN CONVERSATION WITH LUBOS CULEN.

Lubos Culen: *I met you first in 1989 when you were a part of the touring group exhibition Earthlines, Deadlines, Lifelines with a really strong environmentalist overtone. Throughout the years of your studio practice, your work was, for the most part, dedicated to issues of the environment in general. Your last few exhibitions at the Canadian Clay and Glass Gallery explored these environmental issues in a somewhat futuristic setting. How did your work evolve from observing environmental issues to these somewhat futuristic concepts?*

Julie Oakes: With *Earthlines, Deadlines, Lifelines*, which was the 1989 exhibition, I was living out at the High Farm, where the conditions were 'back to the land' and I had two small children at that time. The impact of what was happening with the environment, which was the beginning of that particular exhibition, was very palpable for me. I went through the years of raising the children, then I ended up living in New York, then in Toronto where my work focused away from the environment and into gender issues. When I moved back to British Columbia and was living once again closer to the land, as well as having an elderly mother and grandchildren, my concerns, once again, focused on the sustainability of our lives. So that was the genesis.

Yes... So, the exhibition Blue Tornado Redux is a second presentation of some sculptural elements from your large exhibition Awestruck, Calendar of Ecology presented at the Canadian Clay and Glass Gallery. Can you describe, first of all, how did you come to the concept of this exhibition and what was your motivation to produce it?

It really came out of the previous exhibition there, which was *Swounds*. At that time I had experienced a loss and I was impressed by individuality and specific life personality. I was concerned with the fragility of life. So, in that exhibition with the glass birds, glass became the medium because of the fact that I wanted to express or talk about breakability. Moving into the environmental concerns, once again, glass was a very good medium to address the idea of breakability. Because I had a mold of a bird from the previous exhibition and had envisioned that it would be cool to make a blue tornado, it came together as a combination of blue birds and the resulting pile of broken glass



on the ground, some kind of future catastrophe that would be somehow manmade and somehow arise out of just a pure force of nature.

This exhibition Blue Tornado Redux is a selection of sculptural installations that were a part of larger exhibition...

Awestruck, Calendar of Ecology was centered around the calendar and *Blue Tornado Redux* will not be centered around the calendar which was addressing the way man organizes his concept of time. I had wanted to bring this sense of man's imposition upon the environment into the picture and that is how I did it, with the calendar.

Yes, in the case of the Blue Tornado Redux exhibition it will be a slightly different focus while bringing in some of the concerns. This exhibition consists of four sculptural installations where each work addresses common, yet different particular ideas about the state of the environment. Could you comment on that?

Yes, the four pieces we are using are *Blue Tornado*, 'the bats', 'the bobcat', and the *Maypole Dancer*, but the bobcat is a part of *Blue Tornado*...

What I had in mind is that the Blue Tornado piece is still central to the installation and in its wake is the 'beast'. It talks about the more destructive part and perhaps a lack of illusion for the better future, whereas when you start analyzing the bats piece [Batelisk], I feel that there starts to be a nucleus of some sort of rebirth, accommodation perhaps, of some more positive outcome...

The bats are about the period of transformation, a result of what happened with the *Blue Tornado*. The bats who have survived but are now white rather than black.

The implied narrative then is not ending, but it is complemented by the Maypole Dancer piece because of its symbology of rebirth and growth...

And also it is very Phoenix-like...

Your installations deal with the natural environment and human stewardship; depletion of natural materials, pollution and global warming announcing a future of cataclysmic changes. What



was your process in selecting the sculptural forms in order to convey the implied meaning and communicate the concepts?

Because the ideas are communicated through visual means, part of my impetus in terms of how it shakes up, well, there is really more process involved because it begins with a very small idea. Then it works with the practicality of the medium and then it becomes what it becomes; that is, the resulting visuals. I feel quite strongly about this; using the bats for instance and starting off with this idea of bats and the White-nose Syndrome and then turning them into white porcelain bats and then translating it over to be 280 bats, which was the period of gestation for a human. Then tracking the pregnancy and the labour of my mother from January 27 to November 2, my birthday, through that part of time and then trying to make it somehow more monumental. *Batelisks* were the monumentality, tying everything together with the blue as well. I like the idea of blue and I used blue before, but just the intensity of blue as a color is very much throughout this exhibition.

Yes, I noticed the blue colour and light being a dominant hue of the installation elements. Could we talk about the individual elements? The Blue Tornado was a central installation and in its presentation here at the gallery it will feature approximately 90 life-sized bird-like forms made from glass and arranged in the form of a swooping tornado shape with shards of broken glass underneath. What made you use this material and the shape of a tornado?

The birds are a combination of the blue birds of nature and, at the same time, they are man-made. They have the same beauty to them as blue birds or any manifestation of nature, but they are hard, they have the sense of brittleness to them. When they are seen all together, they have quite a force. The broken materials are recycled blue bottle glass. You can see medicine bottles, liquor bottles, shards of glass worn away from being outside so that they start to go back to their natural form once again. I also have big chunks of blue glass. This is to do with man taking out of the earth and putting it back into the earth again. And then the tornado coming back through the sky is this uncontrollable event that comes in from the outside and exerts itself on mankind.

Yes, that is what I noticed as well that obviously a tornado inherently expresses an event of destruction. But also, the bird shapes reference nature; is there a connotation of a positive outcome as a counter point to the cataclysmic event?



I think there is something positive as well and I think that it comes out of a human inclination -the tornado much as it is a very destructive force is also a momentous happening. Many of us might like to see a real tornado - not to be swept up and swept away by it, but to see the momentousness of nature when it is working in that strange kind of way. Also, there is an allusion to Dorothy in The Wizard of Oz, because there you have a girl who got swept up by this tornado with her little animal and carried away to a wonderful land where she learned various different things about good and about evil and then came back again down to Earth and then home.

Can we talk about What Rough Beast because there is a parallel, at least that is what my reading into it is, a parallel narrative unfolding as to what is embodied in this piece? As you mentioned, What Rough Beast was inspired by a William Yeats' poem titled Second Coming, written in 1919 and it talks about the destruction left after the first World War, but it also contemplates the message embodied in the notion of a 'second coming'; I know there is a twist about the intended narrative. Can you comment on the symbolism of the work and how do you interpret the message?

It is tied into the sense of a 'second coming', some kind of a spiritual otherness which happens beyond this physical reality. What is coming from that spiritual otherness is not necessarily a positive virtue; instead, it can be a very negative force. We tend to quite often spiritualize Earth and the condition of Mother Nature etcetera, but what is coming up next might not be from that spiritualized realm or 'positive' - without being too frightened about it or alarmed. Understanding the dark side helps to reinforce the reasons for positivity, so, I think, enabling a visual of the dark side within an art piece still enables a positive take. This particular 'beast' has become clustered by stinging hornets, 52 stinging hornets made out of porcelain. It has reins in its mouth that are attached to somewhere up high as if god or some other deity is driving this beast forward. It is on tall pillars of blue like it is walking on stilts. It is coming out of the blue glass pile; a stealthy numinous presence coming into the picture; or possibly is coming into the picture.

So, in a way, we can say the piece has a somewhat ambiguous meaning, because we are talking about 'second coming' and as Yeats mentions, that is the 'second coming' after 2000 years of destruction. Also, when we talk about the 'bats' installation, I thought that it also has a similar ambiguous meaning; death and renewal. It references, as you mentioned, the White-nose Syndrome which kills a large number of bats, but perhaps the shape of the obelisk references the celebratory aspect of human ingenuity in general, just to be able to erect these massive stones. Old Egyptians associated obelisks with the presence of a supreme being...



Left: *Maypole Dancer*, 2015, cut, welded, and powder coated steel, glass, 85 x 52 x 18 inches

Left: *Blue Tornado*, 2015, cast glass, shards of brokeb blue bottles, taxidermy bob cat died blue, porcelain, dimensions variable

Installation view, Vernon Public Art Gallery. Photo: Yuri Akuney, Digital Perfections

Thinking of Egypt and obelisks, there were also the Sphinxes. The Sphinx, this cat-like figure is also related to the 'beast'...

Could you please talk more about the Bats and Batelisk? You mentioned that it was partially based on the concept of 280 days of gestation in humans.

That was rather an ambiguous decision to make 280 bats. It was related to the length of time of human pregnancy and labour - that was quite a 'labour' to make 280 bats. So the concept of labour as work, in the sense that you have to 'work' to give birth was reinforced in the practical making of it. And yet, each one is absolutely individual. There is also an idea of families expressed. You can see that there are some little tinier ones under the cloak of the wings and there are male bats... the idea of regeneration within the obelisk as well.

Let's talk about the piece titled Maypole Dancer. The title of the work and its cultural meanings symbolize fertility and survival – the sculpture contains a glass egg – and the phallic connotation of a maypole points to procreation. What made you decide to use this symbolism?

There is another [concept] as well that ties in with it and that is a pole dancer, a contemporary pole dancer. You can see the high heels and fishnet stocking on the legs. In pole dancing the woman is flung back and twirling around on a pole in order to arouse male fantasies. And yet, within her she has a glass egg. When you think about women that at one time were dancing around the Maypole - the Maypole was a symbol of fertility. It is very much the same carried into our present time; so that was very much a part of the designing of the *Maypole Dancer*. Its actual construction is somewhat limited by virtue of the fact that it is made from very lacey pieces; I wanted it to be made of steel but feminized. The welding together of the pieces in the earlier [stage] while it was forming lent it more of an abstract ending than what was originally planned.

Yes, it somewhat appears as a hybrid form, possibly an anthropomorphic shape combined with a bird-like form; the mythical bird Phoenix comes to mind, especially its association with cycles of dying and rebirth. Was that a part of the intent?

Yes. You see, they are all one and the same, I believe: the rite of maypole dancing, the Phoenix, all of those were essentially talking about... from the winter came the spring, as with the Phoenix, from the death, burning in fire, the bird then was reborn again, he came out of the fire.



Also, what is interesting is that there are some connotations from history. For instance an anonymous English poem from 9th century depicts life, death and the resurrection of the mythical bird, but also the symbolism is tied in with Christ leading people to salvation.

Well, that is the resurrection, spring after wintertime...

What is interesting is that back in old Egypt there was thought to be a mythical bird very similar to the Phoenix in its cycles of self-destruction, death and rebirth. He was thought to be of a male gender. Then Robert Chester, a Shakespeare's peer, wrote a short dedication to Shakespeare's poem The Phoenix and Turtledove in which he envisaged the Phoenix to be of a female gender.

Oh, really? Because my particular renewal of the Phoenix is determinedly female.

Yes, it seems to be an almost universal story about the existence or the symbolism of the Phoenix burning...

The image of the Phoenix is also on shields, crests and things like that... protection against death and symbol of ongoing genealogies.

When you look at this particular exhibition at the Vernon Public Art Gallery, do you have the feeling, in comparison to Awestruck, Calendar of Ecology, that this exhibition is couched in a more positive outcome for humanity?

I do not think that it is the most overriding difference between the two exhibitions. *Awestruck, Calendar of Ecology* had porcelain urns in it and dig boxes as if they were mementos in some kind of future museum of animals that we no longer have. So, in taking those out, now what we have is the 'potency' of the Blue Tornado, of the future repercussions of what the tornado could be. And you are right, it is more positive because it does not have the sense of 'this has disappeared' and especially with the bats, there is a possibility that it is still living, but in a different way.

Yes, this is partially why I am saying this about a possible positive quality, I as a viewer of the works. It is the 'Death of the Author' phenomenon that Roland Barthes described. When I look at



the works I try to analyze the elements and then make a synthesis of how they all exist together and what they express and signify. That is why I am saying that despite the fact that Blue Tornado is based on a notion of a cataclysmic event, there are bird forms that indicate life and the fact that we are contemplating, however ambiguous, the 'second coming' with What Rough Beast. Then we are going to a more positive message in Batelisk and the meaning and symbolism of 'obelisk' to Maypole Dancer which is almost playful in certain implications...

There is also the physical manifestation of all of these pieces as somewhat sensational. And because of that, that sensation, it was called *Awestruck, Calendar of Ecology*, the ability to be able to promote 'awe' is also an intentional aspect of the work. I equate it with the word 'sublime' because 'sublime' is a little out of scope, out of understanding. The image of the giant walking behind hills, very far away, and you can see this magnificent huge being walking, but it is too far away. Yet it is big enough that you can see it. The sublime is very much a part of what I like to consider and try to play with.

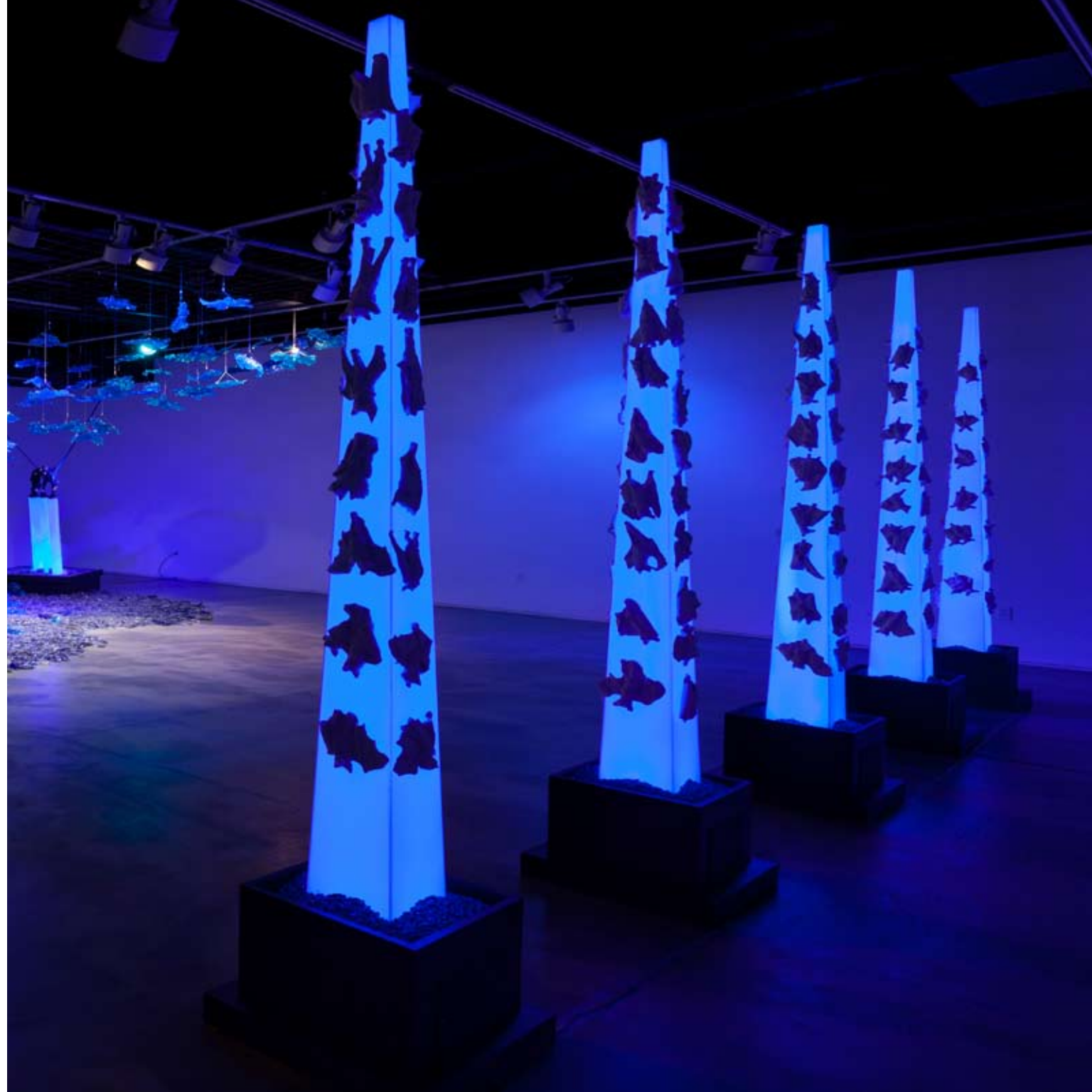
Thank you. All things considered, the sculptural elements together imply parallel and complementary narratives ranging from destruction and existential angst, to the notions of rebirth and renewal; a forceful and poignant exhibition.

Artist's studio, June 30, 2016





















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SOLO EXHIBITIONS

- 2016 *Awestruck Calendar of Ecology*, Canadian Clay and Glass Gallery, Waterloo, ON
- 2014 *Awestruck Calendar*, BC Gallery of Ceramics, Vancouver, BC
- 2013 *Awestruck in BC*, Smash Gallery, Vancouver, BC
- 2012 *Awestruck*, Lonsdale Gallery, Toronto, ON
- 2011 *Swounds*, The Canadian Clay and Glass Gallery, Waterloo, ON, curated by Christian Bernard Singer
- 2009 The Canadian Museum of Northern History, Kirkland Lake, ON
Julie Oakes, Lonsdale Gallery, Toronto, ON
- 2008 *The Buddha Composed*, Galerie Samuel Lallouz, Montreal, QC
- 2008 *The Buddha Composed*, The Varley Gallery, Markham, ON
- 2007 *The Buddha Disturbed*, Art Gallery of the South Okanagan, Penticton, BC
- 2006 *Human Sacrifice, Conscientious Perversity*, Lehmann Leskiw Fine Art, Toronto, ON
- 2005 *Human Sacrifice, The Revolving Door*, Lehmann Leskiw Fine Art, Toronto, ON
Human Sacrifice, Quercia Stories, The Rivington Gallery, London, England
Poultry in Motion, The Absolute Gallery, Des Moines, Iowa
- 2004 *Human Sacrifice*, The Art Ark, Kelowna, 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, ON
Feathers Flying, Bau-Xi Gallery, Vancouver, BC
- 1997 *The Venice Series*, Headbones Gallery, Vernon, BC
The Venice Series, The Grunt Gallery, Vancouver, BC.

- 1997 *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, NL
 1992 *Born to Shock*, Alternator Gallery, Kelowna, BC
 1987 *I am a Woman with a Past*, Vernon Public Gallery, Vernon, BC
 1985 *Gardens and Clothes Lines*, Assiniboia Gallery, Regina, SK
 1983 *Lady Oakes*, Temple Gallery, Nassau, Bahamas
 1973 *Zangmo*, Chandoo Gallery, Toronto, ON

SELECTED GROUP EXHIBITIONS

- 2011 *Avian*, curated by Stanzie Tooth, Joan Kaufman, Amanda McCouper, Julie Oakes and Peggy Taylor Reid
 2008 *Kanadische Woken*, 5 Canadian Artists, Barmsteadt, Germany, on the invitation of the Canadian Embassy in Berlin
 2006 *Exotic Erotic Xmas*, Headbones Gallery, Inaugural Exhibition, Toronto, ON
 Heidi Cho Gallery, Parnassus, New York, NY
 2005 *Spot the Dog*, Anchorage Museum of Art and History, Anchorage, Alaska
 The Fugitive Gallery, Vernon, BC
Out of the Closet, The Rivington Gallery, London, England
 Gallery Artists, The Totem Gallery, Venice, Italy
 2004 *Big and Small Show*, EVAC, Des Moines, Iowa
 2003 Gallery Artists, Totem Gallery, Venice Italy
 2002 Meledandri, Fred Mitchell and Julie Oakes, Sugarhill Art Center, 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
 Masters Program Exhibition, Venice, Italy
 1998 *Venice*, Casa Italiana, New York, NY
 New York University Masters Program Exhibition, Venice, Italy

- 1996 *North Okanagan Open Juried Exhibitions*, Vernon Public Art Gallery, Vernon, BC
Gallery Artists, Alternator Gallery, Kelowna, BC
- 1995 Gallery Artists, Grunt Gallery, Vancouver, BC
- 1994 *Emerging Artists*, Museum of Modern Art, Miami, FL
Art of the Motorcycle, Redding Art Gallery, Redding, CA
- 1993 *Images and Objects XI*, Assembly of BC Arts Councils, Trail, BC
- 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, BC
- 1991-1992 *Earthlines, Deadlines, Lifelines*, curated by John Taylor, traveled to:
The Kelowna Public Art Gallery, Kelowna, BC
The Vernon Public Art Gallery, Vernon, BC
The Redding Public Art Gallery, Redding, CA
The Hama Sushi Gallery, Venice Beach, CA
Neutral Ground, Regina, SK
The Art Gallery of the South Okanagan, Penticton, BC
Canadian Museum and Curators Conference held here in September.
The Art Gallery of Greater Victoria, Victoria, BC
- 1991 Group Show, Helio Gallery, New York, NY
- 1990 *Condominium Show*, OAL Gallery, Kelowna, BC
- 1989 Dome Gallery, New York, NY
Vernon Public Art Gallery, Vernon, BC
Loch Mayberry Gallery, Winnipeg, MB
- 1988 *Okanagan Jury Show*, Penticton, Kelowna, Vernon, Kamloops, BC
- 1986 Assiniboia Art Gallery, Regina, SK, Two Woman Show
Bessborough Gallery, Saskatoon, Sask.
- 1985 Rosemont Gallery, Regina, Sask. Two Women Show
Art Attack, four artists, Penticton Art Gallery, Penticton, BC
- 1983 PIAFA Art Auction, Penticton, BC
- 1982 *Okanagan Jury Show*, Penticton, BC
A bed of Ones Own - eight women, Kamloops Public Gallery, Kamloops, BC
- 1980-1978 Grainary Gallery, Fintry, BC. Owned, operated and exhibited solo and group shows

- 1977 Kelowna Public Gallery, two person show, Kelowna, BC
- 1976 BauXi Gallery, Vancouver, BC
Galerie Royale, (now Heffel Fine Art) Vancouver, BC
- 1969 Winnipeg Public Art Gallery, Winnipeg, MB

SELECTED COLLECTIONS

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

ART FAIRS

- 2011 Pool Art Fair with Headbones Gallery
Toronto International Art Fair with Lonsdale Gallery
- 2010 Toronto International Art Fair with Lonsdale Gallery
- 2009 Toronto International Art Fair with Headbones Gallery
- 2008 Bridge Art Fair New York with Headbones Gallery
Art Now, Miami with Headbones Gallery

2008 TIAF, Toronto with Headbones Gallery
 2007 TIAF, Toronto with Headbones Gallery
 Pool Art Fair, Miami with Heide Hatry, New York
 2006 TIAF, Toronto with Curcio Projects, New York
 2005 SCOPE Art Fair, Miami, New York with Curcio Projects, New York
 2004 SCOPE Art fair, Miami, New York with Curcio Projects, New York

VISUAL PERFORMANCES

1994 *Cunte Perfume Launching*, Artemisia Gallery, Vancouver, BC
 1993 *A Bevy of Beauties*, Alternator Gallery, Kelowna, BC
 1992 *Breasts Protest Fashion Extravaganza*, RCA Visuals, St. Johns, NL
Breast Protest Anonymous, Vernon, BC
 1986 *SWAT*, OAA Gallery, Kelowna, BC
 1983 *I am a Woman with a Past*, Vernon Public Gallery, Vernon, BC
 1969 *Purse Snatching*, General Idea (with Felix Partz and Calvin Bailey), Winnipeg Art
 Gallery, Winnipeg, MB
Spectrum Organization, Winnipeg, MB
Opalescent Transformation, Emma Lake, SK

VIDEOS

2010 *Swounds*, 3min, produced by Philip Tidd
 1996 *Women who Wax and Pluck*, 5 minutes, produced, 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, acted
 1993 *A Bevy of Beauties*, 3 minutes: 4 seconds, produced, acted
 1992 *Breasts Protest Anonymous*, 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

WRITINGS

- 2016 Vies Des Arts
#242 *Letter from LA*
#241 *Mentoring: Accessible Expertise - Landon MacKenzie*
- 2015 Vies Des Arts
#240 *How to Fix a Money Machine: 56th Venice Biennale – BGL*
#239 *Freak Flag Flying*
#238 *Challenging / Changing - Robert Gober / Sturtevant*
#237 *Depths Of the Ersatz – Gary Pearson*
- 2014 Vies Des Arts
#236 *Where Have all the Protests Gone? - Douglas Coupland / Janet Cardiff and Georges Bures Miller*
#235 *Getting Used to China – Chak Man Lei*
#234 *Kimsooja Unfolding*
#232 *A resounding Silence 55th Venice Biennale – Shari Boyle*
- 2013 Vies Des Arts
#231 *Traces: Fantasy Worlds and Tales of Truth - Ed Pien, Alison Norlen, Daniel Barrow with Scott Amosz*
#230 *Caught in Traffic, Conceptual Art*
- 2012 *Hooks* novel: published by Dundurn, Toronto, Spring 2012, 360 pages
Vies Des Arts
#228 *Double Vision, Viewing Witnessing, Kelowna Art Gallery*
#226 *Rabbit Warren, Laurie Anderson*
#225 *2011-12, To Thine Own Self, Zachari Logan*
- 2011 Vies Des Arts
#224 *The Decision has been Made, Srdjan Segan*
#223 *In Clean Shirts, Stan Douglas, Marc Seguin, David Altmejd*
#222 *Shrilling, Janet Cardiff and Georges Bures Miller*
- 2010 Guest speaker for RBC Glass awards and Winifred Schantz Ceramic Award
Between the Idea and The Reality, Swounds
Vies Des Arts
#221 *Coercing Doubt - Stan Douglas*

- 2010 *Beyond the Beanstock, Maelstrom - Roxy Paine*
 #218 *Death as an Anecdote to Kicking the Living - Mark Adair*
 #219 *Any Ever, Ryan Trecartin*
- 2009 Vies Des Arts
 #214 *When Women Rule the World, Judy Chicago in Thread*
 #215 Book Review: *Seven Days in the Art World by Sarah Thornton*
Bright Spiral Standard - Chris Cran
 #216 *Zoomorphic Gestalt - Ashley Johnson*
Overwhelmed and Engulfed – 54th Venice Biennale - Mark Lewis
- 2008 *Headbones Anthology 2008, Rich Fog Micro Publishing, 184 pages*
Aligning with Beauty, Varley Gallery of Markham, ON, 80 pages
- 2007 *Headbones Anthology 2007, Rich Fog Micro Publishing, 180 pages*
- 2006 *Conscientious Perversity, Rich Fog Publishing, 2006, 198 pages*
 Forward by Dr. Robert C Morgan
Headbones Anthology 2006, Rich Fog Publishing, 2006, 180 pages
 Art Editor and writer for *Riverside Quarterly Magazine, Toronto, ON*
- 2005 *The Revolving Door, 200 Pages, published by Rich Fog Publishing, Canada, 2005*
 Forward by Dr. Terry Williams
- 2004 *Quercia Stories: Lay My Head on the Chest of the Dane, Gentle Bondage, Editing Evil, 167 pages, published by Rich Fog Publishing, Canada, 2004*
 Forward by Susan Brandoli
- 2001 *A Canadian Artist's Perspective of 911, Power Images, 68 pages*
 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, unpublished*

CATALOGUES

- 2016 *Awestruck Calendar of Ecology, Julie Oakes, Canadian Clay and Glass Gallery, 115 pages, director's forward by William D. Poole, curator's forward and comments by Christian Bernard Singer, published by The Canadian Clay and Glass Gallery*
- 2012 *Awestruck, 80 pages, text by Stanzie Tooth, published by Lonsdale Gallery*
- 2011 *Swounds, Julie Oakes Canadian Clay and Glass Gallery, 102 pages, with curator's foreword and comments by Christian Bernard Singer published by The Canadian Clay and Glass Gallery*

- 2009 *Genesis*, Lonsdale Gallery, 66 pages, published by Lonsdale Gallery
- 2007 *The Buddha Composed*, Galerie Samuel Lallouz, 122 pages, text French and English by James Campbell, published by Galerie Samuel Lallouz, 2007
- 2007 *The Buddha Composed*, The Varley Gallery of Markham Ontario, 90 pages, text by Katerina Atanassova, Rich Fog Publishing, Canada, 2007
- 2006 *The Buddha Disturbed*, The Art Gallery of the South Okanagan, 84 pages, text by Paul Crawford, Rich Fog Publishing, Canada, 2006
- 2004 *Sync Collections*, Retrospective Catalog, 80 pages, Rich Fog Publishing, Canada, 2004

SELECTED REVIEWS

- 2016 Vies Des Arts Magazine, *Awestruck*, by Christian Bernard Singer
- 2015 Sage-ing Magazine, *Julie Oakes Shaping Life Into Art*, by Karen Close
- 2013 *Okanagan Artists in their Studios*, by Patricia Ainslie, *Julie Oakes* pages 142 – 157, Frontenac House, Calgary
- 2011 Toronto Star, *The Irrepressible Ms. Julia 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, page
MIX Magazine, issue 31.3 *Justine Tells Juliette All* feature article, back and front inside cover, pages 38-41
- 2001 Sights of Resistance by Robert J. Belton (University of Calgary Press), 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

SELECTED COLLECTIONS

The Kenderdine Gallery, University of Saskatoon
The Glenbow Museum, Calgary
Canadian Clay and Glass Gallery
Canadian Museum of Northern History
Mendel Art Gallery, Saskatoon

SELECTED COLLECTIONS CONTINUED

Penticton Art Gallery
The Norman McKenzie Art Gallery, Regina
Credit Union Central, Regina
Canada Council Art Bank (2)
Lower Manhattan Cultural Council
Saskatchewan Telephone Company (2)
Vancouver Authors Society
Straub Clinic, Hawaii
University of British Columbia
Vernon Arts Council
Vernon Public Art Gallery
Vernon Performing Arts Centre
Vernon Public Library
Gotham Restaurant, Hys Corporation, Vancouver
Cotes Hallmark Collection

EDUCATION

2004 Masters Degree in Social and Political Science, New School University, NY.
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, ON
1975 Professional Teaching Certificate, University of British Columbia, Vancouver, BC
1974 Intensive Chinese Language, Tibetan History, New School for Social Research,
New York, 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, SK
1969 Bachelor of Fine Arts, Gold Medal, University of Manitoba, Winnipeg, MB
1966 Painting 101, Emma Lake Summer School, Uof Saskatchewan, Regina, SK
1965 Summer Painting School, Banff Centre of Fine Arts, with Charles Stegeman and
Francoise Andre

SCHOLARSHIPS AND GRANTS

2007	Ontario Arts Council Grant
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

TEACHING EXPERIENCE

2010-2014	Guest Lecturer, University of British Columbia, Kelowna, BC
2005	Guest Lecturer, The New School University, Department of Sociology, NY Guest Lecturer, The Toronto School of Art, Painting, Toronto, ON
2001-2003	Guest Lecturer for Professional Practices for the Artist, Dept. of Fine Arts, Okanagan University College (now UBC), Kelowna, BC
1983-2000	Vernon Arts Center - Figure Drawing and Painting and Foundations, Vernon, BC
1979-1983	Vernon Adult Education Department - Figure Drawing and Painting and Foundations, Vernon, BC
1976-80	Vernon School District, Substitute teacher for art and theatre, Primary and Secondary Schools, Vernon BC

WORK EXPERIENCE

2008	curated <i>Aligning with Beauty</i> , Varley Gallery of Markham, ON
2005 - 2016	Assistant curator and catalogue writer, Headbones Gallery, The Drawers, Toronto, ON, and Headbones Gallery, Vernon, BC
1992- 2000	Owned, directed and curated Headbones Gallery, Vernon, BC

PROFESSIONAL ORGANIZATIONS

2006 - 2009	Ontario College of Teachers
1975-1980	British Columbia College of Teachers
2004-2010	College Art Association

