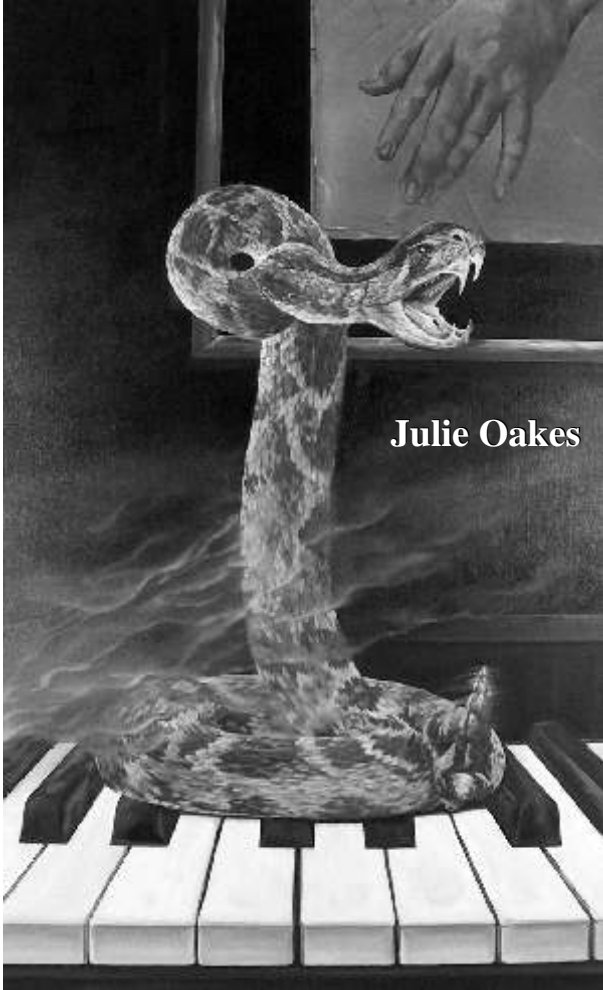




Julie Oakes

Sync Collections



Sync Collections

Rich Fog Micro Publishing



Vernon, British Columbia

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Sync Collections

1st Edition, Limited Edition 100 Copies, Soft-cover, Signed by Artist



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Cover, *Snake, Rattle and Roll*, Julie Oakes, 2004, oil on canvas, 48x30 inches

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Sync

There is a particular understanding of life that comes with each of us. It's made up of the events that shape our lives, the investment we place in that which we do and a cultivation of identity.

My life, itself, has been “a piece of work.” I have lived a life of adventure, exoticism, privilege, risk and good luck. I was born lucky for I was born with a natural ability to draw and paint and create a persona that has also become an expression of my understanding of life. My work and my persona are in sync.

Tracing the work back to its roots, the first advantage I had was to be raised in a cultured home. My father is a Doctor of Music and I was encouraged, once the seeds of art had begun to sprout in my life, to cultivate my talents. I not only drew, painted, wrote and built things, but I was also attracted to “the life of an artist” - a vision I conjured from stories of historical artists, the Left Bank in Paris, Bohemia and 'hippiedom.'

As a woman, I was always liberated. I came out of childhood in the late sixties - the age of liberation, sexual freedom and expressive sensuality. As I merged into the adult world, I did so with a tool set that included ability, education, family support and a generation, *my* generation, that fueled my inclinations to make a 'difference' as a woman.

I hedged my life choices towards exposure and diversity. I honed my discipline - painted, drew, created installations, wrote, did performance pieces and produced videos. I traveled throughout Europe and crossed overland to India. I lived in Toronto and New York. In 1978, I married Sir Christopher Oakes. We lived a sequestered lifestyle in British Columbia without electricity, bathing in a mountain fed lake, heating with wood fires and raising two children, a boy and a girl, on natural foods. I met famous, talented, wholesome, engaging, enlightened and, almost always, *interesting* people. I continued to make art - to translate my revelations or disappointments into a physical expression. I wrote. I painted. I made more and more things.

If you were to ask me why it was that I created such-and-such a piece at a particular time in my artistic life, the answer would lie in the story that my life was telling at that time. When I was a younger woman, living with the politically radical milieu of friends and family, my work reflected this. I made videos with bold sexual messages. I painted about my environmental concerns. I used my younger, fresher look to offset the specifically brazen pieces. I got away with a flashy boldness because my actual life was healthy and holistic. I aspired to be an example of liberation both for women and for other artists. I was unconcerned about market pressures and so I made art without having to pander to convention.

I also experienced some of life's sadder lessons. My marriage ended. Our home, that my husband and I had built, burnt to the ground while I was living there. Trauma metered my subject matter.

The subject matter followed the experiences. “Home Offerings, ” at the Bau-Xi

Gallery in Vancouver, told the story of the house fire and a subsequent reconnection with Buddhism that was illustrated by the offerings for protection of the home that I had seen in Bali and Thailand. "Feathers Flying" told the story of the breakdown of my marriage. To date, I have not yet relinquished the strong male image of the rooster that first appeared in "Feathers Flying."

I attended my first Venice Biennale in 1995. I painted a series of large renaissance works that conformed to the phrase "contemporary narrative" that I believe was first coined by Eric Fischl. The series, based on photographs taken in Piazza San Marco, were expanded into an edition of lithographed and silk screen posters that graced the streets of Venice for the 1997 Biennale, a guerilla intrusion of the sacrosanct art fair.

Once out of the confines of my marriage and rural lifestyle, I began a Masters Degree through New York University. I returned to Venice. The classical architecture and exposure to renaissance masters affected my own work. I used traditional painting techniques, mixed my surfaces with rabbit skin glue and powdered pigments and incorporated columns, arches, classical instruments and lacy imagery. I wrote extensively, describing my secret affairs and mulling on the philosophy behind my work. Over three years, these writings became books, published in limited editions. I used excerpts from these books as a ground on my paintings over which I superimposed romantic images. I drew over and over again from a small bronze sculpture at the Correr Museum in Venice. The two lizards, depicted in this sculpture, twisted upon each other, either making love or devouring each other. They became a recurrent image.

Sexuality, always a thread in the fabric of my work, became a warp - more than just a thread. As I began a second Masters Degree from The New School University in New York, I concentrated on sex. I conducted ethnographic research into public sex venues in New York City and documented my discoveries in drawings, writing, and my paintings.

I was ten blocks to the north of the Twin Towers when the disaster occurred. CBC, knowing I was in New York, called and I subsequently covered the event for morning radio broadcasts. The rooster, as a subject, reappeared with 9-11. The image of a large aggressive bird hit a cord of recognition. I painted "Cock Fight," a huge image of an attacking rooster. I moved from an exploration of rooster images to Dobermans as I considered protectionism and The Homeland Securities Measures.

Throughout these pieces, the entire taste making that I had fostered throughout my varied and privileged lifestyle was brought to bear. I wanted these pieces to be large, commanding, monumental testimonies to the power of an image. Made, as they were, by a petite, mature woman, they expanded my realm of influence. The work began to feed itself. The images led to new images from new experiences. They came from world affairs "War in Iraq!": big difficult, inspiring New York City and the brutal, confusing necessity of finding gallery representation. The birds and animals began to speak together as well as through me.

I use birds, animals and reptiles that have been preserved through taxidermy,

rather than photographs, whenever possible. I like to manipulate light upon their feathers and place them in strange positions. Then I capture them, paint them and give them power. I enliven them.

On a recent road trip to Texas, I bought a taxidermed bob cat and rattlesnake. The bobcat now prowls across the art nouveau love seat in my living room, where Saatchi, the famous collector, has sat. The rattlesnake startles me from the bottom of my closet, curled and rising from a very expensive, red, high-heeled shoe or perches on my piano and shakes a rattle as I attempt to play. I have a mummified cat and raccoon that I also use as models. Taxidermy was originally used to display trophies of the hunt. The dried skins were stretched around sculpted clay and straw and displayed as a collection. I have set stuffed and mummified animals within the context of my personal art collection- renaissance drawings and contemporary paintings, drawings, sculptures and ceramics. I am creating a collection about collections.

I sense a personal power galloping through my work right now. It is difficult to hold this power down - to paint small or mitigate the subject matter. Similar to the notion of "Women who Run with the Wolves" - I find I am not alone on this artistic journey. The images that I use and the way I deftly turn them out are now running together with a completely natural gait.

Julie, Lady Oakes

Kingdoms
1975
acrylic on canvas
24 x 24 inches



Leda in Greek legend was the daughter of King Thestius of Aetolia and wife of King Tyndareus of Lacedaemon. She was visited by Zeus in the form of a swan and from this union, she conceived Helen of Troy.

“Did she put on his knowledge with his power before the indifferent beak could let her drop?” is the question that W.B. Yeats asks in his poem “Leda and the Swan.”

It was this question that Oakes set out to answer and her response is definite. *This* Leda is lucid. She *did* receive Zeus' knowledge, for she stares back at the viewer with absolute authority. *This* Leda is not a rape victim. She orchestrated the drama in order to be the mother of a great woman - Helen of Troy.

Throughout this text, *Sync Collections*, there will be a metaphor to weaving - an appropriate feminine reference. This painting, *Leda and the Swan*, is pivotal in establishing a coloring in the threads that make up the fabric of Oakes' visual vocabulary. One sequence of threads is a reference to classicism and here, it is Greek classicism with Leda. There is a sequence of colorings that describe feminism as Leda conceives the strong activist, Helen of Troy. There are the first threads of an unabashed examination of sexuality with the display of genitalia and another cluster of colors appears with an autobiographical reference in the placement of Leda in a contemporary landscape where the artist lived (Okanagan Lake is in the background with Zeus, as swan, making his exit), in a dress and boots that belonged to the artist and yet, in this piece, with no physical resemblance to the artist.

Leda and the Swan

*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.*

*How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?*

*A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.*

*Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?*

W.B. Yeats

Leda And The Swan

1978

acrylic on canvas

48 x 60 inches



The *Clutter* paintings deal with collections: the paraphernalia of domestic life, a child's collection of toys, the collection of paint brushes and pencils in the artist's box, an army issue 1944 Triumph motorcycle, "a collector's item," an antique truck nestled in a garage amongst clutter or *The Last Remains of a Glorious Dane* where a Christmas tree is hung with Danish flags and carved, wooden baubles - a collection passed down through generations of holiday celebrations. *The Center Line of the Coquihalla Highway* depicts the objects of a home that was torn down to allow a major highway to progressively cross the terrain. This kitchen is no longer. It is now the center line of a highway.

There is an acute attention to detail in the rendering of these collections. The collection (or clutter) is translated into a painting and preserved ready for display. Just as the great museums housed the precious objects of nations, royalty and the aristocracy, so these paintings house the humble collections of a quotidian existence.



This Afternoon
watercolor on paper
24 x 18 inches



Remains of a Glorious Dane
watercolor on paper
24 x 18 inches



Child Clutter #3
watercolor on paper
24 x 18 inches



Carin's Paint Box
watercolor on paper
24 x 18 inches



Center Line Coquihalla
watercolor on paper
18 x 24 inches

My Husband's Workshop
watercolor on paper
18 x 24 inches



Back Porch
1985
watercolour on paper
24 x 18 inches



On Sunday, August 16 at 7 PM I will present a visual performance titled *I am a Woman With A Past* at my studio on Westside Road.

Historically, it can be related to the happenings of the 60's. It is produced with minimum rehearsal.

This performance consists of a narrative told by paper mache figures floating on the small lake in front of the studio. The figures are a blend of archetypal and contemporary characters and will become the floor pieces at the Topham Brown Gallery in October.

The piece will take half an hour. This is a personal statement into which I have put a good deal of therapeutic energy.

I would be honored by your presence.

High Farm, Fintry, British Columbia



I Am A Woman With A Past

1987

Performance

Half hour visual performance with papier mache and actors



Okanagan loggers and lumber companies are joining forces to protest an art exhibit that depicts forestry workers as rats.

Three paintings on display at the Kelowna Art Gallery have triggered a tirade of angry letters and telephone calls, and newspaper ads paid for by a coalition of forestry groups.

"We find this depiction offensive," states a newspaper ad signed by eight local forestry groups - including logging companies, manufacturers and the International Woodworkers of America.

"It wouldn't make us unhappy to see the exhibition pulled," said coalition spokesman Don Fraser, who is also local spokesman for the Interior Lumber Manufacturers' Association.

[Then] Gallery director Jerry Jessop said angry coalition members visited the gallery last week to demand a public apology and removal of the paintings.

"They just kept saying, 'How would you like to be called vermin?'"

"I said that we wouldn't censor the works from the show," he said. "I also said artists have a right to freedom of expression."

The three acrylic paintings by Vernon artist, Julie Oakes, show furry, human-sized vermin gleefully ravaging pristine forests with heavy logging equipment.

The paintings are accompanied by captions criticizing B.C. logging practices, but Oakes said the forestry industry is taking her paintings too literally. "It's a visual metaphor for what poor logging practices can do to the forest. The message is if you use ratty . . . logging practices and allow those practices to be behind the machinery coming into these pristine environments - destruction will happen."

Calling the depiction "somewhat

sickening," IWA president Jack Munro said, "I don't think censoring is the way to go, but surely to goodness there has to be some sanity prevail."



Important Moments In Canadian Visual Culture

1992 The Assembly of First Nations and the Canadian Museums Association produce a joint *Task Force Report on Museums and First Peoples*. The already notorious *Pisschrist* (1989) of American Andreas Serrano raises community hackles at the Vancouver Art Gallery (January). A gallery in Kelowna, British Columbia shows Julie Oakes's paintings about deforestation, aggravating timber workers already suffering from the effects of recession (March). Student works are excluded from an exhibition at Concordia University in Montréal because of putatively racist stereotypes. Gerald R. McMaster's and Lee-Ann Martin's long-awaited *Indigena*, a major travelling exhibition of contemporary Native Canadian art commenting on the Columbian Quincentenary, opens at the Canadian Museum of Civilization (April). *Nuances*, a collaboration between photographers in Québec and Newfoundland, intends to contribute to Canadian unity by showing how much people are alike (May). The Royal Ontario Museum mounts its first popular culture show, choosing teenage lifestyles in Toronto. A show of paintings by Wanda Koop and two others, destined for the World's Fair in Sevilla, Spain, is cancelled due to unexpected costs. The Art Gallery of Ontario announces layoffs of 224 employees and a closure of seven months (July). Parliament Hill buzzes over Barbara Woodley's decision to publish a two-year-old photograph of Justice Minister Kim Campbell with bare shoulders. Greg Curnoe is killed in a cycling accident. A billboard showing two women kissing and the caption "Lesbian is not a dirty word" offends some in Winnipeg (December). Renovations, expansions, and/or new facilities are undertaken by the McCord Museum, Museum of Contemporary Art, and Montréal Museum of Fine Arts in Montréal; the Art Gallery of Ontario in Toronto; and the Museum of Contemporary Photography in Ottawa. *Artfocus* magazine begins its run in Toronto.

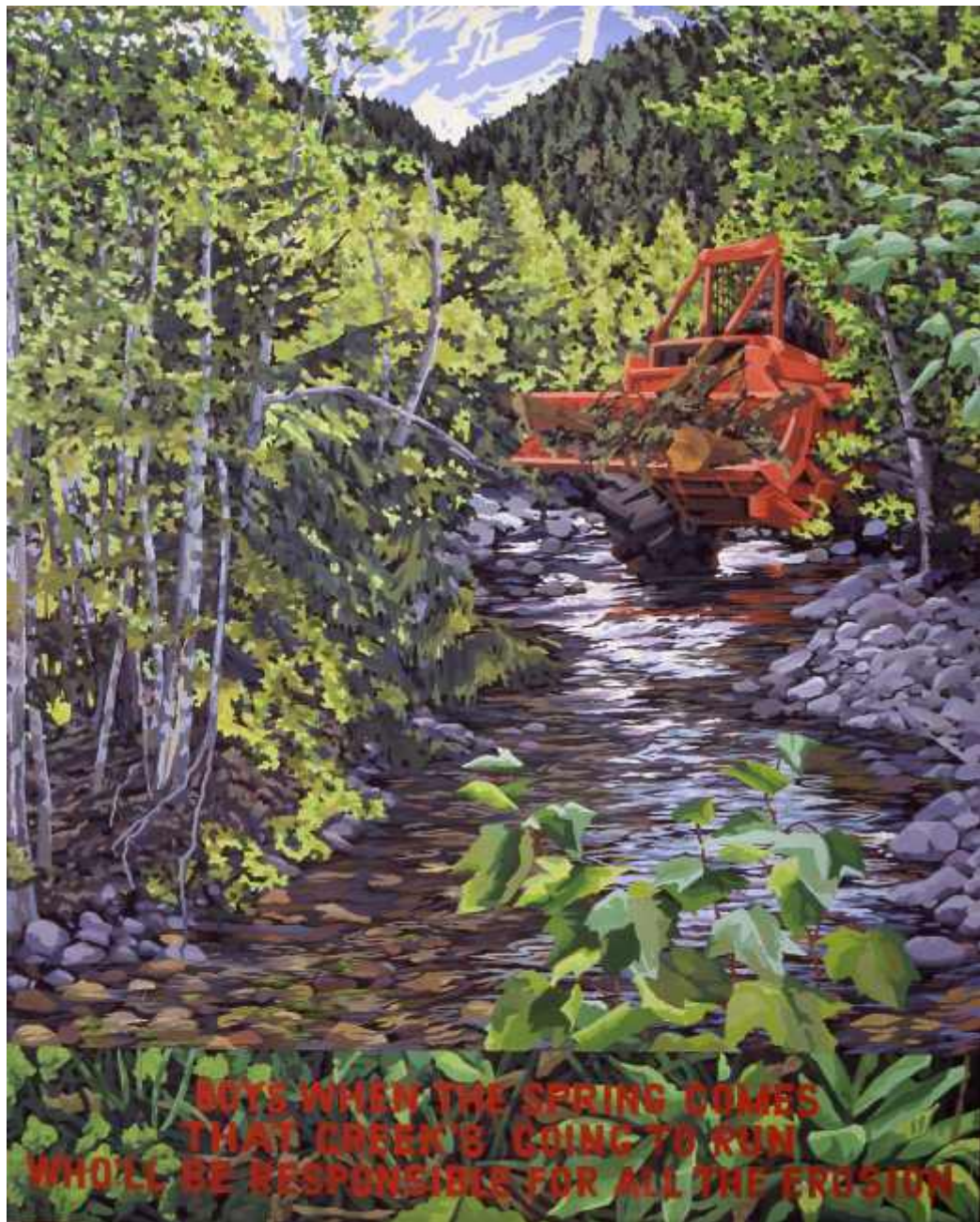
Belton, Robert. "*Sights of Resistance*." University of Calgary Press : pages 318, 108.

Boys When the Spring Comes

1991

acrylic on canvas

60 x 48 inches



Art is a vehicle through which issues may assume an image, promoting a climate conducive to change. Art can precipitate action.

Earthlines, Deadlines, Lifelines, focuses on a cry for help from Earth and visually documents the choices available to support the life-giving systems of nature or to destroy them. *E.D.L.* addresses environmental issues.

All of the artists represented here have a common bias towards a conservationist attitude and share a common desire to be socially effective proponents of environmental awareness. The decisions as to which aspects of the environment should be addressed were based on the personal interests of each artist. The artists, representing each of the four western provinces, reflect regional issues while concurring on general environmental themes.

Earthlines, Deadlines, Lifelines, is a duality in itself; it is painted on paper that comes from trees whose loss we will feel with the advent of the greenhouse effect and is painted with chemically derived pigments whose manufacture contributes to the pollution of our environment. *E.D.L.* is not self-righteous in its premise, but is part of the dilemma of our time - negotiating with nature to remain alive and vital.

Earthlines, Deadlines, Lifelines, is a protest. Not a placard waving, shouting protest. Not a headline grabbing protest. Just a quiet, resolute protest through which seven artists seek to expose inequities, address false loyalties and remind us of our obligations to each other and the earth itself. The artists of *Earthlines, Deadlines, Lifelines* have all worked for some time in areas of ecological concern and world peace. It is these concerns which brought them together for this exhibition. It is certainly not new for artists to be socially committed and politically active and art is, naturally, the vehicle through which their concerns are raised and calls for action are made. In Robert Burns' "Ode to a Mouse" we find a phrase which, although removed from that context, is nonetheless applicable here and may serve as the message which the artists wish to convey to their audience: "I'm truly sorry Man's Dominion has broken Nature's social union."

John Taylor,
Curator

Earthlines, Deadlines, Lifelines exhibited at:

| | |
|-------------|---|
| 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. |
| 11/22-01/05 | The Art Gallery of Greater Victoria, Victoria, B.C. |



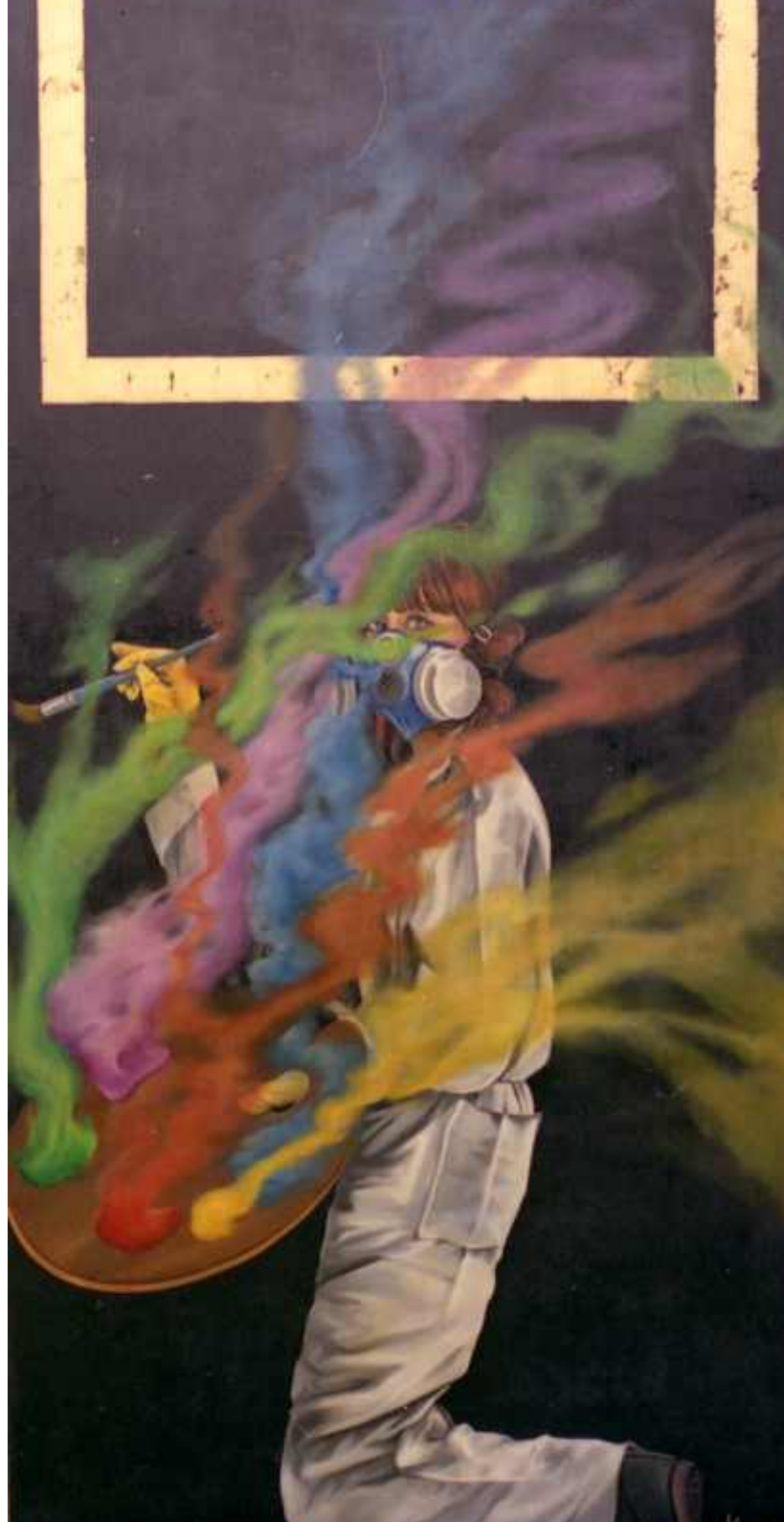
Dans le Monde des Beaux Arts

1991

oil on canvas, one of three panels

120 x 60 inches each

DANS LE MONDE DES BEAUX-ARTS



Our society so often asks its artists to please, soothe or decorate. Julie Oakes shakes this complacency by compelling us to view work that contradicts this notion. Julie uses strong shrill images that jangle our nerve endings and confront us constantly with messages in an almost “comic strip” immediacy. No subtlety here! These are images that provoke, confront and even repel. She commands us to notice and react. Merely sensational? Not a chance.

The work has substance. These pieces are not hastily conceived or executed, but are witty, intelligent and speak of good craftsmanship. They are rich in material, color, detail and pattern. Her visual language is often lush and sensual: an unabashed celebration of paint and erotic imagery. Her messages are stark and exclamatory dealing with issues such as discrimination, feminism, greed and misuse.

Renita Kraubner, curator of "Born to Shock" at the O.A.A. Gallery



Me Valle Madre
1992
triptych, oil on canvas
72 x 120 inches



From 1992 until 1996, I have produced and exhibited paintings, drawings and videos under the title *Born To Shock*. The imagery within these shows dealt with feminine political and moral issues. The viewer was often confronted with a visual message of a challenging nature.

The videos *-Breasts Protest Anonymous*, *A Bevy Of Beauties*, *Trashy Lingerie At The Cappuccino Bar*, *Crow's Feet*, *Cunte* and *Women Who Wax and Pluck* vivify a female perspective of sexual ideas. The paintings *Poor Alice Found Herself Drowning In A Salt Sea Of Used Condoms*, *No Tampons In The Toilet*, *I'm Glad That I Knew Him In The Biblical Sense*, *A Garden Of Eden* and *Worship At The Delta* also fall within this category.

I have been called a “controversial” artist by the media and critics. Although I am aware of the pitfalls of making a career of controversy, I intentionally write the media and popular culture into my work as a method of multiplying the life of the imagery. I don't use media potential as my basic premise. The issues I address involve critical decisions and definitive feminine wit.

Trashy Lingerie was a series of mock advertisements for lingerie. There are six lines of lingerie depicted.



Women Who Wax and Pluck, (5 minutes)
1996



Crow's Feet, (2 minutes, 48 seconds)
1994



Cunte, (3 minutes)
1993

Voodoo Love, Trashy Lingerie
1994
pastel and collage on paper
40 x 30 inches



I'm Glad That I Knew Him in the Biblical Sense is a painting which attempts to unify the concepts of sexuality and spirituality in the image of a seductive male displayed in a format usually associated with Christian iconography. It is meant to provoke an emotional reaction through the use of lush colors, gold leaf and the shock of the aroused genitalia. The reaction to the image could differ depending on the social-conditioning, sexual preference and religious beliefs of the viewer.

Traditional Christian imagery has kept a distance from sexuality. Eastern religious iconography, however, accommodates the union of the sexual and spiritual realms. Buddhist tantric paintings are an example of this unification.

“Being in love” is generally acknowledged as being a transcendent experience. Sexual fulfillment can culminate the state of love. This painting anticipates the ecstasy. This painting pays homage to a virile male image. Just as male painters throughout history painted sensual goddesses, so I am presenting a male image worthy of adoration.

I'm Glad That I Knew Him in the Biblical Sense is a large glossy pin-up made for the walls of a gallery rather than a garage.



Adam & Eve
six panel diptych, oil on canvas
84 x 264 inches



Organizers are calling it “performance art.” But slack-jawed witnesses will have to judge for themselves as to how to describe a bizarre march set for today. Up to 30 local men and women will be participating in the march, which is to culminate in a symbolic baring of breasts on the steps of city hall, says Julie Oakes, a Vernon artist and event spokeswoman.

Breast-embossed T-shirts, paper bags over participants’ heads and an ear-piercing Kurdish warning cry all play a part in an event that’s been dubbed *Breasts Protest Anonymous*. “The whole thing is a comment on the question of whether women should be legally allowed to bare their breasts in public,” said Oakes. “It is not a protest, but a performance art piece. It’s an attempt to take art into a more active position out on the streets rather than being in a passive position in the gallery.”

Protest or not, organizers will be using the event to pass out a petition calling for a change to Canadian obscenity laws prohibiting women from going topless. The Vernon march follows several demonstrations across the country last month and also recognizes the women who cancelled a bare breast protest planned for Winnipeg on July 19. after police threatened to arrest any woman who went topless. Today’s march will start at the courthouse, winding its way through downtown to the steps of city hall. Participants will be dressed in 30 T-shirts being silk-screened for the event. Each is embossed with a life-size depiction of a naked female torso and bare breasts, creating an illusion of nakedness.

Participants will also be wearing paper bags over their heads. Once they reach city hall, participants will simultaneously whoop a

loud warning cry and lift their T-shirts over their heads, exposing their torsos. “But onlookers shouldn’t expect to see bare breasts,” Oakes said. “What they’ll see is a surprise. We’ll leave it at that.”



March 'art' For Sake Of Exposing Breast Law
The Canadian Press, VERNON

In a follow-up article written by Russ Niles in The Vernon Daily News, the outcome of the march was articulated: “At the courthouse in front of

less than 100 spectators, most of the protestors raised their shirts to reveal breasts partially covered with paper stickers detailing the legal penalties for women to go topless. There were no arrests.”

Breasts Protest Anonymous was covered by national news services and talk shows. It was transformed into *A Bevy of Beauties*, a fashion show and video and exhibited in British Columbia and Newfoundland.



Breast Protest Anonymous

1993

Performance with video and photographs
edition of 28 silkscreen t-shirts, paper bags, labels



For those interested in alternative art, RCA Visual in the LSPU Hall on Victoria Street, will be presenting *Born To Shock* from June 13th to July 2nd, 1993.

Born To Shock is a collection of various forms of art by Julie Oakes, a British Columbian artist and includes oil paintings, photographs, sculptures, and videos.

However, the performance piece *Breasts Not Arresting* is the most memorable. *Breasts Not Arresting* is a fashion show featuring breasts of various shapes and sizes. Oakes presents breasts as something that should not be hidden. The show seems to say that in hiding them, society will only be promoting their huge role in pornography. In the model-by-model commentary by M.C. Ashley Billard, Oakes explored the prejudice associated with women's breasts, or as they were "fondly" referred to as "jugs" and "tits". One model was wearing "6 months in jail" stickers over her nipples while Billard informed everyone of the \$2000 fine associated with exposing breasts in public.

The video portion of the show included the film version of *Breasts Not Arresting*, *A Bevy Of Beauties Fashion Extravaganza* and *Trashy Lingerie* which takes place in a nude cappuccino bar and attempts to tell women not to be ashamed of their figures. Along with the above mentioned pieces, Julie Oakes has on display numerous other paintings and sculptures.

Kyna O'Neill, LSPU Gallery,
St. Johns, Newfoundland

The exhibition at LSPU Hall included Poor Alice Found herself *Drowning in a Salt Sea of Used Condoms*, *In the Toilet* and *I'm Glad That I Knew Him in the Biblical Sense*. The exhibition was sponsored by The Canada Council for The Arts.



No Tampons in the Toilet



No Nappies in the Toilet



No Condoms in the Toilet
oil on canvas, 11 x 14 inches

I was in New York for the opening of a group show at Helio Gallery. I was showing the "*In the Toilet*" triptych and "*I'm Glad that I knew Him in the Biblical Sense*." I had shipped the pieces from Canada in a large crate and the storage designated by the gallery for this big box was in The Meat Packing District. When I visited the offices of the shipping company, the agent apologized for the litter in the streets - I had noticed the prostitutes, of course, scantily clad primarily in lingerie and little else - but I had missed the fact that the gutters below the sidewalks were littered with used condoms. And thus, Poor Alice was born.

Poor Alice Found Herself Drowning in a Salt Sea of Used Condoms

1994
oil on canvas
96 x 48 inches

POOR ALICE FOUND HERSELF DROWNING IN A SALT SEA OF USED CONDOMS



It was the finger that disturbed them the most when Okanagan artist Julie Oakes and Artimisia Gallery, Vancouver negotiated with Art in America for an advertisement in the magazine's March 1994 issue - launching *Cunte*, a perfume so exclusive it rests only as an advertising campaign. Oakes's subversion of overtly sexual consumer imagery employs a slick full-colour ad showing a disembodied finger stroking the labial open top of a glass perfume bottle inside of which a butch, lesbian, nude figure is reflected. In the background, a smiling male holds the fingers of his right hand to his nose.

The superimposed text includes excerpts from the Andy Grafitti poem "I Confess":

"I confess to acts of solitary paganism involving your aroma

I confess to fondling your ghost

I confess I have moaned your name in your absence
my excitement

I confess I will commit these acts again if necessary"

Art in America offered her a second page free. The additional page outlines the perfume launching scheduled for Artimisia Gallery on Thursday (April 21), when Oakes, dressed in a floor-length black-velvet and silver ball gown, will sign perfume ad samples of *Cunte*, "a fragrance that will never be defined."

During the event, body-guards will sweep the artist off her feet and carry her outside, where a facsimile of the *Cunte* bottle will be launched into the heavens above Vancouver from a toy rocket. Inside the luxuriously faux-finished walls of the gallery and showcased in a one-of-kind bottle designed by Vancouver glass artist Jeff Burnette, *Cunte* remains an enigma.



Gustafason, Paula. "Art Notes." The Georgia Straight (April 15-22, 1994): 32.

Cunte

Art in America No.3
(March 1994): 60-61.

Performance with Video, Sculpture and Paintings

cunté

I confess to acts of solitary paganism involving your aroma

I confess to feeding your ghost

*I confess I have missed your name in your absence
my excitement*

I confess I will commit these acts again if necessary

Andy Graffitti



cunté

The fragrance of a woman

cunté

The memory of an intimate moment together

cunté

For men....and women

JULIE OAKES • PERFUME LAUNCHING • ARTIMISIA GALLERY

156 E. 7TH STREET, VANCOUVER, B.C., CANADA. APRIL 21 - MAY 12, 1994. (604) 873-5440

Dear Eric,

Excerps from a letter written to Eric Fischl

I read the interview with you in Art in America. You articulated thoughts which I have had towards my own work.

I have just presented *The Venice Series* after sixteen months painting the nine paintings. It is the morning after the reception with all of the emotions following the presentation of a large body of work. I presented a narrative but not in the historical way where everybody knows characters. I have made up a narrative and reconfigured the archetypes with no consensus within our contemporary culture as to the particular importance of those archetypes. I tell tales that take place on a mythic scale. I couch them in grandios terms and put them into the ordinary context of banal life.

The creation of *The Venice Series* followed just this rational. It was born of a desire to make a series of paintings on the same grand eloquent scale as that of the old masters' work, but the story line was not evident. So I made up my own. The *Spy Vs Spy* paintings depict a man and a woman in a romantic setting, the city of Venice.

The Italian man in white is a street photographer who sells tourists photos in San Marco Square. The woman in black is, of course, me. The intent in *Spy Vs Spy* was to insinuate a storyline. What did happen between the two people in San Marco Square? As you said, this is the muddled period and we still don't know what it is we want to narrate.

The four paintings titled, *My Husband Who Looks Just Like Christ*, interrupts the reading of *Spy Vs Spy*. This is the "couching in quotidian terms, putting them into the banal context of ordinary life." These large heads are a voyeuristic intrusion into daily life. My husband took the photos used for these paintings with a tripod and cable release. His intent was to record himself showing no emotion. But emotion registered. The photos show a face, as transported as a fallen angel, as angst as the human condition. I took these four photos with me to Venice as a memento of my husband; photos, which I as a woman traveling alone, could show to a new acquaintance.

There *must* be a contemporary narrative today, a cast of characters we recognize in a setting we are familiar with, playing out a story that we understand and know when to applaud or boo.

Sincerely,
Julie Oakes



The Venice Series, nine paintings, oil on canvas, each 82x60 inches

Spy Vs Spy 3
1996
oil on canvas
82 x 60 inches



The hand made home where, I, my husband and two children lived for fourteen years, situated beyond the electrical lines, using candles for light and wood for heat - burnt to the ground on January 10, 1996.

Following the fire, the children and I went to Thailand and Bali, a planned vacation that the rallying support of my community helped to pull from the ashes. Traumatized by the loss, I discovered a Balinese spiritual practice that I brought back with me and this initiated the works that constitute *Home Offerings*.

In Bali, each morning, the house is blessed with an offering of fruit which is placed on a small shrine in front of, or within, the home. In the house that had burned down there had been a painting that I had done when my daughter was a baby. The painting was large and depicted the garden through the changes of three seasons. On the fence hung baby clothes.

The first painting in this series, titled, *Home Offerings*, replaced this original painting as I set up my new home. Each of the pieces within the series is a thanksgiving and celebration of domestic offerings. Balinese artifacts are often present. Gradually, however, the paintings changed and the subject matter came home - the fruits are now Canadian apples, pears, plums, and peaches. The objects accompanying the fruit are now derived from a Western culture.

excerpt from the catalog "*Home Offerings*," an exhibition at the Bau-Xi Gallery, Vancouver, BC



Balinese Offering
oil on canvas and gold leaf
72 x 48 inches



Apples, Pears and Plums
oil on canvas and gold leaf
48 x 48 inches



Rising Above 1.
1998
oil on canvas
72 x 48 inches



It began with a rooster.

Before there was a chicken or an egg, there was a rooster. He was as 'cocky' as they come and, in the way of roosters, he managed not only to ruffle a few feathers, but to send feathers flying.

There was a chicken, or two, having the normal domestic hassles with fragile eggs. The chickens pretty well kept to themselves. They were busy on the home front and had not much time to gad about. And there was the odd guinea hen (common fowl) not as dedicated to the brooding habits as the barnyard hens.

Cupid, with his mixing and stirring ways, was whispering to that cocky rooster - "What of that cute lil' common hen? Seems to be a lot looser than the barnyard home bodies. More of a wanderer, an outdoor kind of bird...."

The rooster was swayed. He left the barnyard.

Feathers flew.

excerpt from the catalog "*Feathers Flying*," an exhibition at the Bau-Xi Gallery, Vancouver, BC



Common Hen Right
oil on canvas
36x36 inches



Cocks Confer
oil on canvas
36x36 inches



Domestic Hen
oil on canvas
36x36 inches

Rooster and Cupid
1998
oil on canvas
48 x 48 inches



In an era when man's environment is created without consideration - form follows function, not aesthetics. This is exemplified in the architecture of our western pioneer society. In another time and place, Venice for instance, aspects of the city were designed to ennoble man. Churches and public buildings were a reminder of man's connection to the divine and to a moral world in which his actions on earth in relation to that spiritual world, mattered.

Complimentario is a naive Italian translation of *My Compliments*. Whose compliments are being given and to whom? The technique (cracked surfaces and natural pigmentation) is reminiscent of frescoes crumbling from walls to reveal images underneath. The pieces themselves are a compliment to historical realms. The subject matter - architectural motifs, classical instruments, romantic faces and excerpts from historical paintings and sculpture - congratulates the past.

excerpt from the catalog "*Complimentario*," an exhibition at the Bau-Xi Gallery, Vancouver, BC



Column
oil on canvas
120 x 36 inches



Format: A basic color scheme, a sense of taste and connoisseurship germinates the emerging piece. It is refinement, an awareness of a fashion sense, of a contemporary feminine perspective with no shame attached to the superficiality of allocating and reclaiming these sensibilities for the phenomenal object. This work is about beauty.

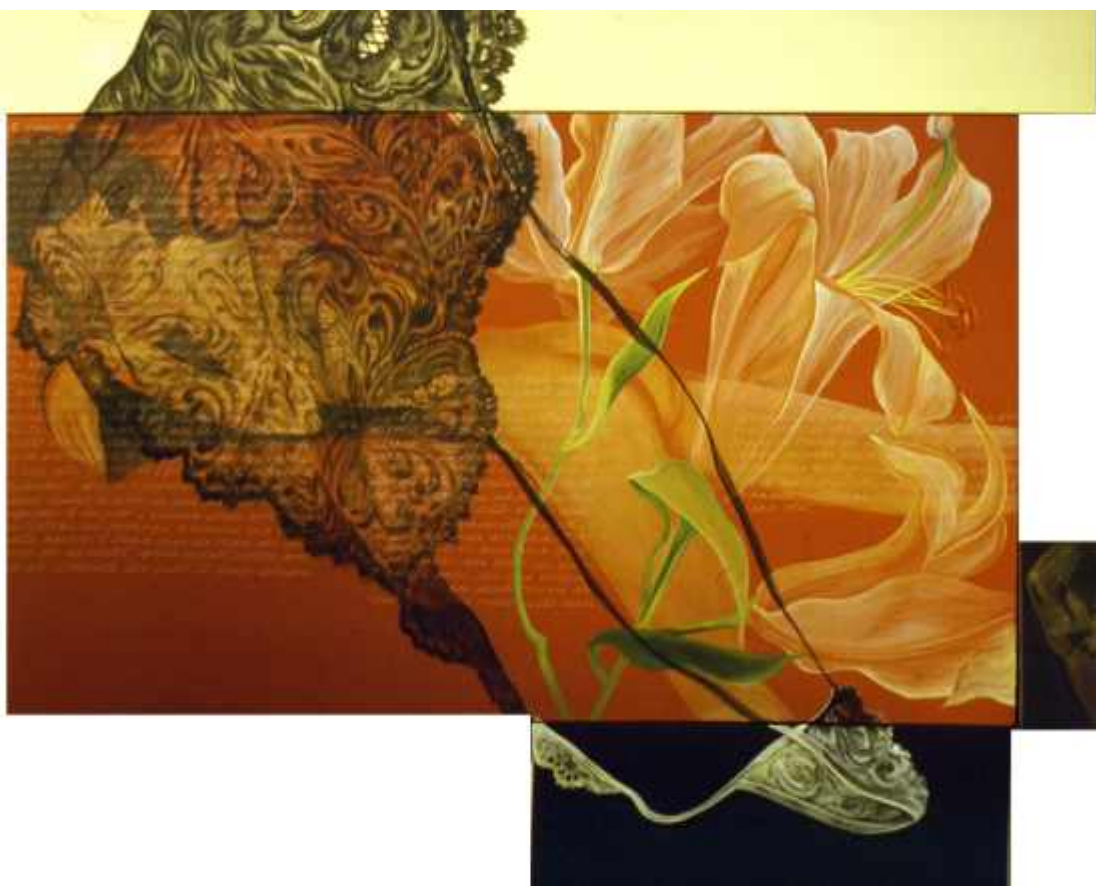
Text: *Gentle Bondage* tells a story written and translated into Italian and scribed with a fine hand onto the canvas as a ground on which to build the images. The obfuscation is intentional for the content is erotic.

Image: There is a banality to the imagery, a romantic nuance. By rendering a visual vocabulary - flowers, lace, fragile skeletons, with a reflective precision, an appeal is made to the viewer. This work craves acceptance. It demands a place as a phenomenal object in the myriad of stimulating things that occupy our lives. The authoritative voice is persuasive; the imagery is sycophant with a secure manipulative intent. It is the seduction of a woman.

excerpt from the catalog "Gentle Bondage," from an exhibition titled, *Private Parade*, at the Bau-Xi Gallery, Vancouver, BC



Chest of the Dane
oil and pigment on canvas
96 x 48 inches



Beauty, obsession, passion. All these describe the work of artist Julie Oakes.

Gentle Bondage intentionally references the techniques and concerns of Renaissance art.

The materials used are the traditional media of past generations. Specific references are made to techniques of the Renaissance period: parchment paper with sepia, indigo or black pencil, canvasses prepared with rabbit-skin glue, Bologna gesso, and natural pigments. In the drawings and paintings, excerpts from Oakes' writings appear lightly. They are difficult to read and follow. Within the universal symbols of love and eroticism the artist develops a personal, visual vocabulary.

The overall images are layered, yet they are also often broken down into fragments, reconstituted, and scaled toward the intimate. Erotic references offer titillation, with contemporary images such as the provocative stiletto, lacy underwear, lipstick or the feathery fronds of an artist's brush balancing the collection with a less specific representation of sensuality. The freedom of literary expression, the strong, graphic presentation and the artist's confidence in handling her materials works well with the duplicity of the imagery: romance and threat, life and death, love and its absence. At once feminine and masculine, hard-edged and soft, *Gentle Bondage* captures the enigma that is the often tenuous and volatile relationship between human beings.

Susan Brandoli
Director/Curator
Vernon Public Art Gallery



Vernon Public Art Gallery, Vernon, BC 2001

Heightened by the Rain

2001

oil on canvas

120 inches in diameter



Every Sunday I walk 160 blocks, round trip, to the Metropolitan Museum and back. At the Met, I stand to draw on sheets of antique parchment paper, 23in x 20in that I rotate on a hard surface that is only 8x11 inches. This regime is a stoic discipline. I am attempting to draw from all of the animals in the various collections. I also draw from the Greek, Roman and French busts. These, I call “the lovers.”

I have also written a series of over 150 anecdotes during this time, based on ethnographic research into the sex clubs in New York, cultural musings and documentation of my personal life.

On top of the Metropolitan drawings, I place a quote from the text. On top of this, I draw from the subject of the text - lingerie, shoes, lizards, snakes, and motifs from art historical sources.

This discipline resulted in an exhibition that included the writings, drawings and a large wall drawing of the overall motif - the twisted lizards. The twisted lizards signify sexual entanglement.

The philosophy that backs up this body of work vacillates between a high and a low aesthetic. My paintings are large, consciously gorgeous renderings often juxtaposed with an historical art reference. My personal presentation adheres to rigid habits of exercise, stoicism, and an ongoing study of philosophy, literature and high art. But I also explore the seedy side of life with a similar dedication and thoroughness. Sex has been an ongoing theme in my work and this present body of work, with the risky ethnography, metaphorical innuendos and shades of pornography furthers the expression of my knowledge.



Art Ark Gallery, Kelowna, BC 2004



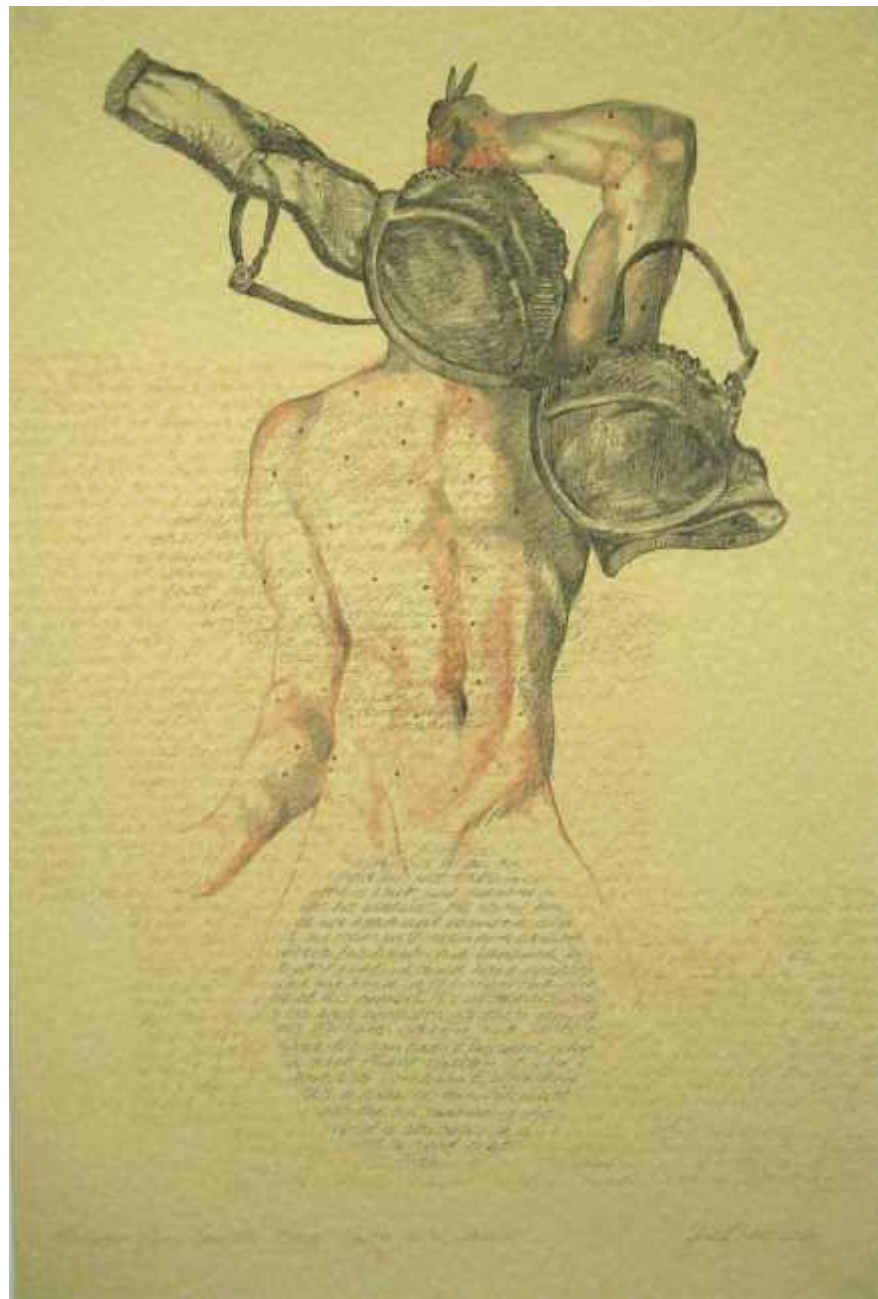
Quercia Stories

65 signed limited edition, hard-cover books with writings and illustrations of 61 drawings and 3 paintings, 153 pages, published by Rich Fog Micro Publishing, 2004

The Dane, Undercover Dancer

2002

pencil on antique gold parchment
34 x 22.5 inches





A work of art organizes and articulates understanding of experience. Do ethics attach themselves to the work of art or to the experience from which the articulation comes?

If sex with another is used as the research for art in order to illuminate the questions of life, where does morality belong - to the sexual experience or the artwork?

The writer or artist who feeds life experience into the creation of the artwork uses this experience as “standing reserve.” When the standing reserve consists of the intimate conjoining of the artist with a sexual partner, then moral and ethical questions arise.

When the tents of the day have been folded and I am stealing away home - ordering creeps in. The events of the day are placed in my hands to be turned, as the divine creator whose position I assume, into art. My raw material is my engagement in society and, being engaged, I am a part of the raw material. Just as my ordering of this standing reserve is destined by me; I, as a part of it, am destined and thus lost to it. From the freedom of non-existence, as I bring the work of art into existence, it enters the realm where it is now free for the taking - a “free for all.” I can be judged through this work of art.

My calling is to create art. I live to experience, with this end in mind. I anticipate the experience I am living as part of the

standing reserve and am myself a part of that future picture. The creation of the work also becomes part of a standing reserve for the next wave in the future. Where is the ethical responsibility in this cycle?

The art object, in this instance, is this book, which is also placed in a visual context as cursive writing on drawings. The truth of the artwork could justify the sacrifice of the intimacy, of the other, of me and of my reputation. At this point the public looks at the work and reads it. It can be digested and contribute to their standing reserve.

Does this reveal anything or just add to confusion?

Sex and morality can also be submitted to this ordering. The development of a moral code is founded on precedents. Sexual intimacy, when totally private and enacted with no record taken, doesn't enter the standing reserve. Sexual intimacy used as a resource for knowledge, as it is ordered, documented and processed - destines. To communicate outwards, to make public the two way communication of sex, changes the status of the sex act from object to standing reserve. Conversely, to remain moral to the act itself within our present guidelines, our destiny is to remain silent, private, and intimate.

excerpt from “Quercia Stories,” published 2004,
Rich Fog Micro Publishing

Death of Harmonia

2002

oil on canvas

66 x 54 inches



On Sept.11, 2001, British Columbia artist, Julie Oakes, was in New York City, completing her second Masters degree and preparing to move into her studio in Brooklyn.

She was only 10 blocks north of the World Trade Centre when the hi-jacked planes hit the buildings and she witnessed the tragedy firsthand. For the next 10 days, she covered the events as a guest correspondent for CBC radio in Kelowna, B.C.

Out of her experience that day and the aftermath, Oakes produced *Power Images*, a three-part series of paintings that provide her perspective on Sept.11, 2001, the new American homeland security initiative and the U.S. led war in Iraq.

The collection of paintings, featuring roosters, Dobermans and hawks, took 2½ years to complete.

“The work was in the studio in New York City and I wanted to keep the series together rather than selling it off piecemeal,” she said. That's when Oakes and her partner came up with the idea of gifting the 19 pieces to 17 galleries across Canada. One of the public galleries being proposed the gift is the Beaverbrook Art Gallery in Fredericton.

“To be a Canadian living in New York City, at a time when patriotism was at such a height, left an impact on me,” she said.

Creating the series helped her to purge the trauma of Sept.11, 2001. And while Sept. 11 didn't change her as an artist, it did change her as a person.

Oakes felt the paintings will help people better understand something that they had only seen through the media and from a distance.

Gallagher, Lori. "The Daily Gleaner " Fredericton



Cock Moving In
oil on canvas
36 x 120 inches

Cock Fight
2002

oil on canvas, four panels
116 x 166 inches



In the summer, I return to Canada. I had been pondering my national identity as the awareness that I was, although a neighbor, yet a foreigner in America. I had felt a certain allegiance with Americans, having been there when their darkest hour had been suffered. Yet America was not so keen on adopting me. I had a student visa and with the Homeland Security Measures I was made, just like any other foreign student, to jump through hoops.

As I dwelt on the identity of America, it showed me what Canada was in contrast. Granted, much of the contrast had to do with the extremes in geographical settings for although I live in the biggest and most cosmopolitan city in the world, New York, during the winter months - I live in a pristine valley in British Columbia during the summer months. There is no electricity. I bathe in a lake fed by a cold mountain stream.

Doberman Pinschers to protect this remote location. These dogs provide a strong defense, loyal to the family grouping. They exude nobleness. They exist against a backdrop of wide open spaces. As America moved into a posture of protection, I brought up an image of protection - a positive, natural image, as an example of a protectionism fostered by care.



Two Dogs Passing
oil on canvas
78 x 44 inches



The hawkish attitude is a common metaphor for a militaristic stance. A hawk stares down to convince his opponent of the “right” in his might. A hawk is a bird of prey.

I was in Hyderabad when President Bush announced that America was going to war with Iraq. Hyderabad is seventy percent Muslim. The atmosphere was tense.

The image for these hawks came from a moment captured in a back alley in Vernon, B.C. A hawk was devouring a pigeon, a “blue collar” bird, a commoner. The pigeon barely resembles a whole bird at this point. It has become a scattered wasteland of bloodied grey feathers

In *Hawks Loom Large* there is a black and white depiction of a “donkey show.” I wanted to insert something behind the hawks that alluded to a perversity associated with war. The man, holding the donkey down has on the white suit and black pants of a businessman. The woman is wearing a watch. She is connected to the linear time dimensions of the Western world.

There is also a subtle reference to the coarse common phrase; “So, let's get down to a little serious ass fking!” *Eminem*



Hawk Looms Left, Hawk Looms Large, Hawk Looms Right
three panels, oil on canvas
78 x 186 inches

Hawk Looms Large
2003
oil on canvas
78 x 90 inches



The first three chick paintings were big - for chicks three feet square - but not big enough to make a difference. Chicks have to be really big in order to dominate the scene. The last two paintings ruled. Ten feet by ten feet, the fluffy bodies filled the studio (where before the chicks came in, the giant Dobermans and big Cocks had overpowered the humans). Yes, big chicks are delightfully intimidating, phenomenal and definitely at the top of the pecking order.



Open Studio Invitation, Nov. 2nd, 2003



The relationship between Beauty and the Sublime has been a subject of philosophical discourse since the Greeks and Plato. Is Beauty an object or an attribute? Where does it fit into culture and art? The sublime is beyond our understanding. It rides just above the ken of ordinary mortals. It is embodied in the grotesque, seeps through into our dreams and, like the colossus, has its head in the clouds.

I grew poppies in my garden in British Columbia. The original seeds were imported from my mother's garden in Saskatchewan. Today, six years after the house burnt down, the poppies still grow. They are a burn of vivid red beside the charred remains of the house. I caught them at the end of the season this year. I painted the last blooming poppy and contemplated beauty and the sublime.

Beauty is embodied in the poppy. I highlighted the glowing red and played up the brilliance against the velvety black streak down the petal's center. I set the poppy against images of the sublime – twisted lizards, a mummified raccoon's frightening visage and a sleeping fox. The fox is my personal animal - small, energetic and clever, with red hair. Drowsy under the blowing poppy, the fox dreams a sublime opiate dream.



Joey
three panels, oil on canvas
96 x 144 inches



In *Brought to Bare*, the animals have moved into the vicinity of the collections. But they're not real animals. They are taxidermed animals. Originally, taxidermy came about because of a growing interest in natural history that resulted in collections and exhibits of birds, beasts, and curiosities. Chemically preserving skins, hair, and feathers made it possible to recreate the appearance of live animals by stuffing the sewed-up skin with straw or hay.

The mummified beasts, also depicted in *Brought to Bare*, are a natural process. They have shed their fur with time and been found with their leather-like skin exposed. This drying out from the inside, rather than the degutting and skinning of taxidermy, doesn't leave an appearance of the live animal, but the reality of a dead animal. Both the raccoon and the cat retained the horror of dying upon their faces. Just like the skull has been to many artists, these grim visage is a reminder of the transitory qualities of life.

To place the remnants of the animals in the context of a personal art collection expands the meaning of the original pieces of art. They are subject matter for a new piece of art and thus regain a second wind of freshness. They originally were preserving the visual that was before the artist - the naked men, hands, noses and eyes of centuries past. Some of the collected items are contemporary. The ceramic plate that holds the orange slices is by Susan Brandoli, who curated *Gentle Bondage*. The hat on the cat was found at a flea market in New York City. The objects are made more significant, more poignant, and illustrate the concept of "beauty and the sublime" as they are juxtaposed with the taxidermy and mummification.

There is an aspect of preservation and

imitation in painting realism. There is also a drying out of the subject matter, a static, brittle quality that can't capture the juiciness of life. The painting is made to imitate life just as taxidermy imitates the live animal. The moment of that depiction passes. The imitation - housed in the shell of the phenomenal object - has become a painting ready to be collected.

Brought to Bare uses images comparable to lines by T. S. Eliot in *The Hollow Men*:

*We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without colour,
Paralysed force, gesture without motion;*

Slouch and In the Mouth of the Beast echo Eliot's dark vision. They refer to the current political climate as America went to the polls on November 2, 2004

Hung Cant Near Vitamin C

2004

oil on canvas
48 x 30 inches





Bobcat and Art Nouveau Large
two panels, oil on canvas
96 x 60 inches

Cat in the Hat
oil on canvas
48 x 30 inches



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: somewhere in sands of the desert
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
Reel 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?

Slouch

2004

oil on canvas
30 x 120 inches

In the Mouth of the Beast

2004

oil on canvas
30 x 48 inches

Mummified Conversation

2004

oil on canvas
48 x 60 inches



Sync Collections

There are many collections within this body of work. There are collections of things and collections of experiences. There is the personal collection of contemporary art works. There are the references to the great collections of antiquity in the Correr Museum in Venice or the Metropolitan Museum in New York City. There has been a collection of lovers. There is the collection of Renaissance drawings, taxidermed and mummified pieces that are the basis for the last series.

What is an art collection?

Works of art accumulated by an individual or institution.

Such collections were made in the earliest civilizations; precious objects were stored in temples, tombs, sanctuaries, and palaces. A taste for collecting per se developed in Greece (4th-1st century BC). The great art collections of the world grew out of private collections formed by royalty, aristocracy, and the wealthy. By the 18th century, collectors were donating their holdings to the public and constructing buildings to house them (e.g., the Louvre Museum, Uffizi Gallery). Wealthy industrialists in the U.S. played a prominent role in the 19th-20th century, and an unprecedented flow of masterpieces from Europe soon filled U.S. museums. - Britannica Encyclopedia

The way to preserve a body of work lies in the hands of the collectors. The term “collector” is a definition that is bandied about with questionable credentials. What constitutes a collector?

I am involved in this question. I reference collections, collect and create the objects for collections. My life is in sync with collections - this is a natural process. I am not consciously collecting - or am I? “An Interlude on Conscience, Morals and Ethics” mulls on the exchange between experience and the resulting production of an art piece. The work, in retrospect, has been drawn from experience. Consciously collecting experience is not entirely controllable. This is where Destiny enters the equation.

It has been said that the reason why a woman didn't write the book “War and Peace” was simply because women didn't have the opportunity to go to war - they stayed at home. They *couldn't* collect the awareness of those grand experiences and from there translate them into an art form.

But that was “then.” This is “now.”

The work is in sync with the collection.



Julie, Lady Oakes

Born 1948 in Canada, Julie Cowan

Married Sir Christopher Oakes

Resides in New York and Vernon, BC.

Education

- 2004 Completed a second Masters Degree in Cultural Theory, New School University, New York
- 1998 Masters Degree, Art and Art Professions, New York University, NY.
- 1994 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, 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, 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, with Charles Stegeman and Francoise Andre

Solo Exhibitions

- 2004 *Human Sacrifice*, The Art Ark, Kelowna, B.C.
- 2004 *Poppies and the Sublime*, The Fugitive Gallery Featured Artist, Vernon, B.C.
- 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.
- 1999 *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.
- 1995 *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

Selected Group Exhibitions

- 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.
- 2000 *Gallery Artists*, Totem Gallery, Venice, Italy.
- Clara e gli Americani*, Brescia Gallery, Brescia, Italy. Catalogue
- Masters Program Exhibition*, Venice, Italy. Catalogue
- 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.
- 1996 *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.

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| 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, B.C. |
| 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, Saskatoon, Sask. |
| 1985 | Rosemont Gallery, Regina, Sask. Two Women Show |
| 1985 | Penticton Art Gallery, Art Attack four artists |
| 1983 | PIAFA Art Auction, Penticton, B.C. |
| 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 | <i>Cunte Perfume Launching</i> , Artimisia Gallery, Vancouver, BC |
| 1993 | <i>A Bevy of Beauties</i> , Alternator Gallery, Kelowna, BC |
| | <i>Breasts Protest Fashion Extravaganza</i> , RCA Visuals, St. Johns, Nfld |
| 1992 | <i>Breast Protest Anonymous</i> , Vernon, BC |
| 1989 | <i>SWAT</i> , OAA Gallery, Kelowna, BC |
| 1986 | <i>I am a Woman with a Past</i> , Vernon Public Gallery, Vernon, BC |
| 1969 | <i>Purse Snatching</i> , <i>General Idea</i> in conjunction with Felix Partz. |

Videos

| | |
|------|--|
| 1996 | <i>Women who Wax and Pluck</i> , (5 minutes) produced and acted. |
| 1993 | <i>Cunte</i> , (3 minutes) produced. |
| 1994 | <i>Crow's Feet</i> , (2 minutes, 48 seconds) produced. |
| 1994 | <i>Trashy Lingerie at the Cappuccino Bar</i> , (12 minutes, 14 seconds), produced and acted. |
| 1993 | <i>A Bevy of Beauties</i> , (3 minutes, 4 seconds) produced, acted. |
| 1992 | <i>Breasts Protest Anonymous</i> , (13 minutes) produced, acted. |
| 1989 | <i>Snuff Walls Around Townhouses (SWAT)</i> , 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

- 2002 *The Revolving Door (Power Images, NY, 2002)* 167 pages
- 2001 *Quercia Stories: Lay My Head on the Chest of the Dane, Gentle Bondage, Editing Evil (Rich Fog Micro Publishing, Vernon, BC 2004)* 153 pages
- 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

Selected Reviews

- 2001 Sights of Resistance by Robert J. Belton (University of Calgary Press, 2001) “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
- Enigma Trading Company
- Cotes Hallmark
- Lower Manhattan Cultural Council
- Saskatchewan Telephone Company (2)
- Vancouver Authors Society
- Vernon Arts Council
- Vernon Public Art Gallery
- Vernon Performing Arts Centre