



JULIE OAKES *SheShe* Stylistic Empathy



*... passed down from grandmother  
to mother and then to daughter who  
passes on to her daughter and so on  
through the generations.*

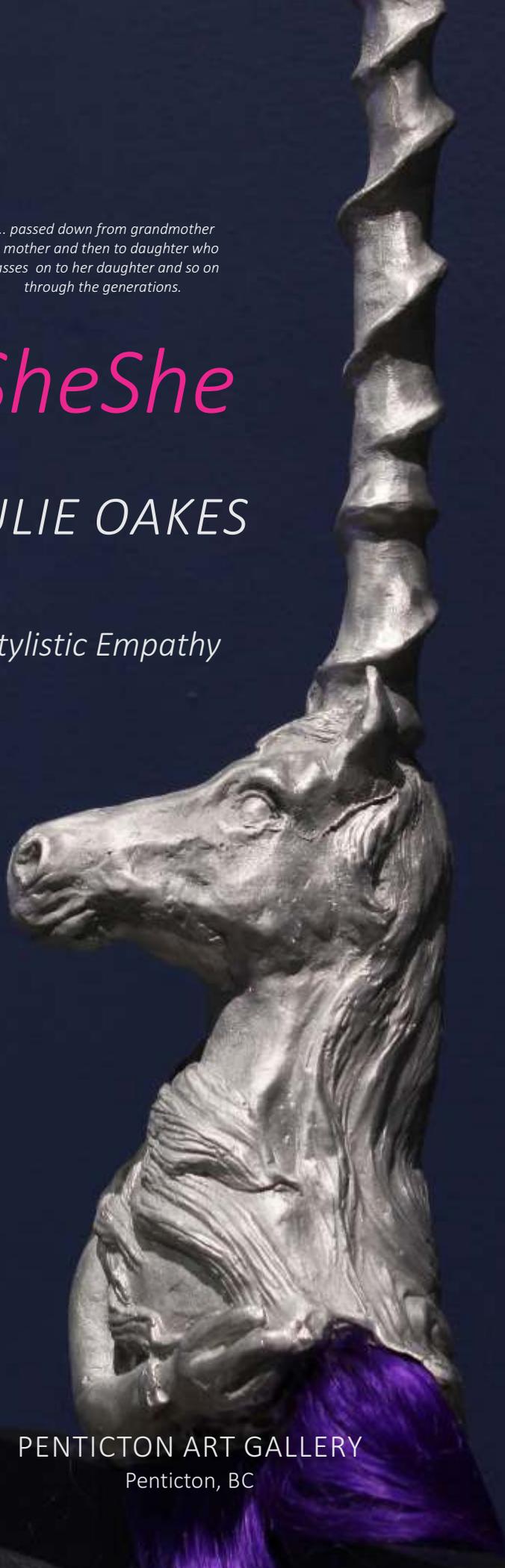
# *SheShe*

*JULIE OAKES*

*Stylistic Empathy*

PENTICTON ART GALLERY

Penticton, BC



Catalogue of an exhibition held at the Penticton Art Gallery, 199 Marine Way, Penticton, BC V2A1H5,  
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Julie Oakes 1948-  
Paul Crawford 1969 -



- I. Canadian Art
- II. Penticton Art Gallery
- III. Installation
- IV. Painting
- V. Porcelain Sculpture
- VI. Tapestry
- VII. Oakes, Julie
- VIII. Crawford, Paul
- IX. Kutschker, Tracey
- X. Fagervik, Kate
- XI. Singer, Christian Bernard
- XII. Winkler, Wren

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Striving in the Pink Lane. 2015 gouache on Stonehenge paper 60 x 40 in



Oakes carrying her flag *Striving in the Pink Lane*:  
The Women's March in Lodz, Poland in March, 2017 and Warsaw, Poland in October 2017.





## Foreword

Christian Bernard Singer

Imagine a flock of beautiful glass sparrows suspended from the ceiling of The Canadian Clay and Glass Gallery – a dramatic, architectonic museum space with a twenty-five foot expanse to the ceiling and, below, a polished concrete floor reflecting the light from the recessed windows. A simple hymn comes on the sound system. Then, there is a cataclysmic shock as one of the beautiful birds falls from the flock and shatters on the floor below.

Presented in 2011, *Swounds* by Julie Oakes was an exhibition about the fragility and individuality of life, comprising seven installations in glass and ceramic, complemented by additional sculptures and works on paper. This spectacular, poignant and beautiful exhibition affirmed an impassioned message to really live life, and as my first opportunity to work with the artist as curator, was ultimately life changing.

Almost immediately after *Swounds*, we began work on a new exhibition, which also opened at the Canadian Clay and Glass Gallery in 2015. *Awestruck: Calendar of Ecology* suggested a planetary future of cataclysmic storms leaving “a wounding devastation that is both natural and man-made.”

At the heart of the exhibition was *The Blue Tornado*, an installation of 120 suspended cerulean-blue glass birds that came together to form an enormous tornado formation. Simultaneously a scene of calamitous action and frozen monument, as the funnel approached the gallery floor, the colour darkened to cobalt blue. Dust, shards and chunks of cobalt glass, some still showing the evidence of the broken glass bottles from which they came, were scattered on the floor. The formation of birds reminded one of starlings or sparrows – diminutive and vulnerable on their own yet in large numbers felt like an intimidating, Hitchcockian mass of would-be predators. In this work, the innumerable yet practically imperceptible ecological causes and effects of human activity compounded together to create an apocalyptic storm in which the natural world is forever changed. Framed by the architectonic features of the gallery, the installation evoked the terrifying power and destruction of a real tornado – rendered even more ominous yet breathtakingly magnificent in its complete stillness, as if time has been interrupted or stopped.





While drawing attention to humankind's temerarily unidirectional and controlling relationship with Mother Nature, this work set the scene for the remaining sculptures and installations that memorialized the future losses of flora and fauna, each represented within the human time context of a calendar year.

*SHESHE* at the Penticton Art Gallery includes Oakes' installation *SheShe* of a painted floor, on which are white ceramic high heels, chairs with tapestry upholstery embellished with aluminum wings and other animal parts, and a long table with cast aluminum hooves- feet decorated by a runner on which stands a blown glass perfume bottle (*Cunté*, 1994). While evoking an interior domestic space, the chairs are neither in relation to the table nor to each other, emphasizing a sense of individuality, and it is as if we are privy to their communicating with another world. With this possible reading, the table now begins to resemble an altar, and the whole installation is made more mysterious by the walls having been painted a deep nocturnal indigo (this colour continues throughout the rest of the exhibition). Oakes raises the traditional use of nature to embellish the home to mystic proportions, inviting us to enter a magical – even dream-like – realm.

Oakes is a master storyteller (both in her visual and written work) and one gets a sense of the three exhibitions coming together as a trilogy. From reclaiming patriarchal narratives about the meaning of life in *Swounds*, to exploring the wrath and cleansing of the iconographic goddess, Mother Nature in *Awestruck*, In *SHESHE*, Oakes brings us back to the power of the Feminine, as nurturer. Home again.

No matter the subject, Julie Oakes brings a visionary, almost atavistic, sensibility to both her work and to the narrative that informs it. Whether Julie Oakes' art practice deals with inherently difficult subjects or pushes boundaries of spiritual and Feminist constructs, there is always great beauty in her work, and her rich imagination and penetrating perspective serve the mastery of her artistry.

Christian Bernard Singer



### *Fragile Dance*

Paul Crawford, Curator  
Penticton Art Gallery

It's with great pleasure that the Penticton Art Gallery presents for the first time Julie Oakes' monumental installation, *SHESHE*.

The work, luscious, multi-layered and beautifully crafted, draws you into and through the looking glass into a world informed by a long interest in art history which Oakes uses in a style wholly and uniquely her own. Oakes acts as technician, composer, playwright, director, curator, writer, historian and activist, drawing us in like crows to a murder, then seducing with the sheer beauty of the surface before pulling back the layers and leading us down the garden path.

*SHESHE* is a joyful celebration of the feminine nature that envelopes and nurtures every aspect of our existence, from the cradle to the grave, the earth to the sky: a harmonious, delicate and fragile dance without which we would not exist.



The installation *SheShe* - the floor chairs and tapestries, yin and yang- is that push and pull between craftsmanship and the need to make a statement, achieving resolution while both celebrating and paying homage to the divine feminine. Here, beauty is something to be celebrated, flaunted, and in an age where beauty can be seen as a counterpoint to deep and meaningful art, Oakes uses it as a badge of pride. It is the vehicle by which she draws you in and drives the message home at whatever level of personal engagement you are open to. This is the dance card to fill, dependant on how far the viewer wishes to go to explore beyond the surface, a beautiful facade that can stand wholly on its own.

From the outset, this exhibition is a challenge to the way we see the world. The wordplay in the exhibition's title, *SHESHE*, plays upon the French term *chichi*. The work while elaborately ornamented is ultimately a bold celebration and outright ownership of the feminine spirit. As a further testament to the complex nature and endless possible interpretations of the deeper meaning behind the work one needs to look no further than the internet for additional prompts. For example, according to the Urban Dictionary, *chichi*, is also slang in Mexico for a woman's breasts and in Spain for 'pussy', a nether fact discovered on a personal journey of exploration generated by this rich and multilayered tableau.

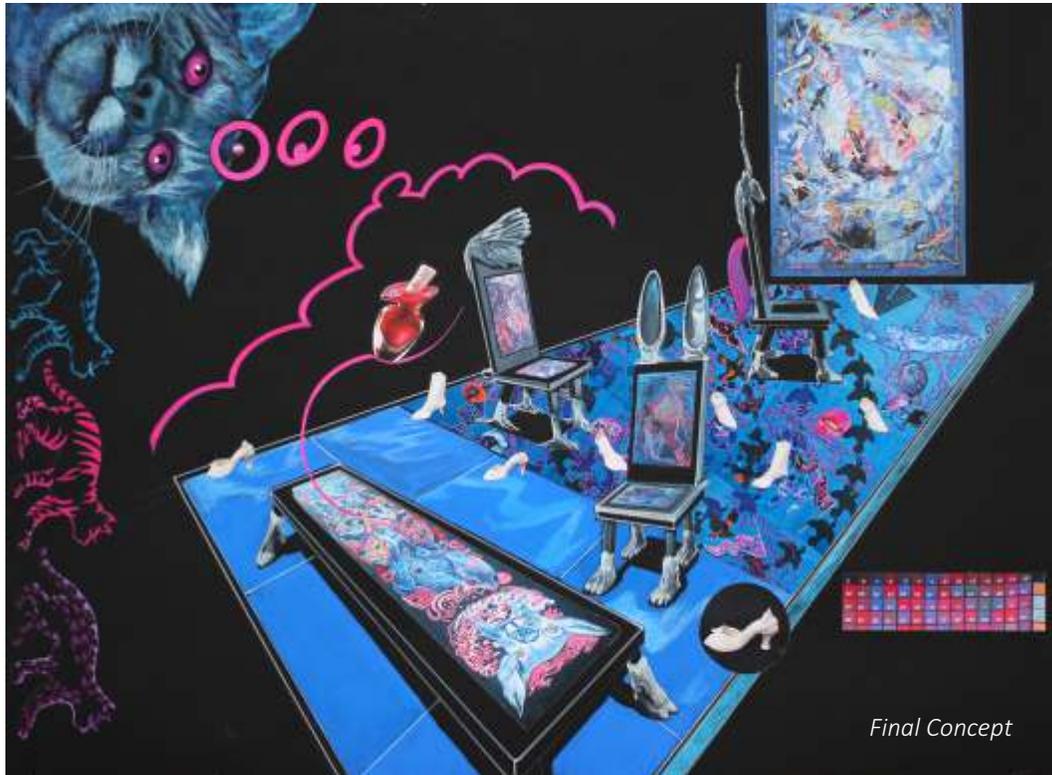
The juxtaposition of imagery and materials in *Queen* creates a modern take on ancient Egyptian necklaces. *Queen* is comprised of a year's supply of recycled salad containers coated in automotive paint and embellished with hand-cut lino-block prints done with gold ink and metallic powders. The imagery is the scarab, the design for the neon *Dancing Eye* and a mirrored Eye of Horus, an Egyptian symbol of protection, royal power and health. The scarab while seen as a male figure, was a symbol of rebirth or regeneration with the Egyptian god Khepri renewing the sun every day before rolling it above the horizon. After sunset, he carried it through the other world only to renew it, again, the next day. *Queen* refers to the third stage of woman (Maiden, Mother, Queen, Crone) a contemporary denomination inserted between Mother and Crone because of the longer lifespan of women and the agency that stage of a woman's life can now put to use.

*SHESHE* serves as the latest chapter in an ongoing dialogue that spans four decades. This exhibition features a wide cast of characters from her past and passes the torch to her granddaughter Wren who is not only an active collaborator on five paintings but whose spirit, optimism, wonder and innocence can be found within the DNA of the entire body of work.

Paul Crawford

The title *SHESHE* comes from a reiteration of *chichi*, pronounced 'shee-shee' and used to describe a super turn-out, often in fashion.





## *Perspectives*

*Kate Fagervik : Installation artist, manager of visitor experience Salmon Arm Art Gallery*

*Tracey Kutschker Director/Curator Salmon Arm Art Gallery*

*Julie Oakes*

Kate: Oakes' reclaiming of the words "beautify" and "decorate" are echoed in the pseudo-domestic space that she creates. Her objects are literally elevated, made non-functional by their placement within the Gallery space. There are dozens of modifications to our female selves that we make daily: objects that we carry and clothing that we wear, products that are used and ways of being that we've learned. The feminine has always been presented as decorative, non-functional and beautiful. The placement of Oakes' objects allow us to explore the objectification of our own selves, creating a space where imagery confronts what we experience within.

In a world where gender pronouns are fluid, abortion bans common and the hashtag #metoo a movement, *SHESHE* situates itself as a self reflexive exploration of womanhood through the lens of an established Canadian Artist with a rich history balancing domestic and professional life. Oakes reminds us that to be human is to be animal, inviting the viewer to reconnect with the traditionally feminine parts of themselves.



Tracey: In this era of gender inclusive language, one could imagine an exhibition titled “She She” as having the specific goal to highlight the feminine pronoun and examine the aspects associated with its use. Instead, Julie Oakes references a time period when all things feminine were reflected within the domestic sphere. With tapestries, ornate furniture and boldly coloured paintings, she amplifies and embellishes that which personally represents womanhood to her.

The installation reflects a domestic setting, but with chairs that one cannot sit upon, tapestries one cannot sleep beneath, and scents one cannot apply to themselves. There is an implied fragility, paralleling the decorative role that women once played. Julie's commentary is layered with symbolism and myth, and asks visitors to consider the state of being female through diverse cultural and visual representations.

In the political sphere, this is an ideal time to deeply consider what it means to be female. Julie's body of work reflects a shifting landscape in the demographic of Salmon Arm. With a median age of 48, many of the baby-boomer population will still remember a time when a woman's domestic accomplishments defined her place in society. With a new generation of equality-seeking humans breaking down barriers all over the world, we can now look back with relative safety at how the inner feminine can be celebrated.



*Cougar Flip: A Thin Disguise, 2015*

Julie: The title *SHESHE* comes from a reiteration of *chichi*, pronounced 'shee-shee' and used to describe a super turn-out, often in fashion. The origins of the expression are nebulous but usually ascribed to *chic* used by Flaubert's Madame Bovary - Parisian slang for classy, *chicard*. This is also a term often used by trans female drag performers. In this respect it could be seen to reference the current debate over pronouns- but this would be a tangential association. It could also have come from the German word *schick* which has much the same meaning.

*SHESHE*'s back story leads to a firmer message- NOT to be passed over by the still masculine centric art context. It is not that my personal representation of womanhood solely rests within the domestic - far from it. *SHESHE* attempts to align to one of the original aims of the Bauhaus- to break down the barrier between the monumental and the decorative and thus join together the psychological, aesthetic and utilitarian. *SheShe* presents a traditional domestic setting in order to elevate it and affirm the strength of that world once held by women. *SHESHE* claims feminine stylistic empathy so that by rephrasing tropes for women, the feminine vocabulary can be raised. The quest for a respite (psychological) with an aesthetic and a future commitment to practical use (utilitarian) is subject matter to counteract inequity. It does not admit to the potential for victimization which is a sideline of conflict but emphasizes quieter bids for control.





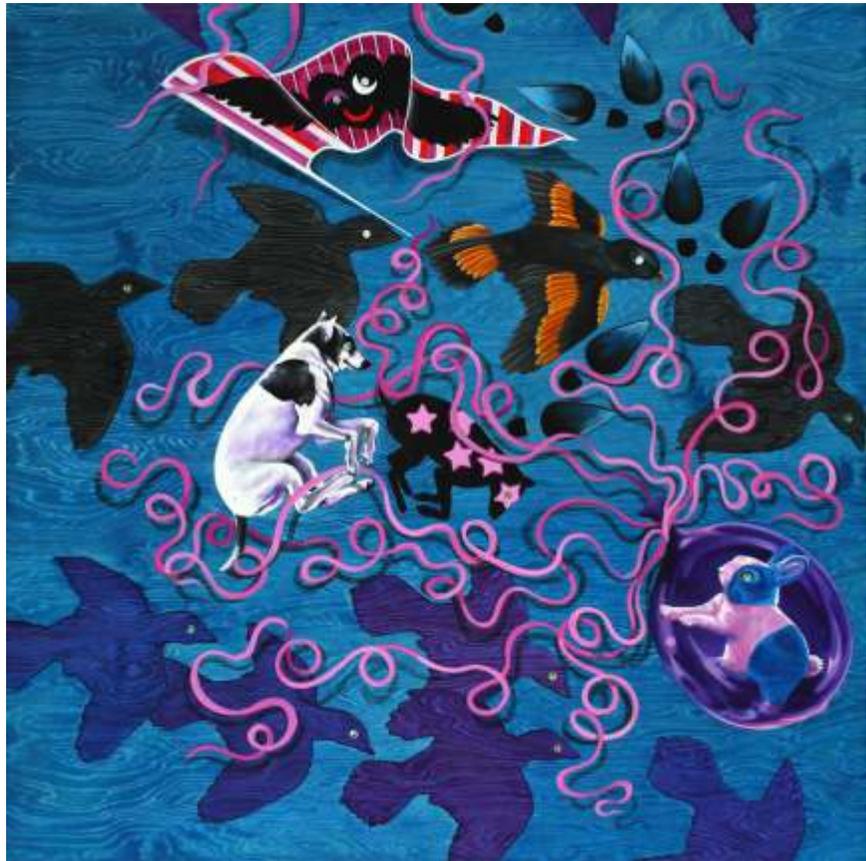
**The Floor** oil paint and inset abalone on twelve birch panels

### *Tread Lightly*

At the head of *Tread Lightly* there is a balloon with a female eye upon it – painted in negative. Like the eye on the American dollar bill this symbol is one of watchfulness. The step away from acknowledging the divine as the only one watching from the heavens to a human involvement was not readily accepted by all, especially those whose religious hierarchy went against the notion that man, too, could have an overview. This was a large philosophical step. The photographer Nadar, also a hot air balloon enthusiast, after some unsuccessful tries, took the first aerial photograph from his hand made balloon- a hot air balloon that actually contained within the hanging basket a dark room so that the images taken could be seen immediately. Later, Nadar realized the significance that air balloons could have to the military and initiated a messaging system from France to England with the balloon transporting missives. The airstreams were most usually one way, France to England, so the return, the answer, was not so easily negotiated. Present relationships to surveillance is much the same - personal data is received by surveillance systems with little influence from the owner of that personal data on how the information is used.

In *Tread Lightly*, all that was once in the sky is on the ground and that which was seen above is below. The omnipotent heavens is brought to earth. *SHESHE*, by grounding the sky, home of masculine power, brings forth a hospitable gesture; a welcome into a more reasonable realm, one that is ruled by empathetic ties and compassion.

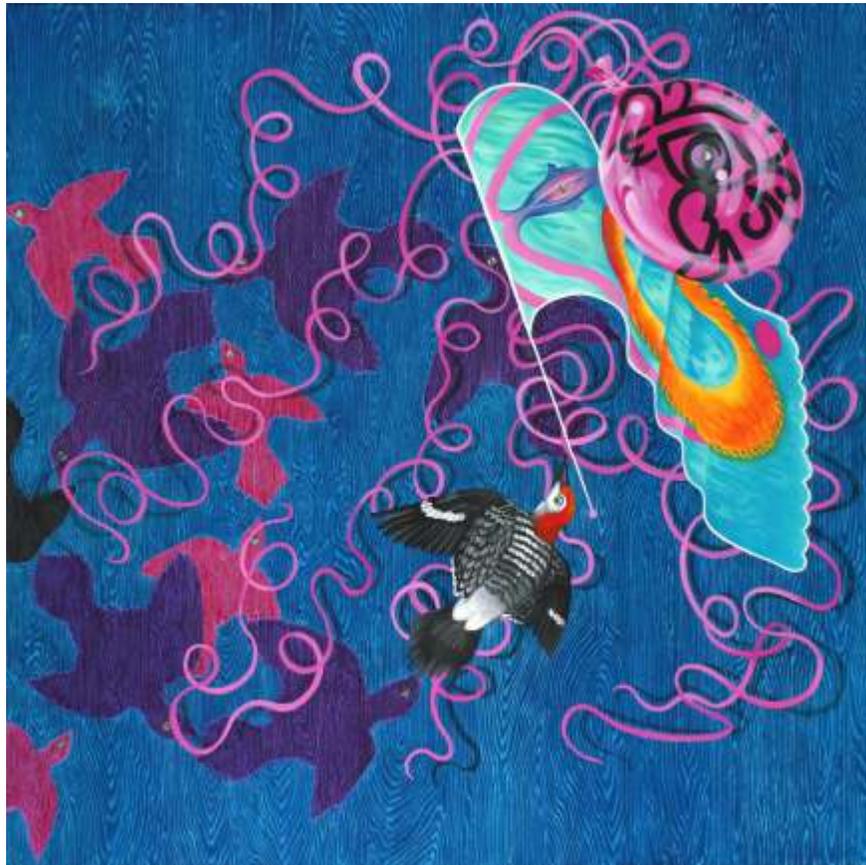
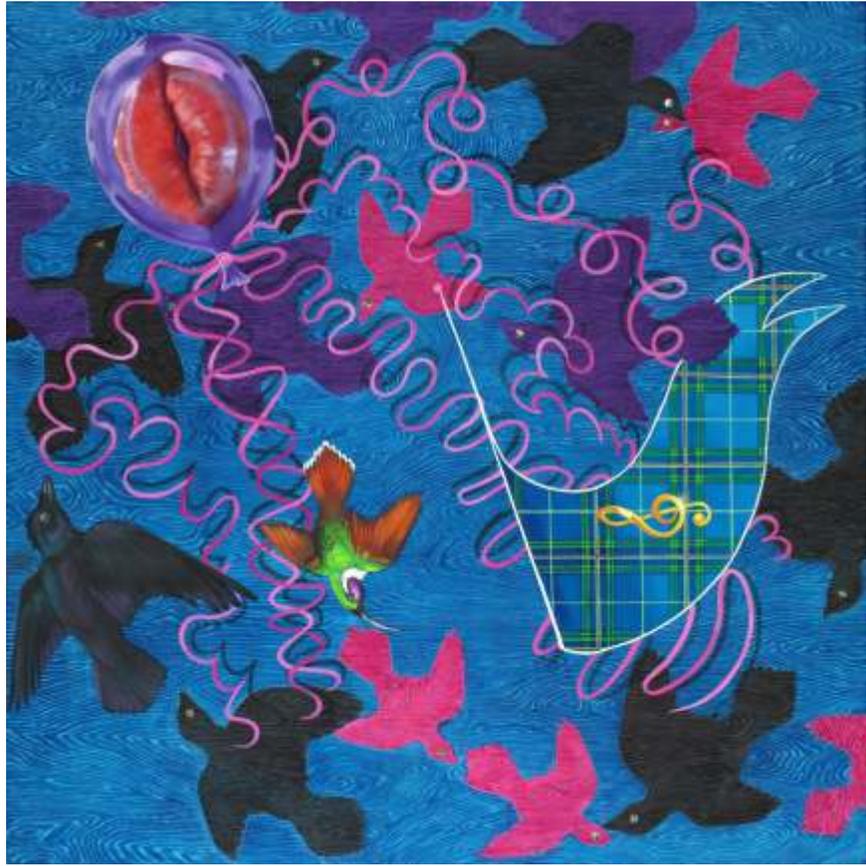




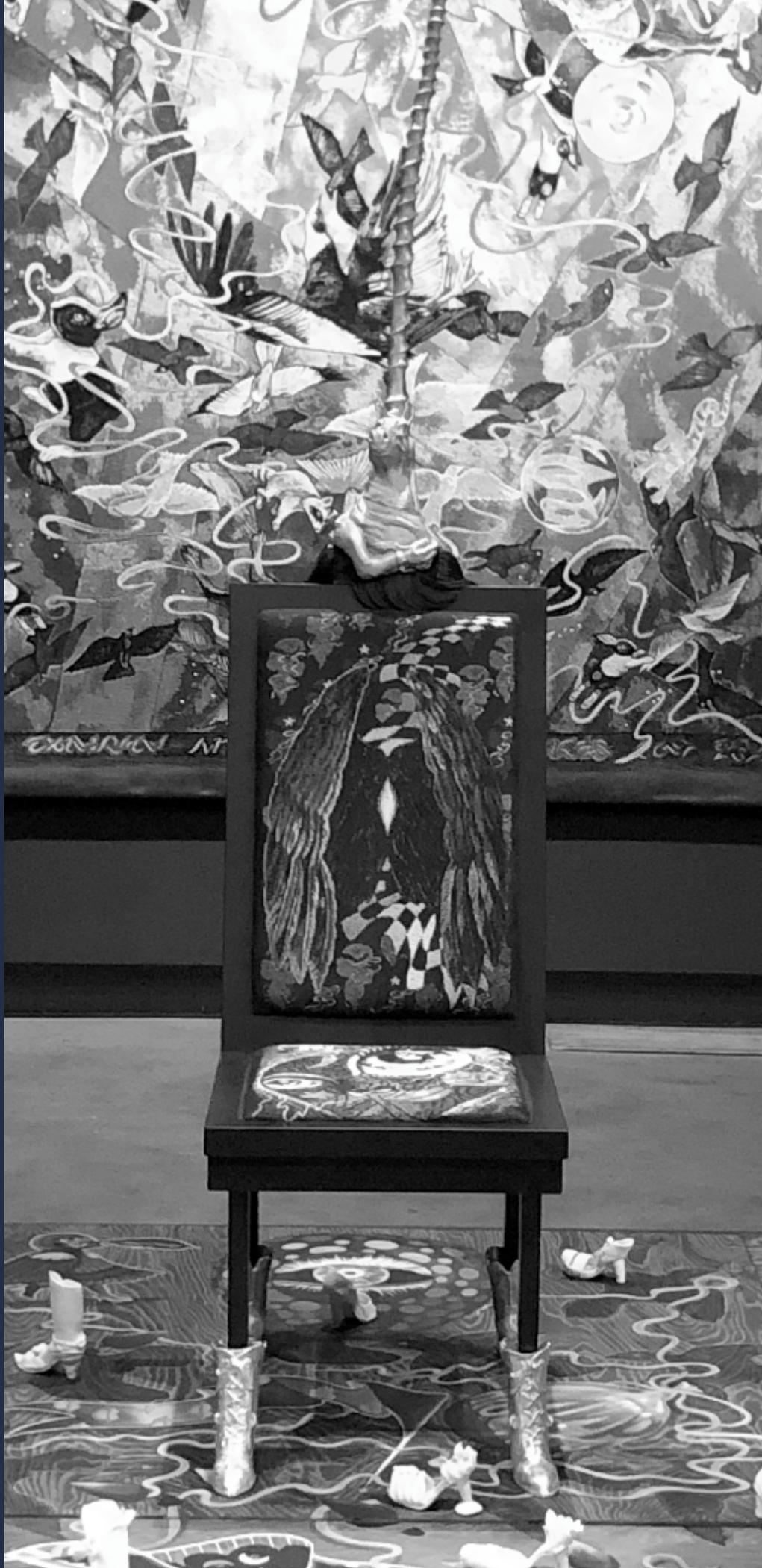












## CHAIRS

Bunny, Birdie and Magic

*Sit Up* - a command to attention.

A chair is to be sat upon. Because these chairs are framed in an art context there will be a pause before taking for granted their utilitarian purpose. During *SHESHE*, the chairs will be out of reach, presented on a raised floor and used in an exhibition context only. The chairs in this iteration are not to be used.

But eventually permission will be granted and they will be sat upon.





Bunny Chair tapestry design back



Birdie Chair tapestry design back



Magic Chair tapestry design back



Bunny Chair tapestry design seat



Birdie Chair tapestry design seat



Magic Chair tapestry design seat



Hanging rabbits in bounty-of-the-hunt paintings parallel verbal bragging used within dating circles.

The mathematical golden mean was based on the rate of propagation in rabbits.

1960-1988 Playboy Bunny : a female fursoma (furry animal persona) in a strapless corset, black tights, bunny ears, bow tie and fluffy cottontail.



Bunny

A dishy bird or chick: slang coined by the beats, hipsters.

Flighty - given to flights of fancy, capricious, frivolous, slightly delirious, mildly crazy.

A bird brain: a stupid person, a scatterbrain.

Feathers used as decoration on clothing, hats, and accessories.

Delicate skeletons that plumage fills out.



Birdie

MAGIC is for:

Witches

Fairy godmothers

Princesses

Fairies

AND the female keepers of well-being  
and health through herbal cures (potions)  
or serving as midwives

Spells to concoct, mix and stir.

Wings meet in the middle to create a  
glowing vulva shape in the dark feathery  
enclosure.

A bright eye, pretty mouth and blooming  
rose.



Magic





## TABLE

On a low table with deer feet is a silk tapestry runner that depicts a deer. On the pregnant belly is DISARM, also mirrored and and then rearranged to spell MAD SIR – a protest against gun violence. The center piece is the perfume bottle Cunté, 1994, a subversive scent that mocked sexist advertising.





Whirlwind gouache 40 x 60 in



## TAPESTRY

a bed spread



Whirlwind tapestry 128 x 88 in





Female Shoes #1 - #70





FS16JO19



FS17JO19



FS18JO19



FS19JO19



FS20JO19



FS21JO19



FS22JO19



FS23JO19



FS24JO19







FS43JO19



FS44JO19



FS45JO19



FS46JO19



FS47JO19



FS48JO19



FS49JO19



FS50JO19



FS51JO19









## QUEEN

*QUEEN* refers to the third stage of Woman - Maiden, Mother, Queen, Crone - a contemporary denomination inserted between Mother and Crone because of the longer lifespan of women and the agency that stage of a woman's life can now put to use.







Dancing Eye







TOTEM

TALES, We Told them ...



AS understood and modified numerous times:

*Adam and Eve*

There was a young couple who lived happily naked in the Garden of Eden where they wanted for nothing because everything was taken care of by God. God owned the Garden of Eden and also they were beholden to him because he had created them in his image. The one stipulation for their continued residence in Eden was that they were not to taste the fruit from God's special tree – the apple tree.

One day when Adam was not with Eve, she met and was attracted to Snake who told her that there was really no good reason why they should not eat an apple. Eve told Adam this and persuaded him to taste an apple; then she, too had a bite. Instantly, God knew they had eaten from his special tree and he confronted them on it saying they could no longer live in the Garden of Eden. In his presence, Adam and Eve realized that each other was naked and that it was not good, that they should be clothed.

Their expulsion meant that from then on, they had to work for their food, protection and home.



Homeless, hungry and tired:

*Goldilocks and the Three Bears*

A little girl with golden curls was walking in the forest early one morning when she saw a charming house with the door open so she went inside. There was no-one home. There were three chairs and being tired, she decided to sit but the big chair was “way too big” and the medium chair was also, but the smallest chair was “just right”. She thought. But when she sat on it, it broke.

She saw there were three bowls of porridge on the table and she was very hungry. She tried the porridge in the big bowl but it was “way too hot”. She tried the porridge in the medium-sized bowl but it was “way too cold”. The porridge in the small bowl was “just right” so she ate it all up.

Full, she was tired and she saw three beds. The biggest one was “far too hard”, the middle “far too soft” and the smallest bed was “just right” so she crawled in, pulled up the covers, and went to sleep.

A family of three bears, whose home it was, came back from their morning walk.

“Oh no!” said baby bear. “Someone has sat on my chair and now it is broken!

“And someone has eaten all my porridge and now it is all gone!”

He went to get into bed to cry away his woes when he saw a spill of golden hair from under his blankets.

“And someone is sleeping in my bed and is still there!”

This woke Goldilocks and she met the three bears.

They all liked each other tremendously and lived happily ever after.



Only the name Puss in-boots remained



As remembered:

*Little Red Riding Hood*

... was sent to her grandmother's house in the forest, to deliver chicken soup from her mother because her grandmother was sick in bed. She had on a red cloak with a hood. She was told to beware of the wolf.

A wolf, however, smelled the soup and spied the bright cloak and stopped her.

"Where are you going little girl?"

"To my grandmother's house because she is sick in bed."

The wolf left her.

When she arrived at her grandmother's house, the door was open and her grandmother was in bed with the covers pulled up high.

"Why grandmother, you don't look well. What big ears you have!" said the girl.

"The better to hear you with, my dear."

"And what big eyes you have grandmother!"

"The better to see you with my dear."

"But Grandmother, what a big mouth and big teeth you have!"

The wolf, who had been disguised in the bed leapt up, roaring, "The better to eat you with, my dear!"

Luckily a woodsman who had followed Red Riding Hood heard the commotion and rescued her from the wolf and set the grandmother who had been locked in her closet, free.



Limited options:

### *Cinderella*

A beautiful young woman's father had died and she had ended up in the care of her wicked stepmother who had two ugly daughters close to her age. She was nick-named Cinderella because the stepmother had her do all the dirty work, including cleaning the cinders from the fireplace.

The Prince of the kingdom wanted to marry so he threw a ball and invited all eligible young maidens to it. The stepmother had gorgeous dresses made for her daughters but tore up Cinderella's invitation and then left her alone in the house on the evening of the party.

A fairy godmother came to Cinderella and with the help of the house mice who made her an amazing dress and drove a coach made from a pumpkin, Cinderella was able to go to the ball but only until midnight when the magic would dissolve and she would turn back into the girl who was in rags, keeping house for her wicked stepmother.

That night, the Prince fell in love with Cinderella. As the clock struck midnight she ran from the castle and in her haste lost one of the beautiful glass high heels that the fairy godmother had made for her.

The Prince found this glass slipper and searched his kingdom, door to door, to try and find the maiden who had worn it.

The glass shoe only fit Cinderella which proved she was the Prince's true love and they lived happily ever after.



Compassion towards the 'other' pays:

*The Frog Prince*

A princess had come to the age when her father, the king, wanted her married so he sent a message throughout the land for suitors to present themselves for her to make a choice. Many came but none appealed to the princess.

She went outside at the end of a long day to calm herself by her pond. She was weeping when a little frog jumped onto the bench beside her. He was understanding, funny and kind and he cheered her up to such an extent that she picked him up in her hands and kissed him.

Suddenly before her was a handsome prince who had been turned into a frog by a wicked sorcerer.

The princess fell in love instantly and they lived happily ever after.



The Rewards of engineered industry

*The Big Bad Wolf and the Three Little Pigs*

The first little pig built his house of straw because it was light and easy to assemble. The second little pig built his of wood because it was manageable and stronger. The third little pig laboured over the house that he built of heavy stones.

Along came the big bad wolf. He huffed and he puffed in front of the straw house and blew the house down. He ate the little pig.

Then he went to the wood house and he huffed and he puffed and he puffed and he huffed and he blew the house down and ate that little pig.

But at the last pig's house he huffed and puffed, puffed and huffed, and huffed and puffed some more and couldn't blow the house down so that pig lived safe and secure inside his house of stone.





Wolfie in a Dress

# Wren and Nana

the paintings



*Oakes passes the torch to her granddaughter Wren who is not only an active collaborator on five paintings but whose spirit, optimism, wonder and innocence can be found within the DNA of the entire body of work.*





Rainbows in the Storm Time



Flower and her Baby



Minty Rose



It's the Mask ...



## AFTERWORD

### *SHESHE*

*Stylistic Empathy*

*JULIE OAKES*

I had been saying that SHESHE is a female take on the human relationship to mother earth – a move inside, to the shelter of home. I had phrased the concept of the works from the point of view of my personal female sensibility.



This was the impetus, the subject, but if there had been imagined a 'goal' that goal would have been simply to make something that would invite a conversation that would be opened by a phenomenal object. The message played a lesser role to that of aesthetics. The subject served the desire to create a piece that would be unique and relational.

Another starting point was an interest in architectural and interior design, especially embellishments or decoration where the skill in the making is evident- the parquet floors of historical buildings like the Hermitage in St. Petersburg, for instance. Having used animal feet as a sign of the animals embarking from the Ark, I took notice of the use of animal imagery in furniture design or in architectural/figurative additions such as caryatids.

I have never bought or owned a new chair or table; all have been handed down to me or bought from a second-hand store. I have done a lot of paintings. If I was to embark upon more time making things, rather than paintings, I would revisit an idea I had been intrigued with before and that was to make my immediate surroundings 'art full'. The chairs, originally, were to be ladies' chairs and before the table became a table, it was first imagined as a recliner with a moose antler as a head rest. During the process, the table seemed a better way to bring forward a different concept, the idea of a dinner party, disarming in the company of like minds. The large tapestry was to be a bedspread for a conjugal bed. It is the correct size.

I designed a chair but not knowing much about the balance and structure of a chair, I copied what I had practically at hand to guide my design. Carl St Jean (Into the Woods Cabinetry) tutored me on structure and then built the wood bodies. The weight of the extensions and the engineering of the insides of the aluminum feet meant making changes to my first impulsive design.

I have had a history of working in large series with an exhibition venue in mind, creating for a physical space, but this time my studio's size guided what I was able to produce. Installation work allows for many chapters on a theme as does series like *TALES*, *We Told Them...*, the paintings with Wren, Queen, and the signature installation piece, *SheShe*. A combination of materials is both liberating and constricting for components like the aluminum pieces, the tapestries and the cabinetry require adhering to the rules and strictures inherent in the mediums and following the traditional methods in the craft. It was like learning how best to phrase an idea within a sentence structure.

Having travelled to many major cities visiting museums, galleries, biennales and Documentas, this exposure informs my own work. It encourages new directions and broadens the scope of possibilities. On the world stage, it is clear that art is evolving- refreshing or disappointing - and that my own level of engagement comes from contact with works that have captured my interest long enough to be able to respond or react to an opened conversation. Conscious viewing becomes a response to an object only when the work begs to be answered, to be noticed. In some works, attraction to message is uppermost, in others, the aesthetic is most potent, but all must have sufficient punch to attract notice. Then with a granted chance, that art piece, once launched, can then be ignored, challenged, dismissed or embraced by others, by that anonymous 'viewer' art writers cite so often.

What is *SHESHE* all about?

It is difficult to pin down the reason for making any art because art doesn't readily connect to logic. It doesn't add up. Much like life. To say that an aim has been achieved, that the original goal has been fulfilled, that the exercise in making has proved successful, that is too lassoed. Art like life, defies confines. It wiggles free the minute the work meets a new beholder. It exerts an independent appeal upon that singular viewer's relationship for art is a conversation more than a statement. The artist opens the conversation. That conversation might even have already been in progress, linked to another idea, other works, art history- begun in the miasma of life. The art piece gels the matter but it doesn't set entirely. It doesn't set until it is viewed, and then it revives, it wiggles free to assume an individual meaning to that viewer. The initial task for the artist, if it must be pinned down, would be to offer something that is sufficiently unique and relational to be able to engage the interest of a viewer long enough to inspire the time needed to grant meaning to the work, meaning backed by their own personal knowledge and background. The artist has gone by the time the viewer enters and the conversational potential lies only in that piece. That is why it is difficult for an artist to explain a work of art that they have made. The explanation lies in the object, in it's 'objectness'. To tack on extras afterwards veers away from truth.

Installation is even more difficult because it is not yet solidly oriented within the art echelon. It might be easier to approach a landscape painting without asking that same question- “what is it about?”- because the 'reason' for the landscape painting has sunk into the social and cultural lexicon. Even if that landscape carries tangential tropes of the trade – for instance, abstracted it could reveal the mind space of the artist when the painting was made, it is still secure within the definition of a landscape painting. We know how to converse with it because that is its 'objectness'.

Again, art is like life, open-ended once begun, once launched. There are too many variables during the conception and making of a piece that lend themselves to the final work – emotional, social, technical, clarity of mind, skill, outside contingencies, interruptions – to attempt to gauge whether or not a goal has been reached. Artists do this at one point only and even that point is tenuous- when they determine that the piece is finished, when the work goes out as the stand-in for the idea to communicate with another human being *just by being there*.

By being unique and relational.

Often the right place and time helps to further the conversation. An opportunity to present, like this, secures a certain respect in the impending conversations that the venue validates. The Penticton Art Gallery frames the conversation as it offers the viewer the opportunity to engage.

As to whether or not the work is successful?

The decision is made by the viewer. The artist has already cut the umbilical cord and declared the art is ready to go out there and live. It may require some nurturing introductions but hopefully it is 'speaking'.

*SHESHE* is an attempt to pull art away from an action that pushes outwards to engage and instead invites a movement towards the work, a hospitable gesture. In order to be hospitable, one must have something to share, to invite the other into. Women have historically been the managers of the home, a role that perhaps grew from the biological fact that women carry the offspring within their bodies and then birth out into a corresponding purposefully nurturing space. It is a concept centric to the body, an intrinsic realization of the work that the body has performed in making a new human being. This is a concept that places a value on life and the home. Women are not easily lured into the idea of war. They are not willing to risk the body produced for childbirth is rightly called 'labour'. Historically, situations when women stand behind war have been when the protection of home is factored into that will to engage.

*SHESHE* is a room, an open space that is offered as a gift, a call of welcome. It is a 'work' that seeks to edify the trappings of generosity. It is a visual party that circulates closer to beauty. It is feminine and purposefully open to receive.

Is there an agenda?

Advocating for co-operation and hospitality might be an answer to the wrenching tangle now in place between politics and sociological needs - consciously being nice to each other.

There was a very large medal in the case of Orders in the sultan's palace in Istanbul, an award given during the Ottoman Empire. The Order of Compassion was granted to a woman who had shown exceptional compassion in helping people. Didactics cited that it could be given to award deeds during earthquake, famine and natural disasters. All of the other Orders were given for war deeds and of course to men. I would like there to be an Order of Compassion available and earned by both women and men. It would have to be numerous in order to be successful - yet prized.



What if women had had more of a hand in shaping the political and social mores of our world? Would the course of history be that different? Is the difference in perspectives between male and female sufficiently far apart to have avoided wars for instance? Climate change? Would women have invented different medical practices, laws, economic structures, political hierarchies? Does our current environmental and social condition come from being human or is this destiny we've landed in been created due to a gender skew in the allocation of power and priorities?

I may think about this as I work but my process is not really that focussed on message. It is not as goal driven. *SHESHE* had far more to do with how the works-the installations, paintings, neon, and masks would look than about being didactic. I see little difference between the male and female, really. Both want love and respect, health and interesting times. *SHESHE*, then, is nothing more than the beginning of a conversation with others, smoothed by aesthetics.

Are these pieces still a part of me now? Am I still in the conversation?

Like the metaphor of giving birth, of having launched 'the child', the work is still representing me, like the bloodline within a family. And I am still it's primary caretaker. If it is to grow and achieve a greater eminence, I must guide it along the way. I can help to pave the way for it to be able to shine but I have done the most important part already - I have given it life in a form that feels authentic to my being. I admit to a humility that runs through my offering. I am not 'saying' anything horribly deep. I like beautiful things. I have an idea of what beauty might be. I wanted to make something phenomenal—something beautiful to share.

Pollyanna, to me, wasn't that far off course.



Red Dot for a Female Artist 1998-2010 oil on canvas 72 x 72 in

And a special note:

Paul Crawford has written that I am passing the torch to my granddaughter Wren. Rather, we are running together and it isn't a race as much as a joyous, bounding, exhilarating expression of physicality and inspiration. It acknowledges strength. There is an efficacy in the freshness of children that they bring from recently having emerged from non-being into this physical life. Their immediate, confident creativity- although a wildness is present - is truthful and undirected.

At age four and a half I placed a paintbrush into my granddaughter Wren's hand - the size of brush and colour was her choice - and she began to paint through a hole I had masked off for her on my big canvas, prepared with a dark blue ground. She had decided she would paint Wolfie in a dress, a wolf stuffie that she had just robed minutes previous and that was lying on the table next to her. When she was almost done, she asked for white.

"I can't see the purple nose", she had said.

She had painted a dark purple nose on the dark blue ground.

She circled the nose and declared her painting finished. The circling of white around the purple had made a snout!

*Wolfie in a Dress* was the first of five paintings that we did with her beginning and me finishing the canvases. As we continued over two years, she became increasingly aware of her performance. The dawning of connection between her intent to make and her ability to render that intent hasn't yet flagged. She is now seven.





The second painting was rainbows and sky, the third cats and flowers - things she had learned to depict, the sign language of children. She had developed the means to reproduce her intent without a model. The fourth was a more sophisticated flower and since she knew that the painting would be called something and that she was choosing the names she looked at the bouquet of green and pink and declared it was to be titled *Minty Rose*, a name she had previously given herself when she played pirate. This gave me my lead.

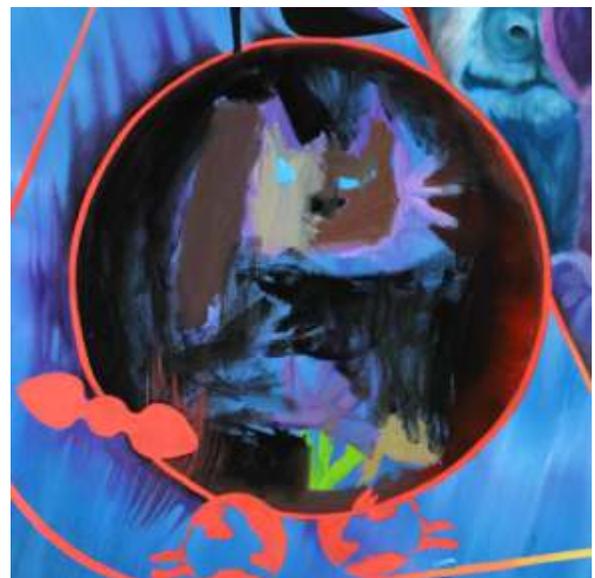
The last painting we did, when she finished I asked her what we were going to name this one.

She raised her hands palms up, "Well Nana, you *know* ..."

Looking at what she had painted I didn't see a lead so I asked her again.

"It's the *mask*, Nana. *The mask*." And Wren, who loves to play cat pointed to my mask, *Puss-in-boots*. For the human face, I had used a photo of Wren for reference but hadn't sensed she had noticed a resemblance. In this final painting, she had not drawn from her head, but looked around her once again – as she once had at Wolfie. I continued with the mask theme throughout the painting.

Five paintings begun by allowing a child to direct the course. It was for me, an acknowledgement of the matriarchal line I am a part in. It was a means of accessing again an innocence that social conditioning has tamed through maturity, sadly perhaps, because that expression has enduring honesty. It was, for me, an abandonment of (some) strictures in order to participate in a new way. It was hospitality at it's best, a conversation during the making.





Travelling with Chicken Bones

## Pet

*Traveling with Chicken Bones* 2016, powder coated, cut and welded stainless steel, wood stand with LED interior light, glass, 32 x 27 x 16, stand: 16 x 20 x 20 in.

Cutter: water jet Altar Metal, Kelowna, BC

Welding: Alcock Studios, Vernon, BC

Powder coating: Kelowna Powder Coating, Kelowna, BC



## CHRONOLOGY

- 1948 Born Julie Cowan in Nelson BC.  
Parents Donovan Frankland and Edith Joyce Cowan.  
Dr. Cowan teaches music at The University of Regina while Julie grows up.
- 1954-65 Julie studies piano with Regina Royal Conservatory until 8<sup>th</sup> level
- 1955 The family lives in Minneapolis while Don Cowan earns a Masters Degree from the University of Minnesota in Music Education
- 1964 Family travels to the New York Worlds Fair in a travel trailer. The optimistic focus of the fair is "Peace through Understanding"
- 1965 Attends the summer school at the Banff School of Fine Arts to study painting with Charles Stegeman and Carl Andre
- 1966 As a part time job, Julie helps Terry Fenton install at the Regina Art Gallery and is impressed by *Edward Keinholz: Assemblages and Tableaus* and *Audio Kinetic Environment: Zbigniew Blazeje*.  
That summer attends Emma Lake Art School and takes painting 101 from Ted Godwin. Ernie Lindner paints *A Young Artist's Hand* as she models holding a paint brush.  
Attends the Harold Cohen Emma Lake Summer Workshop.
- 1966 – 69 University of Manitoba BFA. Graduates with the Gold Medal.  
Kenneth Lochhead and George Swinton are her professors.  
Creates *The Purse Snatching*, a documented performance with Ron Gabe (later became Felix Partz with General Idea) acting and Calvin Bailey filming.  
Stages *Spectrum Organization* a performance where the audience is transported to rainbow-lit sites just outside Winnipeg to view coloured tableaus from the inside of a transport truck trailer.
- 1969 At the Michael Steiner Emma Lake workshop, stages the performance *Opalescent Organization* with the audience viewing sites staged in the woods from an inclined plane mounted on the flat-bed deck of a transport truck
- 1969 The Canada Council travels across Canada visiting studios. Oakes is awarded a bursary. Hitchhikes from Amsterdam to Greece where she lives six months in an alternative community in the Matala Caves on Crete, then travels overland in a painted land-rover through Turkey Persia, Afghanistan and Pakistan. Takes a boat to India where she spends the year in Goa.





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



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

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



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

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

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



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

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



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

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



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

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



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



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

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

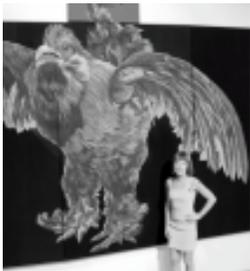


1994 *Cunte*, a subversive scent that mocked sexist ads with a performance and exhibition at Artimisia Gallery, Vancouver is featured as two full pages in Art in America.  
Produces *Cunte* video (3 min) editing with S'en Klip Studio.



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

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



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

1998 *Divorces*.  
Begins at New York University in Venice, Italy with Dr. Angiola Churchill, Venice Program Director.

1999-2000 Lives between New York and Venice Italy to complete a Masters Degree in Art and Art Professions, NYU.



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

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

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

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



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

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



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

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

2005 Solo exhibitions *The Revolving Door* Lehmann Leskiw Fine Arts, Toronto *Quercia Stories* The Art Ark, Vernon, BC and *Poultry in Motion*, Absolute Gallery, Des Moines, Iowa.



Reads from *Quercia Stories* at Louise Bourgeois's salon. Richard convenes the salon in Robert Stores' absence.

2006 Moves from New York. Oakes establishes studio and Fogarty re-opens Headbones Gallery on Carlaw Avenue in East Toronto.



Solo exhibition of *Conscientious Perversity* Lehmann Leskiw Fine Arts. Meets Christian Bernard Singer who is the curator.

Art Editor for Riverside Quarterly magazine, Toronto

Travels to Italy to visit the Venice Biennale and tours Germany



2007

Explores Buddhist iconography for *The Buddha Disturbed* with drawings, paintings and bronze sculpture.

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



2008

Expanding the series to include a collaborative project *Pass the Buddha*, the exhibition *The Buddha Composed* curated by Katarina Atanassova shows at The Varley Gallery, Markham, ON.

Travels to Germany for *Kanadische Woken: Five Canadian Artists Ellis, Feught, Feught, Oakes, Taylor*, Barmsteadt, Germany

2008-2015

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

2009

Curates *Aligning With Beauty*, The Varley Gallery, Markham, ON  
*The Buddha Composed* shows at The Canadian Museum of Northern History, ON and Galerie Samuel Lallouz, Montreal.

Solo exhibition *Genesis* at Lonsdale Gallery, Toronto.

Oakes meets Alfred Engerer and Giesterblitz studio and begins to work with him on the production of the glass birds for *Swounds*.

Oakes' short story *The Dresden Rooms* included in *Heads and Tales* by Heidi Hatry, Edizioni, Charta, Milano

Attends the 53<sup>th</sup> Venice Biennale for *Vies Des Arts* and writes *Teleportation and a Cold Morning: Mark Lewis*



2010

Oakes and Fogarty move to Vernon BC to design and build a studio, residence, and Headbones Gallery

Guest speaker for RBC Glass Awards and Winnifred Schantz Ceramic Award- *Between the Idea and the Reality*

Solo exhibition *Swounds* curated by Christian Bernard Singer opens at The Canadian Clay and Glass Gallery, ON

2011

After six years in process, *HOOKS* is published by Dundurn Press, Toronto, ON, 360 pages. Book signings in Victoria, Vancouver, Okanagan and Toronto.



2012

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

2013

Attends the 55<sup>th</sup> Venice Biennale for *Vies Des Arts*, *A Resounding Silence: Shari Boyle*. Travels on to Paris and then Art Basel.



2014

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

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



2015 Solo exhibition *Awestruck Calendar of Ecology* at the Canadian Clay and Glass Gallery curated by Christian Bernard Singer. The exhibition includes *The Blue Tornado*, an installation made of suspended cyan blue glass birds and below a 'shadow' of recycled blue glass and *The Beast*. *Batelisks* are seven plexi-glass obelisks on which hang 280 bats indicating human gestation. Twelve wild animal urns and seven boxes containing domestic animals represent months and years.



2016 *Three Canadian Artists Reflect on the Natural World: Susan Colette, Julie Oakes, Christian Bernard Singer* at the Karl and Helen Bulger Gallery, Kean University, Union City, NJ, curated by Neil Tetkowski



2016 *Blue Tornado Redux* solo exhibition curated by Lubos Culen, Vernon Art Gallery, Vernon, BC showing the tornado, bat columns and *Maypole Dancer*, a powder-coated steel suspension symbolizing spring.



2017 *Striving in the Pink Lane* and *Half Full Half Empty* included in *INTERWOVEN: New Canadian Perspectives into Textiles and Printmaking*: curated by Derek Besant and Alicja Habisciak Matczak at KOBRO Gallery, Lodz, Poland, and The National Cultural Centre Art Gallery, Warsaw, Poland



Oakes marches in the Woman's March carrying *Striving in the Pink Lane* in Lodz in March and Warsaw in October. Travels to Russia and the Netherlands and produces the magazine *Headbones Reports*.

2017 Oakes and Fogarty travel to Documenta, Munster, and the Venice Biennale and produce the magazine *Cyclovia*. They travel to Mexico and Havana to visit galleries and museums. *The Cuban Handbook* is the result.



2018 Oakes' print installation consisting of a wall graphic, etchings of animals and smashed porcelain frogs imprinted by tire treads is in Bienal Douro, Portugal. Travel to Spain and North Africa and the magazine *HOT BODS* is the result. Kelowna Art Gallery Airport Commission: *Seasoned*

2019 While working on the porcelain high heels for *SheShe*, Oakes cracks one and breaks two ribs so turns to gouache and does fourteen under the title *One Cracked Two Broken*. UBCO acquires Oakes' *Seasoned*, four large oil paintings for the new Commons Building, UBCO.

Dec 2019- Jan 2020 *SHESHE Stylistic Empathy*, Penticton Art Gallery curated by Paul Crawford

One Cracked Two Broken  
Justifying my Seed



Julie Oakes and Paul Crawford

## Julie Oakes SHESHE List of works PAG

Cougar Flip: A Thin Disguise 2015 oil on canvas, four panels, 72 x 92 in

### Gouaches:

Concept Chairs 2016 gouache on black Stonehenge paper 2016, 20 x 30 in

Final Concept gouache 2019, 20 x 30 in on black Stonehenge paper

Bunny Chair back 2017 gouache on black Stonehenge paper 24 x 18 in (framed 34 x 28 in)

Bunny Chair seat 2017 gouache on black Stonehenge paper 18 x 18 in (framed 34 x 28 in)

Birdie Chair back 2017 gouache on black Stonehenge paper 24 x 18 in (framed 34 x 28 in)

Birdie Chair seat 2017 gouache on black Stonehenge paper 18 x 18 in (framed 34 x 28 in)

Unicorn Chair back 2017 gouache on black Stonehenge paper 24 x 18 in (framed 34 x 28 in)

Unicorn Chair seat 2017 gouache on black Stonehenge paper 18 x 18 in (framed 34 x 28 in)

Mad Sir 2017 gouache on black paper 86 x 20 in

Whirlwind 2017 gouache on white arches paper 40 x 60 in

### SheShe installation

Tread Lightly: floor 2017–2019 oil paint on 15 birch panels (each 48 x 48 in) inset with abalone, 144 x 240 in with 70 small porcelain high heeled shoes.

Sit Up: chairs 2017-2019, 3 wood chairs (each approx. 60 x 18 x 18 in) with tapestry seat and backs, cast aluminum feet and extensions.

Cabinetry: Into the Woods- Carl St. Jean

Tapestry table runner: Magnolia Editions, San Francisco, woven in Belgium

Aluminum casting:

Rabbit ears and feet – Tany Foundry, China

Birdie and Magic extensions and feet – Forbes Foundry, BC

MAD SIR: table and runner 2017-2019 silk tapestry table runner, 16 x 80 in. on table with cast aluminum deer feet

Cabinetry: Into the Woods - Carl St. Jean

Tapestry table runner: Magnolia Editions, San Francisco, woven in Belgium

Aluminum Casting: Forbes Foundry, BC

FS #1- #70 seventy individual white unglazed high fire porcelain female high heel shoes, each numbered and signed, some with ribbons and laces.

WHIRLWIND 2017-2018 silk tapestry 120 x 80 in  
Magnolia Editions, San Francisco, woven in Belgium

## **Personal**

Striving in the Pink Lane 2016, infused print flag on dacron with hand embroidery, fringe and Swarovski crystals, 96 x 60 in

Queen 2017 – 2019 143 pieces: recycled salad containers, automotive paint, linocut prints (3 images printed on a small BLICK press) on black Stonehenge paper, hand cut-out,

Totem 2015-2018, oil on canvas, three panels 60 x 96 in, total dimension: 252 x 96 in

Dancing Eye 2019 neon on shaped panel with electrical 50 x 50 in  
Kelowna Neon

**Nana and Wren** 2017-2019 oil on canvas, 72 x 48 in. Five paintings done in collaboration with Wren Winkler from (her) age 4.5 to 7 years.

Woflie in a Dress 2017

Rainbows in the Storm Time 2017

Flower and her Baby 2018

Minty Rose 2018

It's the Mask 2019

**TALES, We Told Them ...** 2017-2019, unglazed white porcelain, acrylic paint, gold leaf, human hair, found objects. Fired at cone 5 Slow in a SKUTT kiln

Adam and Eve 2017 unglazed white porcelain, acrylic paint, gold leaf, human hair, found objects, 19 x 16 x 6 in.

Goldilocks and the Three Bears 2019 unglazed white porcelain, acrylic paint, gold leaf, human hair, 14 x 13.5 x 3 in.

Little Red Riding Hood 2018 unglazed white porcelain, acrylic paint, gold leaf, human hair, 18 x 9 x 3 in.

Cinderella 2018 (2 pieces) unglazed white porcelain, acrylic paint, gold leaf, human hair, synthetic hair, found objects, face: 12 x 10 x 4.5 in, slipper 3.5 x 2.5 x 3 in

The Frog Prince 2017 unglazed white porcelain, acrylic paint, gold leaf, human hair, 25 x 13 x 4.5 in.

The Three Little Pigs 2019 (4 pieces) unglazed white porcelain, acrylic paint, gold leaf, human hair, found objects pigs: each approx. 5 x 5 x 4 in, wolf: 12 x 7 x 4 in.

## Acknowledgements

Thanks to:

Richard Fogarty, first and foremost.

I want to express my appreciation and thanks to Doug Alcock, Carl St. Jean, Nicholas Price, Gord Bose and Paul Parvis, especially for their attention to detail along with Alcock Studio, Into the Woods, Magnolia Editions, AKA Room Services Inc., Kelowna Neon, Altar Metal, Kelowna Powder Coaters, Tany Foundry and Forbes Foundry; to the Penticton Art Gallery with Paul Crawford, the Curatorial Director who buoyed the vision with insight and an effective team - Glenn Clark, the preparator who goes the distance, Karen Walls, Natalie Hatherell, Carla O'Bee, McKaila Ferguson, Maya Gautier, Executive Director, and the enthusiastic volunteers as well as President of the Board, Eric Hanston and the Board of Directors.

I am eternally grateful to my family - my mother Joyce Cowan; my daughter Greta Oakes and her husband Steve Winkler and their daughter Wren who deserves accolades beyond her years; my son Victor Oakes and his wife Ashley Oakes and their two young sons, Sawyer Shore and Jackson Cruz who help to keep my energy up. I want to thank Christopher Oakes for all the Highfarm years that continue to today – good times. I thank my brother Jan Cowan, his wife Shelly and my nephew Morgan McKinney who carried Headbones Gallery during October and November as well as all of the friends who help to make my life run through their support and good company – Suzanne Zimmerman, Tom and Karen Close, Johann and Diane Feught, Nadine Guy, Eileen Loewen, Graham Lowe, June Nicolay, Susan Whitney, Chad Wolfund and Lonsdale Gallery, Cesar Forero, and Kees and Hella Versfeld.

Future thanks forward to Tracey Kutcshker and the Salmon Arm Art Gallery; Alicja Habisciak and Jolanta Habisciak and KOBRO Gallery, Lodz, Poland and TESTA Gallery, Warsaw, Poland; and to Melissa La Porte and the Temiskaming Gallery in Kirkland Lake, Ontario.

Finally, first and foremost and above all and again and again – Richard Fogarty who does everything and makes the show run, always, far better.

Thank you,

Julie Oakes







RICH FOG



Micro Pub is one