



absolute art

Des Moines, Iowa



poultry in motion

Julie Oakes

May 6 - June 27, 2005

Julie Oakes - Human Sacrifice

Lehman Leskiw Fine Art, Toronto

Exhibition: April 30 - May 22, 2005

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

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

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

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

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

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

Richard Fogarty

Foreword
By Dr. Terry Williams

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

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

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

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

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

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

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

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

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

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



Cock in the Bonnet, 2005, Oil on canvas, 44 x 33 inches



Cat in the Hat II, 2005, Oil on canvas, 44 x 33 inches



Walk on the Wild Side, 2005, Oil on canvas, 44 x 33 inches



Musicians of Bremen, 2005, Oil on canvas, 66 x 44 inches



Road Skull, 2005, Oil on canvas, 66 x 44 inches



Hot Footen, 2005, Oil on canvas, 44 x 33 inches



Cock and Mouse I,II,III, 2005, Oil on canvas, 8 x 12 inches



On the Road, 2005, Oil on canvas, 44 x 66 inches



Featheren Hat, 2005, Oil on canvas, 44 x 66 inches



Snake Rattle and Roll, Crocodile Chorus, 2005, Oil on canvas, 44 x 33 inches



Cool Cat, 2005, Oil on canvas, 44 x 66 inches



Big Chick, 2004, Oil on canvas, 120 x 120 inches

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

Solo Exhibitions

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

Group Exhibitions

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

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

Visual Performances

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

Videos

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

Education

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

Writings

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

Reviews

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

Scholarships and Grants

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

Selected Collections

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

Cover: Ode to Georgia, 2005, Oil on canvas, 44 x 66 inches



505 East Locust
Des Moines, Iowa
50309
Tel: 515-288-4880

absolute Art

Rich Fog Micro Publishing

Publishing and producing short run and limited edition artist books and catalogs



3104 - 30th Avenue, Suite #371
Vernon, British Columbia V1T 9M9
Canada 250.549.0340 New York 347-563-8508
E richard@richfog.com W www.richfog.com