

Julianne Joos

Mutant Melodies

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November 19 - December 31, 2022



HEADBONES GALLERY

Artist Catalog: Julianna Joos *Mutant Melodies*
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Vernon, BC, November 17 to December 31, 2022

Julianna Joos, 1954

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Julianna Joos *Mutant Melodies* commentary © 2022 Julie Oakes

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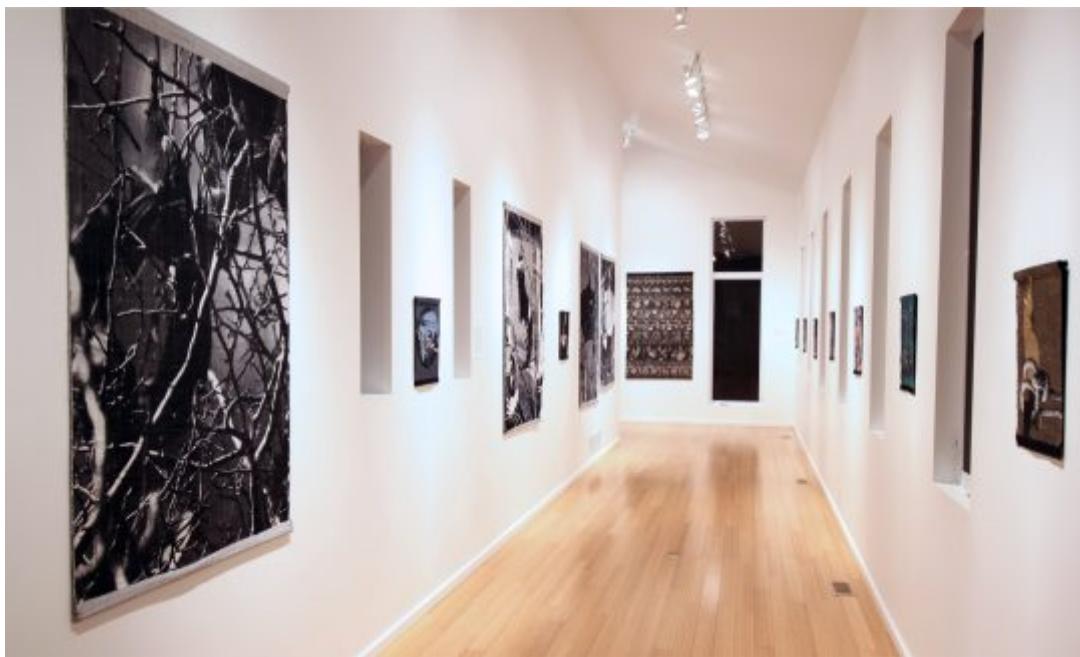
Julianne Joos

Mutant Melodies



Commentary by Julie Oakes





Julianna Joos Mutant Melodies

Julianna Joos, a printmaker who has expanded her practice to include Jacquard tapestries, appears to have developed an exculpatory relationship to the grey-headed flying foxes (vegetarian bats) during a residency at ArtSpace in Sydney, Australia in 2008. She came back to her home and studio in Quebec and the pesky leaf-eaters found themselves memorialized. Headbones Gallery will have a diptych of these large tapestries and two depicting close ups of the intriguing giants at Headbones Gallery November 19 to December 31. The images on the tapestries are close to life size. Julianna Joos doesn't tackle her subjects lightly and it is partially the story behind each of the series that adds body to the works.

Twelve smaller tapestries relate to the ever-intriguing idea of the vanities. One of the most quoted biblical passages from Ecclesiastes "Vanity of Vanities, saith the Preacher, Vanity of vanities, all is vanity" grants scope within the subject for interpretation. One work is titled "self portrait," the concept of personal identity altering according to the conceit, or vanity of



the individual. Using simple graphic rendering and the repeated visual of a knotted rope, the inward turning notion of the theme, historically of great interest to artists, is convoluted and yet binding, much like the physical traits of a weaving.

Her use of the Jacquard method is related to printmaking not only through imagery (the deep blacks and myriad greys and monochromatic palettes reminiscent of classic lithography or etching) but also revealed through elements of the processes. Often printmaking creates a positive image from a negative imprint, the markings of the hand upon the original plate much like the reverse of a woven image. Printmaking deals in multiples of the same image which is also an integral part of weaving. The handsome *Patterns and Melodies*, a hand-woven Jacquard weaving inspired by the music of José Evangelista (music is also based on pattern and repetition) brings another artistic discipline into the conversation as subject.

The series of twelve etchings on copper, *Les Mutants*, employs imagery based on the scientifically recorded deformities of the Zizeera mala's, or blue butterfly's, larvae exposed to nuclear radiation during the Fukushima nuclear disaster in March 2011. With the white paper shining like a lens upon the fragile insects, the plight of the small exposed to the machinations of mankind is rendered both poignant and poetic.



Chauves-souris
Bats

These artworks representing grey-headed flying foxes, large vegetarian bats, were inspired by a true story. The Jacquard weavings are an exploration into new technologies, ecological phenomena, symbols but also a psychological quest.

I began working on this project in 2008 during a residency at ArtSpace, in Sydney, Australia, was inspired by an article in a local newspaper, the Sydney Morning Herald, that dealt with a particular situation at the time, in the Royal Botanical Gardens. A large, motorized inflatable man had been installed under a more than 100-year-old palm tree in an effort to frighten the vegetarian fox-bats that were eating all its leaves; the bats were threatening the tree's survival. The article in the Sydney Morning Herald explained how over twenty thousand bats that had settled in the Royal Botanical Gardens, were eating the leaves of sixty trees. The staff did not know how to get rid of these mammals. I had seen these bats during my walks in the gardens and they had made a strong impression on me. I wanted to learn more about them.



A bat is frightening at first, but it is an ambivalent symbol. It often represents underground forces because it lives in caverns (Maya); it is the god of death for the Mexicans, but it is also the god of longevity in the Far East. In the West, the bat is often considered as a monster or a monstrous bird. I prefer the double meaning given to the bat in Africa: from a negative point of view, it is the enemy of light, the extravagant bird that does everything backwards and that sees everything upside-down like a man hung by the feet but from a positive aspect, the bat is a symbol of perspicacity, a being that sees in the dark, when the night covers the rest of world. I wanted to make the transition from evil to good by showing bats in a way we can love and accept. These artworks are also a psychological query: how to tame the unknown through representation.

Julianna Joos



Singulair-Textile (Chauve-souris XIII), jacquard weaving, linen, 150 x 107 cm, 2015,





Chauve-souris IX (diptych) jacquard weaving, linen, 150 x 107 cm 2012





Chauve-souris VII, jacquard weaving, linen, 150 x 107 cm, 2012





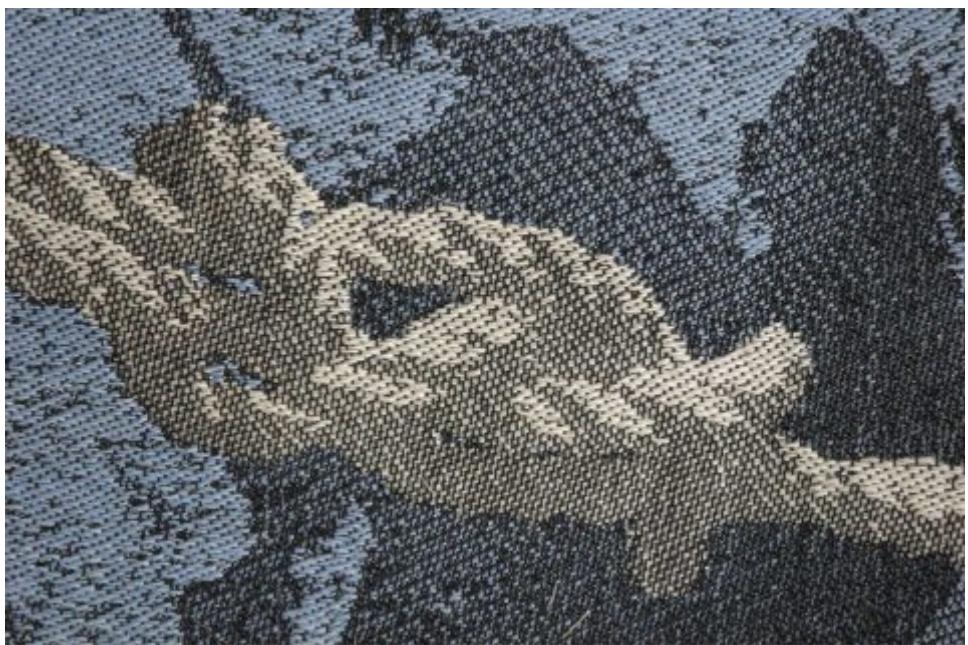
Vanités Vanitas Julianna Joos

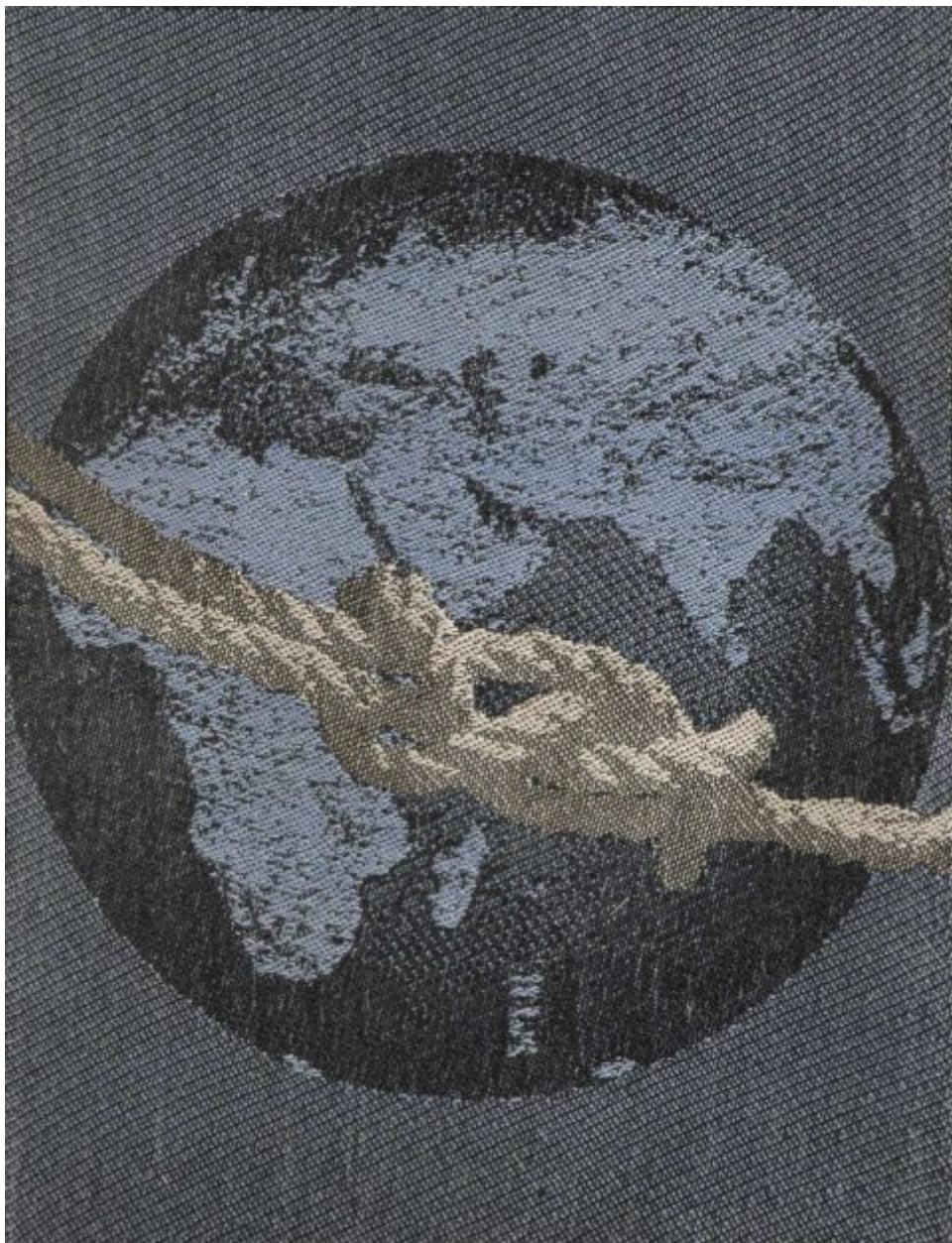
The twelve jacquard weavings of the Vanités (Vanitas) series are personal appropriations of themes found in the vanities from the Renaissance. White knots tie the monochromatic images that represent symbols referring to the artist and her activities, to life and death, to slowness and eroticism, to power and skills but also to things ephemeral and insignificant. The knot is used as a metaphor. The forms are esthetic while the symbols want to be forceful.

I have used fisherman's knots to convey stability within the confusion of destiny. A tied knot refers to a specific situation; to undo a knot provokes either a crisis and death or a solution and freedom.

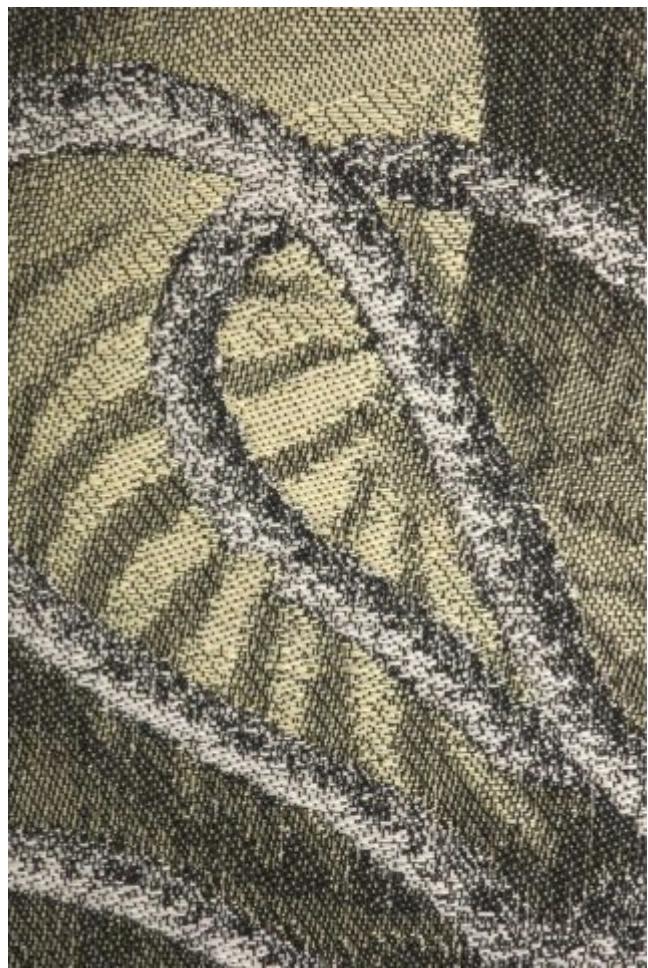
In this project, a new technology is associated to a traditional medium. The weavings are jacquard weavings made in linen. Jacquard weaving has promoted weaving to new levels: the images are prepared digitally, the looms read the information saved by the software but the artworks are hand-woven and this way keep the qualities of traditional weaving. The beauty, colour and texture of the fibers are still present.

Julianna Joos



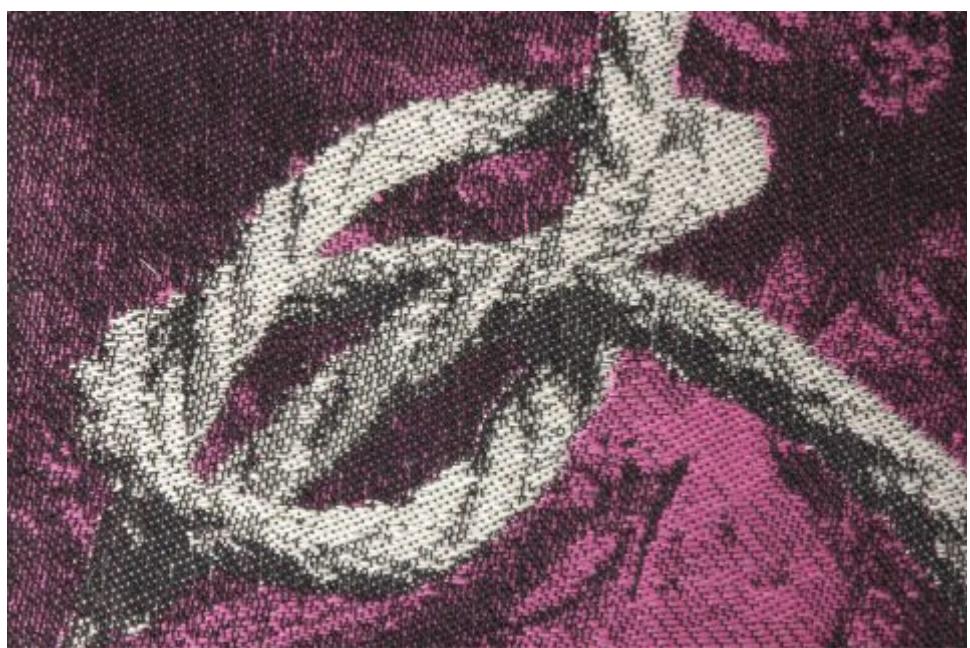


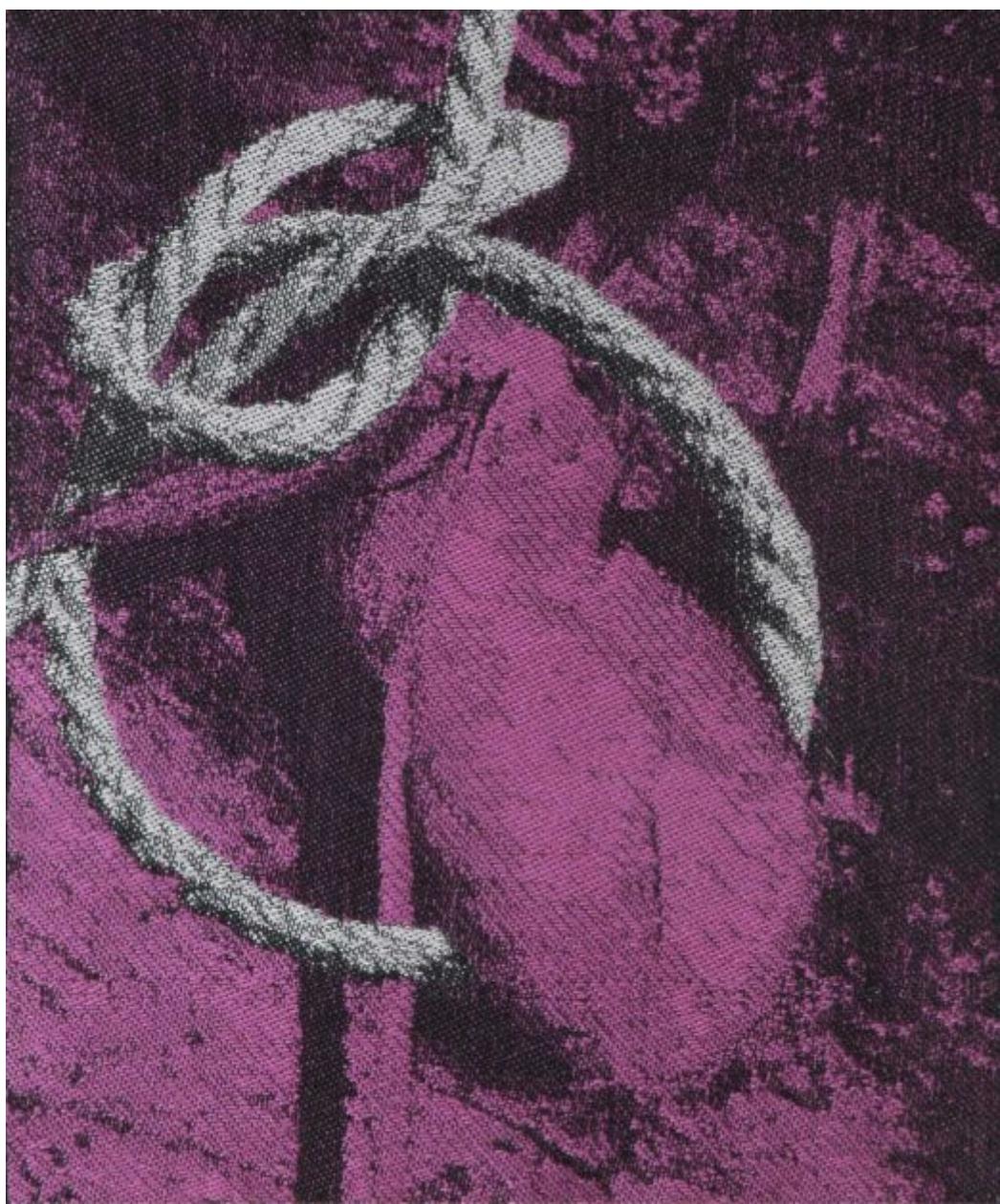
Vanité avec globe, jacquard weaving, linen, 44 x 35 cm, 2005





Vanité avec nautilus, jacquard weaving, linen, 44 x 35 cm, 2005



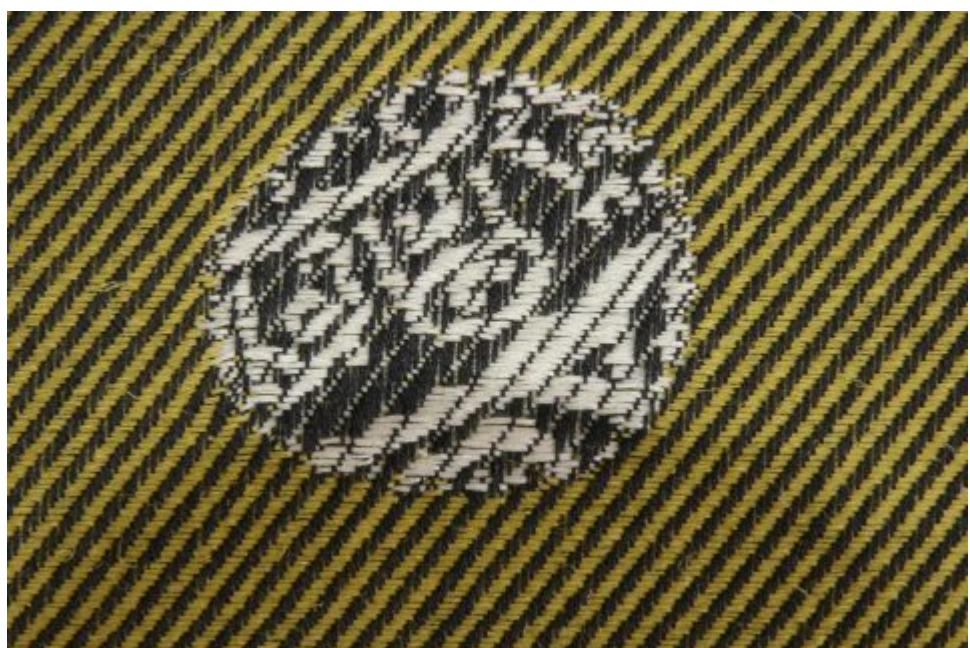


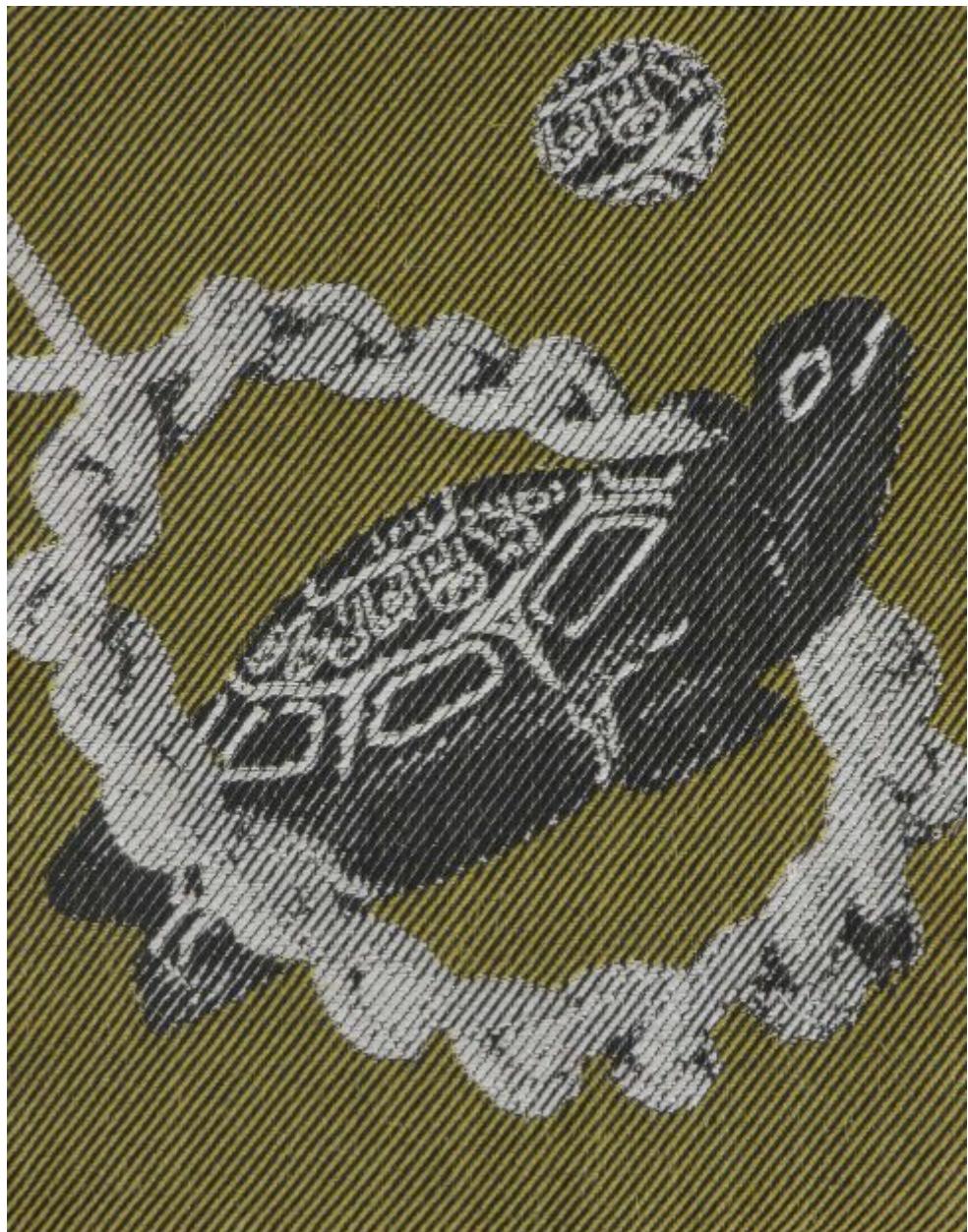
Vanité avec sabot de Marie, jacquard weaving, linen, 44 x 35 cm, 2005





Vanité avec perroquet, jacquard weaving, linen, 44 x 35 cm, 2005





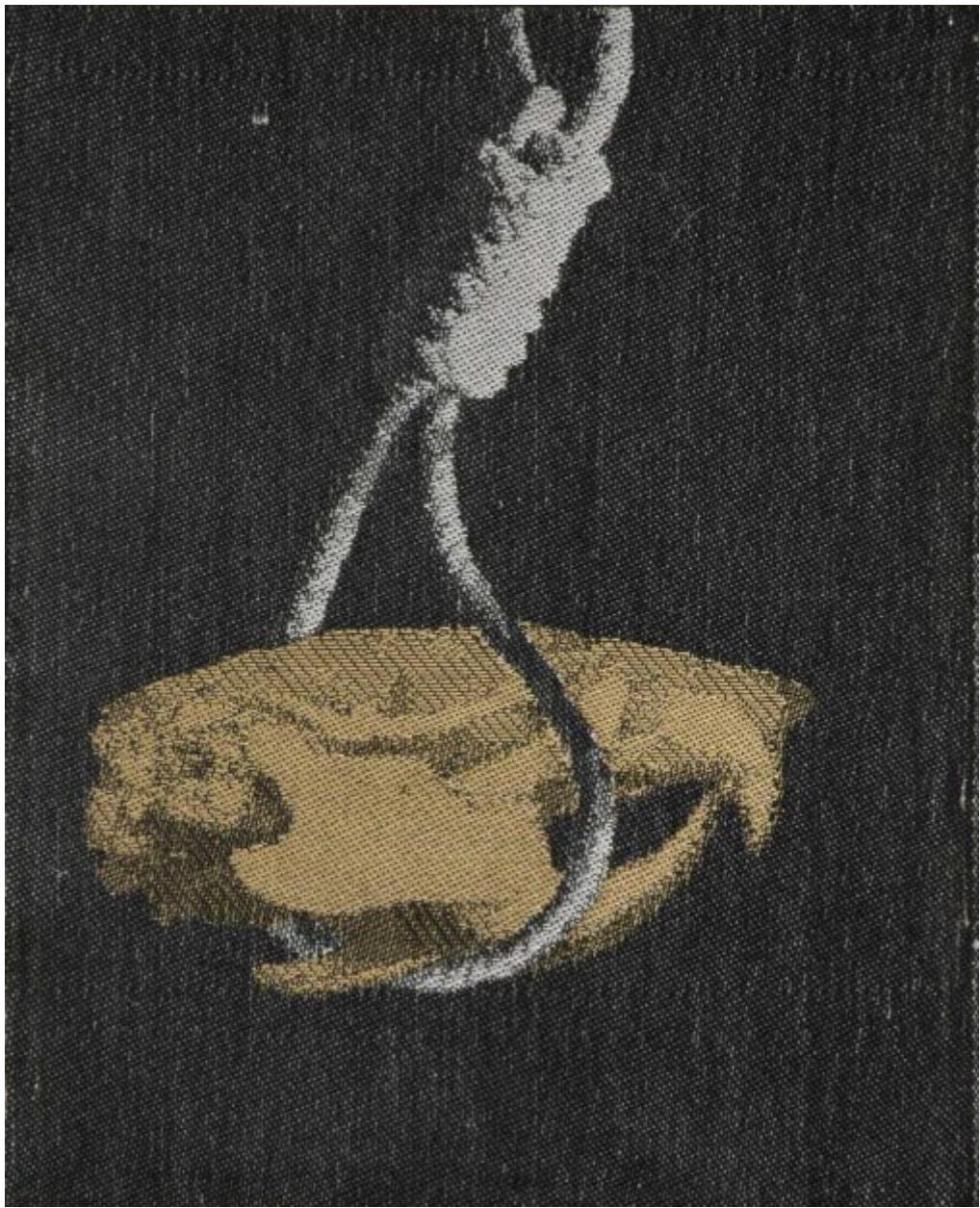
Vanité avec tortue, jacquard weaving, linen, 44 x 35 cm, 2005





Vanité avec libellule, jacquard weaving, linen, 44 x 35 cm, 2005





Vanité avec crâne, jacquard weaving, linen, 44 x 35 cm, 2005



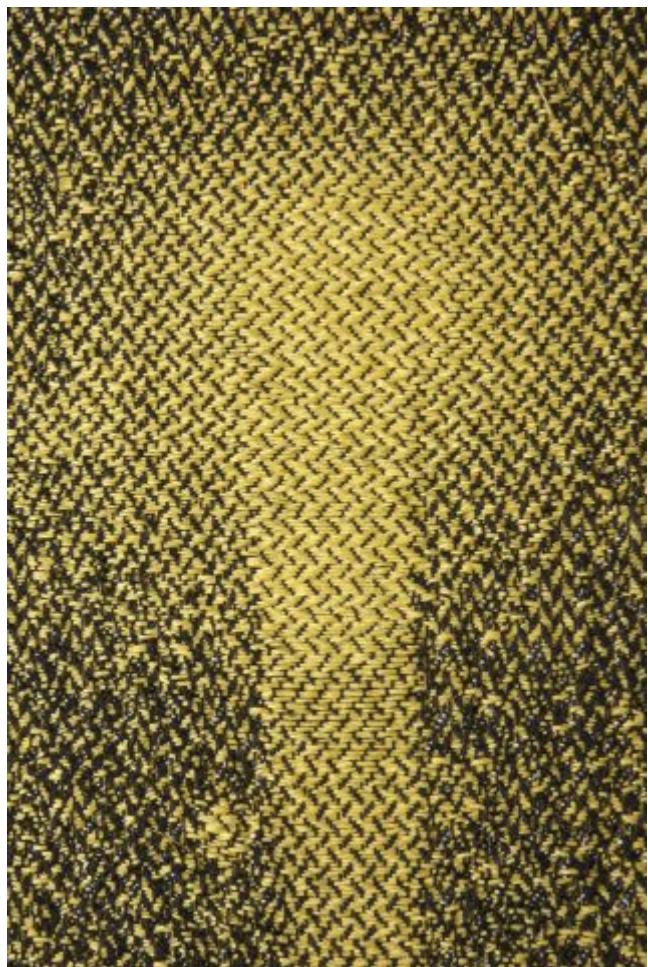


Vanité avec cuillers, jacquard weaving, linen, 44 x 35 cm, 2005





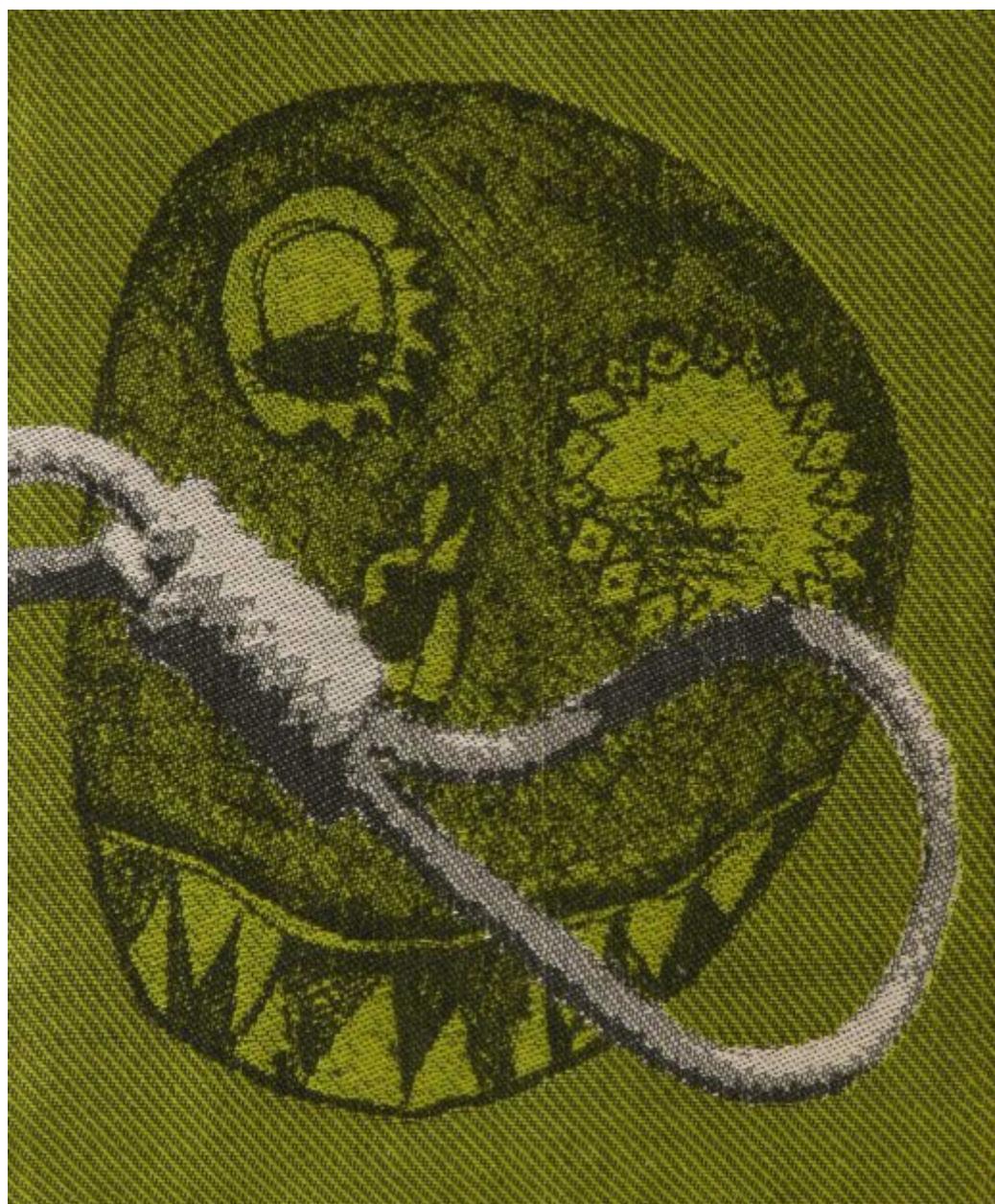
Vanité avec outils de gravure, jacquard weaving, linen, 44 x 35 cm, 2005



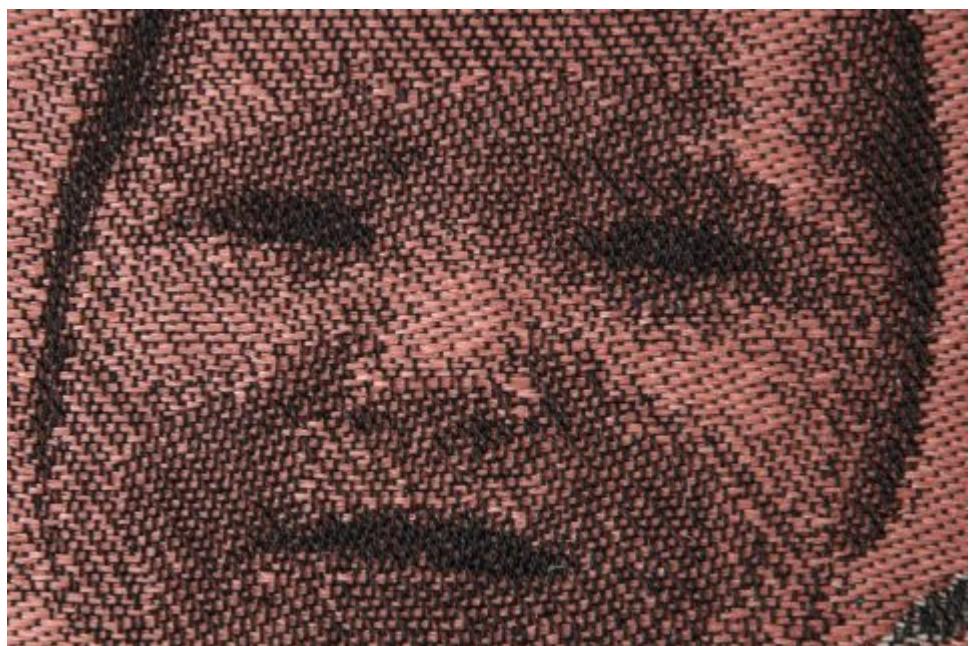


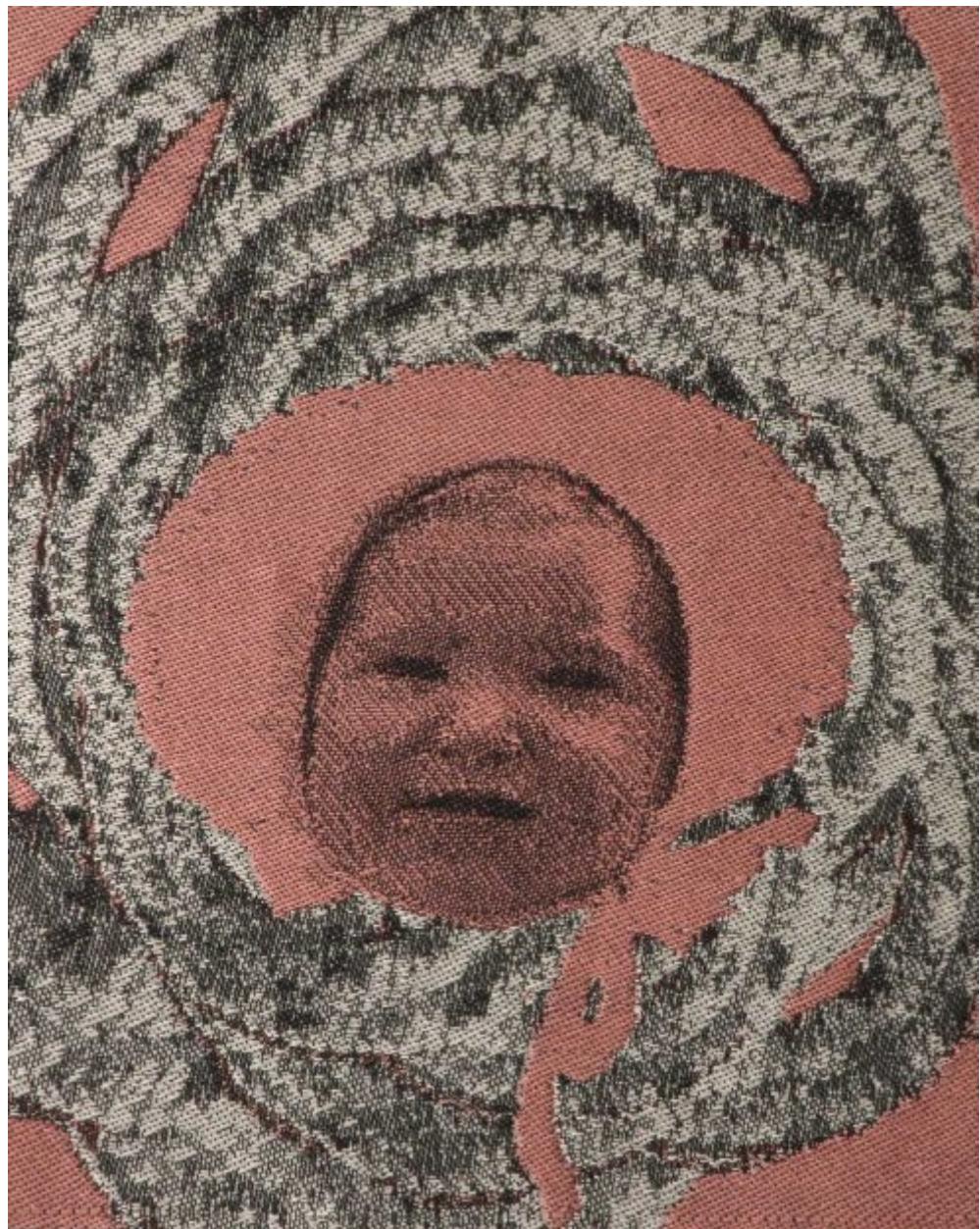
Vanité avec bougie, jacquard weaving, linen, 44 x 35 cm, 2005





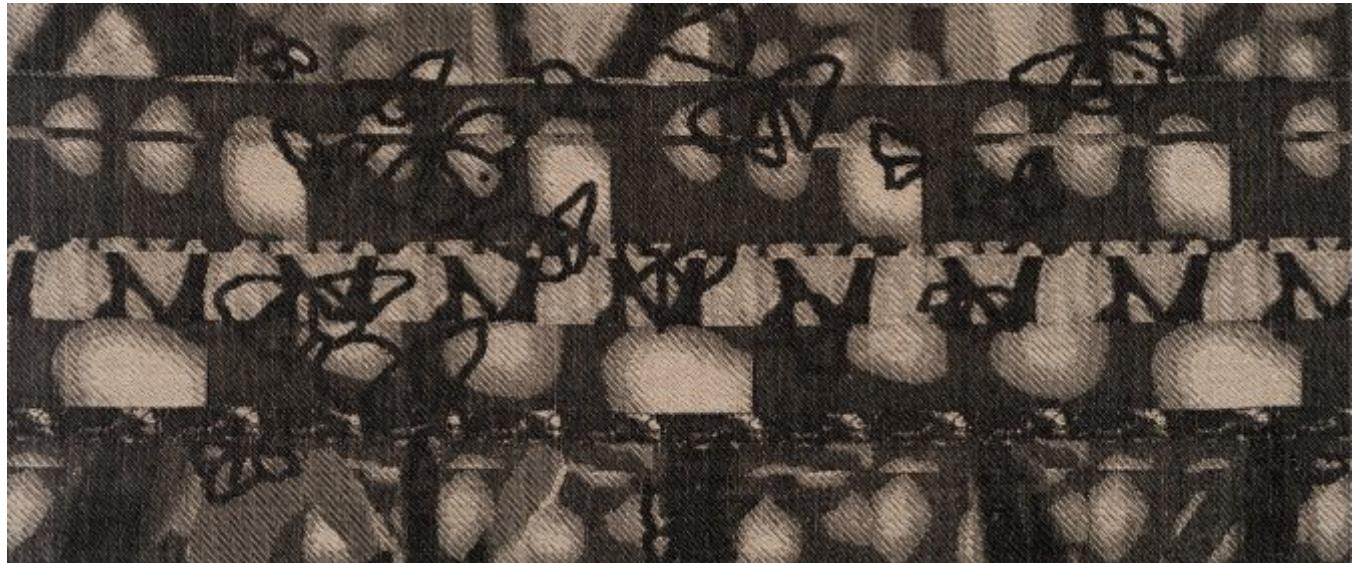
Vanité avec masque, jacquard weaving, linen, 44 x 35 cm, 2005





Autoportrait, jacquard weaving, linen, 44 x 35 cm, 2005

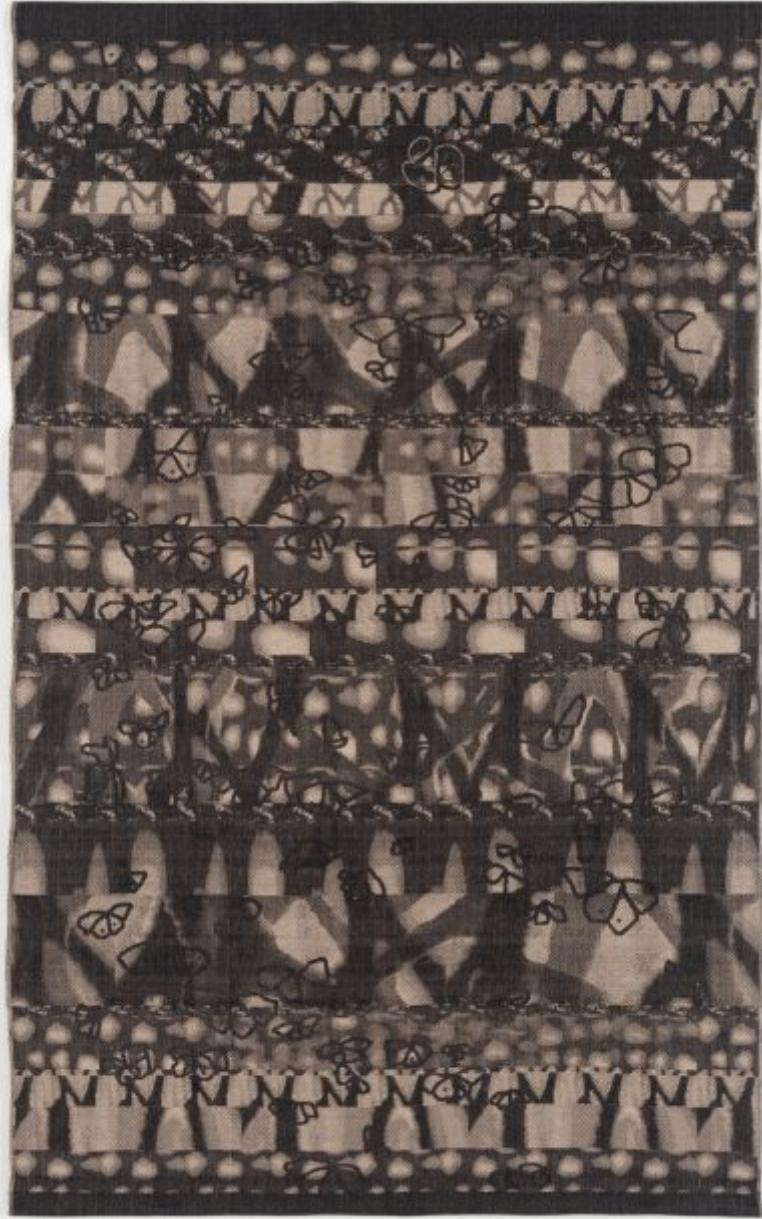
Motifs et mélodies (Patterns & Melodies) is a hand-woven Jacquard weaving inspired by the music of José Evangelista. José Evangelista is a contemporary music composer recognized for his Balinese Gamelan music of Indonesian origin.



I have aimed to translate the structure of one work titled Ô Bali, into a visual structure. In his creative work, José Evangelista makes his music essentially a melodic manifestation excluding harmony; in this composition he begins with two melodies. I have created two rows of patterns, abstracted from the patterns on the wings of a Monarch Butterfly; these correspond to the two initial melodies. As the musical composition evolves other instruments get involved adding ornaments and interacting with the initial melodies. I have developed my visual composition in the same manner: in the rows below the two initial rows of patterns, I have manipulated the original patterns, distorting them and sometimes letting them interact between each other. I have added throughout the work small black butterflies as ornaments. I have planned this Jacquard weaving like a sheet of music to be read from left to right and from top to bottom, but also across following the small butterflies which would be the unexpected ornaments in the musical composition.

Julianna Joos





Motifs et mélodies jacquard weaving, linen, 150 x 107 cm, 2020

Les mutants

This series of twelve etchings on copper deal with the aftermath of nuclear disasters. These prints are about the mutant butterflies, found around Fukushima, two months after the nuclear accident in March 2011.



Les Mutants, etching and aquatint, 6/10, 17 x 17 cm, 2013

The small blue butterflies of the Zizeera mala species have been exposed to radioactivity as larvae; they have developed visible physical deformities. These anomalies have not disappeared with the following generation instead they have worsened. This would demonstrate that the radiations from the nuclear accident at Fukushima have clearly damaged the genes themselves of the blue butterfly. My poetic artistic approach to the situation is made in an effort to make this dramatic consequence of the nuclear accident known.

Julianna Joos

Sources:

- 1- Des papillons mutants découverts après Fukushima, La Libre Belgique, mis en ligne 14/08/2012
- 2- Philippe Pons, Des papillons mutants autour de Fukushima, LE MONDE, 15.08.2012 à 14h 24



Mutant 1, etching and aquatint, 6/10, 17 x 17 cm, 2013



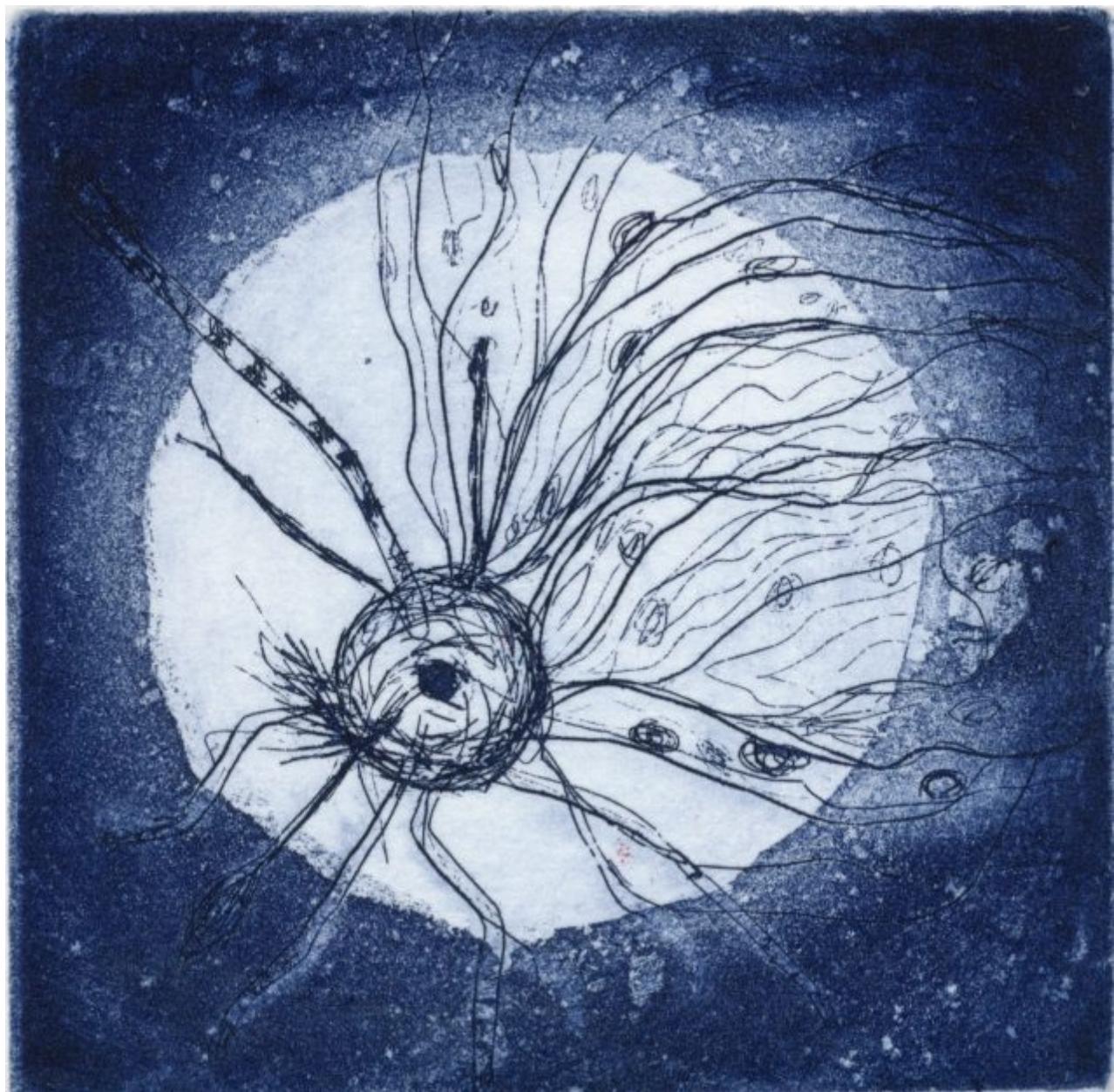
Mutant 2, etching and aquatint, 6/10, 17 x 17 cm, 2013



Mutant 3, etching and aquatint, 6/10, 17 x 17 cm, 2013



Mutant 4, etching and aquatint, 6/10, 17 x 17 cm, 2013



Mutant 5, etching and aquatint, 6/10, 17 x 17 cm, 2013



Mutant 6, etching and aquatint, 6/10, 17 x 17 cm, 2013



Mutant 7, etching and aquatint, 6/10, 17 x 17 cm, 2013



Mutant 8, etching and aquatint, 6/10, 17 x 17 cm, 2013



Papillon Bleu, etching and aquatint, 6/10, 17 x 17 cm, 2013



Tete de Mutant, etching and aquatint, 6/10, 17 x 17 cm, 2013



Oeil de Mutant, , etching and aquatint, 6/10, 17 x 17 cm, 2013



Headbones Gallery, 2022

Julianna Joos

CURRICULUM VITAE

Julianna Joos

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Web Site: <http://www.julianna.jujoos.net>

EDUCATION

- 2004, 2007 et 2013 Jacquard weaving workshop Louise Lemieux-Bérubé, Université Concordia et Centre des Textiles Contemporain de Montréal, MONTRÉAL
- 1996 Maîtrise ès arts (M.A.) Programme de maîtrise en arts plastiques, concentration création, Université du Québec à Montréal, MONTRÉAL
- 1975 Bachelor of Arts, Université Concordia, MONTRÉAL
- 1972 Baccalauréat ès lettres, Collège Marie de France, MONTRÉAL

SOLO EXHIBITIONS

- 2022 *Breeding Grounds*, Art Gallery, Museum of Northern History, KIRKLAND LAKE, Ontario
MurMur, Truth Gallery, VICTORIA, British Columbia
- 2017 *Écho de Woolloomooloo*, Maison de la culture Marie-Uguay, MONTRÉAL
North/South Stories, CQUni Noosa Art Space, NOOSA, Australia
- 2016 *Tisser un labyrinthe / Weaving through a Labyrinth*, Stone School Gallery, La triennale internationale des arts textiles en Outaouais, PORTAGE-DU-FORT, Canada
- 2015 *Three Bats in Waiting*, Impress Printmakers Gallery, BRISBANE, Australia
Stories from the North, Project Gallery, Queensland College of Art, Griffith University, BRISBANE, Australie
- 2014 *Écho de Woolloomooloo*, Galerie d'art du Parc, TROIS-RIVIÈRES, Canada
- 2013 *Woolloomooloo*, Galerie du Rift, VILLE-MARIE, Canada
- 2012 *Woolloomooloo, Apprivoiser sa frayeuse*, Centre national d'exposition, JONQUIÈRE, Canada
- 2010 *Passages*, Centro Cultural Borges, BUENOS AIRES, Argentina
- 2009 *Apprivoiser sa frayeuse*, Maison de la culture Notre-Dame-de-Grâce, MONTRÉAL
- 2008 *Le LIVRE DES VANITÉS*, Exposition-lancement, La Tranchefile, MONTRÉAL
- 2007 *Nœud*, Warren G. Flowers Gallery, MONTRÉAL
- 2005 *Songes d'une vie*, Galerie d'Art Le Sabord, TROIS-RIVIÈRES, Canada
Couleurs quantiques, Maison de la culture Côte-des-neiges, MONTRÉAL
- 2002 *Mouvement perpétuel*, Chapelle historique du Bon-Pasteur, MONTRÉAL
- 2001 *Le passé simple*, Galerie Wilder & Davis, MONTRÉAL
- 1998 *Le corps et la cuiller*, Galerie du Cqe, MONTRÉAL
- 1997 *Objets perdus*, Là Galerie, TROIS-RIVIÈRES, Canada
Lost & Found, Open Studio Gallery, TORONTO

- 1996 *Fonds de tiroirs*, Galerie d'art d'Outremont, MONTRÉAL
1995 *Tiroirs ouverts*, Galerie de l'UQAM, MONTRÉAL
1994 Maison du Meunier, MONTRÉAL
1992 *Entre murs et jardins*, Galerie Action Art Contemporain, SAINT-JEAN-sur-RICHELIEU
1991 Haut 3e Impérial, GRANBY, Canada
1987 Pécsi Varosi Konyvtar, PÉCS, Hongrie
1988 *Majuscules et minuscules*, Galerie L'Empreinte, MONTRÉAL
1987 *De A à Z*, Galerie L'Émergence, MONTRÉAL

TWO TO FOUR ARTISTS EXHIBITIONS

- 2018 *Jacquard 2x2, Montréal : Tokyo 2018*, Keio Plaza Hotel Gallery and Lobby Hall, TOKYO, Japan
2013 *Voix et percussions visuelles*, Festival international de nouvelles musiques de la SMCQ, Salon des nouvelles musiques, Place des Arts, MONTRÉAL
2012 *Jacquard 2x2, Montréal: Tokyo*, Centre d'exposition Léo-Ayotte, SHAWINIGAN, Canada
Jacquard 2x2, Montréal: Tokyo, Centre d'exposition de Rouyn-Noranda, ROUYN-NORANDA, Canada
2011 *Jacquard 2x2, Montréal: Tokyo*, Maison de la culture Côte-des-Neiges, MONTRÉAL, Canada
Jacquard 2x2, Montréal: Tokyo (2^{ème} édition), Maison de la culture Frontenac, MONTRÉAL, Canada
2010 *Jacquard 2x2, Montréal: Tokyo*, Galerie Prince Takamado Gallery, Canadian Embassy, TOKYO, Japan

COLLECTIONS

Collection d'œuvres d'art du Cégep de Saint Hyacinthe, Collection d'œuvres d'art du Sud-Ouest, Collection d'œuvres d'art contemporaine du Collège Édouard-Montpetit, The Australian Print Collection of the Wagga Wagga Regional Art Gallery, Collection Desjardins d' œuvres d'art, Air Canada, Bibliothèque municipale de Québec, Steinberg Ltée, Collection Loto-Québec, AES Data Washington, Prêt d'oeuvres d'art du Musée du Québec, Bibliothèque nationale du Québec et Bibliothèque nationale du Canada, Téléglobe Canada, Shell Canada, Bibliothèque Gabrielle Roy, Canadien National, Gaz Métropolitain.

PRIZES AND MENTIONS,

- 2021 *7th Triennial of Textile Arts*, Art Gallery Szombathely, Savaria Museum, SZOMBATHELY, Hungary: Special Prize of the Cultural Foundation for Textile Art, Certificate of Merit
2005 *VIIème Biennale Internazionale dell'Incisione : Purchase Award Premio Consorzio Brachetto d'Acqui*
2002 VOIR GRAND, Biennale d'estampe grand format de l'Atelier Circulaire, MONTRÉAL: 1st prize
2000 *5è Biennale internationale d'art miniature*, VILLE-MARIE : mention pré-sélectionné

- Miniaire*, biennale internationale d'estampes miniatures de Montréal : mention BNQ
Hand-Pulled Prints VIII, SAN ANTONIO, Texas: Honourable Mention
1991 *Plein la vue/l'estampe*: mention
1974 First Prize Best portfolio, Concordia University

RÉSIDENCIES

- 2008 Artspace, SYDNEY, Australia: artist residency
2000 ENGRAMME, centre de production en estampe, QUÉBEC : artist residency
1988 Pécsi Grafikai Muhely, Hungary: artist residency

GRANTS

- 2018 Bourse de déplacement, Conseil des arts et des lettres du Québec
2017 Soutien à la mobilité enseignante au collégial, Fédération des Cégeps
2010 Bourse de voyage, Conseil des arts du Canada
 Bourse de déplacement, Conseil des arts et des lettres du Québec
2005 Bourse de voyage, Conseil des arts du Canada
2004-2005 Bourse A, Perfectionnement, Conseil des arts et des lettres du Québec
1998 2000, 2001, 2002, 2003, 2007, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2017 et 2022
 Professional Development Activity Grant, Dawson College
1997 Bourse A, Courte durée, Conseil des arts et des lettres du Québec
 Bourse A, Déplacement, Conseil des arts et des lettres du Québec
1993-94 FCAR : Fonds pour la Formation de Chercheurs et l'Aide à la Recherche
1990 Pécsi Grafikai Muhely, Hungary
1988 Office Franco-Québécois pour la jeunesse

GROUP SHOWS (invitations and jury selections)

- 2022 *Interpretation Diefenbunker*, Diefenbunker Museum, OTTAWA, Canada
2021 *7th Triennial of Textile Arts*, Art Gallery Szombathely, Savaria Museum, SZOMBATHELY,
 Hungary
 Corpus, tradition et contemporanéité, Musée de Charlevoix, LA MALBAIE, Canada
2020 *7th Biennial FOOTPRINT International Competition 2020*, NORWALK, Connecticut, USA
 14th Dawson College Fine Arts Faculty Biennial, Warren G. Flowers Gallery, MONTRÉAL
2019 *ITAB IV : International TECHstyle Art Biennial*, San Jose Museum of Quilts & Textiles,
 SAN JOSE, Californie, USA
 11th Baltic Mini Textile Gdynia, Gdynia City Museum, GDYNA, Poland
 The National Exhibition of the Polish Miniature Textiles, Central Museum of Textiles in
 Lodz, Poland
 Perspective(s), Warren G. Flowers Gallery, MONTRÉAL

- 2018 *Le Temps d'Evangelista*, Maison de la culture Côte-des-Neiges, MONTRÉAL
 13th Dawson College Fine Arts Faculty Biennial, Warren G. Flowers Gallery, MONTRÉAL
 Divers Cité, Musée des Maîtres et Artisans du Québec, MONTRÉAL
 70 ARTISTES – 70 ESTAMPES – et plus ... – dans les traces de Dumouchel, Maison Hamel-Bruneau, QUEBEC
 Uncommon, Galerie John B. Aird Gallery, TORONTO
- 2017 *GL.TCH*, Galerie Warren G. Flowers, MONTRÉAL
 Au quotidien...tout simplement, Galerie d'art Sutton, SUTTON, Canada
 Re:InSitu:Canada150 Pavillon international, Commission de la Capitale Nationale, OTTAWA
- 2016 *50 ARTISTES – 50 ESTAMPES – et plus ... – dans les traces de Dumouchel*, Maison de la culture Eulalie-Durocher, SAINT-ANTOINE-SUR-RICHELIEU, Canada
 Women of Substance – Celebrating 50 Years of Print, Whitebox Gallery, Queensland College of Art, Griffith University, BRISBANE, Australia
 John Rea . musique vue, Maison de la culture Côte-des-Neiges, MONTRÉAL
- 2015 *TRANS- Exhibition*, Galerie Warren G. Flowers, MONTREAL
 5th International Triennial of MINIATURE TEXTILES, Savaria Museum, SZOMBATHELY, Hungary
 STRUCTURE numérique, Centre d'artistes Voix Visuelle, OTTAWA, Canada
- 2014 *Biennale International d'art miniature 2014*, Galerie du Rift, Ville-Marie (Témiscamingue)
 ITAB: International TECHstyle Art Biennial 3, San Jose Museum of Quilts & Textiles, SAN JOSE, USA
 1^{ère} édition de la Triennale Internationale Prix Contraste de l'estampe numérique, FRIBOURG, Switzerland
- 2013 *Denis Gougeon : figures*, Chapelle historique du Bon-Pasteur, MONTRÉAL, Canada
 The Human Body Exhibition, Galerie Warren G. Flowers, MONTRÉAL
 9th International Baltic Minitextile Triennial, Muzeum Miasta Gdyni, GDYNIA, Poland
 Une Vision du Futur, La huitième édition de l'exposition internationale d'estampe numérique, Ottawa 2013, Centre d'artistes Voix Visuelle, OTTAWA, Canada
- 2012 *Ana notes sur notes*, Chapelle historique du Bon-Pasteur, MONTRÉAL, Canada
 Queensland-Québec, Water Portraits-Portraits d'eau, POP Gallery, BRISBANE, Australia
 2nd ITAB: International TECHstyle Art Biennial, San Jose Museum of Quilts & Textiles, SAN JOSE, Californie, USA
- 2011 *Reflet V*, Maison de la culture Marie-Uguay, MONTRÉAL
- 2010 *9^{ème} Biennale internationale d'art miniature*, Salle Augustin-Chénier, VILLE-MARIE, Québec
 ITAB : International TECHstyle Art Biennial, San Jose Museum of Quilts & Textiles, SAN JOSE, Californie, USA
 Déconnection imminente, La cinquième édition de l'exposition internationale d'estampe numérique, Ottawa 2010 Centre d'artistes Voix Visuelle, OTTAWA, Canada

- 2009 *contenantcontenu* Centre des textiles contemporains de Montréal, MONTRÉAL
QUATRIÈME exposition internationale d'estampe numérique miniature, Ottawa 2009, Lieu de diffusion BRAVO-Est, OTTAWA, Canada
- 2008 *Troisième exposition internationale d'estampe numérique miniature*, Ottawa 2008, Lieu de diffusion BRAVO-Est, OTTAWA
the forest for the trees, Studio Gennai, PISA, Italy
Autour de Gilles Tremblay, La Chapelle historique du Bon-Pasteur, maison de la musique, MONTRÉAL
8^{ème} Biennale internationale d'art miniature, Salle Augustin-Chénier, VILLE-MARIE, Québec
Fourth international biennial of mini prints – Tetovo, TETOVO, Macedonia Republic
- 2007 *Inter-Grabado 2005, 1st International Small Size Engraving Salon*, Museo Nacional del Grabado, MINAS, Uruguay
Vth Novosibirsk International Biennial of contemporary graphic art, Novosibirsk State Art Museum, NOVOSIBIRSK, Russia
Seconde exposition internationale d'estampe numérique miniature, Ottawa 2007, Lieu de diffusion BRAVO-Est, OTTAWA, Canada
XIII^{ème} Biennale Internationale de la gravure et des nouvelles images de Sarcelles, SARCELLE
France
VIII^{ème} Biennale Internazionale dell'Incisione, ACQUI TERME, Italie

JURY

- 2020 13th Annual Contemporary Juried Art Exhibition 2020, Museum of Northern History, KIRKLAND LAKE, Canada
- 2016 Biennale internationale d'art miniature, VILLE-MARIE
- 2007 Conseil des arts et des lettres : Bourses A
- 2000-04 Comité d'acquisition des estampes, Bibliothèque nationale du Québec
- 1998-99 Comité d'admissibilité du RAAV (Regroupement des artistes en arts visuels)
- 1999 Direction du développement international : stage de perfectionnement en Flandres
- 1995-94 SODEC, Aide à l'édition : volet édition spécialisée
- 1994 Les prix du Québec : Prix Paul-Émile Borduas



Headbones Gallery, 2022

HEADBONES GALLERY