

JULIE GOULDING

ART FAIRS

The Beaches, Toronto, 'Arts and Crafts Show', 2011

King St. West, Toronto, 'Art Off The Lot', 2009

Cabbagetown, Toronto, 'Arts And Crafts Sale', 2009

Direct Energy Centre, Exhibition Place, Toronto, 'One Of A Kind', 2007

JURY SELECTED ART FAIRS

Nathan Phillips Square, Toronto, 'TOAE', 2010

Liberty Grand, Exhibition Place, Toronto, 'Artists' Project', 2008

COMMERCIAL GALLERIES

Arts On King, King St., Toronto

Tangerine Gecko Art Gallery, Markham, On.

Gallery 133, Castlefield Ave., Toronto.

Peaks and Rafters, Port Carling, On. Spring Show, 2008

PUBLIC GALLERIES, JURY SELECTED OPEN EXHIBITIONS

Station Gallery, Henry St, Whitby, Ontario, Canada, 'Fresh', 2008

Minerva Theatre, Oaklands Park, Chichester, UK, 'Chichester Festival', 2004

Leeds City Art Gallery, The Headrow, 'Leeds Open', UK, 2004

Ferens City Art Gallery, Paragon St, Hull, 'Ferens Open', UK, 2004

Manchester Academy of Fine Arts, Peel Park, Salford, UK, 2004

Ferens City Art Gallery, Paragon St, Kingston Upon Hull, UK, 2003

Royal College of Art, Kensington Gore, London, UK, 'Hunting Art Prize', 2003

Royal West Of England Academy, Queens Rd, Bristol, UK, 'Autumn Exhibition', 2002
Ferens City Art Gallery, Paragon St, Kingston Upon Hull, UK, 'Ferens Open', 2000

ARTISTS' SPACE EXHIBITIONS

City Screen, Coney St., York, UK, 'Journey', Solo Show, 2005
Roscoe ArtSpace, Roscoe St, Scarborough, UK, 'Yorkshire Coast Open Studios', 2004
Blands Cliff Art Gallery, Scarborough, UK, 'Lord Scarman Trust Murals', 2002
York Univ., Scarborough College, Filey Rd, Scarb., UK, 'Wish You Were Here', 2001
Cyprus College of Art, Lempa, Paphos, Student Artist in Residence Show, 1999

CHARITY FUNDRAISER SHOWS

Canon Theatre, Victoria St., Toronto, for Fife House, 2008
Glenn Gould Studio, CBC Centre, Toronto, for Sistering, 2007
York Quay Centre, Harbourfront Centre, Toronto, for Sistering, 2006

AWARD PRIZES

The John Bradshaw Memorial Prize, UK, selected winner, 2003.
A national open competition sponsored by the Ferens City Gallery, Hull.

One of the jurors, Simon Tait, author, and art critic for The Times, London,
wrote in the exhibition catalogue, "In the winner we have selected an artist of
considerable accomplishment"

The Hunting Art Prize, UK, selected, 2002. Hosted by Sir Christopher Frayling
A National open competition where less than 2% of entries were accepted.
(Latterly relocated to Texas, USA)

EDUCATIONAL QUALIFICATIONS

B.A. (Honours) Fine Art, York University, Scarborough College, U.K., 2001

B.T.E.C. Diploma (Merit) Art and Design, Selby College, U.K., 1997

Review by H.A. Robinson

Goulding is part of the landscape and portrait artist tradition, employing the classical principles of composition, which shape calm, well-structured landscapes. She counts amongst her influences Corot, Constable, Blake and Botticelli — to name but a few. Based in Scarborough, she takes her inspiration from both the rugged, precipitous form of the North Yorkshire coastline and the soft landscape of the nearby national park.

Landscapes typically present the viewer with a "road" or a "path" and one is led deep into fertile countryside, where the skies are clear and blue and endless. Or, like Constable, fascinated by reflections in water and light on clouds, Goulding frequently invites you on a shoreline walk, treading sands newly exposed by a receding tide and brilliantly lit by the gold and oranges of a typical Scarborough winter early evening sky. At times such journeys take on a seemingly paganistic feel, where one is confronted with one's personal demons or inner child or your simple naked intimacy with Mother Nature.

In land, landscapes provide the background for Goulding's figures. Skilled in perspective, typically she renders a neo-Madonna and child against the inevitable gothic architecture of the Victorian resort that is Scarborough. Frequently such paintings have a distinctly transcendental feel with landscape and portraiture regularly combined in triptychs, to give a notion of erstwhile spirituality and compassion in the present day.

Portraits on the other hand, have a raw, undeniable honesty about them. The viewer is compelled to want to know more about the sitter. Like Lucian Freud, Goulding learns about her subjects, and herself, through her portraits and cannot help herself, but reveal her inner most feelings for the sitter through paint.

H.A. Robinson

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