

CURRICULUM VITÆ

EDUCATION

- 97-99 Master of Fine Arts Degree, University of Waterloo, Waterloo, ON
- 96-97 Bachelors of Fine Arts Degree, Nova Scotia College of Art and Design, Halifax, NS
- 92-96 Associate to Ontario College of Art Diploma, The Ontario College of Art, Toronto, ON

SOLO EXHIBITIONS

- 2005 multiples, * new * gallery, cat. Toronto, ON
- 2004 vestiges, Prime Gallery, Toronto, ON
- 2003 untitled (selected works), The Japanese Paper Place, Toronto, ON
- 2002 brine, Cambridge Galleries, Cambridge, ON
- 1999 Sculpture and Drawings, Gallery 96, Stratford, ON
- 1999 untitled (selected prints), Tapuz Restaurant, Stratford, ON
- 1998 Studio Museum, Room 1237, artist's studio, Waterloo, ON
- 1997 recent work, Anna Leonowens Gallery, Halifax, NS

JURIED EXHIBITIONS

- 2006 Ontario Arts Council Craft Artist Grant, **Toronto, ON**
- 2003 **42nd Annual Toronto Outdoor Art Exhibition**, Toronto, ON
- 2001 **Minature Art Show**, Michael Gibson Gallery, London, ON
- 2000 **Fibreworks 2000**, The Library and Gallery, Cambridge, ON
- 1999 38th Annual Toronto Outdoor Art Exhibition, Toronto, ON

GROUP EXHIBITIONS

- 2006 *new* gallery, Toronto, ON
- 2006 Material World, York Quay Gallery, Toronto, ON
- 2005 Art with Heart, Casey House Art Auction, Toronto, ON
- 2005 cohabitate, (collaboration with Julie Gibb) Studio Works, Harbourfront Centre, Toronto, ON
- 2005 sowings, Gallery 96, Stratford, ON
- 2005 Object Recognition, *new* gallery, Toronto, ON
- 2004 Toronto International Art Fair, Toronto, ON
- 2004 By chance or by design, a salute to our dealers, Art Rental and Sales Gallery, Art Gallery of Ontario, Toronto, ON
- 2004 Monumental mobile, (collaborative installation with John Booth), Art Gallery of Ontario (Walker Court), Toronto, ON
- 2004 Toronto Outdoor Art Exhibition Best of Show, First Canadian Place Gallery, Toronto, ON
- 2003 Arounna Khounnoraj, Florence Victor, Galerie St. Laurent + Hill, Ottawa, ON
- 1997 Influx One: Inspirit, TUNS Architecture Gallery, cat. Halifax, NS
- 1997 Foundry Show, Anna Leonowens Gallery, Halifax, NS

Arouna KHOUNNORAJ

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AWARDS, GRANTS & SCHOLARSHIP

- 2004 **Ontario Arts Council Craft Artist Grant**, Toronto, ON
- 2004 **Toronto Arts Council Grant**, Toronto, ON
- 2004 **Ontario Arts Council Exhibition Assistance Grants**, Toronto, ON
- 2003 **Toronto Outdoor Art Exhibition Board of Directors Award of Excellence**, 42nd Annual Toronto Outdoor Art Exhibition, Toronto, ON
- 2003 **Honourable Mention Sculpture Award**, 42nd Annual TOAE
- 2002 **Ontario Arts Council Exhibition Assistance Grants**, Toronto, ON
- 2000 **Honourable Mention**, Fibreworks 2000, Cambridge Galleries, Cambridge, ON
- 1998 **Winifred Shantz Scholarship**, University of Waterloo, Waterloo, ON
- 97-99 **Senate Graduate Scholarship**, University of Waterloo, Waterloo, ON
- 1996 **Ceramics Faculty Award**, The Ontario College of Art, Toronto, ON

LECTURES

- 2005 Ryerson University, Toronto, ON
- 2004 Ryerson University, Toronto, ON
- 2004 Ontario College of Art and Design, Material Art and Design Dept., Toronto, ON
- 2003 Jewish Art Association, Toronto, ON

COLLECTIONS

- Cambridge Galleries, Cambridge, ON
- Private Collections

BIOGRAPHY

- Jacobson, Lee, The 'children' making their mark at Interior Design Show, National Post (Toronto, March 2, 2006)
- Canadian House and Home Magazine, (Toronto, February 2006)
- Seale, Greg, multiples, new views, (Toronto, no. 7, 2005)
- Eichhorn, Virginia. M, Arouna Khounnoraj: Brine, Artichoke, (Vancouver, Spring, vol. 15, num 1, 2003)
- Reid, Robert, Artist's 'organic' exhibit investigates transformation as process and symbol, The Record, (Waterloo, December 7, 2002)
- Barnard, Elissa, TUNS filled with influx of Sculptors, The Chronicle-Herald (Halifax, March 21, 1997)
- Beatie, Rachel E, Innovative Art, Imprint (Waterloo, vol. 20, no. 32, March 27, 1998)
- Boonto, Krittayalax Isa, Influx One: Inspirit, TUNS Architecture (Halifax, 1997)
- Reynolds, Jamie, Sculpting Spirituality, The Coast (Halifax, March 13, 1997)

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ARTIST'S STATEMENT

Over the past few years I have been exploring notions of displacement and identity in sculptural form. They appear as forms but at the same time they refer to an object or use that is no longer present, remaining only as a vestige.

My work is process-based using primarily wire, salt, fibre and paper. I create structures and forms that evolve through a slow accumulation of materials and repetitive gestures. Materials and construction may refer to food and sustenance or the use of actual forms in our daily lives and the accumulation of meaning in those forms. Processes involve small groups assembled into larger compositions, repetitive dipping brine rubbing with salt or threaded together, with each stitch contributing to the work – movement, repetition and pattern

Many of these structures reference biological forms such as seedpods and are often produced in multiples. Although the materials and gestures are familiar and commonplace, my work is enigmatic, meditative and profoundly quiet – expressive of the slow, methodical and rhythmic nature of their fabrication.



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