

Catalyst

The Graduating Class of 2020

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Ottawa School of Art

Teaching Art to Everyone.

The Ottawa School of Art is a key contributor to the culturally rich, diverse and vibrant community of the National Capital Region. As a non-profit, charitable organization, the school offers a full range of specialized art courses for all ages. The OSA has been the city's premier visual arts institution since 1879, and continues to be the best place to study visual arts in the National Capital Region. With two locations in the greater Ottawa area -- a Main Campus is located in the ByWard Market and the Orleans Campus is situated in the Shenkman Arts Centre, the OSA continues to provide the community with the opportunity for creative expression, development and growth.

The OSA offers a full range of specialized art courses and a wide variety of short courses and workshops. Children's and Teens' classes range from multi-media to animation and cartooning, sculpture and construction, pottery, drawing and painting. In addition to art courses, the OSA's programs have grown to include a visiting artist program, an Artist Residency Program, professional exhibitions galleries (which hosts solo and groups shows by local, national and international artists), a non-for-credit Arts Fundamentals Certificate, a one-year Portfolio Development Program and a 3-year Diploma Program, a Bursary Program and our Community Outreach Program (for youth at risk, new Canadians and homeless young adults to receive arts education in a safe environment, partnering with 8 different community centres and houses).

Catalyst

This exhibition entitled “Catalyst” showcases the work of female emerging artists: Lindsay Morrison, Linda Dansky, Threeca El Cheikh, Myriam Peever, Izabella (Izzy) Grant and Karen Auger. Works will include paintings, sculpture, installations, printmaking and mixed media.

Studies in the Ottawa School of Art’s Fine Art Diploma Program have assisted in the progression of the artistic sensibilities of these six students from a broad range of disciplines, igniting their quest to create art. Their work seeks to kindle a discussion around themes of nature; mental health and the human condition; relationships to each other and the environment; and the human power to persevere and make change.



CLASS
OF 2020





LINDSAY MORRISON

"I am seeking to reinvent how my experience is seen by the viewer and use it as a method of healing for myself."

ARTIST BIO

Lindsay Morrison was born and raised in Ottawa, Ontario where she currently has her artistic practice. Since 2017 she has been studying fine art at the Ottawa School of Art. She focuses her studies mostly on oil painting and various forms of printmaking. The content of her work is inspired by her and her family's life experiences, primarily issues of mental health. Most recently she has graduated from the Ottawa School of Art's Fine Art Diploma Program.



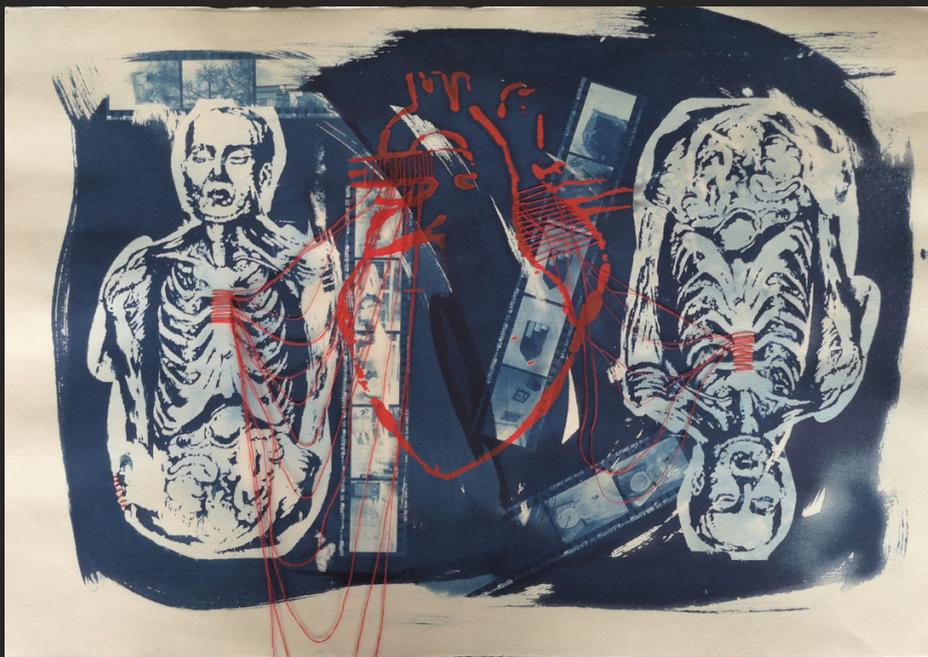
ARTIST STATEMENT

The intent of this body of work was to interpret the heart as a source for strength and when the brain has failed. I draw inspiration from my and my family's experience with issues of mental health – primarily our recent loss of a family member by suicide. I am seeking to reinvent how my experience is seen by the viewer and use it as a method of healing for myself.

Untitled.



Cyanotype Two



Family Ties

LINDA DANSKY

"My creative process encompasses research, intuition, critical analysis, body and spirit."



ARTIST STATEMENT

I have an affinity for the human figure and face which I interpret in drawings, paintings and prints.

My subjects have a strong individual human presence; their gaze becomes important. Through them, I convey my thoughts and feelings about the human condition, society and the world. I would like viewers of my art to identify with the subjects and examine their own feelings and motivations.

My current paintings focus on well-known people; how their lives in the face of adversity inspire ways to surmount present world challenges. My creative process encompasses research, intuition, critical analysis, body and spirit.



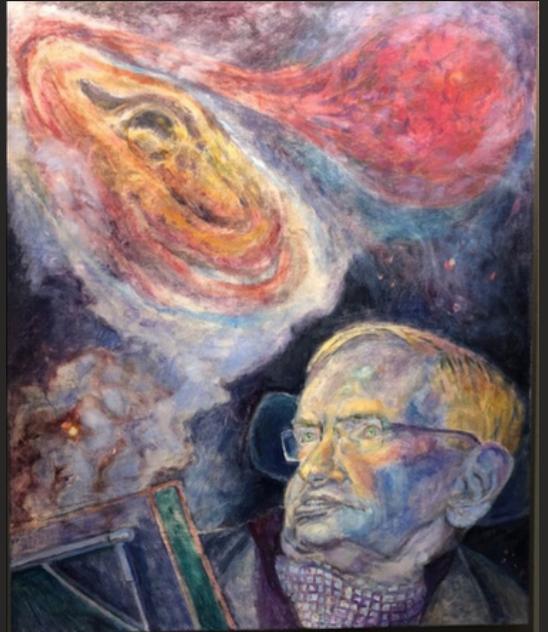
Turn Your Wounds into Gems (Oprah Winfrey),
oil on canvas, 18 x 24 in



Visionary (Sergey Brin), oil on canvas, 36x 30 in



Speak Up (Malala Yousafzai), oil on canvas, 36 x
30 in.



Mind Travel (Stephen Hawking), oil on canvas, 36 x 30 in.

THREECA GRACE EL CHEIKH

"An influence on me was the Les Automatisme group who painted with the idea using the method of unconscious thought process in surrealism style where the object is formless."

ARTIST BIO

Threeca Grace El Cheikh was born in Halifax, Nova Scotia and moved to Ottawa in 2010. She graduated from the Fine Arts Diploma Program at the Ottawa School of Art in 2020. In 2019 she won the Hollyhock Drawing and Painting Scholarship and took part in a group exhibition in the Lee Matasi Gallery.

Threeca's earlier work was inspired by nature and used vivid color to illuminate abstract forms. These artworks were influenced by impressionist art and her mother's artwork. Threeca has focused on painting, drawing, and printmaking.

Her recent artwork gravitates towards surrealism created from unconscious thought using the methods of Les Automatistes who created art using the theory of painting with the unconscious mind in surrealism form. The art works created use acrylic paint on watercolor paper and canvas. Her work is painted in free flow forms in monochrome colors. Her first major exhibition is her graduate show "Catalyste" at the Ottawa School of Art Gallery (September 2020).



ARTIST STATEMENT

I started with the idea from sketches I draw without thought that led from one line into something entirely different from intent. So, I started to paint using black with intention of the idea of black against white background and continued to create from an unconscious thought while conscious of the final artwork. Resulting in surrealism styled body of work; a movement of unconscious thought and time passing. I did most of the art in monochrome acrylic colors but thought of switching color for a different emotion, leading two paintings standing apart but connected to other 14 paintings. An influence on me was the Les Automatisme group who painted with the idea using the method of unconscious thought process in surrealism style where the object is formless. So, my art represents unconscious flow of thought creating the final piece.



Obscure Thought, 2020. 24"x20"



Tethered Impression, 2020. 24"x20"



Body of 12 Paintings, Acrylic on Watercolour paper, 16" x 20", 2020.

First Row
 Swirled Shadows
 Ember Dusk
 Illumines Dream
 Unseen Path

Second Row
 Absent Flare
 Shade Adrift
 Puzzled Resolve
 Perceive Fracture

Third Row
 Dotted Dawn
 Astray Azure
 Speckled Belle
 Unravel Midnight



Wishful Wisp, Vandyke brown print on Stonehenge paper. 6.5"x 6.5", 2020.

Shifting Forest, Vandyke brown print on Stonehenge paper. 10.5"x 9.5", 2020.

T.E.F B., Vandyke brown and Cyanotype print on Stonehenge paper. 10.5"x 9.5", 2020.

Blue Petals, Vandyke brown and Cyanotype print on Stonehenge paper. 13" x7". 2020.

H.B.G, Emulsion print on Stonehenge paper. 7.5"x 6". 2020.

MYRIAM PEEVER

"My art seeks to re-spark that connection between nature and humans that may have started to fade and encourages dialogue about the importance of this resource; that is, nature."

ARTIST BIO

Myriam Peever was born in Ottawa, Ontario. She has a strong appreciation and connection with nature, which, in combination with her grandfather's passion for oil painting and her own studies with the Ottawa School of Art, have solidified her commitment to a career in the visual arts. Myriam's recent work explores the relationship between human and nature.



ARTIST STATEMENT

My current work explores the interaction and connection between humans and nature. Humans have a tendency and urge to seek some sort of connection with nature and other life forms. This is referred to as Biophilia. It is most commonly seen or experienced in the form of "nature therapy", where the exposure to nature, especially in an unaltered form, affects the wellbeing of an individual. My art seeks to re-spark that connection between nature and humans that may have started to fade and encourages dialogue about the importance of this resource; that is, nature.



Ripple Effect
Acrylic and Resin on Wood
2'H X 4'W X 1"D
2019



Jellyfish Quintet
Sculpture
Approx. 6'H X 8'W X 2'D
2019-2020

IZABELLA (IZZY) GRANT

*The concept for my body of work
"Stability" is about the stability of
oneself trying to balance the emotional,
physical and mental wellbeing all at
once and how they all work together.*



ARTIST BIO

Izabella "Izzy" Bandojo Grant is a Philippine/Canadian dancer, painter and photographer based in Ottawa. Since her early childhood, Izabella has been exposed to the world of art. Dancing since the age of three, she has trained in classical styles from classical Tap, Jazz and Musical Theatre to street styles such as Waacking and the New York Hustle. At nine years of age until her early teens, Izabella was exposed to music and played multiple instruments such as the violin, trombone, clarinet and drums and participated in multiple school bands.

Through her artwork, Izabella uses unique movements, choice of colors and vibrancy to portray her personality, creativity, energy and unique outlook on the world around her. Since early 2016, Izabella has had her work published five issues of PACE Magazine, an independent artist Ottawa based magazine and has participated in both solo and group exhibitions. Izabella has recently completed her final year of Fine Arts in the Ottawa School of Art Diploma Program and is a program leader for the City of Ottawa, working with families in low income communities. She uses her passion for the arts and the community to help inspire the youth to use art as an expressive, positive outlet.

Her drawings that are presented in this current series "STABILITY" about the stability of oneself trying to balance the emotional, physical and mental wellbeing all at once and how they all work together.

Curriculum Vitae:

2017: Work published in PACE Magazine Issue 2, Issue 3 and Issue 4

2018: Joint exhibition at the Fritzi Gallery, work published in PACE Magazine Issue 5, exhibition at the Lee Matasi Gallery at The Ottawa School of Art

2019: Work published in PACE Magazine Issue 6, exhibition at the Gallery 200 at The School of Dance

2020: Solo exhibition at the Fritzi Gallery

ARTIST STATEMENT

Through the time spent in this pandemic, I have had a few big changes in such a short amount of time. I have taken this time away to try and balance all of the different parts of myself and am looking to transfer my emotions and thoughts through this series. I have recently split up with my long-time partner and with this split, I've had to learn to create new friendships outside of that circle. I have found out that my aunt was diagnosed with the COVID-19 virus and is nearing the end of her life and not being able to see her has made it very unsettling. With not being able to work right now, I have had a long time to process my thoughts and emotions, which is both good and bad. It has made me think about my past, present and future all while making me extremely anxious and scared.

The concept for my body of work "Stability" is about the stability of oneself trying to balance the emotional, physical and mental wellbeing all at once and how they all work together.

In this series, I am using chair(s) to represent myself as well as my emotional, physical, and emotional wellbeing. I will be placing the chairs in each piece strategically to represent the isolation, cohesivity, strength and balance that I am experiencing.

I have large oil pastel drawings on mixed media paper, using a specific colour to represent each of my different emotions and states of mind. These chairs will be inspired by photographs and chairs from life but will be abstracted when brought to life. Each piece will be able to stand on its own but will cohesively represent my states of wellbeing over time through this process.

**Stability Series**

"Hang In There"

"Trooper"

"You Alright"



"You Got This"

"Things Are Looking Up"

"Don't Worry Be Happy"

All Oil Pastel on Paper
18" x 24"
2020

KAREN AUGER

ARTIST STATEMENT

Ceramics

The materiality of the clay directed my interpretation of different techniques. The forms play visually with patterns and incorporate impressions of the leaves of milkweed.

Encaustic Painting

In my encaustic paintings I am presently exploring fractal patterning. An example of this would be the structure of Queens Anne Lace, a wildflower, often considered a weed. It is an example of the self-similar natural order of patterns and diminishing fractals. This phenomenon is abundant in nature. My influences include the Arts and Crafts movement in Britain, William Morris in particular followed geometrical mathematics that can be abstracted from certain patterns and are fractal in nature.

Rideau River (Cyanotypes)

When Covid19 became a reality, my husband and I bought a Kayak and have been traversing the different lengths of the Rideau River from the Ottawa river to Kingston. The samples I collect direct the patterning and interpretation of the experience. These cyanotypes are part of a continuing series documenting the flowers and fauna of the Rideau River. Some of the species are native to Ontario and many are invasive that have established themselves, due to our changing climate.

Rideau Valley Conservation Authority RVCA.ca

Heron at Riverside

Strathcona Park is a large park in Ottawa, Ontario, Canada. It lies on the west bank of the Rideau River and has a healthy blue heron population.

These four prints reflect my observation of a period when the heron population was stressed during a year of drought and low water levels on the Rideau river. The fragile process of nature's endless struggle of reproduction and recreation is something that goes unnoticed during our daily lives.



ARTIST BIO

Ottawa based artist Karen Auger was born in the UK and graduated from a foundation program studying Textiles and Fashion in Manchester, England. After a non-profit career in Canada supporting wildlife and environmental groups, she returned to her art and is a graduate of the 2020 Ottawa School of Art Fine art Diploma program.

She has multidisciplinary practice that includes ceramics, encaustics, painting and printing. She focuses on using different natural materials and various processes. The materiality and textures they bring, illustrate a topic, theme or issue. Her focus is with nature's numbers, the patterning and a human connection with the ecosystem.

"When we try to pick out anything by itself, we find it hitched to everything else in the Universe." John Muir



"Jock River" July 2020. Cyanotype Original monotype print 1/1 25" x



"Earth" Heron at Riverside, Print Monotype 1/1 13.5" X 16.5" inches.



"Stratosphere" Heron at Riverside, Print Monotype 1/1 13.5" X 16.5" inches.



"Jock River 2" July 2020. Cyanotype/Van Dyke brown. Original monotype print 1/1 30" x 22"



"Flight or Fight" Heron at Riverside, Print Monotype 1/1 16.5" X 13.5" inches



"Escape" Heron at Riverside, Print Monotype 1/1, 13.5" X 16.5" inches 2016



Jock River Ferns, Cyanotype/Van Dyke brown. Original monotype print 1/1 18" x 24"



"Riverbank" Rideau River, Acrylic, 14" x 18.

Catalyst

ARTOTTAWA.CA

OSA
EAO

OTTAWA ÉCOLE
SCHOOL D'ART
OF ART D'OTTAWA

140+

years of
unleashing potential
années à
libérer le potentiel

