



BUFF ART AND
ART HISTORY

on the cover:
MASHA LEDO
Untitled, photography,
40.6 x 28.4 cm

SOFIA SUE-WAH-SING
Fall From Grace #4, solarized analog
film print, 39 x 40.5 cm



BUFF ART AND ART HISTORY



MARY-REBEKAH REYES
Mama De Leau, digital mixed media,
15.2 x 40.6 cm



BUFF

Buff is an annual publication documenting the work produced by students in all four years of the Art and Art History Program during the past academic year. Art and Art History is a joint program between Sheridan College in Oakville and the University of Toronto Mississauga (UTM). This program has offered an unusual and exciting approach to studying art since 1971, emphasizing both studio art and art history in a visual studies context.

Sheridan offers six core studios that students complete in their initial two years of study: drawing, painting, sculpture/installation, print media, design, and photography. Video, sound, performance, and art education practice have also joined the range of disciplines available for study. At UTM, students take art history courses in the Department of Visual Studies and have the opportunity to engage in the academic study of art, architecture, new media, and curatorial practice. Courses span the history of art from the ancient to the contemporary world, across Europe, North and South America, the Middle East, and East and Southeast Asia.

Art and Art History graduates often work in art education, at the primary, secondary, and post-secondary levels. Graduates also work as professional artists and art historians, commercial

photographers, illustrators, gallery directors, curators of contemporary and historical art, graphic designers, and in a host of other related professions. Many graduates go on to further education in post-graduate and other college programs as well as to study at the Masters and PhD levels.

Buff is assembled by a team of faculty, technologists, and students, with work selected by the students in our fourth-year design course. *Buff* encompasses the range and currency of both our curriculum and the expressions of our students' individual visions. The mix of studio practices and art-historical knowledge is distilled and synthesized by our students into the works in a wide variety of media showcased in this publication.

Due to the COVID 19 pandemic and partial campus closures, this year's *Buff* includes artwork made by our students in both online and in-person studio classes over the 2021 winter and fall terms. Many of our students completed their studio assignments and self-directed work from their homes without the benefit of the on-campus studio equipment and facilities, without being witness to the development of their peers' artwork, and without the camaraderie and friendships that are very much the core of Art and Art

History. Many of our international students chose to complete our online classes from their home countries such as China, Korea, or Trinidad, and some had to wake up and attend classes in the middle of the night. Despite these many travails, all our students were challenged by modified course curricula and inventively worked with materials at hand to create memorable artwork whose subject was very often, explicitly or implicitly, the pandemic itself. You will see in the work of our students their quest for artistic identity, and their inquisitive responses to the worlds that surround them.

We want to thank all the students who submitted artwork to *Buff*, the students who worked on this publication, and the faculty and technologists who assisted and advised them.

John Armstrong

Program Coordinator, Art and Art History
Sheridan College

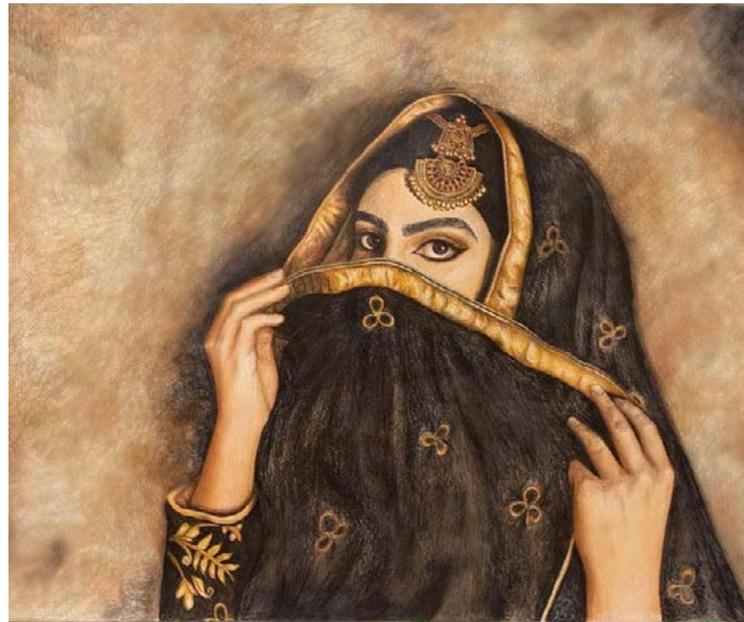
Jill Caskey

Chair, Department of Visual Studies
University of Toronto Mississauga



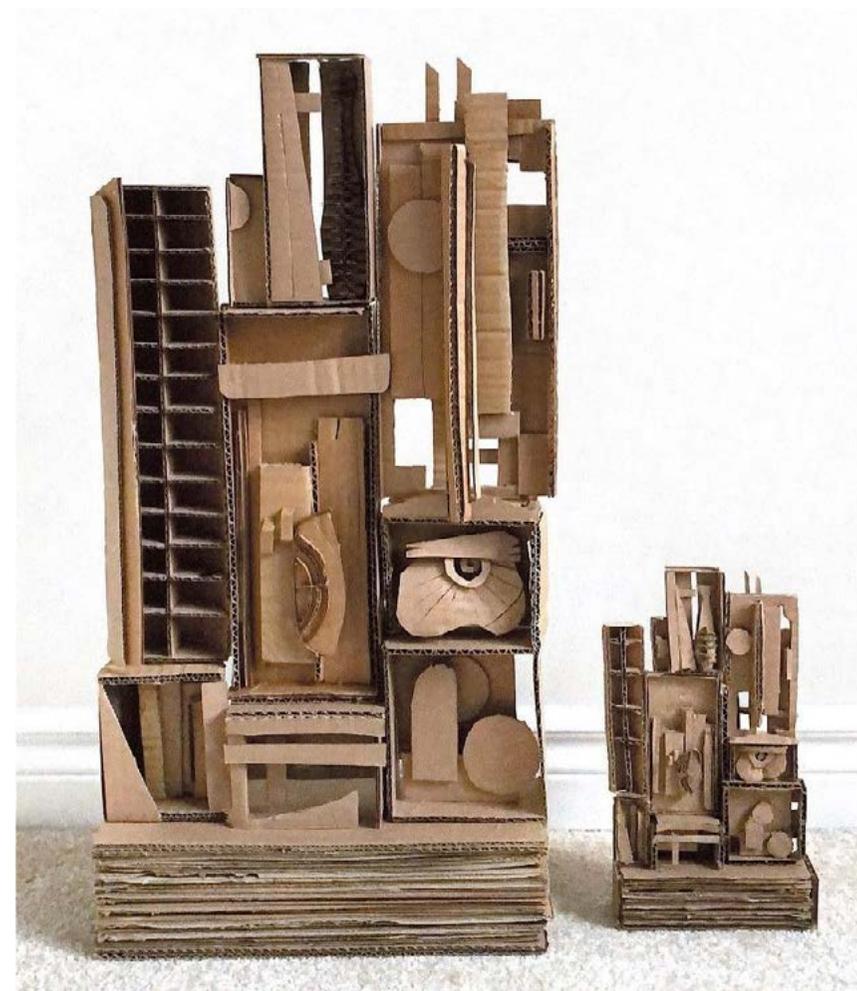


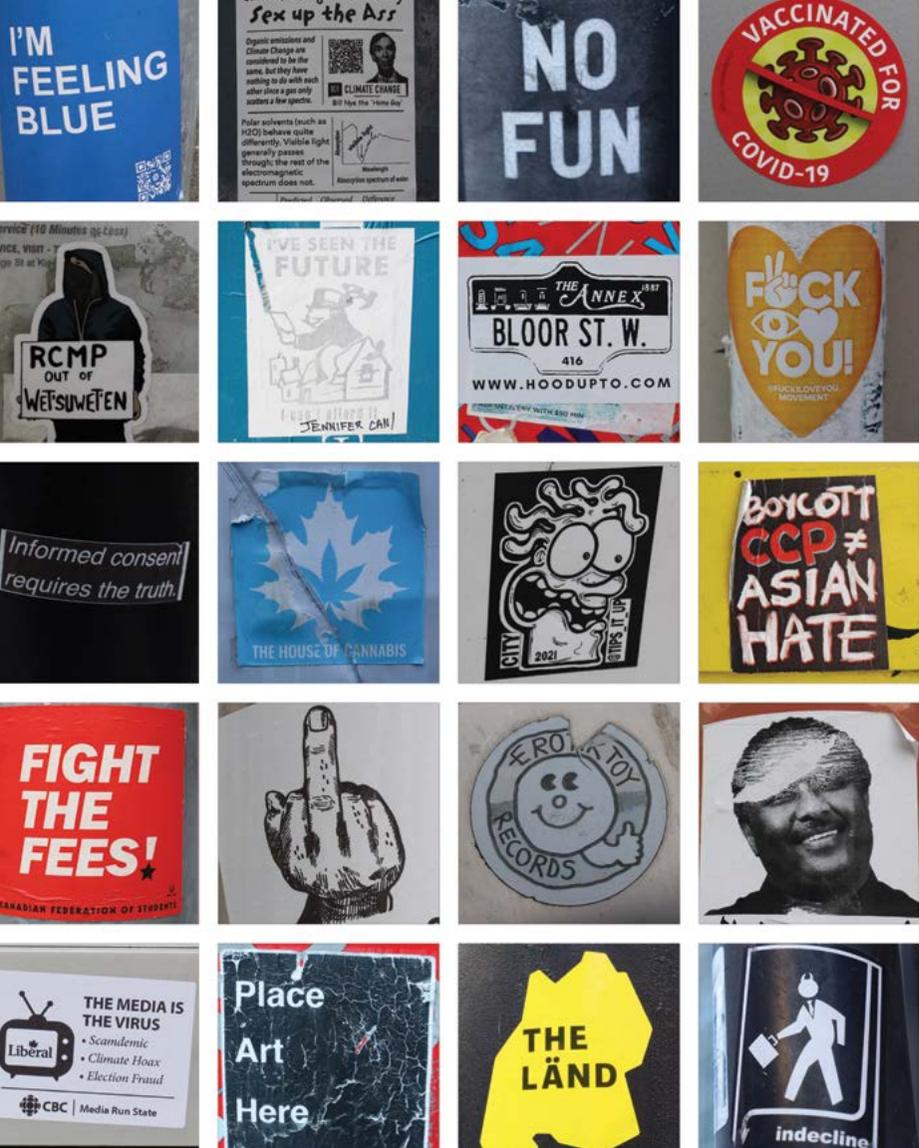
MASHA LE DO
Untitled, (detail), digital photography,
40.6 x 68.7 cm



MAHEEN HUSSAIN
Sultana, pencil crayon on stonehedge, (above),
55 x 76 cm

MAHEEN HUSSAIN
Lunar Landscape inspired by Louise Nevelson, (right),
cardboard, 62 x 29 x 10 cm





BEATRIZ SIMAS

Toronto, *In Stickers*, digital photography, 60.96 x 45.72 cm

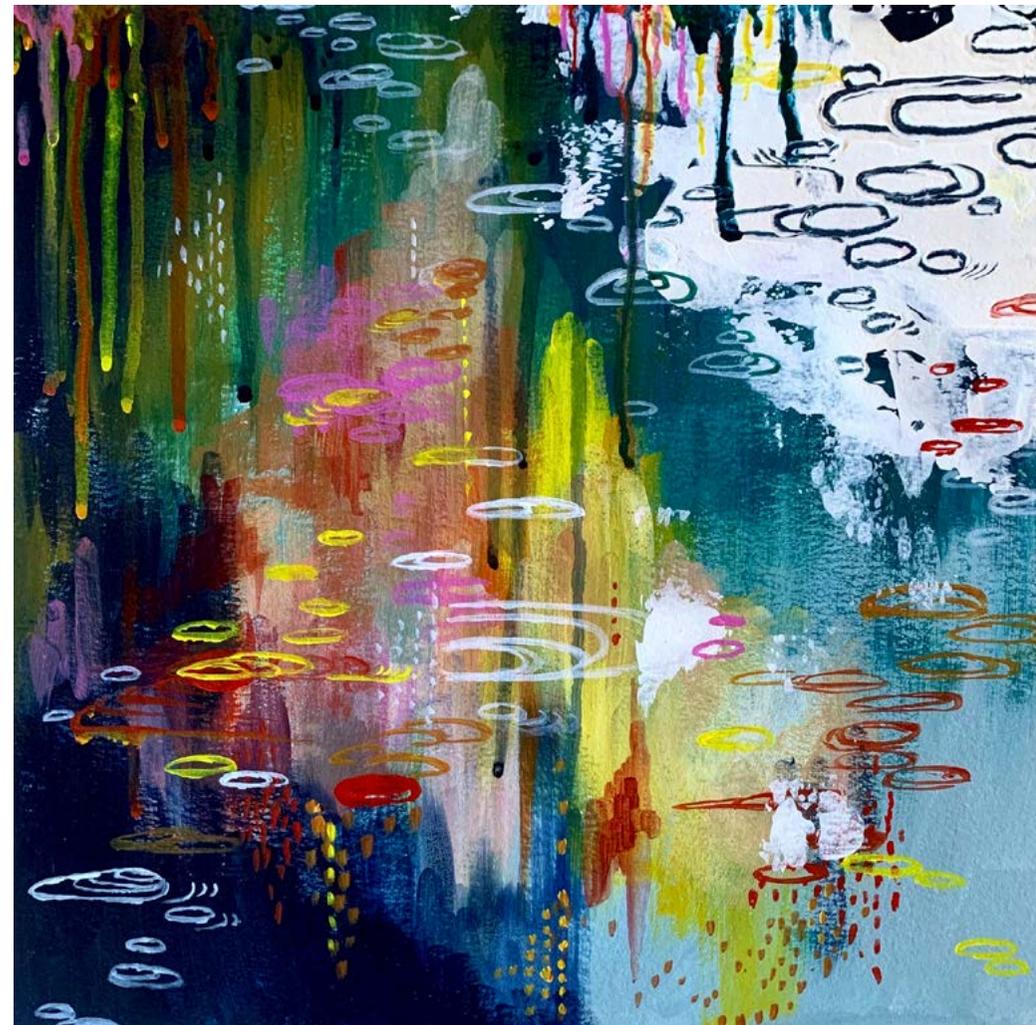
TINA CHENG

Epiphany (left), *discovery* (right), mixed media on paper, 40 x 30 cm



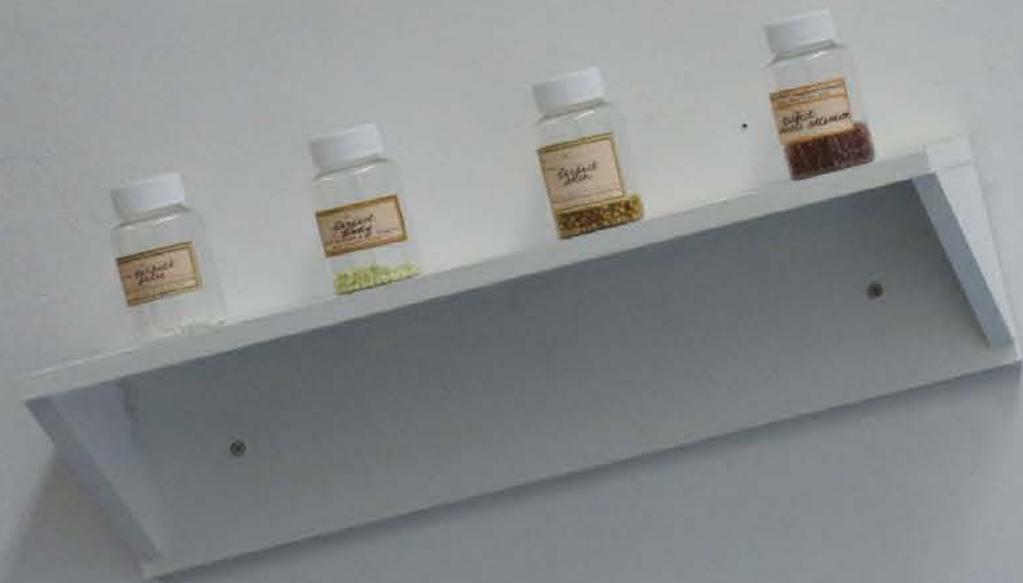
TINA CHENG
FAKE, (right), acrylic on paper,
29 x 32 cm

In the rain, (facing page),
acrylic on paper, 30 x 30 cm



CATHERINE LUU

Perfect Pills, coloured beads, plastic pill bottles,
apothecary labels, white shelves,
bottles: 8 x 4,5 cm, shelf: 13,97 x 50,8 cm





QIANTENG ZHANG
Pattern of Life, digital illustration,
62.80 x 40.64 cm



TOOBA IJAZ
Image from the *'Do Not Travel'* photobook,
photography, 20.32 x 40.64 cm



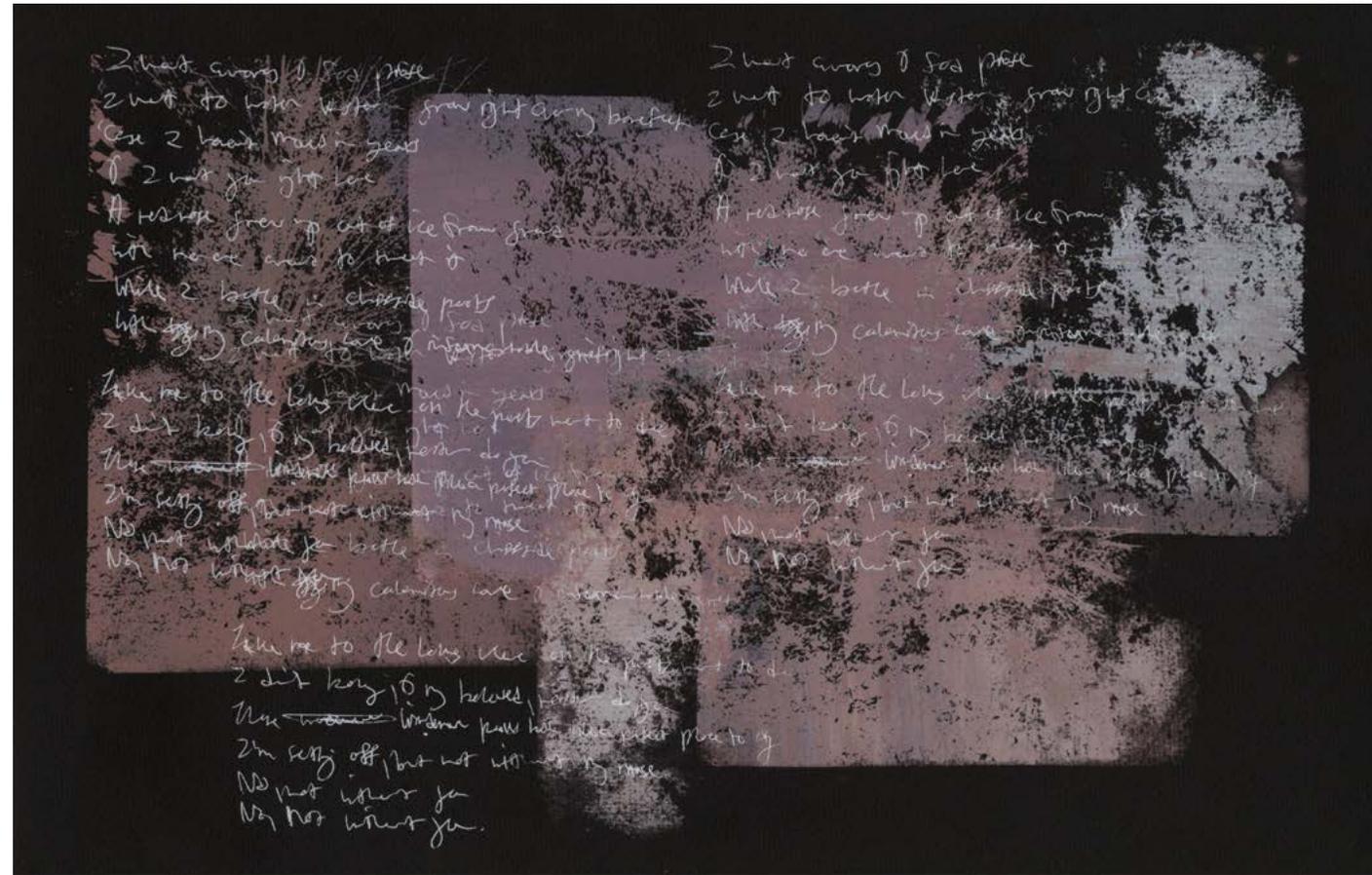
SOFIA SUE-WAH-SING
Ancestral Connections #1, & #3, collage of printed
digital photos, 15.20 x 22.85 cm each



VERONICA CHEUNG
Flat 07, 17/F, Block 28, Heng Fa Chuen, Hong Kong
(Bowl), cardboard, paper, masonite board



MADISON MCEWING
Mix & Mingle 3, ink and silkscreen,
 55.8 x 38.1 cm



MADISON MCEWING
auroras & sad prose 2, ink and silkscreen,
 38.1 x 27.94 cm



ABIGAIL KOHUT
Creametea, please, acrylic on woodblock series,
12.7 x 12.7 cm



CHARLIE CICHOSZEWSKI
Space 1 (left), *Space 2* (right), digital photography,
84.6 x 40.64 cm



CHARLIE CICHOSZEWSKI
Space 3, digital photography,
84.6 x 40.64 cm



CHARLIE CICHOSZEWSKI
Zone, (diptych), digital photography,
84.6 x 40.64 cm each



30



31

KELLYSANN MENESES
All That's Lost, digital media,
79.375 x 127 cm



ZOE WALLAGE
Portal, linocut print,
33 x 46 cm

1/3

"Portal"

ZW'21



ASHLEIGH BOYD
Why, acrylic paint,
51 x 40.5 cm



HIU TING CHARLOTTE LAM
The Human Sponge, sculpture and
photography, 400 x 300 cm

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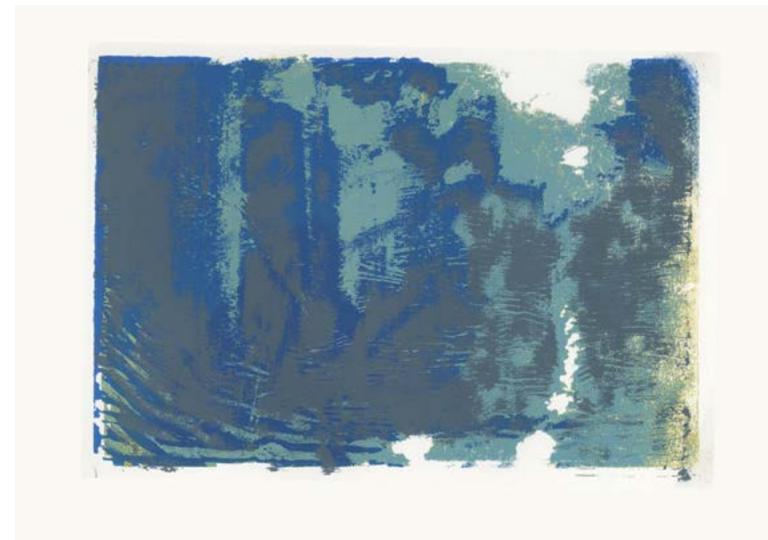
35

YUCI DAI
Float Red, acrylic stencil print,
39 x 27 cm





TALIA GONZALES
Reaper, digital photography
27.10 x 40.64 cm

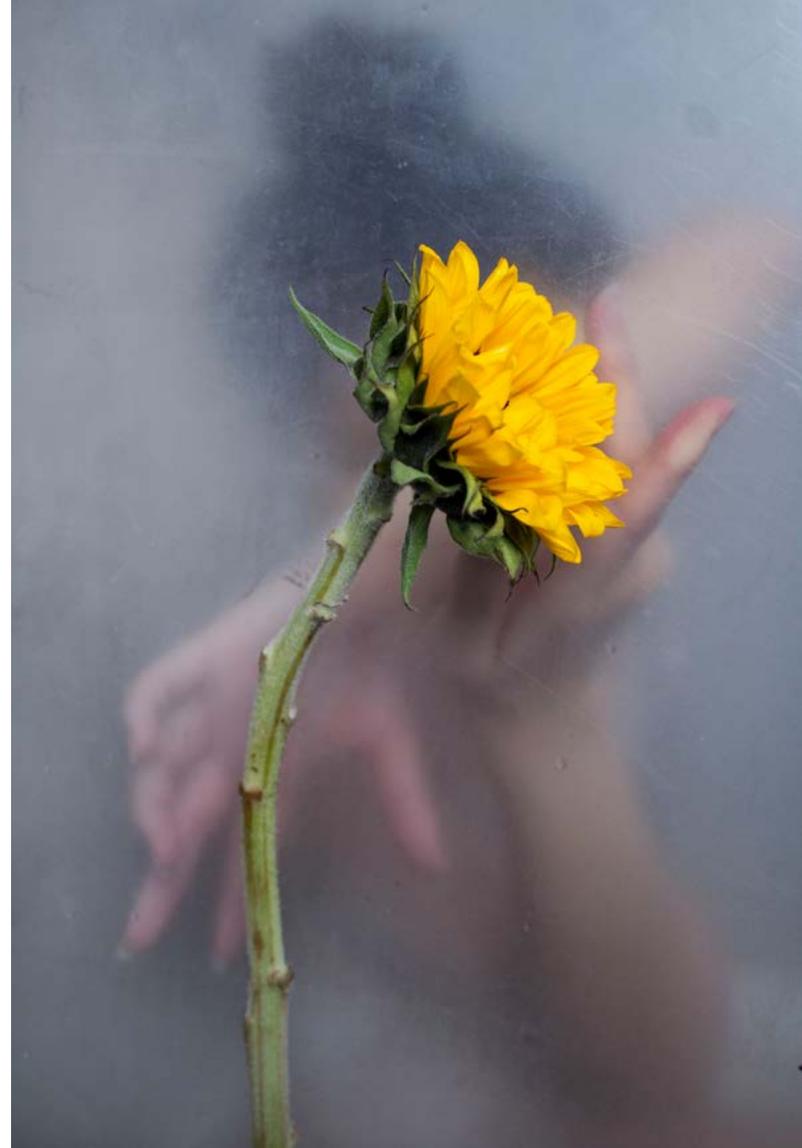


TALIA GONZALES
28A2, screen print
14 x 20.5 cm



ISABELA ARRIOJAS OCAMPO
Art History, Now I Get It,
intaglio print, 17.5 x 23.5 cm

KYRA WILLIAMSON
Happiness, digital photography,
35.56 x 27.94 cm





GLADYS LOU
Self Portrait I, digital photography,
5 x 7.6 cm



GLADYS LOU
Psychological Cultural I, digital photography,
5 x 7.6 cm



SUKI WONG
Optimum, pen on paper,
 56 x 76 cm



SUKI WONG
Take-out, colour pencil on printed receipt,
 28 x 18 cm



JING HAN YANG
Reject Clarity, Embrace Still Animation!, acrylic and
oil on canvas, acrylic on masonite, and rotary wheel,
170 x 100 x 5 cm. Installation view on right.





MARY-REBEKAH REYES
A Father's Love, mixed media,
16 x 10 x 28 cm

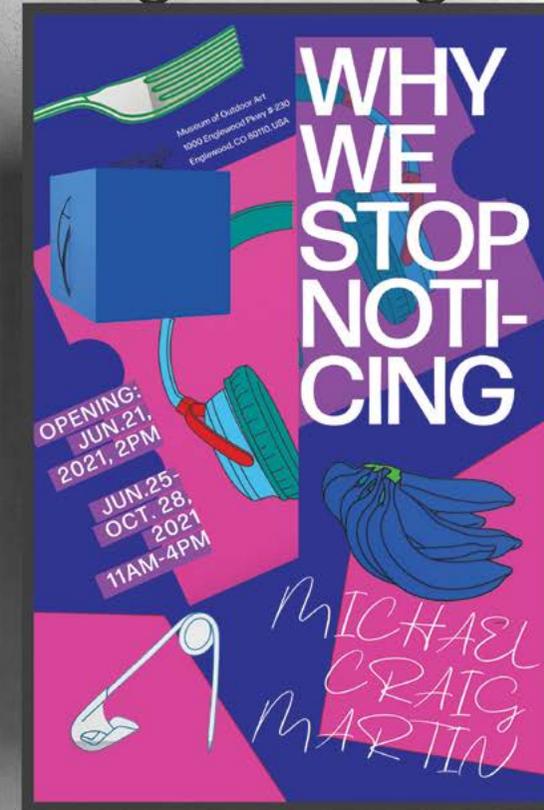


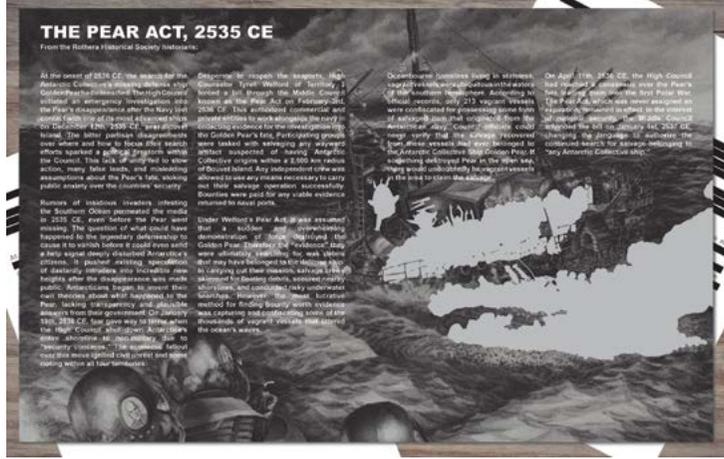
MARY-REBEKAH REYES
Chocolate Series: The Three Graces, mixed media,
28 x 150 x 33 cm

SIERRA PECA
Entwined, oil on canvas,
91.44 x 76.2 cm

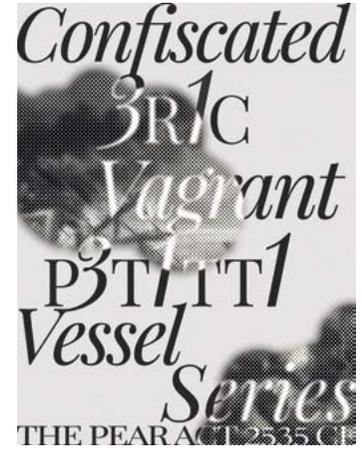


FANGYUE CHEN
Why We Stop Noticing, exhibition poster,
43.18 x 27.94 cm

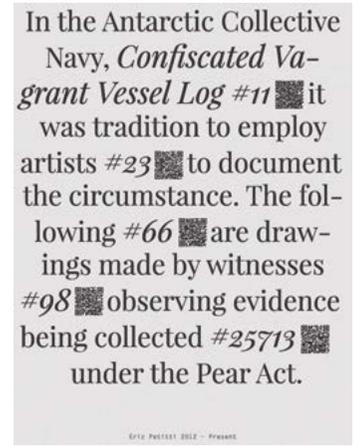
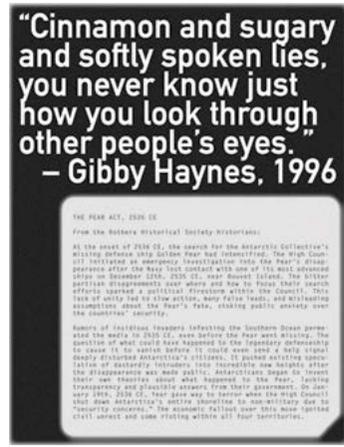




JOSEPH LEK
Exhibition brochure, digital mock-up,
27.94 x 21.59 cm



MICHELLE MOK
Eric Pettiti, artist brochure, digital media,
28 x 22 cm





JIAYI (FRANCES) LIN
Determine Who, photograph,
27 x 40 cm



JIAYI (FRANCES) LIN
One Way, photograph,
27 x 40 cm

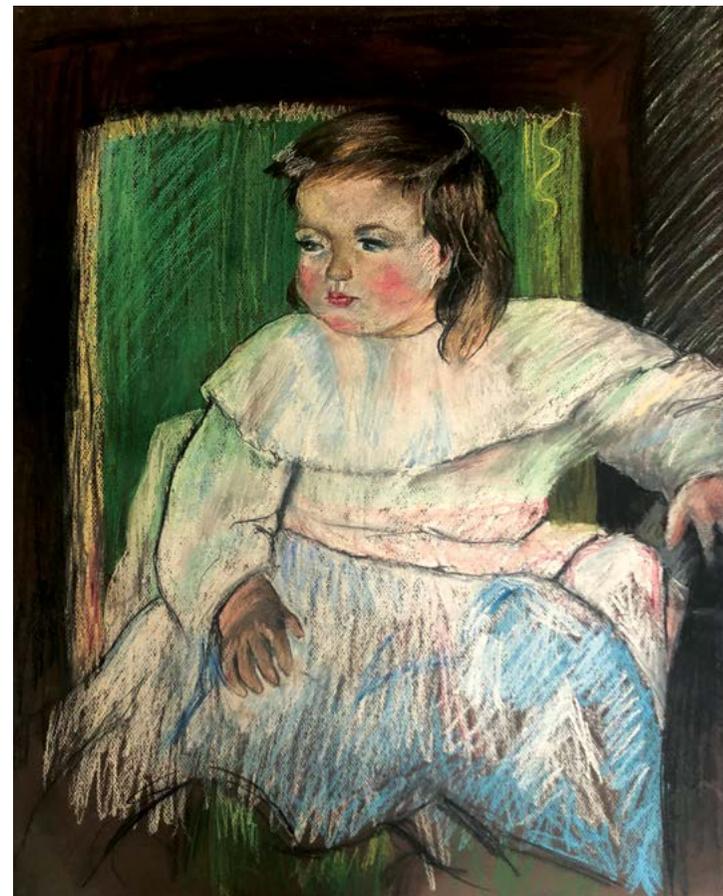
MASHA LE DO
Untitled, digital photography,
40.6 x 68.7 cm



MASHA LE DO
Untitled, digital photography,
40.6 x 27.1 cm



DANIA MURAD
Youth, digital photograph



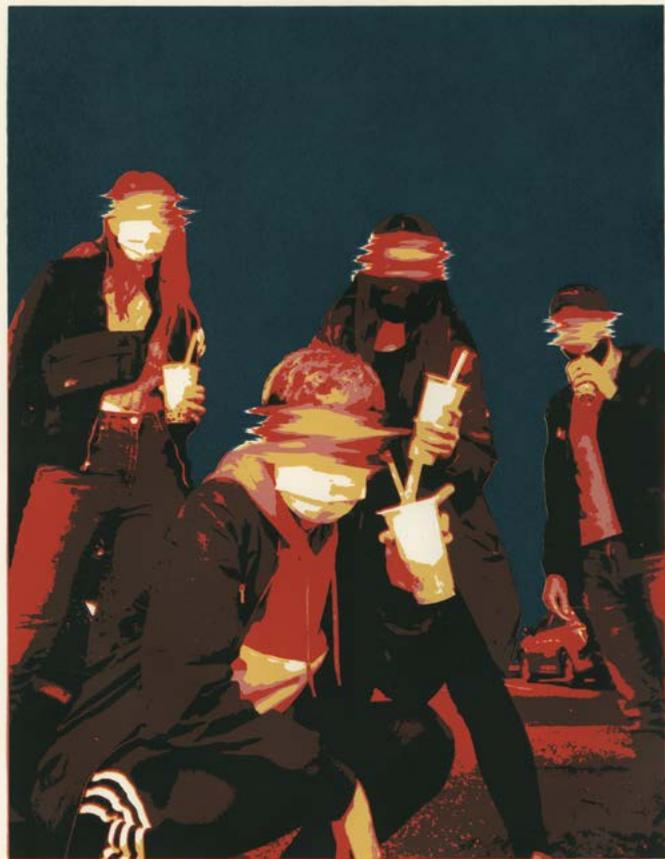
DANIA MURAD
Copy of "The Pink Sash – Mary Cassatt,"
pastel on paper, 61 x 50.2 cm



OLIVIA CARINA
analog photography,
12.7 x 17.8 cm each

OLIVIA CARINA
Ear, (above) Tongue, Stomach, Foot, Eye,
(facing page: clockwise from top left)





ROSARIO WONG
BBT, silkscreen and ink,
38 x 28 cm

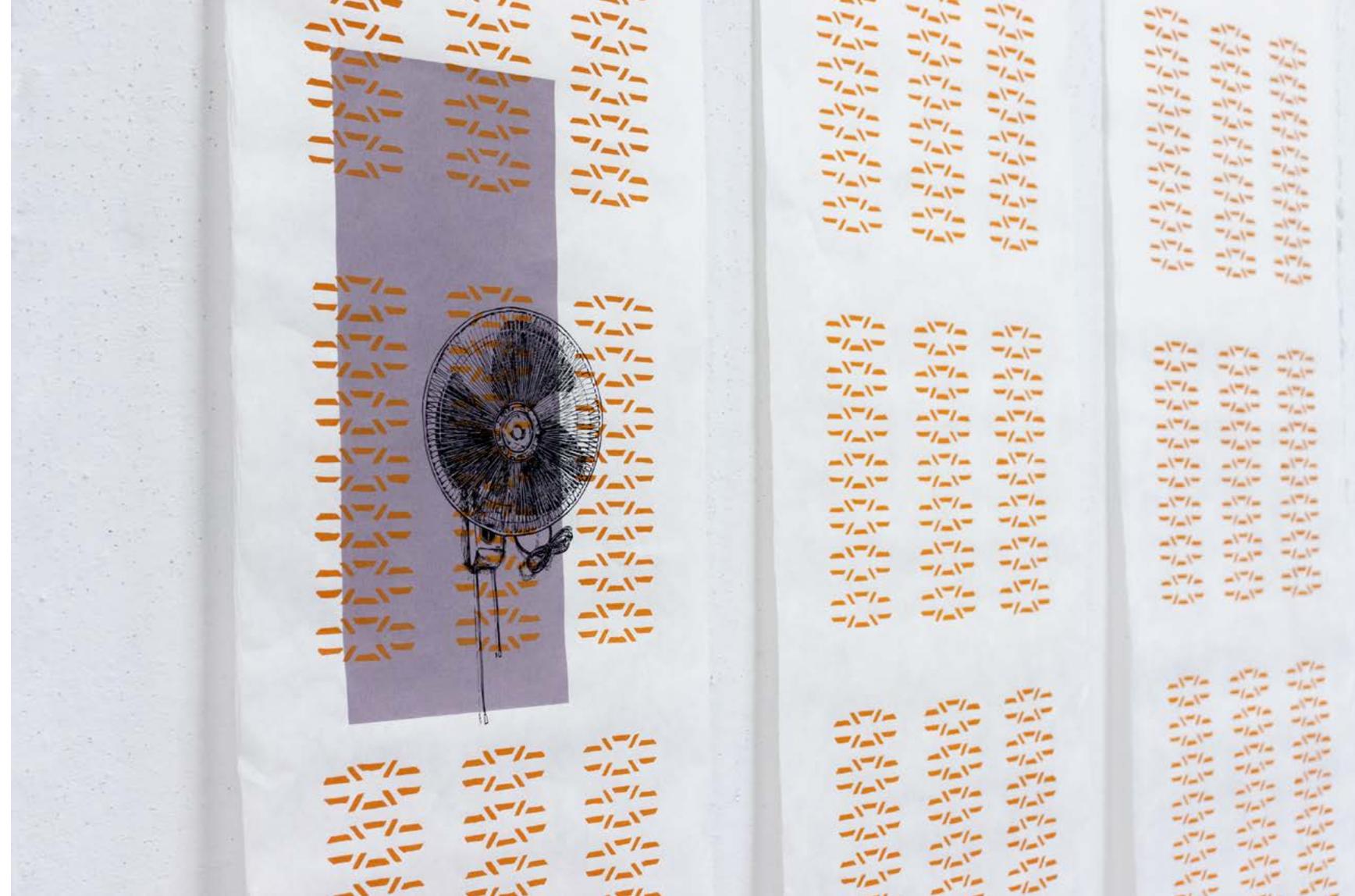


VICTORIA BUDA
Meat the Issue, air-dry clay, newspaper,
acrylic paint, 30 x 45 x 15 cm

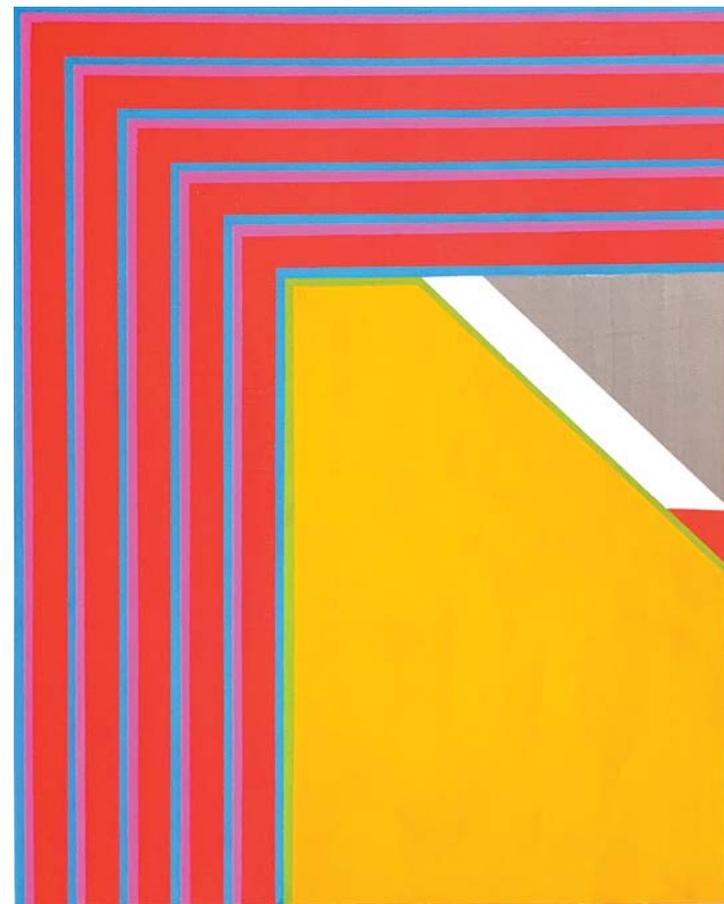
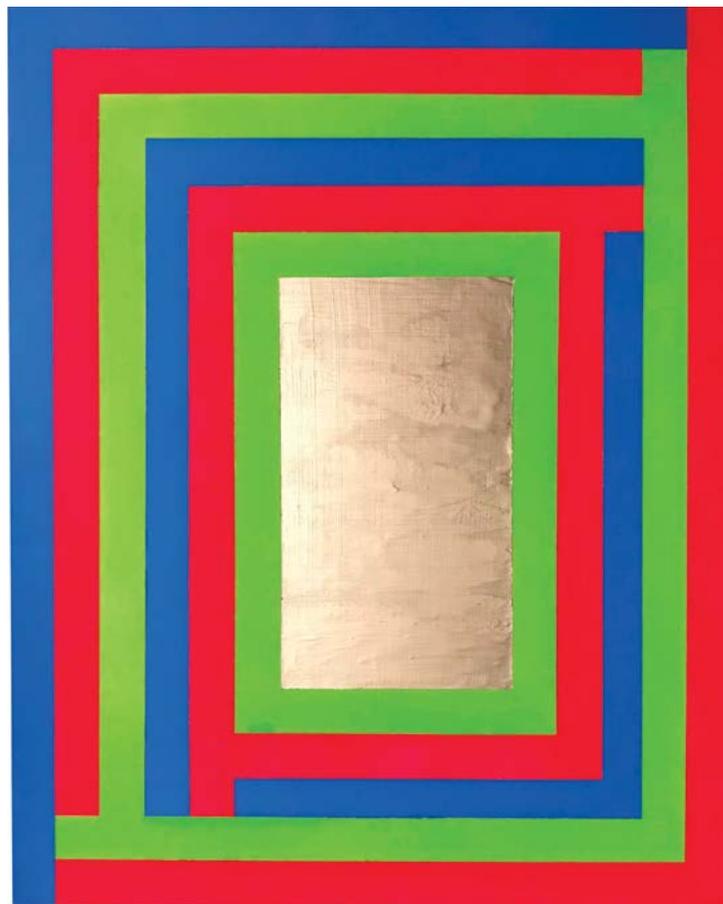


PAIGE BROWN (left)
Sushi Party, photography & body art,
68.58 x 45.72 cm

LYDIA LAI (right)
*Those Shadows on the Ground and Distant
Chatter in the Halls*, screen print, installation view,
152 x 33 cm each



BRYCE COATES
Untitled (right, center, left) gouache
and acrylic on board, 50.8 x 40.64 cm





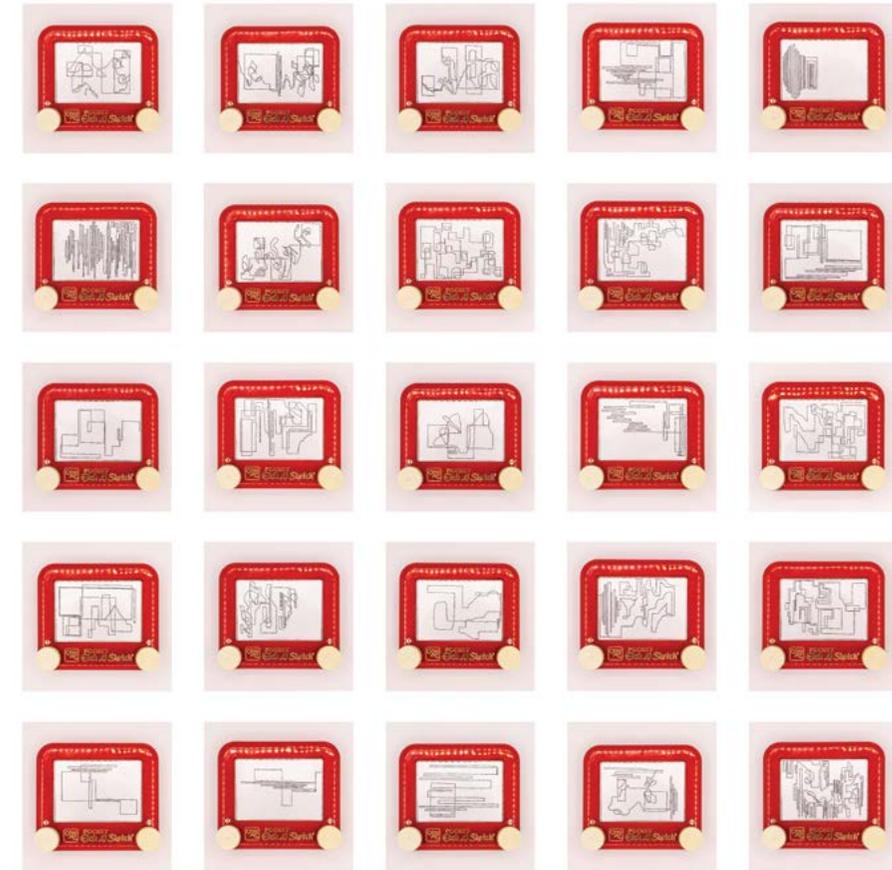
SHANNON BOGERT

Extreme Opposite, recycled fabric, bungee cords,
nylon cable, 670 x 396 cm

JUANITA LAM
Europa, digital collage,
27 x 20 cm



NATALIE CHIOVITTI
Etch-A-Sketch (Feelings During the Covid-19 Pandemic), photography and drawing, 45.72 x 45.72 cm



SORRY, IS MY HAIR TOO
CURLY FOR YOU TO SEE PAST? IS
IT TOO BIG TO BE LET DOWN?
DO YOU THINK THAT MY HAIR
LOOKS MORE "PROFESSIONAL"
AND "PUT TOGETHER" WHILE
STRAIGHTENED?
WELL I DON'T. CURLY IS
BEAUTIFUL ON THE PAGE, AND
BEAUTIFUL ON MY HEAD.

CURLY



DANIELLA MEDEL-LAWRENCE (left)
CURLY, digital design,
30.48 x 45.72 cm

SHANNON BOGERT (right)
Dad (5/9), silkscreen print,
27 x 38 cm



5/9

DAD

5/921



YIRAN WANG
Ever & Forever 1-9, silkscreen print,
27 x 36 cm

IREN MINKA
Les Feuilles,
photography





AYA EL MANDOUH (left)
Nile River, poster,
27.94 x 21.59 cm

MANJOT PABLA (right)
Pierce, digital animation still





RENEE WONG
Daily Necessities 2006 (left), *Survival Essentials 2021* (right)
digital photography





BERNICE CHEUNG
Hit and Flight, linocut print,
30.4 x 45.7 cm



CARMINE VESCIO
Endangered Woodland Caribou in North America,
charcoal and acrylic paint, 304.8 x 487.6 cm



SPENTA CHOTHIA
My Pool in my Backyard, oil paint on canvas,
61 x 76 cm

82

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SPENTA CHOTHIA
Pots and Mugs from Sculpture Class,
cone 10 ceramic clay, 23 x 14 cm





COLEEN MARIANO
Expressions, acrylic paint,
30.4 x 22.8 cm



JIACHEN ZHU
Untitled, oil on canvas,
76.2 x 50.8 cm



JIACHEN ZHU
Untitled, oil on canvas,
76.2 x 50.8 cm



SAIRA KHALID
Making Room, monprint with digital illustration,
21.5 x 97.7 cm



JINGYI ZHANG
Ghost, (left), photography,
36.1 x 24.1 cm

JINGYI ZHANG
TV, (above), photography,
24.1 x 36.1 cm



ISABELLA IACOE

Favorite Shoes, chalk pastel and
coloured pencil, 38.1 x 55.8 cm

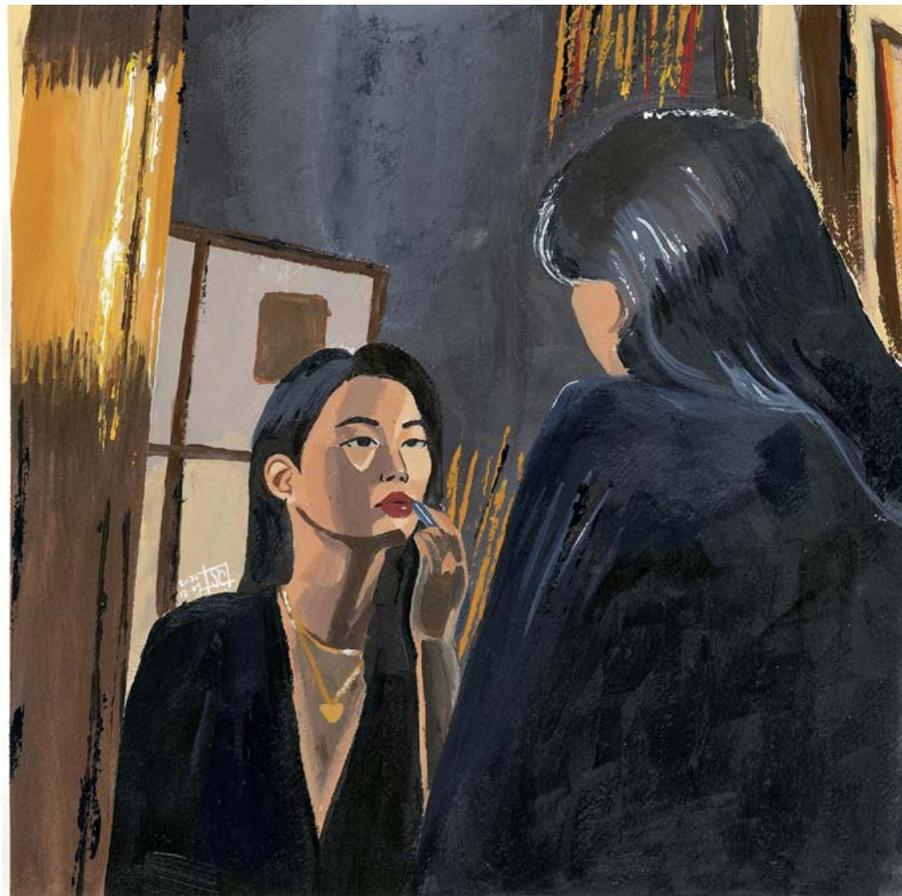
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ISABELLA IACOE

Aluminum Foil Study, charcoal
on paper, 55.8 x 55.8 cm

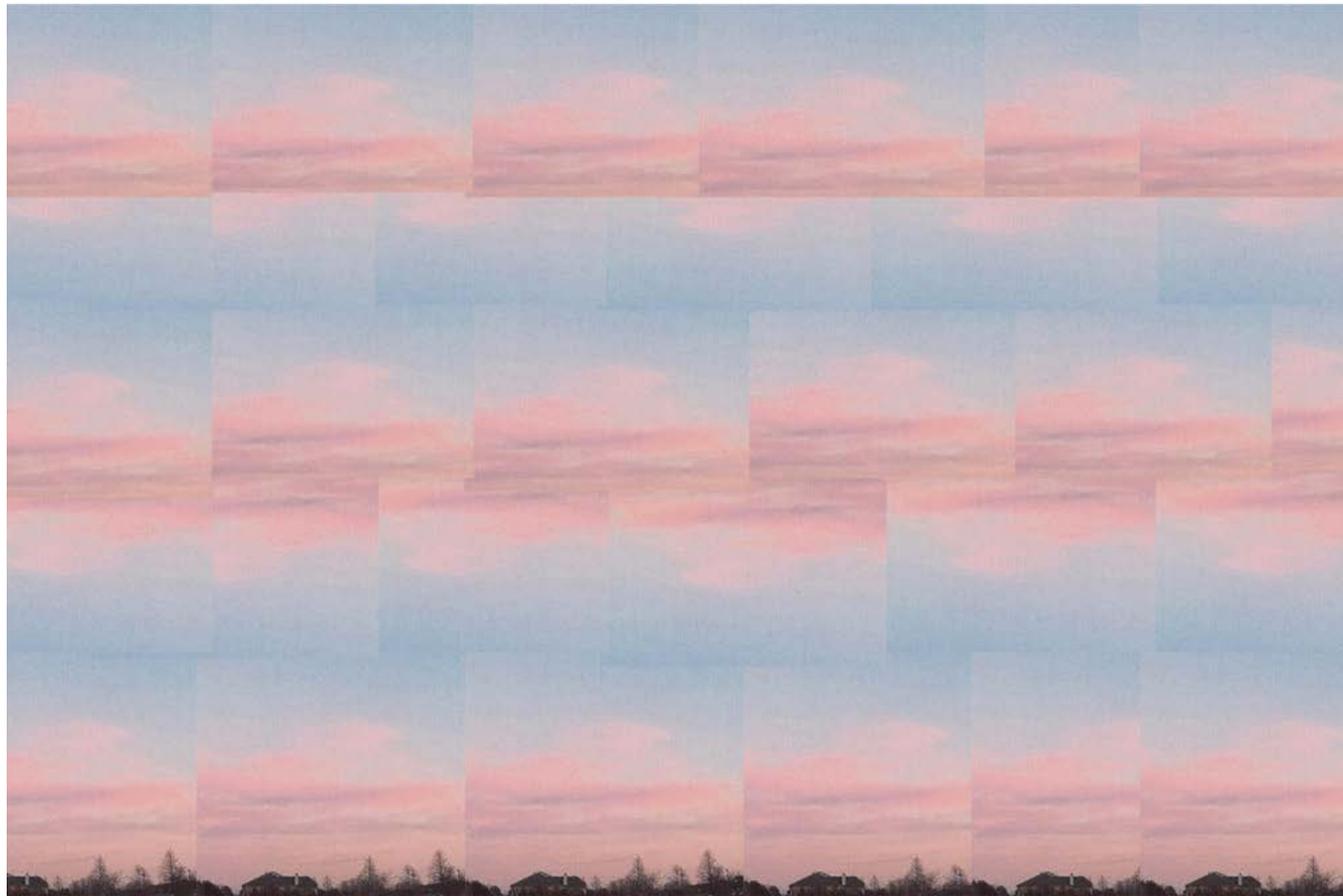
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SABRINA CHEN
Opening Scene, acrylic on paper,
30 x 30 cm



REBECCA LOCKE
Sacred Bodies, drypoint prints and gold paint on
paper, 22.5 x 33.5 cm



CHUNZI CHEN
Wave Post Card, digital graphic,
16.8 x 10 cm

XINNUO LI
Silent City, film photography,
26 x 16 cm





XINNUO LI
Falling, digital photography,
10.6 x 16 cm

ANCHI WU
My Birth





ADVANCED PROJECTS

The Advanced Projects (APs) is a course of study open to senior students who have completed their 4th year of their chosen discipline with top grades and who have demonstrated self-motivation and a strong commitment to their practice. Students work with a full-time faculty mentor to create and defend a self-directed body of work. Advanced Project students also write a thesis that outlines the concepts and process of their work as well as articulating its contemporary and historical context. The course has been developed as a type of mini-Masters that readies graduating students for a career in the arts or further education in Graduate Studies.

Throughout the fall semester (FAS451H), Ayden Beck and I worked together remotely but Ayden's final AP body of work was presented in person in the Annie Smith Centre. Full-time faculty John Armstrong and Louise Noguchi were present for the final critique. What a privilege to see Ayden's work in person! Thank you Ayden.

If you are interested in applying to the Advanced Projects (FAS451H) next September 2022, please email john.armstrong@sheridancollege.ca for application details.

Jay Wilson
Advanced Projects Coordinator

AYDEN BECK

In the past year and a bit there has been a massive shift to how I work. Covid, being an obvious factor as it made me ask the question, how do I make my art? Staying home made my work shift to smaller forms of art that were easy to produce like my collage.

Collage has always been a way to create that came easy to me. I think in my mind it has been ingrained as this childish activity because of its playful and exciting nature of bringing together the seemingly random or spontaneous pieces into one. Through the year I put more attention onto my mental health and found that I look towards the more playful aspects in my art. Through my experimentation I find myself going back to the body, usually the female body. Through art history and history in general we see this continued narrative of the female being undervalued and her body being manipulated and used against her. I wanted in this installation to instead spin this narrative of the manipulation of the female body in a different direction. Instead of imposing this damaging gaze on the body I instead wanted to use my perspective and create these collage figures that move the body in these confusing yet exciting configurations that are meant to be fun.

I find my work to be a celebration of overlooked perspectives of seeing things differently than what is given to us. I look at how I work and see it as these fun disturbances that make people smile or want to engage more with what they are looking at.

There is no right way, collage / installation





There is no right way, collage / installation



There is no right way, collage / installation

LIST OF ARTISTS

Isabela Arroijas-Campo
Shannon Bogert,
Ashleigh Boyd
Paige Brown
Victoria Buda
Olivia Carina
Chunzi Chen
Fangyue Chen
Sabrina Chen
Tina Cheng
Bernice Cheung
Veronica Cheung
Natalie Chiovotti
Spenta Chothia
Charlie Cichoszewski
Bryce Coates
Yuci Dai
Aya El Mandouh
Talia Gonzales
Maheen Hussain
Tooba Ijaz
Saira Khalid
Abigail Kohut
Alex Labenski
Isabella Lacoé
Lydia Lai
Hui Ting Charlotte Lam
Juanita Lam
Masha LeDo
Joseph Lek
Xinnuo Li
Jiaya Lin

Rebecca Locke
Gladys Lou
Catherine Luu
Coleen Mariano
Madison McEwing
Daniella Medel-Lawrence
Kelly Ann Meneses
Iren Minka
Candace Minott
Michelle Mok
Dania Murad
Manjot Pabla
Sierra Peca
Mary-Rebekah Reyes
Beatriz Simas
Sofia Sue-Wah-Sing
Carmine Vescio
Zoe Wallage
Yiran Wang
Kyra Williamson
Renee Wong
Rosario Wong
Suki Wong
Anchi Wu
Jing Han yang
Jingyi Zhang
Qianteng Zhang
Jiachen Zhu

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Andrew Haacke
Emiliano Paternostro



CARMINE VESCIO *Endangered Woodland Caribou in North America*, charcoal and acrylic paint.

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Jaclyn Quaresma
Artist and director/
curator
Durham Art Gallery
AAH 2009 alumna

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Art and Art History
Representatives**

AAH Students
Dania Sabri
Coral Zhu

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Buff Design & Production

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Lydia Lai
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Courtney Quade
Dania Sabri

Cover Design
Juanita Lam

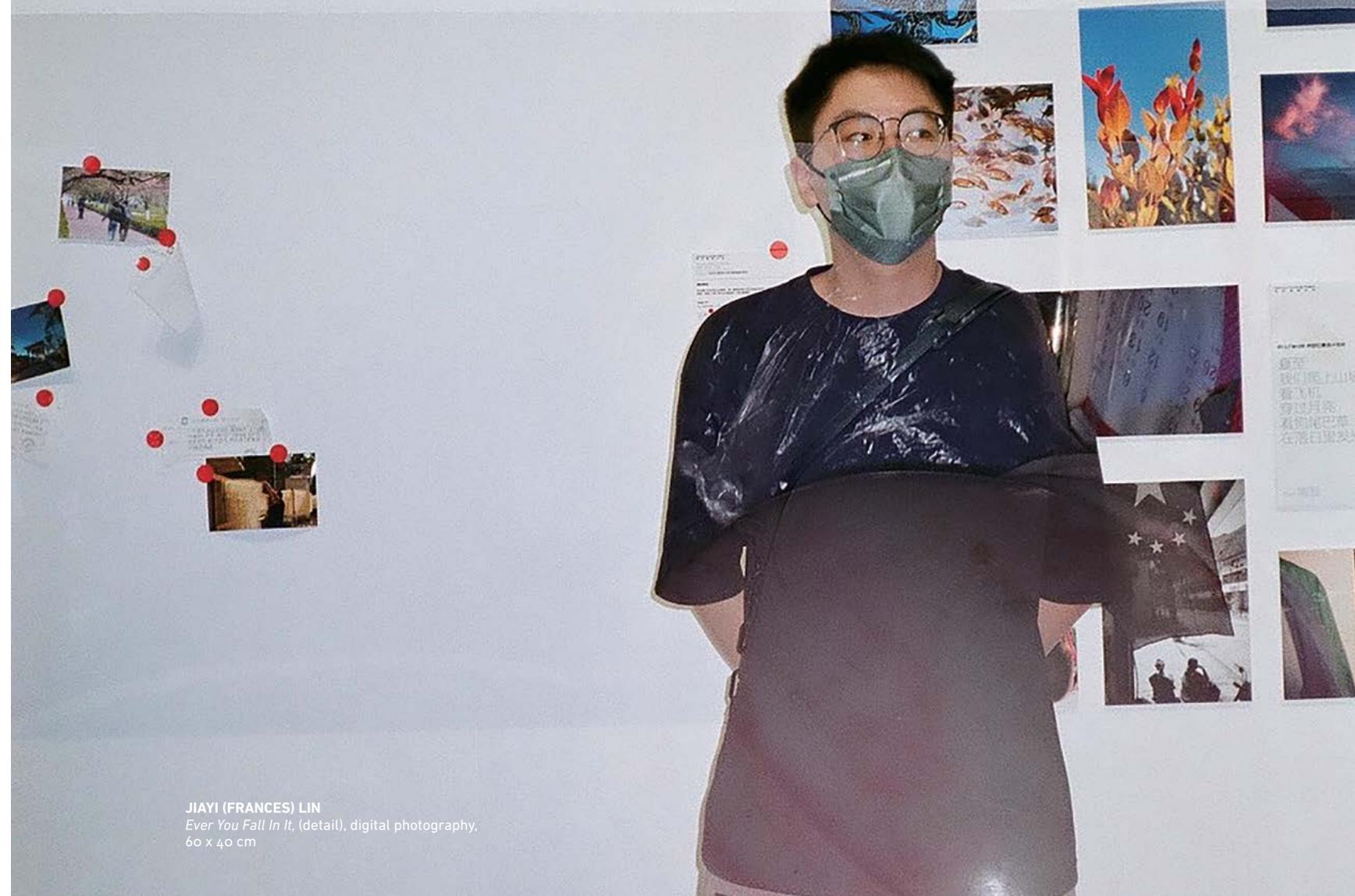
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Alison Hahn

Annie Smith Arts Centre Photography

John McCartney
Mark Bell

Printing

Andora Graphics



JIAYI (FRANCES) LIN
Ever You Fall In It, (detail), digital photography,
60 x 40 cm



CHARLIE CICHOSZEWSKI
Note, (detail), digital photography,
127 x 40.64 cm



XINNUO LI
Home(2), (detail), mixed media collage,
22.63 x 16 cm

ARTANDARTHISTORY.CA

A photograph of a wooden chair back against a red background with a white polka-dot pattern. A yellow sweater is draped over the seat of the chair. The text 'SHERIDAN COLLEGE | UNIVERSITY OF TORONTO MISSISSAUGA' is centered on the page.

SHERIDAN COLLEGE | UNIVERSITY OF TORONTO MISSISSAUGA

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