

A close-up, artistic portrait of a woman's face, focusing on her eyes and freckles. She has light brown hair and is looking slightly to the left. The lighting is soft and natural, highlighting the texture of her skin and the color of her hair. The background is a blurred, light blue-green color.

BUFF ART AND
ART HISTORY





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 wide variety of media showcased in this publication.

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. We hope you will enjoy this selection of artwork produced between September 2018 and the mid way through the winter semester in 2019. You will see in the work of our students their quest for artistic identity, and their inquisitive responses to the worlds that surround them.

John Armstrong
Program Coordinator, Art & Art History
Sheridan College

Jill Caskey
Chair, Department of Visual Studies
University of Toronto Mississauga





SAMANTHA HILL
Within the Haze: Altitude
Oil on wood, 28 x 36 cm

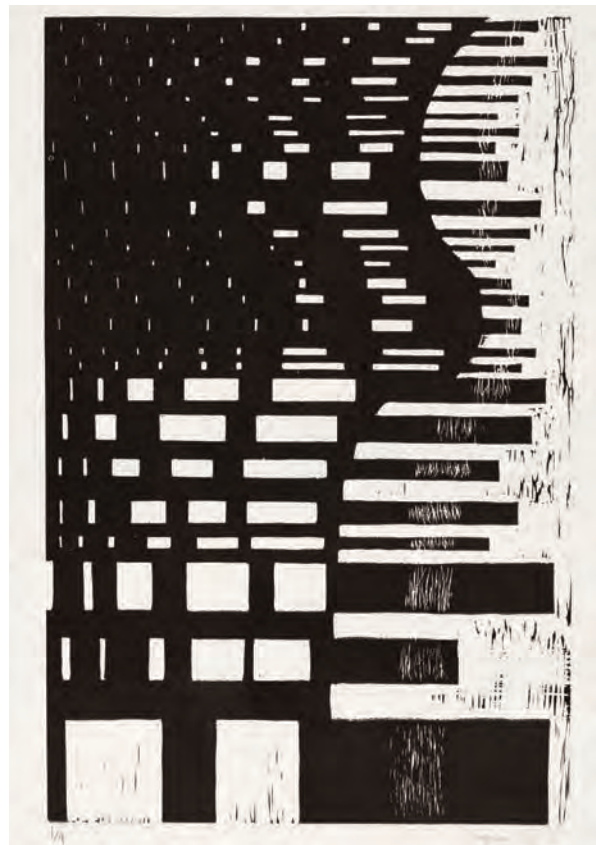


SAMANTHA HILL
Within the Haze: Vapour
Oil on wood, 28 x 36 cm



ARABELLE SAMANIEGO

Till Death Do Us Apart
Woodcut, 56 x 38 cm



YONGCHAN SONG

Untitled
Linocut, 76 x 56 cm



MARYAM RADWAN

Silk, "The Man"
Digital photograph, 20 x 15 cm





HEATHER BODEN

Limitless Creation

Raw stained canvas, stretcher bars, nails, Variable dimensions



KAMRYN MCFARLANE

We Are The Involuntary

Teasel heads, vibrating disc motors, Arduino

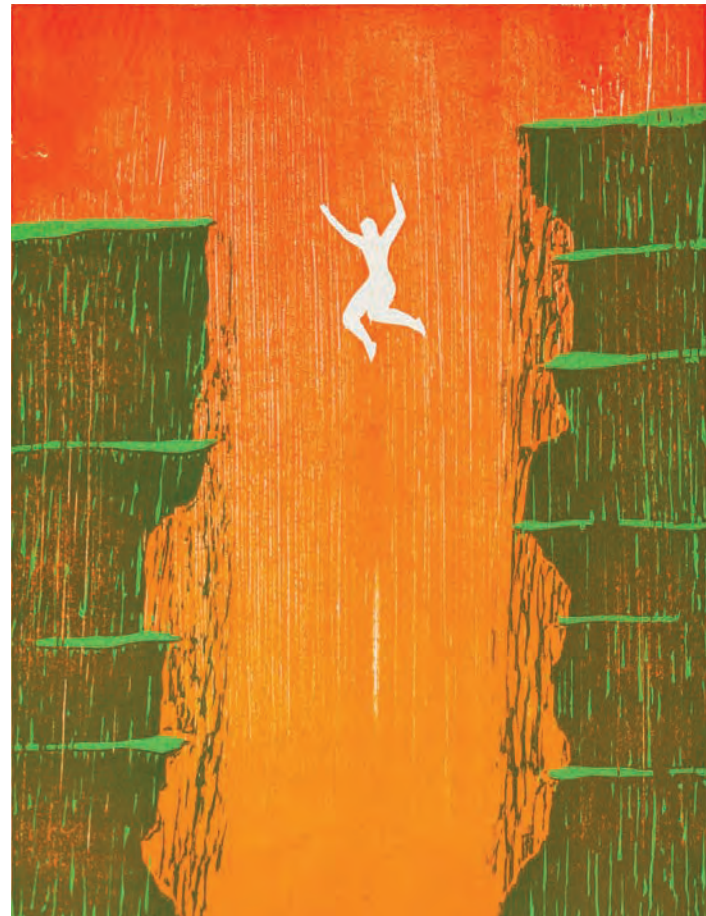


KAMRYN MCFARLANE

A Fish Hook, An Open Eye, 1200 fish hooks, angle iron, 110-volt motor, amperage controller, microphones & speakers



ANTONIA GRUJIC
Pillars
Linocut, 76 x 56 cm



ANTONIA GRUJIC
Jump
Woodcut, 56 x 38 cm



BECKY SANTO
Lunar
Linocut, 56 x 76 cm



BRITTANY SEMPLONIUS

How Many Times Have I Opened This Fridge Today
Digital photograph



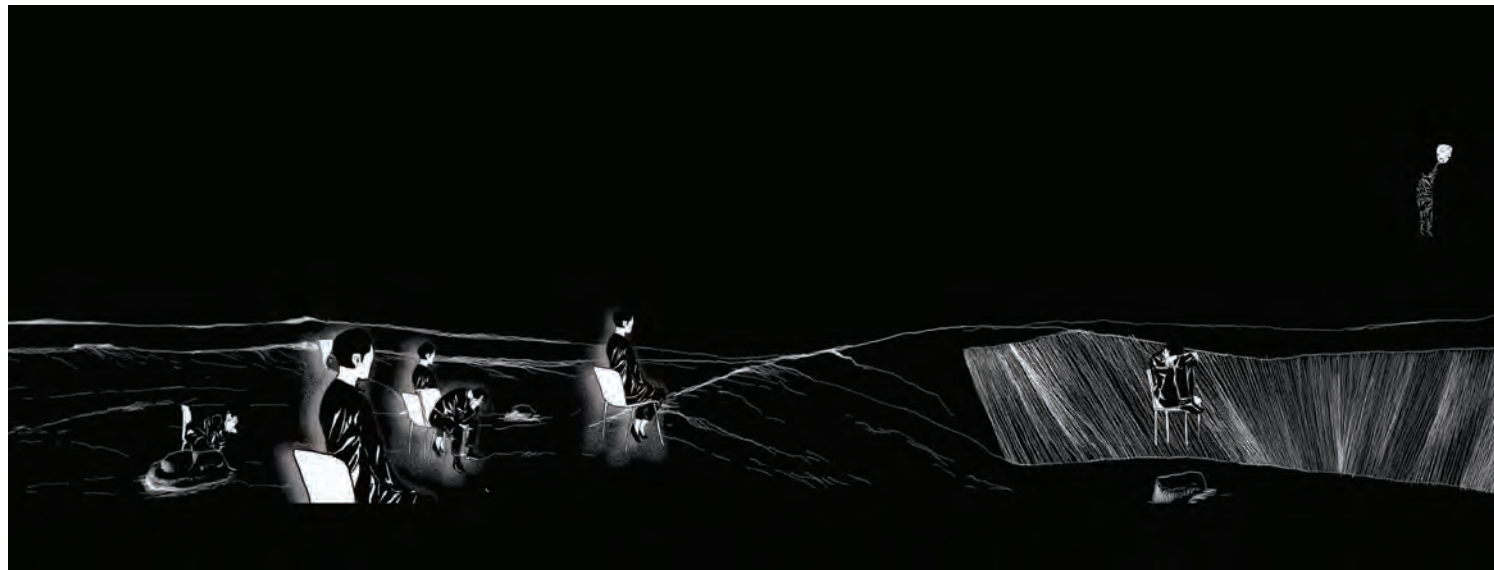
BRITTANY SEMPLONIUS

How Long Have I Been Holding This Banana
Digital photograph



JIEYING WANG

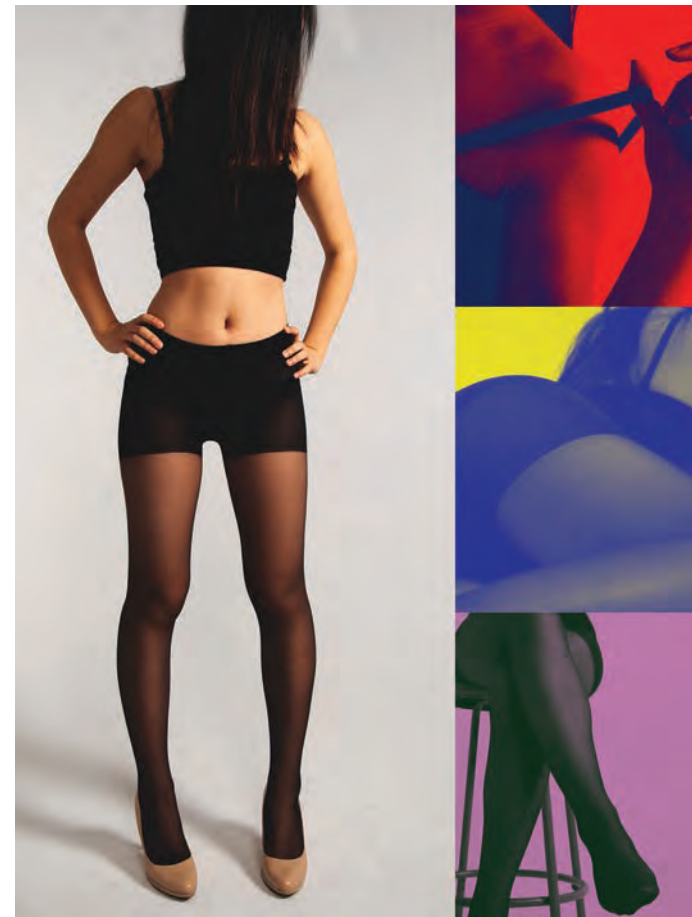
Body
Digital photograph, 40.64 x 60.96 cm



KIM HAYUNG
Plastic Bags
Video stills



GABRIELLE DIAZ
Keep Yourself Alive
Digital photograph, 20 x 15 cm



RYAN KISSOON
Who's That Girl
Digital photograph, 20 x 15 cm



**JASMINE CANAVIRI-LAYMON
WITH MELISSA PASSARELLI**
I'm Happy Series
Digital photograph, each 13 x 10 cm



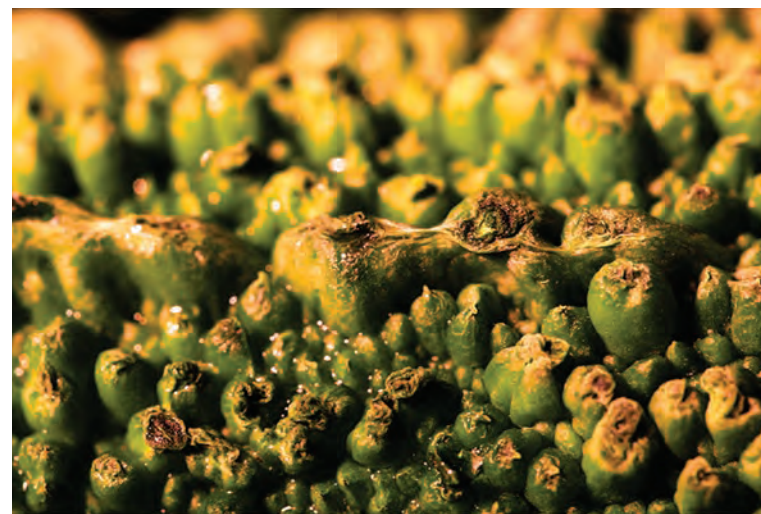
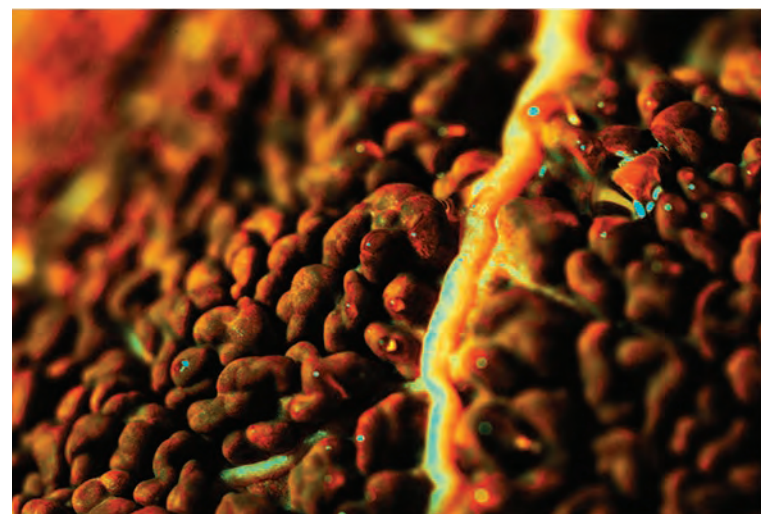
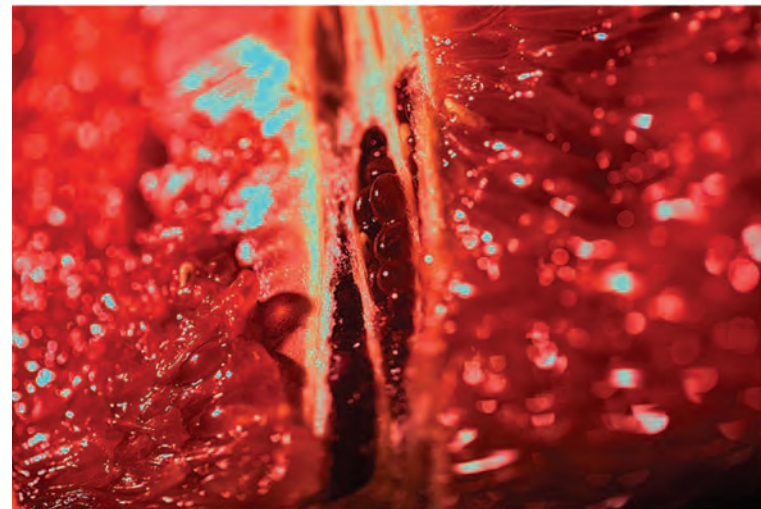
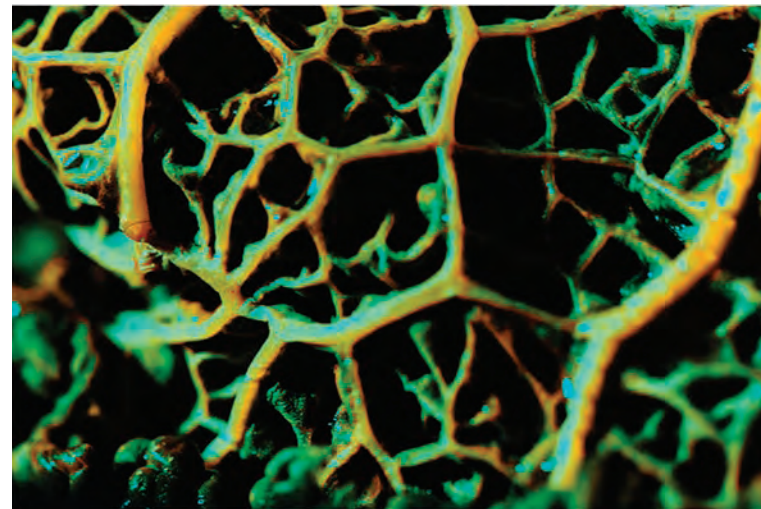
SAMANTHA HILL
The Sleepwalker
Digital image, 20.3 x 15.25 cm

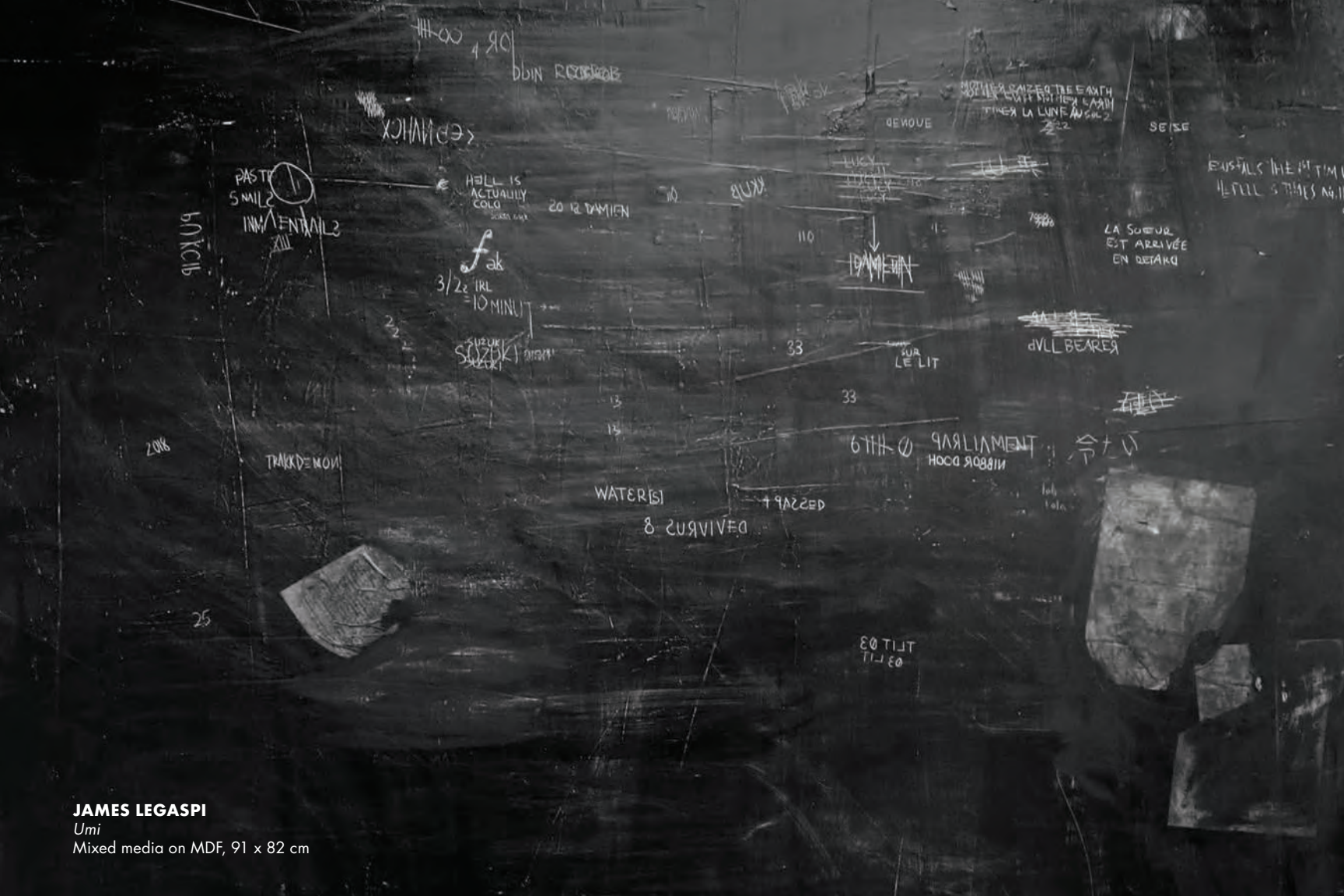


JASMINE CANAVIRI-LAYMON
My Neighbourhood
 47 shirts stenciled with white acrylic paint, Variable dimensions



JESSICA JANSZ
Fetish (right)
 Digital photograph





JAMES LEGASPI
Umi
Mixed media on MDF, 91 x 82 cm



LAURA COLACCI
U pan'
Acrylic on canvas, 61 x 76 cm



JESSICA VELASCO
We are all everything but nothing at all
Oil on canvas, 122 x 91 cm



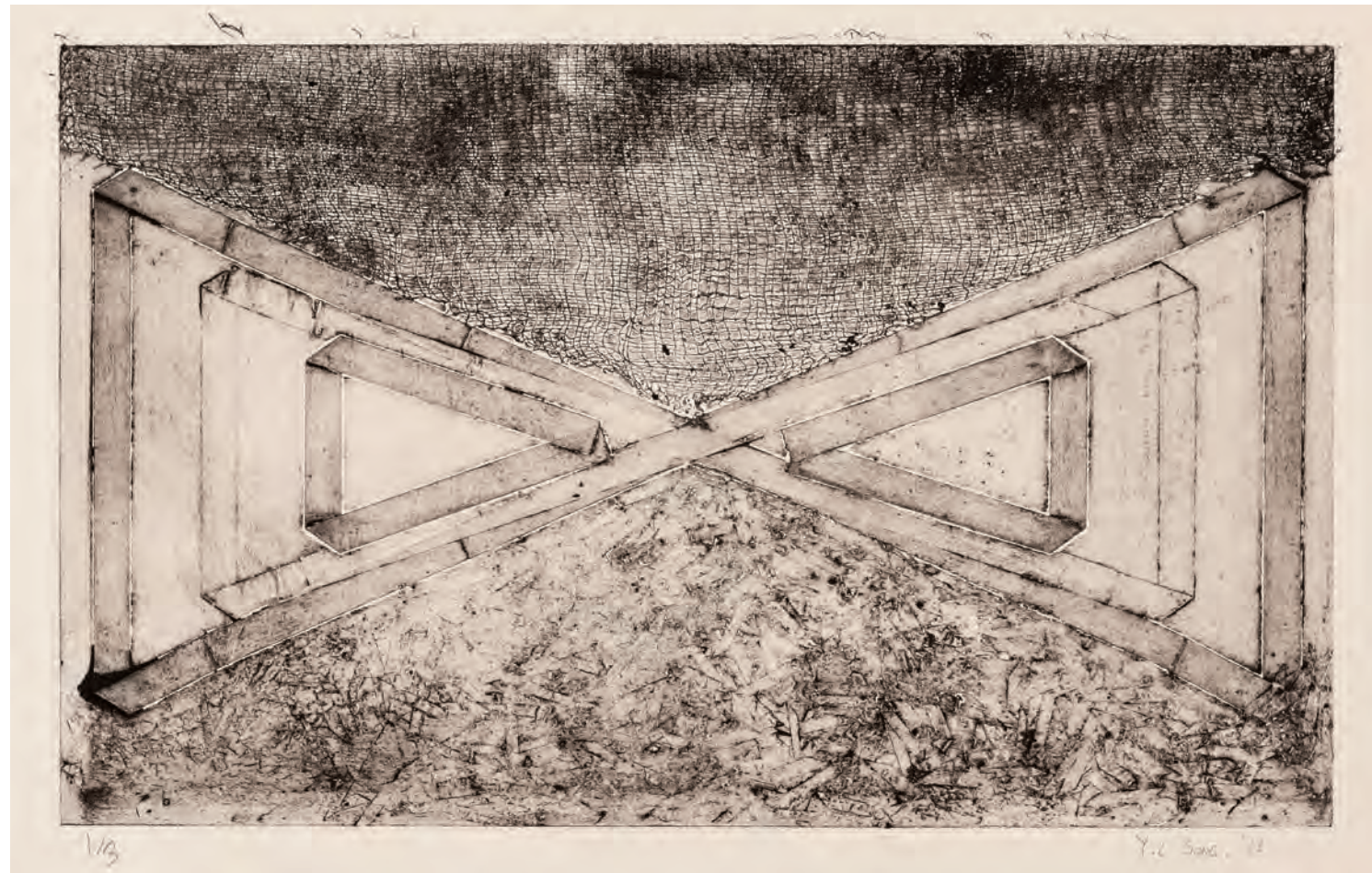
SILVIO CHU
Outside the Apothecary, Dispute, Give It to Me, Cuddle
Ink on paper, each 23 x 15 cm



ALEK VUKSINIC-GAUTHIER

Indelible

Monoprint, drypoint, Japanese paper, each 60 x 25 cm



YONGCHAN SONG

Untitled

Collagraph, 36 x 56 cm



JOHN RYAN MANAHAN
Untitled (fabric)
Fabric, clamps, plywood, 20 x 75 x 210 cm



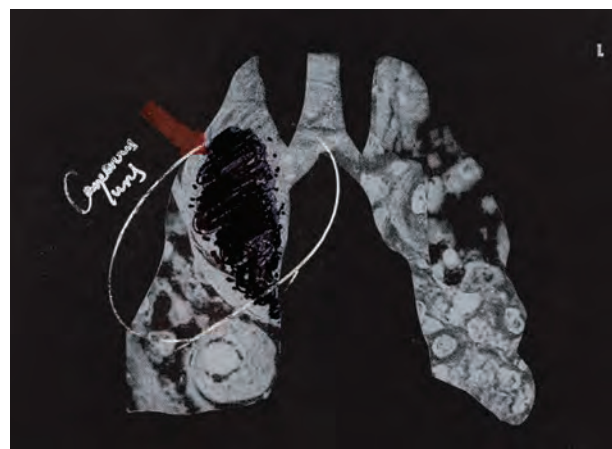
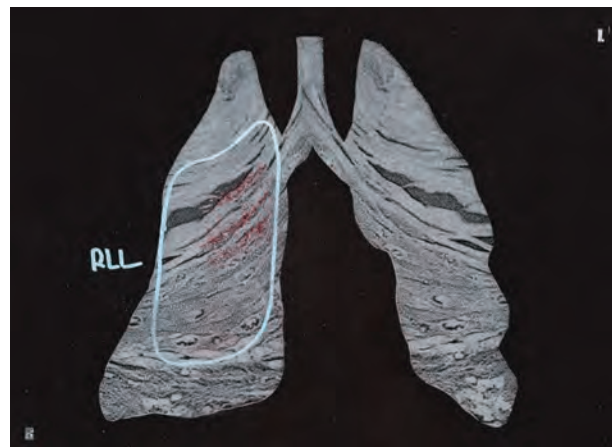
ANRAN GUO
Buy more, get more
Clothes rack, plastic bags, clothes hangers, 148 x 117x 59 cm



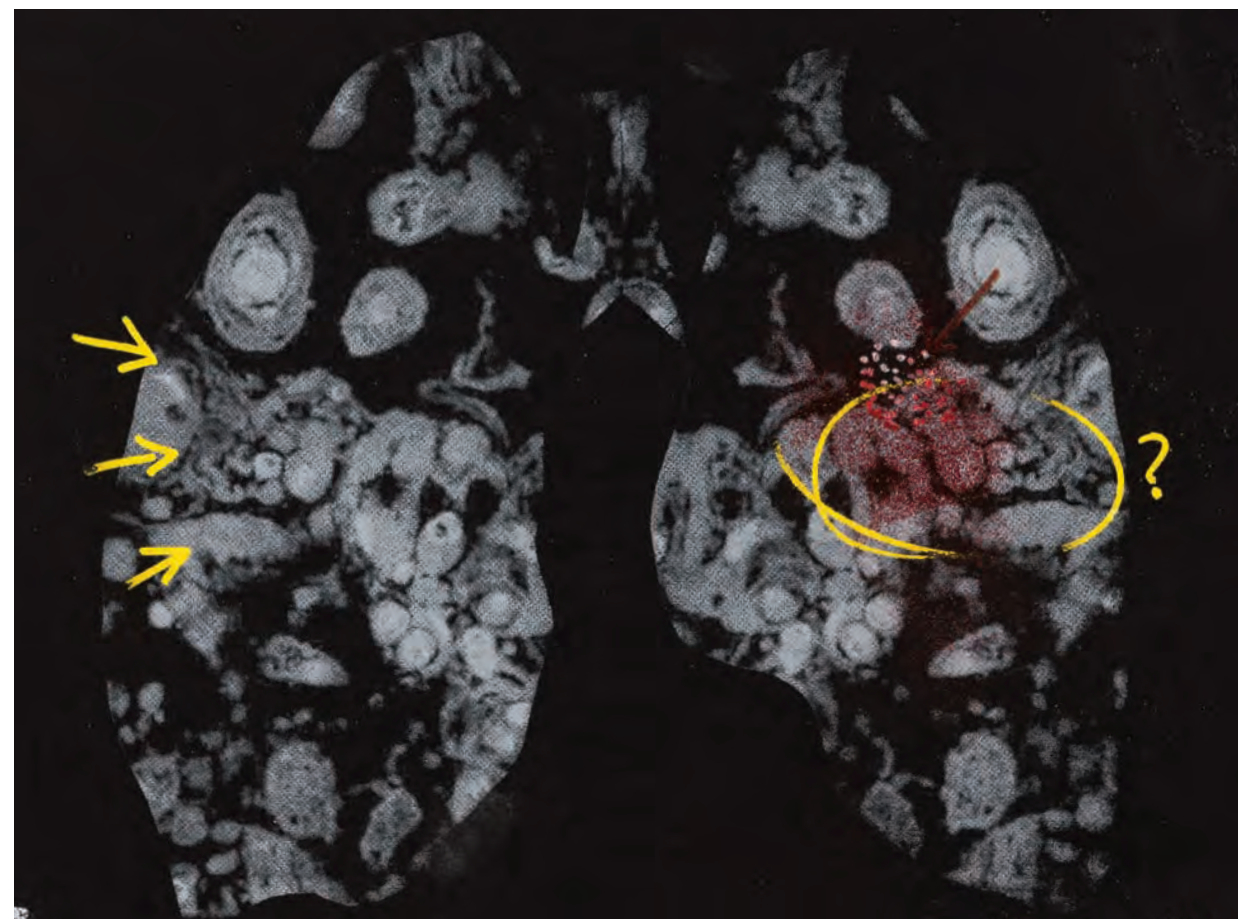
ANRAN GUO
Shh
Shredded newsprint, Dimensions variable, Photo: Yihan Li



XI TONG ZHANG
Untitled
Silkscreen print, 15 x 15 cm



XI TONG ZHANG
X-Ray Lung, Series
Silkscreen print, 20 x 23 cm

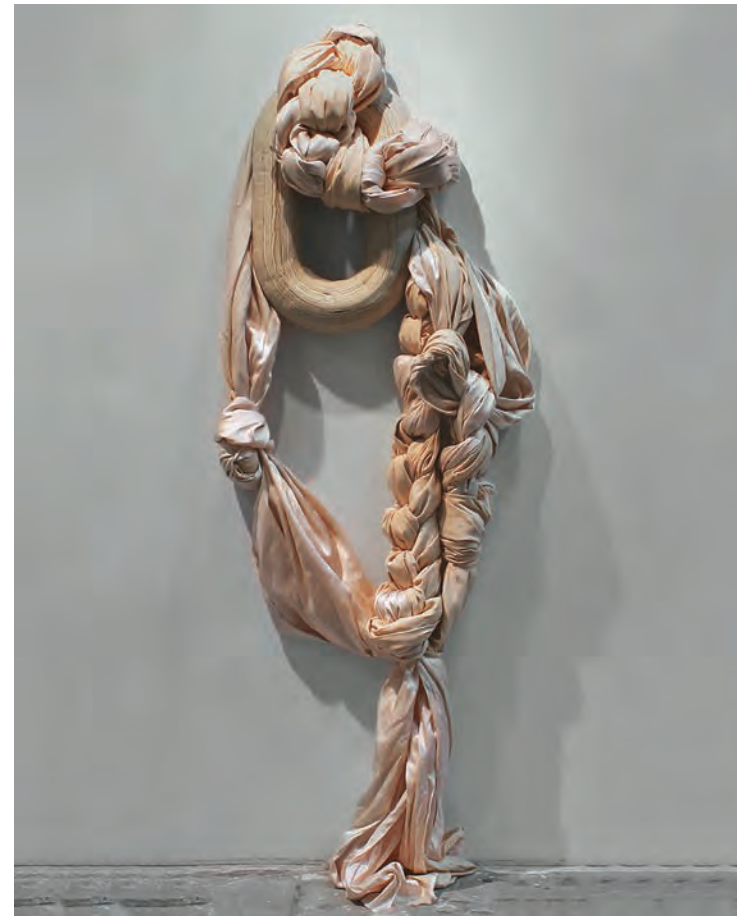




LEAH BENNER
Growth & Decay
Linocut, 76 x 56 cm



LAILA ZAYED
Untitled
Linocut, 76 x 56 cm



JOHN RYAN MANAHAN
Brace (detail)
Silk taffeta, plywood, Variable dimensions

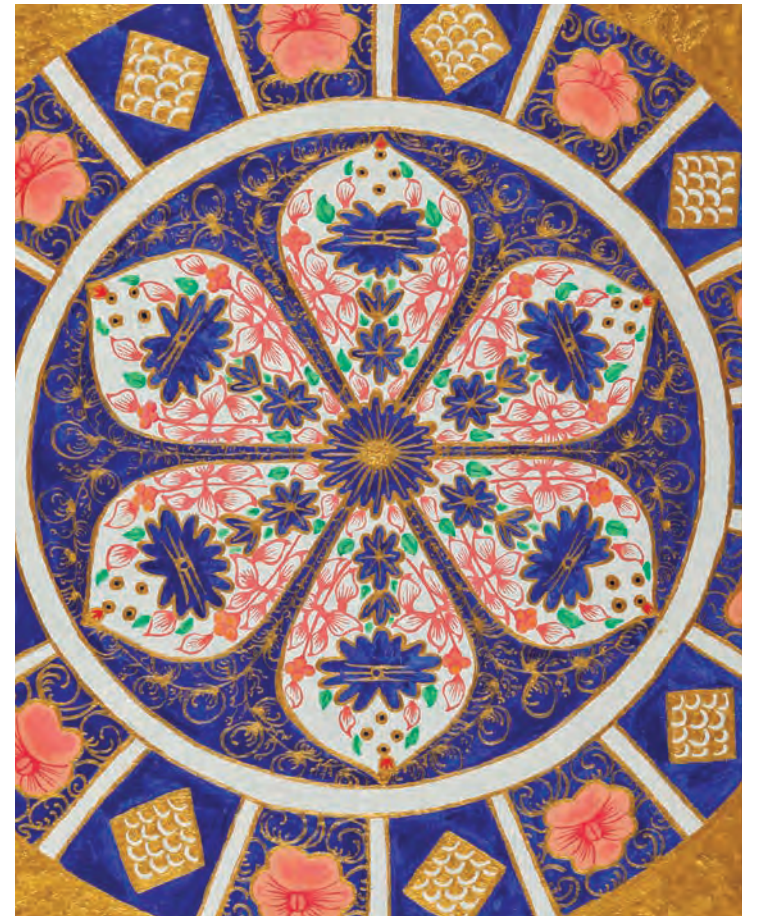




MANNY BHOGAL
Blossom, (left), Tupac Shakur, (right)
Graphite on paper



JUANITA LAM
Octopus
Acrylic on canvas, 30 x 30 cm



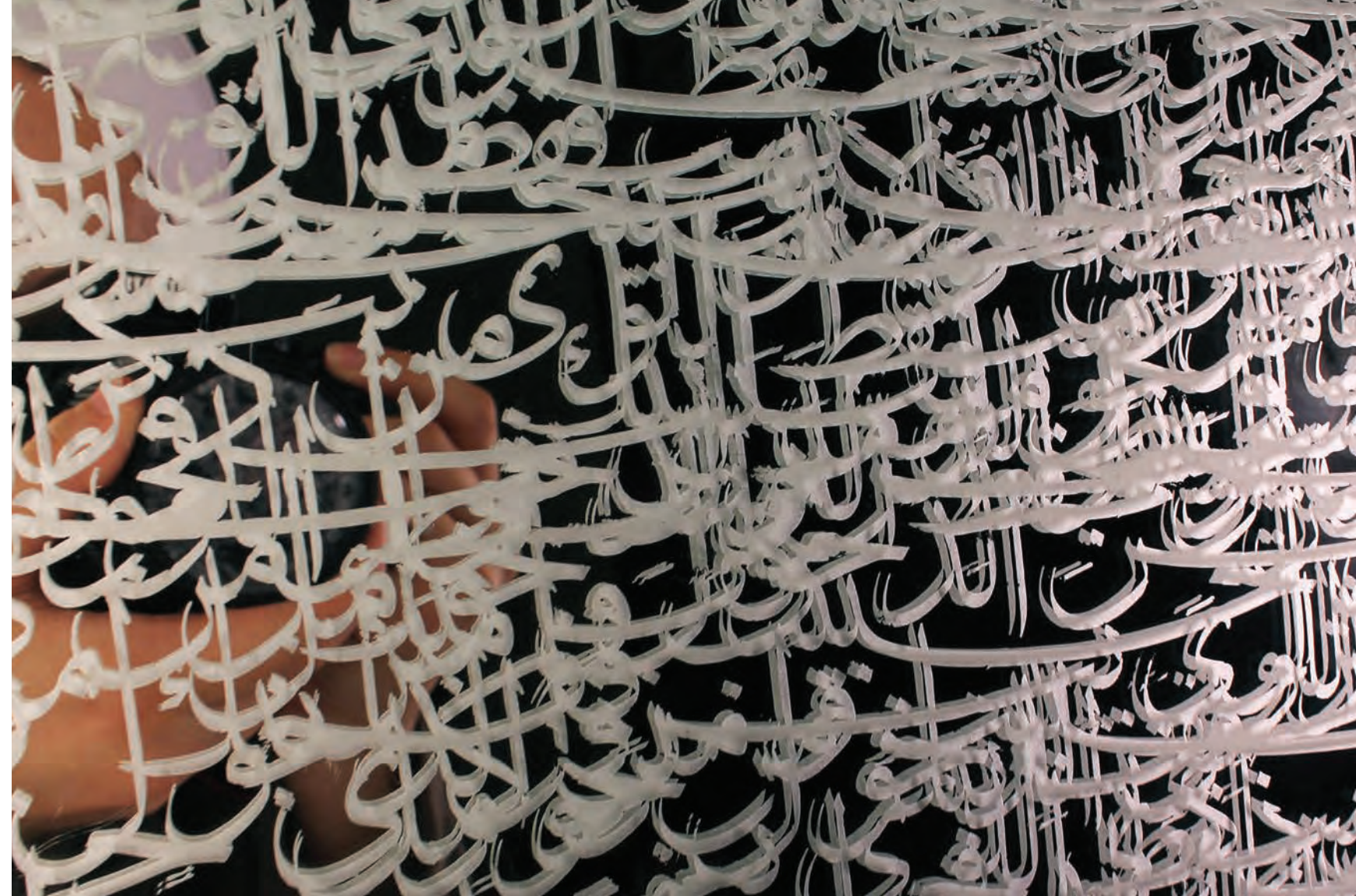
ALEK VUKSINIC-GAUTHIER
Untitled (Old Imari)
Acrylic on canvas, 77 x 60 cm



NADA HAFEZ

Scattered Traces

Sandblasted mirror and plywood, 157 x 18 x 36 cm





MACKENZIE BOYD
Mundane Minefield
Graphite on paper, Variable sizes



CHAE YOUNG LIM
March 1 Movement
Linocut, 56 x 76 cm



XUEER XU
Vietnamese Kid
Acrylic, phototransfer, paper collage, 76 x 61 cm



XI TONG ZHANG
Tim Hortons
Acrylic on canvas, 91 x 76 cm



XINDI WENG
Untitled
Acrylic on canvas, 61 x 91 cm



KATERINA ROZUMEY
Extreme Indignation
Oil paint on canvas, hunting knife, 165 x 40 x 20 cm



JAMES LEGASPI
Devenir
Mixed media on board, 203 x 176 cm



ANGELA CLARKSON
Close
Oil on canvas, 61.9 x 91.4 cm



CHANGHENG LI
Still-life Photo (The International Student)
 Digital photograph



KATHERINE FRANK
Reverse Portraits
 Digital photographs, each 38.1 x 25.4 cm



NATALIE CHAN
OCD
Digital media



CHANGHENG LI
UTM CCT Building
Digital photograph



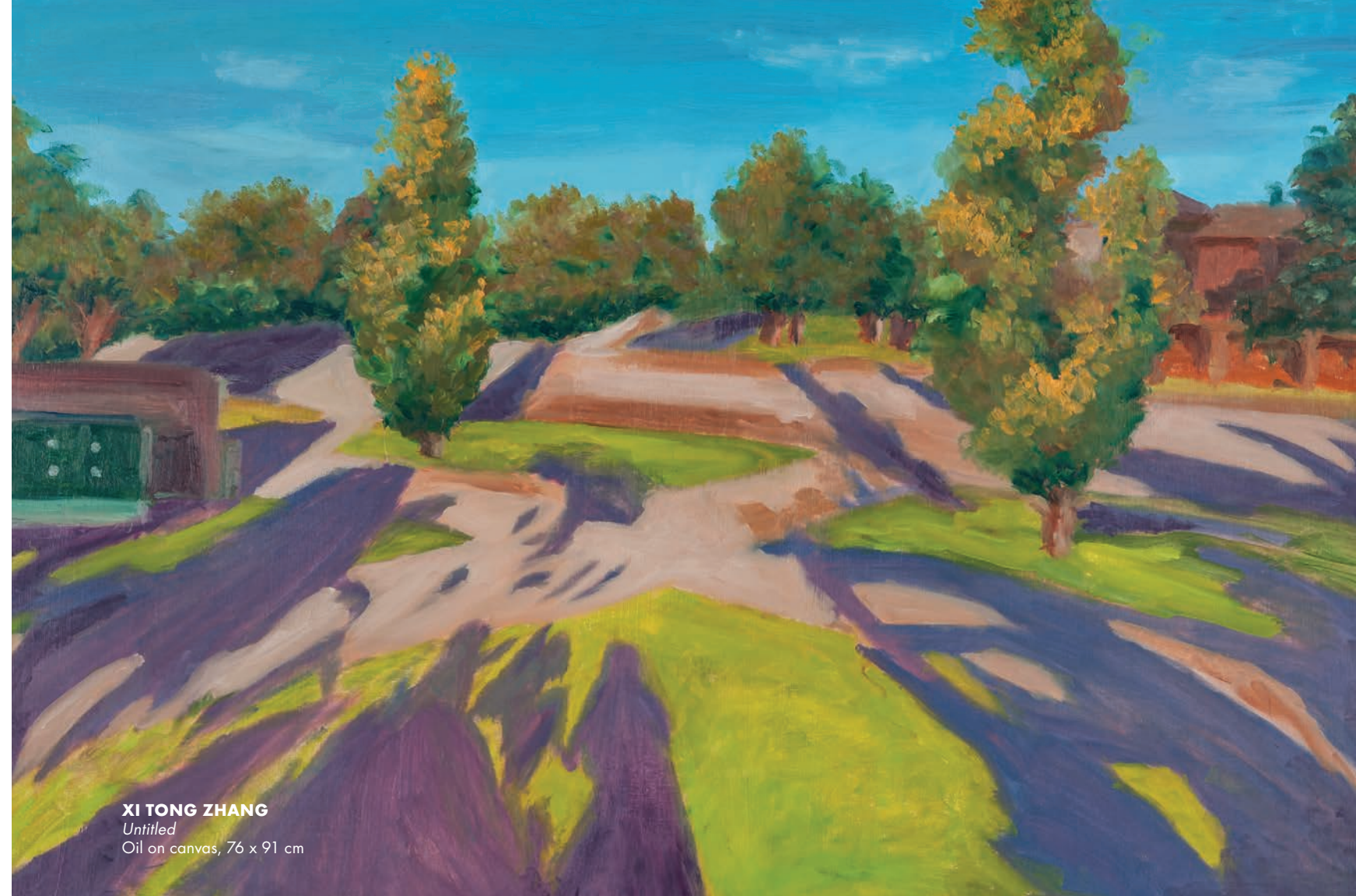
JENNIFER NAMHEE KIM

K-connection

Lithograph, 8 x 20 cm



YAN BEI
The Corner
Acrylic and oil on canvas, 75 x 56 cm



XI TONG ZHANG
Untitled
Oil on canvas, 76 x 91 cm



SARAH PEREUX
Untitled
Mixed media, 12.7 x 88.9 x 101.6 cm



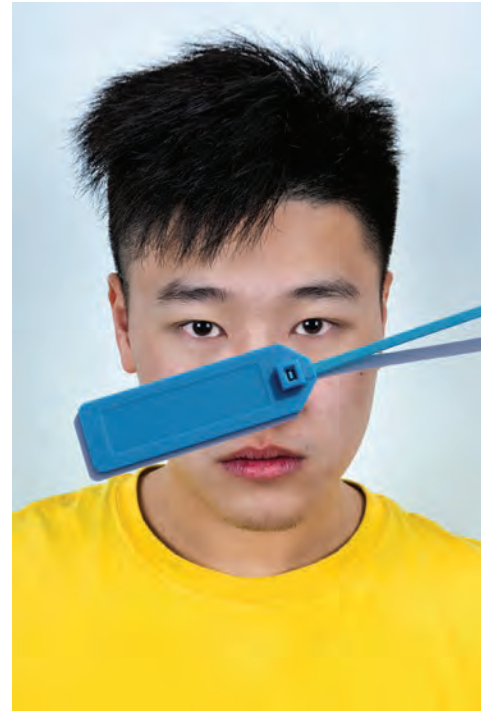
MELISSA PASSARELLI
Anxiety
Wood, metal pipe, ceramic cups, 91 x 61 x 61 cm



ANIÇA LATCHMAN
Altered, Altered (Version 2)
Lithographs, each 90 x 100 cm



ANIÇA LATCHMAN
Unrest
Plaster strips, cotton stuffing, fabric, ornate chairs, 50 x 180 x 40 cm



DARREN WONG
Hidden
Digital photograph, mixed media, each 38 x 25.4 cm



PAIGE JULIAN
Fridging
Drypoint, 53 x 34 cm



HELEN WU
Through my Lense
Pencil and china marker on paper, 16 x 24.5 cm



HELEN WU
Upside-down Ocean
Collagraph and drypoint, 45.5 x 26.5 cm



ELEONORA ZIVKOVIC
Untitled (White)
Acrylic and oil on canvas, 81 x 66 cm



ELEONORA ZIVKOVIC
Untitled (Black)
Acrylic and oil on canvas, 114 x 63.5 cm



RYANNE FLORENCE
Dimensional Tapestry
Fabric, yarn, embroidery floss, paint, 165 x 127 cm



VERONIKA GARBOWSKA
A Personal Religion
Oil on wood and acrylic on Plexiglas, 122 x 122 cm



JENNIFER LIU
In Green
 Multimedia, collage and litho, 20 x 15 cm



JENNIFER LIU
Respect
 Collage on lithograph, 20 x 15 cm



THANG VU
Who Cares 3
 Digital photograph, 20 x 15 cm



THANG VU
Who Cares 2
 Digital Media



DARREN WONG

Mood

Digital photograph, mixed media, each 50.8 x 30.5 cm



JARONG KEVIN LI

Study of "Jenny Saville"

Oil on wood, 76.2 x 60.9 cm



VERONICA SPILJAK

Self Portrait

Oil on canvas, 177.8 x 101.6 cm



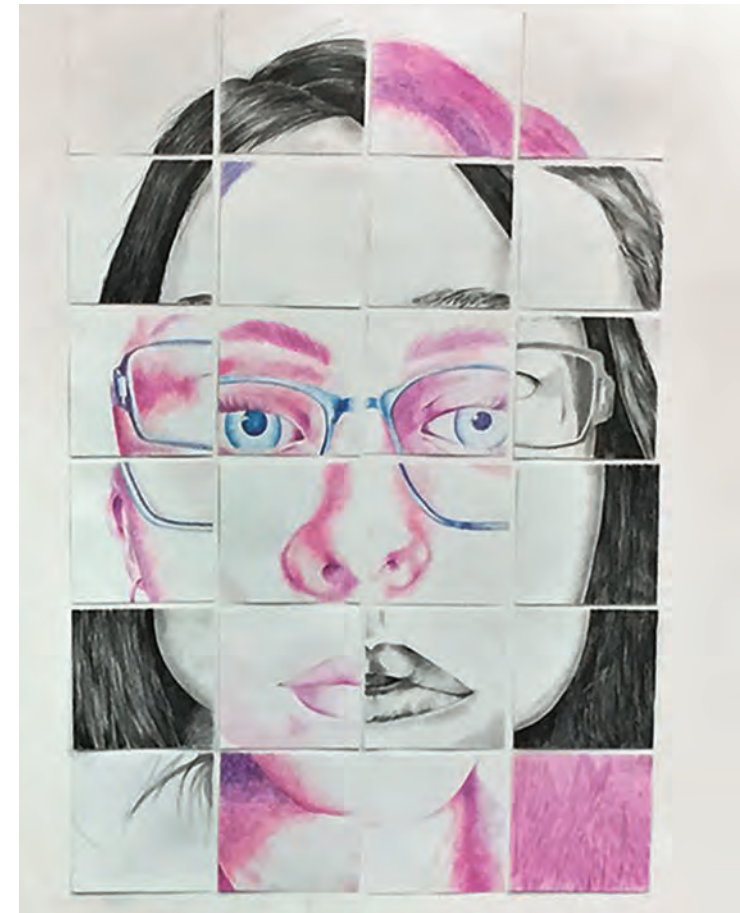
YINGNA ZHENG
Black Elephant
Linocut, 76 x 56 cm



YINGNA ZHENG
Blue Whale
Woodcut, 56 x 38 cm



TINA WANG AND ISABELLA VARRASSO
x2
Graphite, pencil crayons, Variable dimensions





THANG VU

Who Cares 2

Mixed media, each 25 x 30 cm, 30 x 25 cm, 25 x 30 cm



SARAH PEREUX

The Beaver (left), The Canada Goose (right)

Graphite on paper, 38 x 28 cm



POLINA CHUKANOVA
Rose Garden
Batik on silk, 91 x 61 cm



PAIGE JULIAN
Not Your Plot Devices
Digital media, 44 x 28 cm



RYAN KISSOON
Kiss the Sky
Digital photograph, 15 x 20 cm



SABRINA BILIC
Stage One: Struggle
Plaster, burlap, wood, acrylic paint, 105 x 120 x 80 cm



SABRINA BILIC
Stage Two: Holding On
Plaster, metal, wood, rope, paint, 180 x 70 x 90 cm



EMMA JULIETTE SHERLAND
Fresh
Digital photograph, 220 x 330 cm



THANG VU

Who Cares 3, Series

Film, digital photograph, each 20 x 15 cm

Advanced Projects

The Advanced Projects is a course of study open to senior students who have completed the 4th year of their chosen discipline with high grades and have demonstrated self-motivation and an ability to work independently. Each student works with a full-time faculty mentor to create and defend a self-directed body of work as well as to produce a written thesis outlining the concepts, work process and contemporary and historical context of their art. The course is modeled as a type of mini-Masters that readies graduating students for a career in the arts or further education in Graduate Studies.

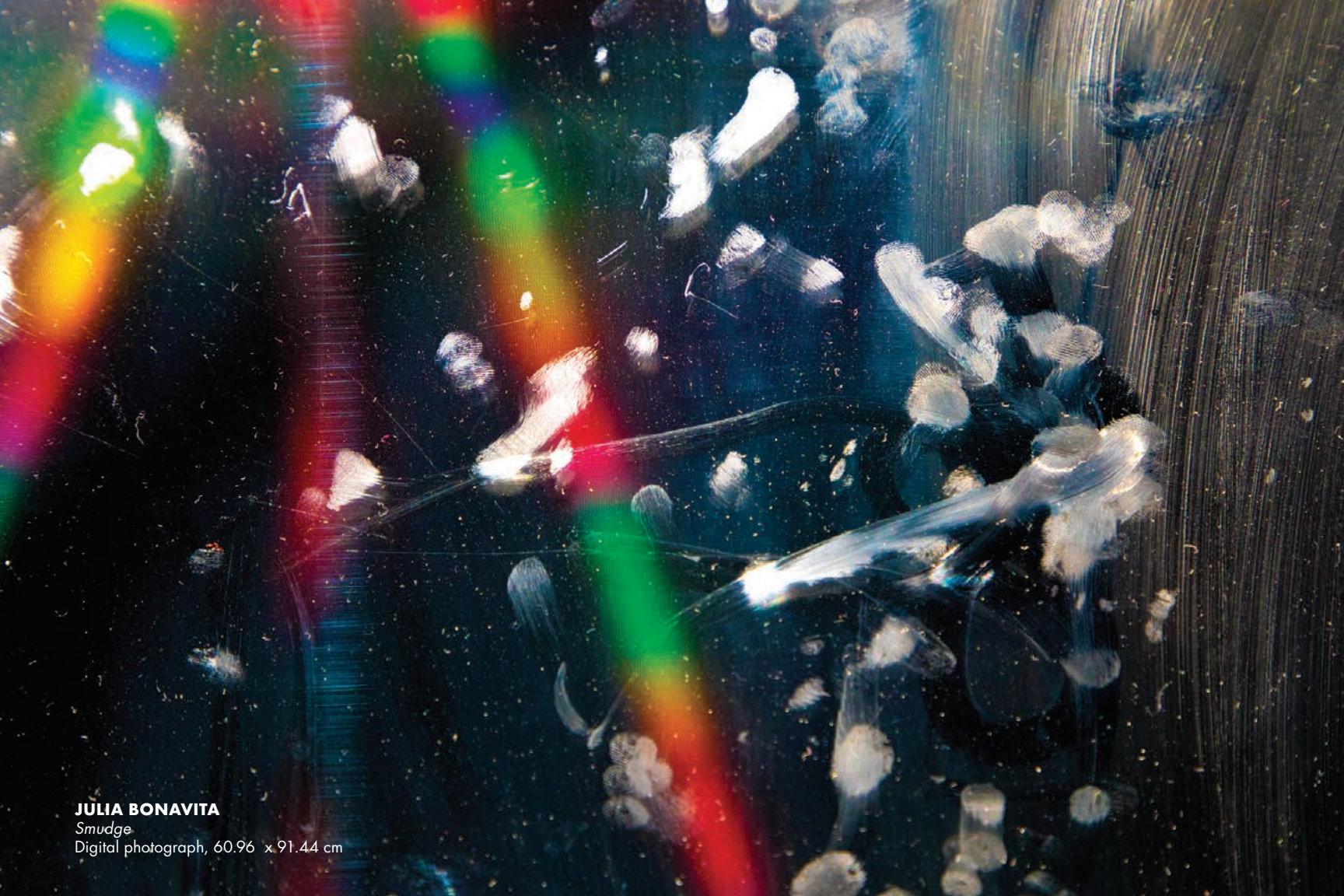
This year's Advanced Project students also produced an exhibition of their work in the B Wing vitrines during the winter semester that provided them with an opportunity to experience the details related to a curated exhibition.

Faculty members John Armstrong, Lyn Carter, Robert Fones, Lisa Neighbour, Louise Noguchi, David Poolman and Jay Wilson worked with Julia Bonavita, Sonia Pajakowski, Mira Szuberwood, Isabella Venditello and Emiley Webb in the Fall 2018 (FAS451H) and Winter 2019 (FAS452H) semesters. The following pages contain documentation of their varied practices across diverse media: photography, animation, painting, drawing, sculpture and installation.

We wish them all the best as they embark on their future as emerging artistic talents.

Robert Fones (Fall 2018), **Jay Wilson** (Winter 2019)

Advanced Projects Coordinators



JULIA BONAVIDA

Smudge

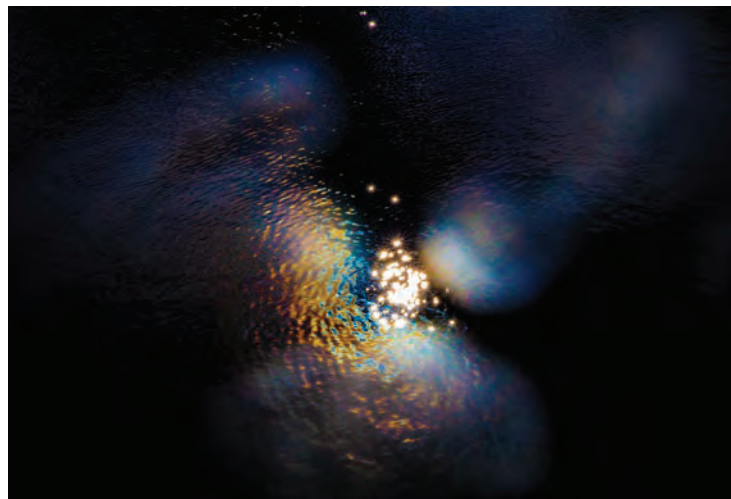
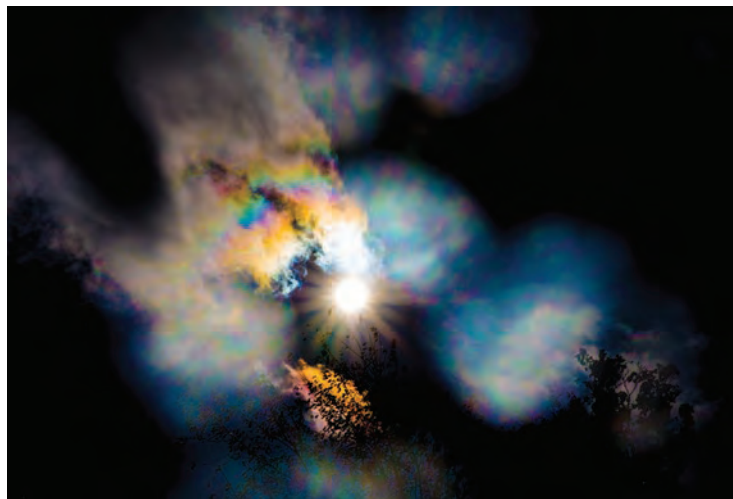
Digital photograph, 60.96 x 91.44 cm

Julia Bonavita

With my photography, I look to explore the mundane at its core, which can be defined as the common, ordinary, banal — and often annoying — aspects of the world we live in. The word ‘mundane’ is described as ‘lacking interest or excitement,’ something quite dull, but I don’t see it that way.

I like the idea of making something mundane look and feel very different from how we are used to experiencing it. By bringing a certain subject matter out of its context, blowing it up and using a close focus, you can easily change its previous associations and create a whole new experience.

This year I have been focused on the theme of ‘leaving a mark’. Specifically, I wanted to focus more on the human body and the marks/prints we inadvertently leave behind when we touch the various surfaces we come across on a daily basis. Fingerprints, natural oil, dust and skin particles left on everyday surfaces is a very common phenomenon, and it is something that most people, including myself, are not usually aware of. The idea of leaving a piece of yourself, especially our ‘unique’ fingerprints, is intriguing to me — something so personal, left behind.



JULIA BONAVIDA

Greasy Prints

Digital photograph, each 48.26 x 71.12 cm

Sonia Pajakowski

The idea of existence, and existence itself, is absurd. We all just begin to exist as humans until we no longer do. Sometimes the weight of existence becomes too heavy to bear and we continue to be, just letting each day pass — overlooking the mundanity of life and allowing each trivial moment to speed by us.

The present moment is full of workaday, strange and familiar occurrences, though we often disregard the beauty of these occurrences and keep our focus on simply existing. I find that these occurrences are what act as fuel in my practice.

I focus on themes exploring human existence with special regard to the exploration of the female condition — seeing as I am a 20-something woman in the 21st century. I use my perspective to explore femininity and womanhood in contexts of private as well as public settings. My current work consists of the use of the mundane as well as subject matter engaging the mouth, food, and female experience.



SONIA PAJAKOWSKI
Chewed
Concrete, 18 x 36 x 18 cm



SONIA PAJAKOWSKI
Mouth Activities
Video still



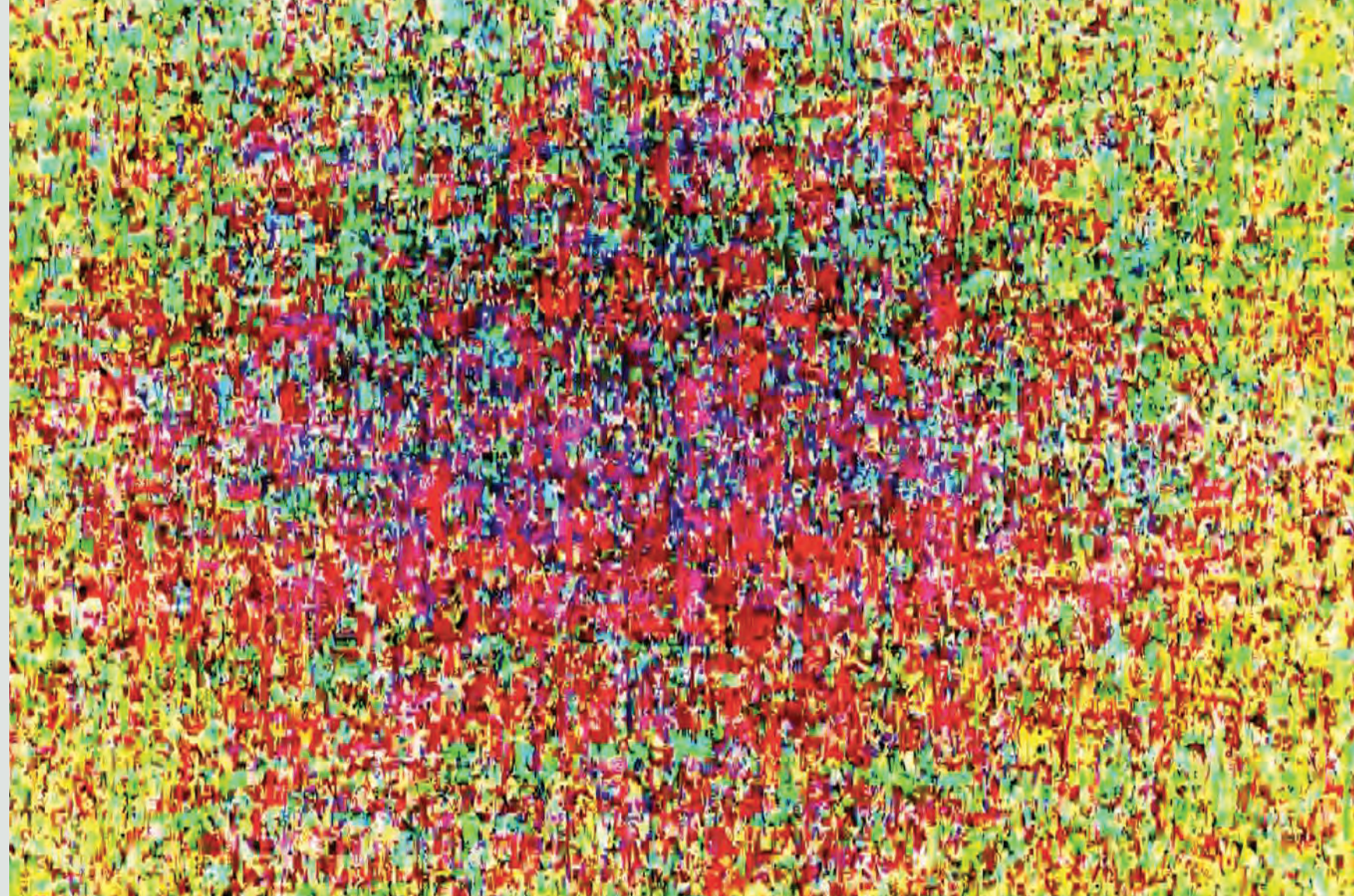
SONIA PAJAKOWSKI
TGIF
Digitally-drawn graphic novel, 13 x 20 cm

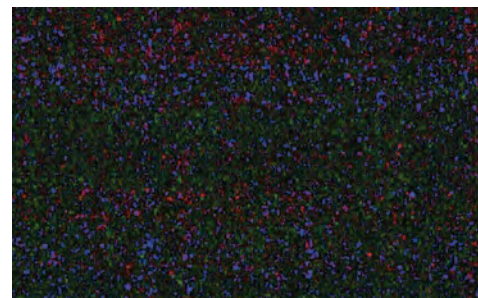
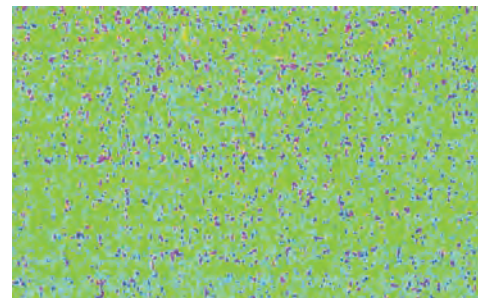
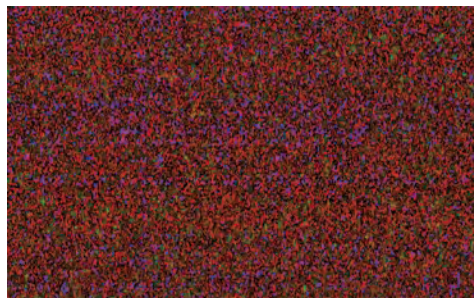
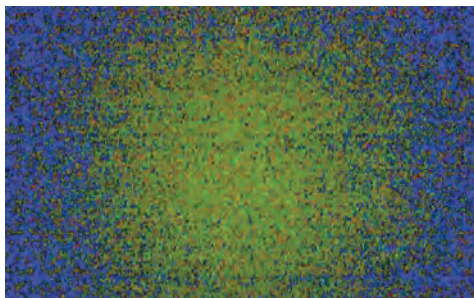
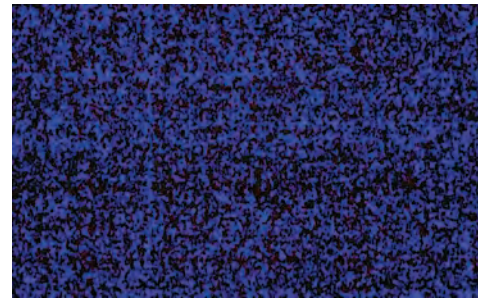
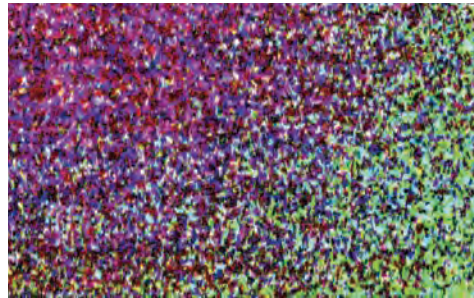
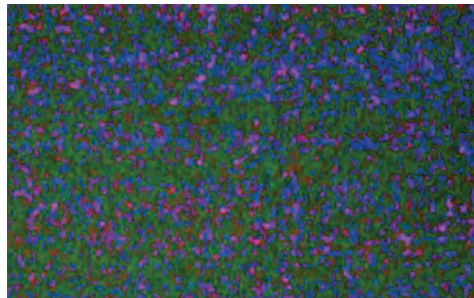
Mira Szuberwood

Everything I thought I knew about art has changed. It changes all the time. This is as much a frustration as it is a reward. I am continually forced to look at the world in new ways: through the work of others and through my own artistic practice. Vision has become a material for me to explore the world. Something as immediate and seemingly absolute as sight can be expanded, obstructed, fragmented, distorted, altered — to create a new way of seeing.

Lately, I have found myself interested in what I can and cannot see: the limits of light and darkness, how vision changes when exposed to extremes. What do we see when we no longer recognize what we are looking at? I am learning to understand limits as points of change. I am learning to look. I am learning to see. I am learning to break apart two-dimensional images and three-dimensional spaces.

My work is the result of looking closely, looking with my eyes closed, looking at the overlap between my left and right eye, looking through my hands when they are pressed into my eyes, looking into lights, looking into darkness. The more I notice the limits of my vision, the more I see the possibility in it.





MIRA SZUBERWOOD
Soft Eyes See In The Dark
Video stills

Isabella Venditello

*"Life is so beautiful that death has fallen in love with it,
a jealous, possessive love that grabs at what it can."*

- Yann Martel, *Life of Pi*

For as long as I can remember I have been fascinated with death. Death has never been an end-point; rather, it has been a transition. As a child I never saw a difference between birth and death – you existed somehow in some way before birth and you will do the same after you die.

My work involves death, but focuses mainly on life. For the most mysterious thing about death is when, when it will happen to us. We know it will happen, just not how or when. Life is way more mysterious and fascinating. *Sorry About Your Fish Ti*, a piece that talks about how I tragically yet accidentally killed my best friend's fish, explores not the death of a fish rather the life of a fish, friendship, and letting someone down. The trials and tribulations of life, I am a maximalist – I believe in more. I do not fear death: I fear the downs in life, the moments where you have lived to the max and life presents moments that seem not as exciting to make you appreciate the better parts. Maximalism is my escape from the down moments, by never finishing a work or pushing work too far it never ends. Maximalism is the excuse to never stop making, to never stop enjoying, always be living to the max.



ISABELLA VENDITELLO
TI I'M SORRY I KILLED YOUR FISH
Paper bag



ISABELLA VENDITELLO
Isabella Venditello 1925 - Infinity. Isabella Venditello 1995 - TBA
Film print in plastic bag



ISABELLA VENDITELLO
I HEART MUM
Acrylic on canvas, 152.4 x 76.2 cm



ISABELLA VENDITELLO
The Looking Glass
Bullets on oval canvas, 45.7 x 30.5 cm

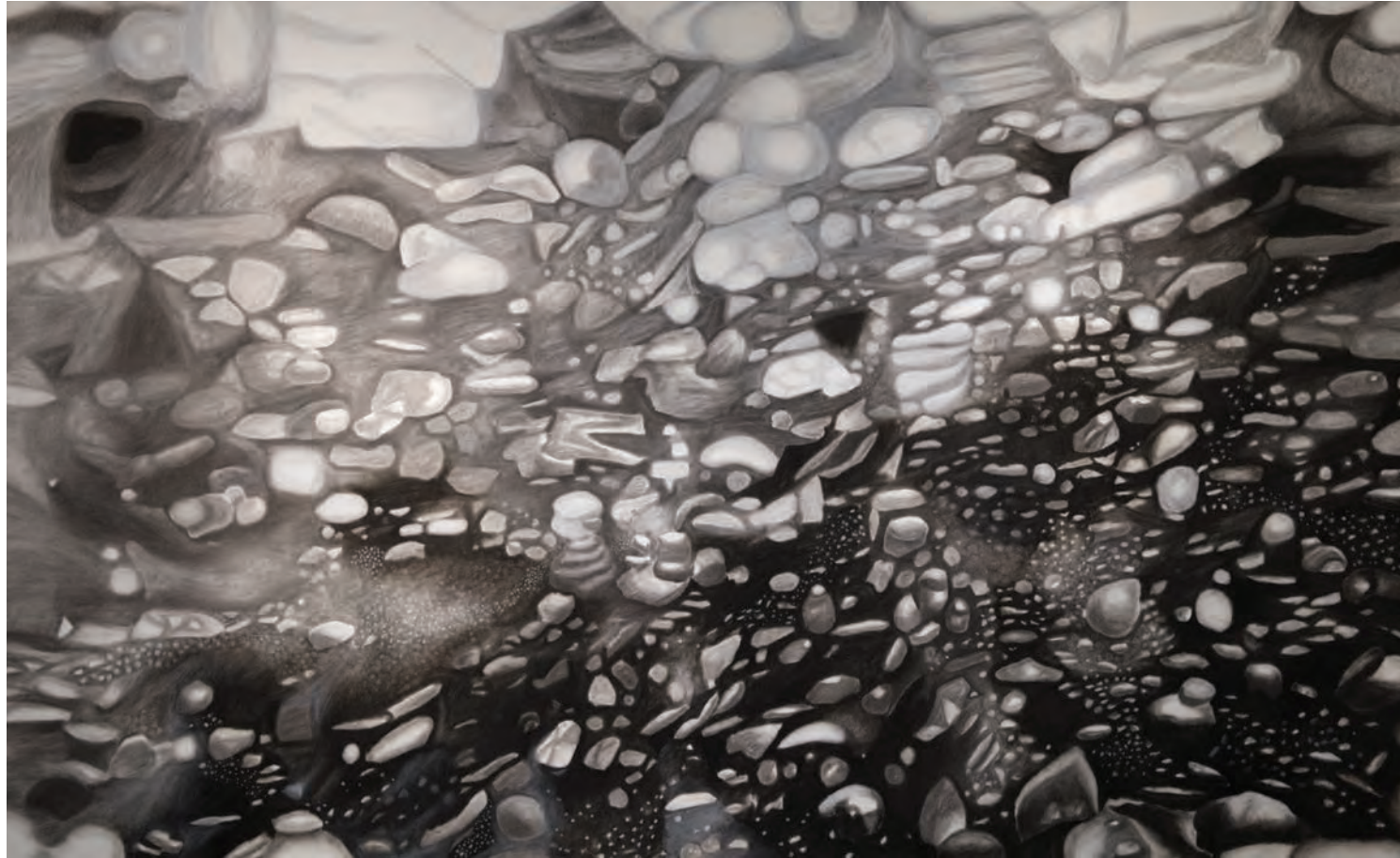
Emiley Webb

In my recent work, I focus on liminal concepts related to water movement. I have started going to Lake Ontario daily. When I visit the lake I write down what I see and I use a GoPro camera to shoot underwater footage in order to capture specific moments. I create charcoal drawings because just like water movement, when making them there is always a state of flux. The charcoal provides tone and detail; and by erasing, I am able to bring light back into the drawing. This is similar to the ebb and flow of water as it leaves its imprint on the shore.

I draw from video stills because I cannot do so on site, as the event I wish to analyze occurs underwater. When I go to the lake I observe everything, but when I am choosing a video still to draw I look carefully and choose the exact instance of submersion. This event excites me because there is abundant tension, as I usually cannot see what is happening. I like having the ability to choose the exact moment that I will recreate. Drawing an instance in time serves as a liminal transition point between the past and the future. I ultimately want to evoke the flow and appearance of water when something is submerged. The points in time I choose to draw are important because they create a dichotomy between looking at the reflective surface and the murky depths. The moment of unification is captured in the drawing.



EMILEY WEBB
Into the Lake, Installation view
Charcoal drawing



EMILEY WEBB

Below

Charcoal on paper, 122 x 203 cm

BU

FF

**Video, Sound
& Animation**

**Please visit
sheridanbuff.com
for online video,
sound and animation
submissions**

sheridanbuff.com



Artists

Yan Bei
Leah Benner
Manny Bhogal
Sabrina Bilic
Julia Bonavita
Mackenzie Boyd
Natalie Chan
Angela Clarkson
Laura Colacci
Silvio Chu
Polina Chukanova
Gabrielle Diaz
Ryenne Florence
Katherine Frank
Veronika Garbowska
Aleks Vuksinic-Gauthier
Antonia Grujic
Anran Guo
Nada Hafez
Kim HaYung
Samantha Hill

Jessica Jansz
Paige Julian
Jennifer Namhee Kim
Ryan Kissoon
Juanita Lam
Aniça Latchman
Jasmine Canaviri-Laymon
James Legaspi
Changheng Li
Jiarong (Kevin) Li
Chae Young Lim
Jennifer Lui
John Ryan Manahan
Kamryn McFarlane
Sonia Pajaowski
Melissa Passarelli
Sarah Pereux
Maryam Radwan
Katerina Rozumey
Arabelle Samaniego
Becky Santo

Brittany Semplonius
Emma Juliette Sherland
Yongchan Song
Veronica Spiljak
Mira Szuberwood
Isabella Varrasso
Jessica Velasco
Isabella Venditello
Thang Vu
Jieying Wang
Tina Wang
Emiley Webb
Xindi Weng
Darren Wong
Helen Wu
Xueer Xu
Laila Zayed
Xi Tong Zhang
Yingna Zheng
Eleonora Zivkovic

Design & Production

Designers
Natalie Chan
Sabrina Cunha
Jiarong (Kevin) Li
Julie Nowakowski
Debi Payumo
Jameson Shi

Cover Design
Jiarong (Kevin) Li

Cover Photo
Thang Vu

Video Submission Design
Sabrina Cunha

Faculty Advisor
Megan Oldfield

Photography
Robert Fones
Julie Pasila

Studio Image Photography
Julie Pasila

Image Correction
Toni Hafkenscheid

Advanced Project Coordinators
Robert Fones, Fall
Jay Wilson, Winter

BUFF Online
David Poolman

Printing
Andora Graphics



Sheridan College

Program Coordinator

John Armstrong

Faculty

John Armstrong
Michael Antkowiak
Lise Beaudry
Mark Bell
Atanas Bozdarov
Lyn Carter
Carlo Cesta
Jay Dart
Robert Fones
Nancy Fox
Toni Hafkenschied
Alison Hahn
Arnold Koroshegyi
HaeAhn Kwon
Catherine Lane
Angela Leach
Nadia Moss
Lisa Neighbour
Louise Noguchi
Megan Oldfield

David Poolman
Beth Stuart
Catherine Telford-Keogh
Daryl Vocat
Jay Wilson

Technologists

Jillian Booth
John McCartney
Julie Pasila

Teaching Assistants

Lucie Bulot
Subin Ee
Alessia Pignotti

Sheridan College Staff

Dean
Ronni Rosenberg

Associate Dean
Mary Jane Carroll

Program Support Specialist
Shannon Chellew
Paternostro

Academic Portfolio Administrator
Ned Loach

Technologists MAC
Jeremy Fernie
Alex Geddie
Graham Gentleman
Emi Paternostro

University of Toronto, Mississauga

Art & Art History Chair, Department of Visual Studies
Jill Caskey

Faculty
Jill Caskey
Kajri Jain
Ruba Kana'an
Louis Kaplan
Evonne Levy
John Ricco
Christine Shaw
Alison Syme

Sessional Instructors
Jocelyn Anderson
Chris Kennedy
Rachel Kulick
Terrance McDonald
Tamas Nagypal
Anil Narine
Elizabeth Parke
Milena Tomic

UTM Art & Art History Staff

Assistant to the Chair
Debra Burrowes

Administrative Coordinator
Simon Lu

Instructional Technologist
Anu Akers

Visual Resource Librarian
Harriet Sonne
de Torrens

Undergraduate Counsellor
Steph Sullivan

Blackwood Gallery

Director/Curator
Christine Shaw

Assistant Curator
Alison Cooley

Project Coordinator
Caitlin Sutherland

Curatorial Assistant/ Collections Archivist
Michael DiRisio



Art and Art History Program Advisory Committee

Professional Members

Chair

Michelle Gay
Artist and adjunct faculty,
OCADU

Gordon Hatt
CAFKA Festival Director,
Kitchener

Marla Hlady
Artist and professor, UTSC,
Toronto

Sandra Rechico
Artist and professor,
University of Guelph, Toronto

Joseph Rumi
Gallery owner and director
of Rumi Galleries, Mississauga

Shellie Zhang
Artist and community animator,
OCADU, Toronto

Xiaoqing Yan
Artist, Markham

AAH Alumni

Drew Lesiuczok,
Designer,
AAH 2009 alumnus

Jaclyn Quaresma,
Artist and curator,
AAH 2009 alumna

Sheridan/UTM Art and Art History Representatives

AAH Students
Nada Hafez (2018)
Sarah Pereux (2019)



ART AND ART HISTORY JOINT PROGRAM BETWEEN
SHERIDAN COLLEGE AND UNIVERSITY OF TORONTO MISSISSAUGA

Sheridan | Faculty of Animation,
Arts and Design



ARTANDARTHISTORY.CA

SHERIDAN COLLEGE | UNIVERSITY OF TORONTO MISSISSAUGA