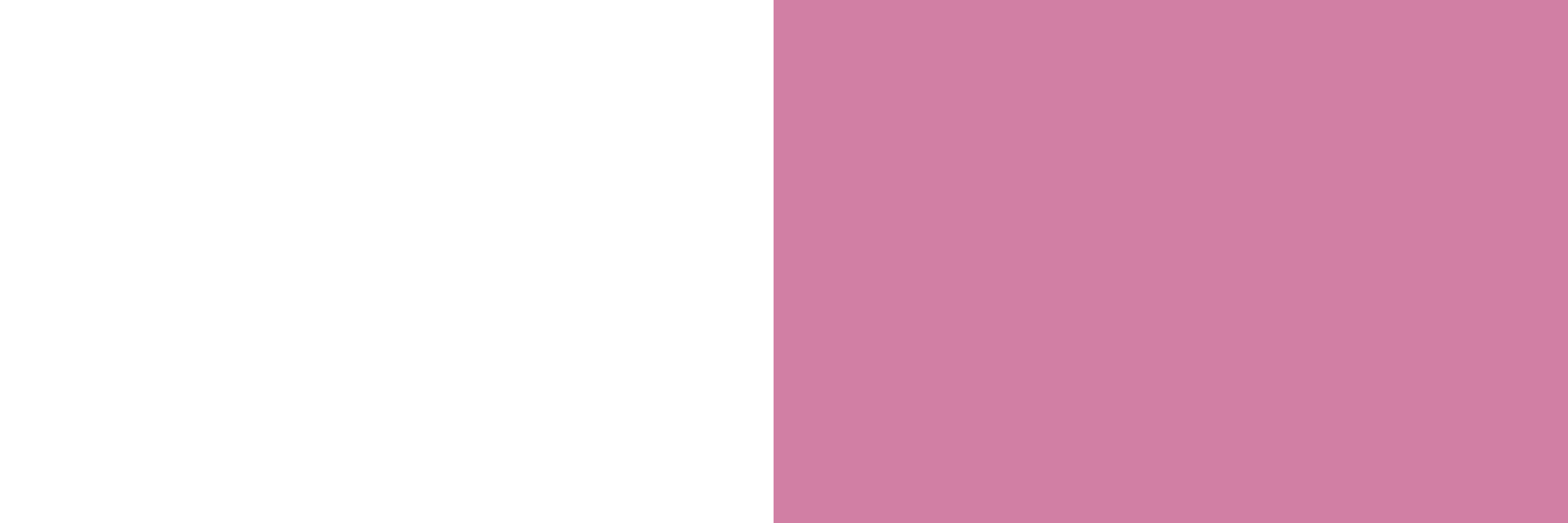


A stack of colorful building blocks, including red, blue, green, and yellow pieces, is arranged on a blue surface against a pink background. The word "BUFF" is overlaid in large, white, bold, sans-serif capital letters across the center of the stack.

BUFF





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 design-

ers, 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.

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 in the Winter and Fall semester of 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 and Art History,
Sheridan College

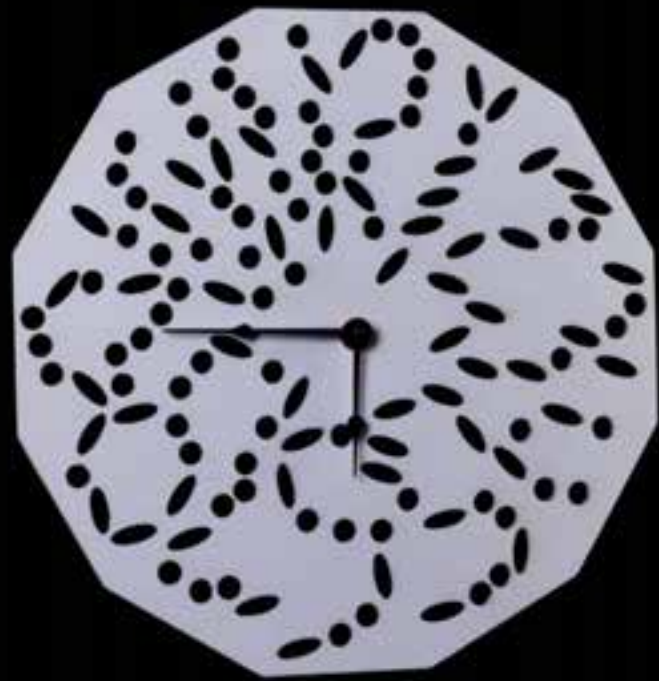
Alison Syme, Chair, Department of Visual Studies, University
of Toronto Mississauga











ANDREW TSO
Clock
Wood, 30 x 30 cm



EMMA SHERLAND
Hydrangea
analog photographs, 60.9 x 45.7 cm





ISABELLA VARRASSO and TINA WANG
Distortion
paint on walls



JASAÑA ALLEYNE
All the Beauty Rossetti Could Not See
oil on canvas, 32 x 40 cm



JASAÑA ALLEYNE
Madonna Lacunas
oil on canvas, 24 x 36 cm



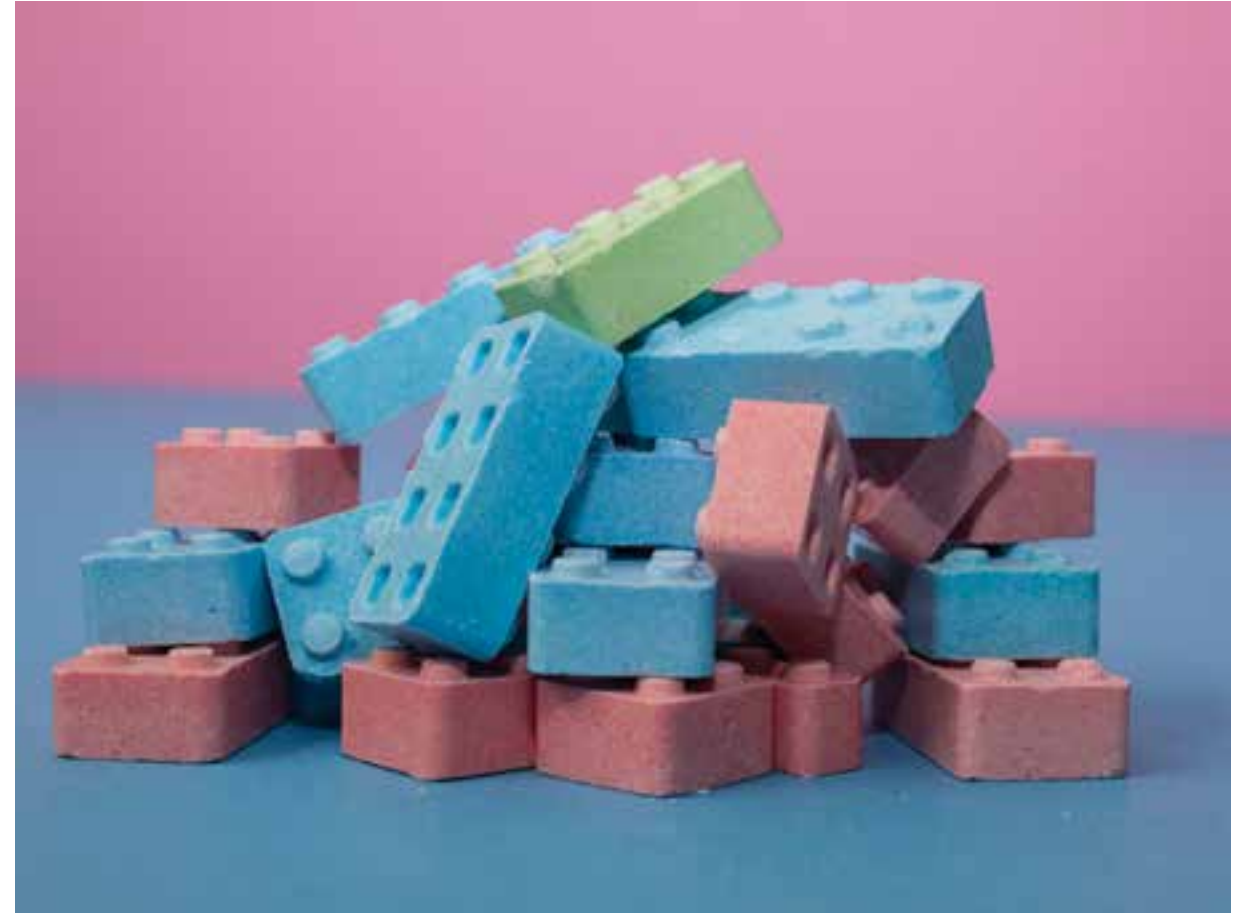
JAMES LEGASPI
Red on Top
artist's book, 20.3 x 12.7 cm



JAMES LEGASPI
Breathing Room
Installation, dimensions variable



PATRICE DICKENSON
Are Also the Songs of Our Children
CMYK print, 30.5 x 30.5 cm



EMMA FELICIANO
Odd One Out
digital photograph, 15.2 x 20.3 cm



JEN LIU
Ain't No Crying in the Critique
Wood, paper, 14 x 15.2 x 12.7 cm



KATHY KONG
Extreme Lift
table, glass jar, paint, 56 x 54 x 54 cm



LYDIA LAI
It's a Noodle Place
digital photograph, 12.7 x 17.7 cm



BONNIE BAO
Alphabet Award for Design
painted wood, 30.7 x 14 x 8.7 cm



MANJOT PABLA
Scattered Thoughts
silkscreen



VIDHI KOCHHAR
Award for Print
Silkscreen on canvas





JASMINE CANAVIRI
Your Words They Weigh (Series 1 of 9)
concrete, 63.5 x 12.7 x 10.2 cm

ARTIST NAME
Title of Work
Medium, dimensions in cm



JASMINE CANAVIRI
They: You: It
spray paint, aluminum, Masonite, u-post, concrete, 183 x 30.5 x 25.4 cm



ALEK VUKSINIC-GAUTHIER

Wall Decoration 3 (blue room poppy)
oil on canvas, 90 x 120 cm



ISABELLA VARRASSO

Art and Art History Studio Award
Wood, acrylic paint, 18 x 15 x 4.5 cm



WANGFUNG CHIU
Rainbow
digital photograph, 13 x 20 cm



BONNIE BAO
Fernand Léger
digital painting, 38.1 x 38.1 cm



THANG VU
Untitled
wood, plastic, book, 32 x 53 x 39 cm



MANNY BHOGAL
Untitled
graphite on paper



MANNY BHOGAL
Barbara
graphite on paper



ANGELA CLARKSON
Sisters
acrylic on canvas, 11 x 16 cm



LYDIA LAI
Zodiac Wheel
india ink and archival ink on paper, 81 cm diameter



MADISON McEWING
Cactuses!
woodcut, 30.5 x 23 cm



MADISON McEWING
After Midnight
woodcut, 29.5 x 22.5 cm



ANDREW TSO
Untitled
wood, 22 x 18 x 18 cm



NATALIE CHIOVITTI
Milk Money
ink, gloss varnish, watercolour ground, particle wood, 188 x 70 cm



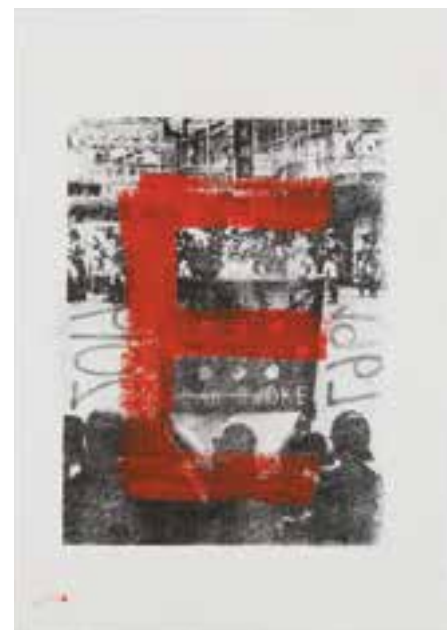
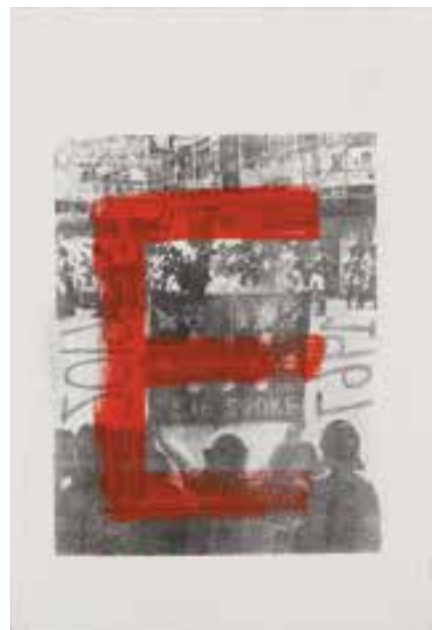
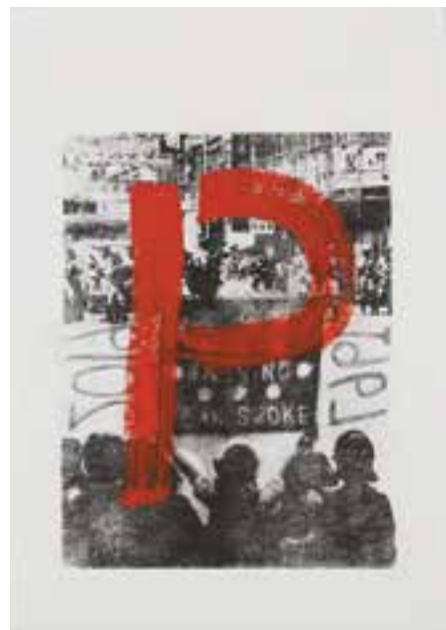
AGATA DYLEWSKI
Untitled
woodcut, 30 x 23 cm



Toronto Outdoor Art Fair is Canada's leading outdoor art event. It is attended with the traffic of more than 100,000 visitors annually. Approximately, 2 million dollars are spent on buying art every year in the fair. As a participating artist, Thang Vu asked for donations to charity without showing art in his booth.

He raised a total of 80 Canadian Dollars.

THANG VU
Untitled
mixed media



CHRISTINNA SHIYU LIU

PEACE

print media and acrylic paint, each: 50.8 x 35.5 cm



ALEK VUKSINIC-GAUTHIER

Take-out container (from the series Priceless)

found object, acrylic paint, large container: 8 x 22 x 22 cm



MARIA MANGANAAN

Project 01

digital drawing, 28 x 21.5 cm



CASSANDRA ADAMS
Untitled
acrylic on canvas, 90 x 60 cm



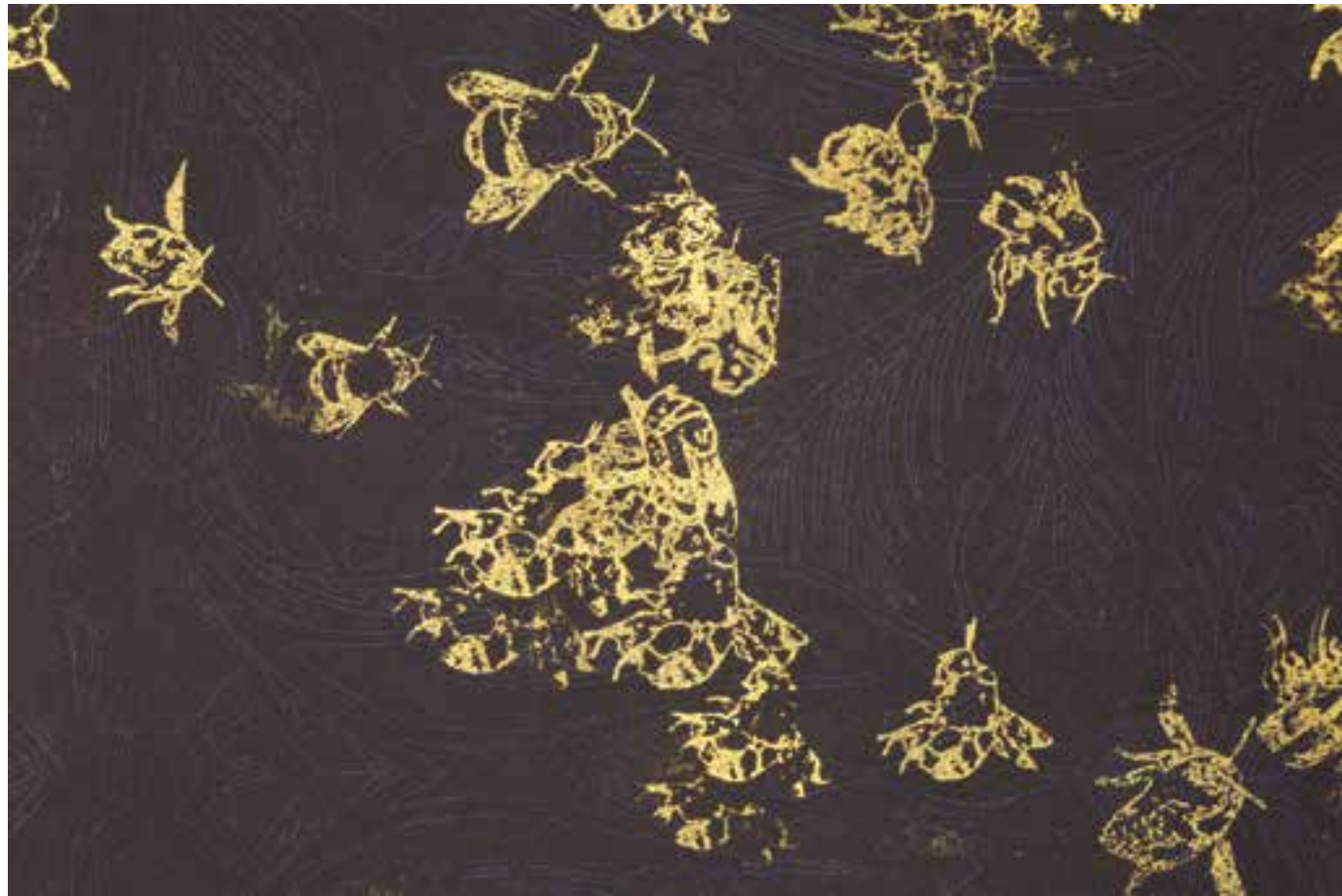
DANIA SABRI
A Rock of Ambiguous Character
oil on found rocks, 26.5 x 44.5 x 41.5 cm



TINA WANG
Untitled
watercolour, each: 10 x 10cm



RUHAN PAN
Hold On
digital photograph, 20.3 x 25.4 cm



EMMA SHERLAND
I'm Not Ready
etching and screen print, 55.8 x 81.2 cm



CELINE POLIDARIO
Dissonance series
digital photographs





VICTORIA SCIULLI
Untitled
woven photograph, 56 x 71 cm



KYRA WILLIAMSON
Spine
wood and embroidery



KAIJIAN XIAO

Blue Wine

digital photograph, 20.3 x 27.9 cm



KAIJIAN XIAO

Modern Pattern

digital photograph, 22.9 x 22.9 cm



COLEEN MARIANO
Fantasy
drawing, 66.5 x 30.4 cm



MARY-REBEKAH REYES
Dome
wood, leather, pins, 9 x 12 x 12 cm



VANESSA ZUGNO
Catalogue of Death
lithograph and mono prints, overall: 33 x 124 cm



JORDAN KASZA
Places and Spaces Series
graphite on paper, 38.1 x 27.9 cm



JING HAN YANG
Flow
linocut, 56 x 38 cm



CHRISTINE PACHECO LE
Only Through Me
digital print, 109.8 x 48.2 cm



ARABELLE SAMAMIEGO
Dad's Home
acrylic on canvas, 60 x 80 cm



JEN LIU
beans 1 and 3
silkscreen and ink on paper, 37.5 x 28 cm





ANGELA TEOH
Dream (Series 3/3)
digital photograph



ROSARIO WONG
Reach
linocut, 29.5 x 23 cm



VICTORIA SCIULLI

Who Are You?

photograph, 61 x 98.5 cm



RACHAEL SIDERIUS
The Forest
oil on canvas, 91.6cm x 60.8 cm



JULIA LEE
written by clouds
woodcut and ink on paper, 58.6 x 38 cm

Advanced Projects

The Advanced Projects course is modeled as a type of mini-Masters that readies students to transition to their artistic life after their undergrad. The course is open to students who have completed the fourth year of study in their chosen discipline. Successful applicants to the Advanced Projects are highly motivated and have maintained a minimum high B average. Each Advanced Project student works with a full-time faculty mentor and produces a body of work as well as a written thesis as part of the course requirements. Students must be able to articulate their process as well as provide a critical historical and contemporary context their work. Full-time Art and Art History studio faculty John Armstrong, Lyn Carter, Robert Fones, Lisa Neighbour, Louise Noguchi, David Poolman and Jay Wilson worked with Sabrina Bilic, Mackenzie Boyd, Alex Detwiler, Katherine Frank, Nada Hafez, Sean Morello and Sarah Pereux in the Fall 2019 (FAS451H) and Winter 2020 (FAS452H) semesters. The following pages contain documentation of their varied practices across diverse media.

Jay Wilson
Advanced Projects Coordinator
(Fall 2019 / Winter 2020)

Sabrina Bilic

I have realized that my practice cannot be defined in one simple way. My artistic practice is a compilation of things that bring me joy and there is usually an aesthetic connection. My art is usually a result of my love for colour and materials; the works I have been making all have tactile elements and express my relationship to colour very clearly.

The body of work I put together called “Connecting the Dots” is a compilation of many small works I have made this semester that I feel complement each other as a body of work. When the works are put together they visually support each other and can allow for new ideas to be drawn from different objects and imagery. I leave an open space for viewers to draw their own conclusions from the work.

Some things I would suggest for my audience’s viewing experience would be to take time with the work, look at the colour, themes and combinations, look at how objects have been altered and how they fit together. I want the audience to step away from the norms of defining a work of art; some of my drawings are sculptural and I have some sculptures I would define as drawings or paintings.



SABRINA BILIC
rock & rope
rock, rope, acrylic paint, plinth, 168 x 10 x 10 cm



SABRINA BILIC
Lonely Sausage
gouache on paper, 10 x 7.5 cm

Not all were invited.



SABRINA BILIC
Sausage Party
gouache on paper, 10 x 7.5 cm

Mackenzie Boyd

I was particularly motivated to explore the very strange and often contradictory relationship that I have with domestic space. Because of my OCD, my home can feel, simultaneously, like a sanctuary and a trap (due to exhausting routines and rituals). This mediates my perception of certain spaces and objects within them. These objects and spaces are imbued with a sense of uncertainty and an almost anthropomorphic sense of power (Do they actually have any power over me? Will anything bad really happen if I don't adjust that pillow?). As a result, my domestic space is often highly emotionally charged and navigating it is a strange experience, as I am constantly having to question what is and isn't grounded in reality.

I realized that domestic space can be imbued with the psychological for just about anyone, depending on an individual's experiences within that space. I liked that this was a point of connection, where I could begin to explore my relationship with domestic space (through the lens of my OCD), without alienating my viewer. Instead, by constructing subtly strange and confusing domestic scenes (using familiar objects or imagery), I could ask my viewer to consider their own relationship with domestic space and alternative experiences with the familiar or mundane.



MACKENZIE BOYD
B a t h r o o m
oil and acrylic on canvas, 183 x 136 cm



MACKENZIE BOYD
D i n i n g r o o m
oil and acrylic on canvas, 194 x 136 cm



MACKENZIE BOYD
Bathroom (detail)
oil and acrylic on canvas, 183 x 136 cm

Alex Detwiler

The idiom “leave the light on” refers to a period of stalling, an anticipation of both what has been left behind and what will come next. It takes the form of an idle moment of waiting, or an active period of searching and tracing. It points to how we recognize leaving, and how we symbolize a place we will return to. This body of work is concerned with how we make associations to locations and environments through the lens of light. It is interested in the gesture of leaving the light on and the symbolic meanings that become associated with it.

Trace looks to the use of light as a method of mapping, and a connection between person and place. The work traces the journey of my grandmother and her brother throughout their separation during World War II in England. It maps their travels via a series of images of significant locations in which they were separated and relocated, and uses light as a symbol of hope. Here, leaving the light on references a map between locations, and serves as a trace of their reality. It engages the viewer through their task to connect the pieces and leaves them to ask questions about who the light is left on for, and how we use it as a symbol or reference.



ALEX DETWILER
Trace
silkscreen, dimensions variable



1/3

ALEX DETWILER
Trace
silkscreen, dimensions variable

Katherine Frank

In a scene from a horror movie, what you can't see is often more unsettling than what you can. The fear of the unknown feeds your imagination and you wonder what it could be that the movie isn't showing you. I use a similar philosophy in my work, using abstraction, heavy shadows, and unusual viewpoints to create my images. I do this to make the viewer question what they're seeing and to elicit different emotions. Emotion is a very important part of my practice. As someone who finds it difficult to connect with others, my art works as a means to achieve that connection. I aim to produce an emotion in the viewer and share in the experience of feeling that emotion with them. In this way, my art helps to bridge the gap I feel between myself and others.

This project is an installation featuring two video projections filled with black and white photographs of hands reaching out of blackness. I created a small enclosure out of black curtains and projected the videos onto them so that people could walk around and be immersed within the projections. The hands reach toward the viewer from all angles, portraying a feeling of desperation and unease through their gestures and chaotic arrangement. They change and move subtly over time, adding to the unnerving effect of the piece.

KATHERINE FRANK

Hello?

digital projection on fabric, overall dimensions 244 x 732 cm





KATHERINE FRANK

Hello? (details)

digital projection on fabric, overall dimensions 244 x 732 cm

Nada Hafez

“slmie”

that sounds nice, sounds peaceful

it did, it was

“I remember the biggest “peaceful” protest that happened. It was so long I could see the end of it from the balcony, but I was mainly focused on the TV where you could see the familiar flag held up above people’s heads. All I could think about was how awkward it must be to be walking under such a huge piece of cloth, not knowing where the crowd is taking you. A few days later, we packed a couple of bags and went to Beirut for the summer.”

This is not a deep traumatic story where I tell you how I lost my home, I didn’t care much for the house, its still there anyway, although sometimes I do miss the life but maybe what I’m really missing is my childhood.

“6ar fi bena 5ebez w mele7” – there is bread and salt between us



NADA HAFEZ
6ar fi bena 5ebez w mele7
plywood and found materials, 228 x 122 x 30 cm

Sarah Pereux

SARAH PEREUX

An ego, like a swollen body, eventually pops (detail)
graphite on paper, 274 x 244 cm



Woodland Caribou

Rangifer tarandus caribou

Status: *Threatened*

Threats include:

Habitat deterioration,
fragmentation, degradation, and loss.
Increased predation.
Forest Harvesting.
Oil and gas exploration and extraction.
Road networks.
Climate Change.
Hunting.
Parasites.
Disease.

Travelling down the spine

It's cold and rigid

Sacks of flesh are melting

Dripping Drooling

My weight is on display

Take me

Wrap yourself in my body

Breathe for me

A blister is a bubble bath of skin.

*Pinch the dog,
about two inches from the end.*

*Start twisting your pinch at the nose.
After the nose, bend an ear.
Twisting two inches from the head,
You fold the dog together.*

*Grab and twist together at the base of the neck.
Leaving about three and a half inches,
You craft another pinch.*

Get those front legs up!

*Don't forget,
To leave your mark.*

*Three to four inches of body,
Approach the back legs, using the same technique.*

*Now, position the tail properly
Up! Higher!
A cheerful pup.*

And let the kids enjoy.

The Mi'kmaq called them "xalibu," meaning
"one who paws" or "snow shoveller."

I found a dead butterfly once,
It was beautiful.
I can't remember if it was white or blue.
But I held it in the palm of my hand, and
Decided to give it a burial.

So, I dug the tiniest grave
Garnished with a twig cross.

Stupid kids trampled all over it
I should not have buried her in the playground.

BU

FF

Video, Sound & Animation

sheridanbuff.com



Design 4 students attend a workshop in the Bibliography Room in the Robertson Davies Library, Massey College

List of Artists

Cassandra Adams
 Jasaan Alleyne
 Bonnie Bao
 Manny Bhogal
 Sabrina Bilic
 Mackenzie Boyd
 Jasmine Canaviri
 Wang Fung Chiu
 Natalie Chivotti
 Angela Clarkson
 Alex Detwiler
 Patrice Dickinson
 Agata Dylewski
 Emma Feliciano
 Katherine Frank
 Nada Hafez
 Jordan Kasza
 Vidhi Kochhar
 Kathy Kong
 Lydia Lai
 Christine Pacheco Le
 Julia Lee
 James Legaspi
 Jen Liu
 Christinna Shiyu Liu
 Maria Manganaan
 Coleen Mariano
 Madison McEwing

Manjot Pabla
 Ruhani Pan
 Sarah Pereux
 Celine Polidario
 Francine Quintia
 Mary-Rebekah Reyes
 Dania Sabri
 Arabelle Samamiego
 Victoria Sciulli
 Emma Sherland
 Rachael Siderius
 Angela Teoh
 Andrew Tso
 Isabella Varrasso
 Thang Vu
 Alek Vuksinic-Gauthier
 Tina Wang
 Kyra Williamson
 Rosario Wong
 Kaijian Xiao
 Jing Han Yang
 Vanessa Zugno

Design & Production

Artwork Selection/Layout
 Bonnie Bao
 Subin Ee
 Robert Fones
 Vidhi Kochhar
 Jen Liu
 Maria Manganaan
 Angela Teoh
 Andrew Tso
 Isabella Varrasso
 Thang Vu
 Tina Wang

Captions and Editing
 Vidhi Kochhar
 Jen Liu
 Tina Wang

Cover
 Design by Angela Teoh
 Image by Emma Feliciano

Video Submission Design
 Isabella Varrasso

Advanced Projects Coordinator
 Isabella Varrasso

Faculty Advisor
 Robert Fones

Photography
 Bonnie Bao
 Robert Fones
 Jen Liu

Studio Photography
 Julia Pasila

Photos at Massey College and Coach House Printing
 Thang Vu

BUFF Online
 James Legaspi
 David Poolman
 ww

Printing
 Andora Graphics

Colour Correction and Image Adjustments
 Thang Vu



Design 4 students visiting
Coach House Printing.

Sheridan College

Program Coordinators

John Armstrong
(Fall Term 2019)
Jay Wilson
(Winter Term 2020)

Studio Faculty

Michael Antkowiak
John Armstrong
Lise Beaudry
Mark Bell
Io bil
Atanas Bozdarov
Lyn Carter
Carlo Cesta
Jay Dart
Robert Fones
Nancy Fox
Toni Hafkenschaid
Alison Hahn
Arnold Koroshegyi
HaeAhn Kwon
Catherine Lane
Angela Leach
Lisa Neighbour

Louise Noguchi
David Poolman
Beth Stuart
Catherine
Telford-Keogh
Jay Wilson

Technologists

Jillian Booth
John McCartney
Julie Pasila

Sheridan Teaching Assistants

Subin Ee
Alessia Pignotti

Administration and Staff

Dean
Ronni Rosenberg

Associate Dean
Mary Jane Carroll

**Program Support
Specialist**
Shannon Chellew
Paternostro

**Academic Portfolio
Administrator**
Ned Loach

**Sheridan
Mac Technologists**
Jeremy Fernie
Alex Geddie
Graham Gentleman
Emiliano Paternostro

University of Toronto Mississauga

**Chair, Department of
Visual Studies**
Alison Syme

Faculty

Jill Caskey
Caylen Heckel
Maria Hupfield
Kajri Jain
Ruba Kana'an
Louis Kaplan
Evonne Levy
John Ricco
Sarah Richardson
Christine Shaw

Sessional Instructors

Jocelyn Anderson
Nikolas Drosos
Dan Guadagnolo
Bernice Iarocci
Monique Johnson
Rachel Kulick
Stephen Logan
Erika Loic

Elizabeth Parke
Farrukh Rafiq
Meredith Reddy
Lisa Trentin
Ellyn Walker

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**Instructional
Technologist**
Anu Akers

Assistant to the Chair
Kait Harper

**Administrative
Coordinator**
Simon Lu

**Visual Studies
Librarian**
Harriet Sonne de
Torrens

**Undergraduate
Counsellor**
Stephanie Sullivan

Blackwood Gallery

Director/Curator
Christine Shaw

Assistant Curator
Alison Cooley

**Exhibition
Coordinator**
Saša Rajšić

Project Coordinator
Caitlin Sutherland

**Curatorial Assistant/
Collections Archivist**
Michael DiRisio



Design 4 student Jen Liu in the Bibliography Room in the Robertson Davies Library, Massey College



Design 4 students Isabella Varrasso and Maria Manganaan in the Bibliography Room in the Robertson Davies Library, Massey College

Current Art and Art History Program Advisory Committee Members

Professional Members
Michelle Gay, Chair
Artist and adjunct faculty
OCADU

Gordon Hatt
CAFKA Festival Director,
Kitchener

Marla Hlady
Artist and professor,
University of Toronto,
Scarborough

Sandra Rechico
Artist and professor,
University of Guelph

Joseph Rumi
Gallery owner and director of
Rumi Galleries, Oakville

Shellie Zhang
Artist and community animator,
OCADU, Toronto

Xiaojing 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)



Design 4 student Maria Manganaan signing a wood type print in the Bibliography Room in the Robertson Davies Library, Massey College

ARTIST NAME

Title of Work

Medium, dimensions in cm

ARTIST NAME

Title of Work

Medium, dimensions in cm

Sheridan College | University of Toronto Mississauga

artandarthistory.ca

