



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 histori-

ans, 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 campus closures, this year's Buff includes artwork made by our students in the 2020 winter and fall terms for online studio classes. 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 Afghanistan, and 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

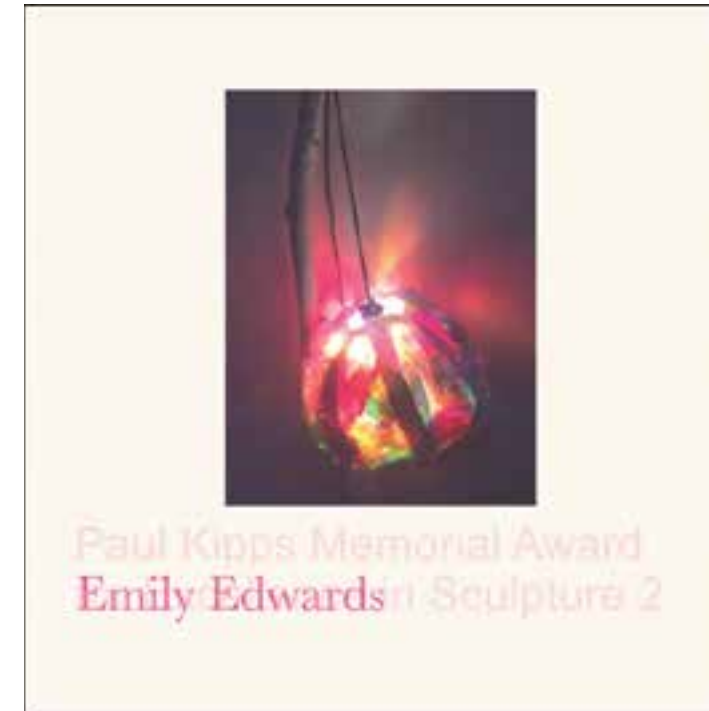


Above: Pickup marker outside the Annie Smith Art Centre.
Right: Student kits waiting for pickup in the wood shop, Annie Smith Arts Centre, Sheridan College.





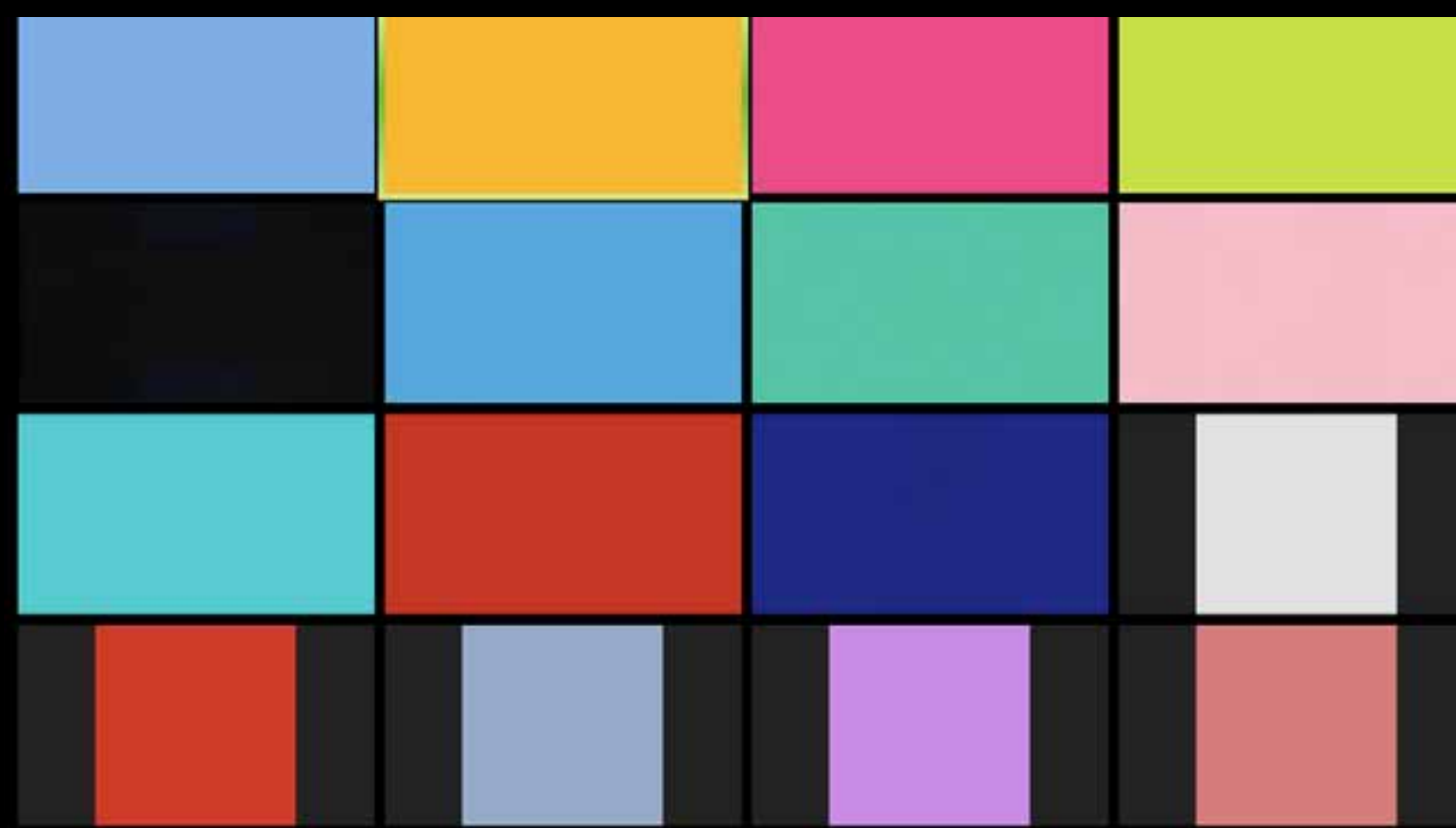
Jay Wilson in full regalia at the Virtual Awards Gala, 4 November 2020. Students were asked to make a laurel wreath for the event.



Paul Kipps Memorial Award
Emily Edwards Sculpture 2



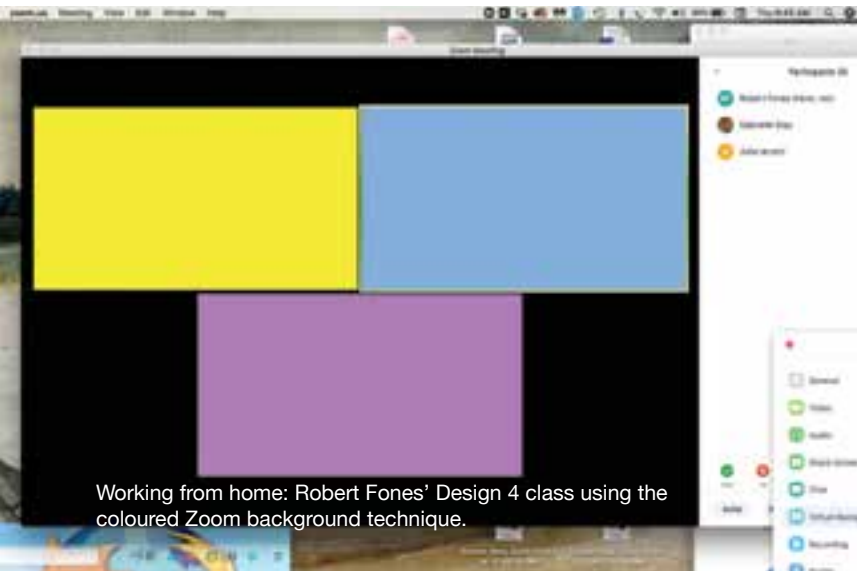
Carlo Cesta presenting the Paul Kipps Memorial Award for Sculpture 2 to Emily Edwards



Zoom screen for a combined Design 2 class (Atanas Borzadov and Robert Fones). Atanas Borzadov introduced the idea of each student choosing a coloured background and blocking their camera. The result is this abstract composition.



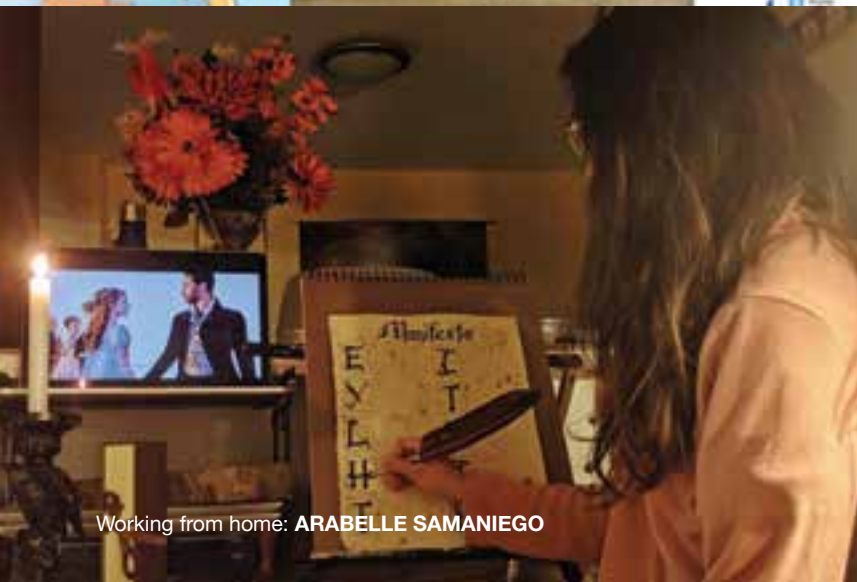
Design 4 student, Gabrielle Diaz working from home.



Working from home: Robert Fones' Design 4 class using the coloured Zoom background technique.



Working from home: **JOSEPHINE WU**



Working from home: **ARABELLE SAMANIEGO**



Working from home: **GLADYS LOU** *Cubist Tea*



GLADYS LOU
Cubist Tea
cheese, cake, crackers



REGINA AGOKEI
Nigerian Canadian News
gouache on newspaper stencil print, 170.1 x 87.6 cm



ABIGAIL KOHUT
The Tea
digital file, 20.3 x 19.7 cm



ZHAOLIN CHEN
Blur 1
digital photograph, 75.3 x 113 cm



ZHAOLIN CHEN
Blur 2
digital photograph, 75.3 x 113 cm



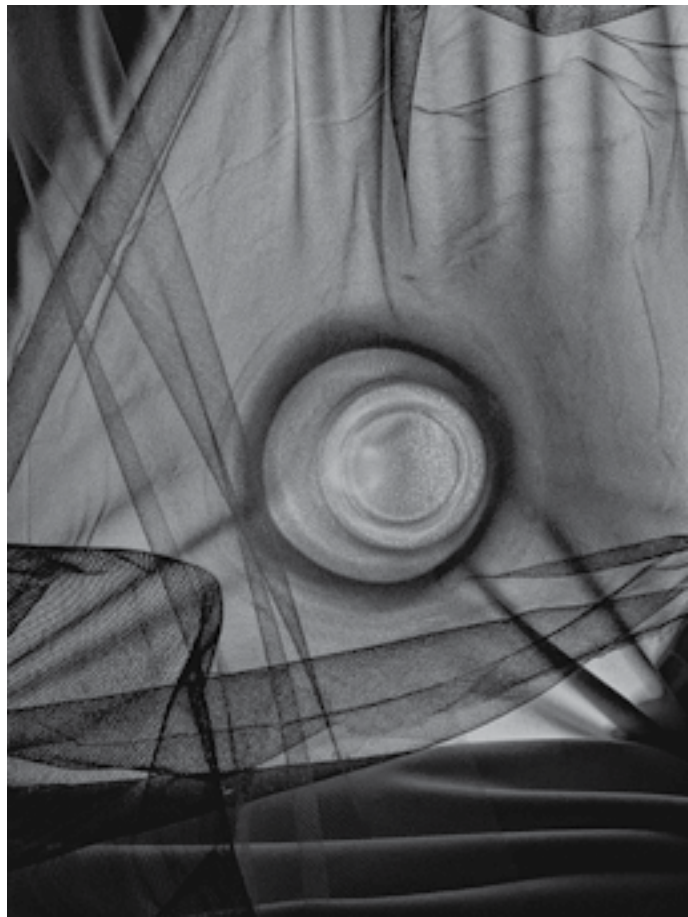
AYDEN BECK
Untitled: Girl on a Chair
video/film still



NATALIE CHIOVITTI
Essence
ink on paper, 22.8 x 30.4 cm



NATALIE CHIOVITTI
Journey
ink on paper, 60.9 x 91.4 cm



VERONICA CHEUNG
Extreme Stretching - a Bowl of Water
mixed media, photograph of installation



VERONICA CHEUNG
Extreme Stretching - a Pool of Water
mixed media, photograph of installation



ANTONIA GRUJIC
What's the Difference (Series)
monoprint with pastel



CAROLINE CICHOSZEWSKI
Reflection
acrylic on paper, 30 x 23 cm



CAROLINE CICHOSZEWSKI
Untitled (portrait)
acrylic on paper, 30 x 23 cm



BRYCE COATES
Street02
acrylic on canvas, 16 x 20 cm



CHERYL FUNG

Perspective
photograph, 15.8 x 23.7 cm



CELENE CZARNOTA

Sabotage
acrylic on canvas, 61 x 91.4 cm



CELENE CZARNOTA

Professionals
digital photograph, 40.6 x 61 cm



ANNA MARIA D'AGOSTINO
Model #
oil on cardboard, 40 x 30 cm



LOURDES DUAH
Smile
digital photograph



LOURDES DUAH
Stretch
digital photograph



LOURDES DUAH
Studio View
oil and acrylic on board, 20 x 24 cm



EMMA FELICIANO
Women Should Serve Men
acrylic on canvas, 16 x 24 cm



EMMA FELICIANO
Digital Ophelia
digital photograph collaged, 6 x 8 cm



KATHLEEN GONZALEZ
After Party
oil on board, 45 x 45 cm



EMMA GOODMAN
Self Portrait
acrylic on canvas, 68.5 x 91.4 cm



EMMA GOODMAN
Leeloo Dallas Multipass
acrylic and oil pastels on board, 68.5 x 91.4 cm



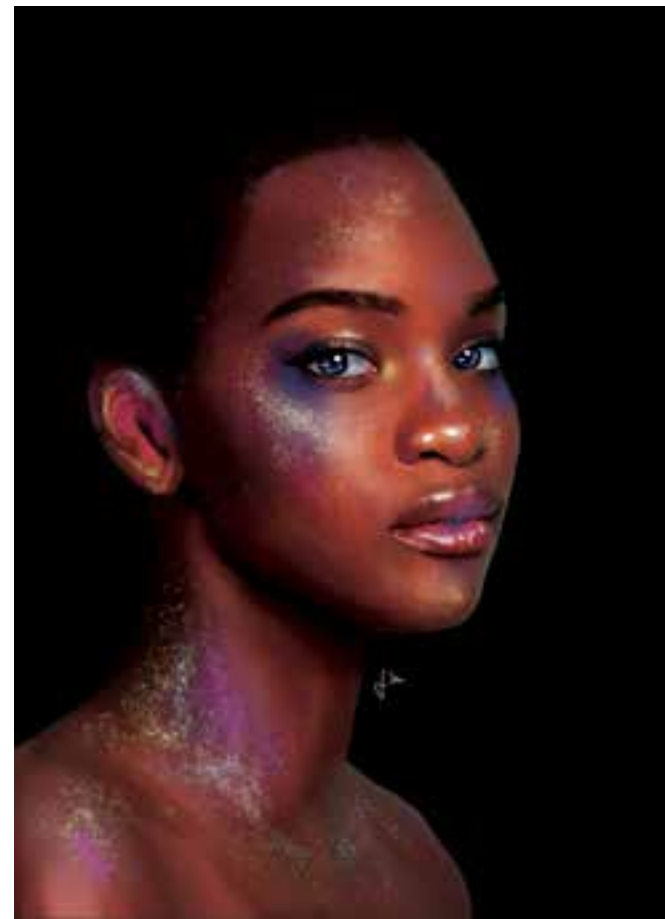
SABRINA PALUZZI

Skin
digital photograph



SAM HILL

Interpersonal
mixed media, 12 x 15 cm



JUANITA LAM

Injustice
digital file, 21 x 27 cm



TALIA GONZALES

Lourdes
monoprint, 16 x 20 cm



ETHAN GOLDSMITH AND SAIRA KHALID

The Islands

felted wool over foam structures, overall: 20 x 114 x 8 cm, each: 20 x 13 x 8 cm



TALIA GONZALES
Pneumonic
monoprint, 38 x 30 cm



TALIA GONZALES
Bubonic
monoprint, 38 x 30 cm



ANTONIA GRUJIC
What's the Difference (series)
monoprint with pastel



JULIA IARUSCI
Linger
acrylic on paper, 9 x 12 cm



JULIA IARUSCI
Reborn
acrylic on paper, 11 x 14 cm



TOOBA IJAZ
Right of Way Part 1
photograph, 5 x 8 cm



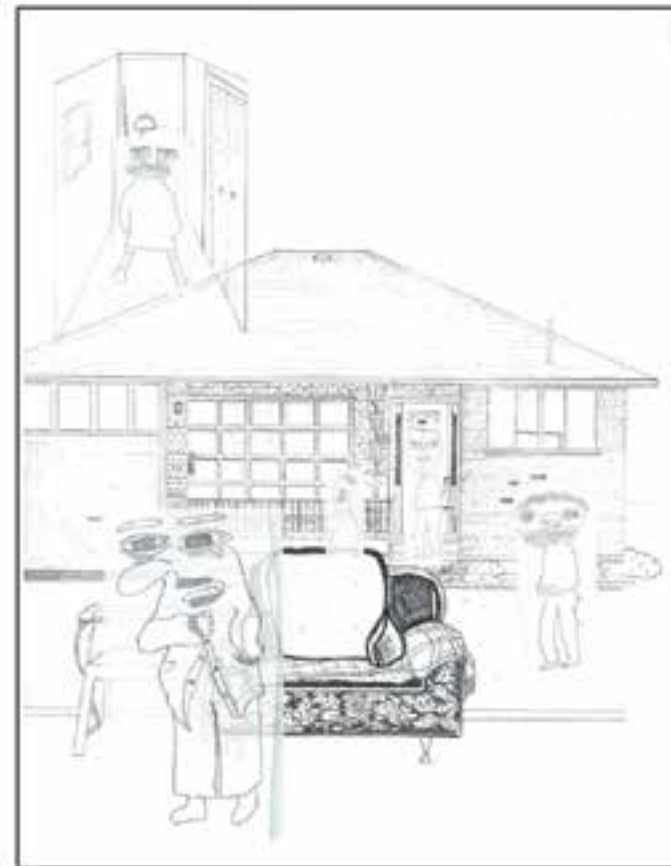
TOOBA IJAZ
Right of Way Part 2
photograph, 8 x 5.5 cm



JORDAN KASZA
Beach Purse
digital photograph, 30 x 45 cm



JORDAN KASZA
Boiler Room Purse
digital photograph, 45 x 30 cm



JORDAN KASZA
Coffee Cake (Places & Spaces Rendition)
graphite on paper, 38 x 48 cm



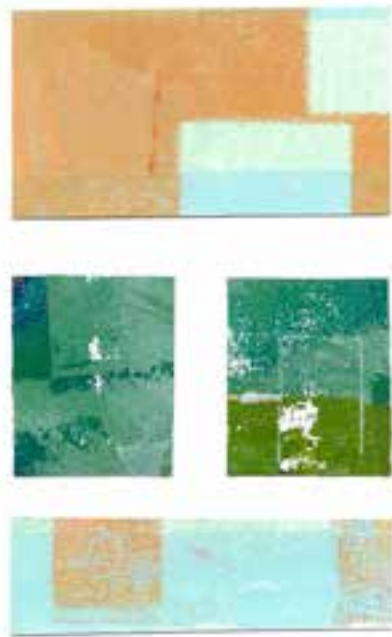
The poor piece of coffee cake
The like thing never finds
Why is there on the wall?



SHANNON KING
Untitled
alcohol ink print, 17 x 11.5 cm



SHANNON KING
Rembrandt Remake
ink and pen on paper, 12 x 28 cm



LYDIA LAI
Blocks 3
collage, 11.4 x 17.8 cm



LYDIA LAI
Blocks 5
collage, 10.8 x 17.1 cm



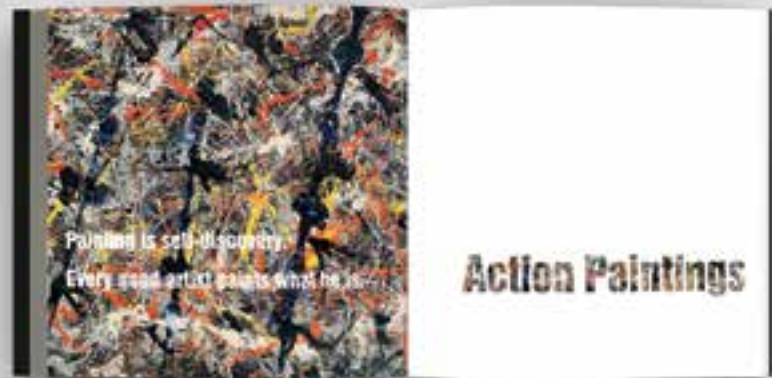
GABRIELLE DIAZ
Distraction
vcr tape, collage, acrylic on paper, 12 x 16 cm



GABRIELLE DIAZ
Ginger
felt marker on paper, 5.7 x 7.8 cm



HONGJU LI
Catalogue Design "Jackson Pollock"
mock-up, 15.2 x 20.3 cm



HONGJU LI
Catalogue Design "Jackson Pollock"
mock-up, 15.2 x 20.3 cm



CHI LIU
Compensation to teacher
mixed media on canvas, 60 x 91 cm



CHI LIU
Bouquet
mixed media on canvas, 60 x 91 cm



ZEEST SOHAIL
Human
straws, toys, 15 x 7 x 7 cm



ZEEST SOHAIL
Home
cardboard, clay, wood, paper, acrylic paint, 13 x 13 x 13 cm



CATHERINE LUU
Past Trash
felt marker on paper and digital photographs, 22.5 x 16.5 cm



MADISON MCEWING
cacophony
digital photograph, 15.2 x 20.3 cm



RIKA NAKANE
Ochazuke
digital file, 174.7 x 131.1 cm



RIKA NAKANE
Harajuku Bridge
acrylic on board, 72.7 x 60.6 cm



COLEEN MARIANO
Mother Nature
acrylic on board, 15.2 x 20.3 cm



SIERRA PECA
Portrait of Christy Turlington
acrylic on canvas, 8 x 10 cm



SIERRA PECA
Portrait of Adut Akech
oil on wood, 24 x 36 cm



DANIA SABRI
Exhibition Brochure
mock-up, 14 x 21.6 cm



ARABELLE SAMANIEGO
Morphe in Art Deco Style
digital file, 27.9 x 43.2 cm



ARABELLE SAMANIEGO
Run from Fear
acrylic on wood, 48.3 x 62.2 cm



VICTORIA SCIULLI
Rising from The Ashes 1
digital photograph, 54 x 41 cm



VICTORIA SCIULLI
Rising from The Ashes 2
digital photograph, 54 x 41 cm



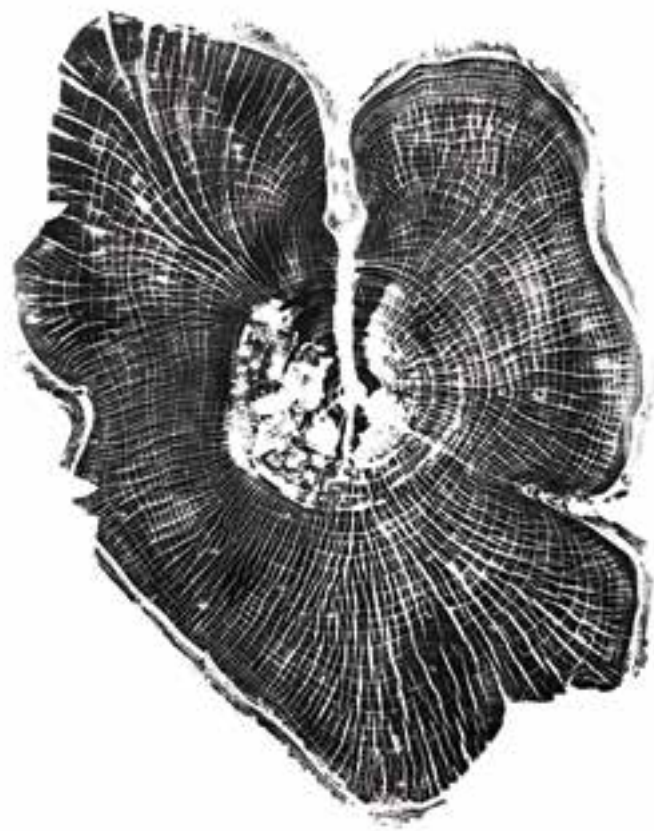
VICTORIA SCIULLI
Rising from The Ashes 3
digital photograph, 54 x 41 cm



VICTORIA SCIULLI
Rising from The Ashes 4
digital photograph, 54 x 41 cm



RACHAEL SIDERIUS
The Social Life of the Forest
digital photograph, 61 x 27.9 cm



SAIRA KHALID
Bitter Berry
relief print, 61 x 76 cm



SUE-WAH-SING SOFIA

Statements I
digital photograph, 15.2 x 20.3 cm



SUE-WAH-SING SOFIA

Statements IV
digital photograph, 15.2 x 20.3 cm



WEN TONG
Taste of Heaven
oil on canvas, 61 x 91 cm



KYRA WILLIAMSON
Distortion of The Gaze 4
digital photograph, 11 x 8.5 cm



KYRA WILLIAMSON
Distortion of The Gaze 5
digital photograph, 11 x 8.5 cm



JING HAN YANG
Vulnerability Piece: Week 1
 acrylic, acrylic medium, marker, gesso on plywood, 28 x 61 cm



JING HAN YANG
Vulnerability Piece: Week 5
 acrylic, acrylic medium, marker, gesso on plywood, 12.7 x 31 cm



SUKI WONG
Hallucinatory
 acrylic on board, 60 x 50 cm



SUKI WONG
Distorted
 acrylic on canvas, 90 x 60 cm



JOSEPHINE WU
Overdose
digital photograph, 28 x 42 cm



JING HAN YANG
Vulnerability Piece: Week 6
acrylic, acrylic medium, marker, gesso on plywood, 29.2 x 55.8 cm



JOSEPHINE WU
Untitled
acrylic on board, 51 x 41 cm



XUEER XU
Love Hormones
Akua ink, gelli plate, glitter, 12.7 x 12.7 cm



JING HAN YANG
Make me look like...
digital photograph, 15.2 x 22.8 cm



ROSARIO WONG
Pattern of Life
digital file, 15.2 x 20.3 cm



JIACHEN ZHU
Marilyn Monroe in 2020
oil on canvas, 61 x 91.5 cm



HAOYUE ZHANG
I Hide Behind My Back
drawing projection on human body, 70 x 50 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 top grades and who have demonstrated self-motivation and a strong commitment to their practice. Each student works 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.

This Advanced Project cohort completed their project remotely during Covid. They were also given special access to work in the Annie Smith Centre.

Faculty members John Armstrong, Robert Fones, Lisa Neighbour, Louse Noguchi worked with Francine Quintia, James Legaspi, Thang Vu and Jessica Velasco in the Fall 2020 (FAS451H). Veronica Spiljak, working with Jay Wilson, joined in the Winter 2021 (FAS452H) semester. The following pages contain documentation of their varied practices across diverse media: print media, video, performance and sculpture/installation.

It has been a privilege to work with these students especially through Covid isolation. We wish them the best as they embark on their emerging artist careers.

Jay Wilson
Advanced Projects Coordinator



Final Advanced Projects virtual meeting, 10 December 2020.

Top to bottom (L to R): Lisa Neighbour, Jay Wilson, John Armstrong, James Legaspi. Jessica Velasco, Louise Noguchi, Delaney Sweep, Robert Fones, Jaime Meier, Erika Serodio, Francine Quintia, Thang Vuco.

James Legaspi

Just be a good person.
—R. S.

I am grateful.

President Elpidio Quirino (1890 – 1956) paved the way to peaceful relations between Japan and the Philippines years after wartime occupation of the islands, and the public was split.

*I should be the last one to pardon them as the Japanese killed my wife
and three children and five other members of the family.
I am doing this because I do not want my children and my people to inherit
from me hate for people who might yet be our friends
for the permanent interest of the country.*

*The child who is not embraced by the village
will burn it down to feel its warmth.*

The parent's sins are not the child's.

Filipinos are typically quite religious. I am not, and I have no idea if Lola was.

*I'm sorry for every trouble I've caused, be they ripples or waves.
I'm sorry I pretended the makings of water.*



JAMES LEGASPI
wip
digital photograph



JAMES LEGASPI
Magnolia
film still



JAMES LEGASPI
Magnolia
film still

Francine Quintia

In the wake of the 2020 Pandemic, I was overcome with a feeling of despair and disconnection. Being away from the studio, and especially from my friends and classmates with whom I generate ideas and inspiration made me feel disjointed. The world was turned upside down. We could no longer go outside. We could not visit each other. And this new situation people thought would be a heaven for introverts quickly became a nightmare as we were trapped inside our homes.

My current project revolves around collaboration and storytelling through communication. Being isolated from the rest of the world, I sought to reconnect with my friends through an art exchange. I have been making postcards using imagery of things I find out in the wild, or of objects that conjure ideas of faraway places. I sent these postcards away as little gifts to people and ask that they send more postcards to others. With these cards we could complete stories together and create art we could not have on our own.

My work is the result of my desire to reach out into a world I cannot venture into anymore, except through lines of communication such as snail mail or Zoom calls. It is built upon my own ideals of a world I once explored that will never be the same, and of new uncharted possibilities in a tumultuous and ever changing story.



FRANCINE QUINTIA
The Big Book of Lost Things, pages 1–3
ink on paper, 21.6 x 14 cm



FRANCINE QUINTIA
The Big Book of Lost Things, pages 4–6
ink on paper, 21.6 x 14 cm



FRANCINE QUINTIA
a selection of postcards
ink on paper, each card: 11.4 x 15 cm

Veronica Spiljak

In Polish, “Na Zdrowie!” translates to “To Your Health!”

This phrase that is so ingrained in Polish culture became second nature and left me feeling dissociated. It was said at my cousin’s wedding, after going to church, praying, meeting with an old friend and at every one of my birthday parties.

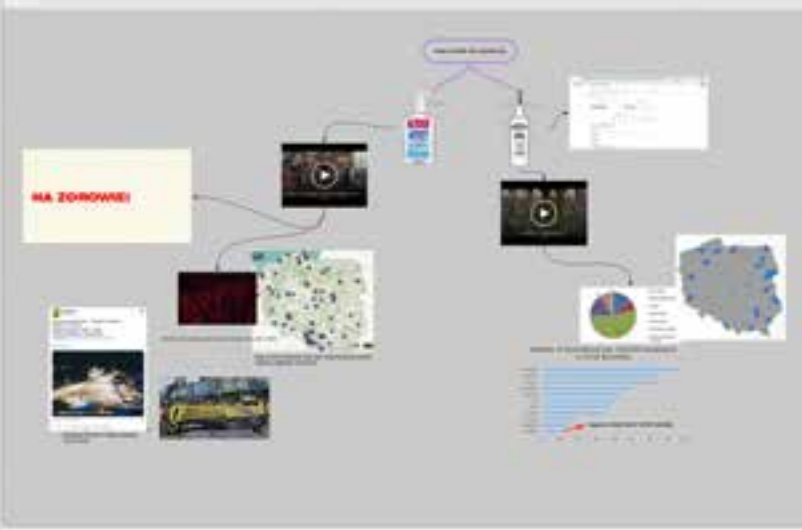
I remember the pain of seeing blacked out bodies laying out in front of me on the dance floors while the highlander folk band is playing each song as if nothing is going on. Then, they go to church to “confession” before repeating their cycle of clinking shot glasses. The priests do the same thing too. So do the shrinks.

But I love Poland. I love MY Poland. I love her mountains, her folk songs, her sense of family, her warmth, her spirituality and how nurturing she is to me.

This video is my process of understanding the ritualization of drinking in my culture. It is accessible, normalized and encouraged. This ritual is the cause of my trauma. However, I am trying to retrace my memories and find my roots that I have long repressed. These memories in which I felt second-hand embarrassment despite not partaking in it. I was just a bystander. I want to understand why this happened and figure out how to start a healthier relationship with it.



VERONICA SPILJAK
For Your Health!
film still



VERONICA SPILJAK
For Your Health!
film still



VERONICA SPILJAK
For Your Health!
film still



VERONICA SPILJAK
For Your Health!
film still

Jessica Velasco

The moon is my mother. She is not sweet like Mary.

I think of the moon and her many guises when I read Sylvia Plath's *The Moon and the Yew Tree*.

Femininity, mystery, motherhood, the eternal, cycles, the tides.

In much the same way Plath writes with dynamism, the moon controls the tides. As the moon eternally waxes and wanes, the tide follows suit.

In this way, I think of my mother, and her mother, and her mother. I think of my grandmother, my lola. I think of my aunts. I think of the matriarchs in my life, waxing and waning their spirits. They, too, control the tides.



JESSICA VELASCO
Foundations
film still



The moon is no door. It is a face in its own right,

Akin to the moon, revered and ever mystifying, my mothers (outside of being my mothers) carry their own riddles. Riddles I have likely inherited. I wonder how much of my own can be found originating from my emotional makers. I wonder how much of themselves they can see in me.

The moon is my mother, and she is eternal. She is cold and distant, yet warm and protective. She lights my path in the long night, yet disappears in the light of day. She is a mystery, she is a question, she is an answer in her own right.

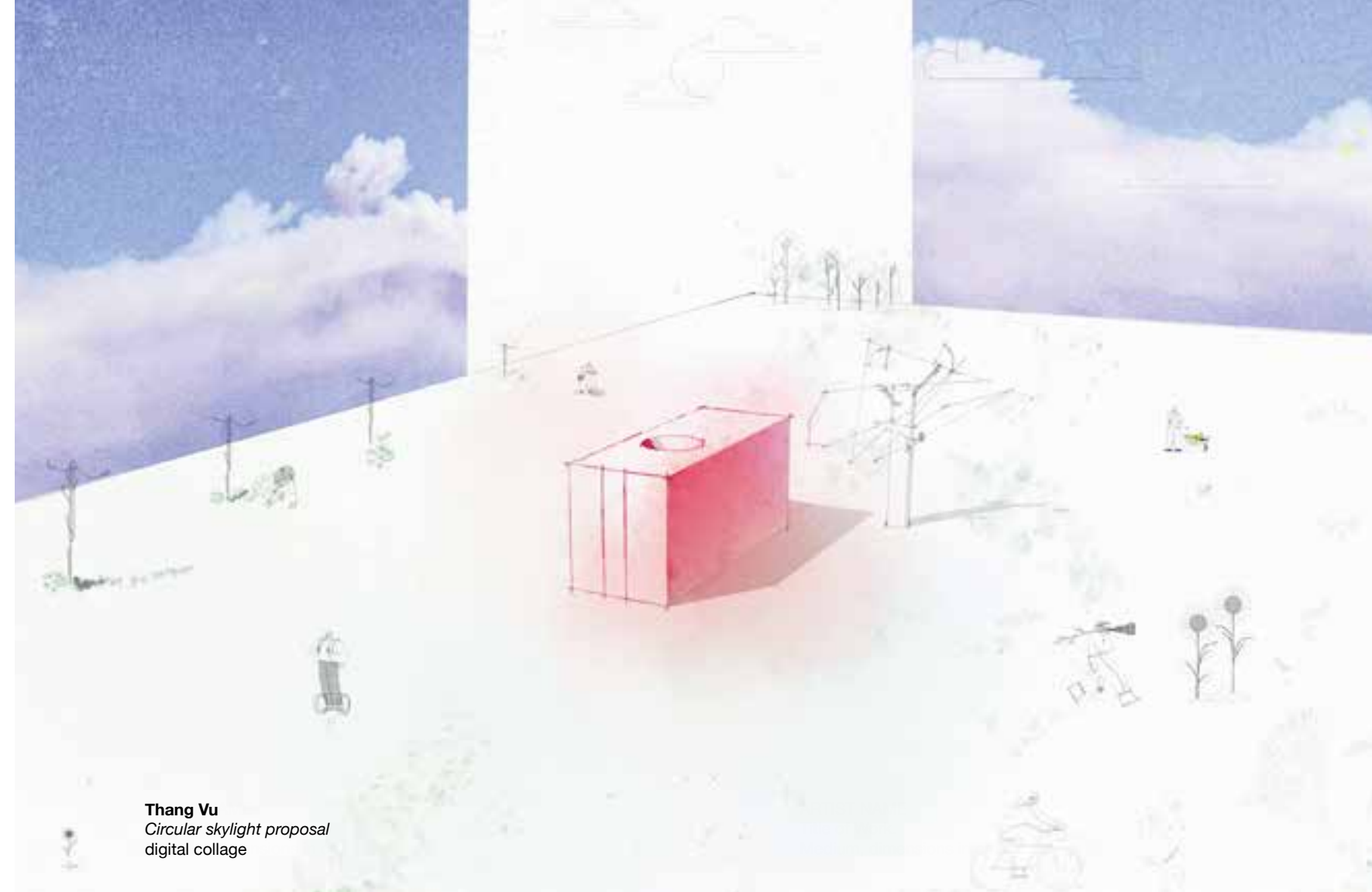
JESSICA VELASCO
Foundations
film still

Thang Vu

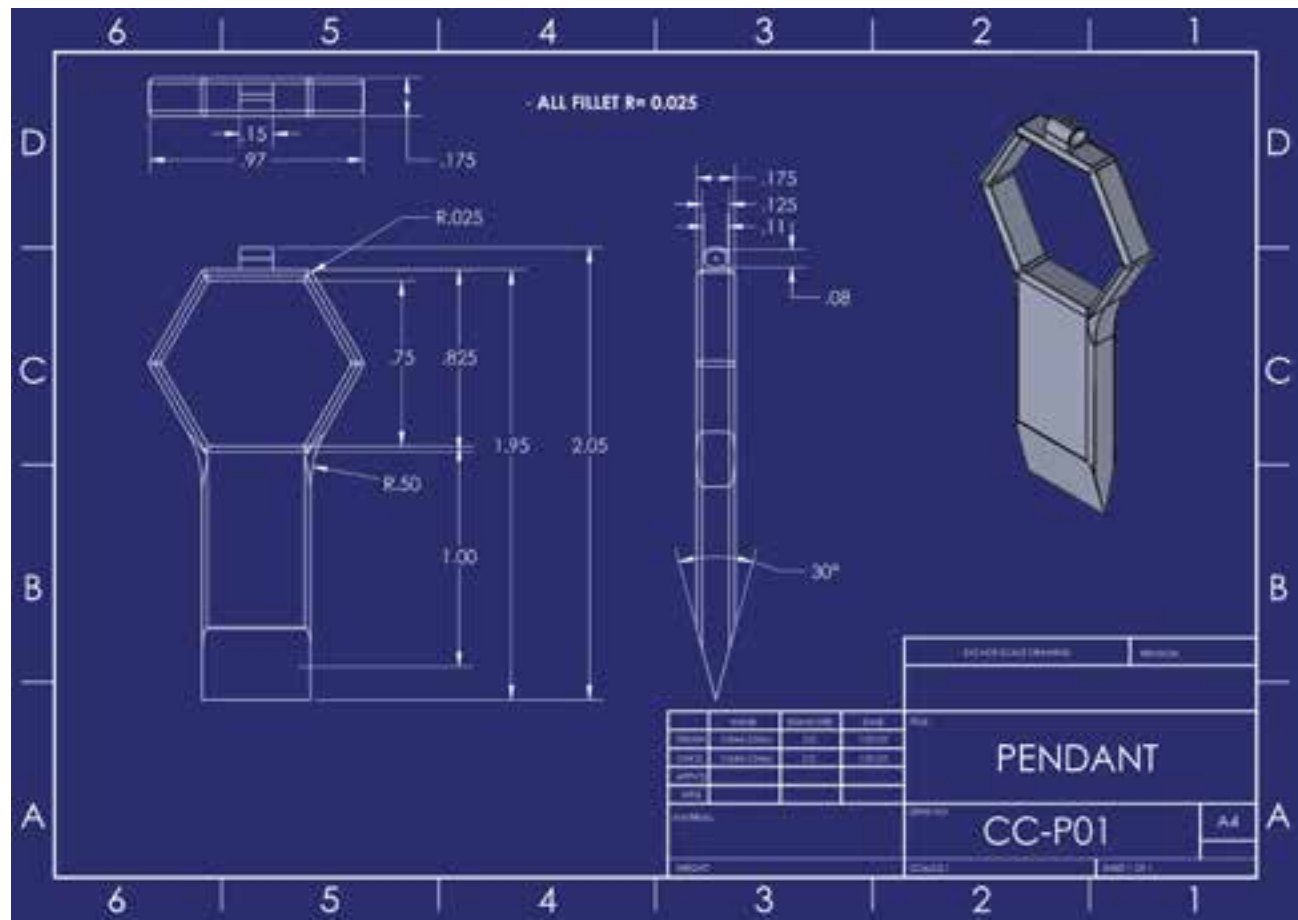
Economic failures and work shortages compel people from developing countries to look for new opportunities in wealthier countries, an undertaking that often leads to journeys full of risk and hardship. New strategies are needed to help migrant workers reach their dream destinations without sacrificing their lives.

economy class/ lớp phổ thông is a series of re-inventions and design proposals developed to enhance the safety and comfort of migrants during their journey to find work. The drawings were made in collaboration with Chau Chau, and they were designed by simulating specific situations and difficulties that migrant workers have experienced. These situations are usually revealed through news reports about dangerous and sometimes fatal events. The migrant workers' safety was the main focus of our research into the history of the travel methods and routes they've used. We wanted to understand their experience more deeply in order to tackle the problems from various angles.

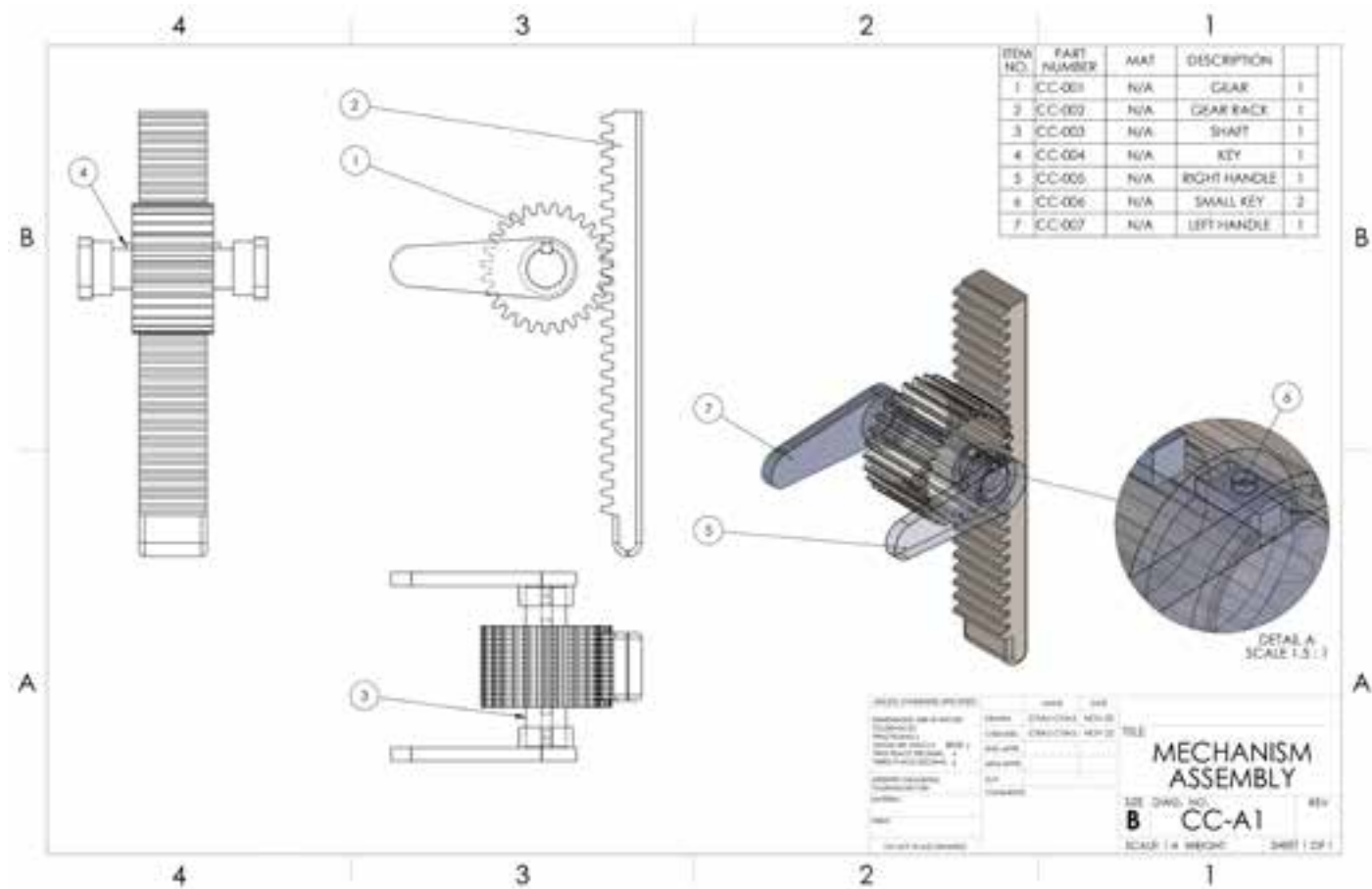
Our research and technical investigations were conducted in the Annie Smith Centre, and supervised by faculty members from the department of Visual Studies at Sheridan College and UTM. My studies have led me to recognize and understand the strengths and limitations of what can be accomplished through making art. I propose to create objects with a wider perspective by looking at interdisciplinary methods of making, ranging from engineering and science to architecture and biology. The resulting prototypes and technical drawings are quasi-functional and ready to be manufactured and implemented. In essence, this project is intended to provide safer, more comfortable, and more affordable journeys for workers who must travel great distances looking for work.



Thang Vu
Circular skylight proposal
digital collage



THANG VU
 Drainer's cap remover (for air flow)/ necklace pendant
 digital file



THANG VU
 Two-way locking mechanism for container door
 digital file



List of Artists

Design & Production

Artwork Selection/Layout

Gabrielle Diaz
Julia Iarusci
Manjot Pabla

Captions and Editing

Gabrielle Diaz

Colour Correction and Image Adjustments

Robert Fones

Cover

Design by
Image by

Advanced Projects Layout

Manjot Pabla

Faculty Advisor

Robert Fones

Annie Smith Arts Centre

Photography
John McCartney

Working From Home

Photographs
Gabrielle Diaz
Arabelle Samaniego
Gladys Lou
Josephine Wu

Printing

Acorn | Print Production

ZHAOLIN CHEN

The Battle of Red Cliff

interactive book, dimensions variable

Sheridan College

Program Coordinator

John Armstrong

Studio Faculty

Michael Antkowiak
John Armstrong
Lise Beaudry
Mark Bell
Io bil
Amanda Boulos
Atanas Bozdarov
Carlo Cesta
soJin Chun
Jay Dart
Anna Binta Diallo
Twyla Exner
Robert Fones
Nancy Fox
Toni Hafkenschaid
Alison Hahn
Arnold Koroshegyi
HaeAhn Kwon
Catherine Lane
Angela Leach

Nadia Moss
Lisa Neighbour
Louise Noguchi
Lauren Nurse
David Poolman
Naz Rahbar
Catherine
Telford-Keogh
Phoebe Todd-Parrish
Rhonda Weppler
Jay Wilson

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John McCartney
Julie Pasila

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Dean
Sean McNabney

Associate Dean
Mary Jane Carroll

Program Support Specialist

Shannon Chellew Pater-
nostro

Academic Portfolio Administrator

Ned Loach

Sheridan Mac Technologists

Jeremy Fernie
Alex Geddie
Graham Gentleman
Emiliano Paternostro



VERONICA SPILJAK
thinking about how the future feels
linocut, 33 x 45.7 cm

University of Toronto Mississauga

Chair, Department of Visual Studies

Jill Caskey

Faculty

Jordache Ellapen
Caylen Heckel
Maria Hupfield
Kajri Jain
Ruba Kana'an
Louis Kaplan
Evonne Levy
Brian Price
John Ricco
Sarah Richardson
Christine Shaw
Meghan Sutherland
Alison Syme
Elizabeth Wijaya

Sessional Instructors

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Ruo Chen Bo
Jessica Cook
Nikolas Drosos
Derek Dunlop
Dan Guadagnolo
Andrea Gyenge
Bernice Iarocci
Monique Johnson
Rachel Kulick
Stephen Logan
Weijie Lai
Terrance McDonald
Anil Narine
Elizabeth Parke
Farrukh Rafiq
Meredith Reddy
Roshaya Rodness
Lisa Trentin
Elyn Walker

Art & Art History Staff

Instructional Technologist

Anu Akers

Assistant to the Chair
Kait Harper

Administrative Coordinator

Suhara Panthapulakkal

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

Fraser McCallum

Educator-in-Residence

Laura Tibi

Curatorial and Publications

Research Assistant
Keiko Hart

Curatorial Assistant/ Collections Archivist

Jacqui Usiskin



TOOBA IJAZ
Pre and Post COVID-19
photograph, 8 x 6 cm



Stretched canvases waiting for pickup in the wood shop,
Annie Smith Arts Centre, Sheridan College.

Current Art and Art History Program Advisory Committee Members

Professional Members

Michelle Gay, Chair
Artist and adjunct faculty,
OCADU

Eldiana Begovic
Cultural Development Manager,
Visual Arts Mississauga

Catherine Heard
Artist and professor,
University of Windsor

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

Anran Guo
MVS candidate, University of
Toronto
AAH 2019 alumna

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

Sheridan/UTM Art and Art History Representatives

Coral Zhu
AAH Student
Dania Sabri
AAH Student

