BUFF ART AND ART HISTORY
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, architectural, 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
Til 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 HATUNG
Plastic Bags
Video still

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

GABRIELLE DIAZ
Keep Yourself Alive
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
24 shirts stenciled with white acrylic paint. Variable dimensions

JESSICA JANSZ
Fetis (right)
Digital photograph
JAMES LEGASPI
Oil
Mixed media on MDF, 91 x 82 cm

LAURA COLACCI
Oil
Acrylic on canvas, 61 x 76 cm

JESSICA VELASCO
Oil
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 117 x 59 cm

ANRAN GUO

Shh

Shredded newspapers, Dimensions variable, Photo: Yihan Li
XI TONG ZHANG

Untitled
Silkscreen print, 15 x 15 cm

XL 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
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 / November
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
Extrene holocaust
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
Digital photographs

KATHERINE FRANK
Reverse Portraits
Digital photographs, each 38.1 x 25.4 cm
NATALIE CHAN
OCM
Digital media

CHANGHENG LI
25M CLF Building
Digital photograph
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
Dress
Plaster strips, cotton stuffing, fabric, ornate chairs, 50 x 180 x 40 cm

DARREN WONG
Headline
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

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

JENNIFER LIU
Respect
Collage on lithograph, 20 x 15 cm

THANG VU
Who Cares 2
Digital Media
DARREN WONG
Mixed
Digital photograph, mixed media, each 50.8 x 30.5 cm

JIARONG KEVIN LI
Study of “Jenny Saville”
Oil on wood, 76.2 x 60.9 cm

VERONICA SPILIJA
Self Portrait
Oil on canvas, 177.8 x 101.6 cm
THANG YU
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
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 Naguchi, 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
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.
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
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, obscured, 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.
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 accidently 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.
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
Botanica
Charcoal on paper, 122 x 203 cm

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

Yan Bei
Leah Benner
Mayra Biegalski
Sabrina Bilic
Julia Bonavita
Mackenzie Boyd
Natalie Chan
Angela Clarkson
Laura Colacci
Silvio Chu
Polina Chukanova
Gabrielle Diaz
Ryanne Florence
Katherine Frank
Veronika Grabowska
Aleks Yakovlev-Gauthier
Antonia Gnjic
Annan Guo
Nadia Halez
Kim Hafeng
Samantha Hill
Jessica James
Paige Julian
Jennifer Namhwa Kim
Ryan Kesson
Jiannina Lam
Anja Latchman
Jeanine Caranto-Layton
James Leng
Changhong Li
Jiarong (Kevin) Li
Chiu Young Lim
Jennifer Liu
John Ryan Manahan
Kwee-Yet McFarlane
Sorin Pajazescu
Melissa Passarelli
Sarah Penske
Maryame Radwan
Katevina Rosemary
Andrella Samaniego
Becky Santos

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Sabrina Cunha
Jiarong (Kevin) Li
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Debi Payumo
Jiexuan Shi

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Jiarong (Kevin) Li

Cover Photo
Thang Vu

Video Submission Design
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Julie Paolo

Studio Image Photography
Julie Paolo

Image Correction
Tom Halkeschild

Advanced Project Coordinators
Robert Fonseca, Fall
Joy Wilson, Winter

BUFF Online
David Podmore

Printing
Andora Graphics

Photography
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Julie Paolo

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

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