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

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

Art and Art History graduates often work in art education, at the primary, secondary, and post-secondary levels. Graduates also work as professional artists and art historians, commercial photographers, illustrators, gallery directors, curators of contemporary and historical art, graphic designers, and in a host of other related professions. Many graduates go on to further education in post-graduate and other college programs as well as to study at the Masters and PhD levels.

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

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
DRUNKEN NINJA
ASIAN GIRLS ARE SUPER TRIBLE
GOOGLE
ANDREW TSO
Clock
Wood, 30 x 30 cm

EMMA SHERLAND
Hydrangea
analog photographs, 60.9 x 45.7 cm
ISABELLA VARRASSO and TINA WANG
Daedalum
paint on walls

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

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

JASÀÑA 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
FRANCINE (frey) QUINTIA
Catalogue of Curiosities
linocut, 10.1 x 15.2 cm

TINA WANG
Best Film Award
Wood, copper, acrylic paint, 13.8 x 11.6 x 11.2 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

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

JASMINE CANAVIRI

He said I’d look good pregnant.
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
Barbara
graphite on paper

MANNY BHOGAL
Untitled
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 Chivotitti
Milk Money
ink, gloss varnish, watercolour ground, particle wood, 188 x 70 cm

Agata Dylewski
Untitled
woodcut, 30 x 23 cm

Thang Vu
Untitled
mixed media
CHRISTINNA SHYU 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
weave 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, 36.1 x 27.9 cm

JING HAN YANG  
Flow  
linocut, 56 x 38 cm

CHRISTINE FACHECO 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
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

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

Alex Detwiler
Trace
silkscreen, dimensions variable
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.
"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
Ser il bena Setaz w mele?
plywood and found materials, 228 x 122 x 30 cm
Sarah Pereux

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

SARAH PEREUX

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

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

Captions and Editing
Vidhi Kochhar
Jen Liu
Thang Vu
Alex Vukovic-Gauthier
Tina Wang
Ivan Williamson
Rosario Wang
Kaijian Xiao

Cover
Design by Angela Teoh
Image by Emma Feliciano

Video Submission Design
Isabella Varrasso

Advanced Projects Coordinator
Isabella Varrasso

List of Artists

Cassandra Adams
Jaspreet Aleyne
Bonnie Bao
Manny Bhogal
Sabrina Bilk
Mackenzie Boyd
Jasmine Canaviri
Wang Fung Chu
Natalie Chevali
Angela Chong
Alex Detarler
Patricia Dickinson
Agata Dykowska
Emma Feliciano
Katherine Frank
Nida Hafez
Jordyn Kaiza
Vidhi Kochhar
Kathy Kong
Lydia Lai
Christina Pacheco Le
Julia Lee
James Legaspi
Jen Liu
Christina Shih-Lu Liu
Maria Manganaan
Cullen Marand
Madison McElrington

Marjol Pabla
Ruhan Pan
Sarah Penux
Celine Polidario
Francine Quintia
Mary-Rebecca Reyes
Dania Sabir
Alejandra Samaniego
Victoria Scutti
Emma Sherrard
Rachael Siderius
Angela Teoh
Andrew Tao
Isabella Varrasso
Thang Vu

Buff Online
James Legaspi
David Poolman
Andora Graphics

Colour Correction and Image Adjustments
Thang Vu

Printing

Faculty Advisor
Robert Fones

Photography
Bonnie Bao
Robert Fones
Jen Liu

Studio Photography
Julia Pastr

Photos at Massey College and Coach House Printing
Thang Vu

BUFF Online
James Legaspi
David Poolman
Andora Graphics

Colour Correction and Image Adjustments
Thang Vu

Printing
### Sheridan College

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- Jay Wilson (Winter Term 2020)

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- John Armstrong
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- Mark Bell
- Iliia
- Alana Bozdrov
- Lyn Cartier
- Carlo Cesta
- Jay Dart
- Robert Finnes
- Nancy Fox
- Toni Hafkenscheid
- Alison Hall
- Arnold Karonhgiyi
- Hawkin Kevin
- Catherine Lane
- Angela Leach
- Lisa Neighbour

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- Associate Dean: Mary Jane Carroll

**Program Support**
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- Palmenrostro

**Academic Portfolio**
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- Simon Lu

**Undergraduate Counselor**
- Stephanie Sullivan

**Exhibition Coordinator**
- Sada Rajkhi

**Project Coordinator**
- Callum Sutherland

**Curatorial Assistant/ Collections Archivist**
- Michael DiRisio

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*Design 4 students visiting Coach House Printing.*
Design 4 students Jen Liu in the Bibliography Room in the Robertson Davies Library, Massey College

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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 Student
Nada Hafez (2018)
Sarah Pereux (2019)

Current Art and Art History Program Advisory Committee Members

Design 4 students Isabella Varrasso and Maria Manganaan in the Bibliography Room in the Robertson Davies Library, Massey College
Design & Student Maria Manganaa signing a wood type print in the Bibliography Room in the Robertson Davies Library, Massey College.