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.

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

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

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

GLADYS LOU
Cubist Tea
Cheese, cake, crackers
ZHAOLIN CHEN
Blur 1
digital photograph, 75.3 x 113 cm

ZHAOLIN CHEN
Blur 2
digital photograph, 75.3 x 113 cm

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

NATALIE CHIOVITTI
Journey
ink on paper, 60.0 x 91.4 cm

NATALIE CHIOVITTI
Essence
ink on paper, 22.8 x 30.4 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

CAROLINE CICHOSZEWSKI
Reflection
acrylic on paper, 30 x 23 cm

BRYCE COATES
Street02
acrylic on canvas, 16 x 20 cm
CELENE CZARNOTA
Professionals
digital photograph, 40.6 x 61 cm

CHERYL FUNG
Perspective
photograph, 15.8 x 23.7 cm

CELENE CZARNOTA
Sabotage
acrylic on canvas, 61 x 91.4 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

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

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 2
photograph, 8 x 5.5 cm
JORDAN KASZA
Beach Purse
digital photograph, 30 x 46 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
CHI LIU
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
CATHERINE LUU
Past Trash
felt marker on paper and digital photographs, 22.5 x 16.5 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
RIKA NAKANE
Harajuku Bridge
acrylic on board, 72.7 x 60.6 cm

RIKA NAKANE
Ochazuke
digital file, 174.7 x 131.1 cm

MADISON MCEWING
cacophony
digital photograph, 15.2 x 20.3 cm
SIERRA PECA
Portrait of Adut Akech
oil on wood, 24 x 36 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
ARABELLE SAMANIEGO
Run from Fear
acrylic on wood, 48.3 x 62.2 cm

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

DANIA SABRI
Exhibition Brochure
mock-up, 14 x 21.6 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
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
SUKI WONG
Distorted
acrylic on canvas, 90 x 60 cm

SUKI WONG
Hallucinatory
acrylic on board, 60 x 50 cm

JING HAN YANG
Vulnerability Piece: Week 7
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

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

Overdose
digital photograph, 28 x 42 cm

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

Untitled
acrylic on board, 51 x 41 cm
XUEER XU
Love Hormones
Akua ink, gel plate, glitter, 12.7 x 12.7 cm

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

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

Jame's Legaspi

President Elpidio Quirino (1935–1946) paved the way to powerful relations between Japan and the Philippines years after wartime occupation of the islands, and the public was alive.

I should be the last one to blames them... the greatest thing is life, and time children and two other members of the family. I am happy, I am happy. I love each other. My Religion and my religion is развитие of the body. I know that might just be our friends, for the permanent source of the country.

The child who is at nephew or the older, sheobil or nephew.

The parents are not the child.

Religious art typically spits religion. I am not, and I have an old god too.

I am sorry for every torture I caused, for they enjoyed it very. I am sorry. I promised the miracles of outer.

JAMES LEGASPI

wip

digital photograph
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.
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.
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.
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.
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

<table>
<thead>
<tr>
<th>Role</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artwork Selection/Layout</td>
<td>Gabrielle Diaz</td>
</tr>
<tr>
<td>Captions and Editing</td>
<td>Gabrielle Diaz</td>
</tr>
<tr>
<td>Colour Correction and Image Adjustments</td>
<td>Robert Fones</td>
</tr>
<tr>
<td>Advanced Projects Layout</td>
<td>Manjot Pabla</td>
</tr>
<tr>
<td>Faculty Advisor</td>
<td>Robert Fones</td>
</tr>
<tr>
<td>Working From Home Photographs</td>
<td>Gabrielle Diaz, Arabelle Samaniego, Gladys Lou, Josephine Wu</td>
</tr>
<tr>
<td>Colour Correction and Image Adjustments</td>
<td>Robert Fones</td>
</tr>
<tr>
<td>Printing</td>
<td>Acorn</td>
</tr>
</tbody>
</table>

## Design & Production

- **Title Page**: ZHAOLIN CHEN
  - The Battle of Red Cliff
  - Interactive book, dimensions variable
Current Art and Art History Program Advisory Committee Members

**Professional Members**
- Michelle Gay, Chair
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- Eldana Bogovic
  - 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
- Xiaoping 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 Salih
  - AAH Student

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

TOOBA IJAZ

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