on the cover:

MASHA LEDO
Uniteled photograph
40 x 28.5 cm

SOFIA SUE-WAH-SING
Fall From Grace #4, solarized analog film print, 39 x 40.5 cm
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 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 partial campus closures, this year’s Buff includes artwork made by our students in both online and in-person studio classes over the 2021 winter and fall terms. Many of 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

ALEX LABENSKI
32 Hours, graphite pencil and acrylic paint on plasterboard
History. Many of our international students chose to complete our online classes from their home countries such as China, Korea, or Trinidad, and some 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
MAHEEN HUSSAIN
Sultana, pencil crayon on stonehedge, (above), 55 x 76 cm.

MAHEEN HUSSAIN
Lunar Landscape inspired by Louise Nevelson, (right), cardboard, 62 x 29 x 10 cm.
BEATRIZ SIMAS
Toronto, In Stickers, digital photography, 60.96 x 45.72 cm

TINA CHENG
Epiphany (left), discovery (right), mixed media on paper, 40 x 30 cm
TINA CHENG
FAKE, right, acrylic on paper, 29 x 32 cm
In the rain, (facing page), acrylic on paper, 30 x 30 cm
QIANTENG ZHANG
Pattern of Life, digital illustration, 62.80 x 40.64 cm

TOOBIA IJAZ
Image from the ‘Do Not Travel’ photobook, photography, 20.32 x 40.64 cm
SOFIA SUE-WAH-SING
Ancestral Connections 1 & 2, collage of printed digital photos, 19.20 x 22.85 cm each

VERONICA CHEUNG
Flat 07, 17/F, Block 28, Heng Fa Chuen, Hong Kong (Bowl), cardboard, paper, Masonite board

VERONICA CHEUNG
Flat 07, 17/F, Block 28, Heng Fa Chuen, Hong Kong (Bowl), cardboard, paper, Masonite board
MADISON MCEWING
Mix & Mingle 3, ink and silkscreen, 55.8 x 38.1 cm

MADISON MCEWING
auroras & sad prose 2, ink and silkscreen, 38.1 x 27.9 cm
ABIGAIL KOHUT
Creamteas, please, acrylic on woodblock series,
12.7 x 12.7 cm
CHARLIE CICHOSZEWSKI
Space 1 (left), Space 2 (right), digital photography, 84.6 x 40.6 cm

CHARLIE CICHOSZEWSKI
Space 3, digital photography, 84.6 x 40.6 cm
CHARLIE CICHOSZEWSKI
Zone; (diptych); digital photography;
84.6 x 40.64 cm each.

KELLYANN MENESES
All That’s Lost; digital media;
79.375 x 127 cm.
ZOE WALLAGE
Portal, linocut print, 33 x 46 cm

ASHLEIGH BOYD
Why, acrylic paint, 51 x 40.5 cm
HIU TING CHARLOTTE LAM
The Human Sponge: sculpture and photography, 400 x 300 cm

YUCI DAI
Float Red, acrylic stencil print, 39 x 27 cm
YU CI DAI
Life is a tease: acrylic print, 49 x 49 cm

CANDACE MINOTT
Visual identity, poster design, 45.44 x 46.19 cm
TALIA GONZALES

Reaper, digital photography
25.10 x 40.64 cm

TALIA GONZALES

28A2, screen print
14 x 20.5 cm
ISABELA ARRIAGAS OCAMPO
Art History, Now I Get It
intaglio print, 17.5 x 23.5 cm

KYRA WILLIAMSON
Happiness
digital photography, 35.56 x 27.94 cm
GLADYS LOU
Self Portrait I, digital photography, 5 x 7.6 cm

GLADYS LOU
Psychocultural Cultural I, digital photography, 5 x 7.6 cm
SUKI WONG
Optimum, pen on paper, 56 x 76 cm

SUKI WONG
Take-out, colour pencil on printed receipt, 28 x 18 cm
JING HAN YANG
Ripple and Embrace. SW Animations: acrylic and oil on canvas, acrylic on masonite, and rotary wheel, 170 x 100 x 5 cm. Installation view on right.
SIERRA PECA
Entwined, oil on canvas, 91.44 x 76.2 cm

FANGYUE CHEN
Why We Stop Noticing, exhibition poster, 43.18 x 27.94 cm
JIAYI (FRANCES) LIN
One Way, photograph,
27 x 40 cm

JIAYI (FRANCES) LIN
Determine Who, photograph,
27 x 40 cm
JIAYI (FRANCES) LIN
One Way, photograph, 27 x 40 cm

MASHA LE DO
Untitled, digital photography, 40.6 x 68.7 cm

MASHA LE DO
Untitled, digital photography, 40.6 x 27.1 cm
Copy of "The Pink Sash – Mary Cassatt" 
pastel on paper: 61 x 50.2 cm

Copy of "Youth" 
digital photograph
OLIVIA CARINA
analogue photography
12.7 x 17.8 cm each

OLIVIA CARINA
Ear, Inset Tongue, Stomach, Foot, Eye,
(facing page: clockwise from top left)
JIAYI (FRANCES) LIN
One Way, photograph, 27 x 40 cm

ROSARIO WONG
BBT, silkscreen and ink, 38 x 28 cm

VICTORIA BUDA
Meat the Issue, air-dry clay, newspaper, acrylic paint, 30 x 45 x 15 cm
PAIGE BROWN (left)
Sushi Party, photography & body art,
68.58 x 45.72 cm

LYDIA LAI (right)
Those Shadows on the Ground and Distant Chatter in the Halls, screen print, installation view,
152 x 33 cm each
BRYCE COATES
untitled (right, center, left) gouache and acrylic on board, 50.8 x 40.64 cm
SHANNON BOGERT
Extreme Opposite, recycled fabric, bungee cords, nylon cables, diptych, 214 x 396 cm
JUANITA LAM
Europa, digital collage, 27 x 20 cm

NATALIE CHIOVITTI
Etch-A-Sketch (Feelings During the Covid-19 Pandemic), photography and drawing, 45.72 x 45.72 cm
SORRY, IS MY HAIR TOO CURLY FOR YOU TO SEE? PRETTY IS IT TOO BIG TO BE LET DOWN?
DO YOU THINK THAT MY HAIR LOOKS MORE “PROFESSIONAL” AND “PUT TOGETHER” WHEN STRAIGHTENED?
WELL, I Don’t. CURLY IS BEAUTIFUL ON THE PAGE, AND BEAUTIFUL ON MY HEAD.

DANIELLA MEDEL-LAWRENCE (left)
Curly (digital design)
30.48 x 45.72 cm

SHANNON BOGERT (right)
Dad (5/9), silkscreen print
27 x 38 cm
YOU’LL FALL IN LOVE AT THE NILE RIVER

AYA EL MANDOUH (left)
Nile River, poster
27.94 x 21.59 cm

MANJOT PABA (right)
Pierce, digital animation still
BERNICE CHEUNG
Hit and Flight, linocut print, 30.4 x 45.7 cm

CARMINE VESCO
Endangered Woodland Caribou in North America, charcoal and acrylic paint, 304.8 x 487.6 cm
SPENTA CHOTHIA
My Pool in my Backyard, oil paint on canvas, 61 x 76 cm

SPENTA CHOTHIA
Pots and Mugs from Sculpture Class, cone 10 ceramic clay, 23 x 14 cm
COLEEN MARIANO
Expressions, acrylic paint, 30.4 x 22.8 cm
JIACHEN ZHU

Untitled, oil on canvas, 76.2 x 50.8 cm

JIACHEN ZHU

Untitled, oil on canvas, 76.2 x 50.8 cm
SARA KHALID
Making Room, monoprint with digital illustration, 21.5 x 97.7 cm
JINGYI ZHANG

*Ghost*, (left), photography,
36.1 x 24.1 cm

*TV*, (above), photography,
24.1 x 36.1 cm

JINGYI ZHANG
ISABELLA IACOE

Favourite Shoes, chalk, pastel and coloured pencil, 31.8 x 55.8 cm

Aluminum Foil Study, charcoal on paper, 55.8 x 55.8 cm
SABRINA CHEN

Opening Scene, acrylic on paper
30 x 30 cm

REBECCA LOCKE

Sacred Bodies, drypoint prints and gold paint on paper
22.5 x 33.5 cm
CHUNZI CHEN
Wave Pool Tank, digital graphic,
16.8 x 10 cm

XINNUO LI
Silent City, film photography,
26 x 16 cm
The Advanced Projects (APs) is a course of study open to senior students who have completed their 4th year of their chosen discipline with top grades and who have demonstrated self-motivation and a strong commitment to their practice. Students work 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.

Throughout the fall semester (FAS451H), Ayden Beck and I worked together remotely but Ayden’s final AP body of work was presented in person in the Annie Smith Centre. Full-time faculty John Armstrong and Louise Noguchi were present for the final critique. What a privilege to see Ayden’s work in person! Thank you Ayden.

If you are interested in applying to the Advanced Projects (FAS451H) next September 2022, please email john.armstrong@sheridancollege.ca for application details.

Jay Wilson
Advanced Projects Coordinator
In the past year and a bit there has been a massive shift to how I work. Covid, being an obvious factor as it made me ask the question, how do I make my art? Staying home made my work shift to smaller forms of art that were easy to produce like my collage.

Collage has always been a way to create that came easy to me. I think in my mind it has been ingrained as this childish activity because of its playful and exciting nature of bringing together the seemingly random or spontaneous pieces into one. Through the year I put more attention onto my mental health and found that I look towards the more playful aspects in my art. Through my experimentation I find myself going back to the body, usually the female body. Through art history and history in general we see this continued narrative of the female being undervalued and her body being manipulated and used against her. I wanted in this installation to instead spin this narrative of the manipulation of the female body in a different direction. Instead of imposing this damaging gaze on the body I instead wanted to use my perspective and create these collage figures that move the body in these confusing yet exciting configurations that are meant to be fun.

I find my work to be a celebration of overlooked perspectives of seeing things differently than what is given to us. I look at how I work and see it as these fun disturbances that make people smile or want to engage more with what they are looking at.
There is no right way, collage / installation
LIST OF ARTISTS

Isabela Arrojais-Campo
Shannon Bogert
Paige Brown
Victoria Buda
Shira Carmil
Chun Chen
Fatigue Chen
Sabrina Chen
Tina Cheng
Veronica Cheng
Natasha Chrapov
Spence Chittles
Charles Cichewski
Bryce Coates
Puy De Mandal
Talia Gonzales
Maheen Hussain
Tooba Ijaz
Saira Khalid
Abigail Kohut
Alex Labenski
Isabella Lacoe
Lydia Lai
Hiu Ting Charlotte Lam
Juanita Lam
Masha LeDo
Joseph Lek
Xinnuo Li
Jiaya Lin

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Lisa Beaudry
Mark Ball
Nicola Cais
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Nancy Fin
Tori Hafkenscheid
Alison Hahn
Arnold Koroshegyi
Shakila Khan
Angela Lewis
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Rhonda Weppler

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Mac Technology

Jenny Boswell
Alex Gold
Brendan Gendron
Andrew Hancock
Emiliano Paternostro

Endangered Woodland Caribou in North America, charcoal and acrylic paint.
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Juanita Lam

Faculty Advisor
Alison Hahn

JIAYI (FRANCES) LIN
Ever You Fall In It, (detail), digital photography, 60 x 40 cm
111110
CHARLIE CHEN
Note, detail, digital photography.
127 x 40.64 cm
XINNUO LI, Home (detail), mixed media collage, 22.63 x 16 cm