



**BUFF** ART AND  
ART HISTORY

on the cover:

**HAFSA MURTAZA**

*Decolonizing Hummingbirds Through a UV Lens* (detail)

Oil and acrylic on canvas, 76 x 91 cm

**JIAYI LIN**

*Earthfall* (detail)

Analog photograph, 26.92 x 40.64 cm

A wide-angle photograph of a beach scene. In the foreground, the sandy shore is dotted with numerous people, some in the water and others on the sand. The ocean waves are visible, and a single bird is captured in flight against a bright, hazy sky.

# BUFF ART AND ART HISTORY

# Line

# & COLOUR

## Drawing 1

Instructors:  
David Poolman,  
Tina Ruhir &  
Chelsea Brant

### "From Where I Sit"

In this multiple image project, students were prompted to create a book-fold piece with a minimum of four drawings, exploring a narrative in different perspectives and points of view. Using graphite and/or wax pencils, students were encouraged to experiment with mark making and a range of values.

## Painting 2

Instructors:  
Tina Ruhir

### Portraits

As the exhibition title suggests, this colour focused project allowed students to explore portraiture with a combination of both warm and cool colours.

### "Constructed Space"

This still life project asked students to create a box full of random objects to explore the tradition of still life painting, expanding painters' skills in rendering different surface textures, types of objects, and composition.



# 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. This current publication is a special edition that includes works from the years 2023 and 2024. 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, 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 and work-study students. All students who submitted their work have at least one piece of their work included in the publication. Buff encompasses the range and currency of both our curriculum and the expressions of our students' individual visions. A mix of studio practices and visual studies knowledge is distilled and synthesized into the wide variety of media showcased in this publication.

The 2024/25 academic year saw our students put the COVID 19 pandemic firmly behind them. This year's Buff includes artwork made by our students attending in-person studio

classes who enjoyed the benefit of on-campus studio equipment and facilities, and the opportunity to witness and learn from the development of their peers' artwork. The camaraderie and friendships built in our studio and academic settings are very much the core of Art and Art History. You will see in the work of our students their quest for artistic identity, and their timely and inquisitive responses to the worlds that surround them.

We want to thank all the students who submitted artwork to Buff, the work-study students who worked on this publication, and the faculty who advised and assisted them in the production of the work you see in Buff.

**John Armstrong**  
Program Coordinator, Art and Art History  
Sheridan College

**Brian Price, Chair**  
Department of Visual Studies  
University of Toronto Mississauga



Fourth-year painting student Treasure Fatile





**DIEGO SEBASTIAN RAZO LEGARIA**  
*Windows Background #1*  
Digital photograph, 27.04 x 40.64 cm



1/3

NEVER Ending Dance



Ruffieux G.

**GIANNA RUFFIEUX**  
*Never Ending Dance*  
Linocut, 56 x 76 cm



**TONY MAO**

*Self-portrait (Abstract)*

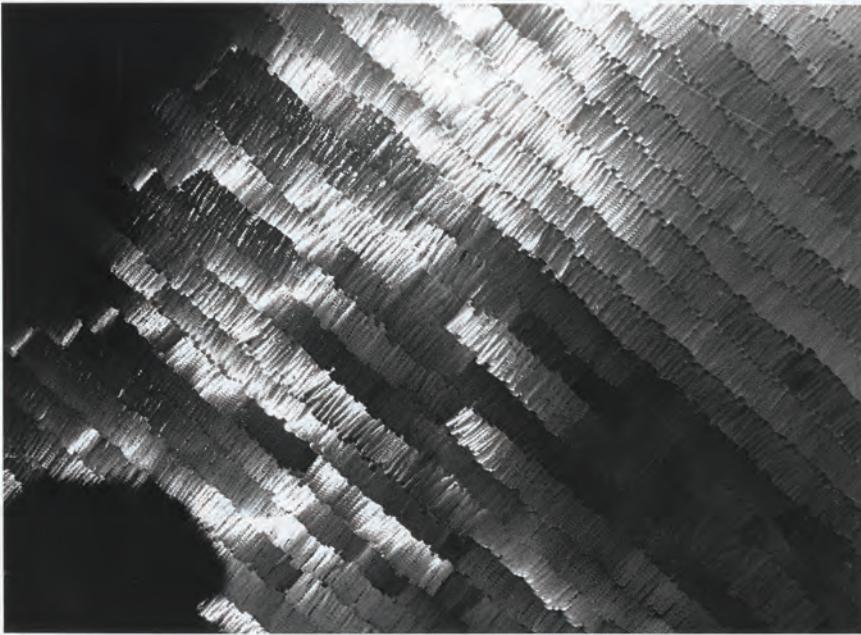
Acrylic on paper, 76.5 x 61.5 cm

**MOKSHADA SHARMA**

*My Broken Pieces*

Wood, 38 x 18 x 14 cm





**CAMERON MAYHEW**

*Untitled\_01*

Film, 13.7 x 18.8 cm

**DIANA LAWRYSHYN**

*Kobzar*

Acrylic on plywood, 101.6 x 76.2 cm





**JOANNA KONOPKA**

*Flight Path*

Mixed media, 13.7 x 18.8 cm



**SYDNEY JANICKI**

*Limerence*

Linocut, 55.8 x 76.2 cm

**BEATRIZ SIMAS**

*God Save The Queen*

Digital photograph, 20.32 x 30.48 cm





**ISABELLA SCIABBARRASI**

*Crime Scene*

Felt, wire, thread, and canvas, 35 x 140 x 43 cm



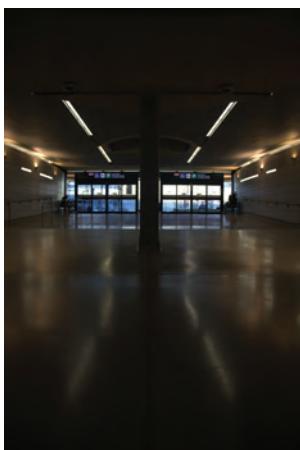
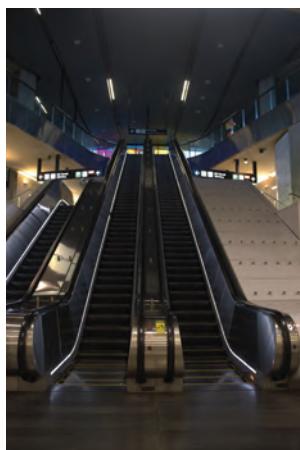
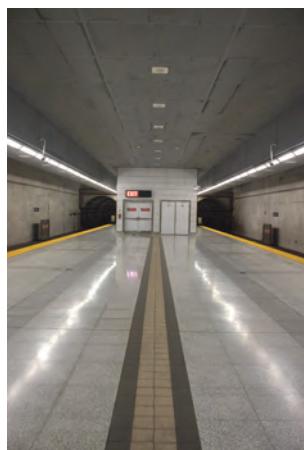
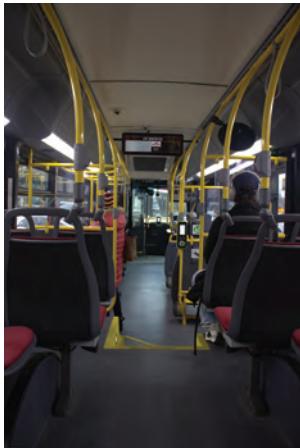
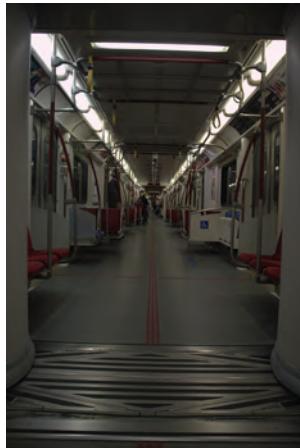
**ZAINAB ABBAS**

*Whirls in My Soul*

India ink and oil pastel on paper



**ISABELLA IACOE**  
*Rock on Baba!*  
Silkscreen, 27.94 x 38.1 cm



**ALYSSA ABOU-AYACHE**

*Balanced Journeys* (series of 6)

Digital photographs, 6024 x 4020 px

18



**LARA ROBLES**

*Prismatic Wood-Blocks*

Acrylic on canvas paper, 63.5 x 91.44 cm

PHYNN SAUNDERS

T4T

Oil on canvas, 45.72 x 60.96 cm





**EMMA TANNER**

*Nip and Grasp*

Mixed media, 75 x 84 x 15 cm



JENNIFER FAN

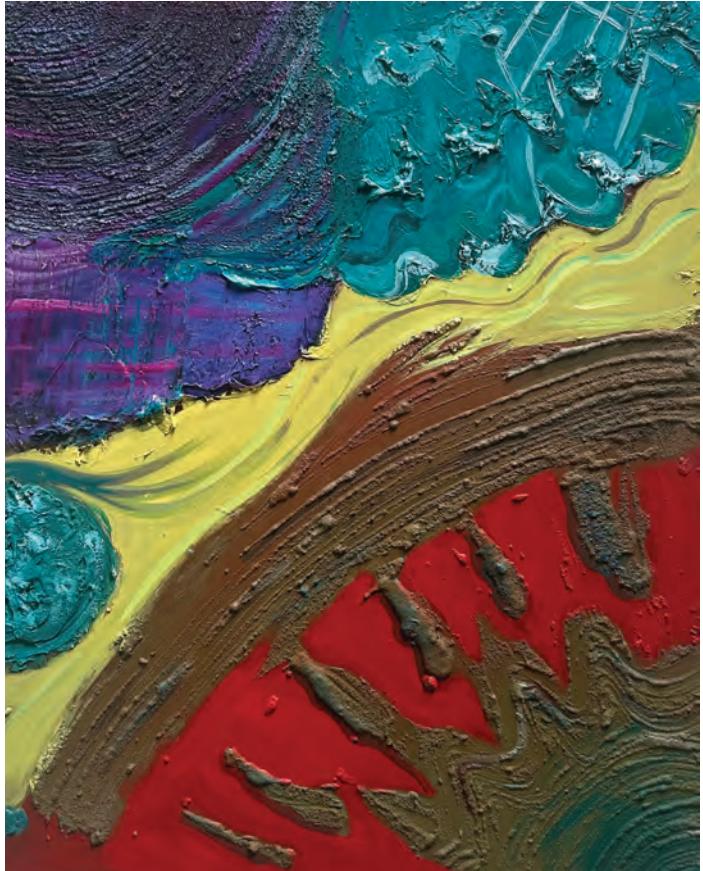
*Timeline*

Marker on wall, 163 x 732 cm

**MARTHA BURCHERT**

*Untitled*

Acrylic and plaster on board, 50.8 x 40.64 cm





**CHARLOTTE WAN**

*Smoke Break*

Mixed media, 56 x 76 cm



RODERICK ZHAO  
*Panopticon*  
Digital photograph

**XIAOKE TANG**

*Vitality Veiled*

Analog photograph with medium format camera,  
42.69 x 40.64 cm

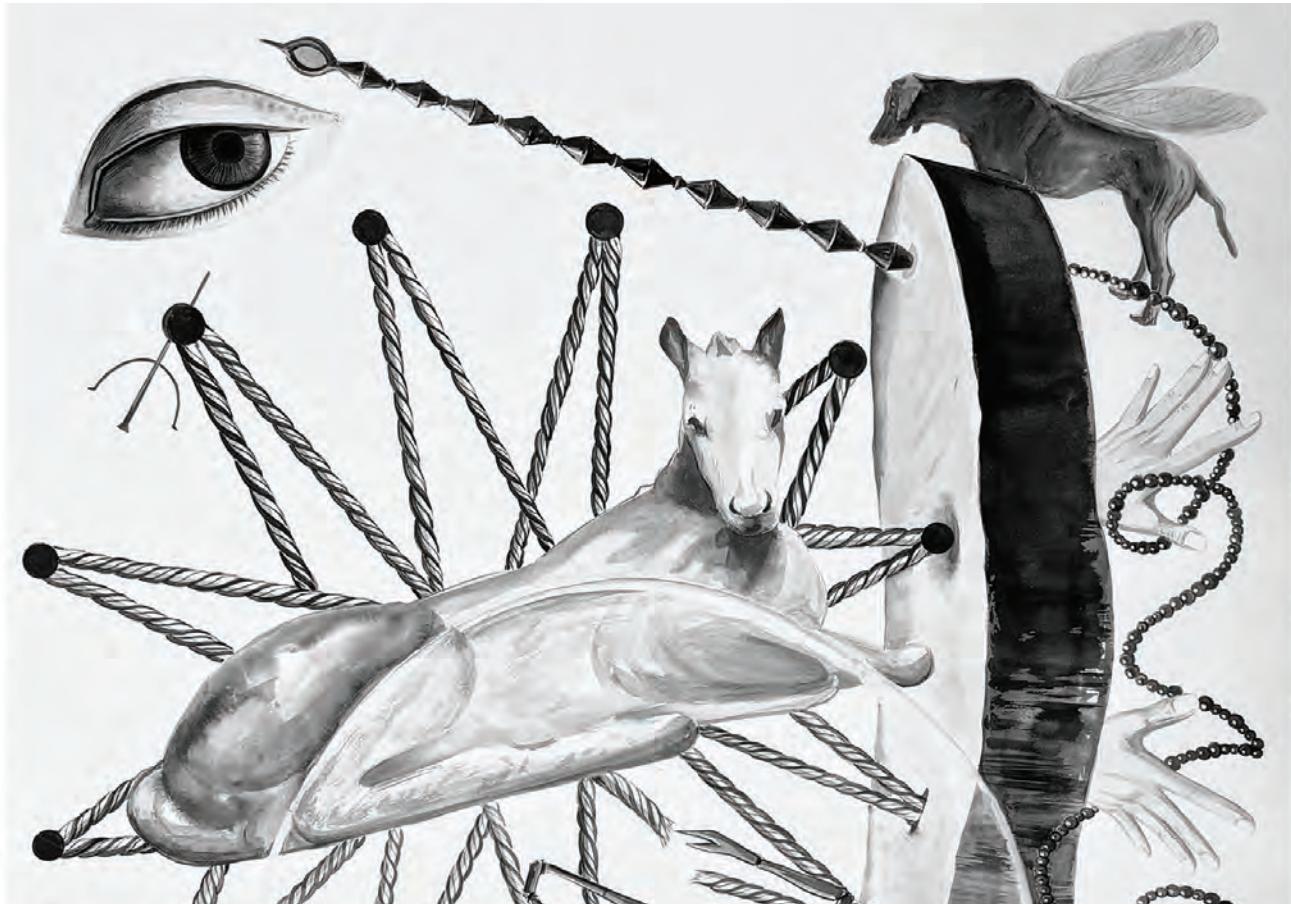




**JEEWOO LEE**

*Hallway*

Acrylic on canvas, 50.8 x 40.64 cm



LIULIU SHEN

*In the Labyrinth of Reality*  
Ink on paper, 48.7 x 62.3 cm



DANIA MURAD  
*Memories*  
Oil on canvas

This image shows an abstract painting titled "Memories" by Dania Murad. The composition is dominated by a dark, textured background. In the center, there is a vertical column of red and blue brushstrokes that form a shape resembling a figure or a doorway. The red area is framed by a thick blue border. The overall style is expressive and layered, with visible brushwork and a focus on color and form.

IRIS CHAE

*Ophelia*

Digital Photograph, 32.51 x 48.77 cm





**AUBREY PRATAMA**

*Kerajinan*

Digital typeface



XUEQING WANG

*Save The Forest*

Digital illustration, 25.4 x 50.8 cm

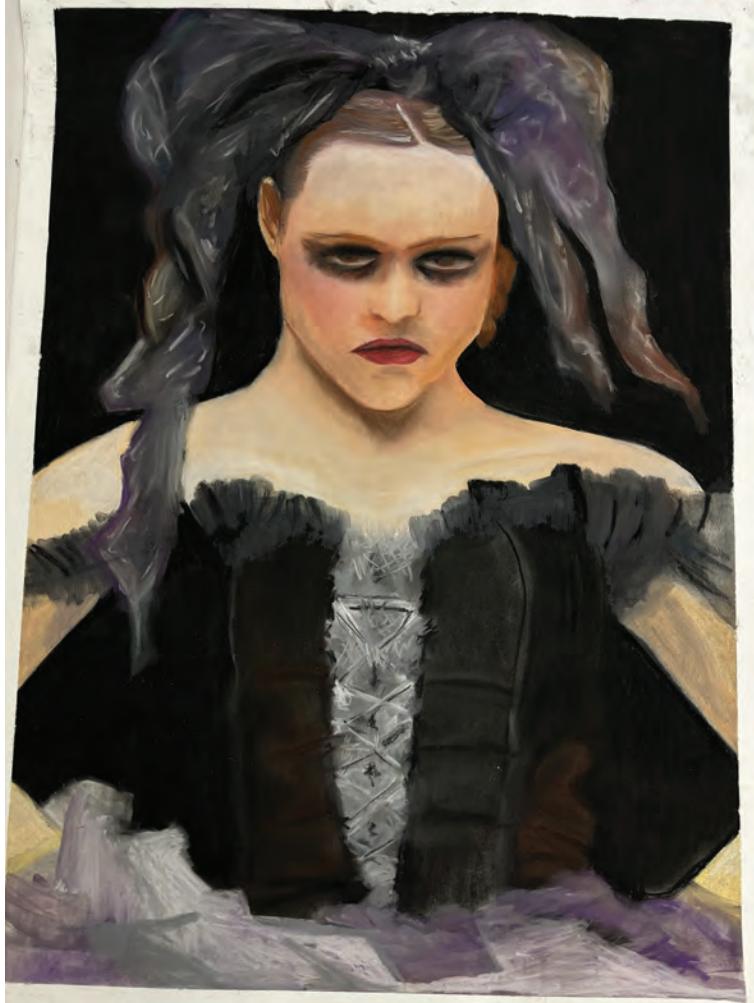


Forestprotection.org  
call 666-8888-9898 in case of fire

**ERIN STUCKEY**

*Self Portrait*

Chalk pastel on paper, 91.44 x 60.96 cm

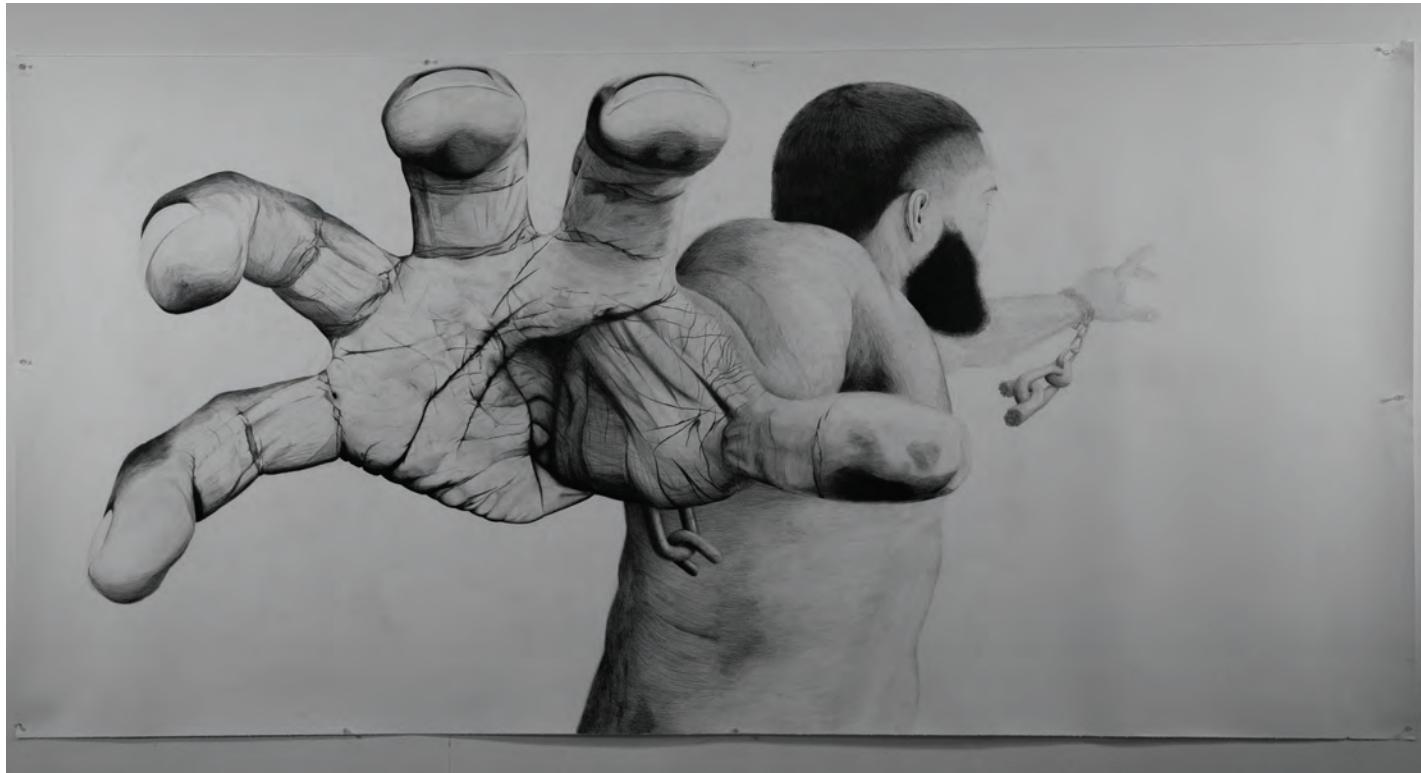




**SELINE RAJKUMAR**

*Metamorphosis* (series of 5)

Graphite on paper, 30.48 x 22.86 cm



**MILROY STANISLAUS**

*Break Out*

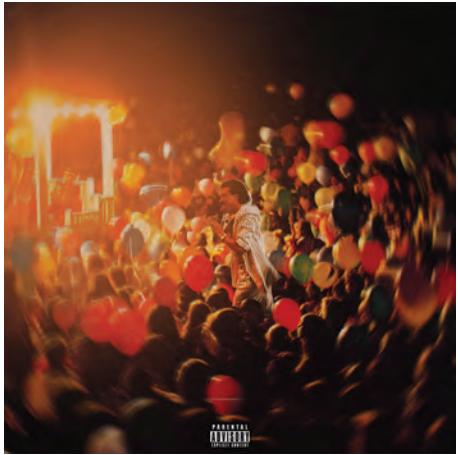
Graphite on paper, 127 x 243.84 cm



### REVERENCE JAMES EDWARDS

*Keep in Mind* (left), *If Your Body Is A Temple It'll Never Be A Home* (right)  
Photo and found image collage, 71.12 x 43.18 cm, screenprint on clear plastic,  
copper, foil, posterboard, embroidery thread, paint, 82 x 67 x 1.50 cm





**SABEEL KHALIQ**

*Records Record*

Digital print, 30.48 x 30.48 cm



**NOAH GARDINER**

*Mom*

Digital photograph, 35.56 x 53.34 cm

**JESSICA ZHANG**

*In or Out*

Oil on canvas, 120 x 60 x 5 cm

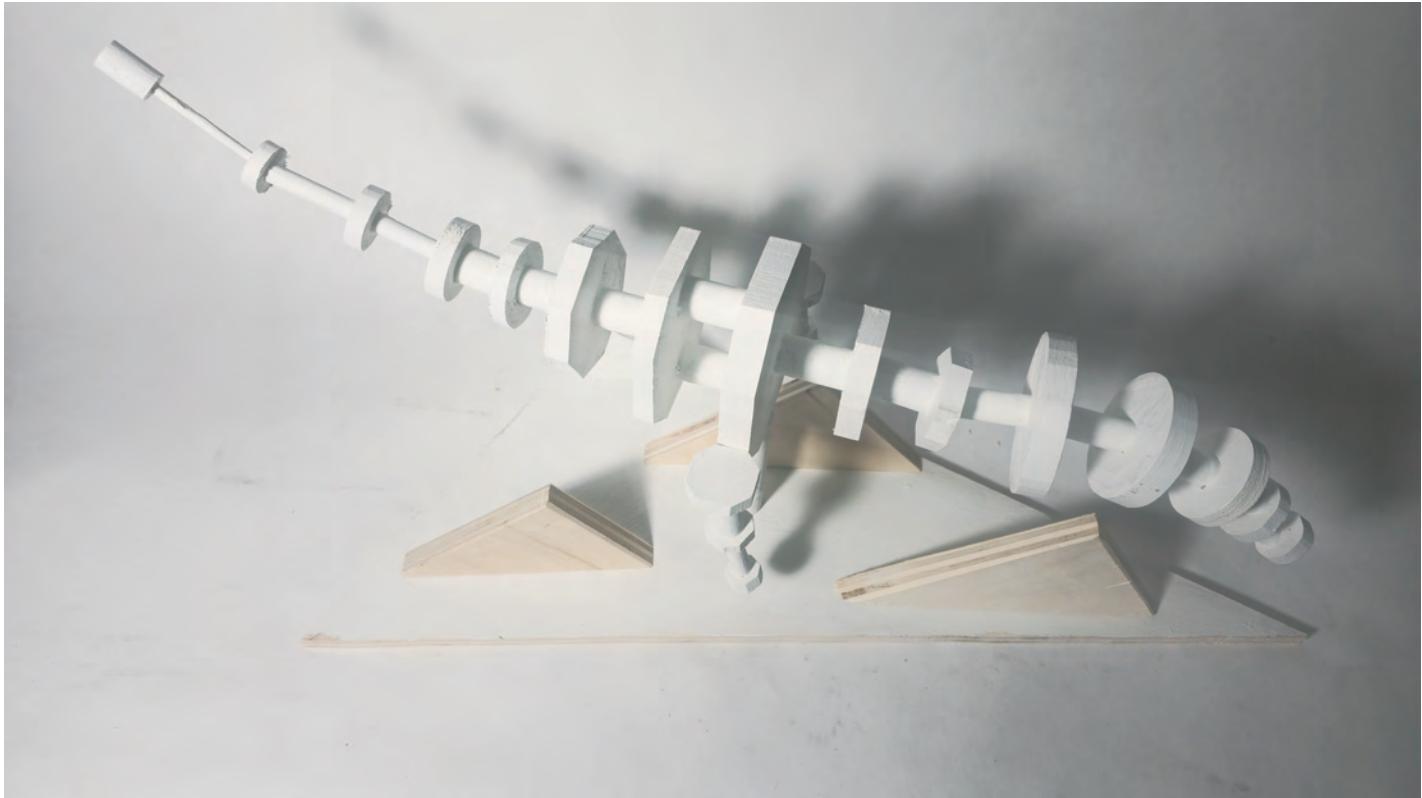




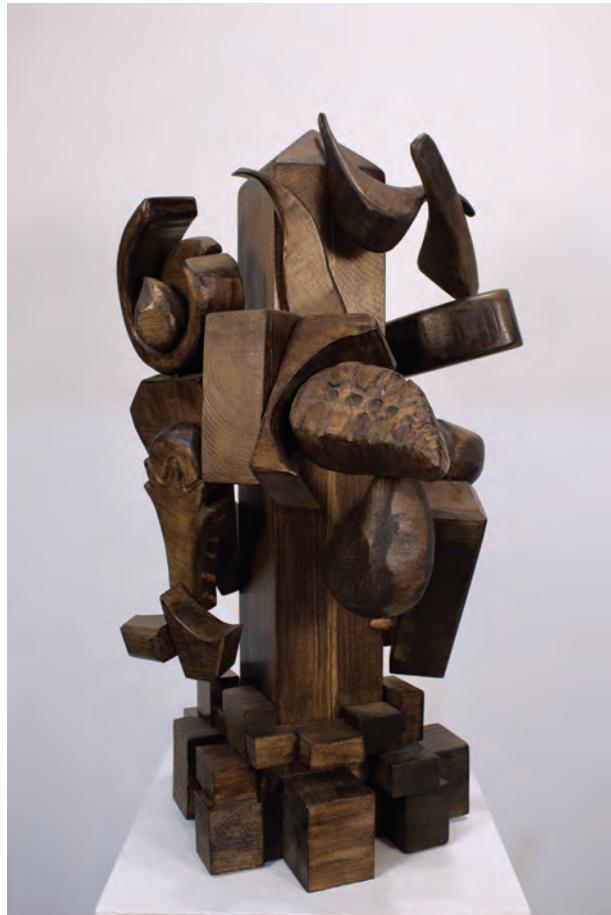
**ANGELINA HATOUM**

*Warmth through ribs*

Wood and metal, 187.96 x 101.6 cm



**ENZE LIU**  
*Bones, Whales*  
Wood, 35 x 60 x 35 cm



**DELANEY BRENNAN-ELLIOT**

*Apostasy*

Wood, water-based wood stain, and clear coat, 58.42 x 30.48 x 30.48 cm



**MEYA MITSOPOLOUS POWELL**

*Bell Pepper 5*

Hard and soft ground etching on paper, 38.1 x 30.48 cm



**JULES LEE**

*sliced fruit on plate equals love*

Digital photograph, 40.64 x 13.716 cm



**CHARLOTTE RANGARATNAM**

*Red Riding Hood* (left), *Tête-à-Tête* (right)

Oil on board, 60.96 x 50.8 cm, 76.2 x 60.96 cm



YUXIN DU

*Illuminating Perspectives*

Analog photograph, 15.3 x 23 cm



MARY REIACH

*Washer*

Analog photograph, 20.32 x 25.4 cm



**NICOLAS RICCIO**

*Chance*

Film still, cut paper animation, 64.77 x 64.77 x 54.61 cm

**JOYCE CHANG**

*Catching Light*

Chalk pastel on paper, 76.2 x 55.88 cm





**SOFIA RICCI**

*Things You Ruined*

Screenprint, 16.51 x 114.3 cm



**RICA EMANUELE FACUNDO**

*Entity*

Mixed media, 76.2 x 30.48 x 30.48 cm



**TREASURE FATILE**

*Ore iyawo*

Oil and stamped prints on canvas, 91.44 x 121.92 cm



HUBERT ŚWIĘTORZECKI

*The Last Full Moon With The Honest Friend*

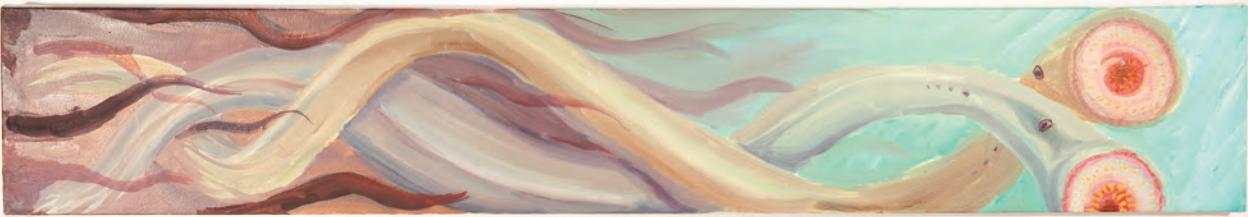
Analog selenium-toned photograph, 70.358 x 103.124 cm



**RACHEL LIANG**

*An Angel's Vow*

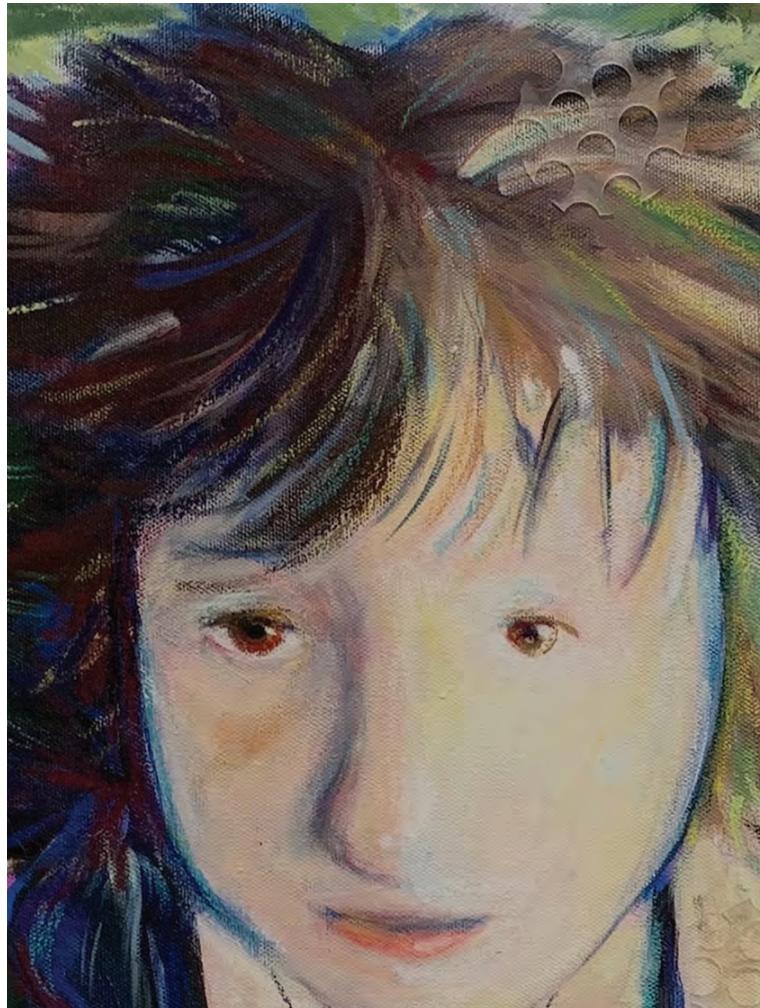
Mixed media, digital photography, digital drawing, 65 x 40 cm



**SEAN KEHOE**

*Eels*

Oil on canvas, 20.32 x 121.92 cm



**RAY NEWITT**

*Into Space*

Acrylic, oil pastel, collage on canvas, 60.96 x 45.72 cm

**AVA JOHNSON**

*Grandpa's Chair*

Acrylic on canvas, 55 x 45 x 5.5 cm



**KAURI KRISHNAR**

*Emulation of "Petworth: the White Library, looking down the Enfilade from the Alcove, 1827" by J. W. Turner*  
Gouache and watercolour on paper, 14 x 19 cm



**HEED THE  
HEAT WARNING.**



**ADANNA SCOTT**  
*Heed the Heat Warning*  
Digital billboard design, 25.4 x 50.8 cm



**ERFEI YE**

*Animal Friends* (series of 4)

Etching, 15.24 x 15.24 cm

**LAURA MARIANA CUAN CELIS**  
*Medusa*  
Linocut print, 46 x 32.8 cm





**MANUMI HEWA PATHIRANA**  
*Chuuti*  
Crochet, 101.6 x 55.88 cm



**VALENTINA GUZMAN MARTINEZ**  
*Casta Painting*  
Digital photograph, 30.48 x 40.64 cm



**JAY BARCLAY**

*Grandpa's Bonfire*

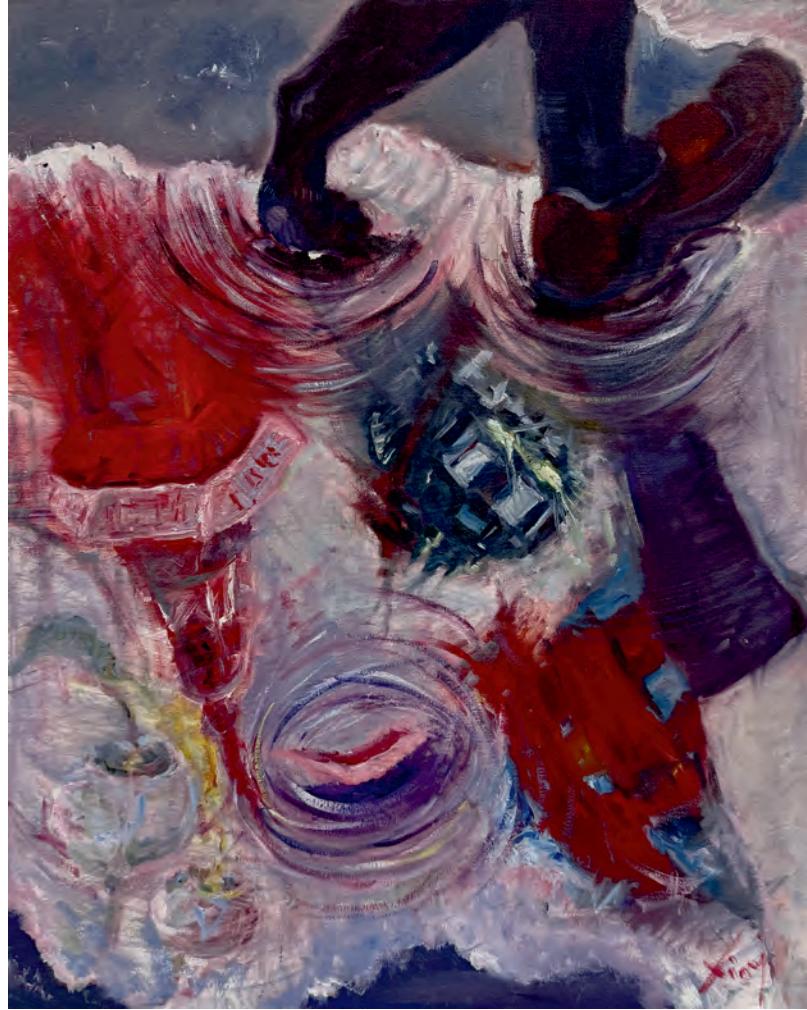
Ink and pastel on paper, 81.28 x 96.52 cm

**XINYI HUANG**

*Ripple*

Oil and walnut oil on canvas, 50.8 x 40.64 cm

65





**NATHAN URIETA**

*blegh*

Digital painting, 3000 x 1800 px

**LISA GRIERSON**

*Cozy*

Water-soluble oil on canvas, 73 x 68 cm





**OLLIE BRYERS**

*i don't need water wings*

Screenprint, letterpress, bookbinding, 12.7 x 17.78 cm



**FABIHA RUTHMILA**

*Rei*

Digital photograph, digital illustration, 1300 x 1100 px (each)



**SIGOURNEY TISDALL**

*Inner Monologue*

Digital photograph, 5800 x 5950 px



**GURLEEN MANAK**

1960

Woodcut, 30.48 x 30.48 cm



**MORGAN MCCRACKEN**

*Autopsy*

Cast paper with potato starch and rice paper, metal eyelets, ribbon, silver mica powder, glue, paint, 35.56 x 50.8 cm



**STEPHANIE LUMSDEN**

*Envy, Wrath, Expel, Sloth* (part of the *Seven Deadly Sins* series)  
Charcoal on paper, 43.18 x 27.94 cm



JIAYI LIN

*Earthfall*

Analog photograph, 26.92 x 40.64 cm



**HANNAH PRNO**

*Hay for Horses*

Oil on canvas, 76.2 x 60.96 cm



**HAFSA MURTAZA**

*Decolonizing Hummingbirds Through a UV Lens*

Oil and acrylic on canvas, 76 x 91 cm



**KATIE ZSARGO**

*My Circus, My Monkeys*

Wood, MDF, Masonite, acrylic paint, cotton sheets, found & created props, 182.88 x 243.84 cm



**TRACY YAO**

*Summer*

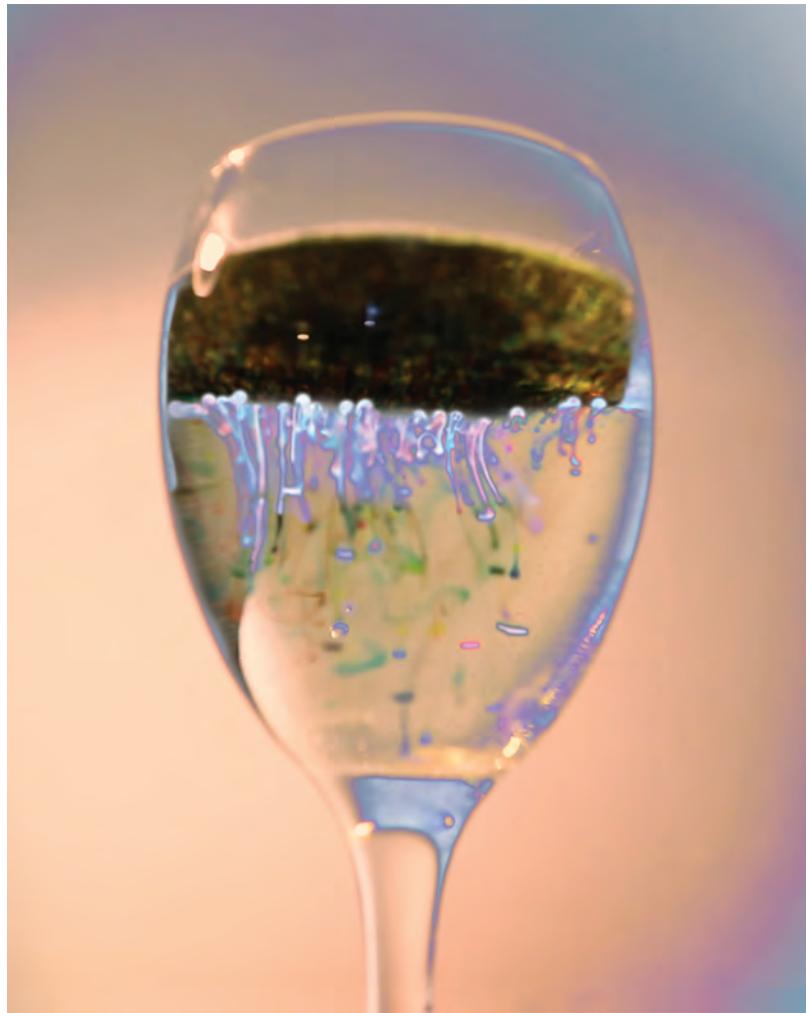
Digital photograph, 27.09 x 40.64 cm



**HAOHAN (KEVIN) BAI**

*Artist Book*

Digital artist's book, 27 x 40 cm



**SARA LI**  
*My Sinking Fetish*  
Digital photograph, 50.88 x 40.64 cm



**SARAH ALVAREZ GOTTSelig**

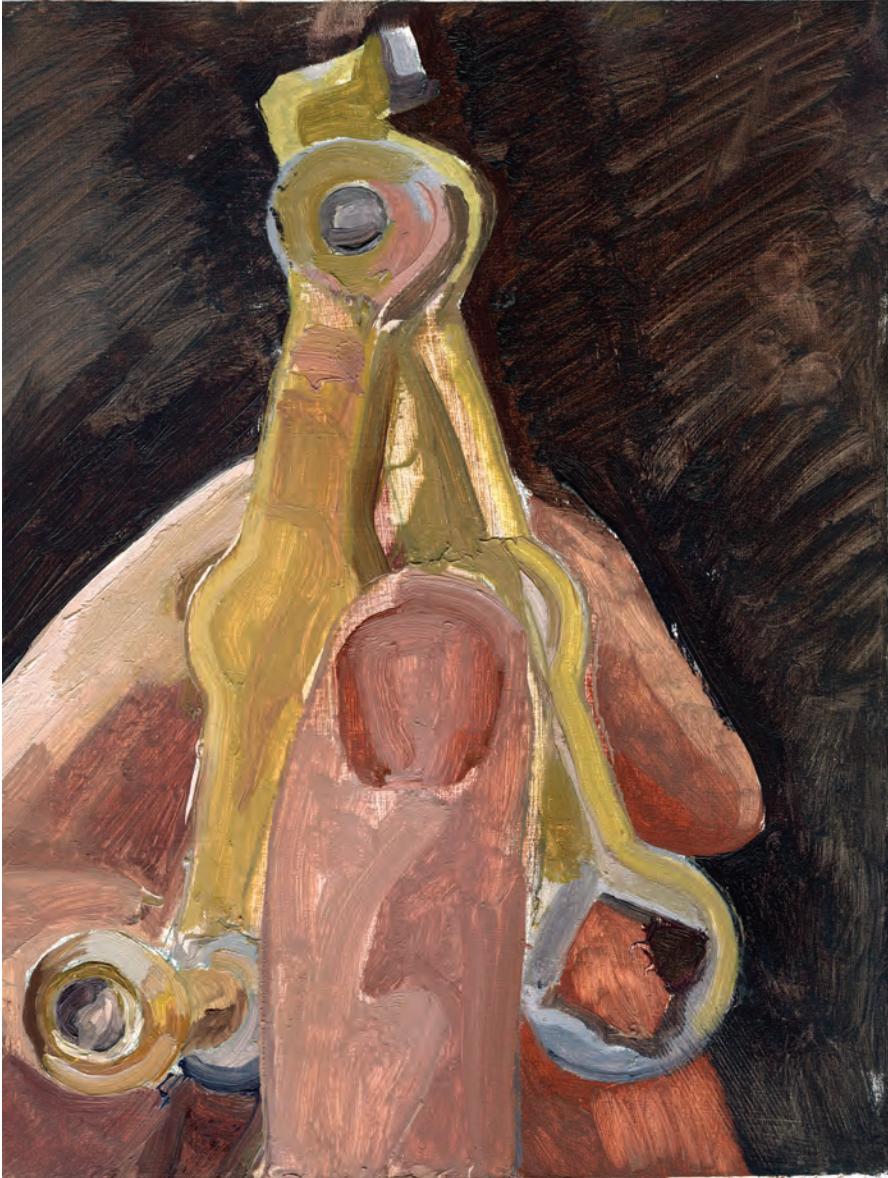
*3-min*

Digital photograph, 6000 x 4000 px

**BRIAN BALILI**

*Cork*

Oil on canvas, 26 x 20 cm



**ISA ZHU**

*Chair in Heaven*

Oil on canvas paper, 50.8 x 40.64 cm

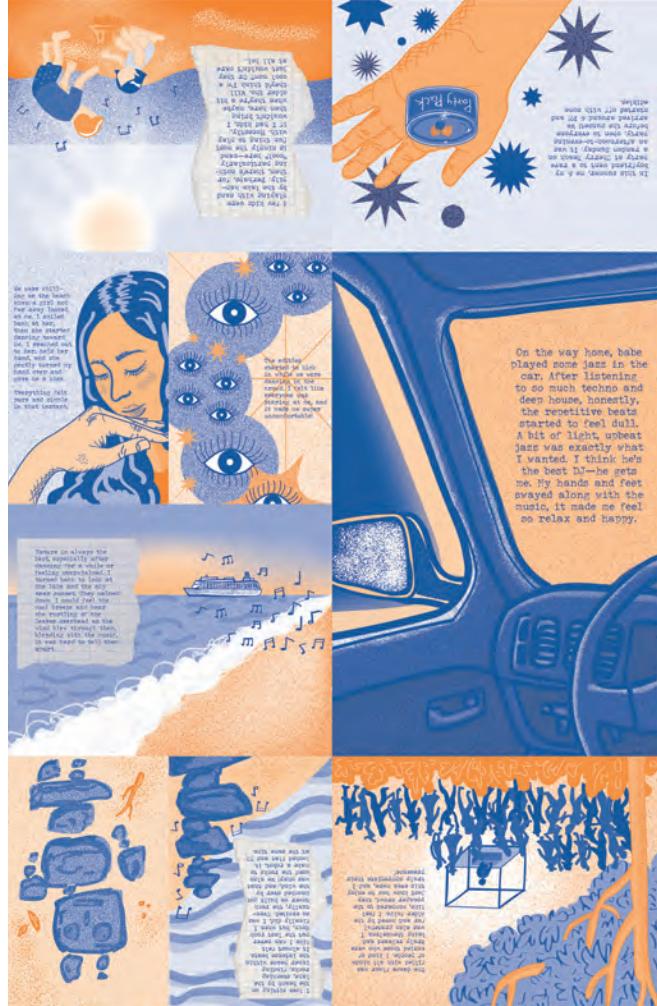




**VICKY ZHANG**

*Surveillance*

Digital photograph, 60 x 40 cm



**LINA TANG**  
*Memories at The Cherry Beach*  
Printed zine, 43.18 x 27.94 cm



**TRANUM JOHAL**

*Self-Portrait*

Chalk pastel on paper, 30 x 20 cm



MARIA ABU ASKAR  
403 Days



**ABBEY ROSE ROBILOTTO**  
*Glass House #5*  
Oil on board, 14 x 11 cm

# ADVANCED PROJECTS

Advanced Projects, a 400-level, independent-study course, is open to students who have completed a fourth-year studio course with high grades and have demonstrated self-motivation and a strong commitment to their practice. Students work with a faculty mentor to create and present a self-directed body of studio work.

Advanced Project students also write a thesis that outlines the concepts, research, and process that went into developing their work, and as well situates their work in its contemporary and historical artistic context by analysing the work of artists with similar concerns. The course is designed to help students prepare to apply to a Master of Fine Arts program and to ready graduating students for a career in the arts.

The Advanced Project students of 2023–2024 were Madison McEwing, Catherine Luu, Huan Chen, and Alex Denis.

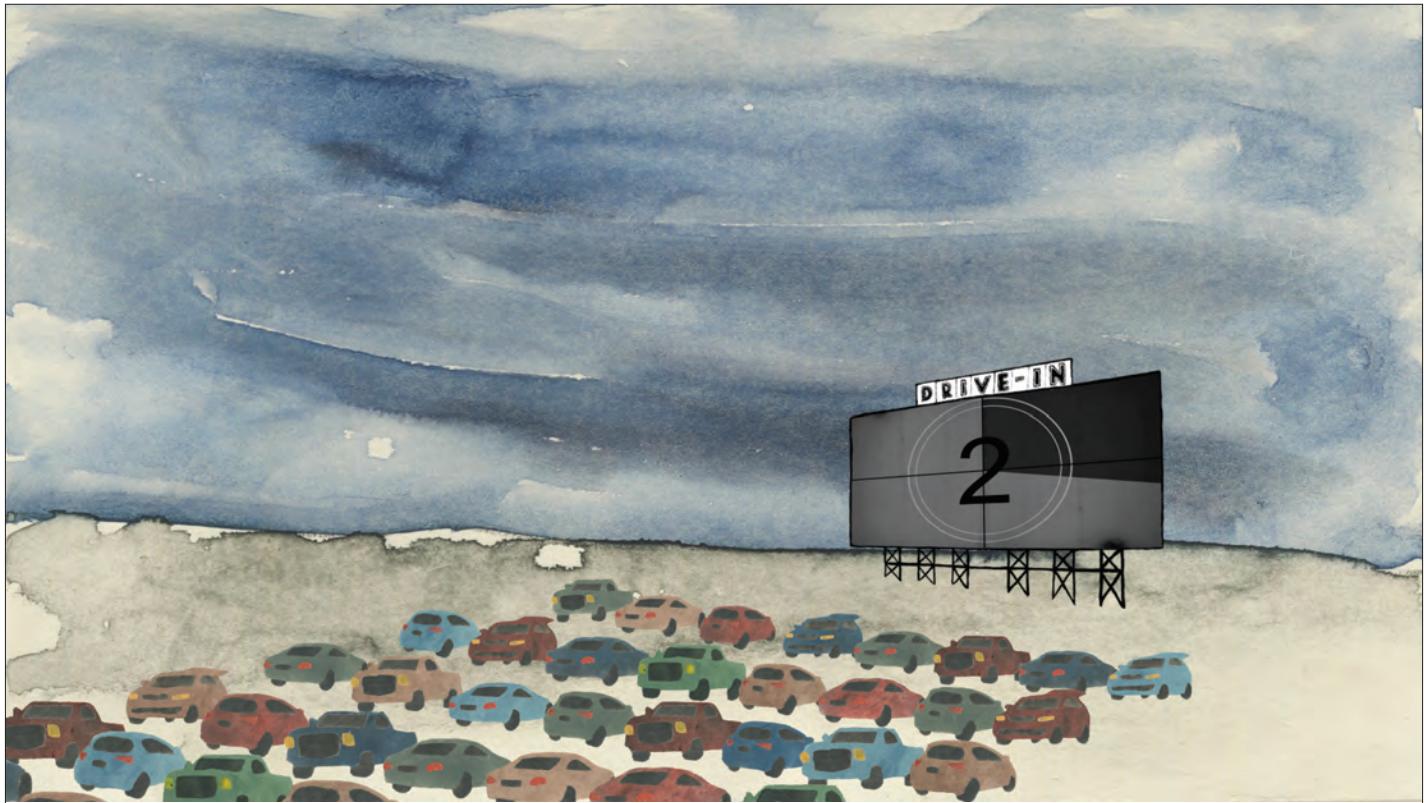
# MADISON MCEWING

Over the summer, I had gone on a trip with my family, and during the drive home I came across an abandoned drive-in. Panels of the screen were peeling off, letters from the “D R I V E - I N” sign had fallen, and grass was overtaking what once was gravel. In times past, cars had filled the area during summer evenings, friends and families and couples getting together with a bunch of other strangers in order to enjoy a movie outdoors. However, at the time of me visiting, there were only ghosts of all of the people, events, and memories that had gone on all those years ago.

For the last couple years, every project I have done has been about the passing of time, and I have continually used monoprints in order to make animations about this idea/theme. Within this project, I wanted to capture the transition from a bustling place of people and conversations, of cars and movies playing, to nature and plants growing, the screen decaying, and birds and crickets chirping. The hum of a car engine is now the hum of a cricket, and, as the viewer, you go from being one of

many watching a film, to being the only observer as nature overtakes.

There is something both sad and fascinating about the way life continues moving along without anyone there to experience it. This artwork is a mourning for the past, a mourning for memories forgotten, or memories never even experienced. But it is also an appreciation for the beauty of life and all of these unnoticed moments that make it up. Yes, time continues to pass and things inevitably need to change; but that doesn't mean nothing good or beautiful can come from this change.



*A Drive Through Time* (film still)

Waterbased monoprints, silkscreen, stencils, watercolour, and digital editing, 28.6 x 50.8 cm



*A Drive Through Time* (film still)  
Digital photograph, 28.6 x 50.8 cm



*A Drive Through Time* (film still)  
Digital photograph, 28.6 x 50.8 cm

# CATHERINE LUU

*We Have Unfinished Business (Dear Catherine)* explores a significant process of understanding grief. After the loss of my grandmother, I've become lost in time and space. I have created fifty-one ballpoint garden drawings that present the processes of seeking for a purpose again after dealing with the loss. The drawings depict the decaying of plants, flowers, tree branches and roots. The idea is to bring attention to the chaotic and "ugly" parts of a garden; a piece of land that is usually romanticized for its beauty. Throughout the journey I have learned that my inner child needed healing. My past trauma re-emerges into my present, where specific moments from my childhood continue to haunt my present. This work explores the first chapter to healing my inner child; a process so fragmented, abstracted, and complicated that allows for slowing down, and understanding of our own unfinished businesses in this lifetime.



*We Have Unfinished Business (Dear Catherine)*  
Black ballpoint pen on Somerset paper, 15.24 x 10.16 cm



*Priorities (Catherine's Perspective)*

Varied Japanese papers, magazine cutouts, reflection notes, thread, 251.46 x 914.4 cm



*Reflections*

Pencil on Kozuke paper, 63 x 93.98 cm

# HUAN CHEN

I am an engineer turned artist who is interested in exploring changes in natural and cultural landscapes caused by man-made activities. My background in chemical engineering had exposed me to the issues of environment, a concern that gradually became the focus of my art. My latest series started by researching the now demolished traditional courtyards and alleyways in Beijing where I grew up. I juxtaposed at-risk architecture, rubble from destruction and traditional relics with natural elements to reflect on memories of communal living, connection with nature, culture and history. As I continued I moved on to more general representations to reflect my current living experience in Canada. Anselm Kiefer's portrayal of post war landscapes as a wounded body where destruction and creation coexist is a great inspiration. I am also inspired by Zhang Huan's use of incense ash in his landscapes to reflect on materiality and spirituality.

At present I am absolutely fascinated by fungi, as a guide for both interpretation and expression. The characteristics

of fungi helped my visualization of city streets spreading over space and time, and metaphorically the idea of decay and regeneration. I incorporated the new language from fungi in works such as *Dialogue* with mycelium networks. My latest painting, *Unfold*, combines Lingzhi, a mushroom with a geographic significance, with a western style barn. Lingzhi is widely treasured in East Asia for its medicinal power while the barn refers to the disappearance of farmlands near where I live now. The large size allows more experimentation, as I often start with gestures of thin splashes on the ground and let the shapes guide my composition. I am also influenced by Asian painting traditions in terms of simplification, abstraction and brushwork.



*Passage* (detail)  
Oil on canvas, 157 x 193 cm



*Passage*

Oil on canvas, 157 x 193 cm



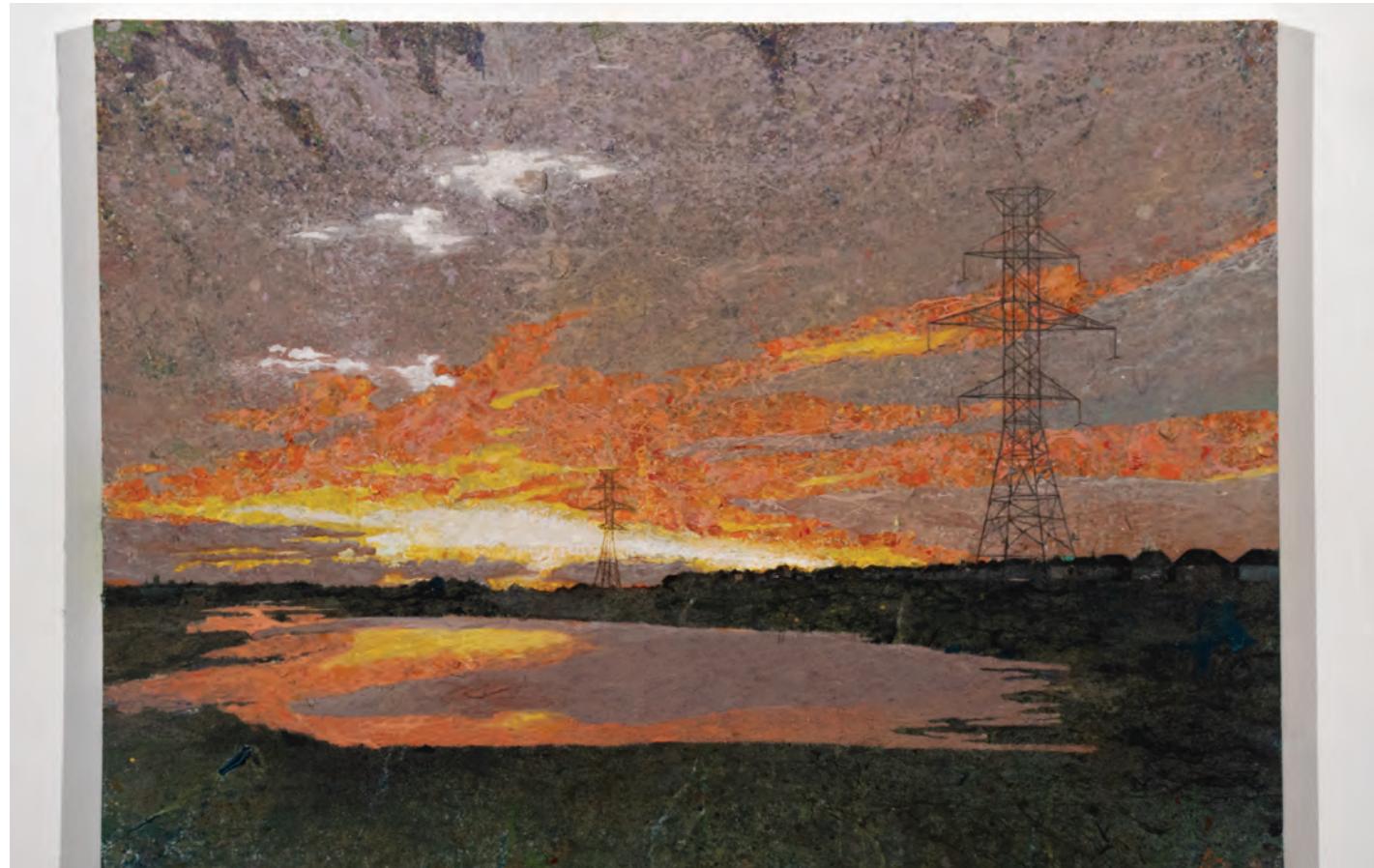
*Unfold*  
Oil on canvas, 152.4 x 228.6 cm

# ALEX DENIS

I am interested in exploring the dichotomy of what is memorable, and what is so banal it gets forgotten. To create my pieces, I dip either a flat paintbrush or palette knife into blobs of acrylic paint, flicking them onto the support in whatever way feels most appropriate in the moment. This mixing of layers and variation in mark-making allows the colours to blend optically for rendered objects and landscapes. Such a chance-based technique might seem to clash with my interest in precision and recognizable subject matter, but this is combated by my rigid control over the paint. I use stencils cut out of paper and painter's tape, which sometimes remain in the painting. This realm of play between chaotic material and perfectionist structure is methodical, but it is a realm I am familiar with due to my obsessive-compulsive personality.

The physicality of paint appeals on a personal level, but the direct meaning of the splatter shifts work-to-work. *Slow Object* for example, uses the stringy texture of paint to mirror the complexity of a slow cooker, how it remains

the result of decades of technological advancement. The texture is in the forefront to highlight how these objects become so ingrained into our lives, that we may forget what it is we even take for granted. In revealing my pieces, I hope to get the viewer to take a moment looking both from afar and up-close, and take a moment to look at something they might not usually observe.



*Dreadline Summer*

Acrylic and painter's tape on canvas, 56 x 70.75 cm



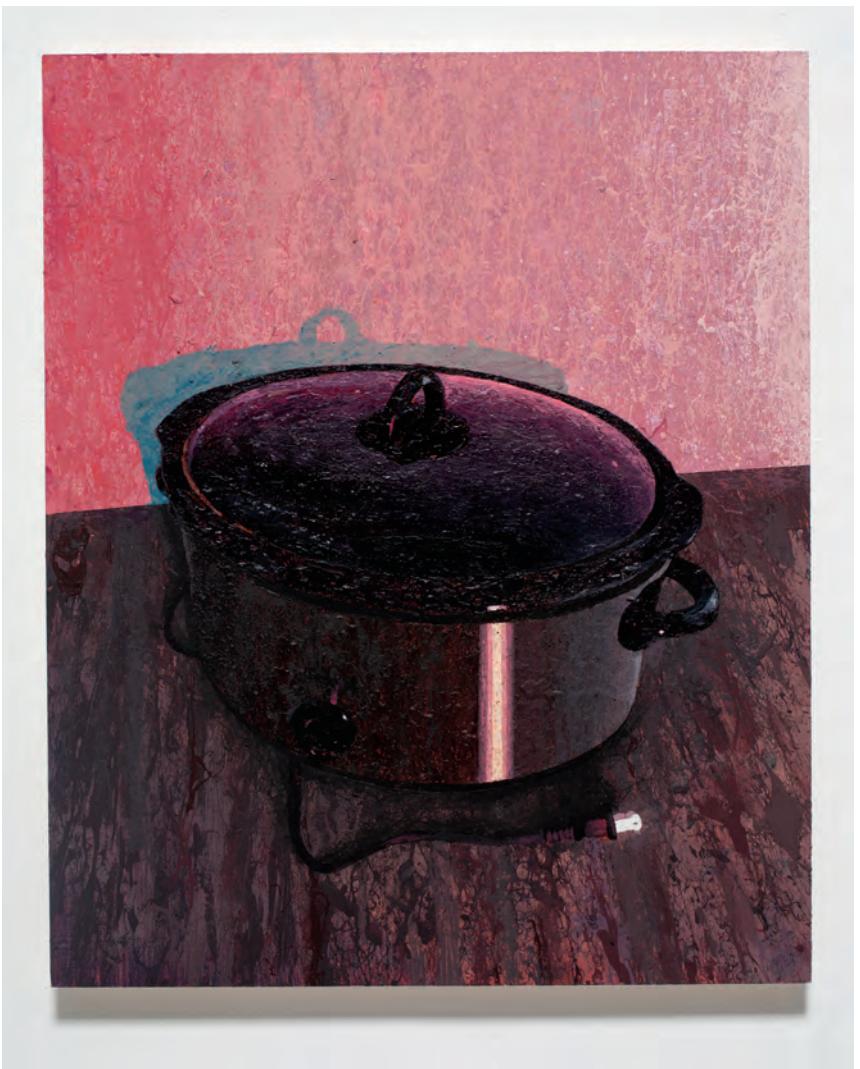
*Deadline Summer (detail)*

Acrylic and painter's tape on canvas, 56 x 70.75 cm

*Slow Object*

Acrylic on hardboard, 56 x 45.75 cm

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Jordyn Stewart  
Rhonda Weppler  
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Joy Wong

# ART & ART HISTORY PROGRAM ADVISORY COMMITTEE

## Professional Members

Michelle Gay, AAH PAC Chair  
Artist and professor, OCADU

Eldiana Begovic  
Culture Supervisor, City of  
Mississauga

Joséphine Denis  
Curator, Black Artists in Network  
Dialogue Gallery, Toronto

Catherine Heard  
Artist and professor, University of  
Windsor

Xiaojing Yan  
Artist, Markham

Maria Hupfield  
Artist and professor, Visual  
Studies, UTM

Anran Guo  
Artist, Hamilton

## AAH Students

Jessica Zhang  
Sabeel Khaliq

## Sheridan/UTM Representatives

Tania Senewiratne, Associate  
Dean, FAAD  
John Armstrong, AAH Coordinator  
Brian Price, DVS Chair  
Christine Shaw, Blackwood  
Director/Curator

# DESIGN & PRODUCTION

## Buff Design & Production

Nathan Urieta  
Aubrey Pratama

## Faculty Advisors

Ann Donar  
Atanas Bozdarov

## Annie Smith Arts Centre Photography

John Armstrong  
Hubert Swietorzecki

## Editing

John Armstrong

## Printing

Andora Graphics

# LIST OF ARTISTS

Zainab Abbas  
Alyssa Abou-Ayache  
Maria Abu Askar  
Sarah Alvarez Gottselig  
Haohan (Kevin) Bai  
Brian Ballili  
Jay Barclay  
Delaney Brennan-Elliott  
Ollie Bryers  
Martha Burchert  
Iris Chae  
Joyce Chang  
Huan Chen  
Laura Mariana Cuan Celis  
Alex Denis  
Yuxin Du  
Reverence James Edwards  
Rica Emmanuele Facundo  
Jennifer Fan  
Treasure Fatile  
Noah Gardiner  
Lisa Grierson  
Valentina Guzman Martinez  
Angelina Hatoum  
Manumi Hewa Pathirana  
Xinyi Huang  
Isabella Iacoe  
Sydney Janicki  
Tranum Johal  
Ava Johnson  
Sean Kehoe  
Sabeel Khaliq  
Joanna Konopka  
Kauri Krishnar  
Diana Lawryshyn  
Jeewoo Lee

Jules Lee  
Sara Li  
Rachel Liang  
Jiayi Lin  
Enze Liu  
Stephanie Lumsden  
Catherine Luu  
Gurleen Manak  
Tony Mao  
Cameron Mayhew  
Morgan McCracken  
Madison McEwing  
Meya Mitsopoulos Powell  
Dania Murad  
Hafsa Murtaza  
Ray Newitt  
Aubrey Pratama  
Hannah Prno  
Seline Rajkumar  
Charlotte Rangarathnam  
Diego Sebastian Razo Legaria  
Mary Rejach  
Sofia Ricci  
Nicolas Riccio  
Abbey Rose Robilotto  
Lara Robles  
Gianna Ruffieux  
Fabiha Ruthmila  
Phynn Saunders  
Isabella Sciabbarrasi  
Adanna Scott  
Mokshada Sharma  
Liuliu Shen  
Beatriz Simas  
Milroy Stanislaus  
Erin Stuckey

Hubert Swietorzecki  
Lina Tang  
Xiaoke Tang  
Emma Tanner  
Sigourney Tisdall  
Nathan Urieta  
Charlotte Wan  
Xueqing Wang  
Tracy Yao  
Erfei Ye  
Katie Zsargo  
Jessica Xinyaqi Zhang  
Vicky Zhang  
Roderick Zhao  
Isa Zhu

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**Sheridan**  
Faculty of Animation,  
Arts and Design





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