

BUFF ART AND
ART HISTORY

on the cover:

SHANNON BOGERT

Exit (front cover) and *Hate* (back cover) (*Memory Make Up* series)

Glass, solder, recycled fabric, polyfill, 12.70 x 12.70 x 12.70 cm

TALIA GONZALES

Fel (*Tainted Goddess* series)

Etching, 11 x 15 cm



BUFF ART AND
ART HISTORY



GLADYS LOU

Si tú me olvidas 1

Analog photograph, 25.4 x 20.32 cm



Fourth-year sculpture student Jing Han Yang

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, 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. A mix of studio practices and visual studies knowledge is distilled and synthesized by our students into the wide variety of media showcased in this publication.

The 2022/23 academic year saw the return of all our students to working on campus after two years of working online due to the COVID 19 pandemic. 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 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



Third-year drawing student Jen Fan



Video & Sound student Candace Minott performing at the 2023 Graduate Exhibition at the Blackwood Gallery



Second-year painting student Jessica Zhang (left) and fourth-year painting student Huan Chen (right)



Third-year painting student Alex Denis (right) assisted by Professor Amanda Boulos (left) during April 2023 Mixed Doubles



Design 2 zine class with Professor Jordyn Stewart (left) and second-year design student Aubrey Pratama (right)





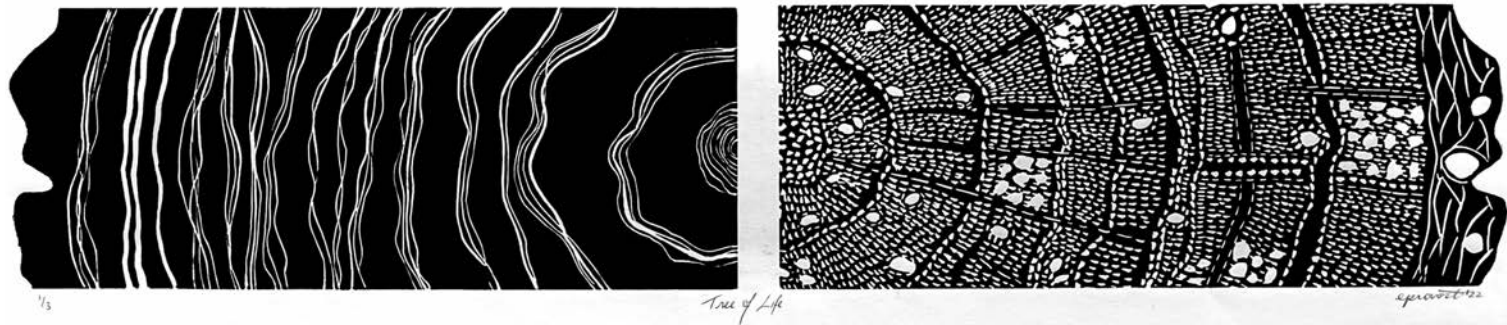
AUBREY PRATAMA
Community
Digital illustration, 19.05 x 30.5 cm



SIERRA PECA
The Accordion Player (Bella Ciao)
Oil on canvas, 48 x 38 cm

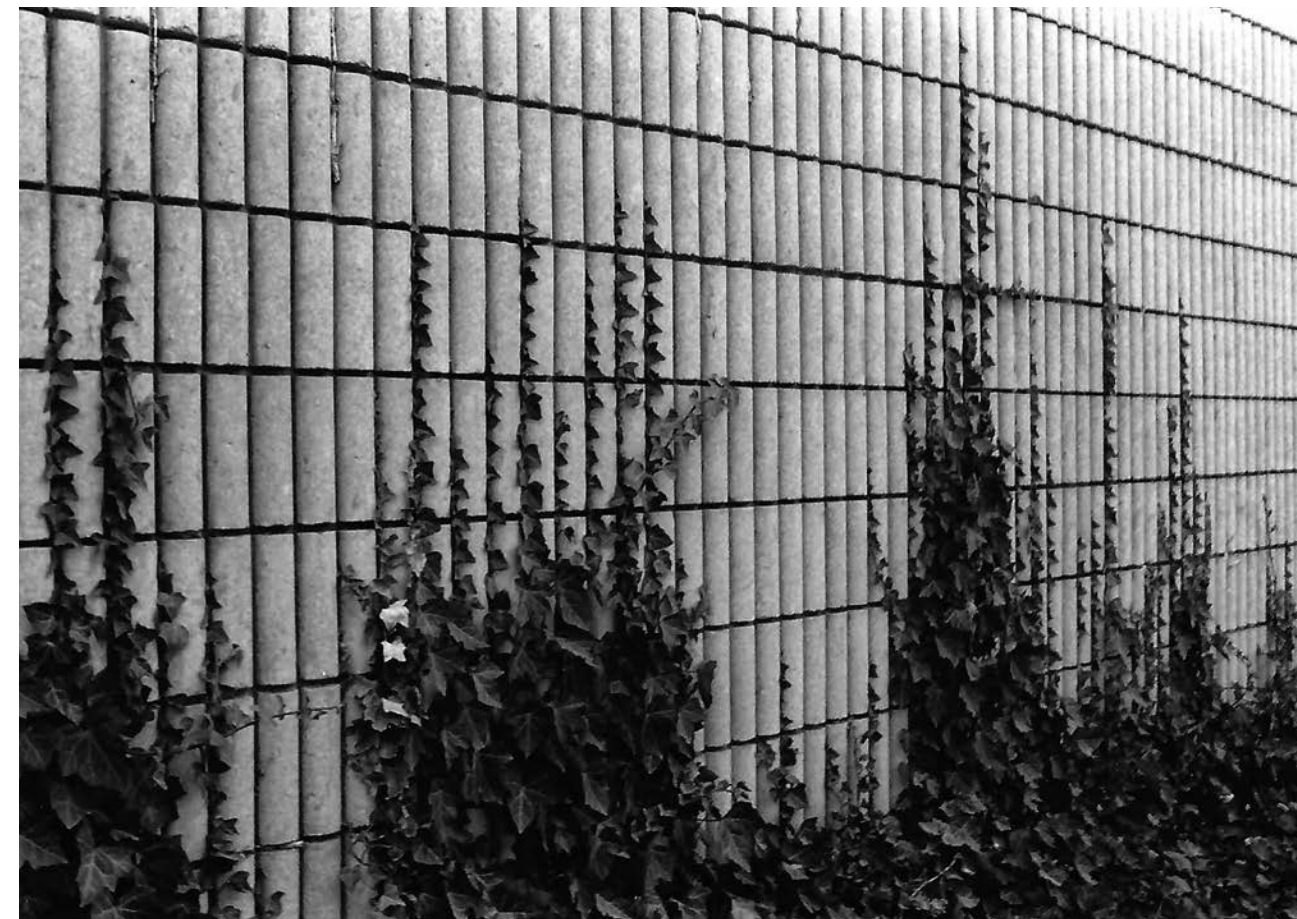


SIERRA PECA
The Man from Padua
Oil on canvas, 40 x 30 cm



ELIZABETH PROVOST
Tree of Life
Linocut, 27 x 38 cm

16



NATALIE NG
Growing on the Wall
Analog photograph, 98 x 127 cm

17



ALEX DENIS
Dermatillomania Constellation
(detail view on right)
Acrylic on canvas, 61 x 61 cm





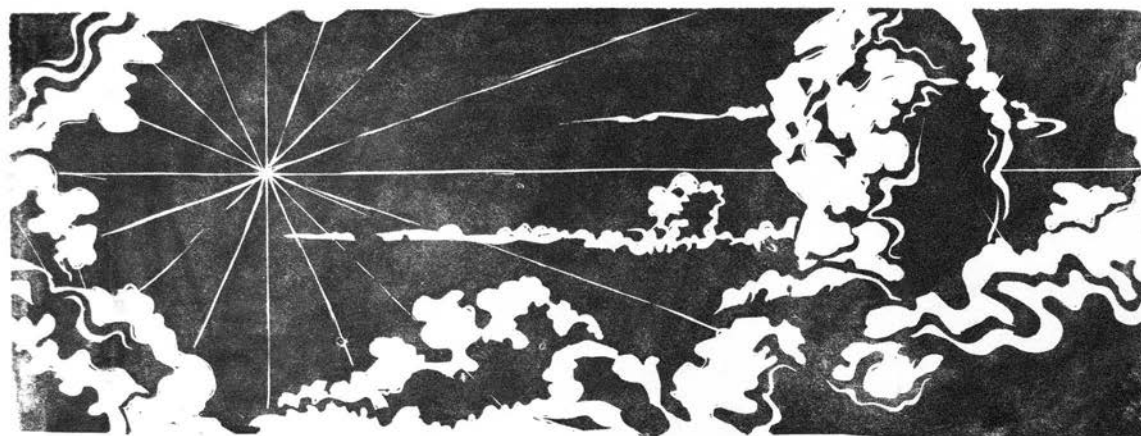
SHANNON BOGERT
Memory Make Up (series of 20)
 Glass, solder, recycled fabric, polyfill, 12.70 x 12.70 x 12.70 cm (each)



SHANNON BOGERT
Energy (*Memory Make Up* series)
 Glass, solder, recycled fabric, polyfill, 12.70 x 12.70 x 12.70 cm



JAY CHANG
Achestorr
 Typeface design, 27.94 x 21.59 cm



CAYDEN BROOKS
 Untitled
 Linocut, 33.02 x 43.18 cm

CHARLIE CICHOSZEWSKI
The Child 4 (left) and *The Child 3* (right)
Digital photograph, 27 x 40.6 cm

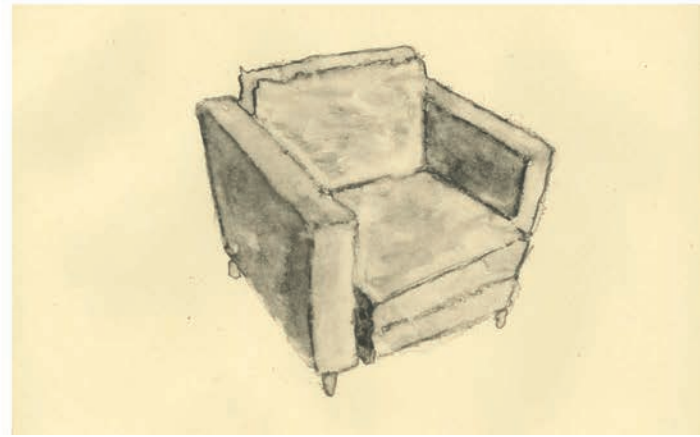
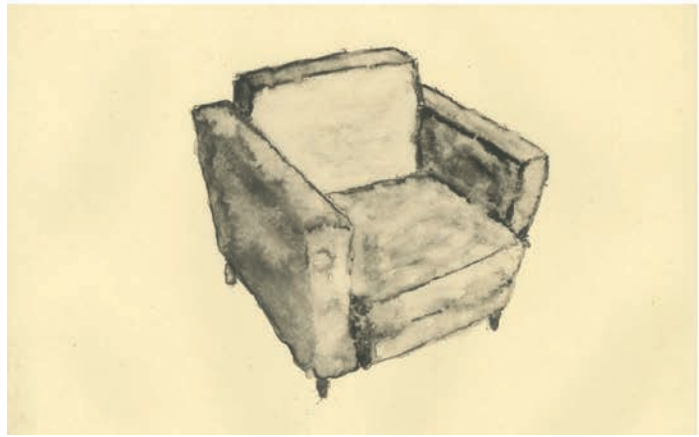
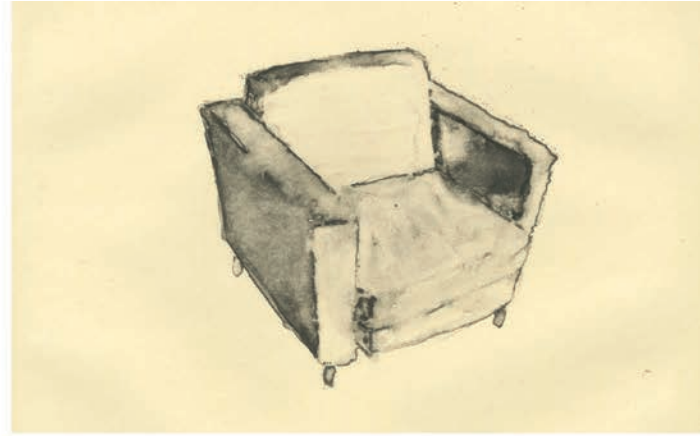
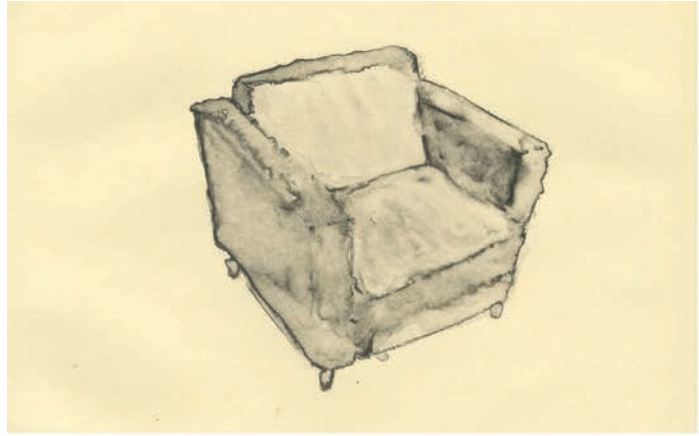




CHUQIAO CHEN
The Lust
Digital photograph, 12.70 x 12.70 cm



CHUQIAO CHEN
The Super
Digital photograph, 12.70 x 12.70 cm



MADISON MCEWING
Breaks Between Classes
Waterbased monoprint, 37 x 47 cm



DANIA MURAD
Femininity & Identity #5
Digital photograph, 20 x 40 cm



HAFSA MURTAZA
Orange and Teal
Acrylic on paper, 22.9 x 10.5 cm



GURLEEN MANAK
Home At First Sight
Acrylic on panel, 50.7 x 38 cm



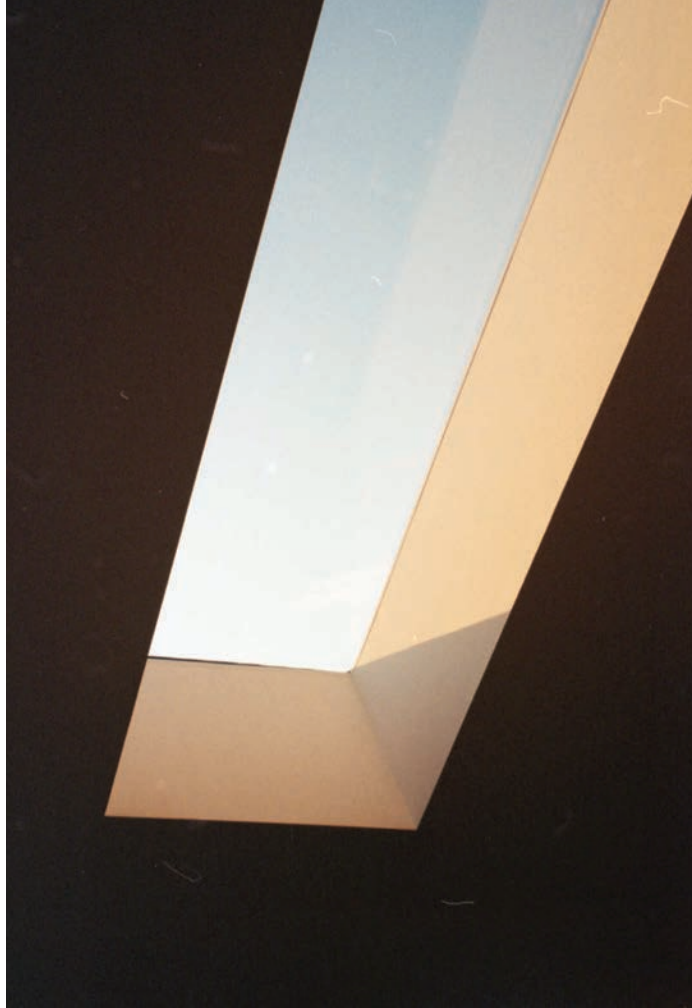
NATALIE R. CHIOVITTI
Theatre Erindale Season Brochure and Posters
 Graphic design and typography





EMMA GOODMAN
Green Envy
Analog photograph, 15.24 x 10.16 cm

34



EMMA GOODMAN
Window (left) and Euphoria (right)
Analog photograph, 10.16 x 15.24 cm

35

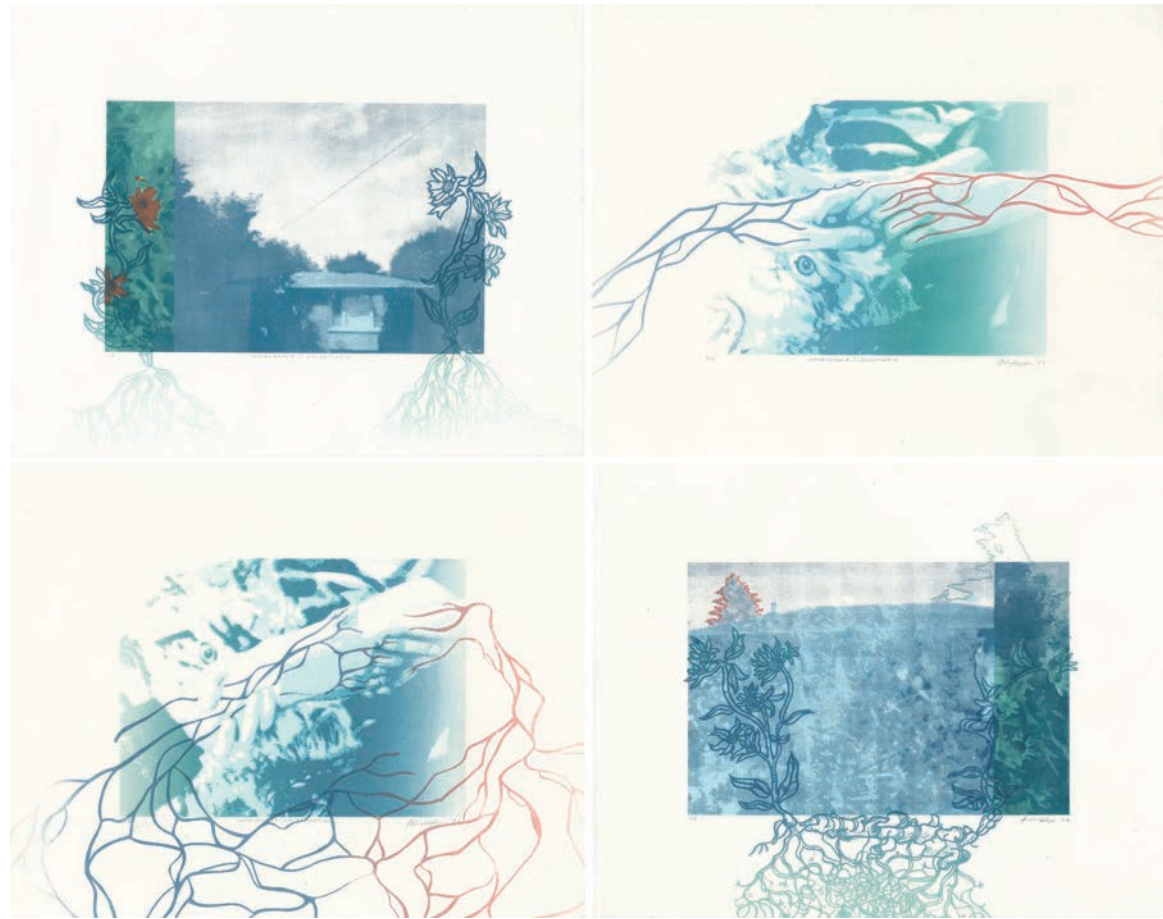




SABEEL KHALIQ
Dublin the Dogo
Digital photograph, 60.96 x 40.65 cm

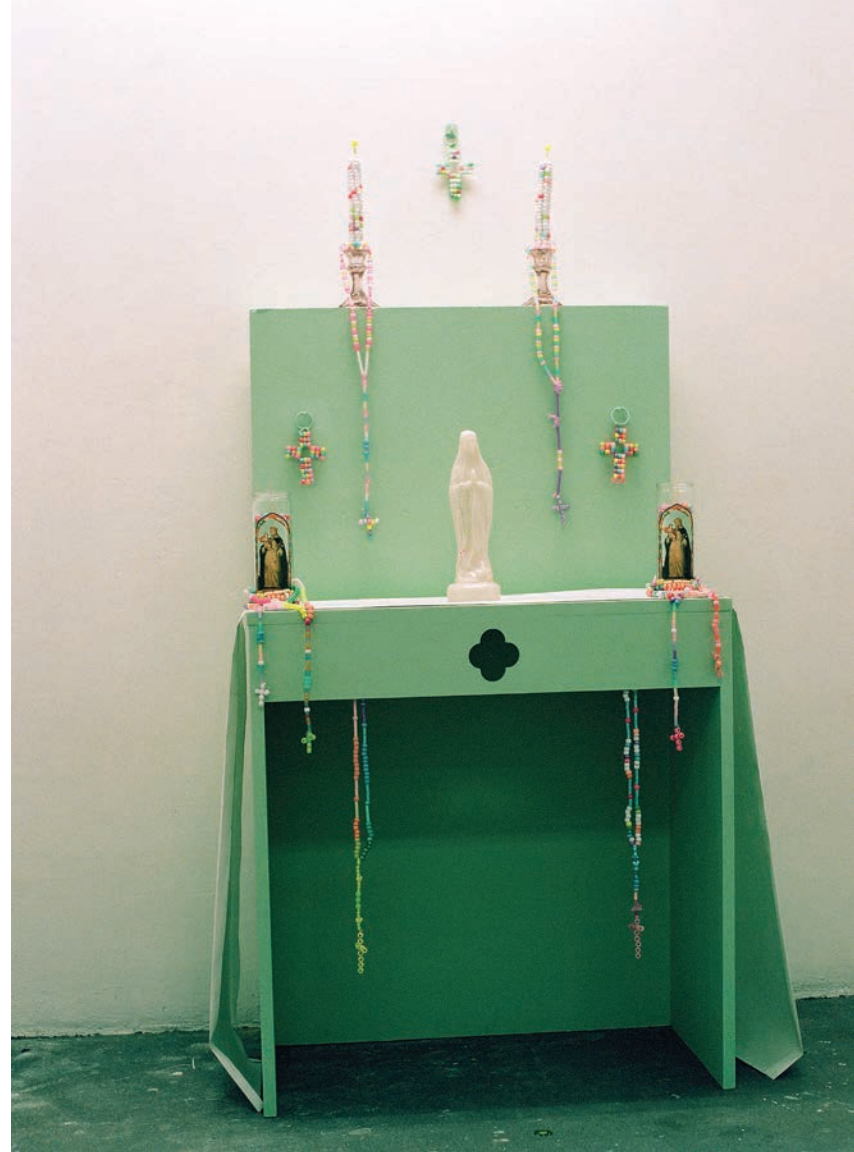


ALEENA SARFRAZ
Beary Sweet
Graphic design, 8.89 x 5.08 cm



GABRIELLE KINNIFIC
intervenous/rhizomatic
 Screenprint, 28 x 35 cm (each)

GABRIELLE KINNIFIC
altar
 Mixed media, 144.75 x 75 x 36.83 cm





ABIGAIL KOHUT
In Brambles (In Shambles)
Oil & embroidery on canvas, 30 x 30 cm



ABIGAIL KOHUT
Pretty in Peony
Acrylic on canvas, 30 x 23 cm



SIYI KONG
State of Nature 3
Digital photograph, 120.47 x 194.77 cm



AUBREY PRATAMA
Planet B
Graphic design, 87.3 x 135 cm

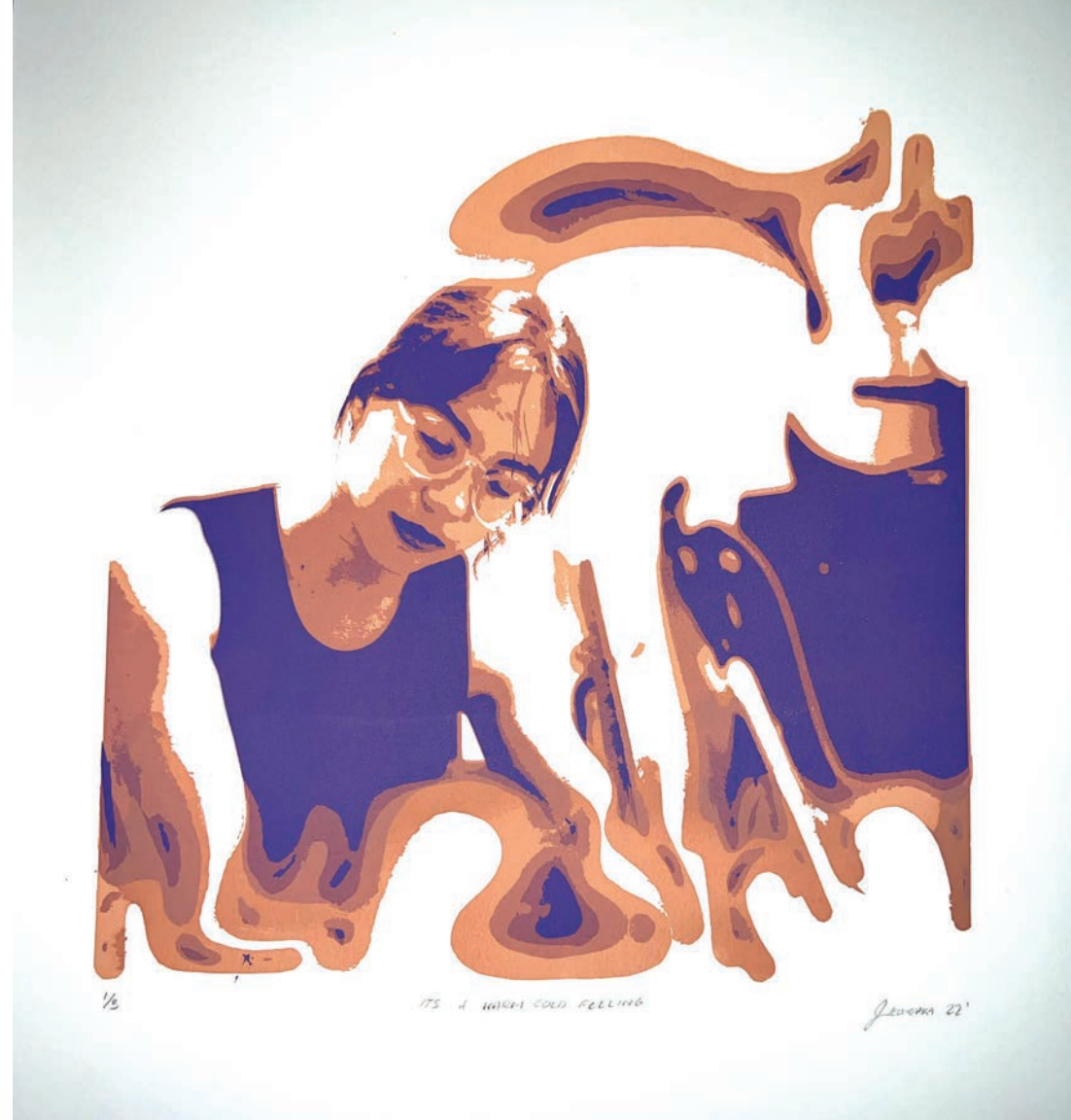
JOANNA KONOPKA
Boxcar Oscar
Print media, 54.35 x 40.64 cm



44

45

JOANNA KONOPKA
It's A Warm Cold Feeling
Print media, 52.98 x 40.64 cm





SAIRA KHALID
My Friend, Raccoon
Digital art, 20.32 x 20.32 cm



SAIRA KHALID
My Friend, Raccoon
Digital art, 20.32 x 20.32 cm

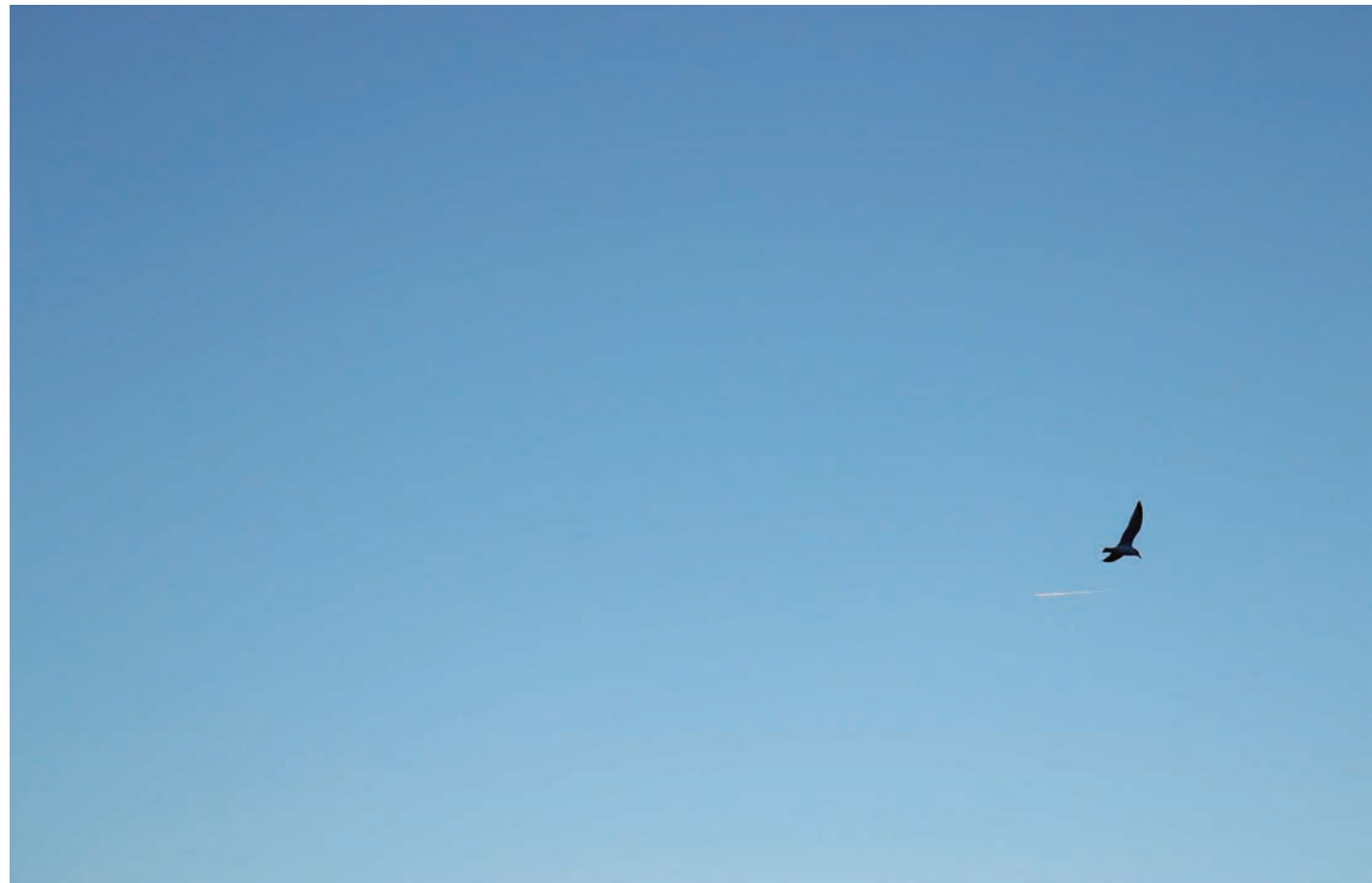


AN-CHIH HSU

Wail

Digital photograph, 20.32 x 30.48 cm

48



AN-CHIH HSU

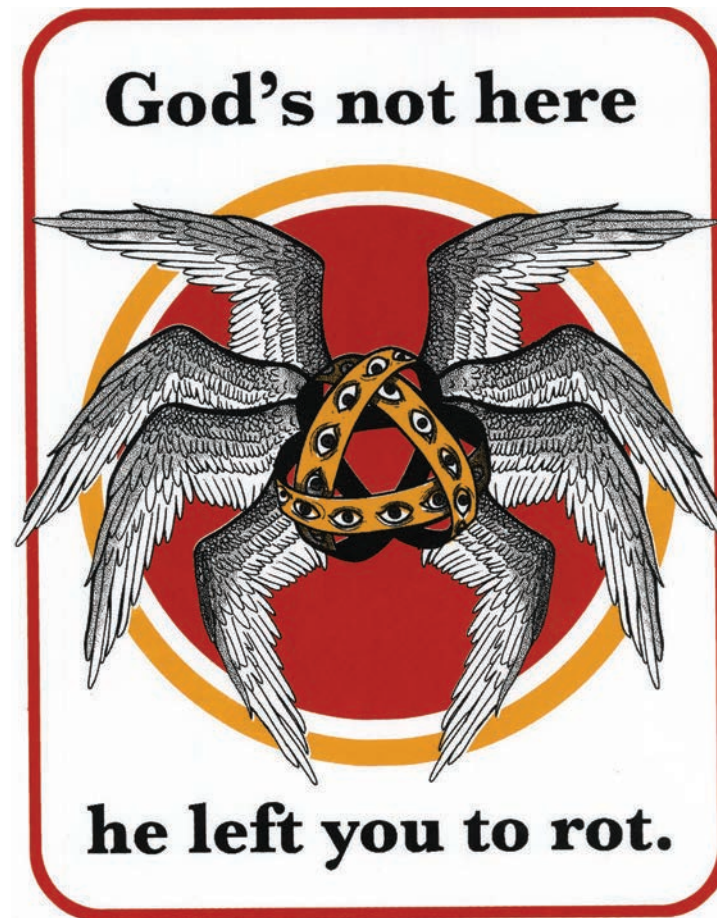
see you down the road

Digital photograph, 20.32 x 30.48 cm

49



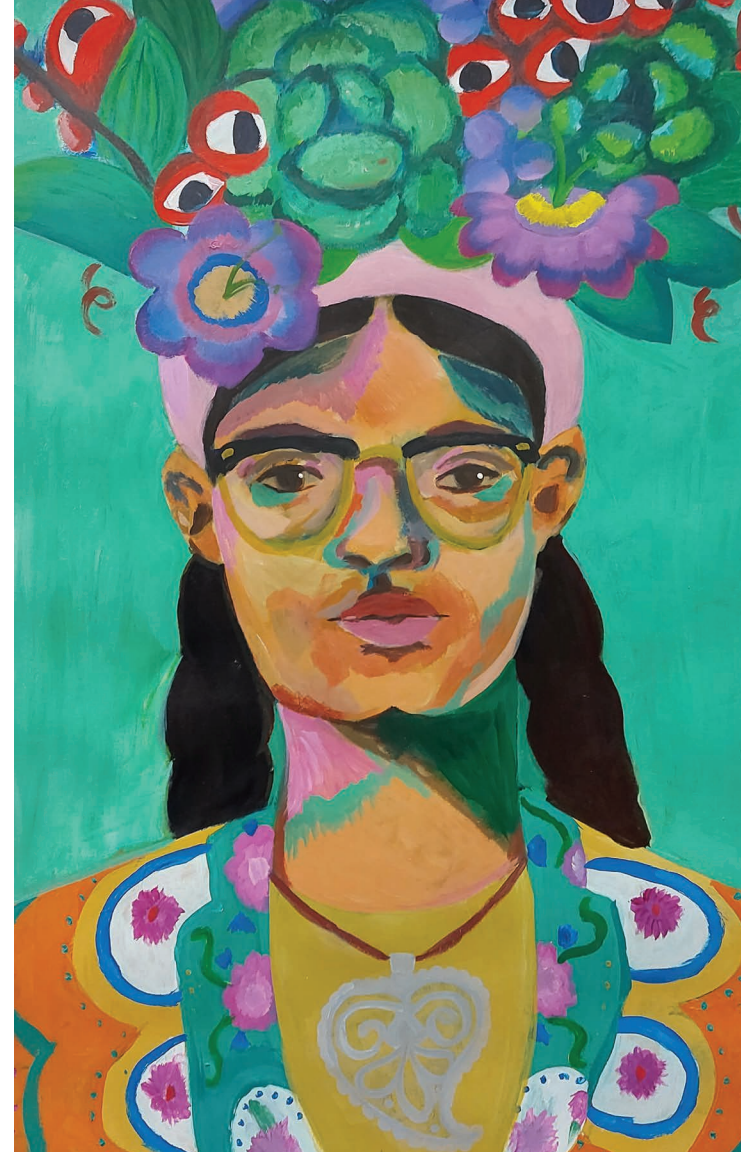
PERLA SAYAH
Painting of Room
Acrylic on hardboard, 50.8 x 40.64 cm



EMILY SCRIVER
He left you to rot
Screenprint, 25.4 x 38.1 cm



MOKSHADA SHARMA
Deux Lumières
Acrylic on canvas



BEATRIZ SIMAS
Entre Culturas
Acrylic on hardboard, 45.7 x 30.48 cm



HUBERT ŚWIĘTORZECKI
An Honest Friend 1 & 2
Analog photograph, 20.3 x 25.4 cm



MICHELLE TANG
Subjects of Desire: 2023 Tear-off Calendar
Digital print, 28 x 43 cm





DEE VERMA

Underlined I

Ink, charcoal, and watercolour on paper, 27.94 x 22.86 cm

58

59

DEE VERMA

Underlined II

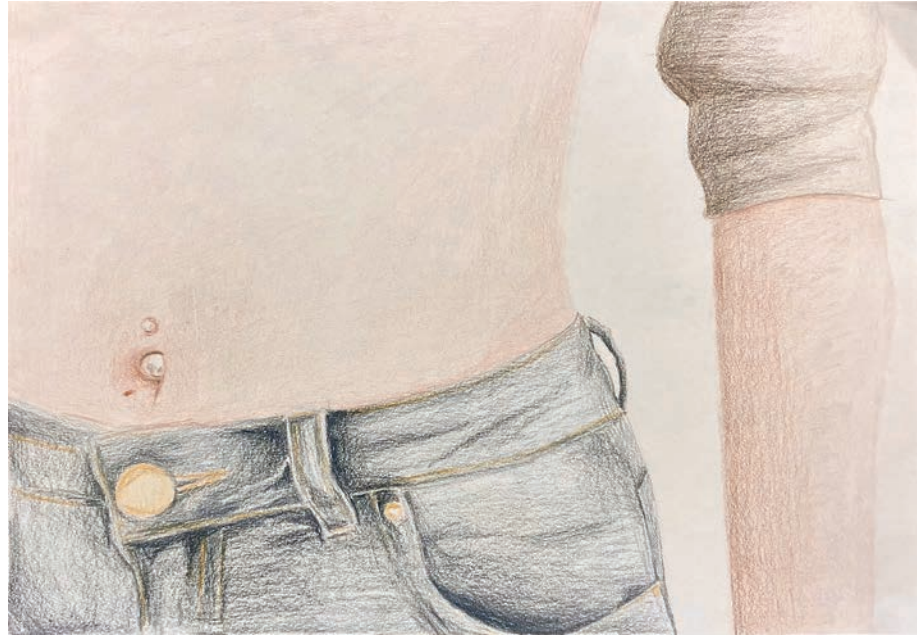
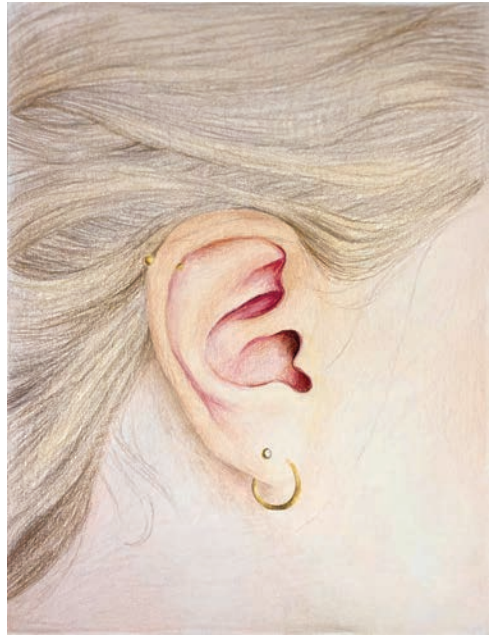
Ink, charcoal, and watercolour on paper, 27.94 x 22.86 cm



ZETING XU
Opponent
Mirror, wood, silver leaf, galvanized steel wire, 3D prints



ZETING XU
Duella
Shoes, silver leaf, galvanized steel wire, metal beads, chalk



ZOE WALLAGE

Body #6 (left) Body #7 (right)
Coloured pencils on paper, 30.5 x 22.86 cm



ROSARIO WONG

Overthinking, part 1, 2, 3
Screenprint, 65 x 50 cm

Typeface Design

Em

by Charlotte Lam

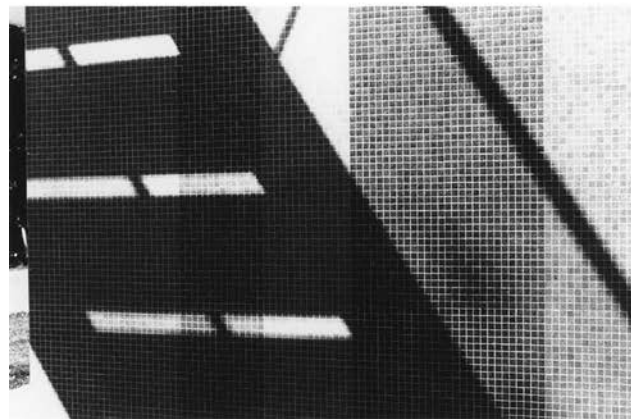
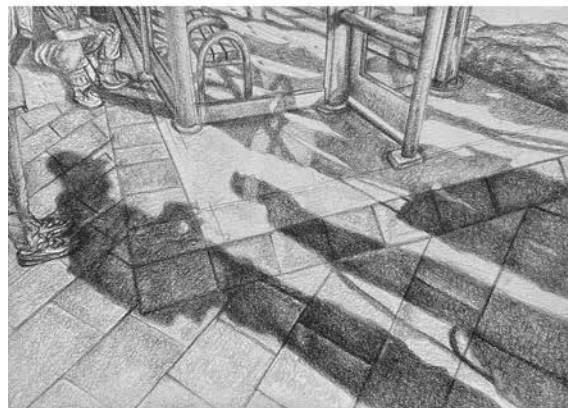
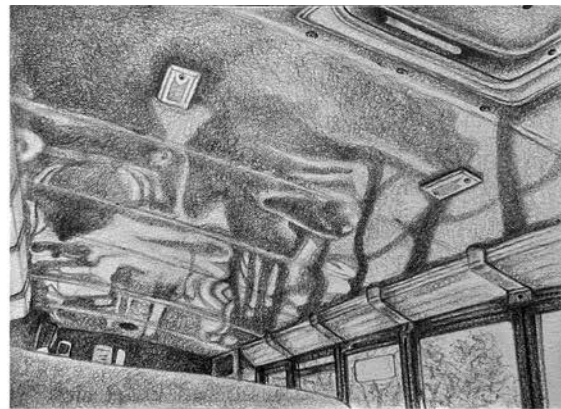
A B C D E F G
H I J K L M
N O P Q R S T
U V W X Y Z

A typeface inspired plant cells microscopic images and plant tissue structures.

HIU TING CHARLOTTE LAM
Typeface Design "Em"
Digital typeface



VICKY ZHANG
Platform
Analog photograph, 27.09 X 40.64 cm

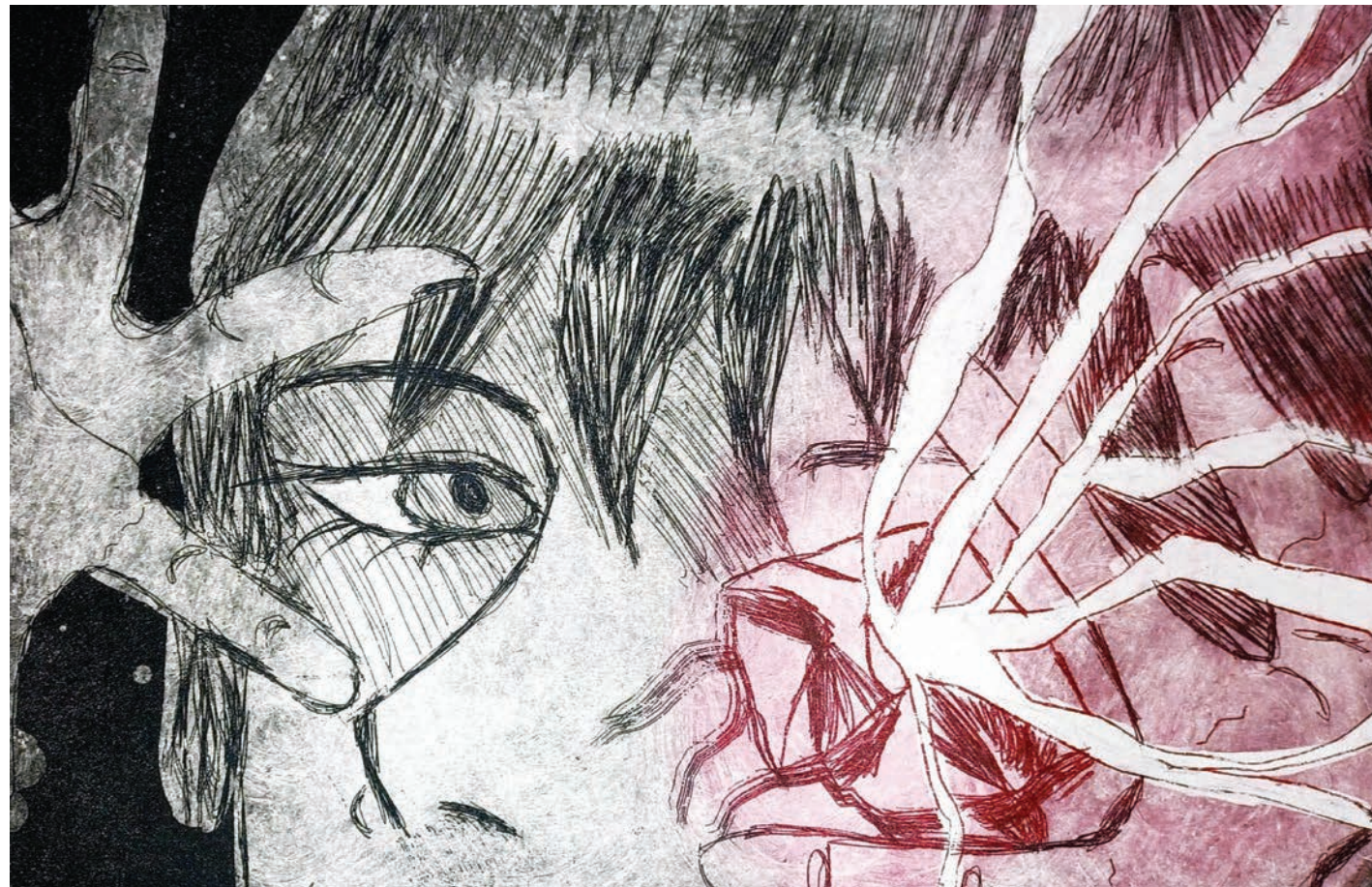


SUKI WONG
intro-
Graphite on Stonehenge paper, 19 x 14 cm (each)

SUKI WONG
Vision
Analog photograph, 22.9 x 15.2 cm (each)



TALIA GONZALES
Tainted Goddess series
Etching, 15 x 11 cm



TALIA GONZALES
Yvonne (Tainted Goddess series)
Etching, 11 x 15 cm

MAKE THE IMPOSSIBLE



AN-CHI WU
Floral typeface
Digital illustration



FLORIA ZHOU
Memento Mori of an anonymous painter
Digital photograph, 22.86 x 30.48 cm



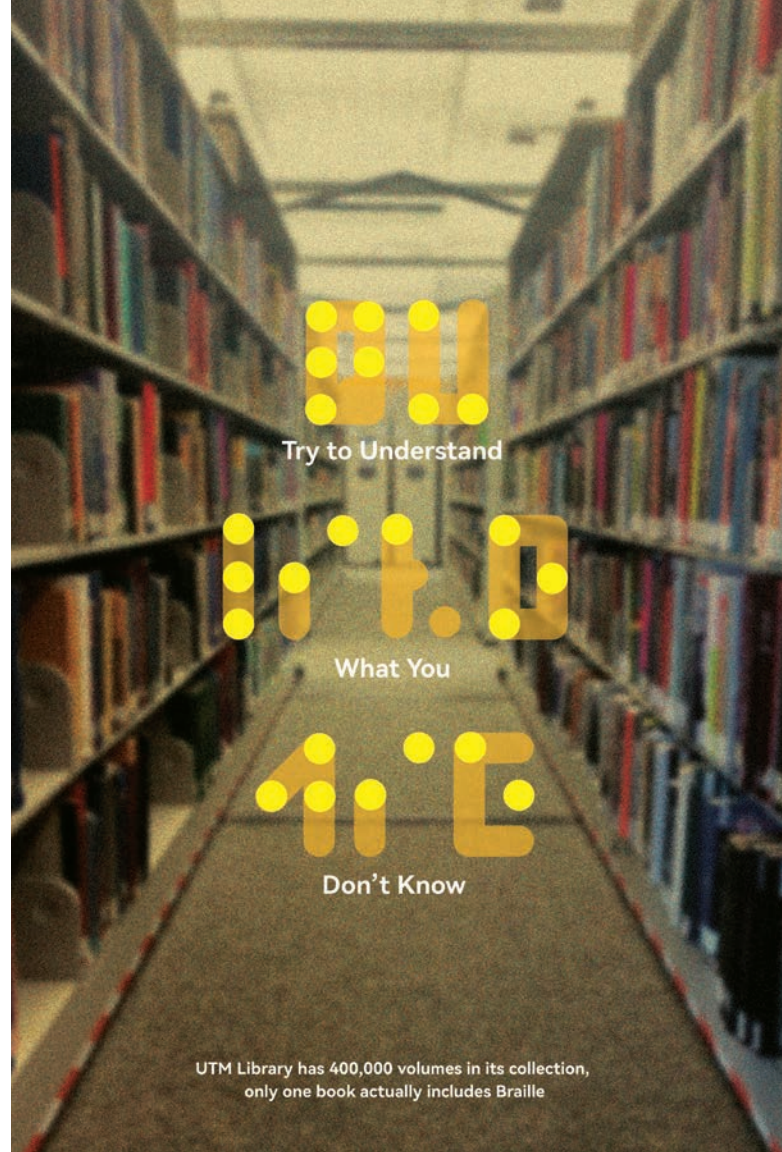
JULIAN EZAN
Dans les nuages, ma tête
Acrylic on paper, 51 x 40.5 cm



QIANYUE YU
Planets
Digital photograph, 11.43 x 14.82 cm

A B C D E F G H I J
 K L M N O P Q R S T
 U V W X Y Z
 . : ; 4 5 6 7 8 9 0

QIANTENG ZHANG
Visual Braille Typeface and Poster
 Digital typeface



UTM Library has 400,000 volumes in its collection,
 only one book actually includes Braille



LI SARA SHANLAI
Still Life
 Digital photograph



JINGYI ZHANG

Looking

Digital photograph, 26.26 x 19.51cm

76



JINGYI ZHANG

Garden Spider

Digital photograph, 26.26 x 19.51 cm

77



ISABELLA IACOE
View From My Bedside Table (left)
Acrylic on wood, 30 x 22 cm

ISABELLA IACOE
Bodoni 72, Gilroy, Cream (right)
Digital design, 43 x 28 cm

BODONI 72

BOOK
ITALIC
BOOK
BOLD

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BODONI 72 OLDSTYLE
DESIGNED BY GIAMBATTISTA BODONI REVISED BY MORRIS FULLER
ORIGINAL 1792 REVISED 1981

ISABELLA IACOE

THIN
ULTRALIGHT
LIGHT
REGULAR
MEDIUM
SEMIBOLD
BOLD
EXTRABOLD
BLACK
HEAVY

GILROY

A MODERN SANS SERIF

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GILROY
DESIGNED BY RADOMIR TINOV
REVISED BY 2005
ISABELLA IACOE

BOLD BLACK REGULAR

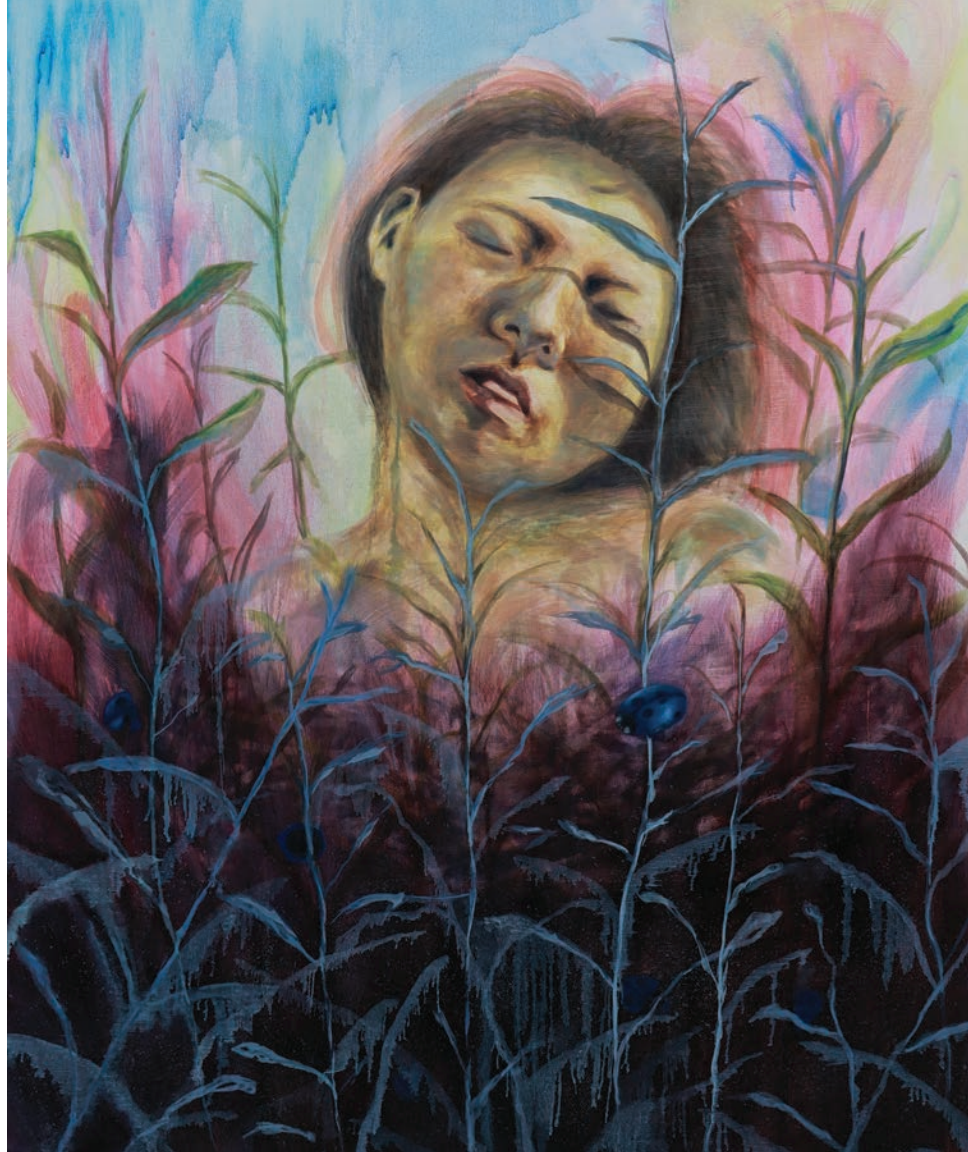
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
.,:;/(!? \$%&

CREAM

Light Regular Bold

CREAM
DESIGNED BY PAULO GOODE
RELEASED APRIL 2020

LOREM IPSUM DOLOR SIT AMET, CONSECTEUR ADIPISCING ELIT, Suspendisse suscipit tunc lectus ut imperdiet. Donec lorem neque, ornare. Nullam ut leo orci. Vestibulum vel blandit eros, eu elementum. Nulla justo libero, pretium sed odio eu, luctus ultrices dui. In commodo, neque et suscipit. Tectis anteque sed libero tempore per conubia natoque, per inceptos himenaeos. Praesent vel interdum odio. Vestibulum vestibulum.



XINYAQI (JESSICA) ZHANG
Silence
Oil on canvas, 152 x 122 cm

XINYAQI (JESSICA) ZHANG
COCO
Ink on Arnhem paper, 20 x 14 cm





JING HAN YANG
The artist is presenting (performance at the Blackwood Gallery)
Polyester stuffing and various yarns, 175 x 10 x 10 cm



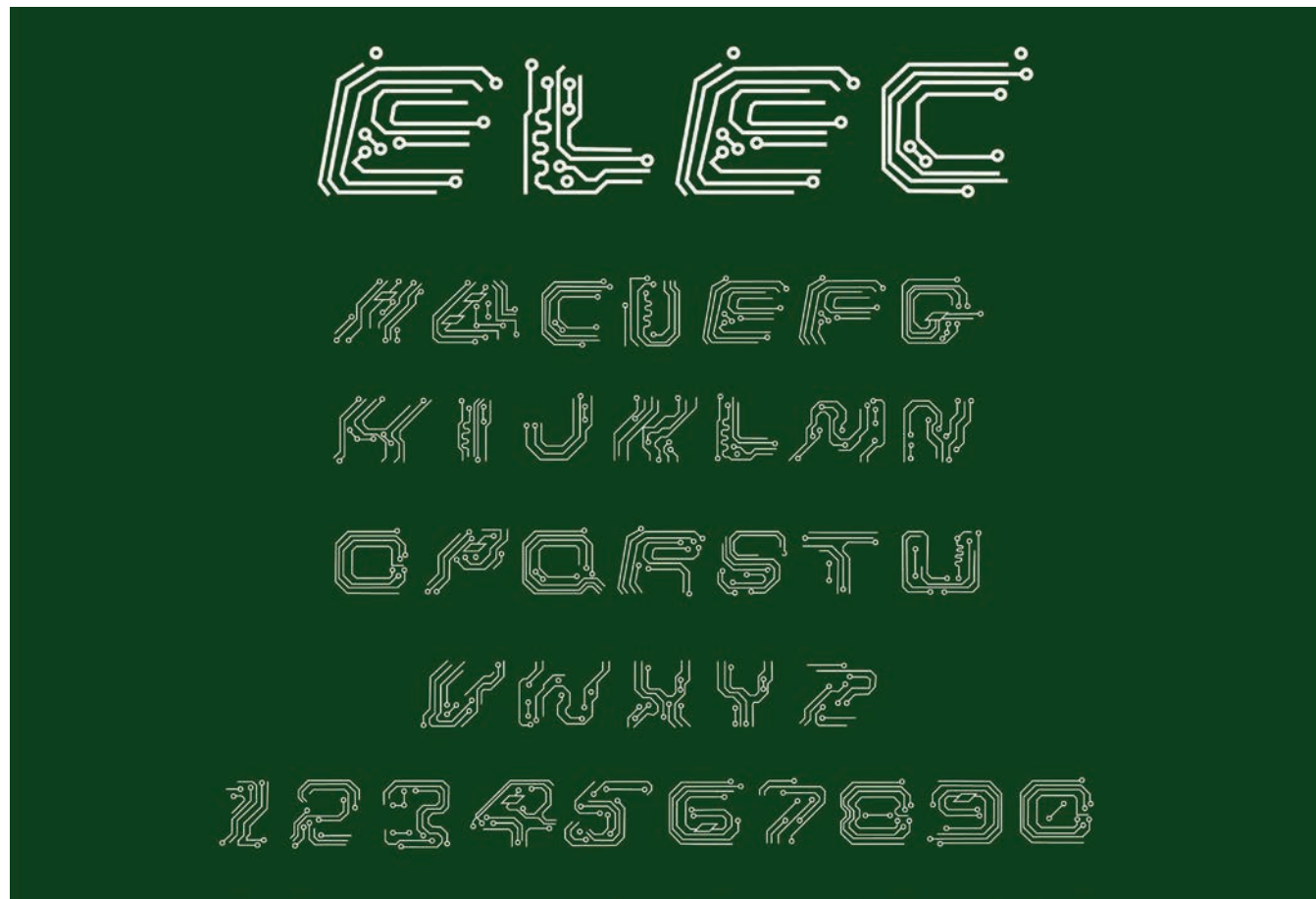
JING HAN YANG
Grandparents' Bed
Bed sheets, digital print and embossing on cotton paper, 214 x 302 x 180 cm

CHARLIE CICHOSZEWSKI

Notes to Self 1

Digital photograph, 10.667 x 16 cm

I sense your
desolation.
The abandoned
anxieties that
fill it.
Your irritation.
Disappointment.
Loneliness.



SINUO GAO

ELEC typeface

Digital typeface, 31.63 x 40.64 cm



GLADYS LOU

Si tú me olvidas 4

Analog photograph, 25.4 x 20.32 cm



GLADYS LOU

Si tú me olvidas 2

Analog photograph, 25.4 x 20.32 cm



CATHERINE LUU
PositiveNegative (daytime indoor view)
Collaged magazine scraps and scotch tape, 160.02 x 269.24 cm



CATHERINE LUU
PositiveNegative (nighttime outdoor view)
Collaged magazine scraps and scotch tape, 160.02 x 269.24 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.

This year's Advanced Project students were Antonia Grujic and Pora Lee.

ANTONIA GRUJIC

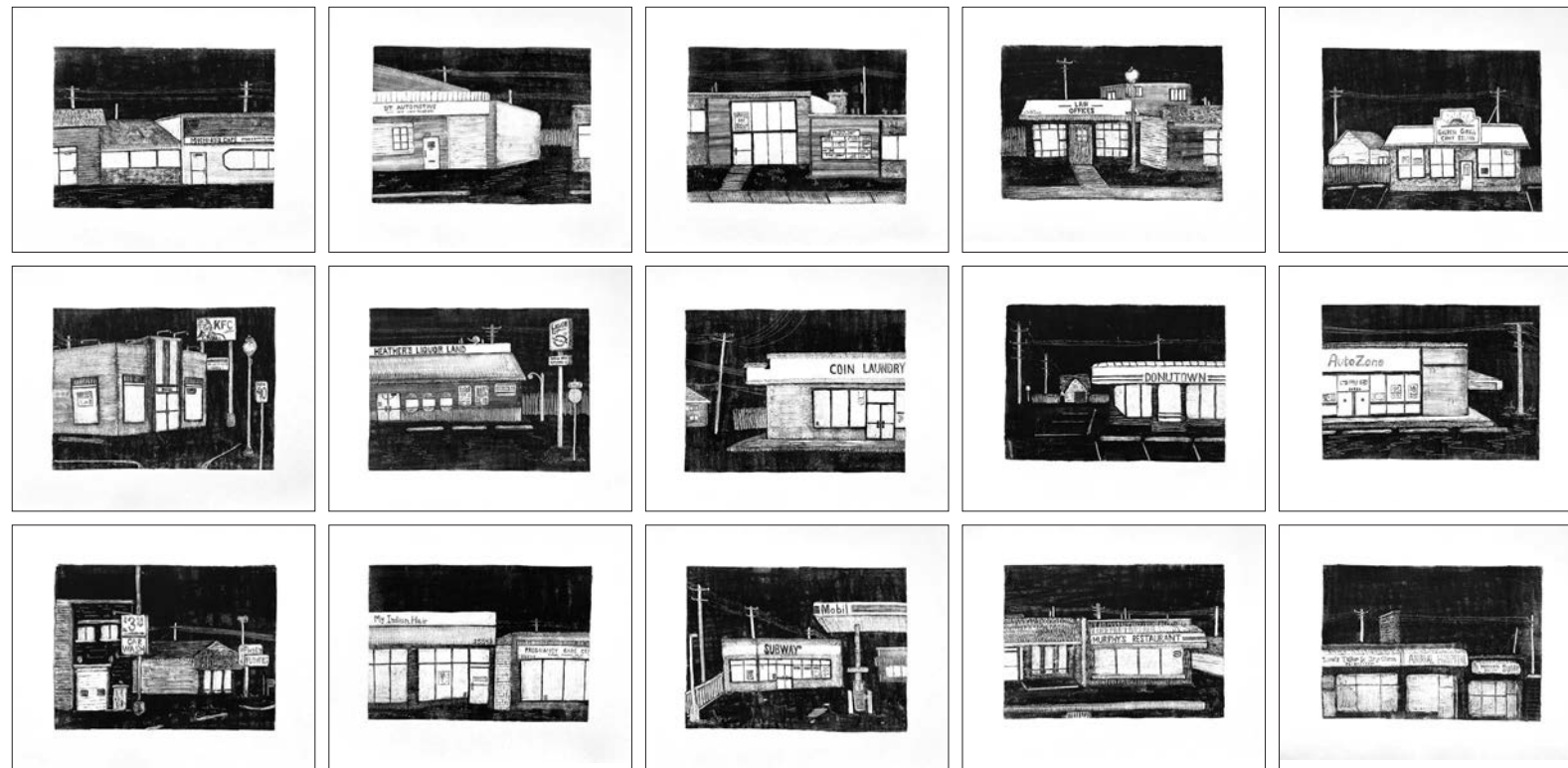
Five Mile & Beech Daly is a monoprint series containing fifteen individual prints created for Advanced Projects. Each monoprint was hand pressed at my home studio and uses a combination of different mark-making techniques on an ink plane to create a single print.

The series is named after an intersection in Redford, Michigan, which is part of Metro Detroit where I spent a large portion of my childhood at my father's laundromat. The work showcases cropped street views of the locally owned restaurants, gas stations, shops, and large franchise stores that surround my family's business. Using this destination as the focal point in this series has allowed me to start to define home and identity, as well as the conditions of an urban environment and mundane beauty of everyday living.

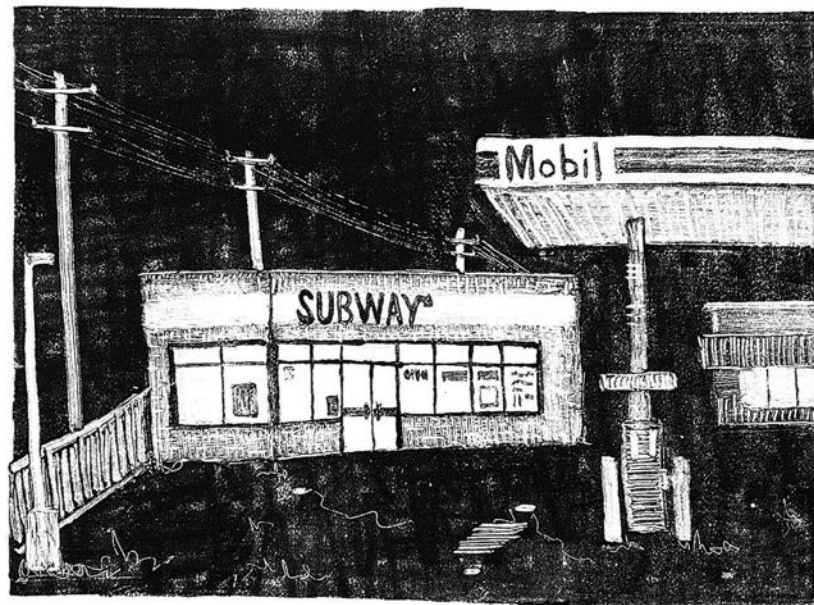
As someone who relocated from Michigan, I regularly daydream about going back home and enjoying the simpler moments and lifestyle I had back then. Perhaps it was

an escape from my social reality here in Canada, where I relocated and struggled to make this new surrounding fit into my perception of home. For me, the Metro Detroit area always had a unique charm and vibrant energy that makes residents proud to say they were from Detroit.

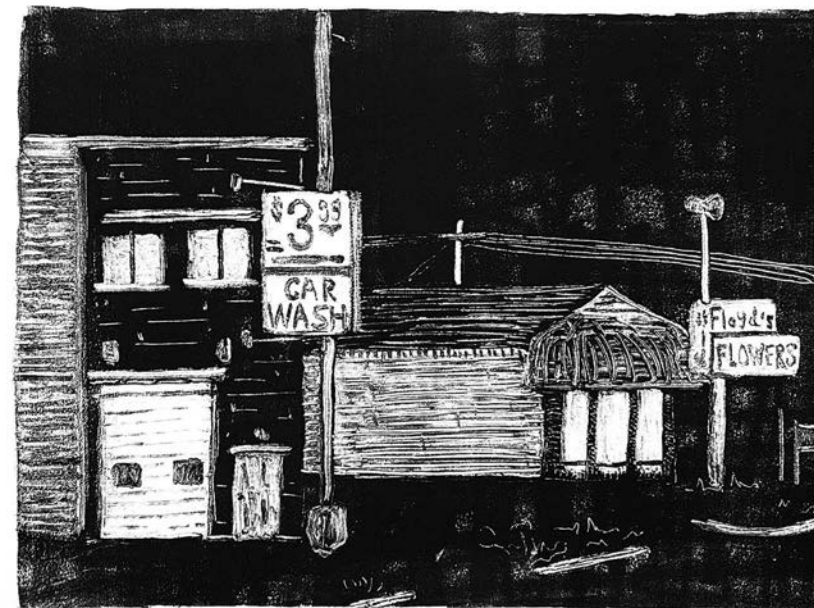
However, the city has a national reputation of having been abandoned and stricken by social grievance, economic hardship, and racial division. *Five Mile & Beech Daly* represents one of many local neighbourhoods that has remained relatively untouched for years and is in need of improvement. Despite its condition, Metro Detroit still provides for and upholds the community that lives there. Although not perfect, growing up in Metro Detroit has left a deep impression on what defines my idea of home—anywhere else I go doesn't give me the same spark as this city does.



Five Mile & Beech Daly (series)
Monotype, 36.83 x 43.18 cm (each)



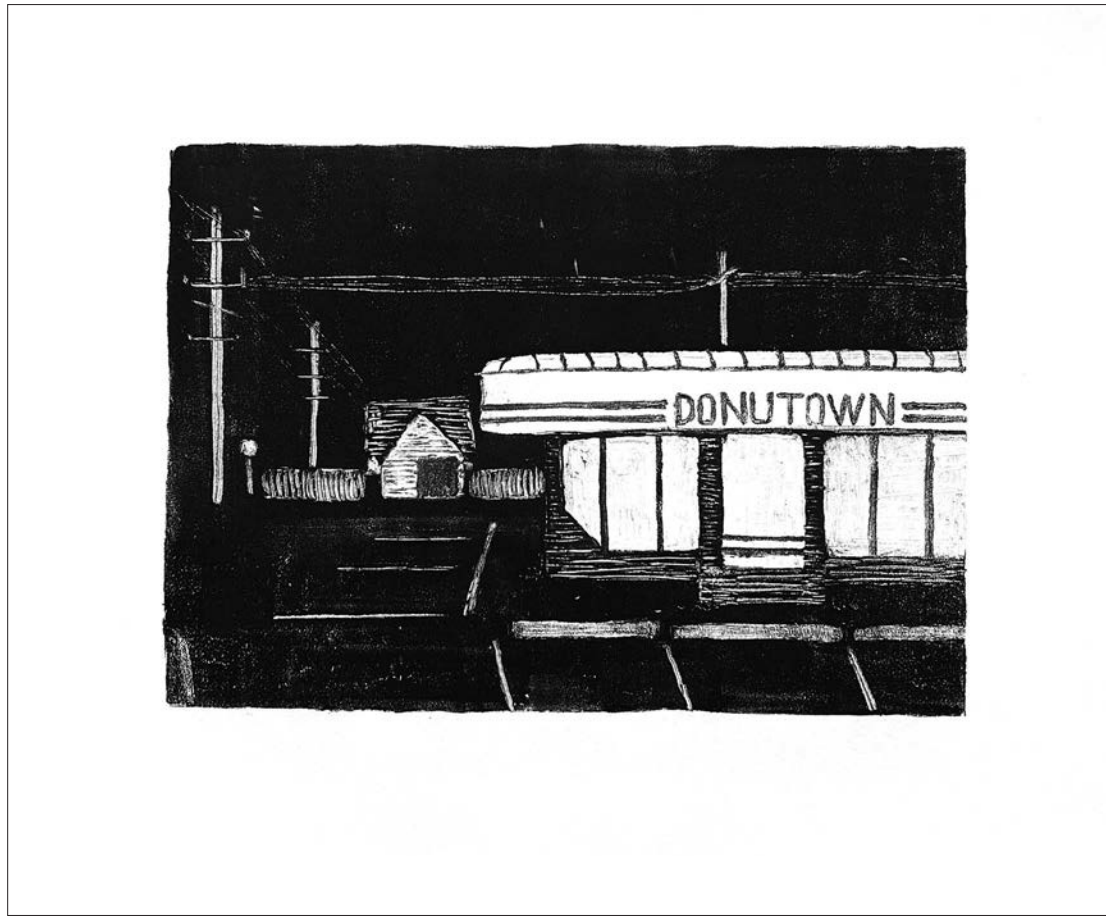
Five Mile & Beech Daly (series)
Monotype, 36.83 x 43.18 cm



Five Mile & Beech Daly (series)
Monotype, 36.83 x 43.18 cm



Five Mile & Beech Daly (series)
Monotype, 36.83 x 43.18 cm

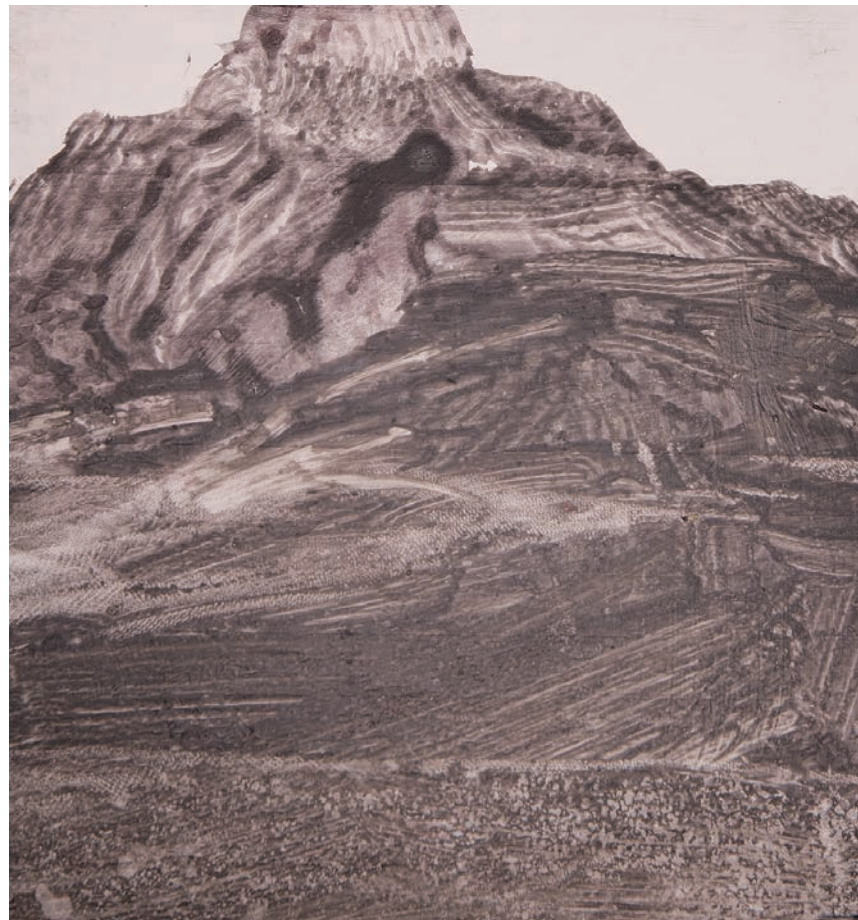


Five Mile & Beech Daly (series)
Monotype, 36.83 x 43.18 cm

**PORA
LEE**



PORA LEE
Untitled
Acrylic on found material



PORA LEE
Untitled
Acrylic on found material



PORA LEE
Untitled
Acrylic on found material



PORA LEE
Untitled
Acrylic on found material



PORA LEE
Untitled (left and right)
Acrylic on found material



LIST OF ARTISTS

Shannon Bogert
Cayden Brooks
Jay Chang
Natalie Chiovitti
Charlie Cichoszewski
Alex Denis
Julian Ezan
Jen Fan
Sinuo Gao
Talia Gonzales
Antonia Grujic
An-Chih Hsu
Isabella Iacoe
Gabrielle Kennific
Saira Khalid
Sabeel Khaliq
Abigail Kohut
Siyi Kong
Joanna Konopka
Hiu Ting Charlotte Lam
Pora Lee
Shanlai Sara Li
Gladys Lou
Catherine Luu
Gurleen Manak
Madison McEwing
Candace Minott

Dania Murad
Hafsa Murtaza
Natalie Ng
Sierra Peca
Aubrey Pratama
Elizabeth Provost
Perla Sayah
Emily Scriver
Mokshada Sharma
Beatriz Simas
Hubert Świętorzecki
Michelle Tang
Dee Verma
Zoe Wallage
Rosario Wong
Suki Wong
An-Chi Wu
Zeting Xu
Jing Han Yang
Qianyue Yu
Jessica Zhang
Jingyi Zhang
Qianteng Zhang
Vicky Zhang
Floria Zhou

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Akaila Cowell

Assistant to the Chair

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Kait Harper (On Leave)

Business Officer

Suhara Panthapulakkal

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Christine Shaw

Assistant Curator

Karie Liao

Exhibition Coordinator

Saša Rajšić

Project Coordinator

Fraser McCallum

Curatorial Assistant/ Collections Archivist

Jacqui Usiskin

Program and Publication Assistant

Shalaka Jadhav

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Amanda Boulos
Atanas Bozdarov
Fausta Facciponte
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Claire Greenshaw
Toni Hafkenscheid
Alison Hahn
Arnold Koroshegyi
Catherine Lane
Angela Leach
Trevor Mahovsky
Lauren Nurse
Naz Rahbar
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Shannon Chellew Paternostro

Program Coordinator

John Armstrong

Mac Technologists

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Graham Gentleman
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Fourth-year design students Michelle Tang (left) and Emma Goodman (right) looking through the Picture Collection at the Toronto Reference Library



HUBERT ŚWIĘTORZECKI
Dead End (detail)
Digital photograph, 20.3cm x 25.4 cm

ARTANDARTHISTORY.CA

Sheridan
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UNIVERSITY OF TORONTO
MISSISSAUGA

A photograph of a glass cube containing folded fabric. The cube is placed on a white rectangular pedestal. Inside the cube, there are two pieces of light blue fabric and one piece of black fabric, all folded. The background is a plain, light-colored wall. A white text overlay is centered on the image.

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