



# BUFF

ART AND ART HISTORY

on the front cover:

**ANNA KOPYTOVA**

*Fallen* (detail)

Digital photograph, 36 x 41 cm

on the back cover:

**ANGELICA MCGILL**

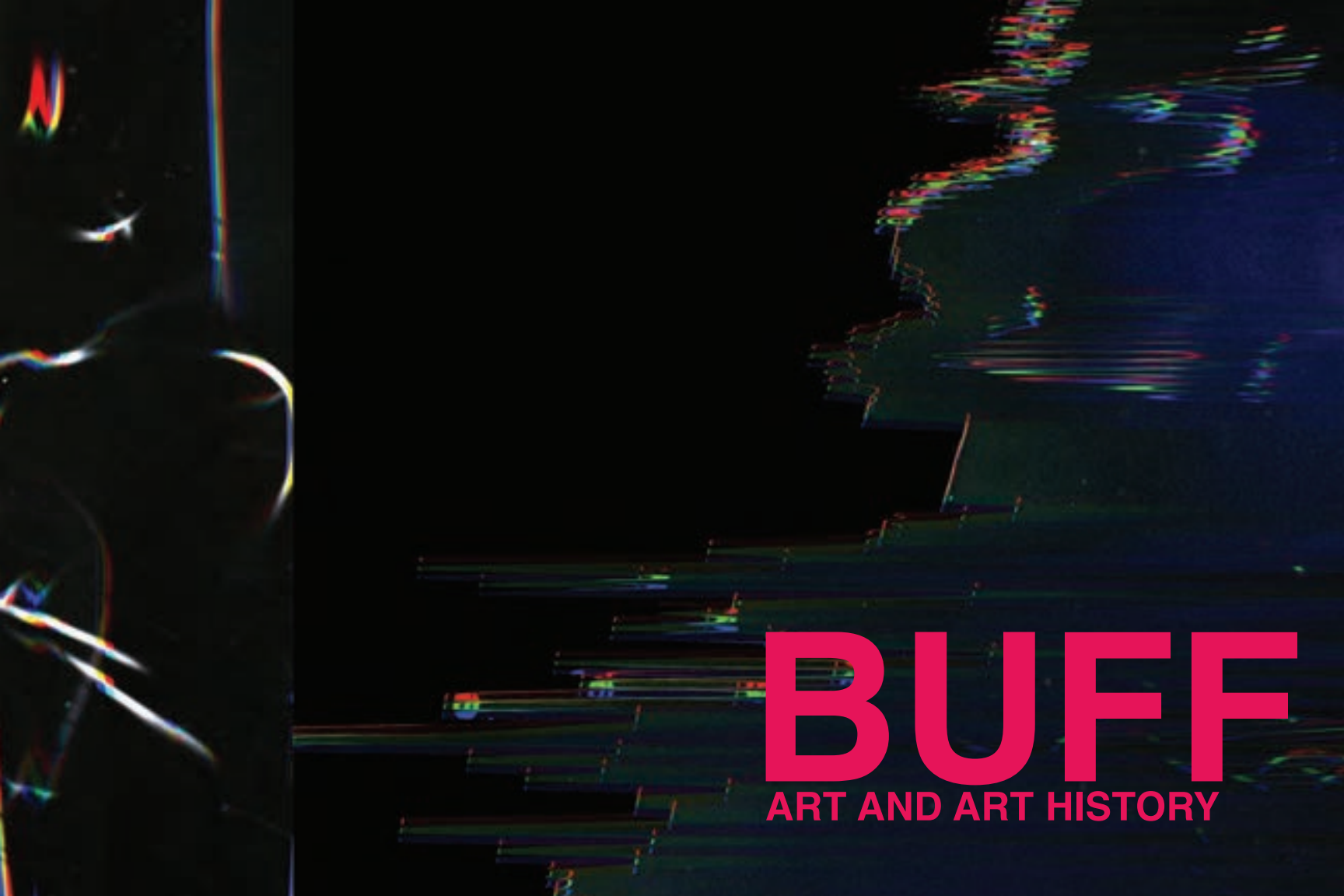
*Nearly* (detail)

Digital photograph, 23.7cm x 25.5cm

**NIBRAS TANVEER**

*Latent* (detail)

Scanned colour film, 20.32 x 40.64 cm



# **BUFF**

**ART AND ART HISTORY**



On Saturday 20 September 2025, Painting 4 visited The Power Plant to see Emmanuel Osahor's exhibition *To dream of other places*.

In the exhibition we see Abbey Robilotto and Julian Ezan discussing Emmanuel Osahor's painting *Since there are no other worlds* (2022).

# 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 and 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.

This year's Buff includes artwork made by students attending our first- through fourth-year classes in the shared setting of the Annie Smith Arts Centre studios and individual student

cubicles where students have 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.

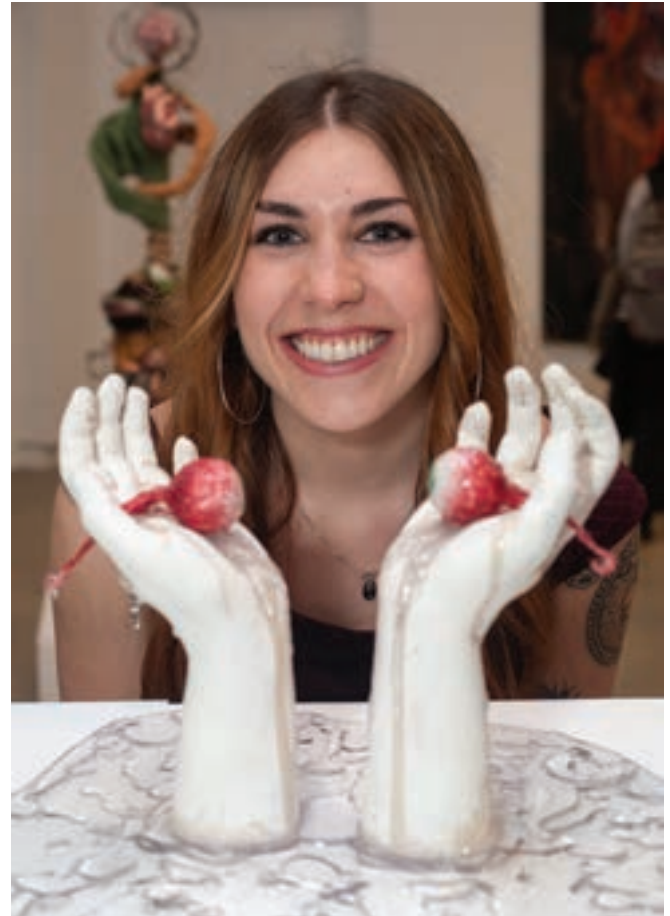
We want to thank all the students who submitted artwork to Buff, the students who worked on this publication, and the faculty and technologists who advised and assisted our students in the production of the work you see in Buff.

**John Armstrong**

Program Coordinator, Art and Art History  
Sheridan College

**Brian Price**

Chair, Department of Visual Studies  
University of Toronto Mississauga



**EMMA TANNER**

*Cry Your Eyes Out (2025)*

Plexiglas, resin, plaster, felt, paper, paint



**RICA EMMANUELE FACUNDO**  
*Entity and Entropy* (2024)  
Mixed media



**XIMENA DE LA GARZA**

*Tlacuilo*

Digital typeface, 21.59 x 40.64 cm



**ZOE MA**

*Planar*

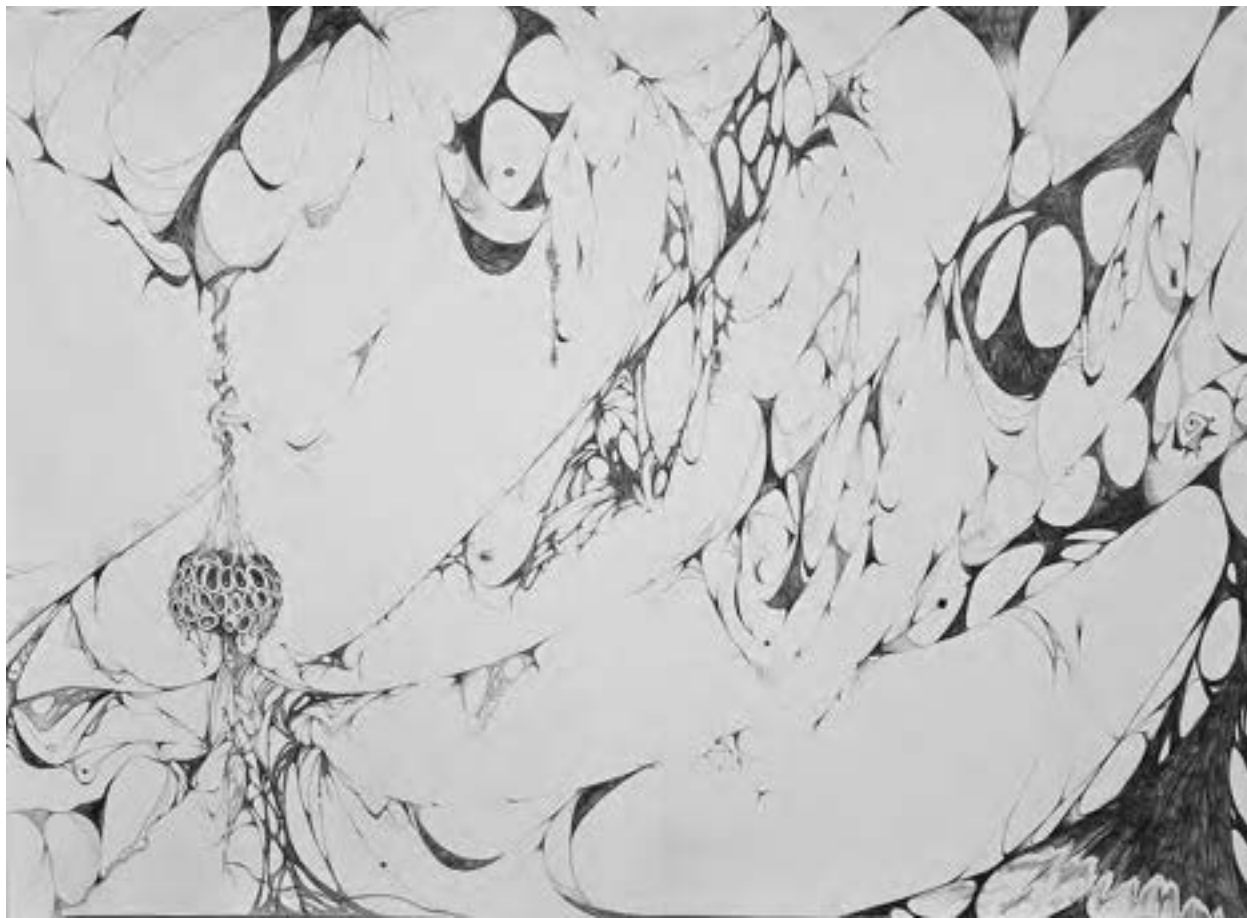
Digital typeface, 21.59 x 27.94 cm



**CARMINE VESCO**

*Bill 229, Endangered Species Act*

Charcoal on paper, 122 x 152 cm



**JOYCE CHANG**

*Aromatic*

Graphite on paper, 55.88 x 76.2 cm



**ISABELLA SCIABBARRASI**

*Tradition*

Ink and Plexiglas on cotton paper, 28 x 20.5 cm

**ADANNA SCOTT**

*Lake*

Etching, 15 x 22.5 cm





**AMANDA VELOSO**

*Photo Transfer Self-Portrait*

Acrylic on Masonite, 60 x 76 cm



**MJ WAGNER**  
*Self-Study*  
Acrylic on Masonite, 80 x 100 cm



**SHUHAN HU**

*Alice in Wonderland*

Digital photograph, 211.67 x 141.11 cm



**OLIVIA JEANS**  
*Baila Bachata*  
Oil on paper, 56 x 76 cm



**AVA JOHNSON**

*Grapevines*

Wood, stain, paint, glue, and metal wire, 45 x 29.5 x 21 cm

**BRUCE (LINCHEN) MIAO**

*Geec-Ko~*

Wood, 30 x 25 x 14 cm





**BREANNE LEGLEITER**

*Self Portrait*

Oil on Masonite, 60 x 50 x 2 cm

**JAINA CHIKERMANE**

*Forever Friend*

Oil and photo transfer on Masonite, 96.52 x 86.36 cm





**MARWAN SHABANA**  
*The InterStellactic Trio*  
Digital painting, 8.6 x 6.2 cm



**OLLIE BRYERS**

*Halibut Heights*

Coloured pencil, watercolour pencil on paper, and digital drawing, 76.2 x 121.92 cm



**JULIAN EZAN**

*Way Home (spread)*

Oil on Masonite, 51 x 122 cm





**JENA KASSAM**

*Gentle Giant*

Oil on canvas, 30 x 30 cm



XIAONAN JIANG

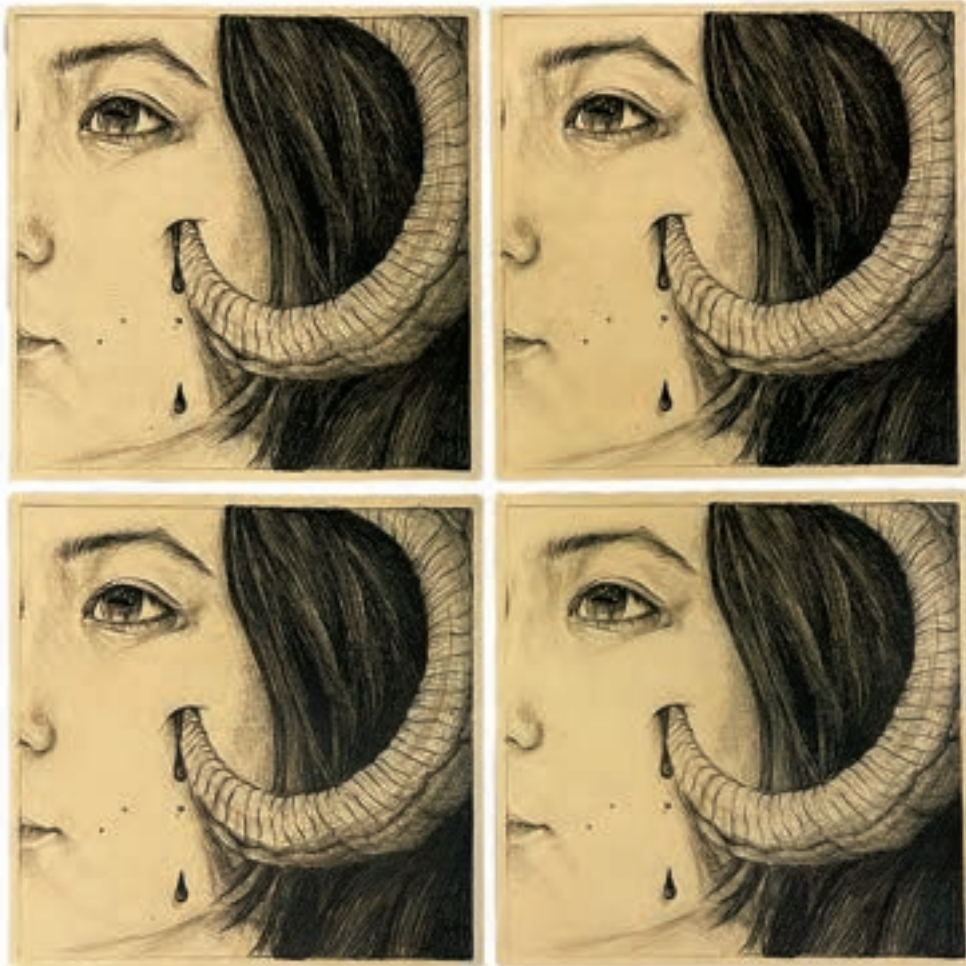
Rob!!!

Screenprint, 27.94 x 38.1 cm

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Rob!!!

Elia Jiang



**SOFIA RICCI**  
*Self Sabotage*  
Plate lithography on paper, 20 x 20 cm



**SIGOURNEY TISDALL**

*Dry Brush Self Portrait*

Alcohol markers and charcoal on paper, 55.88 x 76.2 cm



**MIA YOUNES**

*Spiralling*

Acrylic on canvas, 50 x 40 cm



**THEO RADULESCU**  
*Scatter*  
Acrylic on canvas, 60 x 76 cm



**HAFSA MURTAZA**

*Moonlit Perspectives: A Night Garden Tapestry*

Cyanotype, block print and resist dye on Heritage Japanese paper, stitched,  
304.8 x 160 cm



**HAFSA MURTAZA**

*Piecing Together The Moonlight Garden's Moonlit Reflection*

Oil, cyanotype, and block print on Japanese paper maroufaged on board,  
152.4 x 101.6 cm (each panel 76.2 x 101.6 cm)



**LAURA MARIANA CUAN CELIS**  
*No nos puedes separar*  
Oil on canvas, 99.06 x 121.92 cm



**TRANUM JOHAL**

*Self-Portrait*

Ink and acrylic paint pen on paper, 76 x 55 cm



**EMMA ARMSTRONG**  
*What a Drag*  
Digital photograph, 1890 x 1890 cm



**CAMERON MAYHEW**  
*Broken*  
B&W film diptych, 215 x 163 cm



**CAMERON MAYHEW**  
*Lost*  
B&W film diptych, 215 x 163 cm





**LEO JOHNSTON**

*Iconoclasm*

Digital photograph, 61 x 40 cm



**SAHANA RANGNEKAR**

*Ethereal*

Digital photograph, 27.1 x 40.6 cm



**SHERRY DU**

*Have a Good Dream Artist book*

Screenprint on fabric, 90 x 120 cm

CARISSA LEE

*Self Portrait 1*

Digital photograph, 101.6 x 152.4 cm



**JULES LEE**

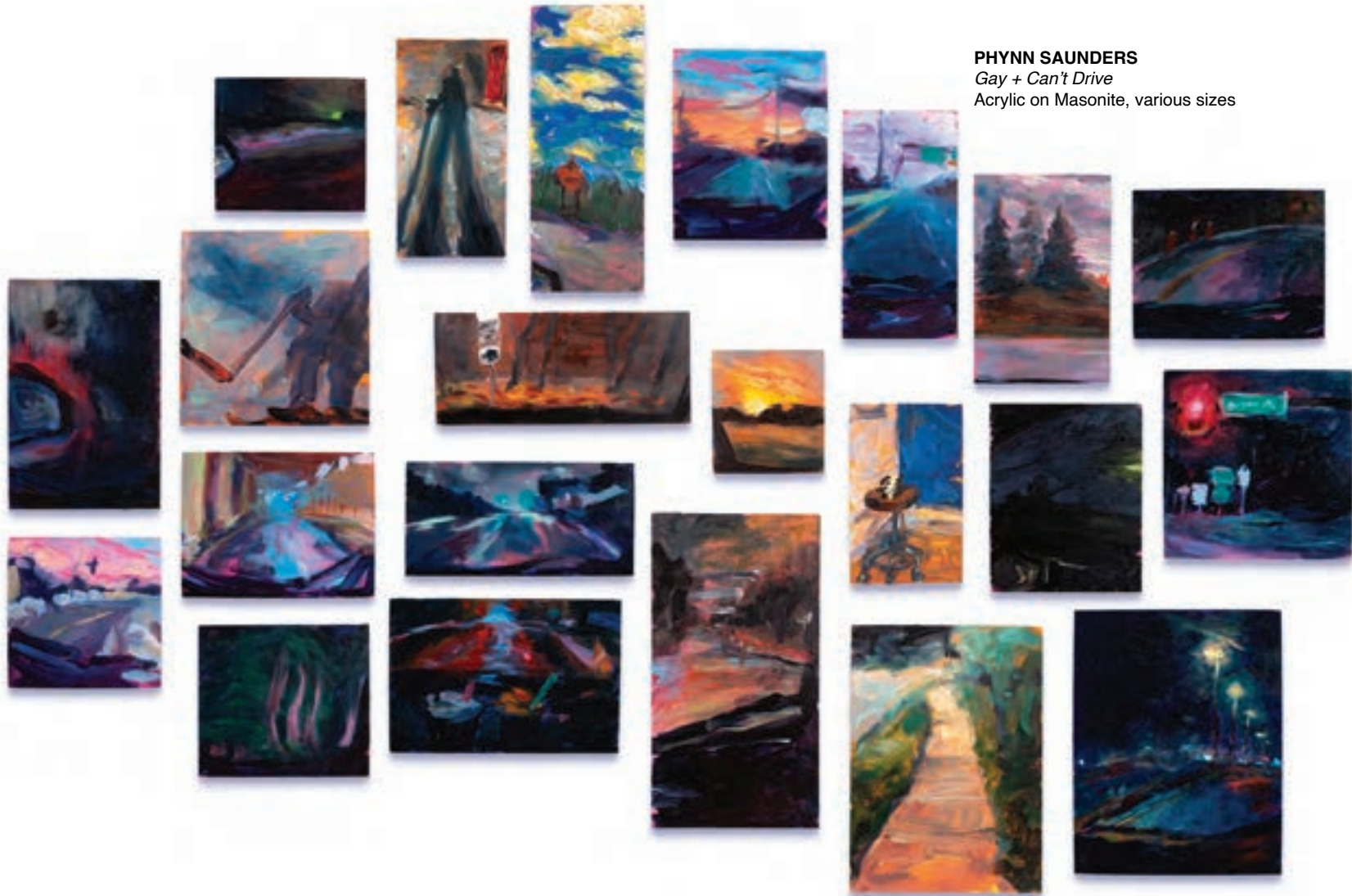
*Odds & Ends*

Screenprints on Japanese paper and newsprint  
with konnyaku powder, sewing thread, and  
embroidery floss

wall piece: 76.2 × 81.3 × 2.5 cm

keyboard: 50.8 × 22.9 × 2.5 cm





**PHYNN SAUNDERS**

*Gay + Can't Drive*

Acrylic on Masonite, various sizes



MELISSA CHONG  
*Navigating Life with Opioid*  
 Print design, 21.59 x 27.94 cm

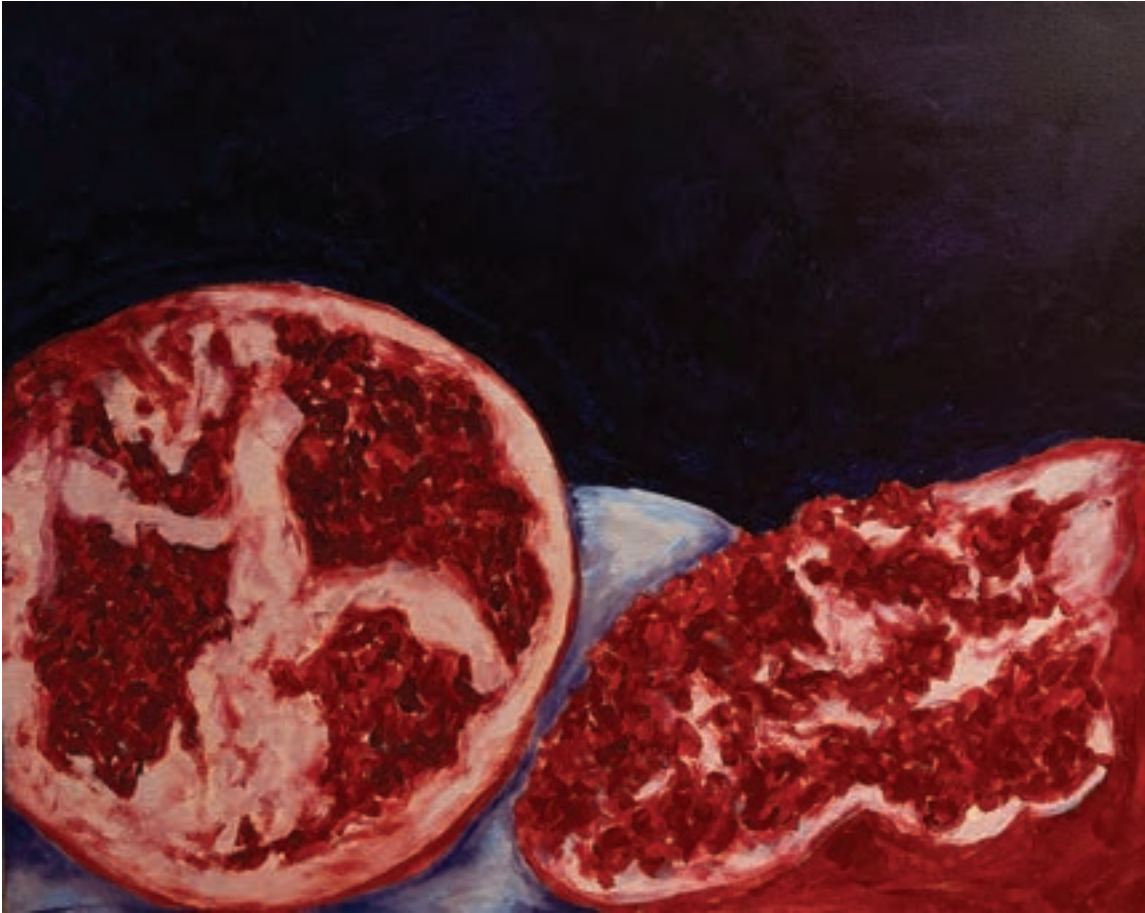


**JOYCE LI**

*We Keep Arriving at the Same Place* (spread)

Photographic collage, 33 x 152 cm





**ZAINAB ABBAS**

*Despair*

Oil on canvas, 40 x 50 cm



**CODIE CHEN**

*Vierge au lys*

Digital painting, 133.38 x 79.38 cm

ANNA KOPYTOVA

*Fallen*

Digital photograph, 36 x 41 cm



**BAICHEN ZHANG**

*Mother's Uterus*

Fabric, sponge, pipe cleaners, lace and acrylic paint,  
185 x 172 x 10 cm





**SARAH ALVAREZ**

*Mon Cherry 8*

Graphite on paper, 55.17 x 40.64 cm



**LOTUS RODRIGUES**

*Everybody Is an Animal: Street Vendor (series of 2)*

Ink on paper, 20 x 25.5 cm



**JOSE PEREZ GUTIERREZ**

*Reverse Circus*

Graphite, willow, and marker on paper, 76.2 x 55.88 cm



**JULIAN BUITRAGO-OSORIO**

*Blood & Marmalade*

Fruit peels with India ink on paper, 28 x 20 cm

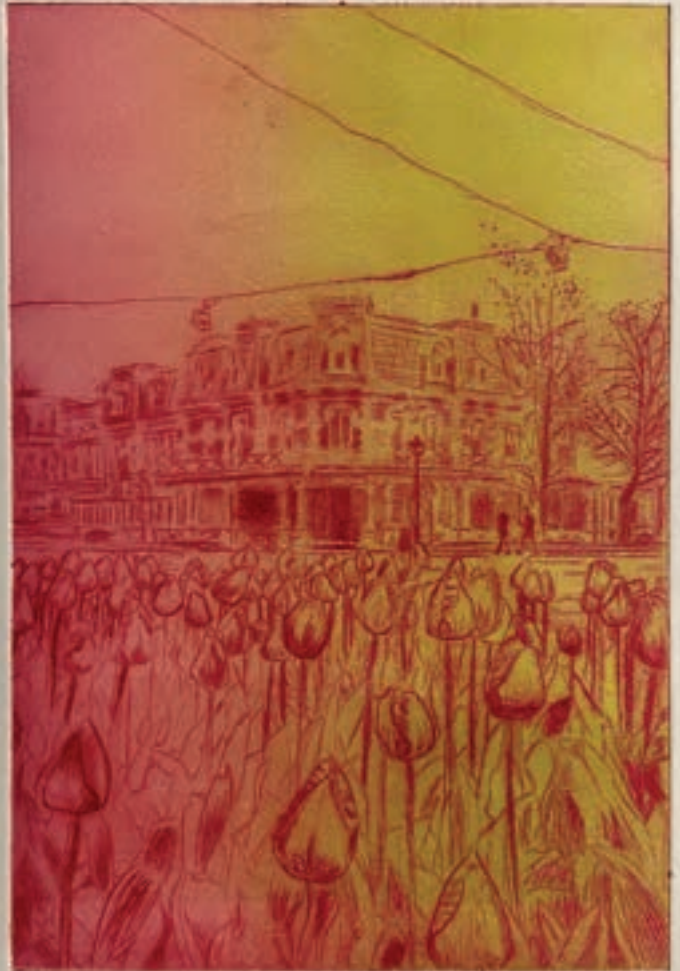
**SYDNEY JANICKI**

*It Takes Two*

Pen on paper, 13 x 20 cm



**EMINE ASDEMIR**  
*In My Dreams*  
Etching, 27.94 x 20.32 cm



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IN MY DREAMS

200



**LAYLA WATERS**

*Early Morning Drive*

Watercolour and ink on paper, 41 x 31 cm



MARY REIACH

*Ephemeral*

Oil on canvas, 76.2 x 101.6 cm



WEI WU

*Patch*

Digital photograph, 40.64 x 54.19 cm



**RAY NEWITT**

*Splitting Headache*

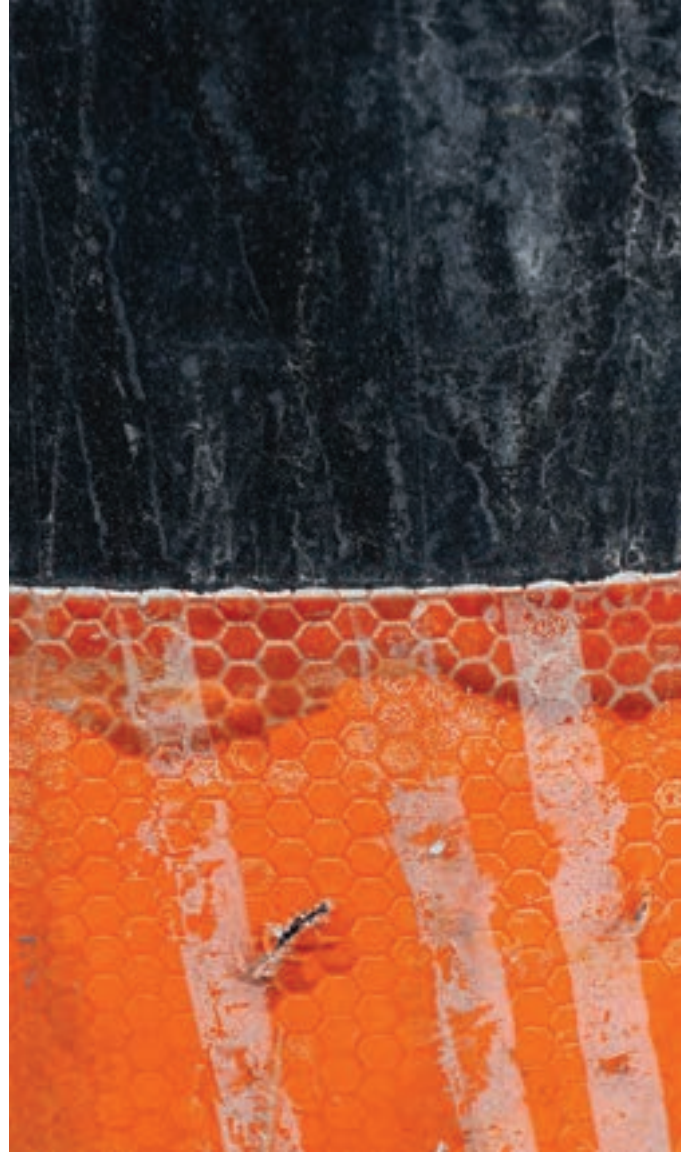
Oil on Masonite, 60 x 92 x 2 cm



**MARISSA MAENNLING**

*Soft Encounter*

Cyanotype on cotton, 25.4 x 40.64 cm



**EMILY DAI**  
*Traces 01*  
Digital photograph, 72.3 x 40.6 cm



**NIBRAS TANVEER**

*Latent*

Scanned colour film, 20.32 x 40.64 cm



**ANGELICA MCGILL**

*Nearly*

Digital photograph, 23.7 x 25.5 cm



**SHENGYAO ZHANG**

*Old Street*

Photograph, 43.6 x 40.6 cm

**ROSE LIU**

*Anti-Domestic Violence*

Digital illustration, 79.375 x 105.8 cm





**ANDREA CORTEZ LOPEZ**

*Night in Korea*

Oil on canvas, 20 x 40 cm

**FABIHA RUTHMILA**

*False Sovereign*

Digital painting, 15.5 x 20.7 cm



**KAURI KRISHNAR**

*The Golden Temple in Amritsar*

Embroidery on cotton and tulle, 12.7 cm diameter





**CHANDELLE WANG**  
*Blueberry Paradise*  
Acrylic on paper, 45.5 x 31 cm

**RACHEL LIANG**

*WANTED - Himalayan Blackberry*

Digital illustration, 60.96 x 45.72 cm

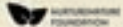


**HIMALAYAN BLACKBERRY**

**WANTED**

**INVASIVE SPECIES**

Himalayan Blackberries are an invasive species in across various areas in British Columbia - Lower Mainland, Sunshine Coast, Fraser Valley and more. Help protect native species like the Salmonberry.  
**Donate or volunteer with the Nature/Nature Foundation today.**



Nature/Nature Foundation of BC, 2020. All rights reserved. Photo: Himalayan Blackberry.  
Photo: https://www.nature.org/en-us/about-us/our-teams/our-teams.html

[www.naturenature.com](http://www.naturenature.com)



**ERFEI YE**

*Echos of Your Childhood Imaginary*

Screenprint and letterpress on paper, artist book with layered structure, 25.4 x 25.4 x 6 cm



# My Shelf



**SANA AHMED**

*My Shelf*

Digital illustration, 15.24cm x 40.64 cm



**NATHAN URIETA**

*And Then We Go Again, Forwards and Forever*

Digital painting, 25 x 16 cm

**GURLEEN MANAK**  
*Superstitious*  
Acrylic on Masonite, 25 x 20 cm





**DIPPER WANG**  
*My Tarot, Your Reading*  
 Digital illustration/printed

**MAYA EVIA**

*Wicked Saints*

Watercolour, gouache, and coloured  
pencil, 28 x 26 cm

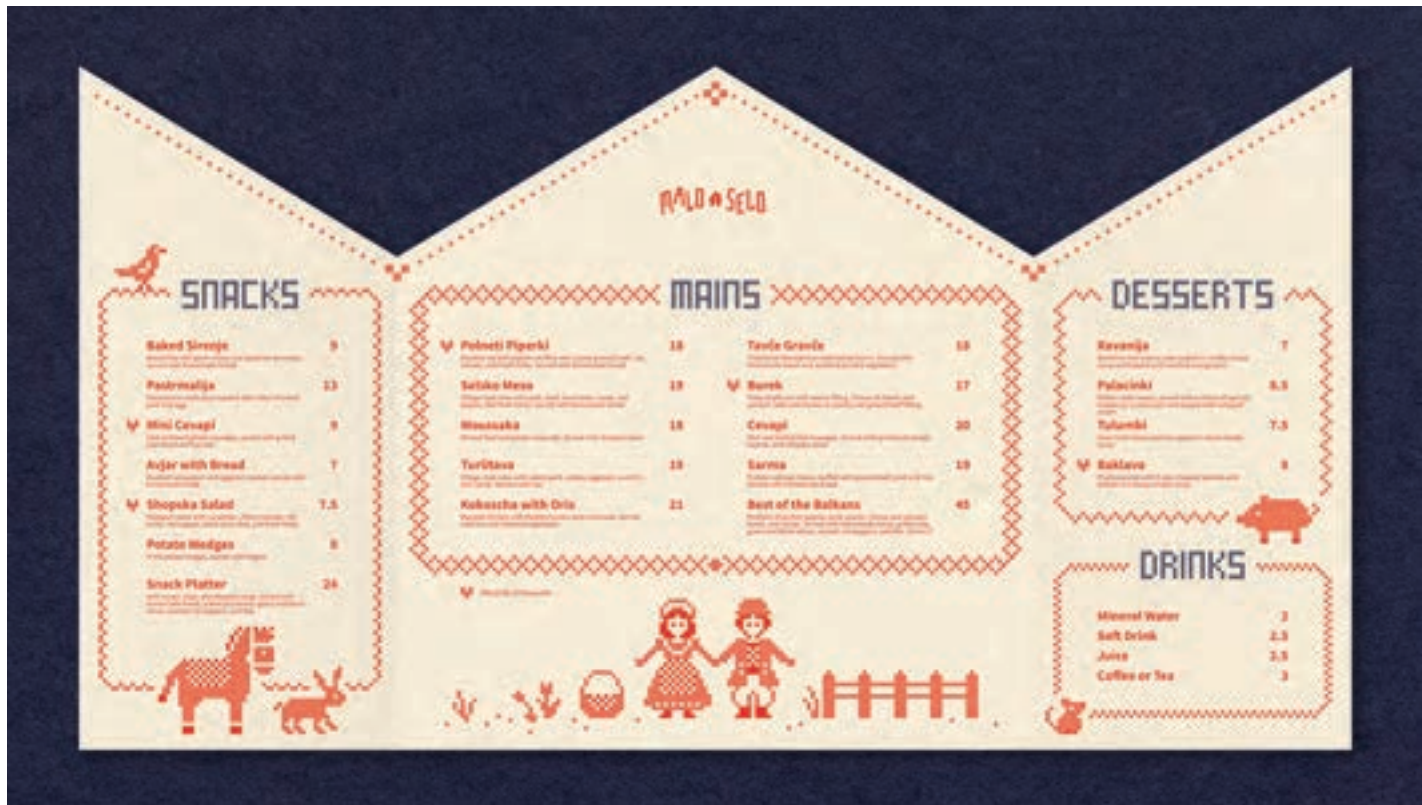




**JAY BARCLAY**

*Inheritance*

Chalk pastel on black Fabriano paper, 72 x 304 cm



**ISABELLA IACOE**

*Malo Selo*

Print design, 21.6 x 40.65 cm



**MANUMI HEWAPATHIRANA**

*Moonchild*

Oil on Masonite, 76 x 55 cm

**MUSTAFA MEMON**  
*Tabletop with Dark Sphere*  
Acrylic on paper, 76 x 60 cm





**LUCAS COLLINS**

*Tire*

Charcoal on paper, 72.6 x 55.88 cm



**LILACEOUS LEE**

*Silence*

Plastic intaglio, 14.3 x 11.4 cm

THANIKA THAYANATHAN

*Absolute Trash*

Charcoal on paper, 85 x 125 cm





**SARAH LISE**  
*Providence*  
Printed photograph, 19.5 x 24.5 cm



CHAKI 85

Sanding, Scraping, Lincutting

8/10

**MARIA ABU ASKAR**

*The Message They Can't Bury*

Etching, copper plate, and aquatint on Arnhem paper, 28.5 x 38.5 cm

**HANNAH PRNO**

*Five Galloways*

Oil on wood panel, 101.6 x 101.6 cm







**NOAH GARDINER**

*Regalia, Silence (spread)*

Graphite on paper, 25.5 x 62.5 cm



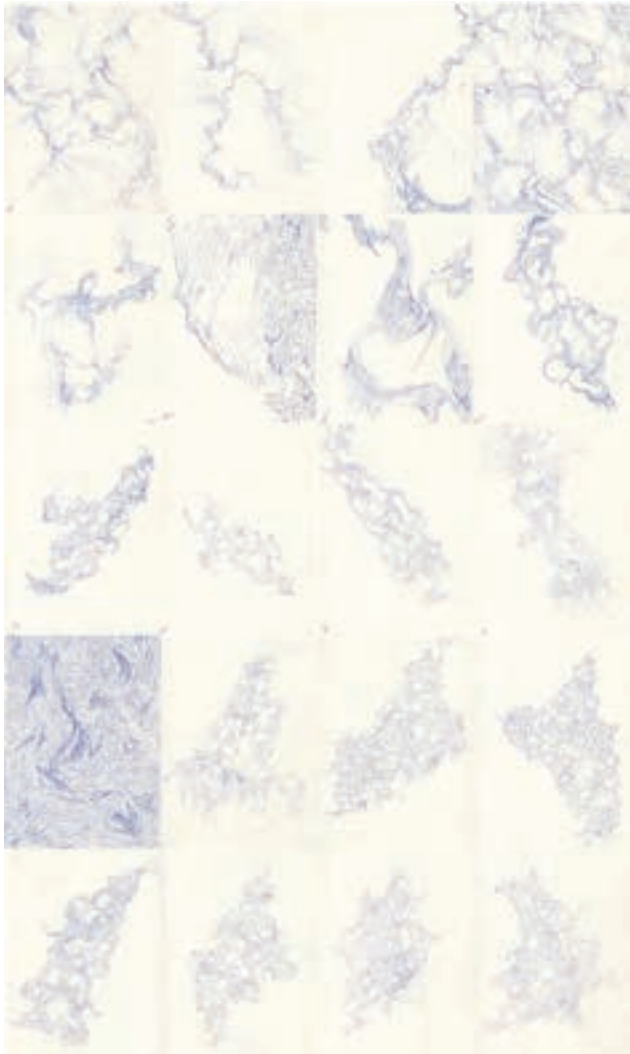
**JANNAH KHAJA**

*Nani Ki Ghar*

Acrylic on canvas, 45.72 x 121.92 cm

**CHARLOTTE RANGARATNAM**  
*Crocodile in the Kitchen*  
Oil on canvas, 81.28 x 60.96 cm





**KATIE ZSARGO**

*Flow Space*

Ballpoint pen on paper, 20.32 x 27.94 cm (per 1 drawing)

**KAYLEE CHOW**  
*Cheongsam*  
Screenprint, 35.5 x 28 cm





**JHADE DESTINY LIMOS**  
*Untitled*  
Photogram, 25.4 x 20.32 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 2025 were Alexander Denis, R. James Edwards, and Candace Minott.

# ALEXANDER DENIS

My fascination with the strange world of electrical power transmission lines is the basis for my ongoing series titled *Electroliths*. I find that these “truths” of modern infrastructure are scars on the natural environment, and yet because of their proliferation, they seem to blend in, pretending their harsh, skeletal forms are natural. I want to focus on these less-observed structures, hoping to display both their artfulness and their weirdness.

I work from photographs that I take in northern Burlington, Ontario documenting the suburban and exurban landscape where the natural world meets the industrial. It is fascinating that transmission line wires carve across the sky, and that sometimes the only index of humanity beyond the road is a wooden pole — a mock tree in the forest. It is as if the crosshatchings of a giant artist were superimposed onto the landscape, which we just accept as inevitable.

As I follow the power lines across the landscape that remain regardless of weather or season, travel becomes part of the series. The viewer of *Electroliths* sits in the passenger seat, moving their eyes from painting to painting, seeing power lines in differing contexts, noting the vastness of this network of wires.

From my photographs, I draw sketches on a painted underlayer, taping over the forms of the power lines before painting the environment. To finish each piece, the tape is peeled away to reveal the power lines coloured only in the underlayer. This mechanical aspect mirrors the harsh but banal reality of the structures: the environment is ripped open to make space for their forms, but the forms themselves are simple, serving as “background noise.” Despite this silent encroaching, I find power transmission lines to be beautiful.



*Be Cold*  
Acrylic on Masonite, 10 x 12.7 cm



*This Is The World (I Made It For You)*  
Acrylic on Masonite, 12.7 x 10 cm



*One of These Nights*  
Acrylic on Masonite, 10 x 12.7 cm



*The Downtown Lights*  
Acrylic on Masonite, 12.7 x 10 cm



*Black Knife*  
Acrylic on Masonite, 10 x 25.4 cm

# R. JAMES EDWARDS

Each of these playing cards are part of a larger project, called *Paperwork*. This deck of cards was designed to reflect on the tedious parts of gender transition, using cartomancy — fortune telling with playing cards — as a narrative framework. The deck contains 56 cards (the standard 52, plus 2 jokers and 2 “how to play” cards) and is accompanied by a custom cartomancy guidebook, which I adapted to reflect the autobiographical themes in the cards. The deck can be shuffled and cards pulled to create a story in any order.

The cards represent a collection of small moments, such as learning to tie a tie through WikiHow, or sending my name change request to Service Canada. I chose to focus on the small, mundane aspects of transition, rather than the big picture, because this attention to detail made the narrative feel more personal and truer to life. While there are still plenty of grander moments, most of my transition has just been filling out paperwork.

I used photography and digital drawing to create these works. The colour palette of dark burgundy, pink, and red is based on the colours of my name change certificate that I received last year. I chose to make a deck of cards rather than anything else because the red and pink anti-counterfeit design on my name change certificate reminded me of the elaborate designs on the backs of playing cards. I also liked the mundanity of them — something that almost everyone has lying around the house and rarely thinks about. As small artworks, these pieces are meant to be held and interacted with as any other deck of cards would be, shuffled and rearranged to create new timelines of events.



*Death*  
Digital drawing, 8.89 x 6.35 cm



*Covered Mirror*  
Digital drawing, 8.89 x 6.35 cm



*For Delivery*  
Digital drawing, 8.89 x 6.35 cm



*How to Tie a Tie*  
Digital drawing, 8.89 x 6.35 cm



*Peace Offering*  
Digital drawing, 8.89 x 6.35 cm

# CANDACE MINOTT

*The Octobers* is an extended play (EP) album that includes five of my songs titled “Monster,” “Still,” “Know My Love,” “Alone,” and “I Miss you.” A booklet with my designs and illustrations accompanies the album, portraying a dreamlike narrative journey through the emotional self-discovery and pain that I experienced during some difficult times. The album is titled, *The Octobers* because October always managed to be a tough month for me and my family since I was young. It started with the death of my grandma in 2009, the death and resuscitation of my father and the sudden death of my uncle Garfield Minott, who passed away on October 31st, 2025. My Father and Uncle both heavily inspire my art and music.

When I was a child, I would often find reprieve from stress in fiction writing, digital illustration/graphic design, sound design and musical composition. I chose these various modes of media to create my project. Each song and illustration expresses the love, loss, anxiety, stress and sadness that I had been experiencing, exasperated by poor

mental health. It was always difficult for me to explain how I really felt and for others to understand. This album is the best way I can communicate what I was experiencing.

The art forms and methods that inspired the project the most were collage, relief print over collage and 1960s’ minimalist graphic design; I was also influenced by the greyscale Xerox-transfer wallworks of Toronto artist Sandra Brewster. I wanted to use graphic design, but make the designs look as though they were created with paper. I took a similar approach to the sound works and songs I composed, collaging different vocal harmonies, sounds and environmental elements within each track. This reflects the dream state in which I create my music and stories.



*The Octobers Album Sleeve Spread*  
Digital illustration and collage, 30.48 x 30.48 x 1.27 cm

*Alone*

Digital illustration and collage, 30.48 x 30.48 cm



2025

Candace Minott

The Octobers



2025

Candace Minott

The Octobers

*Scraping*

Digital illustration and collage, 30.48 x 30.48 cm

*Still*  
Digital illustration and collage, 30.48 x 30.48 cm



*The Octobers Inverted*  
Digital illustration and collage, 30.48 x 30.48 cm

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Fourth-year AAH Specialist

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John Armstrong

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