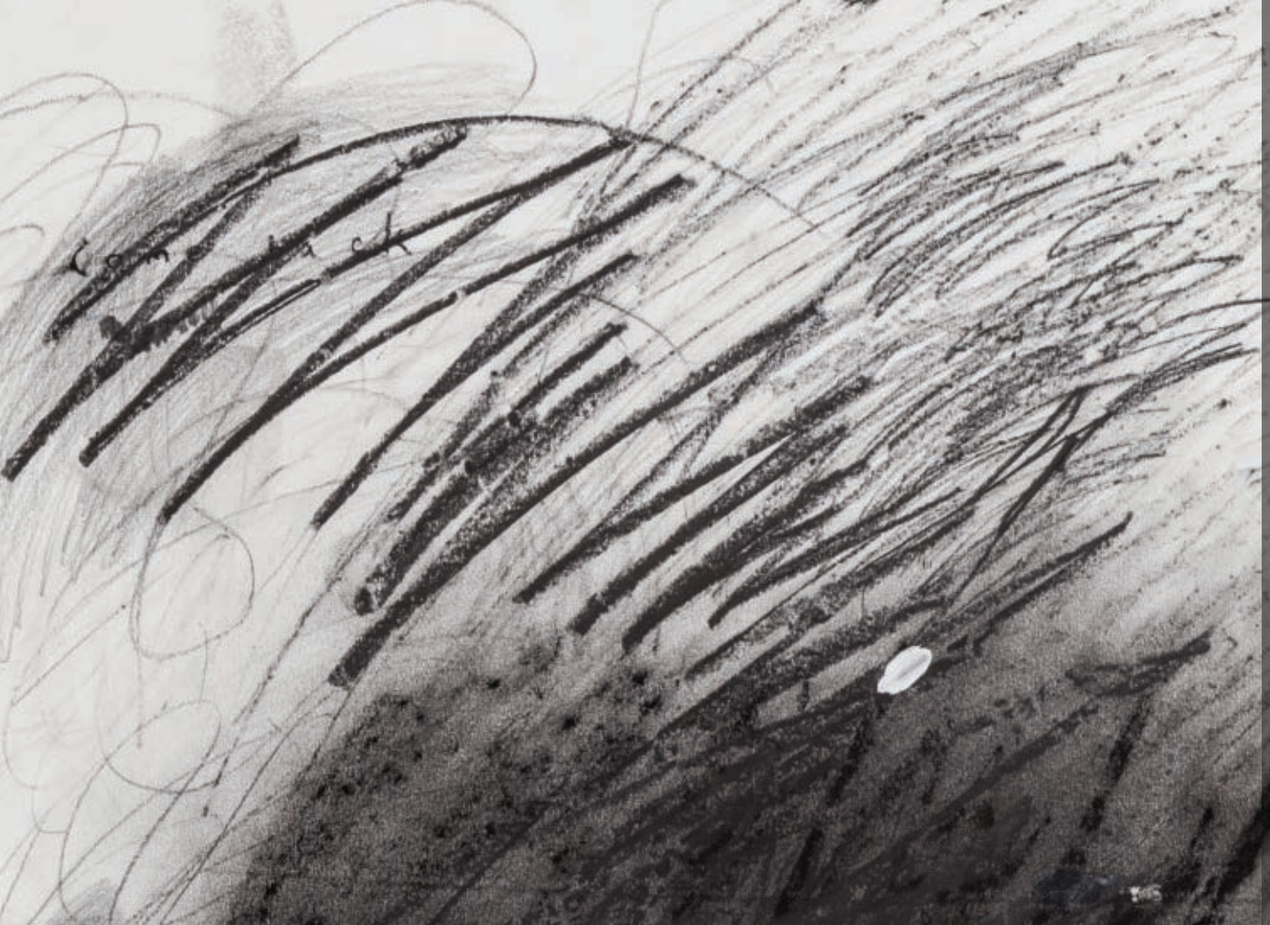

BUFF ART AND ART HISTORY 2017

BUFF

YES!

Buff is an annual publication documenting the work produced during the past academic year by students in all four years of Art and Art History — 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.

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 with 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 America, and Asia.

Art and Art History graduates 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 the fourth-year design course. *Buff* encompasses the range and currency of both our curriculum and the expressions of our students' individual visions. The unique mix of studio practices and art history are distilled and synthesized by our students into the works in a wide variety of media showcased in this publication.

We want to thank all the students who submitted work to *Buff*, the students who worked on this publication, and the faculty who assisted and advised them. We hope you will enjoy this selection of artwork mostly produced between September 2016 and the beginning of the Winter semester in 2017. You will see in the work of our students their quest for individual identity and their response to the issues facing all of us today.

John Armstrong
Program Coordinator, Art and Art History
Sheridan College

Alison Syme
Chair, Department of Visual Studies
University of Toronto Mississauga

Sheridan | Faculty of Animation, Arts and Design

Visual Studies
UNIVERSITY OF TORONTO
MISSISSAUGA

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Farah Saad
Daniella Persaud
Rebecca Filman
Colt Nicastro
Chelsea Ryan
Mackenzie Boyd
Samantha Putek
Kiana Persaud
Denyca Decaen

Yihan Li
James Legaspi
Anaheez Karbhari
Ryanne Florence
Chrysant Jonatan
Jenna Robineau
Angelica Brzyska
Anran Guo
Katelynne Cagliostro
Julia Bonavita
Jennifer Donolo

Ryan Manahan
Nada Hafez
Veronika Garbowska
Amrita Virdi
Heather Shanahan
Juliana Cirinna
Hilary Dow
Sarah Pereux
Ruirui Hu
Emiley Webb
Merry Chang

Sabrina Bilic
Chloe Yang
Nafiseh Emadmostofi
Su Min Suh
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Deanna Restivo
Olivia Lam
Abigail Nowak
Dominique Wong
Heather Riley
Mackenzie Boyd

Mira Szuberwood
Dahyun Nam
Rebecca Filman
Mariano Meryl Frances
Paula Di Battista
Christopher Berwick
Jordan Clawsey
Katarina Kaneff
Michaela Lucio
Shavon Madden
Azadeh Monzavi

THANK YOU

Special thanks to the following people for their extra effort in the making of BUFF 2017: John McCartney, artwork submission coordination; Robert Fones, photographer; Tony Hafkenscheid, image correction; Julie Pasila, photos of AAH faculty, staff and students at Sheridan and UTM; David Poolman, online submission coordination – video, sound, animation; John Armstrong and Robert Fones for editing; Jay Wilson, advanced project coordination; Megan Oldfield, design and print coordination; AAH Design 4 for their eagerness to design BUFF as a team, copy editing, image selection, and everything in between; and to all Art and Art History staff and faculty.

COVER IMAGE

Subin Ee, *YES!*, Mixed media on paper, 56 x 76 cm

ONLINE VIDEO SUBMISSIONS

For online video, sound and animation submissions please visit sheridanbuff.com

SUBIN EE
Untitled, Charcoal, gesso and collage on paper, each 76 x 56.5 cm

MONICA BUJAS
Circa, Newspaper and glue, 20.5 x 20.5 x 25.5 cm

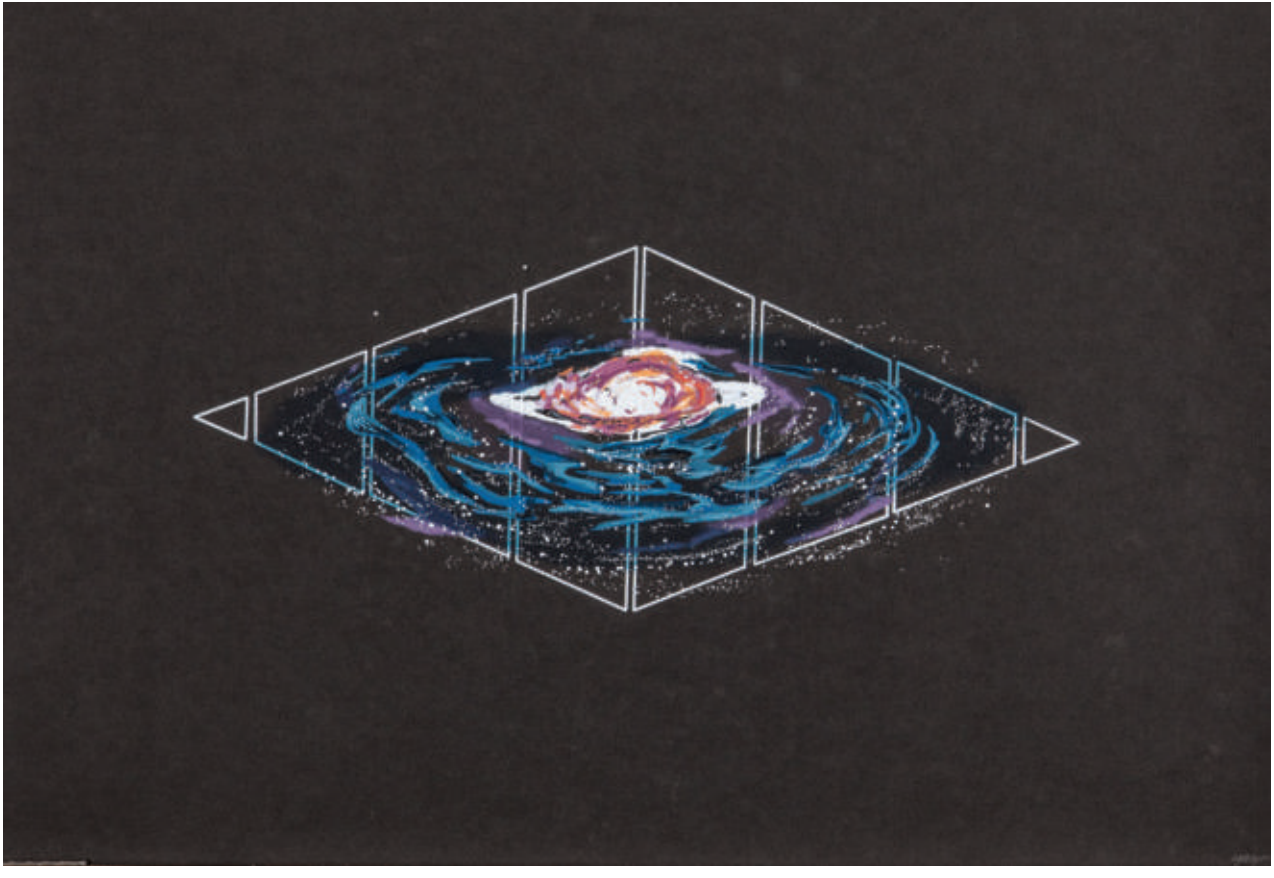
FARAH SAAD
Self-Extensions, Digital photography

FARAH SAAD
Y?, Digital illustration

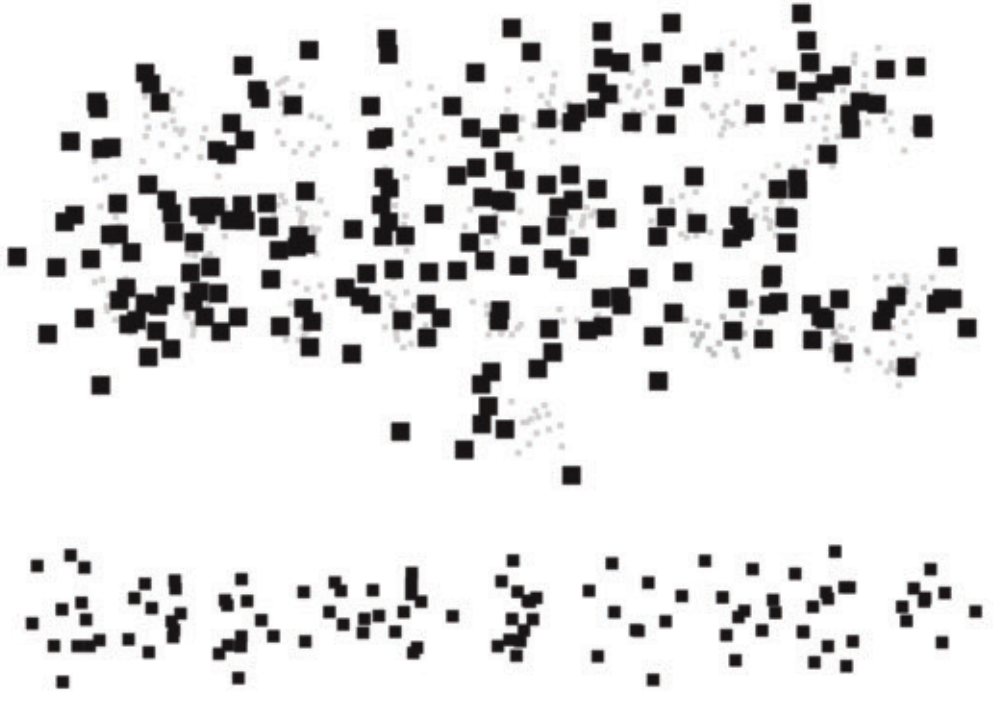
MONICA BUJAS
Niagara Falls, Paint samples collage on masonite, 29.2 x 28 cm

DANIELLA PERSAUD
Untitled, Oil on canvas, 91.44 x 60.96 cm

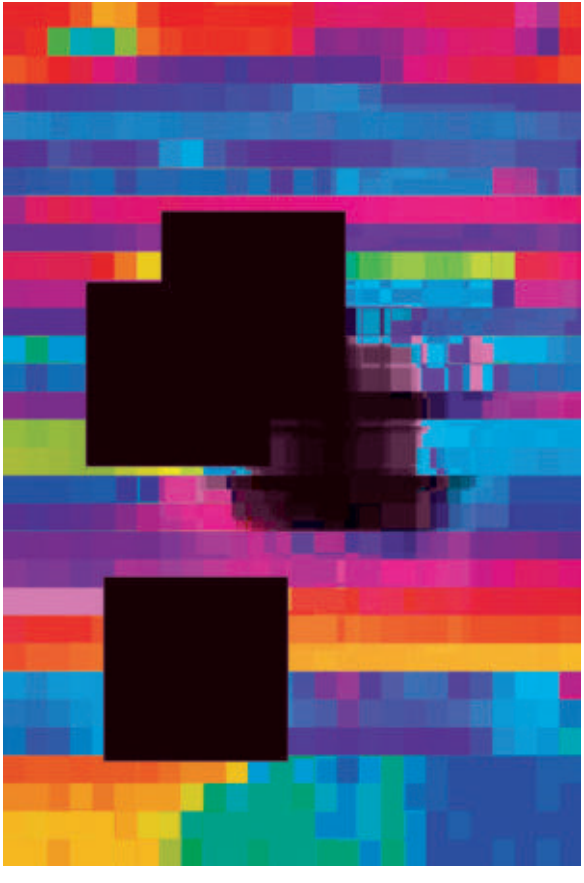
REBECCA FILMAN
The Altered Document, Collage and ink, 25.4 x 25.4 cm



COLT NICASTRO
Out of This World Geometric, Screenprint, 37 x 58 cm



CHELSEA RYAN
Skeleton Font, Digital typeface



CHELSEA RYAN
Every Moment is Relevant, Bittersweet and Delicate, Digital illustration

MACKENZIE BOYD
Internal Darkness, Graphite on paper, 62 x 62 cm

SAMANTHA PUTEK
Overheard, Graphite on paper, 30.7 x 23 cm

KIANA PERSAUD
Untitled, Oil on canas, 90 x 60 cm

DENYCA DECAEN
Deflour, Multimedia,134.62 x 38.1 x 22.8 cm

DANIELLA PERSAUD
Untitled, Charcoal and graphite on paper, 60.9 x 91.4 cm

YIHAN LI

Thinking Man, Paper and wood, 120 x 110 cm ◂

Bottle Life, Plastic bottles, water and herb tea, 71 x 40 cm ▸

JAMES LEGASPI
Maxim Continuum, Acrylic and collage on canvas, 61 x 46 cm

JAMES LEGASPI
Cut, Acrylic on canvas, 41 x 41 cm

ANAHEEZ KARBHARI
~~INDIAN WOMAN~~, Digital photography

RYANNE FLORENCE
Star Gaze, Woodcut, 55.8 x 76.2 cm

CHRYSANT JONATAN
Theatre Erindale 2016-2017 season poster, Digital print, 43.1 x 27.9 cm

JENNA ROBINEAU
D.I.Y Object 1, Mixed media, 133 x 161 x 147 cm

COLT NICASTRO
Merpeople, Silkscreen, 29 x 34 cm

ANGELICA BRZYSKA
Dramaturgical Analysis, Lithograph, 27.5 x 33 cm

ANRAN GUO
206x17x17, Painted MDF, 120 x 120 x 20 cm

KATELYNNE CAGLIOSTRO

◄ *B.Mosher,* Acrylic on canvas, 71 x 56 cm

► *Fuga Mane*, Acrylic and embroidery on canvas, 71 x 56 cm

JULIA BONAVITA
Sunday Morning, Digital photography

JENNIFER DONOLO

◄ *February Dusk on King,* Oil on canvas, 91.4 x 60.9 cm

► *Untitled*, Oil on canvas, 60.9 x 45.7 cm

RYAN MANAHAN
Untitled, Wire installation

NADA HAFEZ
Backpack, Screenprint, 17 x 15 cm

VERONIKA GARBOWSKA
Healing, Oil on canvas, 50 x 100 cm

AMRITA VIRDI
Syntropy, Oil and collage on canvas, 124 x 124 cm

HEATHER SHANAHAN
Seasons, Digital photography

ANGELICA BRZYSKA
Cookie Cutter Suburbia: 2, 3, Drypoint print, 24 x 46 cm

JULIANA CIRINNA
Divided, Found object and light, 15.25 x 30.5 x 30.5 cm

HILARY DOW

◄ *Marisha*, Oil on canvas, 91 x 61 cm

► *Sunflower*, Acrylic and oil on canvas, 91 x 61 cm

SARAH PEREUX
Untitled, Linocut, 25.4 x 20.3 cm

RUIRUI HU
Target , Found object and tape, Sculpture installation

EMILEY WEBB
Home, Screenprint, 21.5 x 27.9 cm

MERRY CHANG
Sailing Dream, Mixed media, 202 x 152 x 10 cm

SAMANTHA PUFEK
#whatareyousaying, Ink, watercolour and gold leaf, 22 x 16.5 x 1.5 cm

SABRINA BILIC

◄ *Figure No. 1*, Woodcut, 76.2 x 58.8 cm

► *Stirred Agitation*, Linocut, 55.8 x 38.1 cm

CHLOE YANG
Ave(rage), Tire and gold leaf, 81 x 20.5 x 81 cm ◂
The Fun, CNC-cut plywood, 157 x 77 x 107 cm ▸

KATELYNNE CAGLIOSTRO
New Feminism, Watercolour, ink and pencil crayon, 60.9 x 45.7 cm

NAFISEH EMADMOSTOFI
Do It Yourself - Coffins II, Oil on canvas, 81 x 101 cm

SU MIN SUH
Untitled, Oil on canvas, 76.2 x 60.9 cm

SU MIN SUH
Untitled, Oil on canvas, 58 x 108 cm

ANRAN GUO
Inked Rood, Digital illustration, 17 x 11 inches

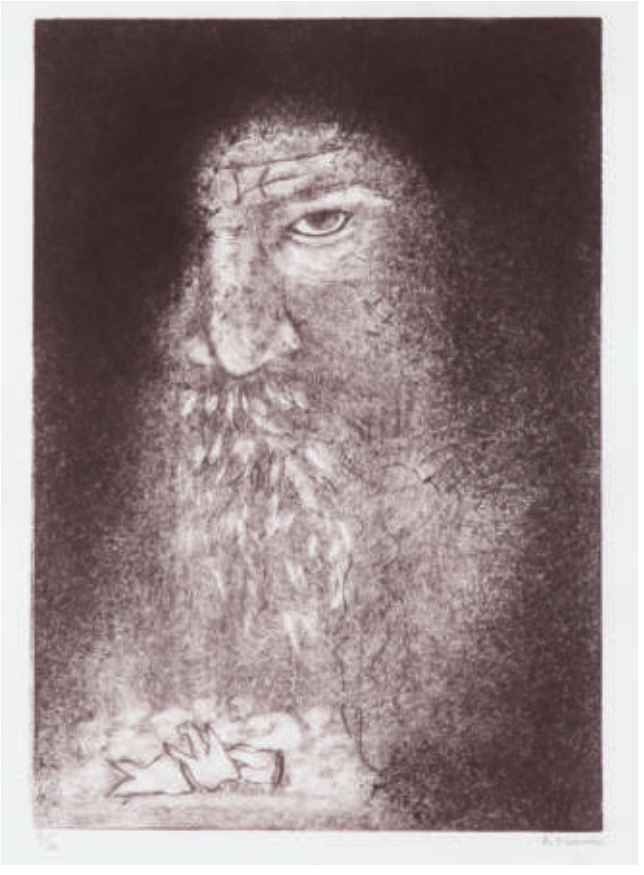
AUDREY YIP
Rooms, Digital photography, 38.1 x 53.34 cm

DEANNA RESTIVO

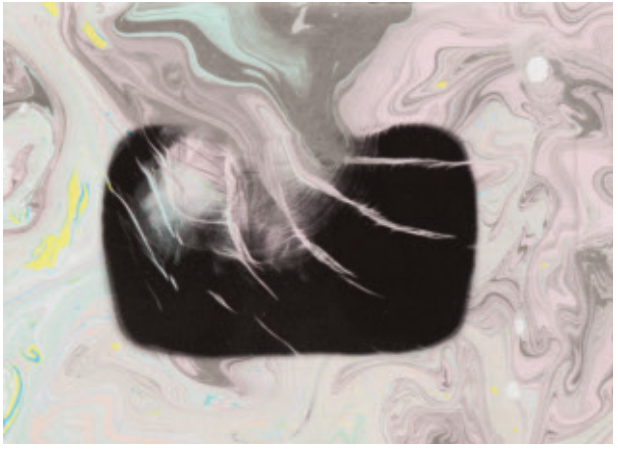
◄ *Untitled (Swamp III)*, Serigraph, 30.5 x 46 cm

► *Untitled (Nude Series IV, VII, XV)*, Ink, charcoal on paper, 28 x 38 cm

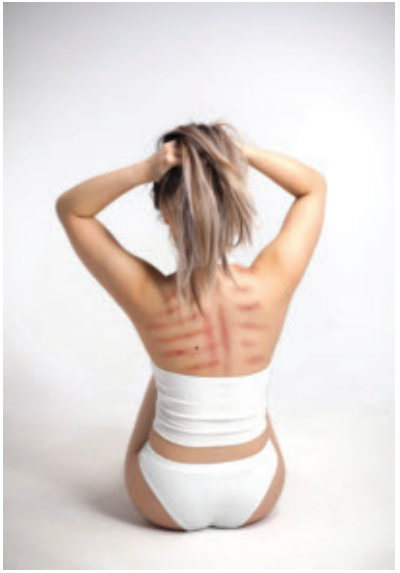
OLIVIA LAM
Note to Self, Digital photography, 30.8 x 46.2 cm



ABIGAIL NOWAK
Nightmare, Drypoint print, 28 x 25 cm

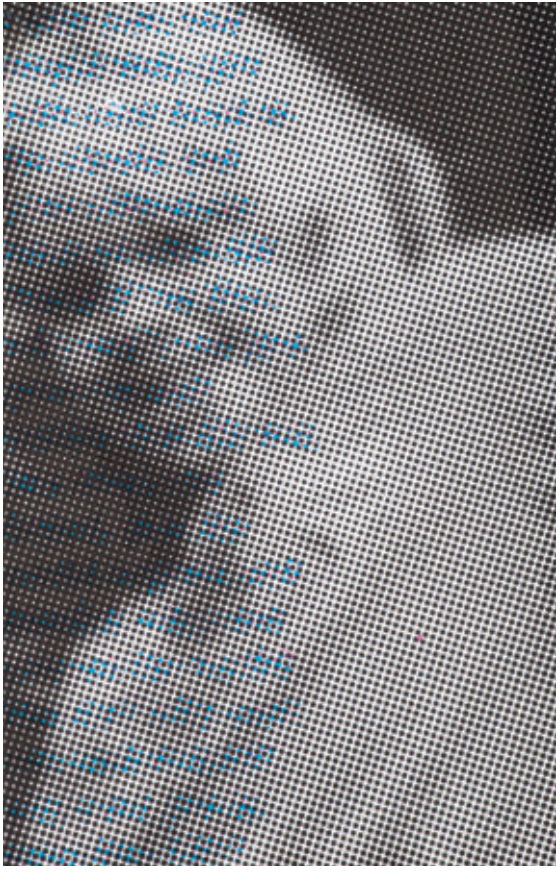


ABIGAIL NOWAK
Untitled, Lithograph on marbled paper, 28 x 38 cm



CHRYSANT JONATAN
Kerokan, Digital photography, 81.2 x 55.8 cm

DOMINIQUE WONG
Trap, Digital photography



HEATHER RILEY
Untitled, Screenprint, 60.9 x 40.6 cm

MACKENZIE BOYD
Specter, Woodcut print, 40 x 30 cm

MIRA SZUBERWOOD
Jennifer, Oil on canvas, 81.5 x 61 cm

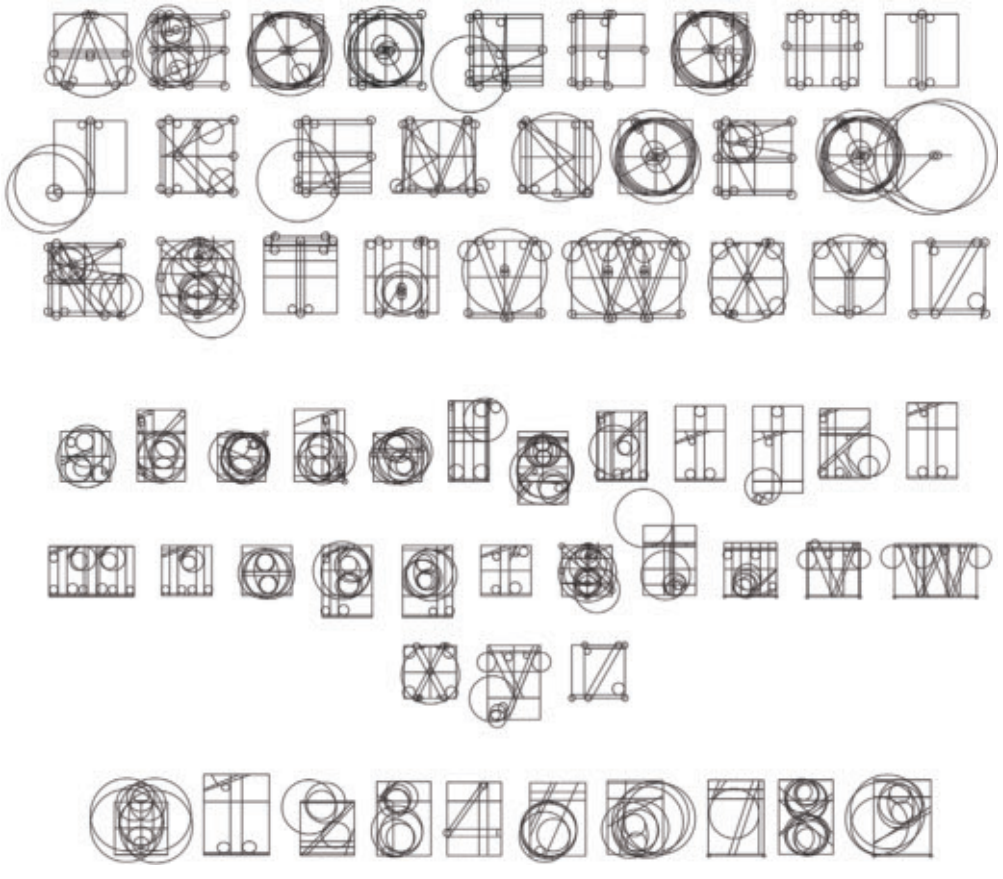
DAHYUN NAM
Chair, CNC-cut plywood and found object, 89 x 63.5 x 71 cm

REBECCA FILMAN
Rabbit, Snake, Lichen, India ink, 28 x 19 cm

MARIANO MERYL FRANCES
Untitled, Digital Photography

DAHYUN NAM
Untitled, Found object and concrete, 79 x 25.5 x 46 cm

NADA HAFEZ
100 Names, Screenprint, 17.8 x 17.8 cm



PAULA DI BATTISTA
Roman Ruins Font, Digital typeface, 29.5 x 27.9 cm

ADVANCED PROJECTS

The Advanced Projects is a course of study open to motivated senior students who have completed the 4th year of their chosen discipline with top marks. Each student works with a full-time faculty mentor to create and defend a self-directed body of work and written thesis component. The course is modeled as a type of mini-Masters that readies graduating students for a career in the arts or further education in Graduate Studies.

This year the faculty worked with Chris Berwich, Jordan Clawsey, Katarina Kaneff, Michaela Lucio, Shavon Madden and Azadeh Monzavi in the fall of 2016 (FAS451H) and into the winter of 2017 (FAS452H). The following pages contain documentation of their varied practices across diverse mediums.
We wish them all the best as they embark on their future as emerging artistic talents.

Jay Wilson
Coordinator of the Advanced Projects

CHRISTOPHER BERWICK

Investigating the Digital Persona

We must not allow technology to determine how we operate. In my artistic practice, I utilize performance, photography, and contemporary devices to create works of art that challenge the use of emerging technologies. Considering myself in two forms allows me to deconstruct my ideas about these technologies; as physical and digital self. I create a relationship that asks questions about digital content and online freedoms. It is my dual-self that must direct and conceive my works. Technicalities aside, I saturate my practice in humour. Nothing is more enjoyable to me than critiquing and understanding new technologies by utilizing absurdities in subject matter.

CHRISTOPHER BERWICK
Playing with Myself, Digital still from video

CHRISTOPHER BERWICK
Playing with Myself, Digital photography

JORDAN CLAWSEY

My work has gradually shifted toward creating an experience for both the viewer and myself so that we can question our awareness of the way the natural world is under threat. I explored how this may affect us in both serious and subtle ways. While working on this advanced project, I started to learn that looking for connections, and deepening my own understanding through experience, was the foundation of this project. I began by seeking out general questions, beginning with why I wanted to make this work. I believe it is about initiating new experiences, and through them testing the boundaries of my conceptual framework. My hope is to build a stronger relationship with my art work, by experiencing many attempts, failures, and eventually successes. The more I learned about the fragility and endurance of migratory birds, the more I wanted to search for deeper meaning within this project. I wanted to figure out why I'm so fascinated and disturbed by their extraordinary journeys and how this may relate to my life. I also wanted to understand why others seemed unaware or avoided thinking about the vulnerability of such wildlife. At this point, after working through these ideas for several months, I am beginning to see that perhaps life, much like fine art, isn't so black and white. I want to appreciate the beauty within the grey, which is where we can learn and grow through challenges and differences of the unknown.

JORDAN CLAWSEY
Found Object, Digital Scan

JORDAN CLAWSEY
Cohabitation, Video Installation

KATARINA KANEFF

In my *Future Ruins* series I wanted to take what I have learned from the history of photography and apply it to the world that I inhabit.

As I look out on the world, there are many instances in which something calls me. Whether it is a place in which I am allowed to venture into, or a place in which I would be trespassing. Something always calls me to step out of the path I have set myself on to explore a place that seems hidden. This can take the form of a forest, an industrial site, or a place that has been barred from public entry. What captures me when looking out onto the world is the interrelationship of nature.

Early photography has this allure. A place that's forgotten, abandoned, overlooked, or barely noticed. This series is inspired by an image that I saw years ago while visiting Chichen Itza. In the photograph the ruins of the pyramid have been overgrown by plants.

While keeping this image in mind, I started to daydream about what the landscape where I live would look like if it were abandoned. While working with multiple exposures, I wanted to create a dream-like effect of a world that does not exist. Of course, if this were to happen it would be hard for me to imagine — just as I imagine the pre-Colombian Maya would have found it unbelievable that their places of worship would be one day reclaimed by nature.

KATARINA KANEFF
Future Ruins, Silver gelatin prints, 20.3 x 55.8 cm

MICHAELA LUCIO

My aunt who lives up in Thunder Bay
showed up at our house un-expectantly.
I don't think anyone knew she was coming.
I stood by the table with the lamp that I nearly knocked over.
My aunt smiles as if it hasn't been seven years since
we have seen her.
My mother won't look at me.
And then there is another knock at the door.

I pick at the wart on my foot.
They always come back.
He stares at me.
I want him to think I didn't notice.
It's a display of will.
I can wait a long time.
I can't meet his eyes.
I continue digging at the thick skin.

He was older than me.
It was my first kiss.
He pulled me to him.
His face scratched mine.
He tasted of smoke. The taste lingered.
It made me think of my dad smoking
while he read the paper.
He grinned at me.
He thought it was funny.
He tells me when to meet him.
Sometimes he is late.
Sometimes he never comes.
Sometimes we barely talk.
Other times he tells me
a little about his life.
Every time there is more kisses.
We never go anywhere.
He is really handsome.

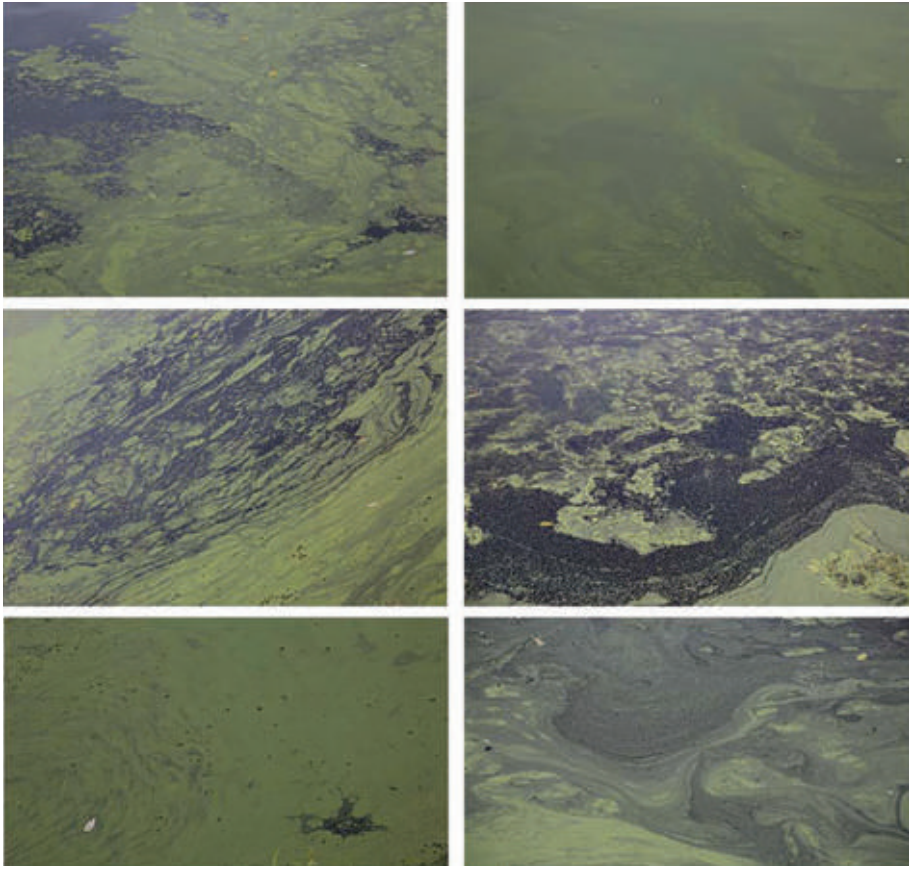
MICHAELA LUCIO
White Picket Fence, Lithograph, 36 x 28.5 cm
Cigarettes and Tea, Monotype, 36 x 29.5 cm

MICHAELA LUCIO
And He Watched, Monotype, 28 x 33 cm
And He Watched, Collage #8, Mixed media on paper, 28 x 21.5 cm

SHAVON MADDEN

I have come to realize that my role in this world is not a passive one. I use my artistic practice as a tool to provoke thought and emotional response, through the act of making. The nature of my practice is interdisciplinary, focusing on sculpture and installation. I am not limited to one specific medium to address a specific material response. Substitute this sentence: I use the rawness of material form, in this instance the colour and gooey physicality of algae growing in Petri-like dishes, to engage the viewer aesthetically. Through this labour-intensive process, I build upon my relationship with the natural world. The act of making is the most powerful tool I have as an artist. I feel that for my own work to be valid, it needs to have a purpose and it needs to give a voice to the natural world, which affects us all. My practice is driven by my personal relationships and studies in environmental science. This is my foundation when understanding the natural world and what my role is as an artist.

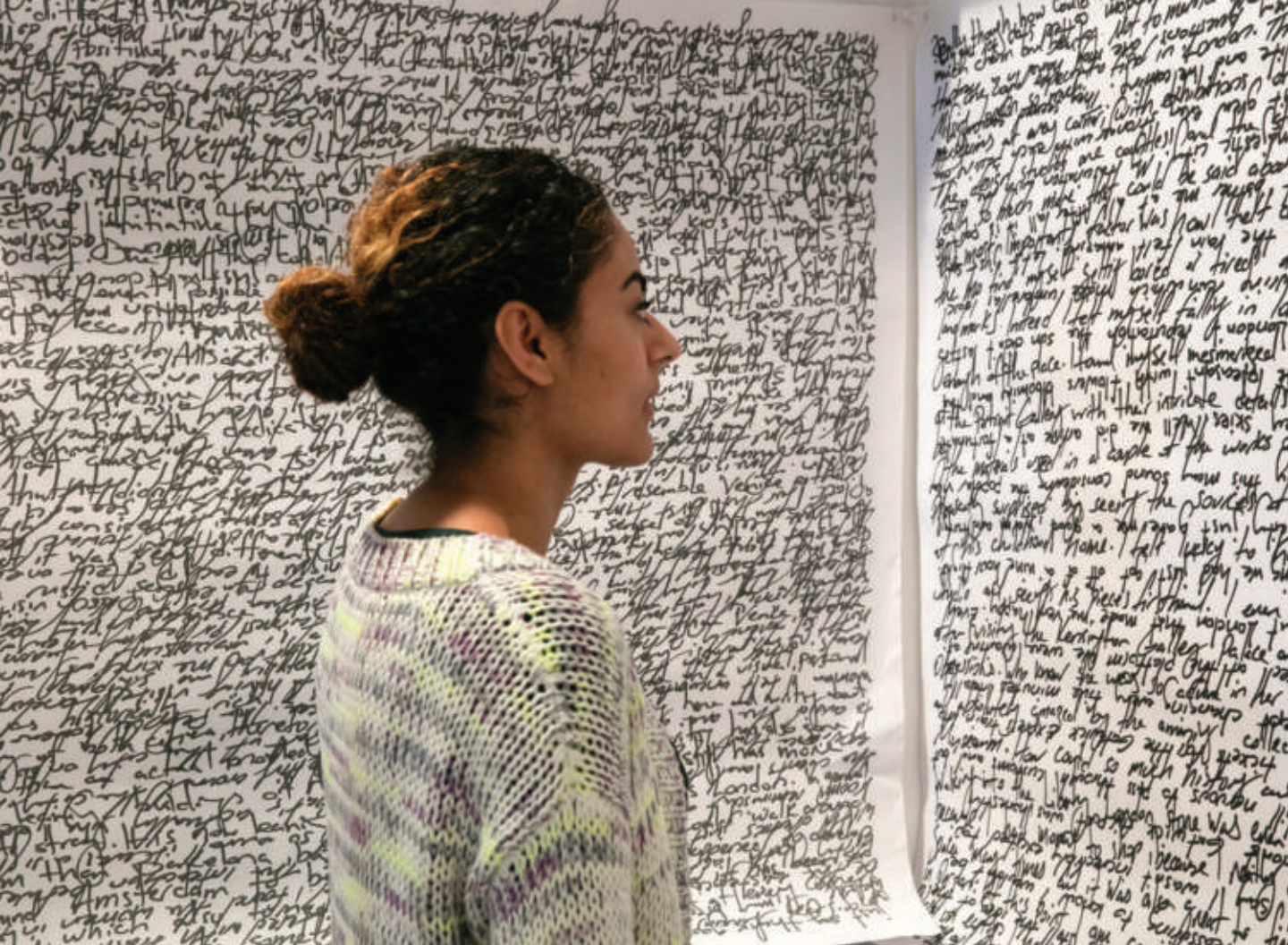
SHAVON MADDEN
Thirst, Petri dishes, algae, grow light, electrical cord, 305 x 244 x 122 cm



SHAVON MADDEN
Sink, Video installation, film stills

AZADEH MONZAVI

What Actually Happened is a body of work informed by recording personal history, or keeping a diary (albeit one that is written after the fact). Last summer I had the opportunity to travel to London, Barcelona and Amsterdam in order to see and explore all that I could on the topics of art and design. This trip proved to be more than mere research into international aesthetics; for me it was an emotionally charged and telling experience. In recording my responses to these locations, words have become signifiers of my emotions fueled by my memories of each place. I kept on writing, letting the words form both in my mind and on paper. Once the ink touches the white surface of the page, I acknowledge and accept each word. I move on from misspelled words, or those awkwardly written, just as I moved on from one city to the next. There was no time to fix or reflect, only time to see, to experience, to feel.



AZADEH MONZAVI
What Actually Happened, Installation, 91.5 x 91.5 cm
What Actually Happened, Installation, 91.5 x 122 cm

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