



# **BEING SCENE**

23<sup>RD</sup> ANNUAL EXHIBITION  
CATALOGUE

**2024**

COVER IMAGE

Artist: TK Workman

Title: Flowery

Year: 2024

2024 marks the 23<sup>rd</sup> edition of the annual Being Scene exhibition presented by Workman Arts.

This juried exhibition catalogue celebrates dozens of artists who exhibited across two downtown Toronto galleries in Spring 2024.

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### ABOUT BEING SCENE

Being Scene is an annual juried exhibition of recent artwork by Workman Arts members and individuals who have accessed the Centre for Addiction and Mental Health (CAMH) services in their lives.

Being Scene began over 20 years ago on the grounds of the Centre for Addiction and Mental Health. Over the years, Being Scene has exhibited juried surveys of thousands of artworks by Workman Arts member artists as well as artists with lived experience who have received services from CAMH. Being Scene is an invaluable professionalization experience for artists, consistently reaching audiences of over 5,000, allowing for a greater understanding of diverse experiences. Artists have given shape to compelling ideas and narratives, covering a wide range of conceptual and material approaches. Being Scene has been shown in spaces such as The Gladstone Hotel, Toronto Media Arts Centre, various Artscape locations, and at CAMH.

### BEING SCENE 2024

The Being Scene Annual Juried Exhibition serves as a platform to showcase the rich and varied talent within the Workman Arts community. We aim to continue brightening the city with our diverse and inclusive exhibition. This annual event is a celebration of creativity that contributes to and fosters a sense of belonging within the broader cultural landscape.

For 2024, the Being Scene Juried Exhibition was held at two locations: Akin Collective's Remote Gallery and Workman Arts' OFFSITE location at Youngplace. These springtime exhibitions displayed over 30 juried artworks selected by Aidan Cowling (The Blackwood Gallery), Heidi Persaud (Tangled Art + Disability), and Jesse King (Art Gallery of Ontario), as well as work from the Ica Pas Scholarship in partnership with Toronto Community Housing.



LIST OF ARTISTS:

Stephanie Avery

Áine Belton

Ron Berberich

Sheila Brosnan

Anna Camilleri

Cassandra Chassi

Coley

Alex Currie

Christina Foisy

E. Franklin

Ghazaraza

Saretta Khan

Grigio Liu

Lorette C. Luzajic

Serena McCarroll

Nick Peterson

POVPOV

Benjamin Priede

Zeni Shariff

Chahat Soneja

Asma Sultana

Shannon Taylor-Jones

Jace Traz

Georgia Whist

Suritah-Teresa Wignall

TK Workman

# STEPHANIE AVERY

 [stephanieavery.com](http://stephanieavery.com)

 [@stephvonawesome](https://www.instagram.com/stephvonawesome)

The *AdHack* series uses salvaged ads where Stephanie hand-paints her own whimsical additions directly onto them to critique duplicitous aspects of consumer culture and the constructs of advertising. Using farce to undermine the ad's influence and pervasive power, she subverts ad content from being manipulative/insidious to hilarious/absurd, shifting the viewer/advertiser relationship.

Stephanie Avery is a Toronto-based multi-disciplinary artist with a degree in visual art from York University. Being especially interested in our collective relationships to the spaces we inhabit, Stephanie explores the world with an equal balance of joy, curiosity and skepticism: a balance she strives to represent in her practice. Her work is both playful and critical, and nothing she does is without a hint of mischief.



# ÁINE BELTON

 @ainebelton

Collaging is a way to situate myself in contemporary culture; it is a way for me to navigate the complexities of identification as a neurodiverse and gender nonconforming artist. Found images and text unite on paper—this collision of media is a form of catharsis; an artform that explores the limitations of systemic oppression from religion, gender and other structures.

Áine Belton (she/they) is an Irish-born queer, neurodivergent artist living in Toronto. She holds a Master of Fine Art from the University for the Creative Arts, Canterbury, and a Bachelor of Visual Arts Practice from the Institute of Art, Design and Technology, Co. Dublin. Their artwork discusses the nature of ephemerality and with a focus on mental health and gender constructions through photography, sound art, collage, and sculpture.



*The World As You Know It*  
collage, mixed media  
20 in x 20 in  
2024



Erin McCarthy

107

By Sunday  
I'm going to make you scream



Wow Is Me  
collage, mixed media  
8.5 in x 11 in  
2024

2867  
Gr. 42  
Schnitt 5  
Bogen 8

**RON  
BERBERICH**

I was inspired to make these pieces to feel better. Painting is a good way to help myself and other people.

*China girl*  
acrylic on board  
framed  
8 in x 10 in  
2023





# SHEILA BROSNAN

 @littlebood

The series *Navigating the Mental Health Landscape: 25 Years of Recovery and Relapse*, is a visual narrative of my lived experience with a Mood Disorder from the last 25 years. The repetitive action of drawing and painting each pill provides an opportunity for contemplative reflection of the journey I am documenting, and has allowed me to recognize my own perseverance and agency in my recovery.

A few months after graduating from OCAD in 1997, I was involved in a near-fatal car accident that resulted in a mild brain injury. One of the many life changing outcomes of this injury was chronic bouts of Major Depressive Disorder. As a result, my art practice has been limited to times of stability and relative recovery. Late in 2023 I responded to a new treatment and have experienced a new level of recovery that has allowed me to rediscover my creativity and desire to share my experience through my art.

1998  
ink and acrylic on paper  
12 in x 12 in  
2024





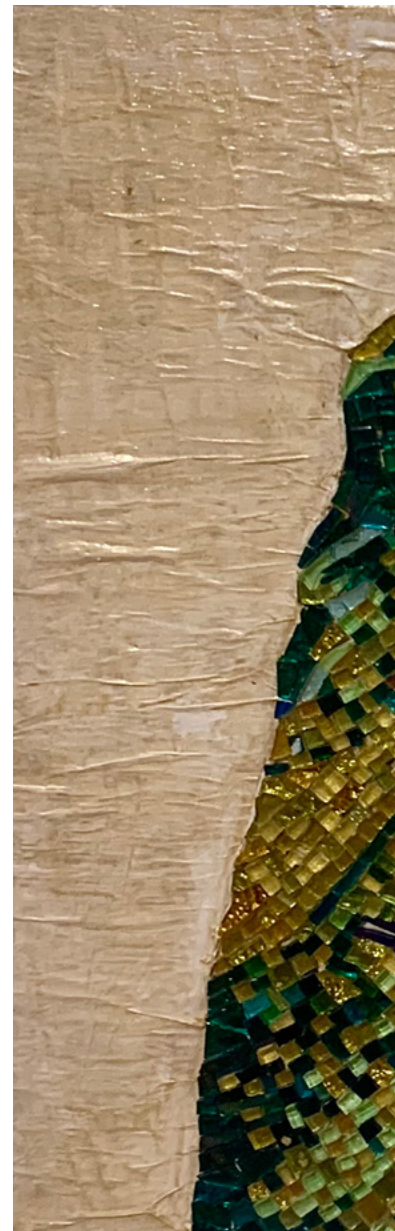
## ANNA CAMILLERI

 @anna.camilleri.red

With *One Bowl, Two Spoons, Multiple Possible Futures*, I'm in dialogue with disability as part of the human experience, rather than notions of isolated "short-straw" draws. Through representation of an everyday scene, I am challenging the idea of disability as exceptional and instead invoke disability futures that include all of us, where difference is not deficit.

Anna Camilleri has presented and exhibited at galleries and festivals such as Festival of Live Digital Art, Tangled Art + Disability, STEPS Public Art, National Queer Arts Festival, LIVE: Biennial of Performance Art. Her book works have been recognized with distinctions from the LAMBDA Literary Foundation, Association of Independent Publishers, and the American Library of Congress.

*One Bowl, Two Spoons,  
Multiple Possible  
Futures*  
mixed media:  
glass (vitreous, cast,  
molten and coated),  
wood, paper, matte  
medium, acrylic paint  
36 in x 24 in  
2023







# CASSANDRA CHASSI

The painting's initial concept spoke to how many lives are taken or stepped on till you become the monster yourself in order to get ahead. As a result, the skulls and hands serve as camouflage for the face, reminding us that not everything is black and white. This is especially true in today's gray world.

Cassandra Chassi is a self-taught artist who was born and raised in Toronto, Ontario. She specializes in Acrylic paintings, charcoal sketches and Fine line Art work. Chassi aims to popularize the importance of morality and mortality, to promote mental health awareness as well as segregation in society. Currently, she is pursuing her psychology degree with Queen's University and will be starting a small business called Curiously Grimm.

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Chassi is a recipient of the Ica Pas Scholarship.

*Social Camouflage*  
acrylic on canvas  
24 in x 18 in  
2024





### COLEY

 @coley.makes

*Crumpled:*

Working with glass is an intense and humbling process, and requires a great deal of determination and resilience. *Crumpled* emerges as a visual manifestation of my inner state.

*Railpath (World is a Fuck):*

This assemblage seeks to capture the essence of a place. The steel and cinder block are found objects and the handmade glass component represents the contribution of my presence in the space.

I am a multidisciplinary artist and performer constantly creating in Tkaronto. My work is largely process-oriented, and examines duality, idiosyncrasies and life on the periphery. I experiment by blending glass techniques from fusing, hot casting, and glassblowing with my ongoing art practices of collage, drawing, and performance to create abstract sculptures and installations rooted in play, movement, and experience.



*Crumpled*  
fused, slumped and  
folded sheet glass  
12 in x 6 in x 4 in





*Railpath (World  
is a Fuck)*  
glass, concrete,  
steel  
10 in x 8 in x 8 in  
2023

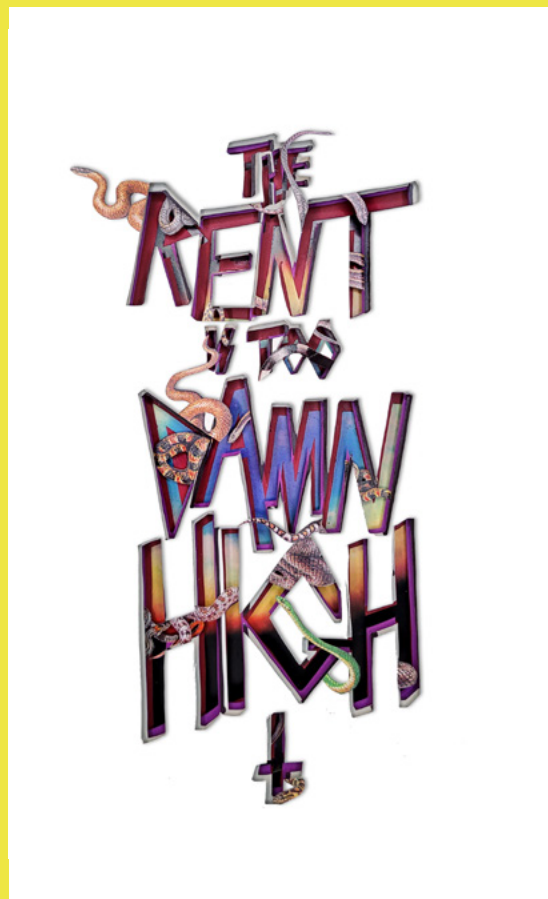
# ALEX CURRIE

 alexcurrieart.ca

 @alex\_currie\_art

Both *Times are tough* and *Rough Times* are from the series *Font Exploration Series: 2023/2024*. These works are the response of a single father trying to find affordable housing in a popular tourist area during a housing crisis. With housing/mortgage prices being completely unattainable, rentals becoming scarce and unrealistic, this series is the frustration put to paper.

Alex Currie is an East Coast transplant living in Ontario who recently decided to fully embrace the multi-hyphenates of a lifelong creative. During a period of ups and downs, the one thing that tied his life together was the need to generate something to express this creativity. After reconnecting with hand-produced artwork as a coping mechanism for anxiety and depression, Alex has been exploring a push into the realm of fine art with an invigorated drive to create “something”.



*Rough Times*  
mixed media collage  
on paper, framed  
9.5 in x 11.5 in




THIS ARTWORK  
HELPED AN  
ARTIST PAY  
THEIR RENT  
FOR A MONTH

*Times are tough*  
mixed media  
collage on paper,  
framed  
14 in x 11.5 in

# CHRISTINA FOISY

 christinafoisy.com

 @seefoisy

*Sacrifice* is part of the larger light box constellation series, *While Ghosts Still Hover*. The series is comprised of 12 collages and poems made from materials I found in the family home after years of excavating and sorting through piles my father collected after my mother's postpartum suicide. Using a palimpsest technique, I tell a story in layers to reveal a silence that speaks.

Christina Foisy (she/her) is a white settler, Neurodivergent poet, collage, and sound artist based in Toronto/Tkaronto (Treaty 13). With a background in Creative Writing, including a PhD in Mad Studies, her artistic practice grapples with the unspeakable and the uncertain. Her writing and collages have been featured in literary journals, group exhibits in Toronto, and supported by grants from the Ontario Arts Council and Toronto Arts Council.

*Sacrifice*  
collage, paper,  
ephemera, lights  
11 in x 17 in  
2023



**E.**  
**FRANKLIN**

This piece expresses the disconnect and frustration with perceptions of love and commitment.

I am 73 and I have spent most of my life supporting artists with little time to create myself. I was a makeup artist for the Canadian Opera Company in the 70s and for other theatre productions. I had taken Art History classes at University but I absolutely love the Art Cart program at Workman Arts. It has helped me with all this trauma I am dealing with. I am slowly putting together mainly collage pieces reflecting my thoughts on love, relationships, etc.

*I Never Promised You a Rose Garden*  
mixed media: venetian mask, acrylic  
paint, circuit board, audio plugs, audio  
wires, 1940 camera shutter, Persian  
silver ring, paper flowers, plastic letter  
beads, costume pearly and ruby gems,  
brass brooch  
6.25 in x 5 in x 10.25 in  
2022





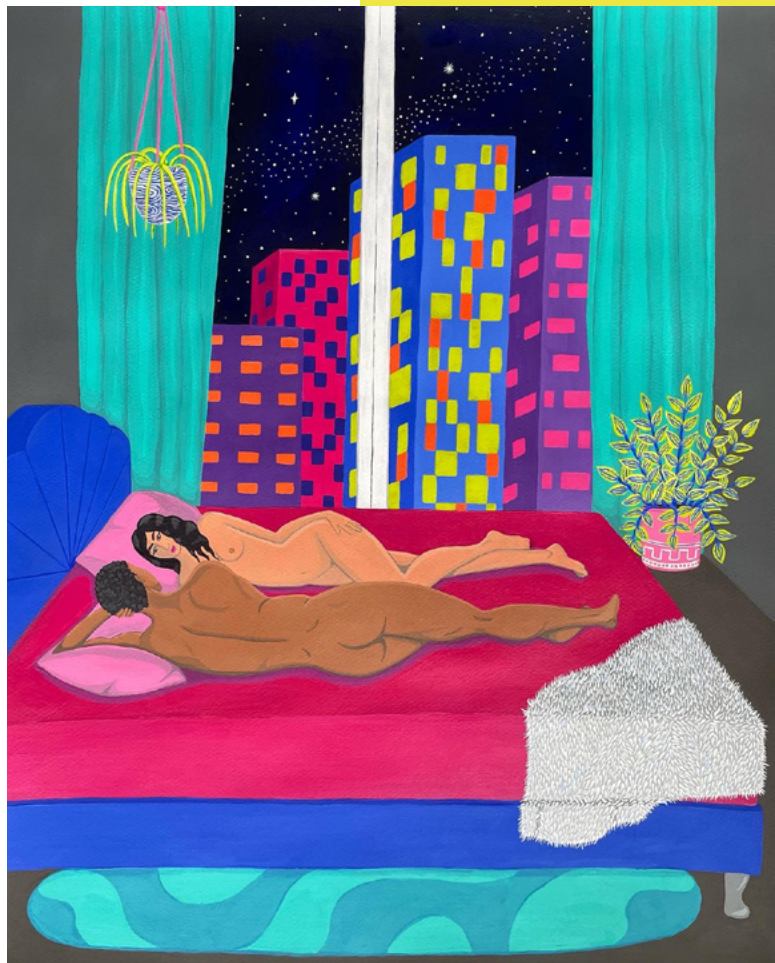
## GHAZARAZA

 ghazaraza.ca

 @ghazaraza

My artistic mission is to fuse the essence of my Iranian roots with the contemporary nuances of Canadian life, aiming to create an evocative synergy that speaks to the complexities of identity, feminism, and the body. I explore the intricate layers of existence as a BIPOC immigrant, seeking to provoke introspection and dialogue while celebrating the kaleidoscope of human diversity.

Ghazaraza, an Iranian-Canadian multidisciplinary artist combines nature, the human body, and Iranian stories in her vibrant works. Her art explores feminism, love, sensuality, and identity, provoking profound reflection through bold shapes, clean lines and intricate textures.



*Concrete Love*  
acrylic on paper  
27 in x 34 in  
2022



*Woman, Life,  
Freedom*  
latex and aerosol  
paint on canvas  
52 in x 60 in x 2 in  
2023



# SARETTA KHAN

 @Dipiartdesign

This self portrait painting focuses on the uses of complementary colors purple and yellow tones for the portrait face.

The expressive painting strokes of layers and layers of colors bring out the life-like expressions in the painting.

I am a multidisciplinary graphic designer/artist. I enjoy advancing my skill level by experimenting during my spare time and am passionate about pursuing my love of art. I love experimenting with traditional paintings, digital collages and making one-of-a-kind artwork. I am still discovering my art style and experimenting with various art mediums.

*Self portrait painting 2*  
acrylic on canvas paper  
16 in x 20 in



# GRIGIO LIU

 @artbygrigio

Solitude - alone , isolation, detachments.

Feeling alone even when others are present.  
Being alone gives you the space for self reflection  
and enjoyment in your own company. I use  
acrylic and mix in other medium to communicate  
my life journey. Art is how I heal and I want to help  
others feel deeper through my work.

I'm Grigio Liu, living in Toronto as an Artist. Coping with  
Bipolar for years has taken a toll on me and my family.  
In 2022 I decided to paint again. Through the process  
I have been able to express my struggles and emotions  
on the canvas.

I'm hoping my artwork can resonate with my audience and  
let others have a better understanding of what people  
living with mental health issues go through everyday.

*Solitude*  
acrylic on canvas  
16 in x 20 in  
2022





# LORETTE C. LUZAJIC

 [mixedupmedia.ca](http://mixedupmedia.ca)

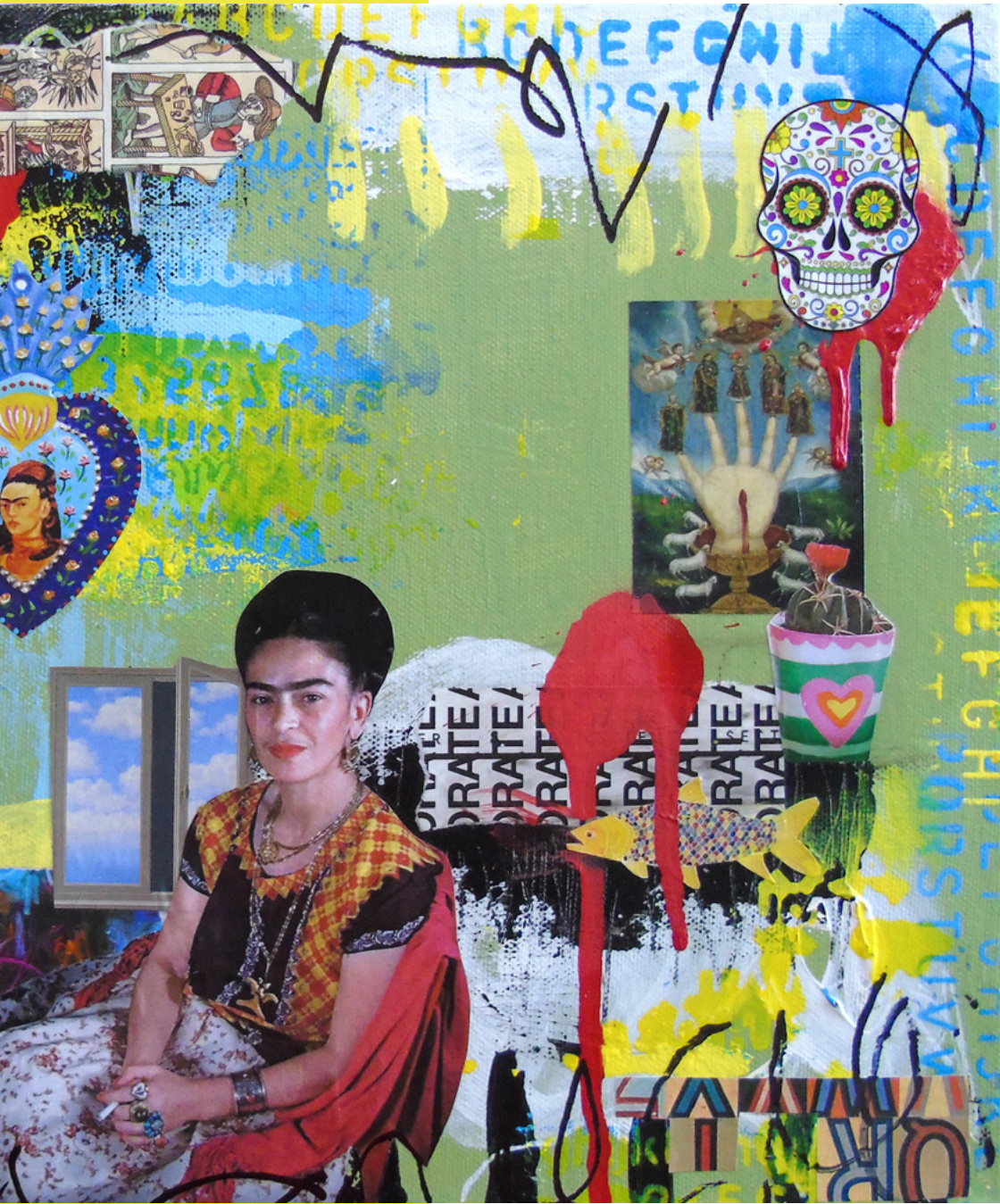
 [@lorette.c.luzajic](https://www.instagram.com/lorette.c.luzajic)

This collage painting is one of a series tributing Frida Kahlo, the Mexican painter and patron saint of suffering. She is an inspiring icon because she lived life passionately and on her own terms, despite the cruel fate of chronic pain, endless surgeries, illness, and depression. She was a true warrior, and she gives us strength to endure.

Lorette C. Luzajic is an award-winning artist, a writer, editor and educator. Her passion is art history, which turns up one way or another in all of her professional and creative practices. She is an addiction and cancer survivor.







Queen of Mexico Frida  
mixed media: collage and  
acrylic on canvas  
12 in x 12 in



# SERENA McCARROLL

 serenamccarroll.com

 @serenamccarroll

In a world often preoccupied with polished perfection, *Weird Bear* fully accepts its asymmetry and unconventional form. Its misshapen head, streaks of glaze and unnatural colour are not flaws but marks of a strong character. Special thanks to Inspirations Studio. The opportunity to work in ceramics would not be possible without them.

Serena McCarroll received her BFA from Emily Carr University and her MFA from Ryerson University. Her work has been shown in galleries such as Harbourfront Centre (Toronto), Stride Gallery (Calgary), The Art Gallery of Southwestern Manitoba, Paved Arts (Saskatoon) & IMA Gallery (as a featured solo exhibition at Toronto's Contact Photography Festival). She is the author of the book *All Citizens* (Conundrum Press, 2012).

*Weird Bear*  
clay and glaze  
4.5 x 3.5 x 5 in  
2023



# NICK PETERSON

 [theboywhoprints.ca](http://theboywhoprints.ca)

 [@the\\_boy\\_who\\_prints](https://www.instagram.com/the_boy_who_prints)

My artistic attention is drawn to landscapes and how we represent them. In the face of climate change, capitalist consumption, and colonial expansion, I ask how land and nature will survive, and in what form. Can these forms communicate the body of the land's history? Are these forms accessible? What parts of a landscape are remembered and forgotten by these forms?

Nick Peterson is a Toronto-based linocut printmaker who draws inspiration from artists such as Hokusai and William S. Rice. His subject matter focusses on the world immediately around him; trees, nature, and the stories he's reading amongst the most common. He's appeared in exhibitions hosted by Workman Arts, the Ontario Society of Artists, and the Orillia Museum of Art and History and makes regular appearances at local art fairs.







*4th Line at hwy 27*  
printmaking on paper  
framed  
24 in x 18 in  
2023

## POVPOV

7 povpov.art

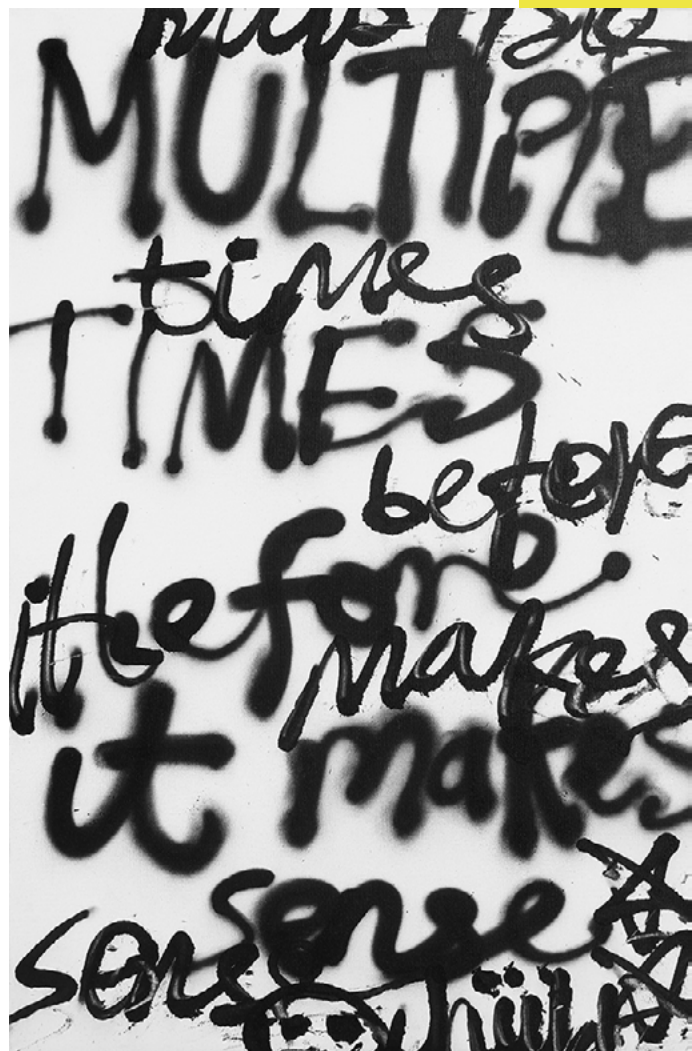
📷 @povpov.art

Mirroring our own imperfections, POVPOV provokes us to embrace them, have the freedom to navigate around them and the courage to find our true selves on the path to self-discovery.

TL;DR: I'm the foam roller you don't want but need.

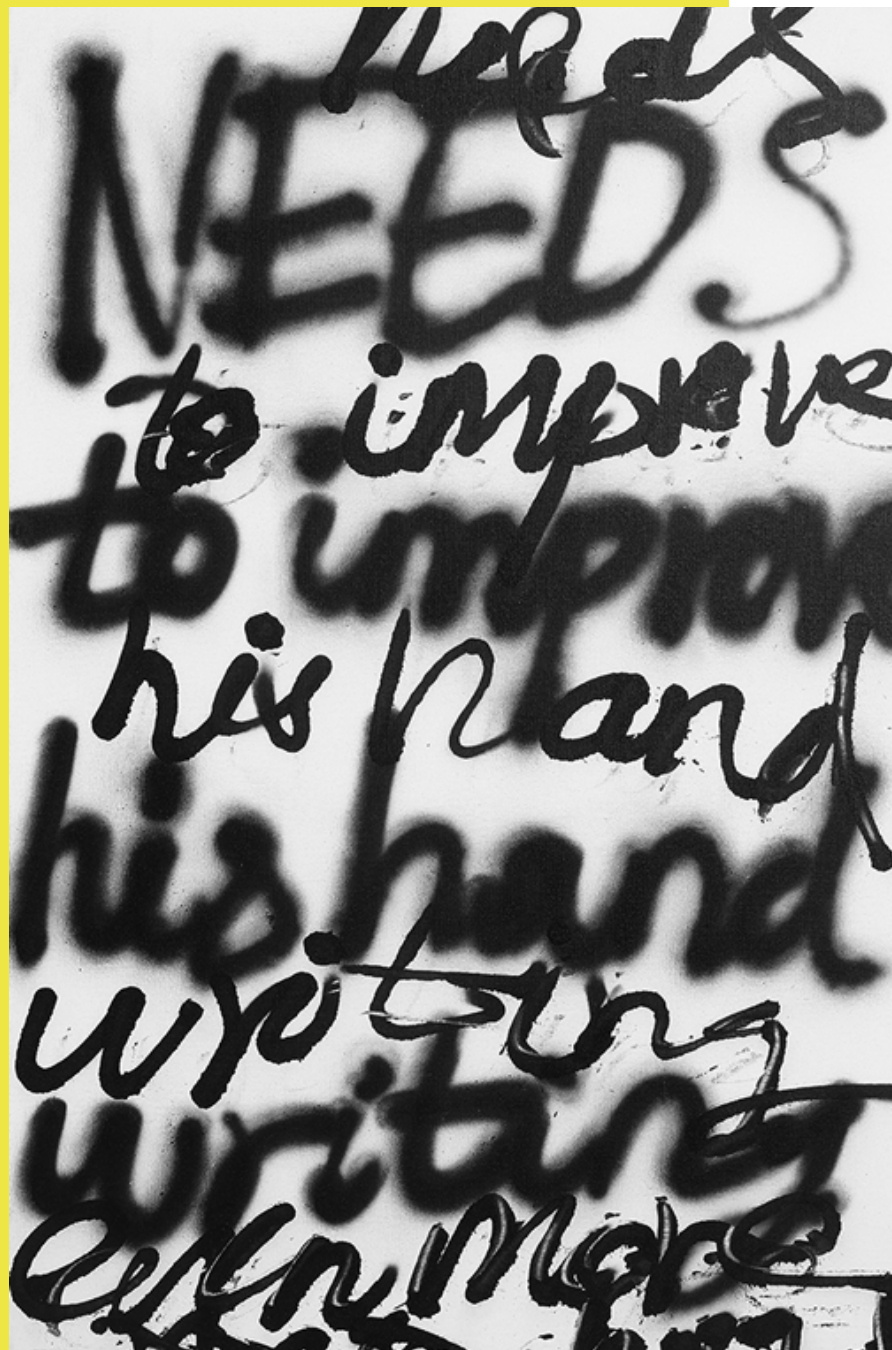
POVPOV is an artist whose work bridges the past and future by metamorphosing the subconscious into reclaimed identity by way of truth-seeking.

Spray painted on canvas, a child-like unadulterated expression turns pain into strength, negative into positive and denial into acceptance — all mired in a self-deprecating mess.



*Multiple Times Before it Makes Sense*  
spray paint on canvas  
24 in x 36 in x 2 in  
2023

*Needs To Improve  
His Handwriting  
Even More*  
spray paint on canvas  
24 in x 36 in x 2 in  
2023



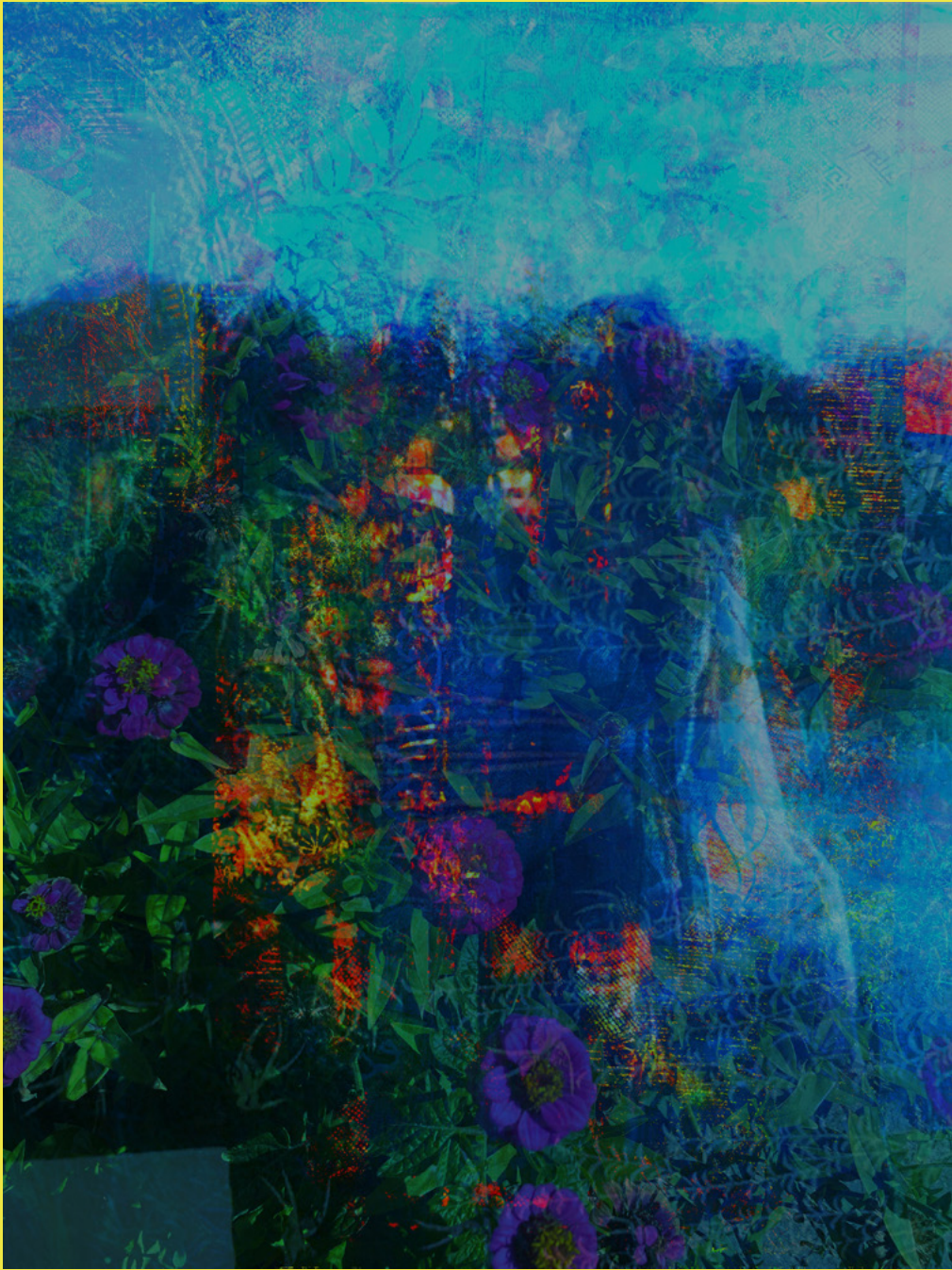


# BENJAMIN PRIEDE

 @Siddhaphrenia

Benjamin Priede is an artist working with a contemporary form of collage, using approaches of digital multiple exposure to arrive at unique photomontage composites, a technique of photo blending. He earns a living as a custodian, and writes and records experimental electronic retro rock n roll under the name Dada Das, as well as inward facing ambient music as Siddhaphrenia and Echocosm. He views his practices as a search for appropriate reflections of a breakdown between inward and outward duality in the spiritual and mundane realms. He has exhibited in previous Being Scenes.

*Blue Reminder*  
digital media printed  
to canvas  
26 in x 18 in  
2023



# ZENI SHARIFF

➤ [little-one.ca](http://little-one.ca)

➤ [a.co/d/8ke4KOo](https://a.co/d/8ke4KOo)

Drawing from the essence of Kevork Mourad's art displayed in the permanent gallery of the Aga Khan Museum, where photography is permitted, Zeni Shariff crafted this image using her hands. Inspired by the permanent gallery's interplay of light, texture, and shadows, Zeni aimed to evoke depth and explore light's dynamic relationship with its surroundings. She integrated layers of translucent materials, reflective surfaces, and dynamic compositions into her work.

Experimenting with shadows and texture, Zeni created a mesmerizing visual experience.

Zeni Shariff is an author, illustrator, educator and life long learner.






*Hand and light*  
creating art  
photo print on paper  
8.5 in x 11 in

# CHAHAT SONEJA

 [chahatsoneja.com](http://chahatsoneja.com)

 [@chahatsoneja](https://www.instagram.com/chahatsoneja)

My art blends vibrant colors, intricate patterns, and distorted perspectives to create surreal realms. Each piece invites viewers to explore alternate realities, challenging preconceptions and sparking curiosity. Like a freshly baked “Rainbow Cupcake,” my work is an irresistible portal to boundless creativity and wonder.


Chahat Soneja is a self-motivated artist whose work blends vibrant colors, intricate patterns, and surreal perspectives. Driven by an irresistible urge for expression, Chahat creates artworks that transport viewers into imaginative realms, challenging perceptions and sparking curiosity through a kaleidoscope of boundless creativity.

*Floral reverie*  
digital media printed  
on paper  
18 x 12 in  
2023





# ASMA SULTANA

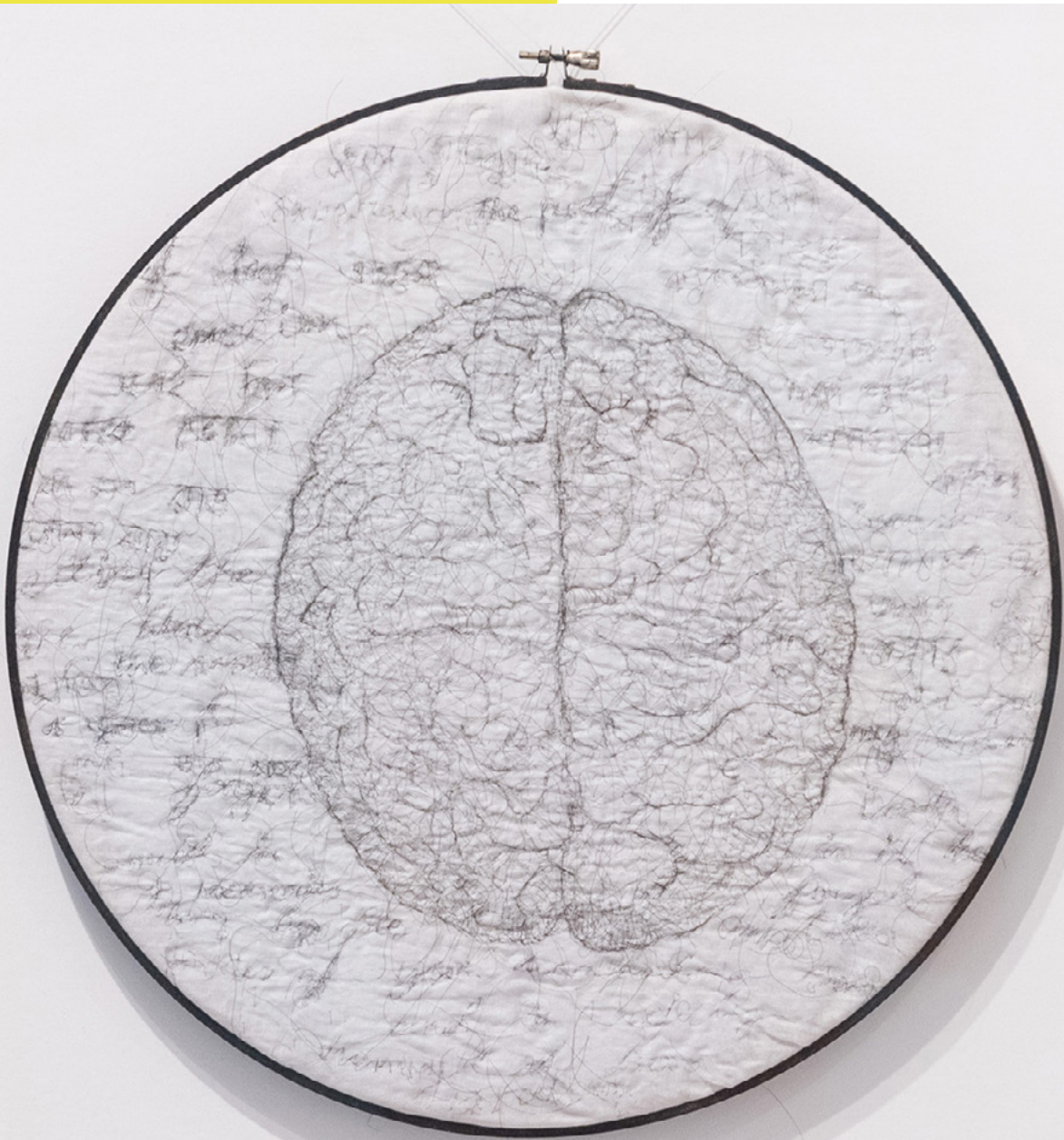
 [asmasultana.co](https://asmasultana.co)

 [@meetasultana](https://www.instagram.com/meetasultana)


I created this textile piece using my hair to tell an autobiographical story through the DNA of my hair. It depicts my recent aftermath of the COVID effect of the phenomenon of forgetting, though once, I was proud of my elephantine memory. Our brains can betray us by forgetting actual events and replacing them with false memories, thus creating condensation cloud memory.

I am an interdisciplinary artist; to conceptualise my autobiographical work, I use my hair and thumbprints as my media to explore my identity in time and space. I organised and curated many solo art exhibitions and participated in many group exhibitions in many different countries. In my diasporic identity, I am a Bangladeshi-British, Toronto-based artist trained in Fine Arts and Art History from Bangladesh, England, and Canada.

*Remembering, Forgetting and in Between*  
artist's hair on fabric  
18 in x 24 in



## SHANNON TAYLOR-JONES

 [shannontaylorjones.com](http://shannontaylorjones.com)

 [@staylorjonesart](https://www.instagram.com/staylorjonesart)

Submerged into the underworld of plant and fungal embodiment, this work explores detritus as the answer to one question and the ask of another. With the body placed in and as an entangled ecosystem of collaboration, corporeality is haunted by intimate kinship; the self is a symbiont. Reflecting on the inevitability of transience, this work holds care in interdependence.

Shannon Taylor-Jones is an interdisciplinary artist from Toronto with a BFA in Drawing and Painting from OCADU. She works with painting, textile, and organic matter. Her work explores the interdependencies of life, death, and grief as biological and creative processes, creating space for understandings of human and more-than-human interactions and experiences, always ecological in nature, in a world in crisis.

*contaminated kinship*  
oil on panel  
10 in x 12 in  
2022







# JACE TRAZ

 [jacetraz.com](http://jacetraz.com)

 [@jacetraz](https://www.instagram.com/jacetraz)

*Audible Signal* was a response to a system of communication within the city structure that has developed out of the need to include alternative forms of dialogue as the diversity balloon expands its capacity to fully represent everything and everyone.

Jace Traz is an artist and musician living and working in Toronto. Jace uses visual media to reconstruct unresolved conflict from his relationships and solve them using geometry. Any given work is considered finished when a harmony is reached, and represents an answer to a problem more than a decorative commodity.

*Audible Signal*  
watercolour on paper  
8 in x 6 in  
2023







# GEORGIA WHIST

 [georgiawhist.com](http://georgiawhist.com)

 [@georgiawhist](https://www.instagram.com/georgiawhist)

Two primary themes influence my creative practice: intricacy and experimentation. Visual sensory overloads stir my emotions. I play with creating intricacy via experimentation as I have never found planning or executing a pre-set formula to portray life intriguing. Incomprehensible visuals result, evoking wonder intertwined with the emotions of modern day experience.

Georgia Whist is a Queer, MAD, mixed media artist based in Tkaronto. From 2013-2022 Whist pursued a career in the field of civil engineering, while simultaneously continuing their art practice. At the start of 2022 they left engineering to heal from a bad case of burnout. Since then the experience of living with burnout has greatly influenced their art, leading them to reflect on modern life's impact on societal and individual wellness.




*pastel queerio*  
mixed media  
29 in x 23 in  
2022



*Transfers*  
mixed media  
9 in x 12 in  
2022

# SURITAH-TERESA WIGNALL

 [suritahwignall.carbonmade.com](http://suritahwignall.carbonmade.com)

 @faliansgrnddtr

Over the last couple of years learning about the history of my family and the strength of the women in my lineage have been the most important thing for me. For me it has been an anchoring, something to lean on in a time in our society when things feel more divided than ever. Right now I am painting grandmothers from the Diaspora, inspired by my Great grandma.

Afro-Caribbean Canadian artist Suritah-Teresa Wignall is an artist, writer and storyteller. Suritah's paintings are filled with exuberance, colour and light. Her pieces pay homage to her African roots: "I am truly inspired by the African form, beauty from around the world and beautiful features, the succulent soul food and the rich complexions that coat our skin. I want my people to see their inner and outer beauty reflected in my work.

*Grandma*  
oil, collage, and  
fabric on canvas  
48 in x 36 in  
2023





## TK WORKMAN

*Flowery*  
acrylic on paper  
11 in x 7.5 in  
2024

*Flowery* uses self-made stamps with as little acrylic as possible so as not to waste the medium, employing green intentions towards art assembly. This image is trying to create and observe, celebrating the beauty, love and interconnectedness of all life.

I'd like to reflect my thanks to Workman Arts, particularly the Being Scene team, Katelyn and Paulina. I am just so grateful to all of those who work at Workman Arts for all the support throughout the journey of my practice.









# ICA PAS SCHOLARSHIP

The *Ica Pas Artist Scholarship Award* has been created by Barbara Pascaluta in partnership with Toronto Community Housing Revitalization Team and Workman Arts. The purpose of the scholarship is to celebrate artists who use art as a way to overcome challenges in their life. This scholarship provides artists facing systemic barriers with financial, training, and showcasing supports to further advance their artistic careers. This scholarship is inspired by the life and legacy of Ecaterina Pascaluta “Ica Pas” and prioritizes uplifting and honoring artists and the power of art to highlight and overcome injustice, challenges, and barriers.

## PAST RECIPIENTS EXHIBITED IN BEING SCENE:

2022 — Christopher Dowdel

2024 — Cassandra Chassi

## ICA PAS’S ARTWORK IN BEING SCENE 2024:

 @ica\_pas

*Electric girl* was created in the early 80s by repurposing a blouse and a broken electrical appliance which Ica Pas was frustrated by. During this time in the 80s, Ica was often influenced by the idea of mind control via electronics. She often repurposed frames and would recreate a piece from another, as she did with *Electric girl*, working with plaster and sand to achieve a grainy texture which she attributed to the frequencies emitted and the slow morph to stone it would cause.

This piece was stored in the basement storage locker at 250 Davenport Road for 30 years and re-discovered after she passed away in 2020. Due to the decades long neglect, CONSERVATION+CULTURE adopted it as a project to fully restore and preserve.



Ica Pas

*Electric girl*  
mixed media: plaster,  
sand, wood, paint,  
fabric and electrical  
27 in x 23 in x 4 in  
1980

# THANK YOU

FUNDERS:



**ONTARIO ARTS COUNCIL**  
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**ARTS**  
**COUNCIL**

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PARTNER:

**camh**  
mental health is health

Catalogue produced by Workman Arts,  
Spring 2024.

Thank you to all of the artists, Visual Arts Lead Paulina Wiszowata, Being Scene Coordinator Katelyn Gallucci, the galleries Akin Collective's Remote Gallery and Workman Arts' OFFSITE, our designers Co-Effect Creative and printer Digital Edge.

**WA** **WORKMAN**  
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