

Creative Community Fellows

New England

2026

Meet Cohort Redbud

NAS

Supported
by:



**Barr
Foundation**

Meet the Fellows



Mark Araujo
Boston, MA



Dzidzor Azaglo
Boston, MA



Dara Benno
Providence, RI



Tyler French
Hallowell, ME



Matthew Garza
Providence, RI



Dia Ghosh
Cambridge, MA



Ryan Hawley
Danbury, CT



Tom King
Somerville, MA



Una Lee
Johnson, VT



Jason Montgomery
Holyoke, MA



Clare Murray
Shelton, CT



MAÛ Ossa
Warren, RI



Ricky Rainbow Beard
Providence, RI



Sally Reed
Groton, MA



Kate Russell
Sedgwick, ME



Emily Schiffer
Provincetown, MA



Lee Schuette
Norwich, VT



Eliza Squibb
Providence, RI



Matthew Wolterding
Lowell, MA



Yolanda Yang
Somerville, MA

Meet the Fellows



Mark Araujo

Boston, MA

he/him

Mark Araujo is a designer, artist, educator, and community engagement specialist with a strong background in civic design, food justice, and environmentalism. He is passionate about helping others through the power of intentional and impact-oriented design with a keen focus on community and relationship-building. Mark's goal is to make civic life more resilient by collaborating and co-designing with community to create an atmosphere of openness and co-ownership.

Mark is currently the Community Engagement Manager with the Boston Food Forest Coalition where he helps build community relationships across Boston to support neighbors in organizing, designing, and building public edible parks. Mark is also the co-founder of EquiTable, which is a food justice non-

profit dedicated to advancing equity across the food system.

In years past, Mark worked at the Boston Mayor's Office of New Urban Mechanics and the Office of Food Justice as a civic designer with a focus on food justice, food systems, and place-based co-design. Before moving to Boston, Mark was the Access and Community Programs Coordinator and a museum educator at El Museo del Barrio in East Harlem, NYC. Mark holds an advanced degree from the Rhode Island School of Design & Brown University in Design Engineering with a concentration in civic & social innovation.

About Culinary Commons

Our Culinary Commons work reimagines social life through a food lens. These free spaces work to dismantle some of the economic barriers related to food access. They prioritize cultural relevance, allowing people to share and celebrate their culinary traditions, fostering a sense of belonging and mutual respect. As a result, communities that may be segregated by systemic barriers and/or other factors now interact regularly, building trust and understanding through shared meals and experiences.

Such types of public kitchens act as communal spaces where everyone can utilize cooking facilities, participate in food-related programming, share meals, and access food resources. The goal is to create more resilient neighborhoods by utilizing food as a catalyst for social change, togetherness, collaboration, and overall beautiful moments filled with love, joy, and care.

Meet the Fellows



Dzidzor Azaglo

Boston, MA

she/her

Dzidzor (pronounced Jee-Joh) is a Ga-Ewe folklore, performing artist, writer, and curator. Dzidzor's style of call-and-response, sound collage combines poetry, story-telling, and sound as a way to usher the audience in an experience of being present in their bodies.

About Department of Public Imagination

Dzidzor in partnership with crystal bi, the Department of Public Imagination, is a creative practice rooted in event design, cultural consulting, and collective care, incorporating the spirit and legacy of Black Cotton Club. Together, we design immersive gatherings that use sound, story, and ritual to help communities imagine new ways of being. This work exists to transform public space into sites of belonging, reflection, and creative courage. It's for artists, institutions, and organizers seeking experiences that move beyond programming into possibility.

Meet the Fellows



Dara Benno

Providence, RI

she/her

Dara Benno is a transdisciplinary designer committed to advancing sustainable systems that address both environmental and social challenges. Her life-centered approach is rooted in the intersection of applied art and design thinking, focusing her practice on addressing complex issues through a strategic, holistic lens. Through her integration of a systems-thinking mindset with a hands-on creative practice, Dara balances consideration of both detail and broad-level perspective to design accessible models, objects, and experiences that spark critical thought and engage individuals and communities in shaping a more resilient future.

Dara holds a Master of Industrial Design from RISD, with an academic background in sculpture and linguistics. Her work spans consulting with community organizations and commercial brands on research, design, and implementation of regenerative systems and engagement

strategies that center community voices and prioritize mission-driven strategy. From food access and harm reduction to waste prevention and sustainable product development, Dara works to connect the dots across systems and with people through meaningful, lasting collaborations. Her designs exploring evolutionary lifestyle dynamics as informed by natural disasters, human behavior, and modes of communication have been exhibited at international design events such as Dutch Design Week and FASHIONCLASH Festival, and have earned notable recognition from the Core77 Design Awards.

Dara partners with organizations in underserved communities, offering hands-on workshops that empower participants through project-based learning. These sessions consider a somatic approach to exploratory making through an embodied exploration of themes like reuse and waste reduction, biophilia, and local food systems. Dara is also adjunct faculty at RISD, teaching in The Sustainability Lab as well as in Nature, Culture, and Sustainability Studies.

About Community-Powered Food Systems

A “community-powered food system” builds on the wisdom and dedication already present in our communities—uplifting existing initiatives while creating new spaces for people to share knowledge, resources, and resilience strategies. In this system, everyone plays an active role: parents and caregivers pass on cultural traditions like cooking and gardening, children pass on new knowledge from school and curiosity, and community leaders help bridge access to tools, education, and other community members. Together, they form an ecosystem of mutual support. This project consists of workshops dedicated to food preservation techniques and the power collective creativity has in strengthening community ownership of food access.

Meet the Fellows



Tyler French

Hallowell, ME

he/him

Tyler French (he/him/his) is a writer and organizer living in Maine. He writes poetry and produces gatherings that center LGBTQ+ experience and invite participants to activate their creativity. He has writing in *Artivate*, *Assaracus: A Journal of Gay Poetry*, *Beech Street Review*, *Bending Genres Journal*, *Stoked Words*, an anthology of queer poetry, and *The Quarry*, *Split This Rock's* social justice poetry database. His first full-length book of poetry, *He Told Me* was published by Capturing Fire Press in May 2019. He is a co-creator and baker for *Queer Cookies*, a poetry series, bake sale, and cookbook celebrating queer-identified poets. His most recent publication is *Minor and Major Arcana*, a chapbook of poems and collages that uses a framework of daily tarot card draws to explore queerness, domesticity, rage, and embodiment in the context of COVID-19.

He also currently serves as the Associate Director of Artistic Planning and Community Engagement at Colby College. He works with cultural and social service organizations as well as independent artists to support their programmatic development and evaluation, facilitate partnerships and connections, and build capacity for meaningful impact. He has previously worked with the Kennedy Center, *Split This Rock*, *Dance Exchange*, and the Rhode Island Council for the Humanities. His mission is to create structures that leverage arts and cultural experiences with and for historically under-resourced communities to enable all of us to live more vibrant, healthy, and connected lives.

About *Minor and Major Arcana*

Minor and Major Arcana is a ritual for holding and understanding shared grief and possibility. Structured by tarot card draws, participants move through a performance of poems reflecting on queer domesticity, the work of being a poet, and the act of paying attention. They are summoned on stage to take on personas of the cards, assist in stirring up the space with group dance numbers, and add their personal reflections to the images of the poems. The ritual builds our capacities for collectively acknowledging what we may mourn and what we may hold onto from our experiences of COVID-19 specifically and moments of community transformation more broadly.

Meet the Fellows



Matthew Garza

Providence, RI

he/she/they

Matthew Garza (they/them) is a multidisciplinary artist, writer, cultural organizer, and co-director of The Haus of Glitter, whose work transforms history, care, and imagination into tools for liberation. Rooted in their identity as a Queer Latinx/Tejano/Coahuiltecan artist raised in a devout Mexican Catholic community in South Texas, Garza creates work that interrogates the forces that shape belonging, silence, and survival. Their practice centers a guiding question: What does it mean to reclaim one's voice—and one's lineage—after generations of erasure?

For Garza, art has always been a site of possibility. As a child navigating machismo culture, white supremacy, and gendered expectations, imagination became a refuge and a strategy for

survival. Garza's work honors that early artist self—one who protected their creative instinct and insisted on dreaming beyond the constraints imposed upon them.

Garza's work is deeply shaped by their three-year residency inside the former home of Esek Hopkins, commander of the slavery ship Sally. Living and creating inside this site of violence transformed their practice into one of ancestral excavation—searching for the unnamed African woman who died aboard the Sally, whose partial archival presence now guides the larger Historical Fantasy Series. Garza's work asks: When the archive is silent, how do we remember? How do we restore? How do we imagine the world she deserved? Their work emerges from years of community organizing, movement building, and healing-centered pedagogy. Through The Haus of Glitter's public art, performance rituals, and site-responsive projects, Garza finds and protects spaces in community at the intersection of ancestry and futurism, continually striving to restore what has been erased and to imagine the world that comes next.

About The Historical Fantasy of America: An Original Dance Opera

The Historical Fantasy of America is an original dance opera that shines a light on U.S. history through the eyes of those erased from it. Inspired by the true story of an unnamed African woman who died aboard the slavery ship Sally, the work expands into a national narrative of reclamation that honors forgotten ancestors and envisions the futures they were denied. As we approach the 250th anniversary of the Declaration of Independence, the project seeks to expand the nation's commemorative narrative by centering those excluded from its founding promise. Through movement, poetry, music, and archival storytelling, it examines the myths of America while uplifting the resilience of Black, Indigenous, and diasporic communities.

Meet the Fellows



Dia Ghosh

Cambridge, MA

she/her

Dia Ghosh is the founder of Joint Family, a fiscally sponsored social venture that brings generations together to learn, deliberate, and respond to the societal impacts of emerging technologies like Generative Artificial Intelligence. An interdisciplinary scientist and Women Techmakers Ambassador, Dia brings over a decade of experience in academia and biotech, with a unique focus on mental health, scientific research and multi-stakeholder engagement.

Through Joint Family, Dia designs and leads cross-disciplinary programs that leverage arts, science, technology and inclusive dialogue to examine the everyday impacts of Generative AI, from misinformation and algorithmic bias to job disruption and digital companionship, and what these shifts mean for how we work, create, care, and connect with one another. Dia's work is grounded in community-centered learning, creativity, critical thinking, and lived experience with the goal of demystifying AI, supporting responsible use and building collective agency across generations.

About Being Human: Creativity, Connection & Care in the AI Age

This project brings together multi-stakeholders across ages and expertise to examine how AI is reshaping human connection, care and creativity. Building on intergenerational workshops we've piloted, this project introduces a new series of cross-disciplinary sessions where participants across generations will explore the capabilities and limitations of AI, and where can exercise our agency through activities and discussions grounded in ethics and responsible use. The goal is to build AI preparedness, resilience and a shared understanding of what it means to be human.

Meet the Fellows



Ryan Hawley

Danbury, CT

he/him

Ryan Hawley is a local elected official, project manager, and community leader focused on sustainable urban planning, creative placemaking, and collaborative governance. He works at the intersection of public institutions, nonprofit organizations, and community groups to help translate policy and planning into public spaces that people can use, care for, and sustain.

Professionally, Ryan manages complex, cross-functional technology initiatives, bringing structure and accountability to efforts that require coordination across disciplines and interests. In his civic work, he helps steward art-based and community-centered ecosystems, supporting the conditions that allow creative work, public infrastructure, and neighborhood life to

reinforce one another over time.

Ryan approaches leadership as a form of stewardship rather than authorship, emphasizing long-term maintenance, shared responsibility, and trust-building. Grounded in practicality but attentive to the human and cultural dimensions of place, his work seeks to make governance more legible, public space more humane, and local civic life more resilient.

About Third-Space Danbury

Third Space Danbury is a community placemaking initiative that transforms underused public spaces into welcoming, people-centered environments through art, gardens, and shared civic infrastructure. Our purpose is to rebuild social connection by creating “third places” that are free, accessible, and designed with community input. We partner with residents, artists, and local institutions to pilot small, high-impact projects that can be replicated citywide. This work is for people who believe public space should invite belonging, conversation, and care — not just pass-through traffic.

Meet the Fellows



Tom King

he/him

Somerville, MA

A community-engaged theater and performance artist-scholar who works collaboratively, King seeks to provide spaces and techniques for centering community voices and growing the radical optimism that comes from taking action. He works at the intersection of the arts and social transformation, with a particular focus on transformative climate justice. My background and training is in directing. At Brandeis University (Waltham, MA), where King taught Queer and Gender Studies, Theater and Performance Studies, and Climate Justice for 33 years, he helped to found the interdisciplinary programs in Creativity, the Arts, and Social Transformation and Sexuality (CAST) and Queer Studies. Before coming to the academy, King worked as an Actors Equity stage manager in Chicago, IL and in recent years has been part of the creative team of Artists' Theater of Boston (ATB), with roles as

director, dramaturg, and connectivity builder. Partnering with area artists and community organizations, ATB produces low-cost, socially engaged theater challenging the systemic injustices that face our communities. We encourage artists of all embodiments to participate in our productions. Our commitments to inclusion inform our content and artistic process alike; we foster ongoing and sustained collaboration among artists and opportunities for audience involvement. ATB, which has been on hiatus since the pandemic, will be relaunching with a production in spring 2026 of *Now Is Still Here: Climate Change Theatre Action 2026*, which King will direct at the Somerville Community Growing Center (SCGC), where he has volunteered for four years. As a Somerville, MA (Davis Square) resident of 23 years, King also volunteers with the Racial Justice Collaborative (RJC), Somerville Stands Together, the Climate Coalition of Somerville and the Cambridge/Somerville node of 350 Mass.

About Urban Pastorals: A Project for Somerville

“Urban Pastorals” brings together Somerville, MA residents, visitors, workers, and volunteers in small acts of attending to, and tending, our shared ecosystems. In partnership with the Somerville Community Growing Center (SCGC), the Racial Justice Collaborative, and Somerville Stands Together, “Urban Pastorals” holds space both online (as a website hosting creative reflections on the built and natural environments of the city) and in the concrete space of SCGC, through a series of events focusing on the intersection of climate, racial, and queer justice. “Urban Pastorals” builds awareness of our shared built and natural environments, reengages the commons by joining together in community, and invites participants to contribute responses in any media to an online map of the city, mapping not boundaries but relationships. Might practices of care help us imagine and build justice, inclusion, and belonging, among the diverse humans and heritages of our city, and between human and nonhuman beings? “Urban Pastorals” thereby explores pastoral as acts of care, fostering the conditions for thriving and wondering/wandering within our shared ecosystems.

Meet the Fellows



Una Lee

Johnson, VT

she/her

Una Lee is a designer, facilitator, and cultural organizer based in Johnson Vermont. She is committed to working in deep collaboration with communities to create a more just and beautiful world.

Una is the instigator of the Design Justice Principles, which led her to co-found the global Design Justice Network. Her design studio, And Also Too, creates art, media, and technology for liberation movements. She is the founder of the Consentful Tech Project, which advocates for a feminist, anti-violence approach to how we engage with data systems and digital technologies. She is a co-founder of Bread & Roses, a mutual aid/political education/collective action/popular theatre initiative in rural Vermont.

In Vermont, Una has also led co-design engagements and talks with the Vermont Arts Council and Vermont Professionals of Color, AIGA Vermont, and the Vermont College of Fine Arts. She has also been a visiting designer at the Berkman Klein Center for Internet & Society, a presenter at the Toronto Biennial of Art, a fellow at UC Berkeley's Center for Technology, Society, and Policy, and a recipient of a Royal Society of Arts award. She is the former design director of Allied Media Projects and currently sits on the board of Apprentice Earth, an educational program focused on creativity, agroforestry, and permaculture based in Fletcher Vermont.

When not designing or organizing, Una is racing through the woods with her 15-year-old dog, ice skating, or working her way through an ever-growing stack of books.

About Bread & Roses

Bread & Roses is a grocery truck-turned-time machine from Lamoille County in the year 2175 that crash landed in 2025. Did you know that in the future, everyone has more than enough to eat and feels a deep sense of belonging and care from our community? We are trying to understand how things got like this, and how we can all work together to get to the future we know is possible. We're a bunch of rural Vermonters who are coming together across our differences, in the midst of growing fear and violence to create a more just and loving world through grocery swaps, puppet-making workshops, collective action, and community learning spaces.

Meet the Fellows



Jason Montgomery

Holyoke, MA

he/they

Jason Montgomery is a Chicano writer and multidisciplinary artist of Indigenous Californian descent whose work builds from land, memory, and the stubborn grace of community. His practice spans painting, poetry, installation, and public art, moving through borderland narratives, punk spirituality, and the quiet rebellions carried in everyday life. He is the co-founder of Attack Bear Press and 50 Arrow Gallery, where he works to carve out space for artists too often pushed to the margins.

Montgomery's creative and civic work have earned regional and statewide recognition. He served as Poet Laureate of Easthampton from 2021 to 2023, was an Outstanding Nominee for the Newell Flather Award for Leadership in Public Art, and has been a featured artist in projects such as Native Voices at

Five Points Arts Center, the Windows Into Art public-arts program in Amherst, and the Gallery 263 Small Works Project. His artist-writer work appears in publications including *The Hopper*. His community practice includes co-creating the annual Holyoke Community Ofrenda and leading youth social-justice workshops that center identity, story, and collective imagination.

As Director of Development at the Stavros Center for Independent Living, Montgomery advances disability justice as lived practice—access, autonomy, and the right to move through the world without apology. His work at Stavros, like his work in the studio, is about dismantling barriers and building systems rooted in care rather than control.

Montgomery's projects have received support from the Mass Cultural Council, the Community Foundation of Western Massachusetts, and the New England Foundation for the Arts' Collective Imagination for Spatial Justice program. Across all of it, he treats community as medium, collaboration as method, and art as a point of return.

About 50 Arrow Gallery

50 Arrow Gallery is a 2000 sq Ft. Free to use BiPoc centered fine art space located in Easthampton Massachusetts. Along with our arts program, we run a creative business accelerator which provides free space, mentoring, and resources to small creative businesses.

Meet the Fellows



Clare Murray

Shelton, CT

she/her

Clare Murray is the Co-Founder and Executive Director of cARTie, Connecticut's first and only nonprofit art museum bus for children and youth. Clare cares a lot about children and their rights to powerful art and museum-based learning experiences. She has a background in early childhood museum education, and is currently completing her doctorate in Art and Art Education at Teachers College, Columbia University. Clare is a two-time Fulbright Scholar — to Spain and Paraguay — and holds an MEd in Art in Education from the Harvard Graduate School of Education, an MA in Early Childhood Education Policy from Teachers College, and a BA in Economics and Latin American Studies from Colby College.

About cARTie

cARTie is on a mission to ensure that young people with limited access to the arts develop critical, collaborative, and creative thinking skills through our art museum-based learning approach. We bring this to life with our mobile museum using research-backed strategies to engage children's perspectives, leverage student artists' contributions, nurture emotional intelligence, and partner with local communities. Over the past six years, cARTie has grown five-fold, and now reaches more than 9,000 children and youth without access to the arts annually. Scaling cARTie and adapting the model to meet other states' needs is on the horizon.

Meet the Fellows



MAÜ Ossa he/him

Warren, RI

MAÜ is an internationally active musician, educator, and community builder based in Rhode Island. Originally from Santiago, Chile, he began formal music studies at sixteen and rose to prominence in the early 2000s as a pioneer of Spanish-language indie rock and emo with his band Eimy, performing for audiences of up to 2,000 people. After relocating to Miami in 2005, he studied music performance at Miami Dade College and Florida International University, performing with orchestras, jazz ensembles, and world music groups while working as a session recording artist.

Now based in New England, MAÜ has released and toured award-winning original music under multiple projects, including the electronic act Bellerophon and his current solo

work. This spring he is performing a New England tour as MAÜ with shows in Boston, Providence, and New Bedford, followed by a return to Santiago, Chile for a headline performance with Eimy for an audience of approximately 1,000.

Alongside his artistic practice, MAÜ holds a Master's degree in Management Science and brings over a decade of experience as a music educator, program leader, and small business owner. He previously owned and operated a community-based restaurant and live music venue, overseeing operations, staffing, budgeting, and programming. He currently serves as music teacher and program director at Nathan Bishop Middle School in Providence, where he rebuilt a long-dormant music program into a vibrant, culturally relevant, student-centered curriculum. Fluent in Spanish, English, French, and Portuguese, MAÜ bridges artistic practice, education, entrepreneurship, and community leadership.

About M A U Community Music Education

My project explores a sustainable hybrid model for creative careers that integrates professional music-making, education, and community-based entrepreneurship. It is grounded in my experience as a touring musician, public-school educator, former small business owner, and college-level business professor, where I taught and applied frameworks around management, sustainability, and leadership. The project develops replicable structures—such as school-based programs, after-school ensembles, live performance, and small-scale cultural venues—that allow artists to generate stable income while serving their communities. It is designed for artists and cultural workers seeking long-term sustainability without having to choose between creative integrity, financial stability, and meaningful public impact.

Meet the Fellows



Ricky Rainbow Beard

Providence, RI

he/she/they

Ricky Rainbow Beard is a children’s educator, entertainer, and design leader based in Providence, RI. With over a decade of experience in toy & game design as well as show production, Ricky seeks to empower children by exposing them to the realities of living as a human with compassion, kindness, tactile play, and interactivity. Inspired by progressive children’s programming like Mister Rogers’ Neighborhood and Pee-Wee’s Playhouse, Ricky approaches this work with a deep sense of purpose and delight and continues to create products and experiences for the children in our communities.

About The Rainbow Beard Show

The Rainbow Beard Show is a program designed for kids ages 4-8 and enjoyed by people of all ages who approach the world with wonder. We focus on deep and simple themes and encourage curiosity. We do this by creating lively shows full of interactive games, puppets, songs, stories, surprises, dancing, and absurdist humor that begs our audiences to ask us “Why?!” and “What WAS that?!?” Together, we celebrate big feelings and provide an expression of care for each other and the world around us.

Meet the Fellows



Sally Reed

Groton, MA

she/her

Sally Reed is an artist and designer. She has sustained a lifelong interest in draftsmanship, the figure, and the effects of light. Her mature work has included large cast paper reliefs, imagery on layered transparent fabrics, and intaglio printmaking, especially drypoint. She is currently engaged in an eight-year-long landscape photography project of three rivers: the Nashua, the Squannacook and the Nissitissit. Nearly every Monday evening she meets with fellow artists to draw from the model.

She makes her living in design and communications, mainly for education, healthcare, and social justice. For almost 20 years she was director of communications for an agency supporting Maiti Nepal, an anti human trafficking NGO in Nepal. She served as director of communications for the National Coalition

of Girls' Schools. In years past, she directed a summer arts & theatre camp (for children ages 5-8) at Indian Hill Music in Littleton. More recently, she was a founder and director of The Artist's Valentine, a 10-year grant program for and by local artists.

Sally Reed's intaglio prints are held in the permanent collections of the Fogg Art Museum, Cambridge, Mass; DeCordova Museum and Sculpture Park, Lincoln, Mass.; and the Boston Public Library.

About Flight of Fancy — Art in the Dark

'Flight of Fancy: Art in the Dark' builds a bank of giant illuminated animal, bird, fish, and insect puppets with local artists and neighbors (of all ages and abilities) for an inclusive fall parade. This October we're presenting a children's puppet show about night pollinators, and an evening lantern walk with three illuminated puppets. Design work has begun on a giant bald eagle (requiring three puppeteers to operate it) for nearby towns' Memorial Day and Fourth of July parades. In coming years we'll build up to a destination-worthy after-dark parade/festival.

We lower barriers by welcoming non-arts-trained volunteers, (especially people in the trades) and designing puppets operated by wheelchair users.

Why? To celebrate the creatures of our rivers and woodlands, to build community by creating and performing together inclusively, to share joy, and to cause gasps of wonder.

Meet the Fellows



Kate Russell

Sedgwick, ME

she/her

Kate is an award-winning director and theatremaker based on unceded Wabanaki land in what we now call Maine. She believes the creative impulse belongs to everyone and that storytelling is at the heart of who we are. She is inspired by theatre as a collaborative craft to celebrate community, deepen belonging, and rediscover place. As Founding Artistic Director of Threadbare Theatre Workshop, she adapts, devises, and directs original, large-scale, site-responsive plays and bold, inclusive reimaginations of the classics.

Kate grew up on unceded Lenape land in what we now call New Jersey and spent childhood summers on her mother's family farm in the Irish Midlands. She trained as a theatre director at The Lir (MFA, Trinity College- Dublin), holds a BFA in Theatre Arts (Acting) from Rutgers, Mason Gross School of the Arts, and spent her most formative year at Shakespeare's Globe.

About Wooden O Festival

Threadbare Theatre Workshop illuminates epics in a simple way through the magic of resourceful storytelling; crafted in rural places with local people. The Wooden O Festival centers an original, multigenerational, community-devised performance spanning six rural towns. This months-long collaboration culminates in celebratory festivities and gatherings to bring folks of all ages together during the often isolating winter months.

Meet the Fellows



Emily Schiffer

Provincetown, MA

she/her

Emily Schiffer is a photographer and mixed media artist interested in the intersection between art, community engagement, and social change. She is a Co-founder and Creative Director of We, Women, the largest social impact photography project by women in the United States. Awards include: an Open Society Foundation Audience Engagement Grant, a Magnum Foundation Grant, the Arnold Newman Prize for New Directions in Portraiture, the Inge Morath Award, an Economic Hardship Reporting Project Fellowship, a Ford Foundation Grant, A Mass Cultural Council Local Artist Grant, the NYFA Anonymous Was A Woman Grant, A Photoville X Photowings Educator Grant, and a Fulbright Fellowship in Photography. Exhibitions include: the Upper Austrian Museum of Contemporary and Modern Art (Austria); Fotografie

Forum Frankfurt (Germany), Espacio Fundacion Telefonica (Spain), the Farnsworth Museum (US), and The Photographer's Gallery (UK). Publications include: Aperture, Smithsonian Magazine, PDN, TIME, the New York Times, The Washington Post, and Mother Jones. Her work is in the permanent collections of The Farnsworth Museum, US, The Kiyosato Museum of Photographic Arts, Japan, Foto Baryo, Philippines, The Center for Fine Art Photography, US, and numerous private collections. Emily holds a BA (cum laude) from the University of Pennsylvania, and an MFA in Art from the University of Michigan Stamps School of Art and Design. She is a faculty member of the International Center of Photography, and the School of Visual Arts in New York City.

About Lessons From Newtok

Lessons from Newtok is a photography and writing exchange connecting youth from Newtok, Alaska and Provincetown, Massachusetts, two coastal communities impacted by climate change. Students are exploring how warming temperatures, erosion, and increasing storm surges are altering their homes and futures. As members of the first community in the U.S. forced to relocate because of the impacts of the climate crisis, the Newtok students bring firsthand knowledge of what it means to move an entire village and build new infrastructure from the ground up. By sharing their experiences with peers in Provincetown, they draw national attention to the realities of relocation and the resilience required to begin again. For Provincetown participants, forming personal connections with Newtok youth transforms abstract data into lived experience, deepening their understanding of the climate crisis and revealing the urgent relevance of coastal resilience on Cape Cod. During this fellowship I will develop a plan for scaling this project to engage students from around the world.

Meet the Fellows



Lee Schuette

Norwich, VT

he/him

Lee Schuette is an artist, maker, and the founder of “The Analog Way”, a learning program dedicated to helping a digital generation rediscover the joy of thinking with their hands. No matter the creative project in his studio, he has always maintained a “day job” at the heart of the making process. Currently, he serves as an Artist in a Machine Shop at the Thayer School of Engineering at Dartmouth, where his mission is to teach Gen Z students how to put their phones down long enough to engage with the physical world and make something by hand through the design / build experience.

With a career spanning from leading design teams at Timberland to his current work in engineering fabrication, Lee champions “The Analog Way” as a playful, high-stakes antidote

to screen-glare. He treats the workshop as a site for “The Tango”—a place where mistakes are design opportunities and “holding the learning in the hand” becomes a path to resilience and delight.

As a Creative Communities Fellow, he is focused on creating joyful, tactile experiences that bridge the gap between our screens and our senses. He proves daily that while the digital world is fast, the analog way is where we find our rhythm.

About The Analog Way

“The Analog Way” is a bridge experience that invites entire generations back to doing—working with their hands and physical materials before turning to digital machines. Through traditional craft processes like woodworking and sewing, learners develop material literacy, patience, and confidence using a full range of analog tools—from hand tools to stationary power equipment. Rooted in proven educational philosophies like Sloyd and Montessori, the program demonstrates that these craft skills aren’t old-fashioned—they’re essential life skills for navigating an automated world with creativity, resilience, and intention.

Meet the Fellows



Eliza Squibb

Providence, RI

she/her

Eliza Squibb creates textile patterns to bridge the worlds of art and science: collaborating with healthcare providers, artists, and artisans to communicate health information for populations with low literacy or language barriers that prevent equitable healthcare access. Eliza's collaborations have been grant-funded, including two Grand Challenge Exploration grants from the Bill & Melinda Gates Foundation, and her designs have been used in health campaigns in West Africa to promote reproductive and infant health. Eliza is a member of WARP, an artist collective at the Atlantic Mills in Providence, Rhode Island.

Eliza is part-time faculty at the Rhode Island School of Design (RISD) and the Massachusetts Institute of Technology (MIT). At RISD, Eliza co-instructs the Regeneration Studio, a biodesign

course in partnership with the RISD Nature Lab and Hyundai Motor Group, which focuses on prototyping regenerative materials and designs for the future of mobility. At the D-Lab at MIT, Eliza co-instructs a human-centered design course that connects innovative global start-ups and nonprofits with student teams to solve global challenges in health, agriculture, sanitation, climate change, and social entrepreneurship.

Additionally, Eliza has taught for Project Open Door, RISD's college access program for adolescent artists, and in RISD's textiles department, from which she holds a BFA. Eliza facilitates workshops in design thinking at global health conferences and for DESIGNxRI's Design Challenge program. Eliza is a 2019 Atlantic Fellow for US & Global Health Equity, a program at George Washington University Milken Institute School of Public Health with the support of the Atlantic Institute.

Eliza grew up in Maine. When not in the studio or the classroom, she can be found canoeing on Rhode Island's many rivers and marshes.

About Tree of Life for Breast/Chest Cancer Awareness and Prevention

Based on the global textile motif "Tree of Life", this artwork is a visual communication tool to promote positive actions of self-care and self-knowledge for breast/chest cancer awareness, illustrating best practices for self-monitoring with imagery that is gender-inclusive and culturally appropriate.

The project goal is to equip community leaders with the print as a banner or shawl to support empowering conversations and learning sessions, chipping away at silence and stigma surrounding certain health topics. In an ideal future, both patients and providers act as collaborators for health: offering choices, mitigating anxieties and risks, and above all, listening with empathy.

Meet the Fellows



Matthew Wolterding

Lowell, MA

he/him

Matthew Wolterding is a multidisciplinary artist, creative director, and community builder based in Lowell, Massachusetts. As the founder of My Beautiful Mind, he creates arts-based programs that blend creativity, wellness, and self-discovery to empower youth and communities. His signature initiative, ARTLAB, is a pop-up creative studio and workshop series that removes pressure, perfectionism, and expectation—inviting people of all ages to explore art as a pathway to healing, confidence, and connection.

A longtime mentor, teaching artist, and cultural leader, Matthew has spent over a decade designing spaces where people feel seen, supported, and inspired to express their stories. He is currently expanding ARTLAB into PLAY LAB, a broader ecosystem of creative play experiences that promote mental wellness, intergenerational connection, and community resilience. Through every project, Matthew's work centers the belief that creativity is a human right—and that joyful expression can transform both individuals and neighborhoods.

About ARTLAB

ARTLAB is a pop-up creative studio and workshop series that invites people to explore art as a way to slow down and reconnect. It centers creativity as a tool for healing, presence, and belonging. The work is rooted in the belief that everyone deserves access to creative expression.

Meet the Fellows



Yolanda Yang

Somerville, MA

she/her

Yolanda He Yang is an installation and performance artist.

Her work employs the hidden power of subtlety and ephemerality that often tie to the labor, materiality and storytelling. Her site-responsive practice has evolved through residencies that attune to the distinct material and social conditions of each place — from prehistoric sites in Cairo and Luxor, Egypt, to a demolition and construction recycling site at RAIR (PA), to cornfields at Villkulla Residency (NE), and an upcoming residency in nature at the Marble House Project (VT). Through these contexts, her research process engages observation, embodied response, and collaboration with local environments to uncover the layered temporalities and ecologies embedded within each site.

Yolanda was born and raised in northern China. Her playgrounds were rust-stained iron-mining compounds, weathered Soviet-style slides, half-abandoned factory yards, and wind-swept open fields beside railway lines, landscapes shaped by the acceleration of globalization and displacement at the turn of the millennium.

About Aunties' Menu Archive

Aunties' Cookbook: Self-care in Migration, Boston Chinatown is a community project honoring Boston Chinatown's social ecology by gathering aunties' self-care recipes through cooking and conversation, treating kitchens as living feminist archives.

NAS

Supported
by:



**Barr
Foundation**