

MATCH

*Multidisciplinary Artists
for Transformative
Change*

2025



About the Project

As new businesses have moved into Cincinnati there is an increasing opportunity to create a thriving relationship between the arts and business communities, which can provide new opportunities for artists.

To that aim—and with the support of our local City of Cincinnati leadership—Wave Pool and the University of Cincinnati College of Design, Architecture, Art, and Planning’s School of Art teamed up in 2024 to create the Multidisciplinary Artists for Transformative Change (M.A.T.C.H.) Fellowship program. With the MATCH Fellowship, we provided artists with eight months of employment opportunities through a publicly-engaged cross-sector Fellowship.

The MATCH residency program paired six selected candidates to several Cincinnati-area partners, with the goal of fostering collaborations and artist-driven projects that were intended to exist at the intersection of the creative industry, local enterprise, and community development.

Over the course of 2024, this project gave a broad selection of Cincinnati-based artists real-life experience, dedicated time, and resources, while providing nine different organizations with the opportunity to reimagine existing systems and processes. Some residencies resulted in physical works of art—murals, exhibitions, an accessible, indigenous plant urban garden, and others—however, the overall objective of these residencies was to catalyze systemic shifts in our city’s culture. So we also paired artists with organizations such as the Veteran’s Administration’s CERV Foundation and Talbert House, who were interested in artists’ outside-of-the-box creative approaches to fostering collaborative expression as well as addressing real-life community needs.

Our broader goal was for this program to help to shift expectations about artist’s contributions from focusing solely on artistic production, towards artists engaging in creative solution-building and creative consultation practices. MATCH Fellows sought to create a systemic improvement in our community capacity to sustain the integration of art, through partnerships with various commercial and non-profit entities.

Residents received \$20,000 over the course of their eight-month Fellowships, which were embedded within a host site business or organization. In exchange for the fiscal support, they worked 15 hours per week over the course of 32 weeks and had meaningful exchanges with identified mentors, who were also compensated for their time and attention.

The MATCH Fellowship was supported by an Our Town grant from the National Endowment for the Arts.

Acknowledgements

“We developed MATCH as a way to expand the role of ‘artist’ within our city. We wanted to create new opportunities for employment for artists that were cross-sectoral and socially engaged, while redefining how the public understands the power of an artist and our capabilities beyond studio production work. From my observations, the MATCH Fellow pilot project worked incredibly well at both providing artists connections, resources, and tools to engage with meaningful work within organizations, as well as expand the viewpoints of organizations working with these artists on how and why artists should be at the table for their day to day operations. I can’t wait to see this program continue to grow, expanding the cohort of the artists and organizations who participate, and slowly changing the culture of Cincinnati so that every business and organization sees the need and power to employ artists.”

— **Calcagno Cullen**

“The desire to create a sustainable career path for artists came from the conflicting expectations of an artist’s experiences, desires, and skill sets, with their ability to demonstrate and leverage these skills for employment in fields that allow them to thrive. Additionally, we realized that these opportunities aren’t equitably distributed and that exclusion hinders BIPOC artists abilities to succeed compared to their peers. Our goal was to highlight the massive talent pool in Cincinnati and demonstrate the value of employing artists at any business by offsetting the initial costs of that employment to de-risk the significant decision to expand their horizons and experience the value of adding artists to the workforce.”

— **Jordan Tate**



Photo courtesy of Asa Featherstone.



Thank you from Wave Pool

Wave Pool and our partners, The City of Cincinnati and the University of Cincinnati, would like to extend our sincere thanks to our funder, the National Endowment for the Arts; the six participating pilot year MATCH Fellows: M’Shinda Abdullah-Broadus, Julia O. Bianco, Dani Clark, Adoria Marksberry, Anissa Pulcheon, and Asha White; as well as to our eight participating host organizations: The Carnegie Visual and Performing Arts Center, CERV Foundation, Talbert House, Queens Village, ROMAC, Visionaries + Voices, The Welcome Project, and The Well.

This pilot project—largely the vision of Wave Pool’s Founder and former Executive Director, Cal Cullen—began within months of her exiting the organization. And though we had received an initial letter of support from our City officials for the project, our new leadership was unable to successfully partner with any of our local municipal departments over the course of the last half of 2023, before she too exited the organization in early October of 2024.

Though we were unable to get significant hiring support within our local government or commercial chambers, resourceful artists are always troubleshooting solutions! Fortunately, Wave Pool has effectively fostered collaborations with various types of organizations since 2014, so we were able to create some new partnerships (such as CERV Foundation,) through pre-existing relationships with artists; as well as rely on some previous relationships with arts-adjacent and arts-focused socially-engaged nonprofits (like Talbert House and V+V,) with whom we have long collaborated.

Not every partnership created long-term employment opportunities, but at least one of the six Fellowships did! MATCH Fellow Dani Clark, who had a previous relationship with Veterans Affairs, due to her work with Narrative Medicine-based program, *My Life, My Story* (MLMS), has gone on to hold a part-time position with CERV as a Clinical Research Coordinator, where she continues supporting the MLMS program as well as related CVAMC efforts, such as the Institute for Healthcare Improvement’s Age-Friendly Health Systems, the Patient Priorities Care approach, and Interprofessional Care Optimization in Medical Education—a testimony to the importance of the work she did with veterans while on site as a MATCH Fellow.

Time and time again, we saw how meaningful one-on-one exchanges between artists and partners can leave an indelible mark on the world. In a better world, every organization would have an artist working on staff.

Several years since we first envisioned this ambitious project—bold enough to presume that artists can help support the transformation of any organization through their unique lens of creativity— we are reminded of the fact that for our systems to truly change, requires a tangible form of institutional support and buy-in.

As we embark upon the next few years in our country, we are convinced even more of the need to look to artists as leaders in our communities, helping us forge new paths towards equity and abundance.

City of Cincinnati



Mayor Aftab Pureval

Mayor Aftab Pureval

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Cincinnati, Ohio 45202
Phone (513) 352-3250
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National Endowment for the Arts:
Attn: Chair Maria Rosario Jackson
400 7th Street, SW
Washington, DC 20506-0001

Dear Chair Rosario Jackson,

On behalf of the City of Cincinnati, it is my pleasure to write a letter in support of the University of Cincinnati (UC) and Wave Pool's application submitted to the National Endowment for the Arts OUR TOWN: Arts Engagement, Cultural Planning, and Design Projects grant.

I believe that art is one of the greatest expressions of our identity. The very definition of flourishing. An insight into the soul. The issuance of a grant reward to UC and Wave Pool would enable them to further the flourishing of our community by creating a fellowship program that prepares artists for myriad permanent employment opportunities through a publicly engaged cross-sector fellowship, funded partnerships with local businesses/organizations, and micro credentialing in Civic Engagement, Mediation, and Critical Pedagogy in the Arts.

The Cincinnati Department of Community and Economic Development, as well as the Equitable Growth and Housing City Council Committee have built relationships with these two organizations and leveraged funding to revitalize our community through place-based art. While revitalization is evident through projects that have already been completed, it is necessary to continue the momentum through initiatives such as this.

The matchmaking project proposed by UC and Wave Pool is a creative opportunity to forge deeper relationships between our arts and business communities. The fellowship, Multidisciplinary Artists for Transformative Change (MATCH), will pair fellows and local partners with the goal of fostering collaborations, artists residencies, and projects that exist at the intersection of the creative industry, local business, and community development. It will foster new synergy between the arts and business community to rethink some of their systems and ways of partnering. It will create a cultural and systemic shift for our city, reinforcing that art is an integral piece of Cincinnati's heritage.

I fully support the efforts of UC and Wave Pool as they seek funding through the NEA to achieve their next goal. Thank you for your consideration.

Sincerely,

Aftab Pureval
Mayor, City of Cincinnati

Equal Opportunity Employer

Adoria L. Maxberry & *Queens Village/* *ROMAC*





Biography

Adoria L. Maxberry is a visual artist, licensed educator, wife and mother of three, based in Cincinnati, Ohio. As an arts educator and civic leader, she facilitates unique and meaningful art experiences with a focus on creativity, exploration and reflection.

Statement

As an artist, I thrive on connecting with others and helping them make connections. I realized the importance of our experiences and how collectively we are able to help each other learn and grow. During both of my residencies, I was able to form lasting connections, and to help others realize commonalities through the art we made. The exploration of oneself and personal stories helped lead to additional exhibitions, experiences and events for those I partnered with. In creating safe spaces and embracing the feeling



of vulnerability, I was blessed to see transformative healing that touched each group I worked with. I am grateful for this opportunity and the MATCH program for empowering me to fuel my dreams.

Initial Vision

Both organizations are near and dear to my heart and have a focus on impacting communities that I am a part of as a Black mother and an artist. As a mother of three, I've had a long-standing relationship with Queens Village, both as a vendor and as a participant that has benefited from the services they provide to support mothers and reduce the infant mortality rate. The ROMAC provides an opportunity for artists to showcase their work to educate, and to be educated through the exploration of arts.

Knowing their mission and vision and goal to restore the historic Regal Theater, though I was selected by the ROMAC, I was already invested in seeing the dream become reality.



How It All Went

“Revolutionary Recipes: The Flavors of a Black Woman Amplified” was a collaborative, intergenerational, and immersive exhibition at the Contemporary Arts Center that explored Black womanhood by focusing on what ingredients made the woman in the stew of life. Supported by both the MATCH Fellowship and organizational partner, Queens Village, Marksberry reflects on her reasons for such a project:

“Cooking with my mom and grandmas before they passed, I found that often recipes were a guide, but the measurements were felt deep in the soul. Now, I’m turning away from the measurements, and ingredients of the dish and focusing on the ingredients of the woman.

What stories and experiences make the black woman the dish that we can’t get enough of? In this exhibit, we explored the recipes of

We provide a safe space for Black mothers to support and be supported by their peers, connect, relieve stress, process trauma, and build a better world together for ourselves and our children. With our members, we are collaborating and creating an organization with purpose.



women that have created the stew that is life, while also exploring our own.”

The work created by this phenomenal cohort amplified the flavors of mothers, grandmother, great-grandmas, aunties, godmothers and other queens in our villages who make our lives delicious. While there is no way to reveal all of the ingredients of each woman’s story, the program and resulting exhibition provided a glimpse into the flavorful recipes of what makes the Black Woman “Revolutionary.”



The ROMAC’s mission is to celebrate, advance and preserve African and African American culture and achievement through the arts, history, and education, while also uplifting the rich diversity of artists and cultures in the region.



In partnering with the Robert O’Neal Multicultural Art Center (ROMAC), I was supported by and had the opportunity to work with the amazing visionary Toilynn O’Neal Turner and a host of ROMAC artists and students. Utilizing my skills as a licensed art educator, and my background as a communications professional I was able to provide consulting services, educational workshops, as well as assisting with business development and marketing materials. Being familiar with the organization, and

and passionate about its mission to preserve and cultivate art within the community made my time with ROMAC an amazing partnership.

The “Art for Us” and ARTpreneur programs with ROMAC allowed me to partner with youth from across our city and mentor creative professionals. Students were able to learn about my creative practice, learn skills such as apparel production, marketing, design, and receive mentorship.

Through Her Eyes Queens Village Cohort Artists:
Monica R. Williams; Cofi Higgins, Anita Nixon and Faith Nixon; Shawna M. Green, Carliss Green, Marie Green; Laurelle Kinga Bakienga; Anzhjanae Paine; Bridgette N. Miller, Irene Maxwell.



Anissa Pulcheon & *Talbert House*





Biography

Anissa Pulcheon is an artist, teacher, and organizer dedicated to arts accessibility and collective imagination. Born in Singapore to Malaysian and American parents, Anissa was raised in California and Ohio, and resides in Cincinnati with her fiancé. She has designed and painted multiple murals with partners including ArtWorks, StreetSpark, and CVG International Airport. Anissa is also a co-founder and board member of Girls Rock Cincinnati, a summer music camp for gender-expansive teens.

Statement

In my practice, I search for softness in chaos, reminders of resiliency, and weird, otherworldly forms. I use painting, digital illustration, and mixed media to dive into dreams, whether personally introspective or political explorations.

My imaginative skills are heavily influenced by the world-building power of fantasy and science-fiction, and by the natural world: things that grow tangled toward the light, or last only

a moment as an ephemeral. I approach everything through my experiences as a mixed Southeast Asian-American woman, focusing on anti-colonialist values and portraying joyful, diverse people!



Initial Vision

My work is centered around arts access: whether through community engagement, public programming, or teaching, I love opening up the world of creativity and imagination to people. With a design background, I tend to approach my art with a lot of planning and research, while still being open to chance, exploring possibilities, and inventive problem solving. I also strongly value the meditative act of art making, and the necessity for beautiful, joyful, and culturally informed public art.

I am interested in communal public art and placemaking, and how that

intersects with social issues such as affordable housing, environmental justice, reproductive rights, food sovereignty and more. Providing art opportunities to more people (of all ages, in various settings) to offer space to think and discuss is something I would love to pursue.

I am always excited by the research stage of my creative process. Whether considering demographic data, drawing from life, visiting sites, gathering imagery, or talking to people, I am grateful for my design education for giving me the tools to approach visual art with a curious mind. I also learned the importance of always having a sketchbook on hand. I really enjoy collaboration as well, at all stages of the process, which is what draws me so much to mural making.

Talbert House



We are committed to empowering children, adults, and families to live healthy, safe and productive lives. We serve our community at multiple sites throughout Southwest Ohio. Our network of services focuses on prevention, assessment, treatment, and reintegration.

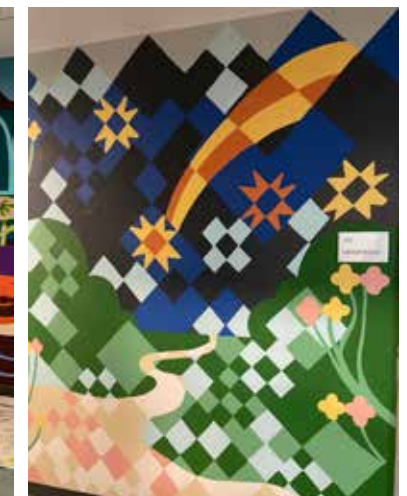
How It All Went

During my partnership with Talbert House, I designed and painted three interior murals in three locations: “Quilt Path, Guiding Light” at Logan Towers, “Seven Hills” at Parkway Apartments, and “Growing Through” at Parkway Center.

All three murals were painted in common area entryways, adding color and life to gray, institutional spaces that are the welcoming space for residents and visitors. Each location’s staff and residents were invited to complete a survey about the future mural, and I spent time at each to share the survey, talk about art, and paint collection boxes. Mural designs drew directly from this staff and resident input, and were heavily inspired by their memories, favorite things, and emotional themes of transformation, togetherness, and acceptance.

Talbert House staff and I hosted community paint sessions at two locations which led to family bonding for residents and visiting family, and time for people to chat about what they liked in art or making art.

This project helped me more clearly outline how to incorporate community engagement in my public art process, not just in community paint sessions, but in the actual design, as an act of true care and respect for the people who will live their lives with the work. I also strengthened my understanding of how to use data to not only inform art, but reinforce and explain artistic decisions to anyone.





Asha White & The Welcome Project



All provided images in this section feature participants' contributions to Asha White's "Soup & Stories" programming at The Welcome Project



Bio/Statement

From a young age, Asha remembers drawing and painting as a method of creativity and self-expression. From then on, she knew art would be an integral part of her life. Since 2017, Asha has emerged as an artist, dedicating her life to her creative practice. She participates actively in the local art community, often collaborating with artists and community members. Asha has served as the gallery curator and coordinator at The Mohawk Gallery in Cincinnati, Ohio

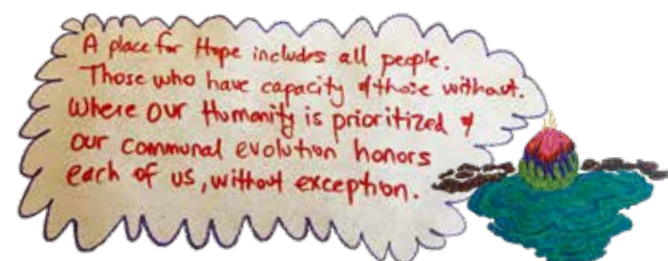
In addition to her exhibited work

in local and regional exhibitions, Asha creates public works of art. In June 2020, Asha was one of 17 local artists on the “Black Lives Matter!” street mural in front of city hall in downtown Cincinnati. Other public works include a mural inside Elementz Hip Hop and a bourbon barrel mural for Pompilio’s Italian Restaurant in Newport, Kentucky. More recently, her practice has focused on social and health-related issues. Mood Altering explores the impact of racism on Black mental health, while Bodies in Flux addresses reproductive justice for women. Her work has been exhibited locally and regionally, including at the Cincinnati Art Museum as part of ArtsWave’s Truth and Reconciliation showcase, Otterbein University in Westerville OH, Beeler Gallery in Columbus, and her first solo exhibition at Alice OTR in the summer of 2024.

Though her roots are grounded in Cleveland, OH, Asha currently resides in Cincinnati, OH, graduating from the University of Cincinnati with her bachelor’s degree in communications, a minor in women’s and gender studies, as well as a certificate in public relations. Following her undergraduate career, she pursued a profession in banking, quickly ascending the corporate ladder. Despite success in her career, Asha felt increasingly dissatisfied with her life and began struggling with her mental health. In 2017, Asha started her journey of self-discovery, departing from the corporate world to reconnect to her artistic practice and passion for the arts.

Initial Vision

The MATCH fellowship presents a unique opportunity for me to integrate my diverse background and skills, ultimately creating a powerful intersection between art and business. With experience in corporate banking, an undergraduate degree in communications and public relations, and a master’s in art education, I am well-positioned to bridge the gap between these domains.



I envision leveraging my expertise in creative community engagement to assist local businesses in establishing authentic connections with their target demographics. What sets my social art practice apart is its emphasis on deep introspection through creative interactions. When businesses aim to resonate with consumers on ethical, logical, or emotional levels, creative engagement becomes a vital tool for expressing sentiments that verbal or written communication alone may not capture.

My proficiency in visual communication, coupled with my ability to impart this skill to others, will prove invaluable to marketing, public relations, and merchandising efforts within any business. Through the MATCH partnership, my primary focus will be on promoting equity, accessibility, and nurturing robust relationships between businesses and minority communities.



welcome

Welcome empowered Cincinnati’s refugee and immigrant population while connecting, assisting, and inspiring all through art and food.



How It All Went

As The Welcome Project Fellow, my work centered on amplifying community voices in Camp Washington through both research and relational, arts-based programming. I led a comprehensive community listening initiative by going door-to-door and gathering survey responses from nearly 100 individuals across a diverse range of ages, races, and experiences—including those often excluded from traditional civic processes, such as inmates at River City Correctional Center and the unhoused community in Camp Washington. This process highlighted the neighborhood’s greatest strengths such as its close-knit community, local



businesses, and vibrant arts scene. This survey also articulated residents’ pressing concerns around homelessness, food access, and neighborhood



cleanliness. The resulting report was designed to help Wave Pool’s public-facing storefront space, The Welcome Project, align future socially-engaged art projects with the real, lived needs of residents, reaffirming the critical role of inclusive, on-the-ground engagement in community-centered arts work.

In tandem with this research, I curated “Soup and Stories,” a four-part storytelling dinner series held at The Welcome Project over the course of one month. Each evening focused on a theme: hope, identity, growth, or resilience; and invited individuals impacted by addiction and mental health

challenges to share their stories. The space itself, as well as the attendees invited (many of them enrolled in recovery programs with The Talbert House), were intentionally designed to foster empathy and reflection, with sensory elements like warm lights, comforting meals, and writing prompts hidden beneath guests’ plates. Together, these efforts positioned art and empathy as tools for advocacy and healing, building trust, fostering dialogue, and strengthening Welcome’s connection to the community it serves.



make the space functional
and beautiful, filled with
dignity

we do not heal in isolation

Design a space where individuals
experiencing homelessness can
access services like food showers, and addiction
support. What does the space look like and
how does it invite all residents and
to engage

IT COULD BE A BUS
BUT IT COULD ALSO BE
A BRICK & MORTAR BUILDING
AS PART OF A COMMUNITY CORNER
MAYBE LIKE A 12 STEP MTG HALL
W/FREE LAUNDRY, SHOWERS FOOD PANTRY

DESIGNING
WITH
PEOPLE,
NOT
FOR
PEOPLE.

AND PAY
THEM 4
THEIR TIME

24%

of survey respondents say
Homelessness needs improvement
in Camp Washington

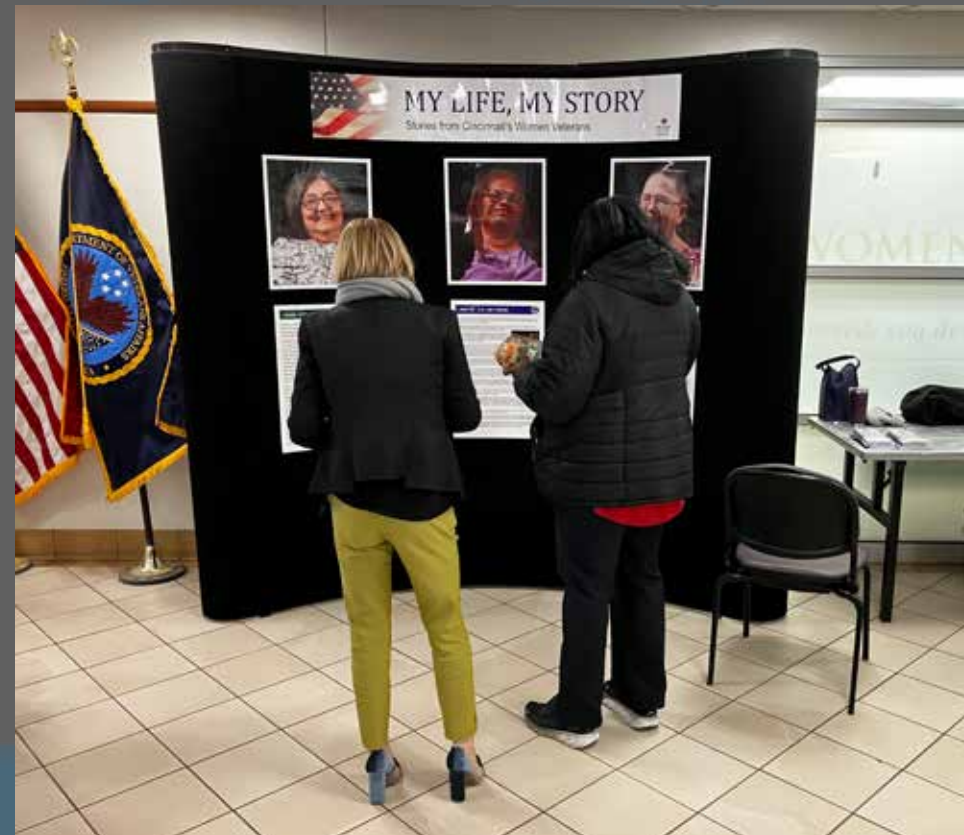
The Churches are not fulfilling their
mission call upon them & religious
leaders to love on people - consistently
for free.



Public Restrooms
& Showers
State/corporate
funded basic
hygiene
stations
& clean drinking
water. This
should be & easily can
be free

Danni Clark

*& Veterans Affairs
Medical Center*





Biography/Statement

Dani Clark, MA in Art Education from University of Cincinnati, Narrative Medicine Certification from Columbia University works closely with medical professionals, patients, and community artists to strengthen patient-provider relationships, care practices, and ultimately, wellbeing. She is a clinical research coordinator and experienced patient story collector at the Cincinnati Veterans' Affairs Medical Center and a Narrative Medicine facilitator at Good Samaritan Hospital's behavioral health unit. As a member of the Narrative Medicine, Compassionate Arts in Healing Taft Research Group at the University of Cincinnati, she collaborates with interdisciplinary colleagues to design arts-based programming and research within medical environments, including conducting focus groups, crafting patient stories, and developing educational offerings.

Initial Vision

Artist Dani Clark was awarded the MATCH Fellowship to support her work with The Cincinnati VA's My Life, My Story (MLMS) program through the Veterans Health System's Veterans Integrated Services Network Location 10 (VISN10)—and more specifically, VISN10's Innovation Network and CERV Foundation. VISN 10's Innovation Network supports innovative problem-solving and shared learning at the local level— including the fellowship site location at the Cincinnati Veterans' Affairs Medical Center (VAMC)—while the CERV Foundation facilitates research

and educational programming with other government agencies and the private sector.

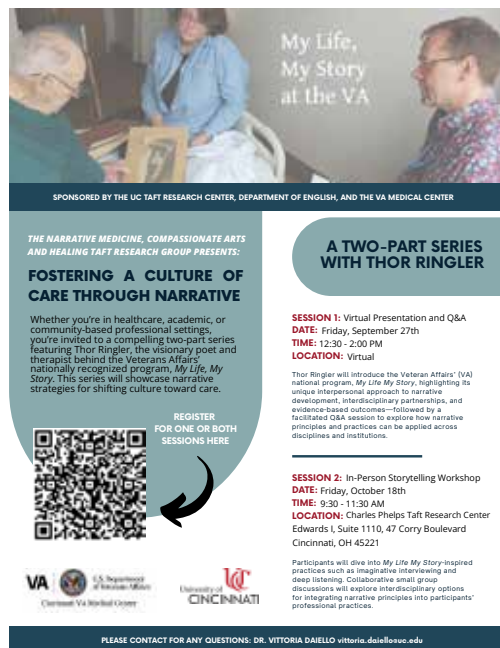
Through this funding, MATCH Fellow, Dani Clark, was brought on to support the VA's MLMS program efforts to collect veteran stories, upload them into their electronic medical record, and deliver high quality care. The outcomes reported below are assessed based on the relevant VISN10 value domains, including to build and maintain trust with veterans, families, caregivers, and survivors; to improve experiences and satisfaction rates for veterans; timely access and high-quality care; and consistent communication with key stakeholders. All project progress has been made in collaboration with



DATE:
September 13, 2024 0800-noon

REGISTRATION INFO:

AGENDA:
0730-0800—Resource tables
0800-Noon—Program to include: "Depression and Dementia in the Geriatric Population", "Suicide Risk Factors and Prevention in the Elderly", "Driving and the Elderly", "My Life, My Story", "Creating an Age Friendly Health Care System."
—Resource tables available during breaks



Dr. Nam-Ha Brown and other VA staff, the Narrative Medicine and Compassionate Arts UC Taft Research Group (NMCALH), and the UC MLMS Medical Student Group.



U.S. Department of Veterans Affairs

Cincinnati VA Medical Center

How It All Went

As a result of the VISN10 funded fellowship position, the Cincinnati VA Medical Center's My Life, My Story (MLMS) increased the number of veteran stories collected, volunteers trained, and collaborations. This growth was made possible through program expansion efforts, such as the development of MLMS volunteer training materials, feedback forms, and email templates as well as the delivery of public presentations and workshops

Project Fellow maintained consistent communication with veterans, medical and community volunteers, and local partners to conduct MLMS program processes, including volunteer onboarding and patient story collection. All MLMS

To fulfill President Lincoln's promise to care for those who have served in our nation's military and for their families, caregivers, and survivors.

"The most important thing my mother told me was to be an educated woman. More than anything, I wanted to write a book: I wrote three of them."

— Veteran, "Through Our Eyes" Women Veterans Showcase



External collaborations during the funding period include:

- UC Medical Student Group: MLMS staff formed a partnership with UC medical students by presenting training opportunities throughout the school year.
- Xavier University Collaboration: Communications students learned about the MLMS program and used communication theory to create marketing recommendations for MLMS staff.
- "Through Our Eyes" Exhibition: Cincinnati VA MLMS staff built upon the Reno VA's women veteran traveling exhibit by incorporating local women veterans stories and photo portraits and coordinating with local partner the Cincinnati & Hamilton County Public Library to feature the exhibit at Veterans' Day celebrations and women's health fairs.
- NMCAH Speaker Event: MLMS staff collaborated with Narrative Medicine and Compassionate Arts in Healing Taft Research Group to host an MLMS-focused event featuring MLMS founder and guest speaker, Thor Ringler.

“I would sing nursery rhymes to the kids to put them to sleep. My grown son can still remember how I would make up my own rhymes. Later, when I was in the hospital, my grandchildren would call and sing me a good night song. My roommate would cry when she heard their voices.”

— Veteran, “Through Our Eyes” Women Veterans Showcase

“It didn't take me long to learn about women having babies! One time, a nurse assigned me to a patient who was in labor. She said I had to: “Watch the multiparous patient because she is going to go fast!” I told her that I would be ready. In five minutes, the baby came. I didn't have time to be scared. I put him on his mother's chest and cut the cord. I had seen doctors do the same thing.”

— Veteran, “Through Our Eyes” Women Veterans Showcase

Julia O. Bianco

& The Well





Statement

Julia Orquera Bianco works through interrogating constructs from Modern Western Culture, collective memory, and the experience of migration, through the lens of a guest on the Land she inhabits.

Her work reflects on the changing nature of identity and belonging and their

entanglement with the past, the present, and the place. She uses her family legacy of labor, craft, music, and storytelling as strategies to build knowledge and understanding of self, others, and place, experiencing while remembering.



Biography

Julia Orquera Bianco was born in Argentina and lived in Mexico before moving to the United States. She earned a Bachelor of Fine Arts from Universidad del Museo Social Argentino (Buenos Aires, Argentina) in 2012. In 2018 she graduated from the MFA program at Roski School of Art and Design, University of Southern California, Los Angeles. In 2020, Bianco earned a Certificate on Sustainability from University of California, Los Angeles. In 2023 she completed a Permaculture Design Certificate at Cincinnati Permaculture Institute. Her work has been showcased and published in Argentina, Canada, Mexico, New Zealand, and the United States.

Initial Vision

As an interdisciplinary artist with vast formation in art, art history, and art techniques, I believe I have a plethora of knowledge to share. My extensive experience as a teacher - in two languages- has given me the opportunity to find ways to communicate, inspire and invite change from a place of listening, compassion and understanding.

I am also a gardener, and someone with a consistent spiritual practice experience as well as the natural world, work that invites generosity, reciprocity, and healing.

I would like to contribute to organizations who have inclusion

as a core value, and create opportunities for People of the Global Majority, as well as communities who feel ostracized; opportunities for expression and community making within a space that feels safe to do so.

I am interested in working directly with people, offering workshops, classes, and circles where these aspects can come together. I believe there are many organizations in Cincinnati whose mission align with mine.



The Well's mission is to improve the mental and emotional well-being, connectedness, and effectiveness of all persons through arts integration, mindfulness, music, movement, and healing-centered practices.



community offerings, and to connect with the neighbors in a different way. The work of collaborating with a business for a long period of time and in a way that felt intimate involved active efforts to foster communication. I believe this 8-month long collaboration was extremely eye-opening both for me as an artist and for The Well, both in terms of the everyday obstacles that we surmounted together and in realizing the potency and aliveness that an artist can bring into a business.”

How it all Went

My experience as a MATCH grant recipient and artist-in-residence at local nonprofit The Well had long-term impact, both personally and in the community that I served. As an artist and an ecologist, I had the unique opportunity to dedicate my efforts to building an urban garden and third space in one of the neighborhoods with the least amount of greenspaces in Cincinnati. Bringing the garden to life opened up the possibility to expand The Well's programming to include art and urban nature





M'Shinda Abdullah-Broadus

& ROMAC/The Carnegie/ Visionaries + Voices





Statement

In my current studio practice, I create works that aim to depict the isolation of being a queer person of color in a country that opposes my right to exist with power and autonomy. By referencing Adam Pendleton's Black Dada theory, I employ allegory, fabricated objects, sourced and augmented photographs, digital paintings, and performance to create assemblages concerned with America's complicated, violent history. Through my interdisciplinary approach to making, I posit avenues of thought within my framework that aim to project and encourage a more positive, inclusive future. I enact and

document performances for digital capture, which serve as source imagery for my collages. Each collage soon becomes "skeleton" for a painting. Lastly, I evaluate each collage and painting to determine the construction of subsequent mixed-media sculptures. Each stage of expression is arranged for digital composites and physical installations, revealing arcane signifiers to challenge how my audience navigates the exhibition and my content ideas. Ideally, my constructed environments will suggest progressive ways of managing personal expectations in such art spaces and prompt radicalized, politicized questions in the interest of affirming the lived experiences of marginalized peoples.

Biography

M'Shinda Imani Abdullah-Broaddus (he/him b. 1996) , is an interdisciplinary artist from Akron Ohio. He attained his BFA from the University of Cincinnati through the college of Design, Architecture, Art, and Planning in 2018. Following, he received his MFA in photography from the University of Arkansas. He has exhibited work in the US and completed residencies in both the US and abroad. M'Shinda uses experimental approaches to making, to investigate both content and time specific imagery through what he calls portals. The portals comprised of sourced, made, and manipulated imagery challenge America's history in the dehumanization of black men in visual media.

Initial Vision

My challenging politically driven work and multidisciplinary mode of working is a perfect fit with the goals of the MATCH residency in a number of ways. The value system that is the foundation of my practice aligns with the goals of the residency - making change. My work aims to provide a window into the suffering associated with navigating the precarious political intricacies of being black and queer person in order to create the discourse needed to spark change.

The opportunity to implement this value system, coupled with my creative talents, and collaborate with a local business would provide me with the ability to reach the community in ways that I have not yet as

an artist. This opportunity would allow me to reach larger audiences and thrust our shared goal for transformative change into Cincinnati's business world, creating opportunities for those to come to do the same.

I am a resourceful multidisciplinary artist who can make work out of whatever materials at my disposal. I am proficient in a number of mediums including ceramics, photography, performance, painting, digital image making, collage, drawing etc. With almost every medium in my technical wheelhouse and my ability to jump from medium to medium seamlessly I can act as a creative asset to any company with whom I am paired.



As Northern Kentucky's largest – and only – multidisciplinary arts venue, The Carnegie is dedicated to its mission: Connecting people through enriching arts education, exceptional theatre and unique gallery exhibitions.



The ROMAC's mission is to celebrate, advance and preserve African and African American culture and achievement through the arts, history, and education, while also uplifting the rich diversity of artists and cultures in the region.

VISIONARIES+ VOICES

The mission of Visionaries + Voices as an inclusive arts organization is to provide creative, professional, and educational opportunities for adults with disabilities.



How It All Went

In my time working and growing as an artist as an NEA MATCH Fellow I have reimagined my potential and the way I can move and exist through the professional world as an artist. Working as a part of this residency was the first time that I was challenged to switch my focus from personal prolific artistic production and focus more on obtaining real life business experience that would allow me to re-approach pre-existing systems in fresh and exciting ways. Although my path in the residency was not as seamless and linear as some of the other fellows, I still found great value in the clear lessons I learned during each of my MATCH pairings.

ROMAC

My first pairing was with the Robert O'Neal Multicultural Art Center (ROMAC), an organization in the city that is working to create a home for emerging artists of color to work and grow as they begin to position themselves in their budding careers. In my time with ROMAC, I worked as their community coordinator. In my time at ROMAC, my focus was to engage with the community and build relationships with local businesses that could foster opportunities for financial partnerships. Although my time with them was shorter than expected, I still walked away learning valuable lessons about working in arts administration. At ROMAC, through working so closely with its founder Toilynn O'Neal Turner, I got to see first hand just how focused and diligent one must be to not only start an

organization of this nature, but also source the funding required to achieve its goals. I learned how important funding is to the interworking of every part of the way the organization functions, and how a lack thereof can drastically change the course of projected projects. Perhaps the largest lesson I learned at ROMAC is how open one must be to the changing and fluctuation of plans in arts administration - something I found quite difficult. Because of that difficulty, I asked the Administrators of the Fellowship for a pivot and together we worked diligently to find a pairing that was a better fit for both myself and the organization.

The Carnegie

My next pairing was with The Carnegie, an art gallery where I worked as a curatorial assistant to the lead Curator. Previous to my time at The Carnegie, I had only experienced the interworking of a gallery from the side of an artist—contributing to programming by submitting work. However, in my time working on

staff, I got to see how shows come to be and how staff really build them from the ground up to become truly immersive experiences—work that we often take for granted.

I got to be a part of artist studio visits, gallery meetings, and installation / de-installation teams, and in doing so, opened my eyes to just how many cogs work to make galleries breathe life. I gained a myriad of skills here that I'll also take with me and use in my own practice. For instance, while it may seem small, the biggest lesson I learned here was the importance of packing work for shipping properly! I have been a working artist for about 10 years now, and I had no idea until I worked closely with a curator that I haven't packed my work to be shipped properly even once. Being on the team that was charged with both opening and re-packing work taught me really cool tricks that not only make the gallery's life easier, but that will also ensure the safety of my own work as I continue in my studio practice.

The experience I gained at The Carnegie in installing and de-installing work, is also something I am quite thankful for as I continue to move through the world as an art professional. In my time as an artist, I had always heard of temporary

opportunities at galleries to work as a preparator, but always lacked the experience to get my foot in the door. However, now, after having been on a team that installed/deinstalled unpacked and re-packed work, I would feel confident walking in any gallery and applying for the opportunity to do so again. Unlike my first pairing, the professional experience that I gained here is some that I will continue to draw from as I continue to move through the artistic and professional world, and that was what I hoped to walk away from this residency being able to say.

Visionaries + Voices

My last pairing was being an artist in residence with Visionaries and Voices, an arts organization that works to service artists with developmental disabilities. After recently undergoing a major facility move, I was in charge of their community engagement while collaborating with artists in the studio. In an attempt to make their artwork more accessible to the public and to potentially generate income for the artists we will be creating zines and sharing them as a form of community



engagement. I also have plans to eventually compile many zines into one book. As an artist who was only concerned with the personal growth of my own artistic practice, it feels amazing to be using my time to contribute to the development of others' work. I am exceedingly excited at the work we will continue to produce together!

In my time participating in the MATCH fellowship I gained experience working in various art administration and other more behind the scene facets of the art world. I was able to gain experience that I was not able to access on my own in my career thus far. I can say now that I've spear-headed community engagement programs for multiple arts organizations, and

worked as a curatorial assistant at another — something I could not say before. The experience I gained from this opportunity will put me in a position to gain even more work experience and make me a more competitive art professional overall.



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