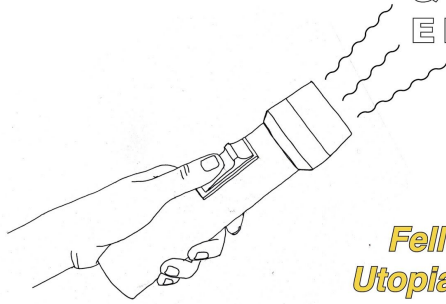




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**CULTURE PUSH:** ARTIFACTS  
& AFTER  
EFFECTS



from the  
*Fellowship for  
Utopian Practice*

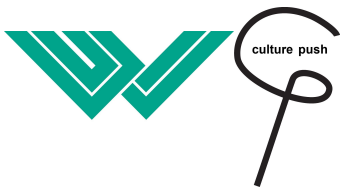
**Artifacts and After Effects, on view at the Westbeth Gallery, July 9-July 30, 2016. Curated by Madelyn Ringold-Brown and Culture Push.**

(New York, June 30, 2016) Culture Push and the Westbeth Gallery are pleased to present 13 artists from Culture Push's Fellowship for Utopian Practice. The work is on view July 9-30, 2016, with an opening reception 6-9 PM on Saturday, July 9 and a closing reception on Friday,

July 29 6-9 PM, at the Westbeth Gallery on 55 Bethune St. in Manhattan. The gallery is open 1-6 PM, Weds.- Sun. There will be performances by Sarah Dahnke/Dances for Solidarity and Lise Brenner at the opening event, and by Go! Push Pops and UNDAKOVA, with B.E.A.T. NYC and Sixth Street Community Center, and by PTABK at the closing event, along with numerous evening events throughout the run of the show. See

<http://www.culturepush.org/artifacts-and-after-effects-events> for a full listing of events.

Culture Push is excited to partner with the historic Westbeth Gallery to present *Artifacts & After Effects*, the first full gallery show of work by participants from the Fellowship for Utopian Practice. The show is a miniature retrospective and showcase that looks back at artists and creative practitioners that have developed work through the Fellowship, the major program of Culture Push, over the past four years. Exhibiting artists: **Aiesha Turman, Alicia Grullon, Aricoco, Barrie Cline and the Worker's Art Coalition, Chloë Bass, Go! Push Pops, James Andrews, Jen Kennedy & Liz Linden, Lise Brenner, Nancy Nowacek, Olaronke Akinmowo, Sarah Dahnke, Victoya Venise & PTABK.** The work on display includes an onsite version of [\*Free Black Women's Library\*](#), a mobile free library exchange containing books written exclusively by Black Women, a collaboration by union workers from the Workers Art Coalition, a map illustrating the spatial dimensions of civil resistance, a multimedia installation and weekly live performances from [\*Dances for Solidarity\*](#), by people incarcerated in solitary confinement, and live painting by [\*Protect the Art BK\*](#), a collective of artists from Brownsville. Please see <http://www.culturepush.org/westbeth-gallery-show> for a full listing of projects.



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The Fellowship supports artists who are working on the margins of traditional genres and with communities, voices, and ideas that have been pushed to the margins - made invisible via the machinations of city zoning laws and the lockstep of gentrification, the prison industrial system, historical erasure and censorship, and political suppression. This form of practice is not easy to classify or contain and rarely receives the institutional support or attention that it requires. This exhibition makes these voices and alternative forms of practice and engagement visible through a display of documentation, studies, interactive installations, and live events.

Culture Push is an arts organization that works with hands-on learning, group problem solving, serious play, and making connections to create a lively exchange of ideas between many different communities; artists and non-artists, professional practitioners and laypeople, across generations, neighborhoods, and cultures. Culture Push supports the process of creating new modes of thinking and doing, and Culture Push programs focus on collaboration and group learning through active, participatory experiences. Culture Push's current focus, the Fellowship for Utopian Practice, encourages practitioners in any field to create positive social change by staging collaborative and participatory art experiences. The Fellowship is a process-based program aimed at artists and other creative people who are testing new ideas through civic engagement. Culture Push is excited to partner with the Westbeth Gallery. The mission and activist history of Westbeth Artist's Housing, one of the first examples of adaptive reuse of industrial buildings for artistic and residential use in the United States, make it an excellent home for this first showing of Fellows' work

This exhibition is made possible in part with support from The Shelley & Donald Rubin Foundation and the New York City Department of Cultural Affairs.



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