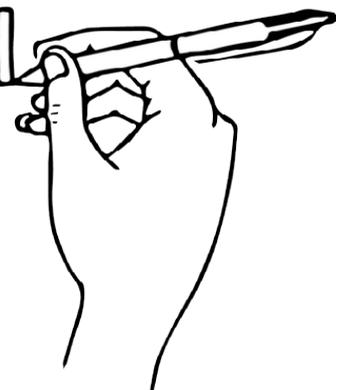




CULTURE PUSH

2017 ANNUAL REPORT



**Culture Push
is an arts
organization
that works
with hands-on
learning, group
problem solving,
serious play,
and creating
connections.**

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Social Media Director

Linnea Ryshke
Administrative Director

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Geoffrey Hendricks

Ishmael Houston-Jones

Felicity Hogan

Michael DiPietro

Sur Rodney Sur

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Artist, educator and Culture Push Fellow 2012

Mark Bradford
Intellectual Property Attorney

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Artist, Culture Push Fellow 2013 and Faculty at Queens College-CUNY Social Practice Program

Risa Shoup
Executive Director, Spaceworks

Alicia Grullon
Artist, Culture Push Fellow 2013, Laundromat Project

Rody Douzoglou
Director, Backroom Caracas





Photo by Natalia Vilela

Year in Review

In 2017, we expanded our network of artists whose projects we supported through the Fellowship for Utopian Practice. We continued support for five Fellows from 2016 and added an additional six new projects through Spring and Fall Open Calls. Fellows engaged with communities across Brooklyn, Queens, Manhattan, and the Bronx, and employed a variety of artistic methods and confronted a diverse array of social and political issues.

Winter 2016

- Continued support of **Noemí Segarra Ramírez** (PISO proyecto), **Clarivel Ruiz** (Dominicans Love Haitians Movement), **Ranjani Chakraborty** and **Salvador Muñoz** (Say What?! Street Harassment Intervention Strategies), **Yvonne Shortt** (Women Who Build - Artists Who Own) **Olaronke Akinmowo** (The Free Black Women's Library), **Aiesha Turman** (Black Girl Muse), **James Andrews** (Spatial Resistance), **aricoco** (PIPORNOT), **Sarah Dahnke** (Dances for Solidarity), **Victoya Venise** (Protect the Art), and **Lise Brenner** (Vox Populi)

Spring 2017

- Held our Spring Open Call and awarded the Fellowship to: **Aida Šehović** (w_i_t_n_e_s_s_(assembly)), **Chinatown Art Brigade**, and **Walis Johnson** (The Red Line Projects)

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Continued from page 4

- Presented The Archive of Affect, a group show of Fellowship projects at the NURTUREart Gallery in March
- Continued support of **Noemí Segarra Ramírez, Clarivel Ruiz, Ranjani Chakraborty** and **Salvador Muñoz, Yvonne Shortt,** and **Aiesha Turman**
- Released Issue 4 (Número Cuatro) of our online journal PUSH/PULL in May, edited by Fellow Noemí Segarra Ramírez

Fall 2017

- Held our Fall Open Call and awarded the Fellowship to: **Chris Ignacio** (Co-written), **Ted Kerr** (What Would An HIV Doula Do?), and **Hidemi Takagi** (The Bed-Stuy Social 'Photo' Club)
- Continued support of **Noemí Segarra Ramírez, Clarivel Ruiz,** and **Aiesha Turman**
- Released Issue 5 of Push/Pull in September
- Hosted 7 Exercises in Practical Utopia with YKON in October
- Held our eighth annual Benefit in October



(From top to bottom)

Chinatown Art Brigade protesting at the James Cohan Gallery

Courtesy Chinatown Art Brigade

The Free Black Women's Library installation at The Archive of Affect

Photo by Natalia Vilela

The inside of a tiny house constructed by Yvonne Shortt through her project, Women Who Build - Artists Who Own

Courtesy Yvonne Shortt

Cards from Walis Johnson's project, The Red Line Labyrinth

Courtesy Walis Johnson

The Fellowship for Utopian Practice

The Fellowship for Utopian Practice is the central program of Culture Push. The Fellowship utilizes a process-based approach to support artists at the seed phase of a project. It focuses on cross-disciplinary, cross-sector projects that lie at the intersection of art, social justice, and civic engagement.

The following Fellowships were awarded in 2017:

Chinatown Art Brigade

Chinatown Art Brigade is a collective of Asian-American artists and activists who collaborate with grassroots organizations to create public conversations that shed light on displacement in New York's Chinatown.

Walis Johnson, The Red Line Project

The Red Line Project is a multimedia project based on the 1938 Red Line Maps of NYC that uncovers the present-day ramifications of this pernicious practice, inviting community healing and reflection through the form of a labyrinth.

Aida Šehović, w_i_t_n_e_s_s_(assembly)

w_i_t_n_e_s_s_(assembly) addresses gender-based violence as a systemic culture of oppression and seeks collective healing by bringing survivors into conversation with a larger public.

Chris Ignacio, Co-written

Co-written is a series of songwriting and performance workshops in New York for young people with limited access to arts education.

Ted Kerr, What Would An HIV Doula Do?

"What Would an HIV Doula Do?" is a multidisciplinary collective that addresses reduced community involvement in the ongoing AIDS crisis.

Hidemi Takagi, The Bed-Stuy Social 'Photo' Club

The Bed-Stuy Social 'Photo' Club is a free photography studio in Takagi's Crown Heights neighborhood for residents' portraits, providing community members with the tools to tell their own stories.



Chinatown Art Brigade



Walis Johnson



Aida Šehović



Chris Ignacio



Ted Kerr



Hidemi Takagi

Chinatown Art Brigade, Walis Johnson, and Aida Šehović were awarded Fellowships in Spring of 2017. Chris Ignacio, Ted Kerr, and Hidemi Takagi were awarded Fellowships in the Fall.

The following Fellows continued their projects in 2017:

Ranjani Chakraborty and Salvador Muñoz

*Say What?! Street Harassment
Intervention Strategies*

Fall 2016

Say What?! is a grassroots, multimedia-based project that aims to equip the NYC community with the skills necessary to respond to and intervene in gender-based street harassment when witnessing it.



Clarivel Ruiz

Dominicans Love Haitians Movement
Fall 2016

Dominicans Love Haitians Movement is a series of workshops, events and performances that challenge and re-imagine the colonial legacy of the island Hispaniola that has shaped the power-relations between Dominicans and Haitians.



Yvonne Shortt

Women Who Build - Artists Who Own
Fall 2016

Women Who Build - Artists Who Own brings together women and girls to learn construction and building skills that has resulted in the co-creation of a "tiny house," which now serves as a flexible nexus of community dialogue.



Noemí Segarra Ramírez

PISO Proyecto
Spring 2016

PISO/proyecto is a platform for intervention, mobilization, and improvisation that channels bodily movement as a political tool in order to explore ideas related to identity and personhood for Puerto Ricans in Puerto Rico and abroad.



Aiesha Turman

Black Girl Muse (BGMuseum)
Fall 2015

Black Girl Muse is a traveling museum, digital exhibition and pop-up space that utilizes art-making as a liberating and healing tool for Black women and girls dealing with issues of sex/uality, gender, identity, community, family, and place-making.



THE FELLOWSHIP FOR
UTOPIAN PRACTICE

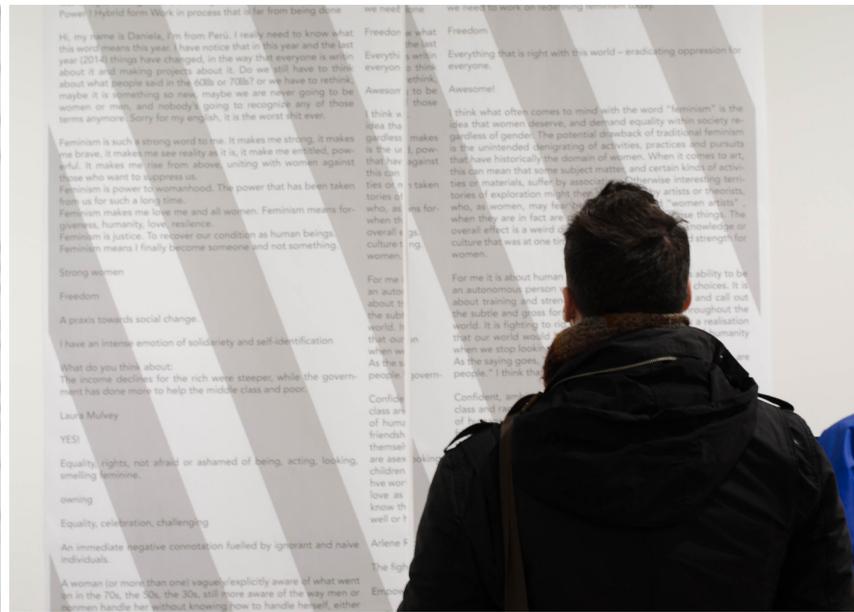
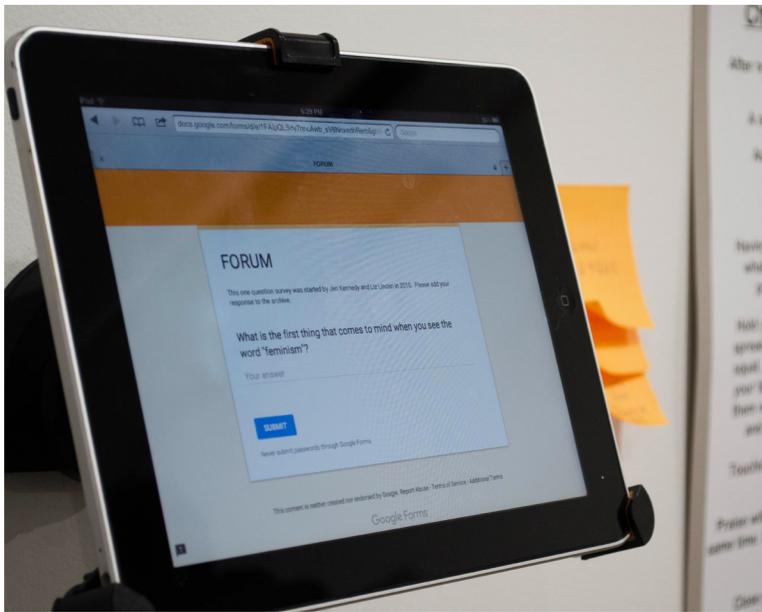


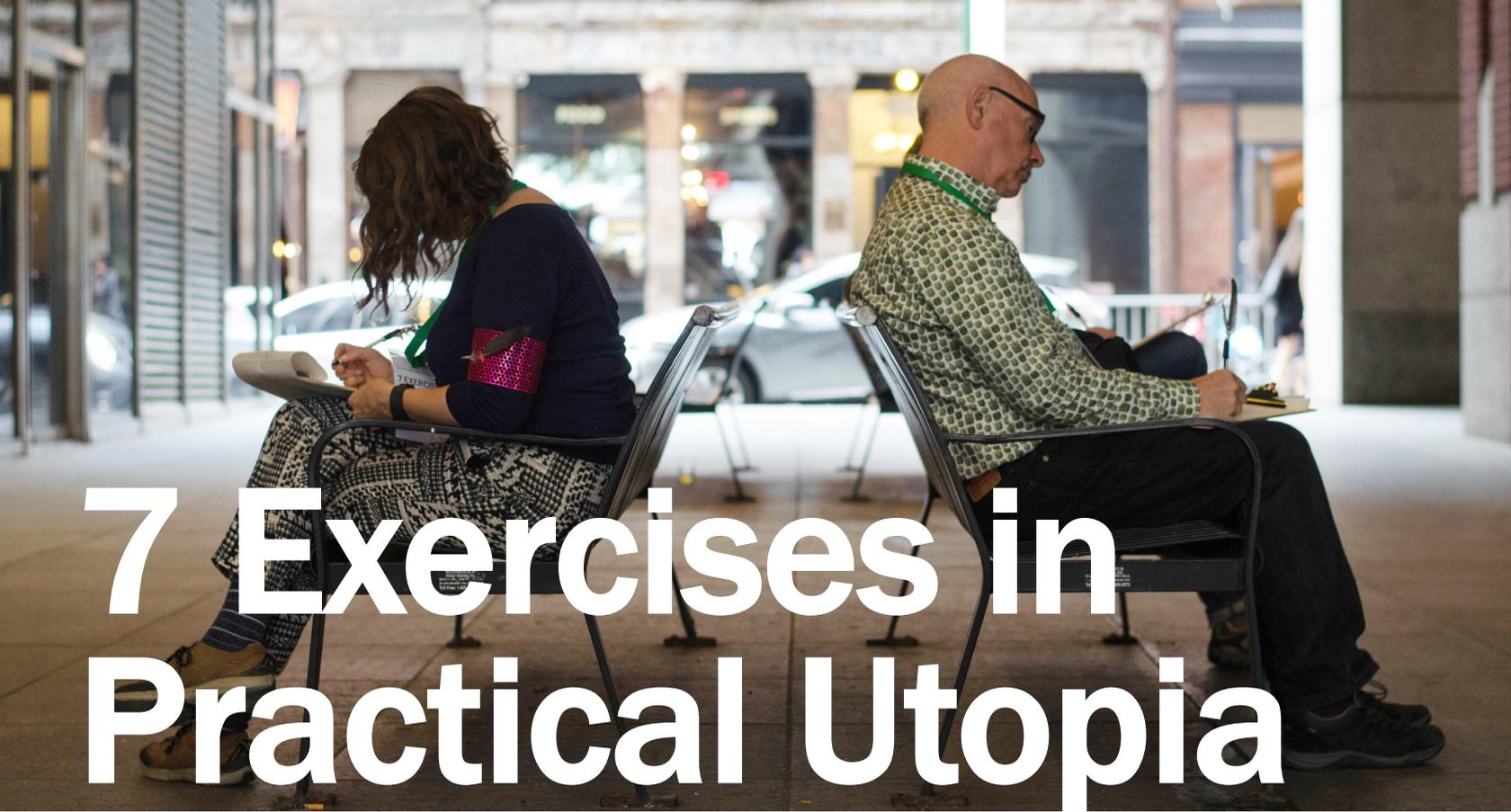
Exhibition

Photos by Natalia Vilela

This year's exhibition was entitled The Archive of Affect. We included Fellows' projects that continue to challenge, examine, or reinvent traditional archives. Public programs included a reading/Q&A with author Angela Flournoy and a panel with artists/union workers from the Workers Art Coalition. The exhibition was held at the NURTUREart Gallery from March 17 through April 16.



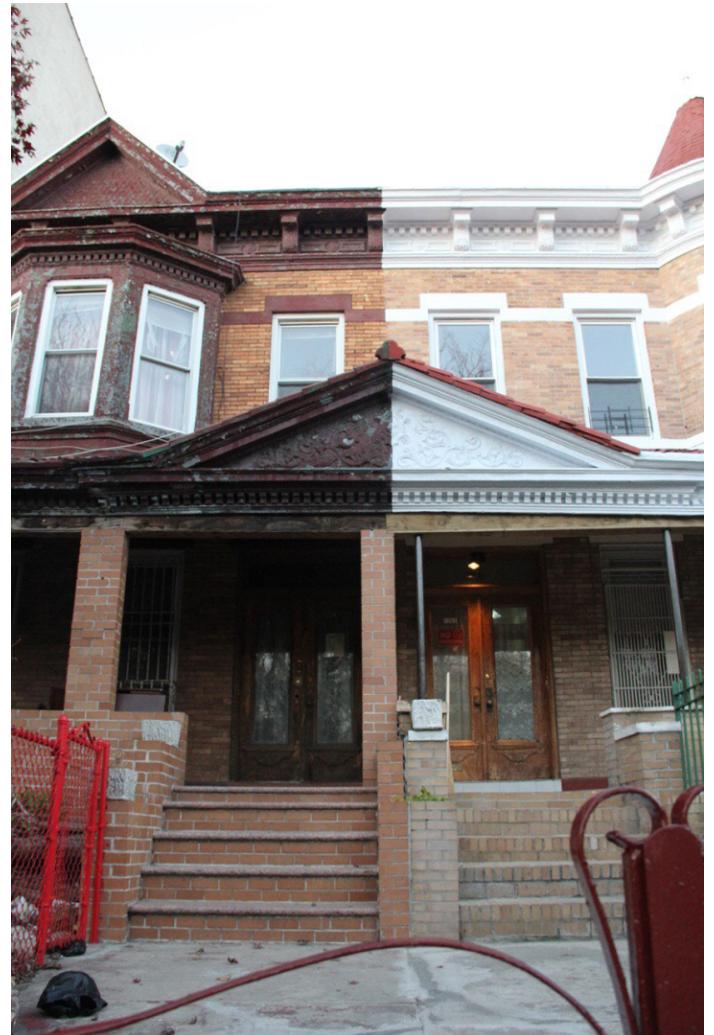




7 Exercises in Practical Utopia

Photos by Madelyn Ringold-Brown and Natalia Vilela

The 7 Exercises in Practical Utopia was a week of events organized in collaboration with Finnish/German collective YKON. Participants explored, created and debunked the concept of “Utopia” with events throughout the city that were organized by Fellows. Such locations included the Armory Bar, RPGA Studios, POPS (Privately Owned Public Spaces) in Lower Manhattan, The Black Ant, Mayday Space, and a private home in the Bronx.



The last event during our 7 Exercises in Practical Utopia was a two-hour tour through the POPS of Lower Manhattan. Accompanied by YKON and several guests, we visited a total of six privately-owned public spaces.



Push/Pull

I sense that many “urgent dances” / manifestations, direct actions, placements are taking place at present no matter where I / we happen to be. We are taking active steps and situating ourselves a cuerpo entero in the face of White Supremacy, Neoliberalism, Colonialism, Patriarchy, Racism, Xenophobia, and many forms of oppression. This time we are telling OUR story -instead of HIStory. We, who are considered minorities, are more in numbers at this point in this story of humanity.

**- Noemí Segarra Ramírez
SPRING 2017**

The fisheries industry is undergoing a gradual transformation from the “moral abandonment” of fish in terms of not considering them “beings,” to the still-developing recognition that “each species is at once the point and the base of a pyramid, that all life is relational.” More expansively, we could think of this as a way to view our shifting approaches to all natural resource management as it pertains to mineral, plant, and animal (human or otherwise) – but for the sake of argument, let’s stick with fish.

**- Carolyn Hall
FALL 2017**

Our online journal continued with Número Cuatro, a bilingual Spanish/English issue guest edited by current Fellow Noemí Segarra Ramírez. Número Cuatro brings together writing from artists living and working in Puerto Rico who are individually and collectively questioning systems of cultural production. Contributions came from Noemí Segarra Ramírez, Andrea Bauzá and Félix Rodríguez-Rosa.

Issue Five: Entering the Space of the Absent Referent was edited by Culture Push’s own administrative director, Linnea Ryshke. This issue asks the reader to consider the complex relationship humans share with non-human animals and brings together contributions by a diverse group of artists and scientists who explore the ways in which non-human animals permeate our physical and symbolic world. Contributions came from Joseph Moore, Terike Haapoja and Laura Gustafsson, Carolyn Hall, The Environmental Performance Agency, Aida Šehović, and Linnea Ryshke.

I have made these acrylic paint skins-- plastic metaphors-- to try to understand how the language used to talk about an “other” lives in and on the body.

This language, reflective of the unconscious ideologies of the dominant Western culture, and re-occurring and casual in its use, has en fleshed consequences.

**- Linnea Ryshke
FALL 2017**







Benefit

Photos by Leyna Papach

Our eighth-annual benefit, Disguise-A-Rama, honored advisory board member and multitalented artist Michael DiPietro (pictured right). DiPietro was the originator of Fashion Re/Action, the program that served as the prototype for the Fellowship for Utopian Practice. Michael, Esther Neff, and Andy Jordan helped guests construct outfits and masks at this costume-making event. The benefit was hosted by The Old Stone House in Brooklyn on October 23.





Funding and Finances

This year,

14% was funded by corporations,
36% by foundations,
14% by individuals,
34% by the government, and
2% was earned.

Foundations

Rubin Foundation
Lezak Family Foundation
Ringold-Brown Family Foundation

Corporate

Scopia Capital

City Government

The New York City Department
of Cultural Affairs – Cultural
Development Fund
The Lower Manhattan Cultural
Council – Creative Engagement
Award
National Endowment for the Arts
– Art Works Grant

Individual Donors FY18

Ari Tabei, Charlie Koss, Chloë
Bass, Christopher Robbins, David
Thompson, Dianne Pulte, Emily
Blake Blumenfeld, Eve Mosher,
James Andrews, Janusz Jaworski,
Jennifer Cooper, Jodi Bender, Kemi
Ilesanmi, Laurel George, Lauren
Burge, Lise Brenner, Marina Zurkow,

Mark Bradford, Mark Sussman,
Matthew Sirovich, Mordecai-
Mark Mac Low, Morgan Refakis,
Nancy Nowacek, Pat McCarthy,
Risa Shoup, Robert Handel, Rody
Douzoglou, Sally Szwed, Sylvia
Piltch, Walis Johnson, Yvonne
Shortt, Felicity Hogan, Carmelita
Naval, Lorie Novak, Andrea Kleine,
Linda Austin, Laurel Chen, Elliot
Maltby, Joseph Moore, Maureen
Connor, Geoffrey Hendricks, Tyche
Hendricks, Sur Rodney Sur, David
Martin, James Hannaham, Paul
Vidich & Linda Sue Stein.

Fiscal Sponsorship

At Culture Push, once you're a
Fellow, you're a Fellow forever.
As part of our effort to create an
ongoing dialogue and system of
support for all Fellows – currently
active and no longer active – we
offer a fiscal sponsorship to artists
even after completion of their
Fellowship Term. In 2016 Culture
Push raised a total of \$20,800 for
past and present Fellows through
our fiscal sponsorship program:

Through Culture Push sponsorship,
Barrie Cline (Fellow 2014) and
The Worker's Art Coalition were
awarded a grant of \$17,500 from
the Archie Green Fellowship for
“Illuminating History,” an oral history
project documenting contemporary
electrical workers in New York
City who, through manufacture,
installation, and maintenance,
make critical contributions to the
fabric of daily life in New York.
Part of their work on this peer-to-peer
ethnography was displayed in The
Archive of Affect, an exhibition of
Fellows' work held at NURTUREart
Gallery in Bushwick, Brooklyn.
Culture Push also fiscally sponsored
Olaronke Akinmowo (Fellow 2014-
16) for an award of \$2000 from the
Citizens Committee for New York City
(<http://www.citizensnyc.org/>).
Finally, Culture Push's fiscal
sponsorship also allowed Sarah
Dahnke (Fellow 2015) to raise
\$1300 for Dances for Solidarity
through an e-mail campaign and
community outreach.

REVENUE

	FY15	FY16	FY17	FY18 (in progress)
Individuals	\$4,418	\$7,290	\$8,386	\$5,000
Corporations	\$5,750	\$7,000	\$6,000	\$5,000
Foundations	\$1,500	\$8,500	\$17,680	\$13,000
Government	N/A	\$4,000	\$5,700	\$12,180
Earned	\$110	\$406	\$4,483	\$653
Total	\$11,778	\$27,196	\$42,249	\$35,833

EXPENSES

	FY15	FY16	FY17	FY18
Personnel	\$6,530	\$11,998	\$25,998	\$22,685
Fellowship Program	\$2,050	\$3,050	\$5,745	(in progress/projected) \$5,700
Other Programs	N/A	\$1,175	\$7,003	\$3,976
Fundraising	\$161	\$435	\$840	\$808
Misc. Administrative**	\$1,126	\$2,382	\$2,671	\$3,353
Total	\$9,867	\$19,640	\$42,247	\$36,522

*Our Fiscal years begin on June 1 and end on May 31 of the following year. FY17 = June 1, 2016 - May 31, 2017.

** Printing, postage, meeting costs, website maintenance, insurance.

† Carry-over of \$12,000 from the previous fiscal year was also used to cover expenses.





culturepush.org



cp@culturepush.org



Culture Push, Inc.



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