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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## Staff

- Clarinda Mac Low, Executive Director
- Madelyn Ringold-Brown, Assistant Director
- Natalia Vilela, Social Media Director
- Linnea Ryshke, Administrative Director

## Board of Directors

- Nancy Nowacek, Artist, educator and Culture Push Fellow 2012
- Mark Bradford, Intellectual Property Attorney
- Chlœe Bass, 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

## Advisory Board

- Stephen Greco
- Geoffrey Hendricks
- Ishmael Houston-Jones
- Felicity Hogan
- Michael DiPietro
- Sur Rodney Sur
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 Noemi 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)
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.

Walid 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, 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.
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.
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.
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

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 enfleshed consequences.

Linnea Ryshke
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.
Ningún blanco ni rico nos representa.
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

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.
<table>
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<tr>
<th>REVENUE</th>
<th>FY15</th>
<th>FY16</th>
<th>FY17</th>
<th>FY18 (in progress)</th>
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<th>EXPENSES</th>
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<th>FY16</th>
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<tr>
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<td>(in progress/projected) $5,700</td>
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*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.