

# ANNUAL REPORT

# 12



THE INSTITUTE OF  
CONTEMPORARY ART/BOSTON



ABOVE and COVER: **TRISHA BROWN**, *Floor of the Forest*, 2012. Metal pipe, used clothing.  
Trisha Brown Dance Company. Photo: Isabel Winarsch/documenta 12.

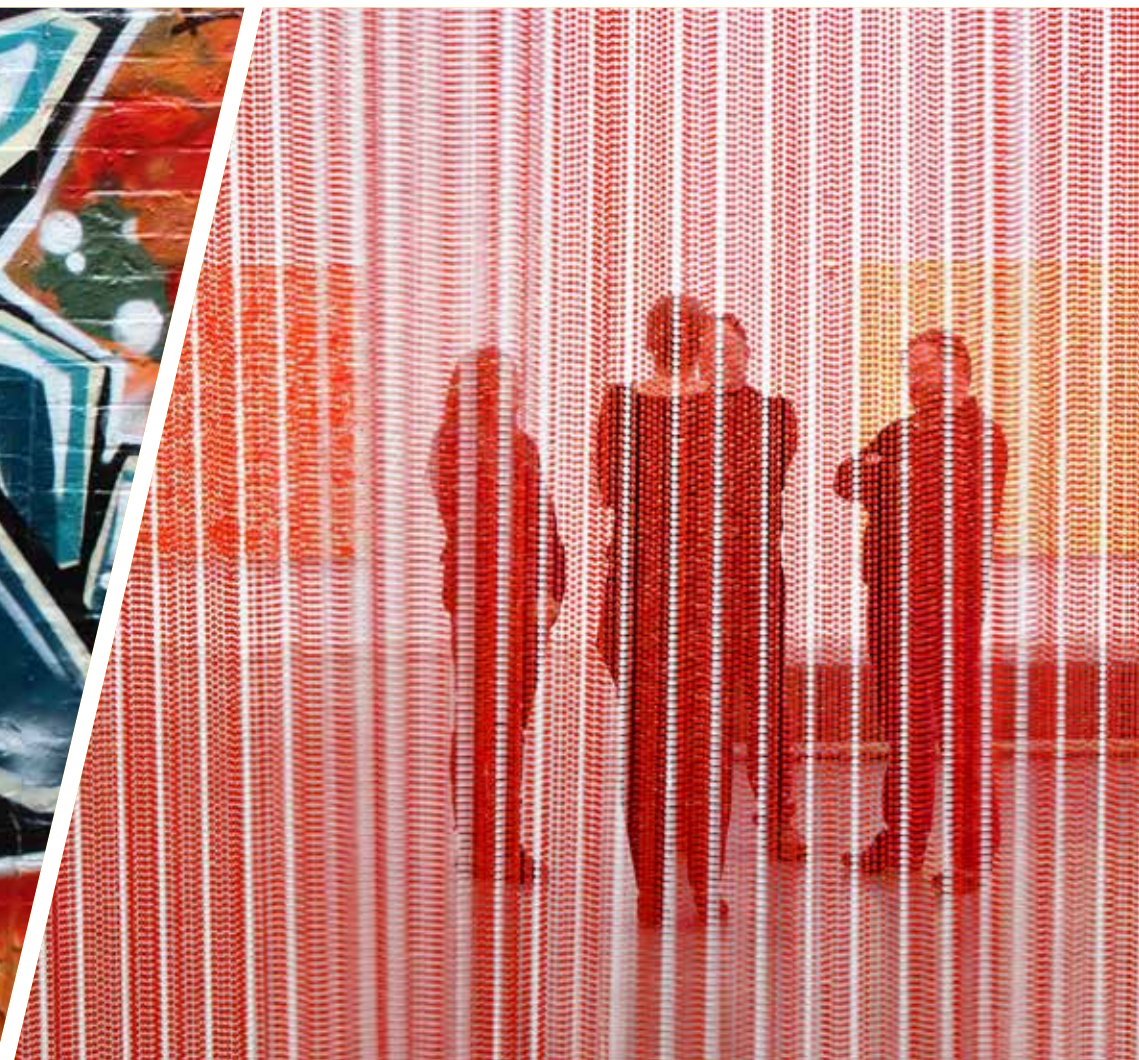
RIGHT: **TSENG KWONG CHI**, *Bill T. Jones Body Painting with Keith Haring*, 1983. Silver gelatin selenium-toned print, 20 x 16 inches. Muna Tseng Dance Projects/Estate of Tseng Kwong Chi and Courtesy Paul Kasmin Gallery. © 1983 Muna Tseng Dance Projects, Inc., New York. Body drawing by Keith Haring. © 1983 Estate of Keith Haring, New York. Photo: Tseng Kwong Chi.







ABOVE: Artist **SWOON** with ICA Teens. Photo: Gabrielle Wyrick.



RIGHT: **FELIX GONZALEZ-TORRES**, *"Untitled" (Blood)*, 1992. Strands of hanging beads and hanging device. Dimensions vary with installation. Installation view of *Figuring Color: Kathy Butterly, Felix Gonzalez-Torres, Roy McMakin, Sue Williams*. The Institute of Contemporary Art, Boston, 2012. Cur. Jenelle Porter. © The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York. Photo: John Kennard.





ABOVE: **JOSIAH McELHENY**, *Island Universe*, 2008. Handblown and press-molded glass, chrome-plated aluminum, electric lighting, rigging. Dimensions variable; largest element: approx. 12 feet in diameter; smallest element: approx. 7 feet in diameter. Courtesy of the artist and Andrea Rosen Gallery, New York; Donald Young Gallery, Chicago; and White Cube. ICA installation photo: Charles Mayer Photography.

RIGHT: A young visitor participates in a family art-making activity in the Charles and Fran Rodgers Education Center. Photo: Laura Anca.

## FROM THE DIRECTOR

Over the past year, the ICA reached several major milestones, each unimaginable a decade ago. We celebrated the 75th anniversary of our 1936 founding, as well as our fifth anniversary on the Boston waterfront. These two landmarks encompass a long history of groundbreaking exhibitions and performances; educational, architectural, and civic leadership; a willing embrace of new talent, new ideas, and a new neighborhood; and the artistic and organizational courage necessary to make change and transform our museum, our waterfront, and our city. All of these accomplishments were rightfully celebrated in an unprecedented 75th Anniversary Gala in the Delta Terminal at Logan Airport. When the *Boston Globe* dubbed the rippling impact of our leadership as the “ICA effect,” we took pride not only in this public recognition, but also in the new Linde Family Wing for Contemporary Art at the Museum of Fine Arts, Boston, and the expansion of the Isabella Stewart Gardner Museum. Having paved the way for the ever-expanding and newly designated “Innovation District,” it is thrilling to see the sidewalks, restaurants, office buildings, and harbor abuzz with activity. We have truly reached new heights!

There was no better way to celebrate our founders’ vision of artistic experimentation than with the capstone exhibition *Dance/Draw*, Chief Curator Helen Molesworth’s inaugural project at the ICA, an exhibition of substantial scale and ambition which focused on the dynamic exchange between movement and line over more than 50 years. Growing out of the current

interest by so many contemporary artists in the blurred boundaries between performance and visual art, *Dance/Draw* made the connection between works as diverse as Ruth Asawa’s intricate wire weavings, Trisha Brown’s *Floor of the Forest*, Bruce Nauman’s *Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals*, and Rashaad Newsome’s *Untitled (New Way)*. The exhibition activated all conceivable space within the museum—from an intimate collaboration in our galleries between artist Sarah Sze and choreographer Trajal Harrell, to Liz Collins’s knitting performance in the Barbara Lee Family Foundation Theater. Swoon’s elaborate cut-paper installation grew from the Sandra and Gerald Fineberg Art Wall to fill the four-story volume of space up to the top floor, and theater audiences saw extraordinary performances by Jérôme Bel and the Trisha Brown Dance Company that brought many of the exhibition themes to the present day.

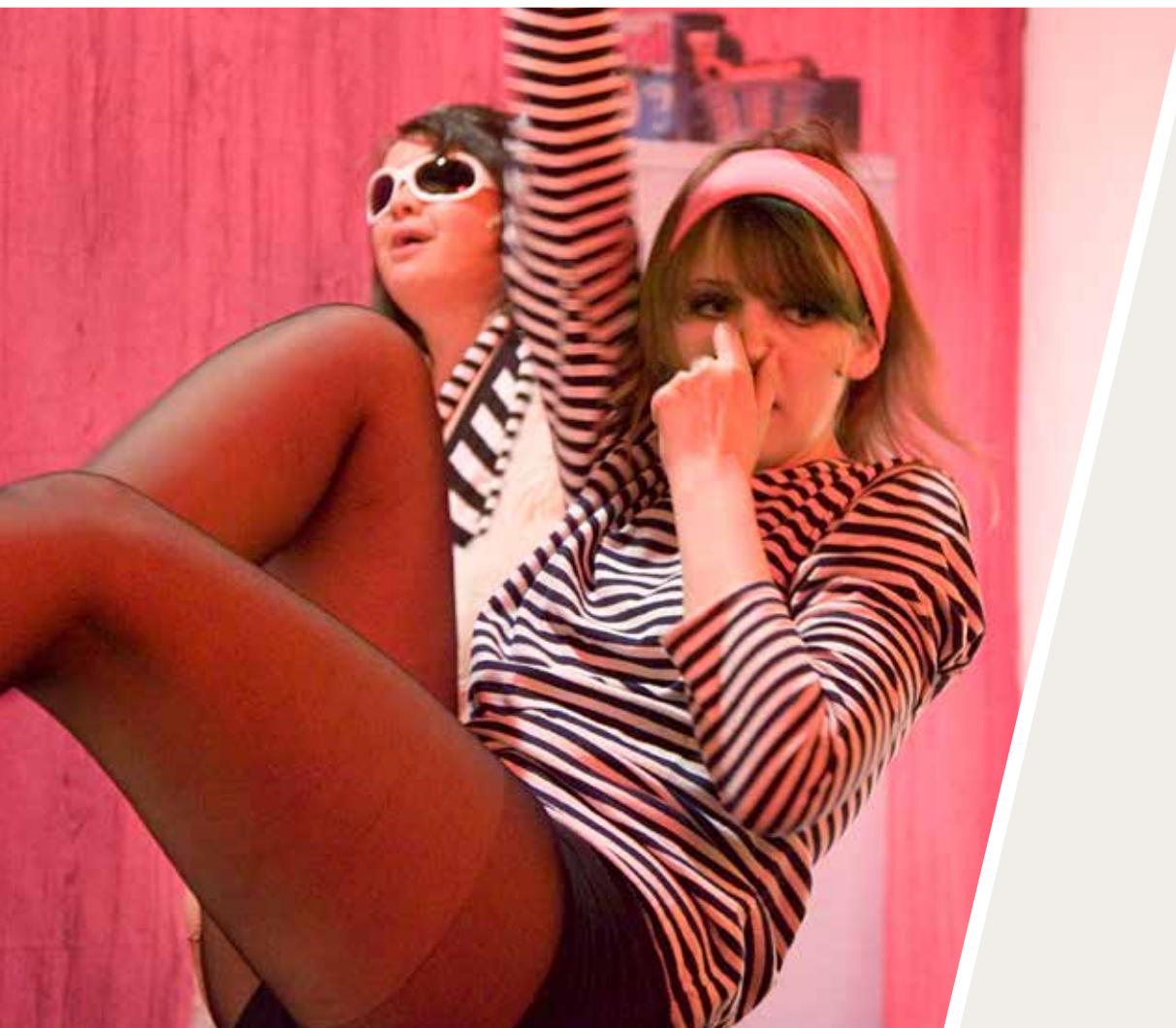
A perfect complement to the array of ideas and talent in our West Galleries, the East Galleries celebrated the first exhibition in the newly named Fotene Demoulas Gallery, we presented Isaac Julien’s *Ten Thousand Waves*, a poetic, nine-screen video installation which transformed the gallery walls into a meditative world of layered imagery and symbolism. Simultaneously interweaving three stories, audiences were captivated by its narrative, linking China’s ancient past to its present.

In the Paul and Catherine Battenwieser Gallery, we witnessed the work of rising artist Jessica Jackson Hutchins. In her first solo museum



**KATHY BUTTERLY**, *More Plenty*, 2006. Clay and glaze. 7 1/2 x 7 1/2 x 7 1/4 inches. Courtesy of Tibor de Nagy Gallery, New York. Photo: D. James Dee.





GOB SQUAD'S *Kitchen (You've Never Had It So Good)*. Photo: David Baltzer.

presentation, organized by Senior Curator Jenelle Porter, Hutchins presented collage and sculpture using papier-mâché, clay, old sofas, and kitchen tables to create emotional, messy, resonant perspectives on family, history, and language.

Four important works by Doris Salcedo came on view in September in the Kim and Jim Pallotta Gallery. Generously loaned by ICA Trustee Barbara Lee, this was a rare opportunity to see a critical mass of Salcedo's art and to experience the power, poignancy, and politics that suffuse her work. Altering familiar and domestic objects like armoires, shoes, and chairs with building materials such as concrete and steel, Salcedo evoked a sense of displacement, trauma, and silence through her evocative sculptures.

*Figuring Color*, also curated by Jenelle Porter, provided a much-needed respite from the winter blues. Our galleries were ablaze with color and life in a vibrant exhibition that lit up an otherwise dreary New England winter. *Figuring Color* unexpectedly blended the voices of four distinct artists—Kathy Butterly, Roy McMakin, Felix Gonzalez-Torres, and Sue Williams—in an exhibition exuberantly weaving form, color, line, and shape to reveal different ideas about sexuality, illness, loss, and pleasure; ideas all centered around the human body.

Later in the year we presented Gob Squad's *Kitchen (You've Never Had It So Good)*—a frenetic, live-video performance celebrating the complex world of Andy Warhol—where audi-

ences traveled back in time to the New York City—underground cinema scene of the 1960s. Concluding the season was a timely performance in honor of Earth Day: Marc Bamuthi Joseph's *red, black, GREEN: a blues (rbGb)*, a full-length, multimedia performance that incorporated an eco-friendly set designed by Theaster Gates made from repurposed materials.

Working with these celebrated, talented, committed, and brave artists is one of the great privileges and responsibilities of a contemporary art museum; bringing their work to diverse audiences is another. Last year, more than 200,000 individuals visited the ICA—as visitors, students, tour guides, artists, scholars, teachers, tourists, families, teens, neighbors, and residents. Expanding upon the success of our exhibitions, performances, and public programs, the ICA's educational programs continued to serve and inspire the next generation. More than 7,000 teenagers came to the ICA for tours, classes, workshops, our Reading Jam, Fast Forward screenings, Teen Nights, and the Teen Arts Council. We hosted our third National Convening for Teens in the Arts in August 2011, and continue to pave the way for our peers in arts education, creating opportunities for adolescents and institutions in contemporary museums nationwide.

Our metrics of participation, membership, attendance, scholarship, visibility, and leadership are the result of the strategies for growth that we established when we built our beautiful new museum. Externally, we anticipated increasing

foot traffic and we are beginning to see this as our neighborhood expands. We set out to leverage our waterfront location with such programs as Harborwalk Sounds and Red Bull Cliff Diving that continue to introduce Bostonians to the ICA; these activities now reach thousands of people each year. Internally we continue to invest in an extraordinary staff that produces consistently excellent work, create a distinct and important permanent collection, bring diverse performances to Boston, and lead the country with Teen Programs. As many of our colleagues in cultural institutions struggle with reaching more diverse audiences, the ICA appeals to a younger demographic that values urban density, a creative economy of arts and ideas, and the presence of contemporary art in their lives and cities—yet another reflection of urban and global trends.

Some of the year's biggest highlights for me, personally, were the extraordinary acts of generosity by ICA Trustees Ellen Poss, Barbara Lee, and Fotene Demoulas that resulted in the naming of our Directorship, our Chief Curator, and our former East Gallery 3. As you will see from the signature below, I am the profoundly proud Ellen Matilda Poss Director of this beloved museum, Helen Molesworth is its Barbara Lee Chief Curator, and the Fotene Demoulas Gallery is a beautiful addition to our named spaces. We applaud the commitment and philanthropy of Ellen, Fotene, and Barbara; our Trustees,

Overseers, members, staff, and families; as well as the foundations and corporations that believe in Boston, the ICA, the arts, and a creative and civil society.

Finally, today, I see a museum that strives for—and consistently achieves—brilliance and excellence in artistic and educational programming. The foundation of our greatness is risk taking in artistic practice and education, with boldness as an institution. We look to the future with much work ahead to raise the funds necessary to support, strengthen, and infuse our work with the capital we so deserve and require, but sustainability remains an outcome, not a goal. The “ICA effect” is only as good as our ability to continue to lead and shape the future of contemporary culture in Boston. As we close our big anniversary year, we gratefully reflect on where our predecessors led us, and the great promise we show for the future. While fiscal year 2012 provided a welcome opportunity to reflect on where we have been, it serves more as a reminder of where we are headed, and the new opportunities on our horizon. From this view, Boston's cultural community looks so full of promise and opportunity, and we look forward to what lies ahead on our horizon.

My best to you,

**Jill Medvedow**

Ellen Matilda Poss Director



Crowds gather on the Grandstand—overlooking the Putnam Investments Plaza—for a Harborwalk Sounds performance by Jaime Woods (shown above) and Nick Hakim.



## FROM THE PRESIDENT AND CHAIR

The ICA has grown by leaps and bounds in the last five years by increasing our annual attendance tenfold, expanding our leadership nationally in teen arts education, and growing our reputation and visibility—in both the local and global art community—through exhibitions and performances.

As we prepare to end this 75th year of celebration, we thank each of you for your individual role in our museum. As artists, donors, members, visitors, and neighbors, you are all a vital part of our ICA community and we are grateful for your commitment and support.

Celebrating the 75th anniversary of our founding and the fifth anniversary in our new home on the waterfront, we were presented with the opportunity to both reflect on our past and look ahead to our future. This past year we focused on our priorities: investing in the artists of our time; developing our youth and teens who will become our future artists, audiences, and leaders; and providing public culture to our waterfront neighborhood which will be the heart of Boston's creativity and vitality in years to come. Having blazed a trail five years ago, Fan Pier and the Innovation District are now thriving with new businesses, incubators, and start-ups, as well as restaurants, bars, coffee shops, and stores... and this is just the beginning!

With exciting changes at the ICA and in Boston, we mark these two anniversaries with a commitment to the same adventurous spirit of artistic experimentation articulated so well by our founders in 1936. Here's to our bright future!

Sincerely,

**Paul Butzenwieser**  
Chair, Board of Trustees

**Charles Brizius**  
President, Board of Trustees



ICA Teens in the State Street Corporation Lobby during the **2012 NATIONAL CONVENING FOR TEENS IN THE ARTS**. Shown in the background—on the Sandra and Gerald Fineberg Artwall—**SWOON's** *Anthropocene Extinction*, 2011. Mixed media: bamboo, cut paper, linoleum block print. Courtesy of the artist.





Shown LEFT to RIGHT: **TOMMY SHEPHERD**, **MARC BAMUTHI JOSEPH**, and **THEASTER GATES** perform *red, black, GREEN: a blues (rbGb)*. Photo: Bethanie Hines Photography / SF.

## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### RINEKE DIJKSTRA

*Almerisa, Asylum Seekers' Center, Leiden, The Netherlands, March 14, 1994*

*Almerisa, Wormer, The Netherlands, June 23, 1996*

*Almerisa, Wormer, The Netherlands, February 21, 1998*

*Almerisa, Leidschendam, The Netherlands, March 19, 2000*

*Almerisa, Leidschendam, The Netherlands, December 9, 2000*

*Almerisa, Leidschendam, The Netherlands, April 13, 2002*

*Almerisa, Leidschendam, The Netherlands, June 25, 2003*

*Almerisa, Leidschendam, The Netherlands, March 29, 2005*

C-prints

8 prints

25 x 21 inches each

Gift of Sandra and Gerald Fineberg

2012.2–2012.9

Almerisa was six when Rineke Dijkstra first photographed her in 1994 at a refugee asylum in Leiden, The Netherlands. The ongoing portfolio that subsequently developed records Almerisa's transformation from a young girl from the former Yugoslavia, to a woman and now a mother from Western Europe. Dijkstra's compositions maintain a spare and consistent format—frontal symmetry, seated pose, blank background—accentuating the changes, both physiological and cultural, in Almerisa's appearance over time. A time-lapse portrait of identity in formation, the photographs also record a broader social context of war-wrought displacement and hybrid belonging. Dijkstra's portraiture often attends to such major life transitions, and in this way her work recalls the function of the family photo album. Using a 4 x 5 camera and an unusually long exposure time, the artist takes an approach that allows for a quality of attention not often seen in the digital age. Almerisa locks her eyes with the camera's lens, as though studying the portraitist through it, and summons our gaze in return.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### RINEKE DIJKSTRA

*Dubrovnik, Croatia, July 13, 1996*, 1996

C-print

13 1/2 x 11 inches

Gift of Sandra and Gerald Fineberg

2012.10

In her portraits of teenagers photographed on beaches across Europe and the eastern United States, Rineke Dijkstra employs a large-format negative and electronic flash to ensure maximum detail. The sheen of salt and sun and the pleasurable exhaustion of beach play are legible in the near-equivalent silhouettes of this willowy pair. They seem, in Dijkstra's words, to have "dropped all pretense of pose." Yet, more than a portrait of these two boys, whose names are nowhere disclosed, the photograph operates allegorically, drawing on familiar motifs from a rich tradition of bathers in art history. The horizon traverses their narrow waistlines, stitching them into the blank slate of surf and sky. Abstracted from the everyday context, they instead suggest an elusive archetype of youth. For Dijkstra, young people capture the open-ended contingency of time: "You can only guess which direction they will go." Photography, which by nature presents a past moment, also represents the threshold to an unknown future.



## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### CHARLES LEDRAY

*Untitled*, 1992

Found clothing, thread

Approximately 24 x 96 inches diameter

Gift of Alvin and Barbara Krakow

2011.3

Charles LeDray has created a highly distinctive and powerful body of work over the past 20 years. LeDray's work employs several sculptural "languages" with materials including needle-stitched cloth, carved human bone, and hand-thrown ceramics. In an era of high-tech production values, LeDray insists on a painstakingly manual fidelity that lends an air of deeply felt experience to each of his works. His diminutive sculptures transport us to moments of common personal and cultural history, from the quiet residue of childhood, to a display of subcultural festivity. His works marry an acute formal sensibility with a piercing emotional range, inviting our focus on them as prisms for a whole spectrum of affecting presence and loss. *Untitled* (1992) speaks to the highly evocative nature of LeDray's work. This curious object is a mishmash assemblage of denim-like fabric patches with a hidden form underneath the "blanket," suggestive of a small body, perhaps a child taking refuge or playing hide-and-seek.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### ANNETTE LEMIEUX

#### *Homecoming*, 1985

Oil on canvas, framed black-and-white

photograph, framed book jacket

79 x 91 inches overall

Gift of Sandra and Gerald Fineberg

2012.11

Boston-based artist Annette Lemieux began exhibiting in New York in the early 1980s. Combining found photographs and ephemera with a pared-down approach to painting, she helped define the decade's burgeoning generation of appropriation artists, whose work borrows from existing images and cultural forms to question notions of originality and authorship. Without irony, Lemieux's work prompts reflection on war, collective trauma, history, and memory. *Homecoming* presents a large canvas painted as a one-star flag reminiscent of the US military's star of wartime maternal sacrifice. In the adjacent photograph, a similar flag adorns the wall of a domestic interior; we can surmise that the woman seated in the foreground is the bereft mother of the uniformed man, presumably killed in battle, whose picture appears nearby. A third star brands a framed book jacket at the far right. Through three tiers of nested repetitions, *Homecoming* confronts a private realm of longing and loss with a public realm of war, issuing a subtly feminist meditation on structures of power, and mourns the countless untimely deaths caused by war.



## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### KERRY JAMES MARSHALL

*Untitled*, 1998

Ceramic

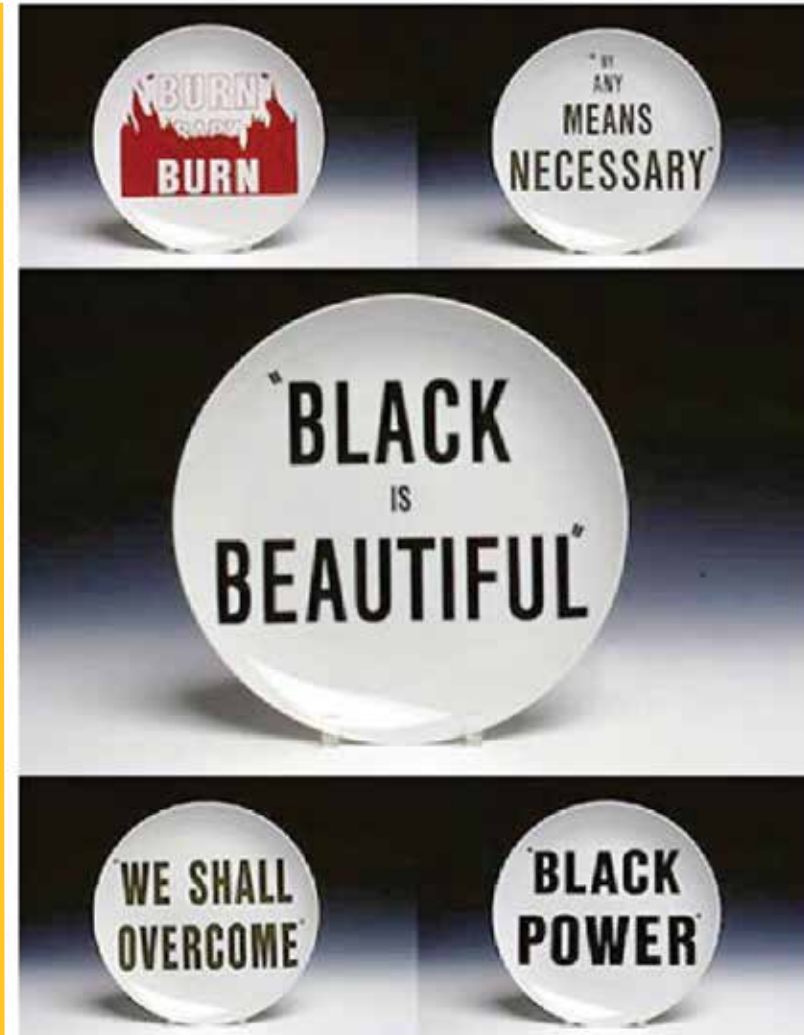
5 plates

12 1/4 inches diameter each

Gift of The Dale A. Roberts Collection

2011.1

Kerry James Marshall was born in Birmingham, Alabama, in 1955, and moved to Watts, South Central Los Angeles, at the age of eight. The environment of his upbringing had a profound impact on his work, the subject matter of which revisits the legacy of the Civil Rights era and the nation's progress—or lack of progress—toward the goal of racial equality. This set of five plates features the texts: "We Shall Overcome," "Burn Baby Burn," "By Any Means Necessary," "Black is Beautiful," and "Black Power." The same phrases were presented as a print series in a 1998 show at the Renaissance Society in Chicago called *Mementos*, and the ceramic plates were produced as an edition to benefit the Renaissance Society. These affirmations are pulled directly from slogans popular during the 1960s Civil Rights movement, and they range in tone from peaceful to aggressive, reflecting the plurality of approaches in the fight for equality in that era. However, one cannot help but question the lasting power of these words when presented on benign, domestic dinner plates.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### JASON MIDDLEBROOK

#### *Finding Square*, 2011

Acrylic on maple

108 x 108 x 1 inches

Gift of Jodi and Hal Hess, Boston

2012.1

Jason Middlebrook makes sculpture, drawing, painting and installation that depict the clash between nature and the built environment. The rough-hewn edges of *Finding Square*—an empty wooden frame—speak more to roadside handi-crafts (chainsaw animal sculptures, perhaps) than to fine art accoutrements. The “painting’s” inside and outside edges convey a rococo affect with their curving, textured surfaces. However, around the face of the frame are a series of deep-umber geometric squares, increasing sequentially in width. The painted lines are evocative of Frank Stella’s groundbreaking early work; Sol Lewitt’s drawn and painted lines; and even Josef Albers’s *Homage to the Square* series. The frame is therefore a ground for painting; the painting is also an object as timber plays the role of stretched canvas. The found object is readymade by nature—or rather as a result of our manipulation. The interior space remains empty; the wall on which it hangs becomes the “picture” on display.



## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### RAY NAVARRO with ZOE LEONARD

#### *Equipped*, 1990

Three black-and-white photographs, and plastic plaques

12 3/8 x 18 5/8 inches

12 1/4 x 18 1/2 inches

18 5/8 x 12 3/8 inches

Gift of Margaret Sundell

2011.4

Each of the photographs in this triptych portrays a mobility aid used by people with disabilities. Office-style plaques etched with a suggestive nickname or phrase cue the cane, wheelchair, and walker—anthropomorphized in unexpected positions—to serve as surrogate portraits. The text-and-image pairs are replete with erotic innuendo: labeled “HOT BUTT,” the wheelchair lies face down, round end up. Though fetching, the three overturned devices appear abandoned and in desolate surroundings. They conjure the lost occupants they once equipped, who, though absent from view, haunt the scene. The pink frames mimic the “Caucasian” tones of most prosthetics, flagging how assumptions about race can shape the way institutions, such as healthcare corporations, respond to human need.

Ray Navarro created this work, assisted by Zoe Leonard, after losing his vision to AIDS-related complications. Navarro and Leonard were among the many artists engaged in AIDS activism in the late 1980s, a time when the epidemic became a political lightning rod that sparked debates about race, sexuality, and class. *Equipped* reflects on these conditions, while registering the accompanying climate of fear, uncertainty, and desire. It also addresses the collective power of as well as political struggle.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### CATHERINE OPIE

***Untitled #1 (Michigan Womyn's Music Festival), 2010***

Inkjet print

37 1/2 x 50 inches

Gift of Catherine Opie

2011.2

Catherine Opie's photographs frequently combine portrait and landscape to examine how people occupy places. A recent series documents mass gatherings throughout the United States, including protest marches, political rallies, Barack Obama's 2008 inauguration, and a Boy Scout jamboree. The series examines the important political promise, as well as the contradictions of the constitutional right to peaceable assembly assured by the First Amendment of the U.S. Bill of Rights. Here, Opie turns her lens to the Michigan Womyn's Music Festival, a six-day international event that occurs every August, drawing nearly 10,000 visitors annually. The festival is conceived, staffed, and attended entirely by women. Rather than representing individuals, Opie focuses on the landscape. Through a sea of tents and trees, she offers a portrait of collective identity, a utopian experiment in solidarity and community. Framed from afar, the photograph also asks us to consider how designations of belonging can sometimes exclude as much as they unite.



## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### PIPILOTTI RIST

#### *Remake of the Weekend (Stills)*, 1998

Ilfochromes mounted on aluminum

10 works

19 1/2 x 25 3/4 inches each

Gift of Sandra and Gerald Fineberg

2012.12

Blurring fantasy and reality, Pipilotti Rist first came to attention in the mid-1990s for immersive video environments that spilled from their architectural confines, liquidating the boundaries between visual art and popular culture. These prints are stills from her 1998 video installation, *Remake of the Weekend*. The title references Jean-Luc Goddard's 1967 film, *Weekend*—a mordant satire of bourgeois society—featuring a nightmarish road-trip filled with interminable traffic, avarice, and murderous violence. Rist retains *Weekend*'s critical premise and its confounding narrative: a naked man runs along a rain-swept highway, flames engulf a street lamp, two girls cavort by the ocean, and a throng of red protrusions teem on an indeterminate pink surface. Capturing Rist's sensuous, expansive sense of color and space, the prints also exemplify the way contemporary art often pushes trusted media of factual depiction—such as video and photography—to the point of radical abstraction, preferring the fragment to the whole.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### THOMAS RUFF

*Martin Vossing*, 1988

C-print

85 x 65 x 4 inches

Gift of Sandra and Gerald Fineberg

2012.14

In 1980 Thomas Ruff began a series of portraits of his classmates at the Düsseldorf Academy, where he studied with Bernd and Hilla Becher, photographers known for their unemotional serial images of industrial buildings. Ruff's compositions adhere to the bureaucratic format of a passport or license photo, while assuming the monumental scale of aristocratic portraiture. Despite the abundance of visual detail and the identification of the sitter in the title, Ruff's portraits lay no claim to representing social or psychological identity. Photography, Ruff asserts, "...has its own reality, its own autonomous existence, independent of the person [it records]." In questioning the photograph's promise of documentary truth, Ruff joins other Düsseldorf-trained artists (Andreas Gursky and Thomas Struth, especially) who employ super-real, large-format photographs to similar ends. A longer history of German photography is at play in Ruff's work as well, encompassing August Sander's project of documenting everyday German citizens during the 1920s.



## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### THOMAS RUFF

#### *Zeitungsfotos*, 1991

24 offset lithographs

20 x 16 inches each

Gift of Sandra and Gerald Fineberg

2012.13

Collected by Thomas Ruff, this portfolio contains reproductions of thousands of newspaper photos from 1981 to 1991. The images range from spectacular to banal—a space shuttle launch, a parked car—to several portraits. Once printed for a readership of thousands, some remain widely recognizable as historical documents (a portrait of Chairman Mao), while others conjure clippings filed in a personal scrapbook. Doubling the scale of the originals to magnify newsprint's halftone dot patterns, Ruff infuses mass-media photojournalism into art, breaching the usual divide between the private realm of the family photo album and the public realm of newspapers and historical archives. An important subject of inquiry for artists since the early 1990s, archives continue to appeal to our desire for factual truths about the past. Stripped of identifying information, however, Ruff's *Zeitungsfotos* (newspaper photos) show an unidentified photograph as invitation to any number of interpretations, and questions the expectation that archives—including newspapers—can provide fundamental information about our world.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### COLLIER SCHORR

***South of No North*, 1995**

C-print

18 x 24 inches

Gift of Sandra and Gerald Fineberg

2012.15

***Lovely to Feel and to Touch*, 1994**

C-print

16 3/4 x 14 1/8 inches

Gift of Sandra and Gerald Fineberg

2012.16

***A Possible Mutation*, 1995**

C-print

18 x 16 inches

Gift of Sandra and Gerald Fineberg

2012.17

Collier Schorr has photographed teenagers across Germany and the United States since the early 1990s. Her subjects project casual self-assurance, their gazes unflinching. In this calm, however, the volatile uncertainties of adolescence are present through titles that conjure sensual daydreams, and a high-contrast saturation of color that seems hormonal. Schorr's work addresses the desires and conflicts that attend the social construction of gender (especially masculinity), and display an interest in androgyny. In her larger oeuvre, the refusal of the binary logic of girl/boy extends to other social and historical oppositions, such as German nationalism and Jewish identity. Schorr's pictures are disarming partly because they feel so intimate; her subjects could be a neighbor, sibling, or friend. The small scale of the prints contributes to this reading, eschewing the monumental proportions common in contemporary photography in favor of a sensibility more akin to that of the hand-held photo album or fashion magazine.



## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### PHILIP TAAFFE

#### *Untitled III*, 1983

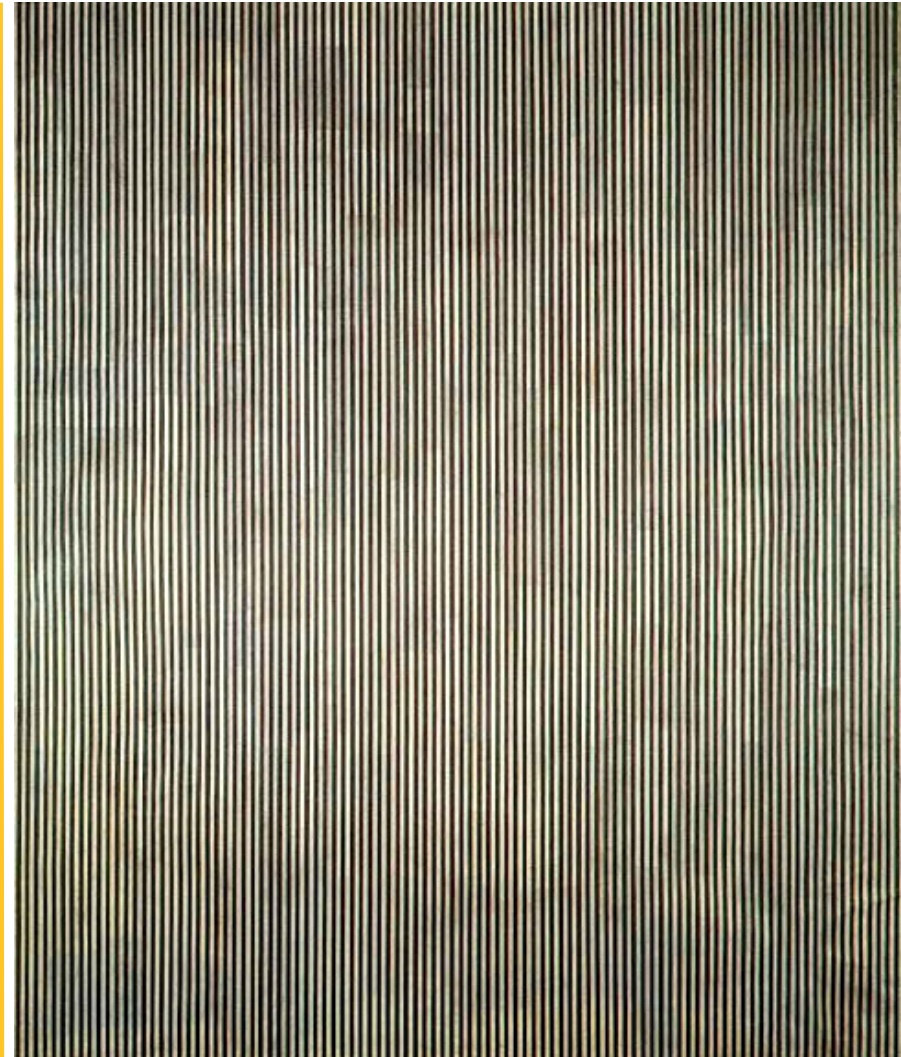
Linoprint collage on muslin on canvas

103 x 87 x 5 inches

Gift of Sandra and Gerald Fineberg

2012.18

Philip Taaffe came to attention in the early 1980s for richly decorative works in which a finite set of forms are multiplied across a surface. Producing optical illusions that undulate or pulse, his work extends the visual experiments of Op Art and 1970s feminist painting from the Pattern and Decoration movement. Like many of his peers in the 1980s, Taaffe often appropriates recognizable motifs, such as stripes and colored shapes, from painters such as Barnett Newman, Ellsworth Kelly, and Bridget Riley. Even as *Untitled III* cites earlier painters—compare Riley's use of adjacent black-and-white lines to create optical effects—it is in fact a collage created from seamlessly joined bits of paper, a painting made without any actual paint. *Untitled III* dates from a moment of intense debate in the art world concerning the medium of painting—which some felt was obsolete or invalid—while investigating not only the history of painting, but also its present and future, asking how one might continue painting when painting had been proclaimed dead.





## NEW ACQUISITIONS

July 1, 2011–June 30, 2012

### MEYER VAISMAN

*Untitled*, 1989

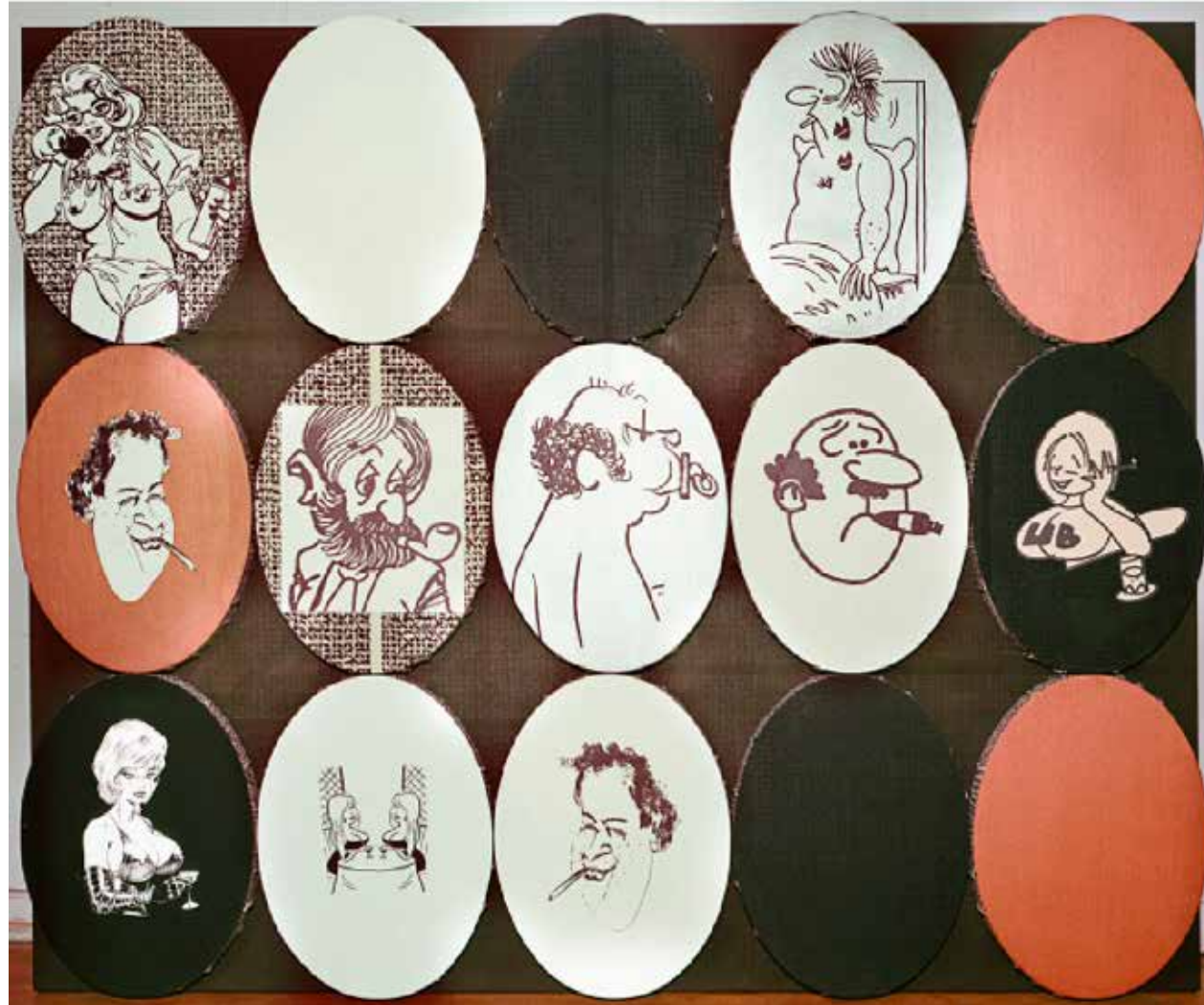
Process ink and acrylic on canvas

91 x 114 x 8 inches

Gift of Sandra and Gerald Fineberg

2012.19

Tinged with cynicism and humor, Meyer Vaisman's work is associated with the Neo-Geo movement of the 1980s, a post-Pop practice that appropriates mass-cultural iconography in order to simultaneously satirize and celebrate consumer culture. In 1984 he co-founded the influential New York Gallery International with *Monument*, which exhibited the work of artists such as Ashley Bickerton and Jeff Koons. Vaisman's *Untitled* presents cartoon portraits of busty sex symbols and middle-aged men. The cigar-chomping figure at the far left represents the artist, drawn by a street caricaturist near the Uffizi Gallery in Florence, Italy, one of the oldest and most venerated museums in the world. Such tongue-in-cheek allusions to "high art" only solidify Vaisman's assessment that, ultimately, mass culture reigns. The identical oval-shaped frames suggest the interchangeable character of commodities on display; the five blanks invite our own projections, while Vaisman's technique—which relies on printing technologies—bucks the introspective aspirations of painting in favor of the generic, mass-produced print.



# OPERATING REVENUE & EXPENSES

For fiscal years ending June 30, 2012, and 2011

## REVENUE

Contributed Revenue	2012		2011	
Individual Support	\$3,755,857		\$3,463,974	
Foundation Support	\$817,717		\$634,000	
Government Support	\$158,916		\$72,360	
Corporate Support	\$868,380		\$799,833	
Campaign Support for Debt Service	\$212,884		\$11,804	
Fundraising Events	\$1,554,680		\$910,876	
<b>Total Contributed Revenue</b>	<b>\$7,368,434</b>	<b>69%</b>	<b>\$5,892,847</b>	<b>61%</b>
Earned Revenue	\$2,861,608	27%	\$3,170,063	33%
Endowment Support	\$450,000	4%	\$550,000	6%
<b>Total Revenue</b>	<b>\$10,680,042</b>		<b>\$9,612,910</b>	

## EXPENSES

Programs	\$6,444,230	61%	\$5,974,952	62%
Facility & Security	\$1,306,448	12%	\$1,303,394	14%
Administration	\$1,262,401	12%	\$1,307,303	14%
Fundraising & Development	\$1,364,244	13%	\$870,547	9%
Bond Interest	\$136,615	1%	\$127,932	1%
<b>Total Expenses</b>	<b>\$10,513,938</b>	<b>100%</b>	<b>\$9,584,128</b>	<b>100%</b>
<b>Operating Surplus</b>	<b>\$166,104</b>		<b>\$28,782</b>	
Non-Cash and Non-Operating Revenue & Expenses*	(2,802,328)		(630,138)	
<b>Change in Unrestricted Net Assets</b>	<b>(\$2,636,224)</b>		<b>(\$601,356)</b>	

\*This amount includes depreciation, realized/unrealized gains and losses on investments, and write off of uncollectable pledges

Revenue and expense amounts do not include \$169,911,223 and \$216,525 in-kind donations and services for 2012 and 2011, respectively.

# STATEMENT OF FINANCIAL POSITION

As of June 30, 2012, and 2011

## ASSETS

Current Assets	2012	2011
Cash	\$2,029,748	\$565,687
Temp Restricted Cash for Debt Service	\$379,801	\$424,479
Account Receivables	\$159,137	\$129,761
Pledge Receivables (Current Portion)	\$3,518,510	\$3,619,390
Inventories	\$257,050	\$225,794
Prepaid Expenses	\$146,979	\$180,405
<b>Total Current Assets</b>	<b>\$6,491,225</b>	<b>\$5,145,516</b>
Endowment Investments at market value	\$9,896,115	\$9,538,354
Pledge Receivables, net of current portion	\$12,081,586	\$4,801,660
Split Interest Agreements	\$464,949	\$529,574
Property and Equipment, net of Depreciation	\$49,281,531	\$50,726,190
Deferred Bond Issue Costs, net of Amortization	\$95,645	\$549,144
<b>Total Assets</b>	<b>\$78,311,051</b>	<b>\$71,290,438</b>

## LIABILITIES AND NET ASSETS

<b>Current Liabilities</b>		
Line of Credit	\$850,000	\$450,000
Accounts Payable and Accured Expenses	\$707,114	\$678,152
Deferred Contributions (Current Portion)	\$54,167	\$30,000
Capital Equipment Lease (Current Portion)	\$16,824	\$15,705
Bonds Payable (Current Portion)	\$550,000	\$595,000
<b>Total Current Liabilities</b>	<b>\$2,178,105</b>	<b>\$1,768,857</b>
Deferred Contributions, net of current portion	\$172,500	\$132,500
Capital Equipment Lease, net of current portion	\$20,366	\$37,100
Bonds Payable, net of current portion	\$5,858,949	\$6,505,000
<b>Total Liabilities</b>	<b>\$8,229,920</b>	<b>\$8,443,457</b>
<b>Net Assets</b>		
Unrestricted	\$43,333,501	\$45,969,725
Temporarily Restricted	\$6,783,614	\$5,692,723
Permanently Restricted	\$19,964,016	\$11,184,533
<b>Total Net Assets</b>	<b>\$70,081,131</b>	<b>\$62,846,981</b>
<b>Total Liabilities and Net Assets</b>	<b>\$78,311,051</b>	<b>\$71,290,438</b>





ICA Teens during *Real Life Remixed*, the **2012 NATIONAL CONVENING FOR TEENS IN THE ARTS**.  
Photo: Leah Kandel.

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A budding young artist participates in an art-making activity during a Saturday afternoon Play Date. Photo: Laura Anca.

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**ISAAC JULIEN**, *Mazu, Turning (Ten Thousand Waves)*, 2010. Endura Ultra photograph. Courtesy of the artist, Metro Pictures, New York and Victoria Miro Gallery, London.



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Still from *Looking for Langston* (1989), by ISAAC JULIEN, part of the film series Isaac Julien Cinema.

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**ROY McMAKIN**, *Lequita Faye Melvin*, (detail), 2003. Enamel paint on eastern maple, 19 works, dimensions variable. Courtesy of the artist. ICA installation photo: John Kennard.

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### **ISAAC JULIEN: TEN THOUSAND WAVES**

October 28, 2011–March 4, 2012

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February 17, 2012–May 20, 2012

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### **SOME PICTURES OF THE INFINITE**

June 22–October 14, 2012

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July 1, 2011–June 30, 2012

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Arthur Aviles Typical Theatre: *Elysian Fields* and *This Pleasant and Grateful Asylum*  
Alexandra Beller/Dances: *egg*  
Seán Curran Company: *Aria/Apology*  
Lawrence Goldhuber/Bigmanarts: *Trellis*  
Heidi Latsky Dance: *GIMP*  
Andrea E. Woods/Souloworks: *Kunjichagulia (Self Determination) to the Max*  
Co Lab: Process + Performance: Alexandra Beller/Dances: *other stories*, co-presented with Summer Stages at Concord Academy  
Liz Collins: *Knitting Nation*  
Baaba Maal, co-presented with World Music/CRASHarts  
Jérôme Bel: *Cédric Andrieux*  
Trisha Brown Dance Company: *Works from 1978 to 2011*  
Trajal Harrell and Sarah Sze: *The Untitled Still Life Collection*  
Gob Squad's Kitchen (*You've Never Had It So Good*)  
Georg Friedrich Haas: *In Vain* featuring Sound Icon  
Prometheus Dance: *Inventories of Animated Bodies*  
Either/Orchestra: *The Collected Unconscious*  
Lawrence D. "Butch" Morris: *A Conduction* with New England Conservatory  
Marc Bamuthi Joseph: *red, black, GREEN: a blues (rbGb)*  
An Evening with Hilary Hahn and Hauschka, co-presented with World Music/CRASHarts  
*Experiment America 2012*

### MUSIC

Harborwalk Sounds:  
Berklee College of Music at the ICA  
Tubby Love & Eric Robertson  
il abanico  
Sons of Daughters  
Emily Ebert  
Will Wells and Dynamic Sound  
Kiesza  
Julia Easterlin  
Grace Kelly  
Sierra Hull & Highway 111  
Mark Whitfield Jr. Quartet  
DJs on the Harbor  
Classic DJ Throwdown / The Floorlords  
Mexican Institute of Sound  
JD Samson  
World Music / CRASHarts Presents  
Gallim Dance: *Blush*  
Monica Bill Barnes & Company: *Everything Is Getting Better All the Time*  
Stephen Petronio Company: *Underland*  
Trey McIntyre Project  
Pandit Chitresh Das & Jason Samuels Smith: *India Jazz Suites: Kathak Meets Tap*

### SPECIAL EVENTS

Red Bull Cliff Diving World Series at the ICA  
75th Anniversary Gala  
After-Party on the Harbor  
Roy G. Biv: A Series of Colorful Evenings  
Red  
Yellow  
Green  
Blue  
Indigo/Violet



Still from **HOTEL LUX** (Germany, 2011, 110 min.), a film by Leander Haußmann, screened as part of the National Center for Jewish Film's 15th Annual Festival.

## PROGRAMS

July 1, 2011–June 30, 2012

### FILM

Art on Film: *Over Your Cities Grass Will Grow*

The ICA Remembers Karen Aqua

Exclusive Preview Screening: *Pariah*

*Dancing Lines*

The Art and Technique of the American Commercial

Award-Winning British Commercials

The Best of Ottawa International Film Festival

Exclusive Preview Screening:

*The Secret World of Arrietty*

Isaac Julien Cinema

Academy Award–Nominated Short Films

The ICA Third-Annual International

Children's Film Festival

The International Experimental

Cinema Exposition

*Chimpanzee*

The National Center for Jewish Film:

15th Annual Festival

The 49th Ann Arbor Film Festival

The 28th Annual Boston LGBT Festival

### TALKS

#### Talking Taste

Joanne Chang

Tim Wiechmann

Tim Cushman

Jeremy Sewall

#### ICA / AIGA Design Series

Inside the Designer's Studio: Chip Kidd

Josh Chen

#### Dance/Draw

Gallery Talk with Kelly Bellinsky

*PAS DE TROIS*: Paul Chan and William Forsythe  
with Helen Molesworth

Gallery Talk with Choreographer Liz Lerman

Gallery Talk with Director of Programs David Henry

**Figuring Color: Kathy Butterly,  
Felix Gonzalez-Torres, Roy McMakin,  
Sue Williams**

Gallery Talk with Artist Kelly Sherman

Gallery Talk with Senior Curator Jenelle Porter

Gallery Talk with Ceramicist Elizabeth Essner

Gallery Talk with Artist Steve Locke

Gallery Talk with Senior Curator Jenelle Porter

**Swoon: Anthropocene Extinction**

Swoon with Artist and Author Mark Tribe

**Josiah McElheny: Some Pictures of the Infinite**

*Masters of the Universe*: Tour and Gallery Talk

### COURSES + WORKSHOPS

Line Dancing Series

Line Drawing Series

Understanding Contemporary Dance

Swoon-Inspired Workshop

Photoshop 101 for Educators

Color Workshop with Artist Kathy Butterly

Adobe Youth Voices Teacher Workshop

Art Now

RYMAEC Webinar for Educators:

Video Games and Learning

### TEEN PROGRAMS

Artist in Residence Dario Robleto

Real Life Remixed: A National Convening for  
Teens in the Arts

Teen Artist Encounter: Swoon

Fast Forward

Teen Arts Council

### Teen Nights

Real Life Remixed

We've Gone Platinum

Streetology

Romantics & Reelists

### Workshops

Digital Photography

Fashion Art

Teen New Media Partnership: Boston Day  
and Evening Academy

Architecture and Design

Posters, T-Shirts + Sticker Design

Video Game Design

Furniture Design

DJ School 101: Vinyl

Digital Collage & Photoshop

Motion Graphics & Adobe After-Effects

Mural Making

Video Bootcamp: The Music Video

DJ School 201: Scratch Live

Advanced Digital Photography

### WallTalk Program Partners

Boston Collegiate Charter School

Brighton High School

Dorchester Academy

McKinley South End Academy

Neighborhood House Charter School

Rafael Hernandez School

Urban Science Academy

Young Achievers Pilot School

WallTalk Reading Jam



Edward Rice and Milvia Pacheco Salvatierra perform *other stories*, choreographed by ALEXANDRA BELLER. Photo © Steven Schreiber.



# PROGRAMS

July 1, 2011–June 30, 2012

## FAMILY PROGRAMS

### Play Dates

David Parker & The Bang Group  
Kinetic Wit: Dance, Making, and More  
Ocean Adventures  
Artful Stories  
Dance On! Draw On!  
Family Films  
The 3rd Annual ICA International  
Children's Film Festival  
Color Me Contemporary  
Off the Wall  
Ready Set Design  
Making Spaces and Places  
To Infinity and Beyond

### Art-Making Workshops

Veterans Day Open Art Lab  
Holiday Week Activities  
Sweet Street Art: Gingerbread Making Workshop  
If You Build It  
Claymation  
February Vacation Week: Color Sleuths  
Filmmaking 101  
Filmmaking: The Crash Course  
April Vacation Week: More Than Meets the Eye  
Mother's Day Art Making for All Ages

## COMMUNITY

Highland Street Foundation Free Fun Friday  
ICA 75th Birthday Party  
Boston Children's Hospital Partnership  
Regional Youth Media Arts Education Consortium

**THE INSTITUTE OF CONTEMPORARY ART/BOSTON**

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