

ANNUAL REPORT

13



**THE INSTITUTE OF
CONTEMPORARY ART/BOSTON**



Front and Back COVER: Haegue Yang with Manuel Raeder, *Multiple Mourning Room: Mirrored*. Detail, installation view, Institute of Contemporary Art/Boston, January 19, 2013–March 30, 2014. Photo by Charles Mayer Photography.

ABOVE: Os Gemeos's mural on Dewey Square. Installation view, Dewey Square, August 2012–September 2013. Photo by Geoff Hargadon.



ABOVE: Rehearsal for *How to Pass, Kick, Fall and Run*, choreographed by Merce Cunningham, staged by Rashaun Mitchell in July 2012. Photo by Liza Voll.

FROM THE DIRECTOR, PRESIDENT, AND CHAIR

As a mission-driven organization, the Institute of Contemporary Art/Boston strives for impact: on our community and neighborhood, on artists and art history, and on the many visitors and participants we serve.

“Impact,” of course, can mean a lot of things. For the ICA, it means introducing new art and artists to Boston audiences as much as it means launching new programs and partnerships that teach students to think creatively. It means accessioning new art into our collection and helping support the creation of new works of art. Impact implies influence—on individuals and communities, through new experiences and new ideas. As you will see in the coming pages, this has been a year of tremendous impact by and for the ICA.

ICA curators organize and present critically acclaimed exhibitions and publications that contribute both to the artistic discourse of today and the art history of tomorrow. Here you will see images of some of the significant shows that filled the Catherine and Paul Buttenwieser, Fotene Demoulas, and West Galleries, including solo shows by Mickalene Thomas and Os Gemeos, our biennial James and Audrey Foster Prize exhibition, and *This Will Have Been: Art, Love, and Politics in the 1980s*, an expansive survey by Helen Molesworth, Barbara Lee Chief Curator.

The performing arts program continues to embody our belief that outstanding, influential art is happening on stage and screen as well as in our galleries—and Boston is hungry for it. Since the new ICA opened, we have

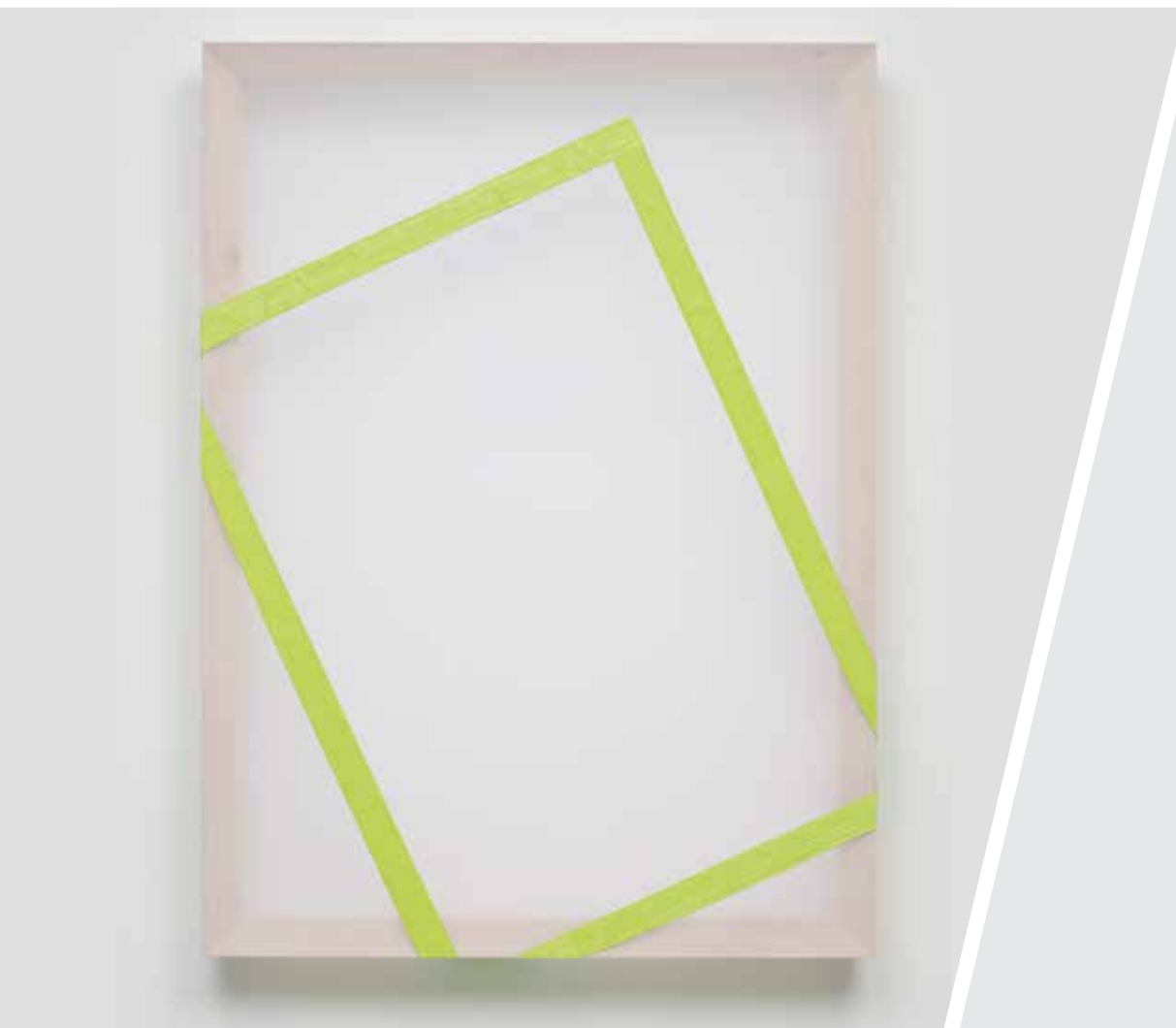
presented 190 different shows, involving more than 700 artists that were experienced by more than 125,000 people. This year saw many impressive performances, including an unusual evening of song by Icelandic artist Ragnar Kjartansson, a restaging of Merce Cunningham’s *How to Pass, Kick, Fall and Run* by Rashaun Mitchell, and *The Love Song of R. Buckminster Fuller*, a “live documentary” with accompaniment by Yo La Tengo.

While attendance is only one measure of impact, we are pleased to report that we saw record numbers this year, with more than 280,000 visitors coming to the ICA. More than 30,300 people attended ICA educational programs and more than 25,600 came for performances and films in our Barbara Lee Family Foundation Theater and on our Putnam Investments Plaza. Our expansive waterfront location attracts locals and tourists alike, with 75,000 people enjoying the ICA’s outdoor spaces and attending our lively summer programming on the Vivien and Alan Hassenfeld Harborway this year.

In addition to bringing thought-provoking art to the public through exhibitions and performances, the ICA actively and directly supports the artistic community by commissioning new art. Last year, the ICA commissioned large-scale works by Swoon and Haegue Yang for our Sandra and Gerald Fineberg Art Wall, and co-commissioned a new musical piece by composer Daniel Roumain, with lyrics by Marc Bamathi Joseph, which was then performed at the museum by the Boston’s Children Chorus,



First Lady Michelle Obama and ICA Teen Arts Council Member Romario Accime. The First Lady presented the ICA with a National Arts and Humanities Youth Program Award on November 19, 2012. Photo by Steven E. Purcell, Photographer, LLC.



Dianna Molzan, *Untitled*, 2012, oil on silk on poplar, 30 1/2 x 22 1/2 x 2 1/2 inches. Courtesy of the artist and Overduin and Kite, Los Angeles. Presented in *Dianna Molzan*, Institute of Contemporary Art/Boston, August 1–November 25, 2012.

accompanied by two dancers, choreographed by Amy Seiwart.

As we continue to bring groundbreaking contemporary art to Boston, the ICA is also working tirelessly to increase and improve the ways in which our audiences can interact with the art and artists we show in our galleries and theater. This year, more than 15,000 visitors took part in ICA gallery tours, more than 10,650 people used our “Guide by Cell” technology, and nearly 500 visitors borrowed iPods on-site to listen to audio commentaries as they experienced our exhibitions.

Our efforts are not limited to our walls. The ICA community is as active online as it is on-site, with 536,701 unique web visitors in FY13 and more than 248 million media impressions tracked through our website and social media. And in nearby Dewey Square, across from South Station, the ICA curated an installation that helped enrich our built environment through large-scale public art. In collaboration with the Massachusetts Department of Transportation, the Rose F. Kennedy Greenway, the Boston Art Commission, and the City of Boston, a bold mural by the Brazilian twin artists Os Gemeos was installed in the summer of 2012. The playful image of a boy in his pajamas was seen by an estimated 120,000 people daily, and prompted impassioned discussions about art’s purpose, responsibility, and impact—winning countless fans along the way. Os Gemeos also installed a temporary artwork on a vacant wall at the Revere Hotel Boston Common, and in the spring of 2013,

Barry McGee—the San Francisco street artist whose retrospective opened April 6 at the ICA—contributed a work of street art to a wall behind the Green Monster at Fenway Park.

One of the most important ways the ICA builds community is through our continued and growing engagement with teens. This year our Teen Programs cumulatively reached more than 7,000 students, far exceeding our goal. Our Teen New Media classes are at capacity, with more teens than ever working with the museum to develop today the job and critical-thinking skills that will prepare them to become the cultural and civic leaders of tomorrow. Out-of-school classes served more than 250 teens and saw an impressive 95% retention rate among participants. Over half of the teens who participate in ICA Fast Forward, Teen Arts Council, and WallTalk programs live or go to school in the neighborhoods of Roxbury, Dorchester, and South Boston. We aren't just reaching Boston-area teens—we are building rich and lasting relationships with them.

We also continue to develop and nurture partnerships with a range of local organizations; we currently partner with more than 50 local organizations and businesses as we collectively strive to make a lasting impact on our city. In addition to our work with the Boston Children’s Chorus, the ICA also partnered with the Berklee School of Music for our popular “Harborwalk Sounds” summer concert series as well as World Music/CRASHarts and Summer Stages Dance at Concord Academy to present a total of 35 Boston premieres and



Jason Middlebrook, *Finding Square*, 2011, acrylic on maple. Gift of Jodi and Hal Hess. Installation view, *Expanding the Field of Painting*, Institute of Contemporary Art/Boston, May 1, 2013–October 2014. Photo by John Kennard.

nine world premieres this year, including five newly commissioned works.

With Boston Children's Hospital we continued our partnership bringing teaching artists to the Psychiatry Inpatient Service unit and dialysis to provide enriching hands-on experiences and offer opportunities for hope and healing within the hospital setting. The curriculum is specific both to patients and to the ICA's exhibitions, providing patients with the opportunity to use similar materials and processes as artists such as Tara Donovan and Mickalene Thomas. This year, we were heartened to work with 111 kids.

Our educational partnerships continue to grow and expand opportunities for students and educators locally and nationally. We work closely with Boston Public Schools to improve educational opportunities and access to the museum and this year piloted a new credit-bearing initiative so students can receive school credit for our afterschool programs.

The Harvard Graduate School of Education brought more than 100 students studying education technology to the ICA this year to learn about museum education, technology, and our teen programs. The Massachusetts College of Art & Design recognized our Education Department with a special "Excellence in Art Education" award at their 2013 Commencement and continues to serve as a partner for our Make/Made program, in which art and art-education students learn about our collection, then design hands-on activities for visitors.

Through our annual National Convening for Teens in the Arts, we strive to learn and lead with teens and colleagues across the country. And for the first time, the ICA co-hosted the 2012 annual "Learning, It's Personal!" conference with Boston After Schools & Beyond and the Program in Education, Afterschool, and Resiliency to advance and integrate the fields of education, youth development, and mental health.

But for all the programs and workshops and commissions and collaborations, the one that may have had the most immediate impact this year was the personal journey of one of our teen participants, Romario Accime. Romario traveled to the White House to meet First Lady Michelle Obama and help receive the National Arts and Humanities Youth Program Award, the highest honor of its kind. This was certainly—not just for him, but for the entire ICA—an experience to last a lifetime.

None of this work is possible without the generosity of our members, donors, artists, students, teachers, partners, and visitors. We invite you to peruse this Annual Report and see for yourself the impact that your ideas, participation, creativity and generosity have on the ICA and all those that we serve and bring together. Thank you for all you do.

Our best to you,

Jill Medvedow
Ellen Matilda Poss Director

Paul Bittenwieser
Chair, Board of Trustees

Charles Brizius
President, Board of Trustees



ABOVE: A Teen Arts Council member leads a tour at our 2012 National Convening for Teens in the Arts, *State of the Art: Teens and Technology*. Photo by Kristen Ulanday.

RIGHT: Barry McGee, *Untitled*, 2005, acrylic on glass bottles, wire, dimensions variable. Lindemann Collection, Miami Beach. Detail, installation view of *Barry McGee*, Institute of Contemporary Art/Boston, April 6, 2013–September 6, 2014. Photo by John Kennard.



ABOVE: Katarina Burin, winner of the 2013 James and Audrey Foster Prize. Photo by John Kennard.

RIGHT: Ragnar Kjartansson, *An die Musik*, 2012. Institute of Contemporary Art/Boston, December 13, 2013, detail. Photo by Charles Mayer Photography.



Okwui Okpokwasili and Nora Chipaumire in Chipaumire's *Miriam*. Photo by Olivier Clausse.

NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Kader Attia

***Oil and Sugar #2*, 2007**

Single-channel video

4:30 minutes, color, sound

Gift of James and Audrey Foster

2013.01

Kader Attia's work is informed by the impact of Western culture on the Middle East and North Africa, as well as by how the struggle against colonization continues to affect Arab youth. In his art works Attia employs a range of nontraditional materials and formats that evoke distinct sensual, formal, cultural, and political significations. For example, *Oil and Sugar #2* invites a consideration of the ways traditions and materials evolve over time. In this short black-and-white video, a pristinely stacked block of sugar cubes is seen in close-up. Its presence evokes the "white cube" of the modern museum space. As a stream of motor oil slowly saturates the crystalline volume, another reference emerges: the *Kaaba*, the black, cube-shaped monolith in Mecca that is one of the most sacred pilgrimage sites of Islam. As the sugar structure buckles and dissolves, it suggests the fragility of a global economic system built on fossil fuels (the stream of motor oil) and unchecked wealth accumulation (the stock-piled sugar). Composed with contrasting color, texture, form, and temporal flow, *Oil and Sugar #2* instills beauty in collapse, and seduction in destruction, through means both direct and resonant.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Philip-Lorca diCorcia

Igor, 1987

Ektacolor print

Image: 15 1/2 x 22 1/2 inches

Framed: 24 1/2 x 31 1/8 x 1 1/4 inches

Gift of Beth and Anthony Terrana

2013.03

Philip-Lorca diCorcia is recognized as one of the most influential and innovative photographers of his generation. DiCorcia's photography navigates the boundary between fact and fiction by blending documentary practices with techniques used in staged, or posed, photography. By presenting seemingly mundane occurrences that go beyond the realm of the ordinary, diCorcia's photographs take on an uncanny quality. *Igor* depicts a man on the New York subway holding a plastic bag containing water and a single goldfish. Like many of diCorcia's figures, the man appears lost in thought and rigidly motionless. It is unclear whether he has been posed or "found" by the artist. The contrast between the perceived motion of the subway and the stillness or blankness of the man's body and face lends the image a psychological, cinematic quality, as if he, like the fish in his bag, were trapped in a larger world, hurtling around him. Such works, as with all of diCorcia's photographs, ask the viewer to question the assumed truth of a photograph and consider alternative ways images might speak to and represent reality.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Philip-Lorca diCorcia

***London*, 1995**

Ektacolor print mounted to board

Image: 25 1/4 x 37 3/4 inches

Framed: 37 5/8 x 45 7/8 x 1 inches

Gift of Beth and Anthony Terrana

2013.04

Since the mid-1990s, Philip-Lorca diCorcia has helped to redefine the tradition of street photography through his "Streetworks" series. Adapting the legacy of American photographers like Walker Evans and Garry Winogrand, diCorcia photographs unsuspecting pedestrians along the sidewalks of urban locales such as Los Angeles, London, Tokyo, and Paris. Using a large-format camera, diCorcia turns pedestrians into performers and everyday street scenes into ad-hoc movie sets. He picks passersby out of crowds, who, unaware of the camera, are deeply absorbed in thought or gaze absently. Enlarged and isolated, their expressions become mysterious, melodramatic and sometimes touching. *London* captures a man in a dark suit on an empty patch of asphalt. Hands in pockets, lost in thought, he could be going to or returning from the office. The mysterious atmosphere is heightened by the shadows and dim light that surround the figure. *London* is relatively unique in the "Streetworks" series as it depicts a single figure rather than a mass of passersby. But like other photographs in this group it has the existential, cinematic quality that has made diCorcia one of the most recognizable and imitated figures in contemporary photography.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Rineke Dijkstra

Odessa, Ukraine, August 11, 1993, 1993

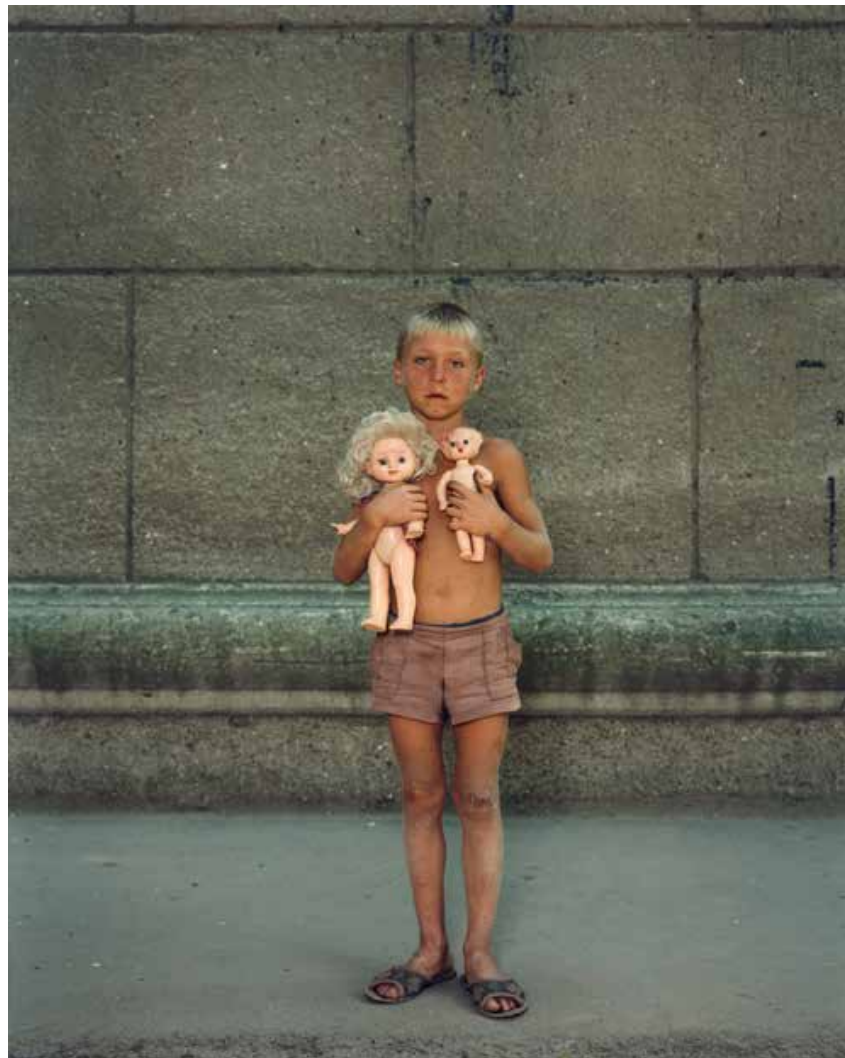
C-print

59 x 49 5/8 inches

Gift of Beth and Anthony Terrana

2013.05

Often photographing in an objective, documentary style, Rineke Dijkstra captures her subjects in states of significant transition: adolescents on the beach, new mothers, boys becoming soldiers, or girls growing up. The temporal nature of the photograph is essential in Dijkstra's work. A photograph presents a past moment, and Dijkstra's portraits lie at the threshold of activity, either after or before an event transpires. The settings are typically devoid of extraneous details, highlighting the person's facial and body expressions. *Odessa, Ukraine, August 11, 1993* depicts a young boy in shorts and sandals clutching two unclothed dolls to his bare chest. Standing before a stone wall, his sun-bleached hair and tanned skin, smeared and dusted with street dirt, are countered by the dolls' platinum tresses and bright pinkish limbs. Most striking is the contrast between the pert faces of the dolls and the boy's comparatively vacant, stone-faced expression.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Rineke Dijkstra

*Almerisa, Zoetermeer, The Netherlands,
March 24, 2007, 2007*

*Almerisa, Zoetermeer, The Netherlands,
January 4, 2008, 2008*

*Almerisa, Zoetermeer, The Netherlands,
June 19, 2008, 2008*

C-prints

13 3/4 x 11 inches each

Gift of Sandra and Gerald Fineberg

2012.22 – 2012.24

Rineke Dijkstra's photographs form an ongoing portfolio that records Almerisa's transformation from a young girl from the former Yugoslavia to a woman, and now a mother, living in 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. A kind of 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 records such major life transitions, and in this way her work recalls the function of the family photo album. Using a 4 x 5-inch format 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.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Willie Doherty

Factory II, 1994

Cibachrome on aluminum

48 x 72 inches

Gift of Debra and Dennis Scholl

2012.27

Since the early 1980s, Willie Doherty has made photographs and video installations that draw attention to the political turmoil in Northern Ireland. Doherty witnessed the tragic 1972 Bloody Sunday massacre of unarmed nationalist civilians by British paratroopers. In response, he began taking black-and-white photographs of his hometown of Derry, images that sought to recontextualize the gritty images that had become prevalent in the press. Doherty's photographs and videos address issues surrounding the representation of landscape, territoriality, history, and the expression of identity by recording wholly ambiguous images. *Factory II* depicts a courtyard or parking lot filled with debris and the façade of a dilapidated factory in the background. Tightly cropped, the photograph evokes a landscape where violence or devastation has taken place. As with many of Doherty's works, *Factory II* stands as an archetypal scene of terrorism and political violence and consequently activates emotions such as paranoia, anger, and desperation. Yet, we know nothing of the scene before us, whether it might be a scene of violence or merely a dilapidated factory.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Willie Doherty

Suspicious Vehicle, 1995

Cibachrome on aluminum

48 x 72 inches

Gift of Debra and Dennis Scholl

2012.28

Willie Doherty's work navigates the relationship between memory and subjectivity and presents them as sites of contestation and conflict. *Suspicious Vehicle* depicts a red car that has been abandoned on the side of a darkened road. The roadside is lined with barricades and rusted industrial barrels. It is unclear whether the vehicle was intentionally abandoned, if the driver was taken from their car, or if the car was planted as a weapon. Regardless of what is known, through a combination of the title, the darkness of the setting, and the lack of human presence, the viewer is left with an unsettling feeling that suggests some sort of nefarious incident has occurred (or will). Human presence here is distinguished by its absence, and it is the landscape that acts as a silent witness to what has transpired.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Sheila Hicks

Banisteriopsis II, 2010

Linen and wool

Dimensions variable

Gift of the artist in honor of Jenelle Porter

2012.26

Sheila Hicks is one of the foremost artists working in the medium of fiber, a material to which she has dedicated more than fifty years of art making. Her contributions to the field moved fiber from the constraints of the loom into the realms of sculpture and architecture. Hicks's sculptural works extend Minimalism's dominant motif, the repetition of forms, into unexpected realms. In the 1960s, when artists were experimenting with all kinds of new materials, Hicks made the groundbreaking decision to pile fiber material on the floor in order to generate form. *Banisteriopsis II*, one of these sculptures, is among the most important works in Hicks's oeuvre. This freestanding sculpture is composed of compacted yellow linen, gathered and wrapped like ponytails, to generate endlessly repeatable elements. Piled this way or that, according to the person installing the work, the sculpture can be exhibited in countless configurations.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Roy McMakin

***Use/Used (two chairs I bought in New Bedford while visiting the Bloomberg/Farrell family)*, 2012**

Wood, enamel paint and metal

Two chairs, each 15 x 18 x 34 inches

Two chairs, each 18 x 17 x 43 inches

Gift of the artist

2012.25

Roy McMakin's work is most readily described as sculpture that looks like furniture, but it more accurately resides in—and gains significance from—the blurring of art, craft, and design. The use, or non-use, is determined by the context and the owner of the work. McMakin's recent sculpture focuses on the copy: the appropriation and mimicry of an object, often a culturally or emotionally loaded one. Taking a piece of furniture—perhaps found in an antique shop, or even his own storage—McMakin replicates the object in precise detail. In *Use/Used*, created specifically for the ICA exhibition *Figuring Color*, McMakin replicates two chairs: one, of a traditional design, is a dingy white with red stripes; the other, more modern, is a light blue-green. The original chairs hang side-by-side on the wall to be contemplated (and admired) like a painting. The copies are placed in the gallery to be used as furniture by visitors. Interchanging the role and status of furniture, sculpture, and painting, McMakin asks us to look more closely at the craftsmanship of the objects we interact with daily, and offers us an opportunity to engage with the art objects we usually cannot touch.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Matthew Ritchie

***The Salt Pit*, 2008**

Oil and marker on linen

96 x 149 3/4 inches

Gift of the artist

2013.02

Matthew Ritchie's installation works, which integrate painting, wall drawings, light boxes, performance, sculpture, and projections, are investigations of the idea of information explored through science, architecture, history, and the dynamics of culture. Ritchie's omnivorous approach to comprehending and visualizing information offers unorthodox ways to explore such ideas as the laws of thermodynamics, Judeo-Christian religion, string theory, Gnostic principles, Einstein's general theory of relativity, quantum physics, Mayan cosmology, gambling odds, and ceremonial magic. One recent example of how Ritchie makes tangible the very intangible nature of information is his painting *The Salt Pit*, an abstract composition that incorporates freehand drawing and layered mark making to depict a world in ceaseless flux. Its diagrammatic imagery evokes the vastness of the universe and our efforts to rationalize, fictionalize, or understand the matter that exists beyond the limits of our perception. Gestural lines that interrupt and/or threaten to cancel each other out mimic both the flow and upheavals of the universe—think Big Bang—and the map of neurons racing through the human brain. As well, Ritchie's mark making references the stops, starts, and false starts that twist through the history of painting.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Thomas Ruff

Portrait (P. Fries), 1984

C-print

85 x 65 inches

Gift of Sandra and Gerald Fineberg

2012.21

In 1980 Thomas Ruff began a series of portraits of his classmates at the Düsseldorf Academy, where he studied with Bernd and Hilla Becher, influential 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 photography'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.



NEW ACQUISITIONS

July 1, 2012–June 30, 2013

Faith Wilding

Crocheted Environment, 1972 (recreated 1995)

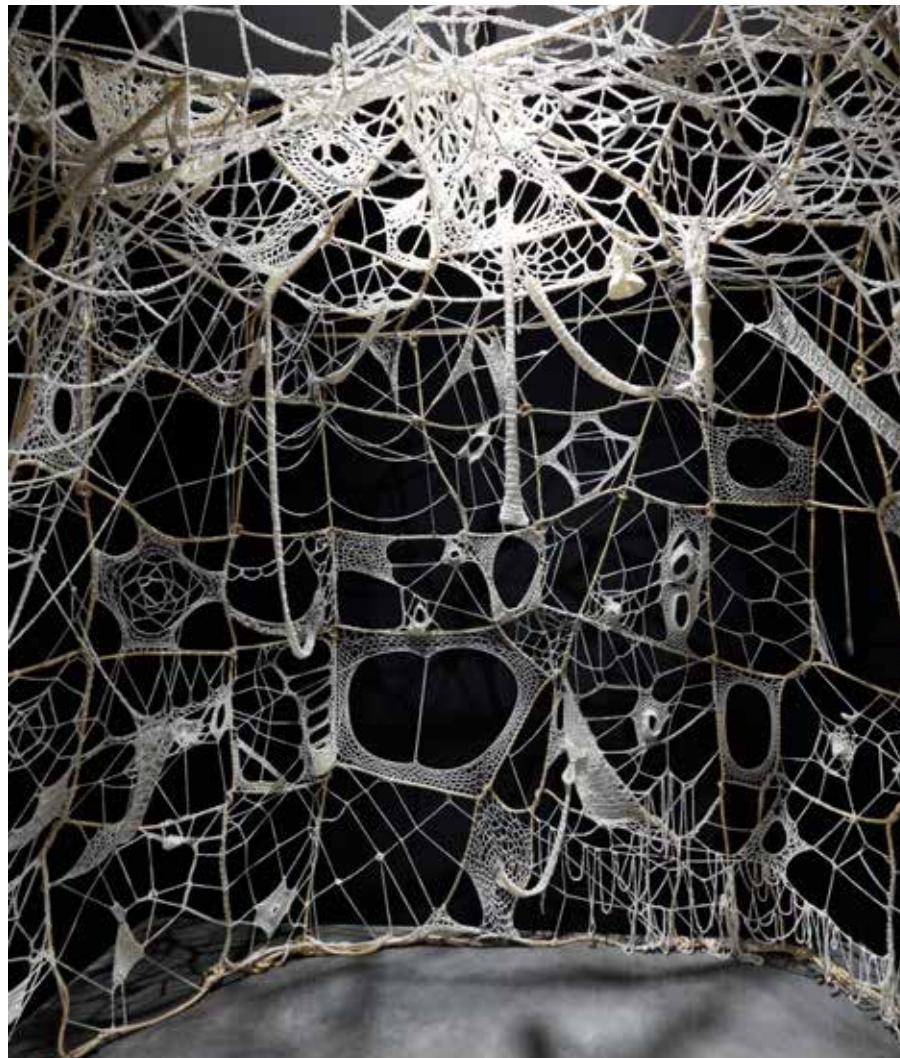
Mixed media and fibers

Approximately 9 x 9 x 9 feet

Gift of the artist

2012.20

Since the late 1960s, Faith Wilding's multidisciplinary work has been informed by her participation in the feminist art movement. Wilding was one of the first students at the influential Feminist Art Program at CalArts created by artists Judy Chicago and Miriam Shapiro. While a student there she developed works that have become hallmarks in the history of feminist art, including *Crocheted Environment*. This sculptural installation, colloquially referred to as "womb room," inhabits a modestly sized, black-painted room. Suspended from the ceiling and walls is a large crocheted form with both dense areas and apertures. Viewers may feel alternating sensations of serenity and the danger of being trapped. Wilding's work can also be considered through her deployment of thread as line as an exploration of an expanded form of drawing: a drawing that has left the page and entered the realm of installation.



OPERATING REVENUE & EXPENSES

For fiscal years ending June 30, 2013, and 2012

REVENUE

Contributed Revenue	2013		2012	
Individual Support	\$3,704,636		\$3,755,857	
Foundation Support	\$853,589		\$817,717	
Government Support	\$207,015		\$158,916	
Corporate Support	\$948,833		\$868,380	
Campaign Support for Debt Service	\$159,503		\$212,884	
Fundraising Events	\$1,293,477		\$1,554,680	
Total Contributed Revenue	\$7,167,053	64%	\$7,368,434	69%
Earned Revenue	\$3,561,764	32%	\$2,861,608	27%
Endowment Support	\$505,000	4%	\$450,000	4%
Total Revenue	\$11,233,817	100%	\$10,680,042	100%

EXPENSES

Programs	\$6,873,766	63%	\$6,444,230	61%
Facility & Security	\$1,406,606	13%	\$1,306,448	12%
Administration	\$1,404,263	13%	\$1,262,401	12%
Fundraising & Development	\$1,152,892	10%	\$1,364,244	13%
Bond Interest	\$159,503	1%	\$136,615	1%
Total Expenses	\$10,997,030	100%	\$10,513,938	100%
Operating Surplus	\$236,787		\$166,104	
Non-Cash and Non-Operating Revenue & Expenses*	(1,189,181)		(2,802,328)	
Change in Unrestricted Net Assets	(\$952,394)		(\$2,636,224)	

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

Revenue and expense amounts do not include \$337,711 and \$169,911 in kind donations & services for 2013 and 2012 respectively.

STATEMENT OF FINANCIAL POSITION

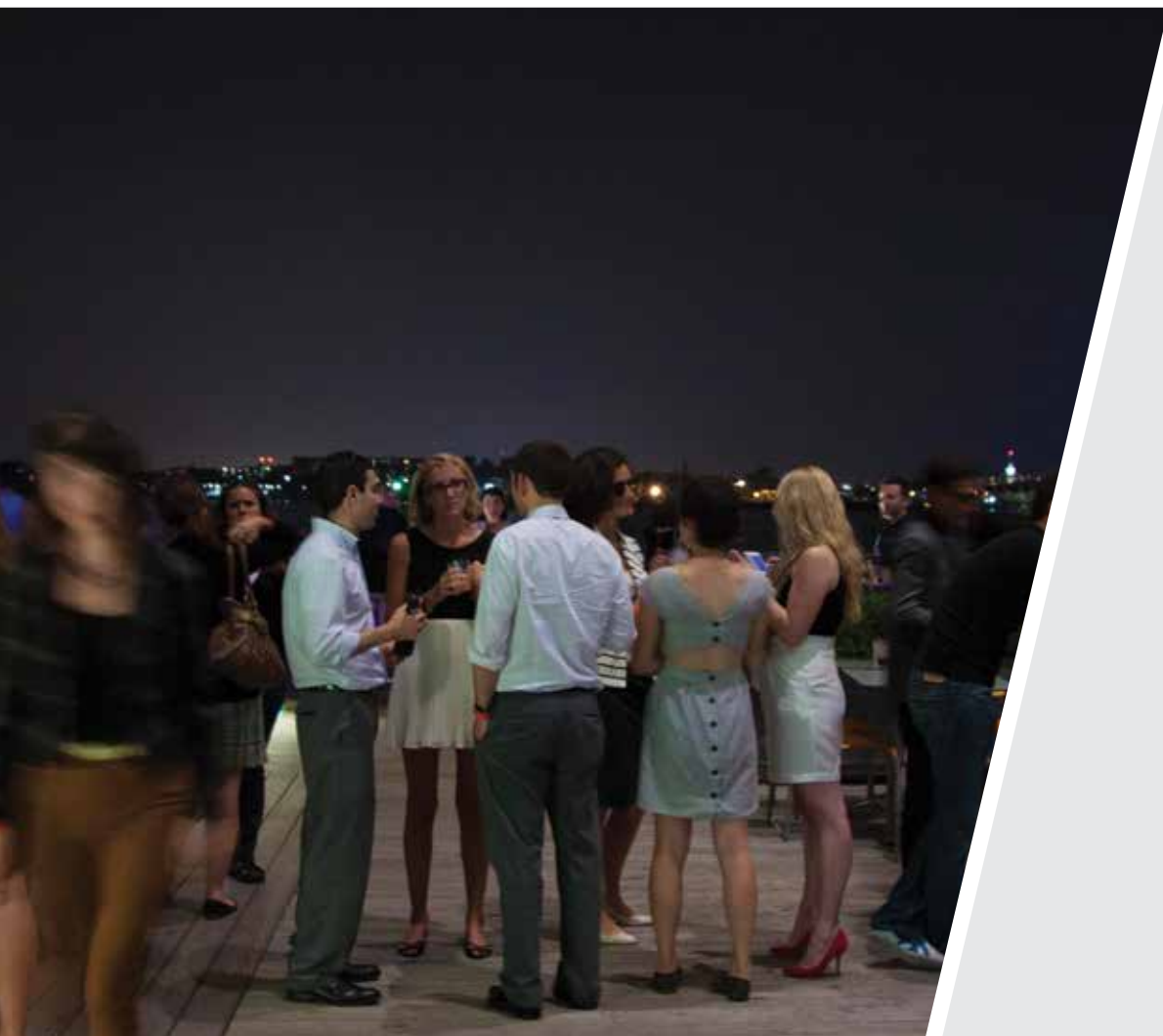
As of June 30, 2013, and 2012

ASSETS

Current Assets	2013	2012
Cash	\$3,186,194	\$2,014,549
Restricted Cash: Endowment	\$587,516	\$395,000
Account Receivables	\$270,058	\$159,137
Current Pledge Receivables	\$3,082,761	\$3,518,510
Inventories	\$330,655	\$257,050
Prepaid Expenses	\$243,501	\$146,979
Total Current Assets	\$7,700,685	\$6,491,225
Endowment Investments at market value	\$12,455,345	\$9,896,115
Pledge Receivables, net of current portion	\$11,895,458	\$12,081,586
Split Interest Agreements	\$516,411	\$464,949
Property and Equipment, net of Depreciation	\$47,864,912	\$49,281,531
Deferred Bond Issue Costs, net of Amortization	\$85,197	\$95,645
Total Assets	\$80,518,008	\$78,311,051

LIABILITIES AND NET ASSETS

Current Liabilities		
Line of Credit	\$850,000	\$850,000
Accounts Payable and Accured Expenses	\$762,874	\$707,114
Deferred Contributions (Current Portion)	\$40,000	\$54,167
Capital Equipment Lease (Current Portion)	\$16,567	\$16,824
Bonds Payable (Current Portion)	\$550,000	\$550,000
Total Current Liabilities	\$2,219,441	\$2,178,105
Deferred Contributions, net of current portion	\$146,667	\$172,500
Capital Equipment Lease, net of current portion	\$2,383	\$20,366
Bonds Payable, net of current portion	\$5,308,949	\$5,858,949
Total Liabilities	\$7,677,440	\$8,229,920
Net Assets		
Unrestricted	\$42,381,107	\$43,333,501
Temporarily Restricted	\$8,034,276	\$6,783,614
Permanently Restricted	\$22,425,185	\$19,964,016
Total Net Assets	\$72,840,568	\$70,081,131
Total Liabilities and Net Assets	\$80,518,008	\$78,311,051



First Friday. Photo by Mark Manne.

The ICA Boards of Trustees and Overseers; Jill Medvedow, Ellen Matilda Poss Director; and ICA staff extend our profound gratitude to the following individuals, corporations, foundations, and government agencies for their contributions between July 1, 2012, and June 30, 2013. Their philanthropy and generosity ensure our ability to present outstanding art and artists, serve our community, and develop new audiences for art and culture in Boston.

INDIVIDUAL DONORS

July 1, 2012–June 30, 2013

\$100,000+

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\$10,000–\$24,999

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INDIVIDUAL DONORS

July 1, 2012–June 30, 2013

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2012 National Convening for Teens in the Arts. Photo by Kristen Ulanday.

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Jeffrey Gibson, *Drum Column*, 2012, acrylic paint, elk hide, drums made by Jess McMann-Sparvier, rawhide lacing, artificial sinew, 120 x 28 x 5 inches. Courtesy of Marc Strauss Gallery, New York, and Samsøn, Boston. Installation view, *Jeffrey Gibson: Love Song*, May 1–July 14, 2013, Institute of Contemporary Art/Boston. Photo by John Kennard.

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July 1, 2012–June 30, 2013

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Brazilian twins Os Gemeos pose by their mural at the Revere Hotel Boston Common. Photo by John Kennard.

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July 1, 2012–June 30, 2013

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July 1, 2012–June 30, 2013

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Samuel Wilcox

EXHIBITIONS

July 1, 2012–June 30, 2013

SWOON: ANTHROPOCENE EXTINCTION

September 3, 2011–December 30, 2012

***JOSIAH MCELHENY: SOME PICTURES
OF THE INFINITE***

June 22–October 14, 2012

DIANNA MOLZAN

August 1–November 25, 2012

OS GEMEOS

August 1–November 25, 2012

***THIS WILL HAVE BEEN: ART, LOVE,
& POLITICS IN THE 1980s***

November 15, 2012–March 3, 2013

MICKALENE THOMAS

December 12–April 7, 2013

RAGNAR KJARTANSSON: SONG

December 12–April 7, 2013

BARRY MCGEE

April 6–September 2, 2013

JEFFREY GIBSON: LOVE SONG

May 1–July 14, 2013

JAMES AND AUDREY FOSTER PRIZE

May 1–July 14, 2013

EXPANDING THE FIELD OF PAINTING

May 9, 2013–October 2014



Participating in an art-making activity at June's Play Date.
Photo by Carly Melissa Sheehan.

PERFORMANCE

July 1, 2012–June 30, 2013

DANCE/THEATER

Jack Ferver: *Two Alike*, co-presented with Summer Stages Dance at Concord Academy

How to Pass, Kick, Fall and Run: choreographed by Merce Cunningham and restaged by Rashaun Mitchell with readings by Oliver Platt and Robert Pinsky, co-presented with Summer Stages Dance at Concord Academy

Jay Scheib: *World of Wires*

Josiah McElheny and Andrea Geyer: *Infinite Repetition of Revolt*

Faye Driscoll: *You're Me*

Trajal Harrell, Cecilia Bengolea, Francois Chaignaud, and Marlene Monteiro Freitas: *(M)imosa/Twenty Looks or Paris is Burning at the Judson Church*

Nora Chipaumire: *MIRIAM*

World Music/CRASHarts Presents

Anna Myers and Dancers: *Hoop Suite*

Abraham.In.Motion: *The Radio Show*

Les Ballet Jazz de Montréal

Lucky Plush Productions: *The Better Half*

MUSIC

Harborwalk Sounds:

Berklee College of Music at the ICA

Italo Cunha and the Mates

James Woods and Nick Hakim

Adrienne Lenker

Hamish Napier Band

Tamsin and Hannah Read Band

Holiday Mountain

Helicopria

The Yesberger Band

DJs on the Harbor

DJ Heems

Yacht

DJ /Rupture

Marc Ribot and Mostly Other People Do the Killing

Staff Benda Bilili co presented with World Music/CRASHarts

Ragnar Kjartansson: *An Die Musik*

Woody Mann and Paul and Annie: *An Evening of Country Blues*

The Residents: *Wonder of Weird*, co-presented with World Music/CRASHarts

The Bad Plus: *On Sacred Ground: Stravinsky's Rite of Spring*, co-presented with World Music/CRASHarts

Sound Icon: Romitelli's *Professor Bad Trip* and Sciarrino's *Infinito Nero*, presented in cooperation with Boston University Center for New Music

Oneohtrix Point Never with artist Nate Boyce

Donal Fox with special guest Maya Beiser: *Piazzolla to Bach*

Boston Children's Chorus, including the world premiere of *King* by Daniel Bernard Roumaine

Mark Kozelek, co-presented with World Music/CRASHarts

SPECIAL EVENTS

Red Bull Cliff Diving World Series at the ICA

75th Anniversary Gala

After-Party on the Harbor

FILM

An evening of recent films by Brothers Quay

El Velador

The Love Song of R. Buckminster Fuller

What We Need Is the Impossible

The Art and Technique of the American Commercial

The British Arrows, Featuring the Best British Commercials of 2012

Selection from the 2012 Ottawa International Animation Film Festival

Happy Birthday to a Beautiful Woman: *A Portrait of My Mother*

Oscar-Nominated Short Films

A Suitcase of Love and Shame

Harlem Street Singer

The National Center For Jewish Film's 16th Annual Film Festival: *My German Friend*

The International Experimental Cinema Exposition (TIE)

The 29th Annual Boston LGBT Film Festival

The Alloy Orchestra: *From Morning to Midnight*



Jack Ferver performed at the ICA in July 2012.

PROGRAMS

July 1, 2012–June 30, 2013

ADULT PROGRAMS

TALKS

Talking Taste

Ken Oringer and Jamie Bissonnette
Tse Wei Lim and Diana Kudajaro –Journeyman
Tiffani Faison
Ted Gallagher
Michael Serpa

Design Lectures

ICA / AIGA Design Lecture Series
Michael Rock
Marian Bantjes

ICA Fashion Design Lecture

Jason Wu and Helen Molesworth,
Barbara Lee Chief Curator

ICA / Boston Art Dealers Panel Discussion

Pre-Performance Talks with David Henry (x2)

Post-Performance Talks with Debra Cash (x11)

Josiah McElheny

Panel Discussion with Dr. David Weinberg,
Bang Wong, and Dr. Lois Hetland
Gallery Talk with Art Historian Taylor Walsh
Gallery Talk with Artist Neils Cosman
Gallery Talk with Art Historian Kristina Wilson
Gallery Talk with Artist Barbara Gallucci

Os Gemeos

Gallery Talk with Curator Pedro Alonzo
In-Gallery Performances
Elaine Rombola (x4)
Kai-Ching Chang (x2)

This Will Have Been: Art, Love & Politics in the 1980s

Panel Discussion with Haim Steinbach, Louise
Lawler, David Joselit, and Helen Molesworth,
Barbara Lee Chief Curator

Gallery Talk with Art Historian Claire Grace
Gallery Talk with Historian Robert Self

Gallery Talk with Curator Helen Molesworth

Gallery Talk with Artist Deborah Bright

Gallery Talk with Artist Stephen Prina

Andrea Fraser: Men on the Line, KPFF, 1972
& Post-Performance Discussion with Gregg
Bordowitz, Andrea Fraser, and Helen
Molesworth, Barbara Lee Chief Curator

World AIDS Day

Weekend Spotlight Talks

Mickalene Thomas

Happy Birthday to a Beautiful Woman public
screenings (x10)

Artist Talk: Mickalene Thomas with Anna Stothart,
ICA Curatorial Associate

James and Audrey Foster Prize

James and Audrey Foster Prize Panel Discussion
with Sarah Bapst, Katarina Burin, Mark Cooper,
Luther Price, and Helen Molesworth,
Barbara Lee Chief Curator

Barry McGee

Gallery Talk with Artists Caleb Neelon
and Raul Gonzalez

Gallery Talk with Art Historian Alex Baker

Gallery Talk with Historian Meredith Kasabian

WORKSHOPS

Glass Blowing Demonstration at the MIT Glass Lab (x2)

Brazilian Street Art Workshop

Swoon Related Workshop

Barry McGee–Inspired Workshop

The Art of Lettering: Letterpress

The Art of Lettering: Sign Painting

TEEN PROGRAMS

Artist Encounter: *Punk Rock Film School*

Fifth Annual National Convening for Teens in the Arts:

State of the Art: Teens and Technology

Louder than a Bomb with MASS L.E.A.P. Collective

Interest-Driven Groups

ICA DJ Collective

ICA Slam Team

Fast Forward Alumni

Fast Forward (x2)

Teen Arts Council

TEEN NIGHTS

Summer Teen Night: *State of the Art*

Hip Hop Dreamscape

Who is R. Fong?

A Generation Removed: Fast Forward
Film Screening

WORKSHOPS

Video Game Design for Mobile Devices

Boston Day and Evening Academy Video
Boot Camp

Digital Photography Beginner (fall/weekend)

Digital Photography Beginner (fall/weekday)

Digital Photography Advanced (fall/weekend)

Digital Collage and Photoshop (fall/weekday)

DJ101 (weekend)

DJ101 (weekday)

Digital Photography Beginners (fall/weekend)

DJ201 Serato Scratch Live (fall/weekday)

Digital Photography Intermediate (fall/weekend)

Digital Puppetry with xBox Kinect (fall/weekend)

Digital Fashion Design (weekday/winter)

DJ101 (Saturday)

Intro to Filmmaking–February Vacation Week

DJ School 101 (weekday)

Digital Photography Beginner (weekend)

Digital Photography Advanced (spring/weekend)

DJ School 201 (spring/weekday)

Music Production

Fashion Design and Illustration (weekend)

Digital Photography Intermediate (April
Vacation Week)

Fast Forward Alumni Gathering

Codman Academy Photography Workshop
(weekend/hybrid)

Digital Photography Advanced

Digital Collage and Photoshop

Street Art and Graphic Design

UMass Boston's Urban Scholars Audio Response



August 2012 Teen Night. Photo by Kristen Ulanday.

July 1, 2012–June 30, 2013

Boston Collegiate Charter School
Boston Latin Academy
Dorchester Academy
McKinley South End Academy
Neighborhood House Charter School
Rafael Hernandez School
Young Achievers Pilot School

PLAY DATES

Rhythm and Moves
Take it Outside
Contemporary Art Tool Kit
Modern-Day Mythical Mashup
Times Are A-Changing
Fourth Annual ICA International Children's
Film Festival
What's the Story
If this Art Wall Could Talk...
DIY Performance-Become an ICA Idol
A Step Ahead
Street Scene

Cell Phone Photography Workshop
Family Filmmaking Workshop (x3)
December Family Vacation Week: *Picture Yourself*
February Vacation Week
April Vacation Week

Highland Street Foundation Free Fun Friday
Massachusetts College of Art and Design
PEAR Leadership Conference
Program in Education, Afterschool, and Resiliency
Boston After School & Beyond
Boston Children's Hospital Outreach Program (x9)
Latino Professional Network



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