

# ANNUAL REPORT

# 14



**THE INSTITUTE OF  
CONTEMPORARY ART/BOSTON**



COVER: Mary Reid Kelley with Patrick Kelley, *The Syphilis of Sisyphus*, 2011 (still). HD video, sound. Courtesy of the artist, Fredericks & Freiser Gallery, Susanne Vielmetter Los Angeles Projects, and Pilar Corrias, London.



ABOVE LEFT: Installation view of *Matthew Ritchie: Remanence*, Institute of Contemporary Art/Boston, February 28, 2014–March 1, 2015. Photo by Geoff Hargadon.

ABOVE: Jim Hodges, *Ghost*, 2008. Glass, 35 x 22 x 22 inches overall. Private collection, London. Photo by Stephen White; courtesy Stephen Friedman Gallery, London © Jim Hodges.



## FROM THE PRESIDENT AND CHAIR

Dear Friends,

We are thrilled to share the ICA's Annual Report for fiscal year 2014. It is a tremendous privilege to steer this institution—a leader for contemporary art in Boston and public culture on the waterfront. We are astounded by the breadth and depth of programs, the rigor and imagination of ideas, and the myriad ways in which creativity was evident throughout the ICA this year: on-site, online, in our Barbara Lee Family Foundation theater, in our galleries, in our classrooms, and in our community. On behalf of the Board of Trustees, we extend our great thanks to the entire staff, and the great community of artists, members, teens, donors, partners, and advocates of the ICA.

With best regards,

Paul Battenwieser  
*Chair, Board of Trustees*

Charles Brizius  
*President, Board of Trustees*



Rashaun Mitchell, Stephin Merritt, and Ali Naschke-Messing, *Romance Study #1*. Photo by Liza Voll.

## FROM THE DIRECTOR

I am pleased to present in these pages the ideas, actions, inspirations, and impact of the Institute of Contemporary Art/Boston over fiscal year 2014—a year in which the museum continued to define itself as a catalyst not only for creative expression and connection but also for artistic production. Through exhibitions, collections, performances, and education programs, we live our mission to connect audiences with contemporary culture. We also actively support art and artists by directly commissioning new works both in the visual and performing arts, and engaging artists in onsite residencies.

Last year, the ICA made headlines by initiating an innovative 18-month residency with Matthew Ritchie that engaged the artist in all aspects of museum life—from bringing art to our walls to engaging with our teens and the community at large. Matthew's mural in Dewey Square marked the beginning of our collaboration—and was seen by an estimated 120,000 people daily. At the ICA, his brilliant imagination reached every department. His projects ranged from his residency with ICA Teens—who collaborated with him onsite to produce a video work and also visited him in his studio in New York City—to *Monstrance* and *Remonstrance*, performances that took place both onsite at the museum and across the street at the Chapel of Our Lady of Good Voyage. Matthew also created a large-scale artwork for our Sandra and Gerald Fineberg Art Wall, and donated *The Salt Pit*, 2008, which hung in our Kim and Jim Pallotta Gallery. There is no greater honor for a museum than to receive a coveted work from a treasured artist.

This project and others—including our co-commission of the sparkling *Performance* by choreographer Rashaun Mitchell, composer and musician Stephin Merritt, and visual artist Ali-Naschke-Messing—attest to the ICA's conviction that great contemporary art is as likely to be found in our theater as in our galleries. Our performing and media arts program gives life to our interdisciplinary philosophy, presenting outstanding dance, music, performance, film, and fashion in our beautiful Barbara Lee Family Foundation Theater, as well as throughout the museum and neighborhood.

Cross-pollinating artistic and educational initiatives, the ICA launched The Artist's Voice—a lecture series featuring some of today's most important artists in conversation on our stage. The series offers meaningful engagement with the art of our time through encounters with visionary artists as they discuss their work, influences, and inspirations. Last year, Boston audiences crowded our Barbara Lee Family Foundation Theater to see Amy Sillman, Nathalie Djurberg and Hans Berg, and Jim Hodges, and there were lines out the door and around the block to see William Kentridge in conversation with collaborator Peter Galison and *Boston Globe* art critic Sebastian Smee. We've kept this series free of charge to ensure that anyone and everyone can experience these dynamic conversations—part of our mission to open the art and ideas of our time to ever-widening audiences.

As an anchor institution in the city of Boston, and one of the leading centers for artistic experimentation and contemporary culture



William Kentridge, *The Refusal of Time*, 2012. A Collaboration with Philip Miller, Catherine Meyburgh and Peter Galison. Five-channel video with sound, 30 minutes, with megaphones and breathing machine ("elephant"). Installation view at the Institute of Contemporary Art/Boston, February 5–May 4, 2014. Photo by John Kennard.





ICA Artist-in-Residence Matthew Ritchie with ICA teens in front of his Dewey Square mural *Remanence: Salt and Light*, which was on view from September 2013 until September 2014. Photo by Danielle Rives.

in the country, creating opportunities for members, visitors, families, teens, artists, scholars, designers, and critics to be inspired is what we strive for. We do this both online and in person, and in all forms of media. This Annual Report seeks to capture the many ways we achieved our goals in fiscal year 2014.

In the following pages, you will see stunning images of some of the art that filled the Catherine and Paul Buttenwieser, Fotene Demoulas, and West Galleries in 2013–2014, including solo shows by Barry McGee, Steve Locke, Mary Reid Kelley, Amy Sillman, LaToya Ruby Frazier, Christina Ramberg, Nick Cave, Eleanor Antin, Nathalie Djurberg and Hans Berg, and Jim Hodges. William Kentridge's immersive, collaborative installation *The Refusal of Time* was one of the undisputed highlights of the year, drawing crowds and critical acclaim alike.

Our ever-growing permanent collection was showcased in our Kim and Jim Pallotta Gallery through a new thematic installation entitled *Expanding the Field of Painting*, which explored how artists have used, interpreted, and challenged painting as a medium and technique over time. Building our permanent collection is one of the ICA's strategic priorities, and in fiscal year 2014 we added 13 new works to our collection, as well as three promised gifts, thanks to the incredible generosity of ICA Trustees, Overseers, artists, and friends.

Last year's performing arts program saw sold-out audiences for internationally renowned choreographers Karol Armitage and Bill T. Jones, filmmaker and performance artist

Miranda July, alternative hip-hop musician Son Lux, and fashion designers Proenza Schouler. In film, we premiered *Mandela: Long Walk to Freedom* as well as Takashi Murakami's full-length feature *Jellyfish Eyes*; and organized "Art Over Politics: The Persistence of Dreams"—a three-film documentary series examining the crucial relationship between contemporary art and politics.

I am thrilled to report that the ICA's onsite attendance topped 220,000 this year. More than 15,000 people attended ICA educational programs and more than 14,000 came for films and live performances. Guided tours play an important role in broadening and deepening the museum for both student and adult visitors and more than 10,000 people visited the ICA as part of a tour group. More than 4,000 members of the public participated in drop-in tours, and nearly 1,500 attended pop-up talks given by our friendly and knowledgeable Visitor Assistants in the galleries during their visits.

In the warm summer months, stunning views and lively programming brought locals and tourists alike to our Vivien and Alan Hassenfeld Harborway, with upwards of 40,000 people enjoying the ICA's outdoor spaces. In our last year as host of Red Bull's Cliff Diving World Series, the high-flying spectacle drew crowds of more than 25,000 to Fan Pier, Pier 4, and our magnificent Grandstand. First Fridays made the ICA a destination for dancing and mingling, with almost 12,000 attendees.



Amy Sillman, *Ocean 1*, 1997. Oil on canvas, 72 x 60 inches. Installation view, *Amy Sillman: one lump or two*, October 3–January 5, 2014. Collection McKee Gallery, New York. Photo by John Kennard.

Our online communities continue to grow as well; this year we had 517,124 unique web visitors and more than 285 million media impressions. Our social media platforms are active and engaged, with visitors and friends sharing comments and content on Facebook, Twitter, and Instagram. Last spring, our Marketing Department completed a two-week design sprint with international innovation and design firm IDEO to enhance and expand the our digital strategy: stay tuned for the fruits of that experience in the coming year.

Curiosity and learning are core values across departments and disciplines at the ICA; and our Education Department is charged with spreading these values beyond the ICA's walls, into our community, and to generations to come. Last year, we continued to build our award-winning Teen Programs, engaging more than 7,400 Boston-area students through in-school and out-of-school programming. Our out-of-school classes—including our advanced photography club, DJ Collective, and Slam Team—served more than 350 teens and saw an impressive 90% retention rate among participants. More than 82% of the teens who participate in our out-of-school programs are from Boston Public Schools. Last year, we worked to address the gap in arts education, building a partnership with Boston Public Schools that allowed students to earn school credit for their participation in ICA afterschool programs. Meanwhile, our Education Department has continued to strengthen strategic partnerships with other youth-oriented groups around the city as well, including the UMass Boston Urban

Scholars Program, Boston Children's Hospital, and Boston-area Boys and Girls Clubs.

For our Nick Cave exhibition, an audience favorite, we offered interactive spaces in the Bank of America Art Lab and Poss Family Mediatheque where visitors of all ages could not only delve more deeply into the art but also explore their own creativity. In our adult education programming, we invited artists, art historians, poets, and other creators and scholars to add critical perspective to the work on view. And we worked with the AIGA (American Institute of Graphic Arts) to bring nationally recognized communication designer Rick Valicenti to speak at the ICA.

Across the museum, we develop and sustain partnerships with more than 50 local organizations and businesses to fulfill our shared missions of community building and impact. In addition to partnering with the Berklee School of Music for our ongoing Harborwalk Sounds summer concert series this fiscal year, we also worked with the Boston Center for New Music at Boston University, CRASHarts, and Summer Stages Dance at Concord Academy to present a total of 18 Boston premieres and three world premieres this year, including two new commissions. In our film program, we partnered with the Boston Jewish Film Festival, the Boston LGBT Film Festival, the New England Animation Festival, and the Together Boston Film Festival both to strengthen the local art community and to present critically important contemporary work.



Each year, we gather teens and arts educators together for our National Convening for Teens in the Arts. Held in August 2013, our fifth annual Convening joined students and educators from seven institutions across the country in discussion about the roles art museums play in the lives of teenagers—and vice versa. Titled “Customize: Maker Culture, Youth, Creativity,” this gathering explored teens’ quests for museum experiences that are customized, participatory, and experimental—with the help of artists-in-residence Beatrix\*Jar.

After being awarded the National Arts and Humanities Youth Program Award by First Lady Michelle Obama in 2012, ICA teens were invited back to the White House twice more in fiscal year 2014—an incredible honor for them, and for the ICA. Twelve young filmmakers from the ICA’s Fast Forward program participated in a day-long workshop in film careers hosted by the First Lady, during which they met with such film industry luminaries as Harvey Weinstein and Whoopi Goldberg for roundtable conversations. Just a few months later, three ICA teens were invited back to the White House to be the official documentarians of White House Student Film Festival. I couldn’t be prouder.

In addition to welcoming many thousands of visitors to the ICA this year, we also welcomed new members to our Boards of Trustees and Overseers. We were thrilled to elect Charlotte Wagner to the Board of Trustees in January 2014. Charlotte brings her business acumen and her passion for contemporary art and education to the museum. Her expertise in

architecture, urban planning, and collecting contemporary art are strongly aligned with our mission, now and into the future. We also elected five new members to our Board of Overseers: Camilo Alvarez, Grace Colby, Donald Jones, JR Lowry, and Mark Fischer. We are very grateful to add their time, talent, and expertise to our organization.

As a community, the ICA Boards, staff, members, and patrons continue to have soaring aspirations to deliver vision, change, and impact. In June, we demonstrated this once again with the completion of our Campaign for Leadership and Legacy. We are so proud and so grateful to everyone who contributed to the Campaign and helped us exceed our \$50 million goal. The Campaign had four objectives: to secure multi-year operating support, to grow the endowment, to fund building reserves, and to eliminate debt. The impact of completing the Campaign is immediate and immense. For the first time, we have dedicated funds to care for and maintain our iconic building. Our endowment now exceeds \$16 million and will reach \$30 million when all pledges are received. With predictable operating funds and no debt, the ICA can plan and invest in staff, programs, technology, exhibitions, artists, performances, and innovations that both strengthen our foundation and keep us facing forward. This year, as you will see, we generated an operating surplus and dramatically improved our balance sheet. We are happy to state that the state of the ICA is better than ever.

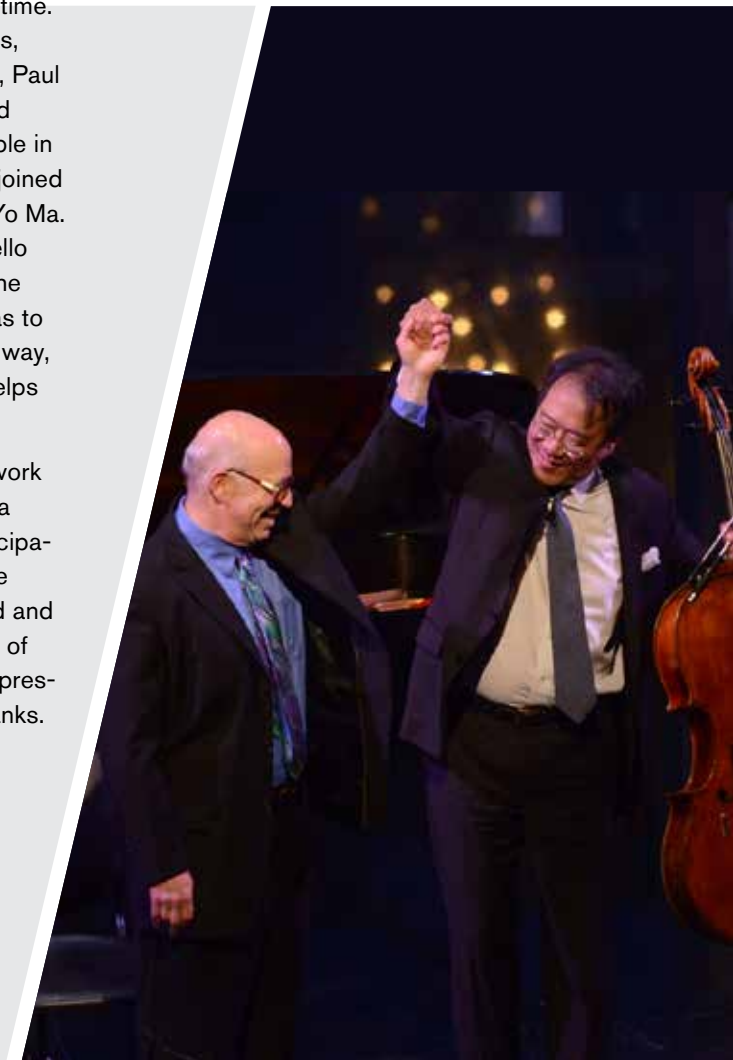
Nowhere was this more evident than the ICA’s Spring Gala—a night to remember for all time. To honor the leadership, accomplishments, and generosity of our outgoing Chairman, Paul Bittenwieser, and to express our love and gratitude for all he does for so many people in Boston, we invited him to take the stage joined by his friend, musician extraordinaire Yo-Yo Ma. Together they performed Beethoven’s Cello Sonata No. 3, to thunderous applause. The best way we could think to thank Paul was to present him as an artist, and in this small way, help him fulfill his artistic dreams as he helps so many others to achieve theirs.

This Annual Report is a snapshot of the work we do each year, and I hope it gives you a sense of the impact that your ideas, participation, creativity, and generosity have on the ICA and the myriad communities we build and serve. Our work is possible only because of you. On behalf of those we serve, teach, present, and inspire, my deep and sincere thanks.

My very best,

Jill Medvedow

*Ellen Matilda Poss Director*



ICA Chair Paul Bittenwieser and cellist Yo-Yo Ma.  
Photo by Melissa Ostrow.



ABOVE: Barry McGee, *Untitled*, 2005/2012. Mixed media, 8 x 6 x 16 feet overall. Courtesy Deitch Archive, New York. Installation view of *Barry McGee*, Institute of Contemporary Art/Boston, April 6, 2013–September 6, 2014. Photo by Geoff Hargadon.

RIGHT: Armitage Gone! Dance, *Rave*. Photo by Devlin Shand.







ABOVE: Miranda July. Photo by Todd Cole.



RIGHT: A moment from *Customize: Maker Culture, Youth, Creativity*, the fifth annual National Convening for Teens in the Arts. Photo by Allana Taranto.



Jim Hodges, *and still this* (detail), 2005–08. 23.5k and 24k gold with Beva adhesive on gessoed linen in ten parts. 89 x 200 x 185 inches overall. The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund. © Jim Hodges. Detail, installation view of *Jim Hodges: Give More Than You Take*, Institute of Contemporary Art/Boston, June 4–September 1, 2014. Photo by John Kennard.



## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Jimmy De Sana

#### **Marker Cones**, 1982

Cibachrome (Silver dye bleach) print

16 x 20 inches

Gift of Arlette and Gus Kayafas

2013.06

Jimmy De Sana, along with artists Cindy Sherman, Richard Prince, Laurie Simmons, and James Casebere, helped to establish photography as a crucial artistic medium during the 1980s. De Sana also played a definitive, though often underrecognized, role in the rise of photo-conceptualism, a genre that questions the very nature of photographic representation.

In *Marker Cones*, De Sana crouches laterally on all fours, his slender figure poised upon inverted orange cones that cap his hands and feet. Photographed from behind, his body becomes a headless monster comprised of triangles and parallelograms. The marker cones evoke a sexual indeterminacy, gendered feminine as makeshift stilettos and masculine as the detritus of roadside construction or perhaps a soccer practice. A heavy chiaroscuro casts his skin in a feverish glow that is both sexy and disconcertingly reminiscent of molded plastic. Amid a glittering field of tinsel-like artificial grass, his body verges on the world of objects, suggesting a cyborg hybridity that could also perhaps be extended to the realm of gender.



## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Leonardo Drew

***Untitled***, 2005–06

Cast paper on white cardboard

9 panels, approximately 36 x 36 inches each

Gift of Sandra and Gerald Fineberg

2013.11

The cyclical nature of life—particularly the relationship between fecundity and decay, creation and destruction—plays a recurring role throughout Leonardo Drew's works, which are often composed of found objects, wood, and fabrics. He frequently deploys the compositional strategy of the grid, a modernist device that insists upon the radical equality of space. His work is often an investigation of the haptic: the space where the visual and tactile sense meet and cannot be separated from one another. Amplifying this layered sensual field, his works occupy the wall with the authority of large-scale painting but behave like sculpture through their investigation of solid space and void. While his works remain resolutely abstract, the intensity with which they are assembled and/or handworked lends them a warm patina and opens conversations of artistic process, which in Drew's case runs the gamut from scavenging to obsessive repetition. Contemplative and serene, *Untitled* is a hallmark work of this artist.





## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Josh Faught

***Untitled***, 2009

Hemp, sequins, pin, and garden trellis

50 x 48 x 2 inches

Gift of Andrew Black

2014.02

Josh Faught's sculptures are layered with seemingly contradictory elements: abstraction and representation, high art and kitsch, embarrassment and pride, and activism and disengagement. He invokes tensions by juxtaposing such incongruous materials as yarn, hemp, wool, linen, sequins, pins, and cast-off items ranging from self-help books to ceramic casts. He works these media using diverse techniques, including crochet, collage, weaving, dyeing, and painting. The resulting assemblages comment on the complexity of human relationships in the domestic sphere. His labor-intensive work draws on histories of gender and sexual politics, balancing an urgent sense of anxiety with a nostalgic view of the present.

For Faught, abstraction and activism are not mutually exclusive. He describes his artistic process as "constantly jamming together material histories until they become simultaneously abstract and narrative," and notes that the evocative nature of his media enables his art to be at once abstract and referential. Rather than illustrating his ideas, his work implies his agenda through playful puns on the materials. The trellises that hold up *Untitled* symbolize social support systems, for instance, while their pointed posts suggest staking a claim or position. In some cases, he lashes together his own wooden armatures with survival knots—a metaphor for urgency and resilience. Sequins, pins, and other memorabilia indirectly invoke gay countercultures and communities, with sequins suggesting the performative nature of gender identity in general, and drag costuming in particular.



Courtesy of the artist and Lisa Cooley, New York.

**NEW ACQUISITIONS**  
July 1, 2013–June 30, 2014

**Gilbert and George**

***Sky Blue World*, 1989**

Postcards mounted on board

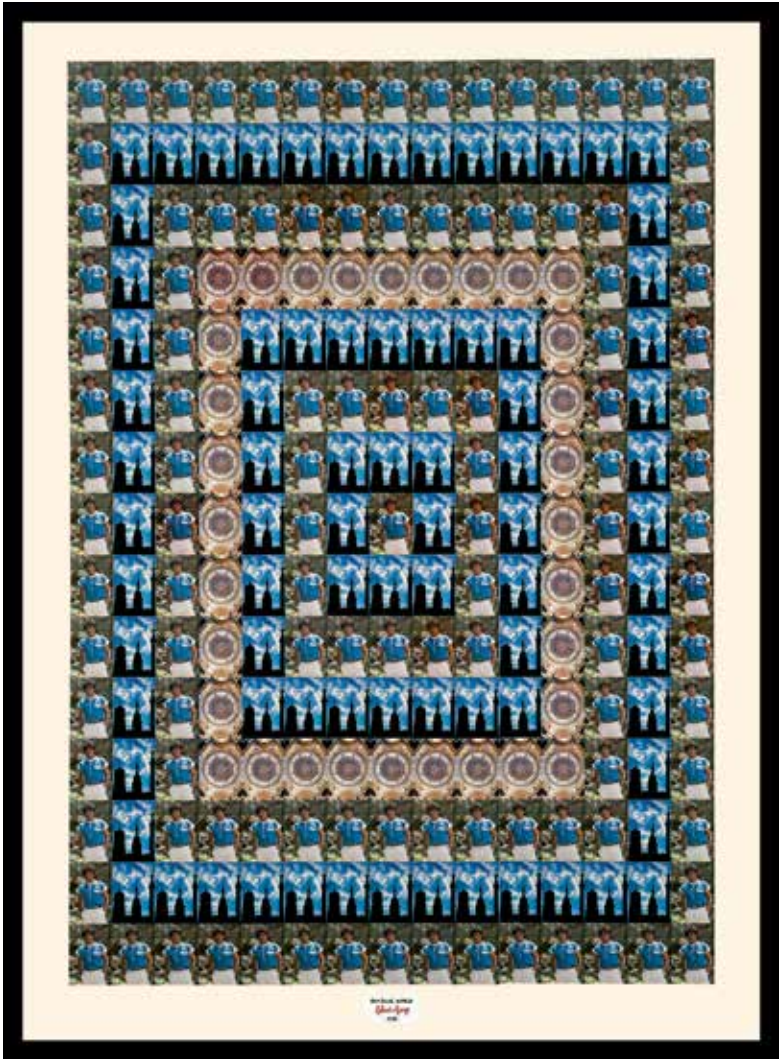
95 x 69 inches

Gift of Sandra and Gerald Fineberg

2013.07

Gilbert and George have worked together since the mid-1960s. During the late 1960s and 70s they performed what they called Living Sculpture, documenting their life as art and using the postal system to distribute artwork in the form of small cards printed with captioned drawings of themselves. They were always attired in proper three-button suits, a sartorial formality in cheeky contrast to their avant-garde work. Their signature works from the 1970s and 80s were composite photographic images assembled in a large grid overlaid with bright flat colors, blending the logics of the billboard and the stained-glass window, a unique blend of pop and performance art.

In the later series 25 Worlds, Gilbert and George arranged dozens of identical postcards in concentric patterned fields measuring about 8 by 6 feet. *Sky Blue World* features more than a hundred identical postcards of Indian screen idol Govinda, an ornately painted ceiling, and silhouetted churches in a dizzying visual tapestry.





## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Sharon Hayes

#### ***Ricerche: three***, 2013

Single-channel HD video

38:45 minutes

Gift of Outset USA; Outset Contemporary Art Fund USA, Inc.

2014.03

Through performances and multimedia installations, Sharon Hayes investigates how speech—both public and private—transects with politics, history, personal identity, desire, and love. By appropriating the tools of twentieth-century protest and demonstration she destabilizes viewer expectations and exposes the possibilities and challenges of reviving past models of protest. Staging protests, delivering speeches, and “performing” demonstrations, she creates interventions that highlight the friction between collective and personal actions.

In *Ricerche: three*, the first in a series of works that will carry the title *Ricerche*, Hayes interviews 35 students at Mount Holyoke College, a women's college in western Massachusetts, about issues surrounding sex, sexuality, and gender. By investigating the viewpoints of students at a women's college, Hayes addresses the contradiction that gender-segregated institutions are simultaneously “behind” and “ahead” of the rest of society. The interview deals with individual and collective issues that range from the perception that women's colleges are seen as a hot-bed of lesbian activity/sex/sexuality to how many of these institutions have the new responsibility of accommodating students who change their gender after enrollment. As the interview unfolds, the camera alternates between the group and specific interviewees, providing a dual portrait of individual students and the student collective, a distinction that grows as the conversation becomes more heated.



## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Ragnar Kjartansson

#### *The Visitors*, 2012

Nine-channel HD video projection

64 minutes

Gift of Graham and Ann Gund to the Institute of Contemporary Art/Boston, The Solomon R. Guggenheim Museum, and the Gund Gallery, Kenyon College 2013.15

Ragnar Kjartansson creates performance and video works that sample a wide range of cultural productions, from the sagas of his native Iceland to American blues. Investigating the porous boundaries between reality and fiction, the artist's song-filled performances are often inspired by misheard lyrics. His often humorous videos destabilize traditional readings of myth, cultural history, and authenticity. A brilliant and nimble performer, Kjartansson uses music to explore the persona of the performer, whom he frequently sets against extreme conditions. In one work, he and a friend play rock and roll in the heart of the wintry Canadian Rockies; in another, he croons while bare-chested and buried waist-deep in the ground. Kjartansson also presents what can be considered portraits of other performers, such as his mother and iconic American blues musician Pinetop Perkins. The artist's lush videos—characterized by incongruous settings, repetition, endurance, and comical or nostalgic soundtracks—elicit contradictory feelings of pleasure and anxiety, humor and sincerity, sentimentality and skepticism.

For *The Visitors*, a nine-channel video installation filmed at Rokeby Farm in the Hudson Valley in upstate New York, Kjartansson assembled a group of his closest friends, well-known musicians in their own right. Positioned throughout the house, they are connected only by their microphones, headphones, and camera. An additional camera is focused on the exterior of the house and porch, where a group of musicians play and the owner of the house periodically shoots off a canon. As the music repeats, individual musicians stop, start, and move between rooms, sometimes leaving them empty. Viewed together, the individual scenes create a layered portrait of the house and its musical inhabitants in a romantic portrayal of friendship.



Courtesy of the artist; Luhring Augustine, New York; and i8 Gallery, Reykjavík.



## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Ragnar Kjartansson

#### *The Man*, 2010

Single-channel video

49 minutes

Edition 1 of 6

Gift of Graham and Ann Gund to the Institute of Contemporary Art/Boston, The Solomon R. Guggenheim Museum, and the Gund Gallery, Kenyon College

2013.14

*The Man* is a portrait of American blues musician Pinetop Perkins (1919–2011). Born in Belzoni, Mississippi, Perkins began playing guitar and piano during the emergence of the Delta blues. Kjartansson's portrait of Perkins takes a place in a century-long history of white people's celebration and exploitation of the innovation and perceived authenticity of black musicians. Though the setting—featuring an upright piano situated in a field occupied only by a vacant farmhouse—is contrived by the artist, the performance is spontaneous and unedited. Frail and perhaps suffering from dementia, Perkins repeats songs and statements in an unmediated loop. Kjartansson's video is a portrait both of an elderly man at the end of his life and of a historically important musician who is the keeper of a disappearing tradition.



Courtesy of the artist; Luhring Augustine, New York; and i8 Gallery, Reykjavík.

## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Yasumasa Morimura

#### ***Brothers (A Late Autumn Prayer)***, 1991

Two cibachrome prints mounted on panel with  
gold-leafed artist's frame

103 ¾ x 102 inches overall

Gift of Sandra and Gerald Fineberg

2013.08

*Brothers (A Late Autumn Prayer)* is inspired by French artist Jean-Francois Millet's 1859 painting *The Angelus*, in which two peasants pray with bowed heads during a break from laboring in the fields. In Yasumasa Morimura's work, the scene is dominated by an atomic mushroom cloud, which has taken up the position on the horizon held in Millet's scene by a more reassuring setting sun. Morimura has inserted himself into the scene, playing the role of a peasant warrior. Instead of farm tools, the peasants hold handguns. A rifle is thrust bayonet-first into the soil where Millet placed a pitchfork. The altered living conditions on the planet and the implied ferocity of modern war transform the idyllic theme of life in the fields into an scene of violence and brutality.

Morimura's work, like that of Cindy Sherman's, uses photography at the scale of painting and often comments on painterly subjects and the history of art, updating historical ideas with the newest imaging technology. By also inserting himself into all of his images, Morimura creates an extended meditation on the complicated nature of identity, showing how the myth of the contemporary individual is always deeply rooted in historical precedent.





## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Nicholas Nixon

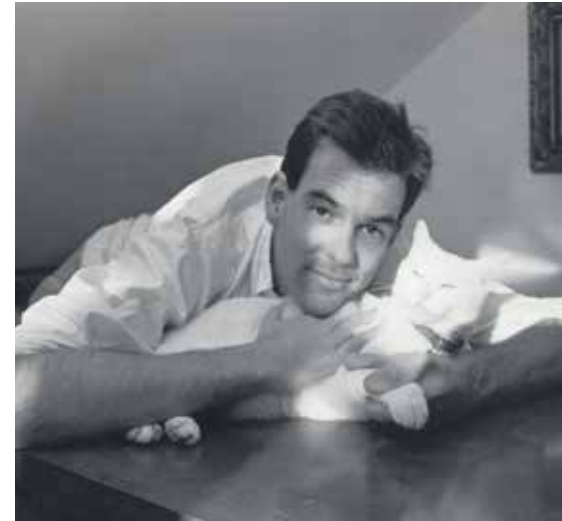
George Gannett series

***People With AIDS***, c.1994

Five black-and-white photographs  
7 x 7 inches each

Gift of Sandra and Gerald Fineberg  
2013.09.1–5

Created with an 8-by-10-inch view camera, Nixon's series *People with AIDS* is a hallmark work by the artist. Well known as a documentary photographer, Nixon follows his subjects over time, taking the sense of time inherent to the medium and making it an integral part of the content and process of his work. In *People with AIDS*, Nixon followed sixteen men with the disease, sensitively conveying the harsh progress of an uncompromising illness during the years when the government and medical establishment's neglect of the disease turned it into a crisis of epic proportions. An important teacher in the Boston area, Nixon has been teaching at the Massachusetts College of Art and Design for more than 35 years.



## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

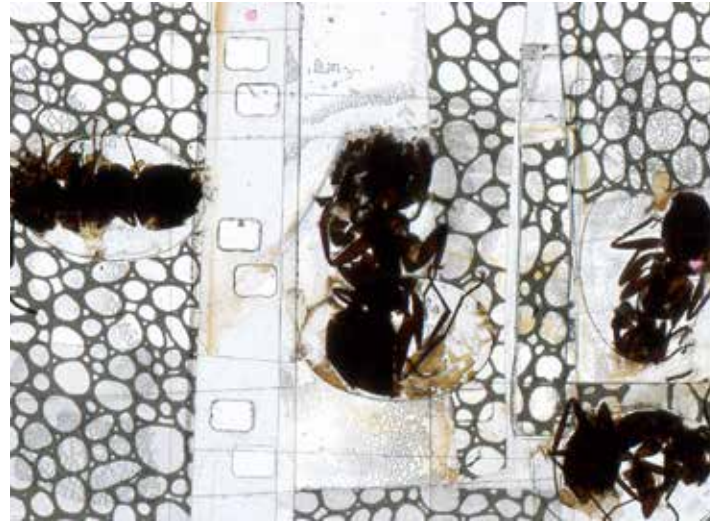
### Luther Price

#### **Number 9**, 2012–13

400 handmade slides in 5 slide carousel projectors  
Variable projection dimensions; individual slides 1 x 1 ½ inches  
Purchased through funds provided by Paul and Catherine Bittenwieser, The Corkin Family, Fotene Demoulas and Tom Coté, James and Audrey Foster, Jodi and Hal Hess, and Tristin and Martin Mannion  
2013.13

Luther Price is known as a filmmaker who works with Super 8 and 16mm film, constructing films out of discarded prints of documentaries, snippets of Hollywood features, and other fragments of cinematic detritus. He frequently manipulates this footage by scratching and painting its surface, sometimes even burying it so it would begin to rot and grow mold. Price also produces handmade slides of found footage that he cuts up, reassembles, combines, and otherwise alters. He presses objects between glass slides, projecting images of ants, dirt, and adhesive materials onto the gallery wall. Like his films, these slides are the products of an archaic technology, pushing and exploring the qualities of light projected through and onto a variety of materials.

In *Number 9*, which was included in the ICA's 2013 Foster Prize exhibition, Price continues his use of analog technology with the slide projector, which combines the logic of still photography with that of cinema. For *Number 9*, the artist projected 400 handmade slides in five simultaneously looped carousels. The resulting images are part microscopic, part abstraction, and always evocative of memory and decay, simultaneously beautiful and melancholic.





## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Richard Prince

***Upstate***, 1995–99

Ektacolor print

40 x 60 inches

Gift of Sandra and Gerald Fineberg

2013.10

By the early 90s, Richard Prince and his iconic Marlboro man images had become synonymous with the genre of appropriated photography and the problems of artistic auteurship. During the mid-to-late 90s, Prince's focus turned to more personal and immediate subject matter, prompted by his relocation from New York City to upstate New York. In *Upstate*, the series he created there, Prince relinquished found imagery, employing straightforward documentary style to capture the banal intricacies of his adopted environment.

*Upstate* represents Prince's effort to document an environment and lifestyle separate from the art world and excesses of New York City. Stark images of above-ground swimming pools, abandoned cars, and grassy fields present an isolated, yet strikingly common vision of rural America. Prince finds moments of beauty in overlooked and undervalued features of the landscape, such as the isolated personal storage facility in the large-scale photo *Upstate*. The photo's single-story row of orange roll-down doors evokes the serialism of Minimalism, as in a sculpture by Donald Judd. Prince frames the lowly edifice, far in the distance, as a horizon capping a wintry swamp, all gray browns and chaotic branches—nature conquered by a structure where people store things they don't want but can't part with. While Prince's photos of his environs join a history of photographers such as Walker Evans and William Eggleston locating decisive moments in unremarkable places, the focus on the “trashy” aspects of country life—biker babes and bad jokes—is one of Prince's hallmarks.



## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Keith Sonnier

#### ***Depose II***, 1997

Nylon sailcloth, metal, blower, argon and electric light

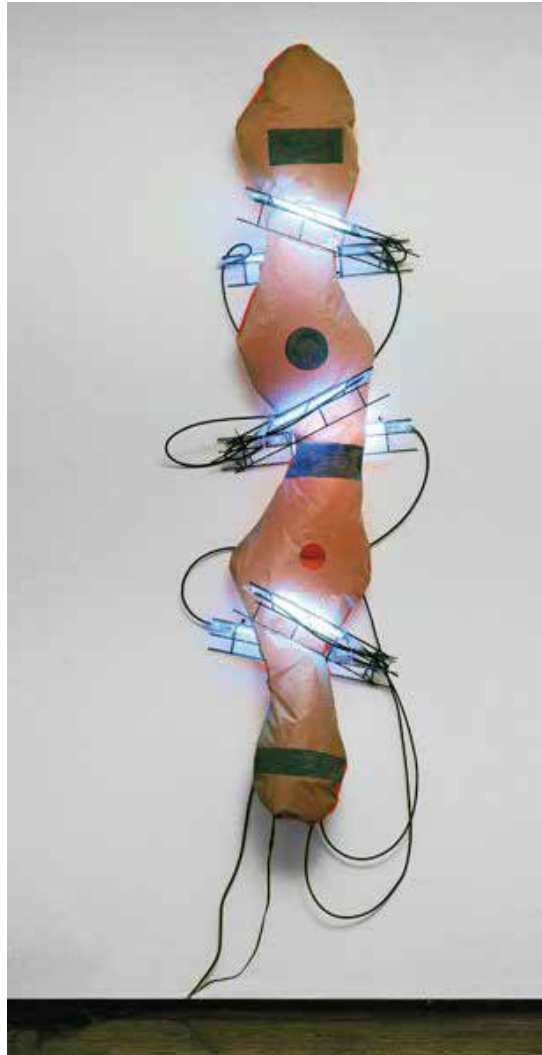
Approximately 84 x 24 x 12 inches

Gift of Sandra and Gerald Fineberg

2013.12

*Depose II* is one of Sonnier's rare inflatable sculptures, objects that unite both hard (neon lighting and rebar) and soft (nylon sailcloth) elements. Using this unlikely combination of materials, Sonnier is, in a sense, drawing a sculptural form. A bas relief mounted on the wall, *Depose II*'s shape and color recall Sonnier's background in painting; the neon and orange inflatable's readymade aesthetic is balanced by its painted geometric shapes. The gestural neon shapes derive from the artist's own drawings. The inflatable assumes an anthropomorphic form that, when filled with air from the blower, suggests a living being. Initially a limp sack, the sculpture must breathe and expand to assume its final form. To extend the metaphor, the situation of the pinched down inflatable recalls the image of a trapped being. The energy of this work comes not only from its gestural qualities of line and curve, but also from the literal energy required to activate the light and blower.

The title references a deposition, wherein a person is required to give oral, out-of-court testimony. The person being deposed must tell the truth and may be asked exceedingly personal questions. Perhaps the pinched or pressed inflatable alludes to the feeling one might experience when under pressure to tell the truth in a comprising situation.





## NEW ACQUISITIONS

July 1, 2013–June 30, 2014

### Andy Warhol

#### ***Red Book Prefix F158***, 1972

21 dye diffusion transfer prints (Polaroid), 4¼ x 3¼ inches each  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.  
2014.01.1–21

Andy Warhol, a leading figure in Pop Art, began his career as a successful magazine and ad illustrator and later pioneered a wide variety of art forms, including printmaking, performance art, filmmaking, video installations, and writing. His work uniquely challenged preconceived notions about the nature of art and erased traditional distinctions between fine art and popular culture. From 1969 to 1975, Warhol created a series of *Red Books*, which were culled from more than one hundred small, red, Holson Polaroid albums. Each album contains 13 to 22 unique Polaroid Type 107 black and white, or Polacolor 108 photographs. The *Red Books* provide 203 intimate, snapshot-style images of the eclectic worlds of Hollywood movie and TV personalities, rock stars, art celebrities, and wealthy socialites. Each album is themed around a certain event, location, or a particular personality. Differing from his silkscreen portraits, these images are more spontaneous and affectionate. The photographs playfully depict subjects in different settings, including Warhol's Factory, his summer retreat in Montauk, overseas, or casual gatherings.

*Red Book Prefix F158* includes a series of photographs taken during a weekend in Montauk with the Kennedy and Radziwill children (John Kennedy Jr., Jed Johnson, and Anthony Radziwill). The photos are candid portraits of the kids playing on the beach, wrestling in the bedroom, or posing with Warhol. There is a freshness and intimacy in the snapshots uncharacteristic of Warhol's work. He gives special attention to the individuals' clothing and hairstyles, not only offering insight into the subjects' personalities and rank in society, but also creating an offhand portrait of American culture at the time. The use of the Polaroid camera combines two of Warhol's interests: the disposable nature of modern consumerism and the photograph as readymade.



# OPERATING REVENUE & EXPENSES

For fiscal years ending June 30, 2014 and 2013

## REVENUE

Contributed Revenue	2014		2013	
Individual Support	\$4,283,040		\$3,704,636	
Foundation Support	\$1,668,813		\$853,589	
Government Support	\$85,000		\$207,015	
Corporate Support	\$918,534		\$948,833	
Campaign Support for Debt Service	\$339,401		\$159,503	
Fundraising Events	\$1,360,560		\$1,293,477	
<b>Total Contributed Revenue</b>	<b>\$8,655,348</b>	<b>69%</b>	<b>\$7,167,053</b>	<b>64%</b>
Earned Revenue	\$3,299,814	26%	\$3,561,764	32%
Endowment Support	\$575,000	5%	\$505,000	4%
<b>Total Revenue</b>	<b>\$12,530,162</b>	<b>100%</b>	<b>\$11,233,817</b>	<b>100%</b>

## EXPENSES

Programs	\$7,238,581	63%	\$6,873,766	63%
Facility & Security	\$1,415,896	12%	\$1,406,606	13%
Administration	\$1,541,332	13%	\$1,404,263	13%
Fundraising & Development	\$1,283,966	11%	\$1,152,892	10%
Bond Interest	\$144,752	1%	\$159,503	1%
<b>Total Expenses</b>	<b>\$11,624,527</b>	<b>100%</b>	<b>\$10,997,030</b>	<b>100%</b>
<b>Operating Surplus</b>	<b>\$905,635</b>		<b>\$236,787</b>	
Non-Cash and Non-Operating Revenue & Expenses*	(\$1,717,210)		(1,718,544)	
<b>Change in Unrestricted Net Assets</b>	<b>(\$811,575)</b>		<b>(\$952,394)</b>	

\*Contributed revenue in 2014 and 2013 include \$2,782,832 and \$1,792,190 repectively that were relased from Temporarily Restricted Net Assets.

Revenue and expense amounts do not include \$295,139 and \$337,711 in-kind donations and services for 2014 and 2013 respectively.

# STATEMENT OF FINANCIAL POSITION

As of June 30, 2014 and 2013

## ASSETS

Current Assets	2014	2013
Cash	\$2,844,152	\$3,186,194
Restricted Cash: Endowment	\$1,113,534	\$587,516
Accounts Receivables	\$119,648	\$270,058
Current Pledge/Grant Receivables	\$5,067,067	\$3,082,76
Inventories	\$253,748	\$330,655
Prepaid Expenses	\$160,176	\$243,501
<b>Total Current Assets</b>	<b>\$9,558,325</b>	<b>\$7,700,685</b>
Endowment Investments at market value	\$15,381,762	\$12,455,345
Pledge/Grant Receivables, net of Current Portion	\$15,730,733	\$11,895,458
Split Interest Agreements at market value	\$558,813	\$516,411
Property and Equipment, net of Depreciation	\$46,838,349	\$47,864,912
Deferred Bond Issue Costs, net of Amortization	\$75,552	\$85,197
<b>Total Assets</b>	<b>\$88,143,534</b>	<b>\$80,518,008</b>

## LIABILITIES AND NET ASSETS

<b>Current Liabilities</b>		
Operating Line of Credit	\$300,000	\$850,000
Accounts Payable and Accured Expenses	\$1,060,941	\$762,874
Deferred Contributions (Current Portion)	\$40,000	\$40,000
Capital Equipment Lease (Current Portion)	\$1,568	\$16,567
Bonds Payable (Current Portion)	\$550,000	\$550,000
<b>Total Current Liabilities</b>	<b>\$1,952,509</b>	<b>\$2,219,441</b>
Deferred Contributions, net of current portion	\$106,666	\$146,667
Capital Equipment Lease, net of current portion	\$0	\$2,383
Bonds Payable, net of current portion	\$4,758,949	\$5,308,949
<b>Total Liabilities</b>	<b>\$6,818,124</b>	<b>\$7,677,440</b>
<b>Net Assets</b>		
Unrestricted	\$41,569,532	\$42,381,107
Temporarily Restricted	\$15,133,272	\$8,034,276
Permanently Restricted	\$24,622,606	\$22,425,185
<b>Total Net Assets</b>	<b>\$81,325,410</b>	<b>\$72,840,568</b>
<b>Total Liabilities and Net Assets</b>	<b>\$88,143,534</b>	<b>\$80,518,008</b>





Dancer Lil Buck, Governor Deval Patrick, and cellist Yo-Yo Ma at the annual gala in May 2014.

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, 2013, and June 30, 2014. 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.

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ICA visitors consider Nick Cave's *Untitled*, 2013, a mixed-media work including ceramic birds, metal flowers, and crystals. Photo by John Kennard.



First Friday. Photo by Danita Jo.

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Photo by Jennifer Waddell.

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From *Customize: Maker Culture, Youth, Creativity*, the fifth annual National Convening for Teens in the Arts. Photo by Allana Taranto.

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**ICA STORE**  
Jennifer Bates, *Retail Floor Manager*  
Amy Batista, *Manager of Retail Operations*  
Thomas Danel-Moore, *Retail Sales Associate*  
Richard Gregg, *Director of Retail Operations*  
Helena Hsieh, *Retail Sales Associate*  
Alexandra Kittle, *Retail Sales Associate*  
Annie Park, *Retail Operations Coordinator/Assistant Buyer*  
Jacqueline Scott, *Retail Sales Associate*



## STAFF

July 1, 2013–June 30, 2014

### PROGRAMS

John Andress, *Public Programs Manager*  
 Ryan Arnett, *Special Events Production Coordinator*  
 Sam Betts, *Theater Production Manager*  
 Branka Bogdanov, *Director of Film and Media*  
 David Henry, *Director of Programs*  
 Maggie Moore, *Director of Theater Operations*  
 Matt Sloan, *Production Coordinator*

### EDUCATION

Alice Caldwell, *Gallery Supervisor/Administrator*  
 Krista Dahl-Kusuma, *Visitor Experience Manager*  
 Joseph Douillette, *Teen New Media Program Manager*  
 Monica Garza, *Director of Education*  
 Leah Kandel, *Education Assistant*  
 Adrienne Lee, *Gallery Supervisor*  
 Kathleen Lomatoski, *Family Programs and Art Lab Coordinator*  
 Lenora Symczak, *Teen New Media Program Assistant*  
 Penelope Taylor, *Interpretive Media and Adult Education Coordinator*  
 Gabrielle Wyrick, *Associate Director of Education*

#### Visitor Assistants:

Montgomery Alcott	Alex Bissonnette
Anna Annino	Stephanie Boisvert
Julia Atwood	Fiona Buchanan
Steven Briggs	Karlmico Carating
Lauren Costa	Kyle Carrier
Zachariah Hayes	Charlotte Chapman
Julia Alvarez	Taylor Clough
Genesis Baez	Jill Cook
Jasmine Barros	Abigail Daggett
Creighton Baxter	Matthew Daly
John Bennett	Christian Dixon

Pepper Ellett  
 Daniel Embree  
 Julia Emiliani  
 Alison Evans  
 William Everett  
 Riva Foss  
 Paul Gaudet  
 Dmitri Giannopoulos  
 Christine Hausamann  
 Catherine Hughes  
 Taylor Isley  
 Shahin Ismail-Beigi  
 Margaret Jensen  
 Nathan Jones  
 Jessica Khamarji  
 Maria Kim  
 Josh Lafayette  
 Olivia Leiter  
 Darius Loftis  
 Marissa London  
 Greg Looker  
 Vanessa Lubiner  
 Thomas Maio  
 Elizabeth Maldari  
 Timothy McCool  
 Kim McDougall  
 Erica Mischke  
 Hayley Morgenstern  
 Dariush Nejad  
 Africanus Okokon  
 Emma O'Leary  
 Regina Parkinson  
 Lennie Polanco  
 Pedro Pouriet  
 Emily Richardson  
 Keigan Sambrano

Danielle Sampson  
 Leonard Schnier  
 Ann Alston Shackelford  
 Lisa Shea  
 Duncan Sherwood-Forbes  
 Shane Silverstein  
 Emily Skoff  
 Christopher Slaby  
 Brooks Sterritt  
 Adria Sutter  
 Christina Tedesco  
 Haley Thurston  
 Emily Timmerman  
 Jason Wallace  
 Lucy Watson  
 Lillian Wies  
 Sampson Wilcox  
 Flora Wilds

## EXHIBITIONS

July 1, 2013–June 30, 2014

### HAEGUE YANG, MULTIPLE MOURNING ROOM: MIRRORED

January 19, 2013–February 9, 2014

### BARRY MCGEE

April 5–September 2, 2013

### EXPANDING THE FIELD OF PAINTING

May 1, 2013–October 19, 2014

### JEFFREY GIBSON

May 1–July 14, 2013

### 2013 JAMES AND AUDREY FOSTER PRIZE

May 1–July 14, 2013

### STEVE LOCKE: THERE IS NO ONE LEFT TO BLAME

July 31–October 27, 2013

### MARY REID KELLEY

July 31–October 27, 2013

### AMY SILLMAN: ONE LUMP OR TWO

October 3, 2013–January 5, 2014

### CHRISTINA RAMBERG

November 13, 2013–March 2, 2014

### LATOYA RUBY FRAZIER: WITNESS

November 13, 2013–March 2, 2014

### NICK CAVE

February 5–May 4, 2014

### WILLIAM KENTRIDGE: THE REFUSAL OF TIME

February 5–May 4, 2014

### MATTHEW RITCHIE: REMANENCE/REMONSTRANCE

February 28, 2014–June 2015

### NATHALIE DJURBERG AND HANS BERG: A WORLD OF GLASS

March 19–July 6, 2014

### MULTIPLE OCCUPANCY: ELEANOR ANTIN'S "SELVES"

March 19–July 6, 2014

### JIM HODGES: GIVE MORE THAN YOU TAKE

June 4–September 1, 2014

## PERFORMANCE

July 1, 2013–June 30, 2014

### DANCE/THEATER

Rashaun Mitchell: *Romance Study #1*, co-presented with Summer Stages Dance at Concord Academy  
Miranda July: *Society* and *LOST CHILD!*  
Armitage Gone! Dance: *Ligeti Essays* and *Rave*, co-presented with World Music/CRASHarts  
Adele Myers Dance: *Einstein's Happiest Thought*  
Rashaun Mitchell: *PERFORMANCE!*, co-presented with Summer Stages Dance at Concord Academy  
Bill T. Jones: *Story/Time*  
Matthew Ritchie: *Monstrance/Remonstrance*, with Bryce Dessner, Shara Worden, Evan Ziporyn, and David Sheppard  
World Music/CRASHarts Presents  
Stephen Petronio Company: *Like Lazarus Did*  
Gallim Dance: *Wonderland*  
Kate Weare Company: *Garden* and excerpts from *Dark Lark!*  
Camille A. Brown & Dancers: *New Second Line*, *City of Rain*, and excerpts from *Mr. Tol.e.rance*  
BodyTraffic: *And at midnight, the green bride floated through the village square...*, *Kollide*, and *o2Joy*

### MUSIC

Harborwalk Sounds:  
Berklee College of Music at the ICA  
Wambura Mitaru Synergy  
We Avalanche and The Dwells  
Family Photo  
Ali Amr Experiment  
Daniel Kuark  
Cocoa Jackson Lane  
Christian Li Group  
Sirma and Lillia Betz and Gossamer  
DJs on the Harbor  
Tanlines  
Le1f  
Que Bajo?!

Zola Jesus

Ben Sollee, co-presented with World Music/CRASHarts

Lou Doillon, co-presented with World Music/CRASHarts  
John Medeski, co-presented with World Music/CRASHarts  
Sō Percussion: *Where (we) Live*  
Son Lux  
Arditti Quartet

### SPECIAL EVENTS

Red Bull Cliff Diving World Series at the ICA  
Annual Gala  
Party on the Harbor

### FILM

*Unbound: Scenes from the Life of Mary and Percy Shelley* by Abigail Child  
*Salma*  
*Desert of Forbidden Art*  
*Unfinished Spaces*  
Boston Jewish Film Festival:  
*Women Pioneers*  
*Unorthodox*  
*LGBT Short Films*  
The British Arrows, Featuring the Best British Commercials of 2013  
*Mandela: Long Walk to Freedom*  
Selections from the 2013 Ottawa International Animation Film Festival  
Special presentation with live music:  
*Alloy Orchestra: Psychedelic Cinema*  
Oscar-Nominated Short Films  
Boston LGBT Film Festival:  
*To Be Takei*  
*Gore Vidal*  
*Reaching for the Moon*  
National Center for Jewish Film:  
*For a Woman/Pour une femme*  
*Jellyfish Eyes* by Takashi Murakami  
New England Animation Film Festival  
Together Boston Film Festival: *I Dream of Wires*



Wambura Mitaru performs at Harborwalk Sounds in 2013. Photo by Geoff Moore.



## PROGRAMS

July 1, 2013–June 30, 2014

### ADULT PROGRAMS

#### EXHIBITION-RELATED PROGRAMS

##### *Expanding the Field of Painting*

Workshop with Artist Jason Middlebrook

Make/Made Sunday Workshops (x28)

Pop-Up Talks

##### *Barry McGee*

Pop-Up Talks

##### *Steve Locke: there is no one left to blame*

The Artist's Voice: Steve Locke with Evan Garza,

Fire Island Artist Residency co-founder

##### *Mary Reid Kelley*

The Artist's Voice: Mary Reid Kelley with Jenelle Porter, ICA Mannion Family Senior Curator

##### *Amy Sillman*

The Artist's Voice: Amy Sillman with Helen

Molesworth, ICA Barbara Lee Chief Curator

Gallery Talk with Poet Charles Bernstein

Gallery Talk with Art Historian Gregory Williams

PaperCut Zine Library Demonstration (x2)

Pop-Up Talks

##### *Christina Ramberg*

Gallery Talk with Jenelle Porter, ICA Mannion Family Senior Curator

Pop-Up Talks

##### *LaToya Ruby Frazier: Witness*

Gallery Talk with Art Historian Ruth Erickson

##### *Nick Cave*

Gallery Talk with Professor of English Min Hyoung Song

Interactive Space: *Second Skin*

Interactive Space & Activities: *Body Work* (x 38)

##### *William Kentridge: The Refusal of Time*

The Artist's Voice: William Kentridge with Peter Galison and Sebastian Smee

Gallery Talk with Art Historian Gloria Sutton

Pop-Up Talks

Artist Residency: Matthew Ritchie

Teen Artists Respond to Matthew Ritchie

##### *Eleanor Antin*

Gallery Talk with Photographer Amber Tourlentes

Pop-Up Talks

##### *Nathalie Djurberg and Hans Berg: A World of Glass*

The Artist's Voice: Nathalie Djurberg and Hans Berg with Assistant Curator Anna Stothart and Public Programs Manager John Andress

Pop-Up Talks

##### *Jim Hodges*

The Artist's Voice: Jim Hodges with Jill Medvedow, ICA Ellen Matilda Poss Director, and Assistant Curator Anna Stothart

Gallery Talk with Chief Preparator Tim Obetz

Gallery Talk with Assistant Curator Anna Stothart

Interactive Space: *Give/Take*

Make/Made Weekend Workshops (x8)

Pop-Up Talks

#### OTHER ADULT PROGRAMS

##### *Talking Taste*

Joanne Chang, Flour and Myers + Chang

Will Gilson, Puritan & Co

Jackson Cannon, The Hawthorne

Tim Maslow, Ribelle and Strip-Ts

Sam Treadway, Backbar

Jeremy Sewall, Island Creek Oyster Bar, Lineage and Row 34

##### *ICA / AIGA Design Lecture*

Rick Valicenti, Thirst/Chicago

##### *ICA Fashion Design Lecture*

Proenza Schouler and Helen Molesworth, Barbara Lee Chief Curator

##### *Pre-Performance Talks with David Henry*

Backstage Banter (x2)

### TEENS

#### *Artist Encounter*

Beatrix\*Jar: Let's Make Some Sounds

Matthew Ritchie Project

#### *Fifth Annual National Convening for Teens in the Arts*

Customize: Maker Culture, Youth, Creativity

#### *Interest-Driven Groups*

ICA Teen DJ Collective

ICA Slam Team

Fast Forward Alumni Group

Annual Gathering

One Day On Earth Project

Fast Forward Alumni Media *Fast Forward*

Level 1, Thursdays

Level 2, Fridays

#### *Teen Arts Council*

#### TEEN NIGHTS

Summer Teen Night: *Customize*

#### *Real/Abstract*

#### *Valentribe*

*Long Walk to Short Films: Fast Forward Film Screening*

#### WORKSHOPS

Digital Photography – Beginner – Fall – Weekday

Digital Photography – Beginner – Fall – Weekend

DJ 1 – summer (in partnership with UMASS Boston Urban Scholars Program)

Photo 1 – Summer (in partnership with UMASS Boston Urban Scholars Program)

Photo 2 – Summer (in partnership with UMASS Boston Urban Scholars Program)

DJ 2 – Summer (in partnership with UMASS Boston Urban Scholars Program)

Audio Remix – Summer (in partnership with UMASS Boston Urban Scholars Program)

Intro to Filmmaking

Music Production

Digital Photography – Intermediate – Spring

Digital Photography – Beginner – Spring – Weekend

Reflections in Time and Space (in partnership with Boston Green Academy)

DJ School 201 – Fall

DJ School 101 – Fall – Weekend

Advanced Studio Group – Portfolio Intensive

Digital Photography Intermediate – Wednesday

Advanced Studio Group – Spring Break Intensive

DJ School 101 – Fall – Weekday

Advanced Studio Group – Framing and Matting

Fashion Design (in partnership with Codman Academy)

Advance Studio Group – Street Photography

Advanced Studio Group – Portrait Photography

Advanced Studio Group – Action Photography

DJ School 101 – Spring

DJ School 201 – Spring

Digital Photography (in partnership with Codman Academy)

#### WALLTALK PROGRAM

Boston Collegiate Charter School

Boston Green Academy

Dorchester Academy

McKinley South End Academy

Neighborhood House Charter School

Orchard Gardens

Rafael Hernández School

Urban Science Academy

Young Achievers Pilot School

# PROGRAMS

July 1, 2013–June 30, 2014

## FAMILIES

### PLAY DATES

- Tap Lab*
- To the Letter*
- What Makes a Painting*
- Imagineering with Color*
- A Family Concert*
- 5th Annual ICA International Children's Film Festival*
- Imagination Transformation*
- Links, Lines and Knots*
- Where the Action Is*
- A Family Concert*
- Give More Than You Take*

### WORKSHOPS

- Open Art Lab
- Family Filmmaking 101 (x3)
- Saturday Materials Bar
- December Family Vacation Week:
  - Color Experiment (x3)
- Clay Arts Workshop
- February Vacation Week:
  - Contemporary Art Sampler (x3)
- April Vacation Week: Contemporary Art Trek (x3)

## COMMUNITY PROGRAMS & PARTNERSHIPS (select)

- Harvard Graduate School of Education
- Hawthorne Youth and Community Center
- Highland Street Foundation Free Fun Friday
- Massachusetts College of Art and Design
- ARTZ: Artists for Alzheimers (x3)
- Boston Children's Chorus
- Boston Children's Hospital Outreach Program (x9)
- Boston City Lights (x2)
- Boston Public Library (x7)
- Boston Public Schools
- Boston University School of Visual Art
- Brooke Charter Schools (April 2014)
- Community Art Center/Do It Your Damn Self!!
- National Youth Film Festival
- LaBoure Center (Youth Tutoring Youth Program)
- Rosie's Place (x5)
- University of Massachusetts, Boston/Urban Scholars Program
- Urbanity Dance (x2)
- Visual Culture Consortium



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. Installation view photo by Allison Gould.

**THE INSTITUTE OF CONTEMPORARY ART/BOSTON**  
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