

# ANNUAL REPORT

# 15



**THE INSTITUTE OF  
CONTEMPORARY ART/BOSTON**



Front COVER: Sheila Hicks, *Banisteriopsis II* (detail), 1965–66/2010. Wool and linen, dimensions variable. The Institute of Contemporary Art/Boston, gift of the artist in honor of Jenelle Porter. Photo by Charles Mayer. © Sheila Hicks

ABOVE: Elsi Giaume, *Élément spatial (Spatial Element)*, 1979. Linen, silk, wool, and metal, twenty frames, each 35 3/8 x 37 3/8 x 1/4 inches. Mudac–Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland. Photo by John Kennard.

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## OUR YEAR IN REVIEW

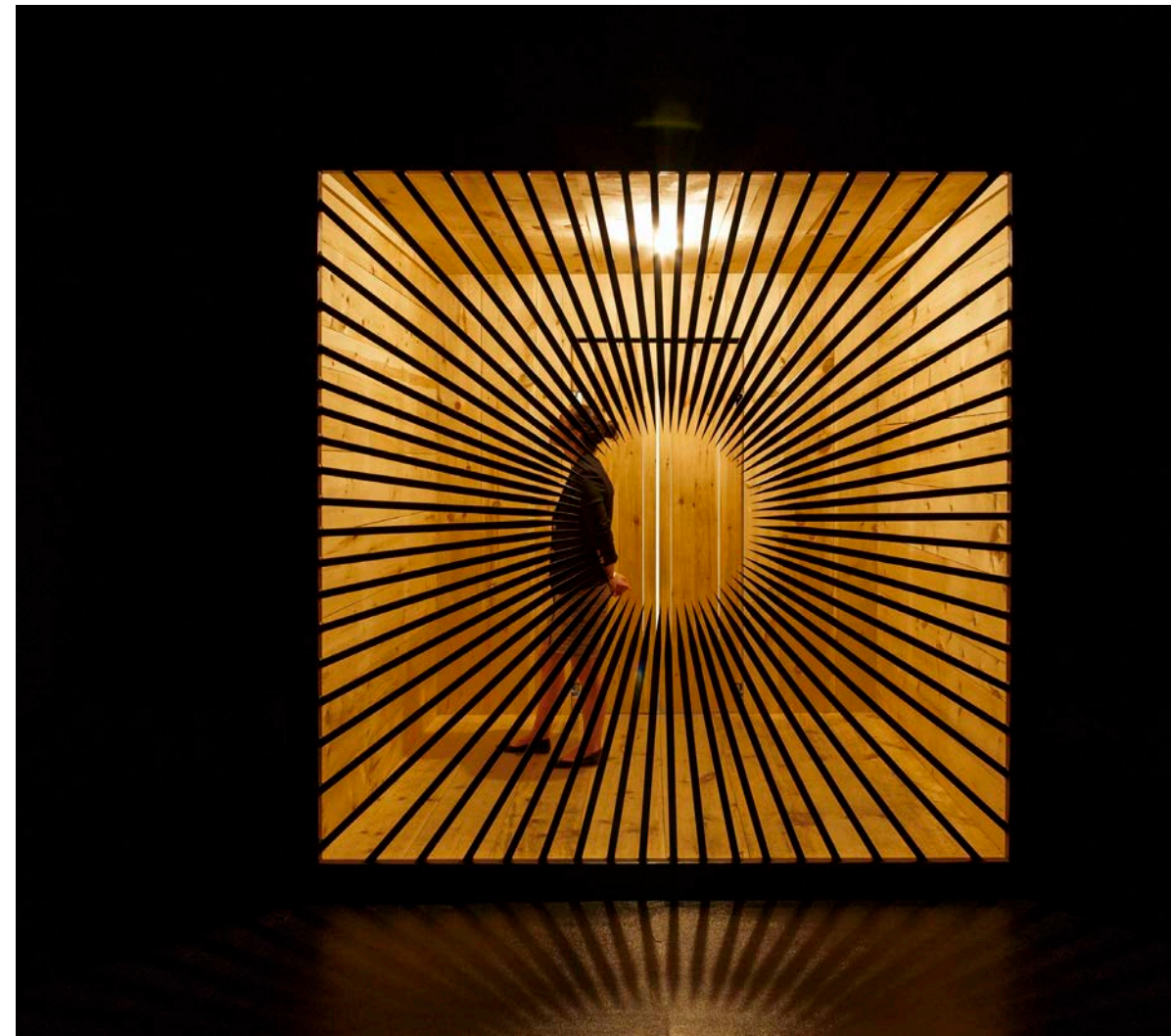
We open our 2015 Annual Report with the ICA's mission: "to share the pleasures of reflection, inspiration, provocation, and imagination that contemporary art offers through public access to art, artists, and the creative process." This language of exchange and reciprocity is common rhetoric in today's sharing economy, and these themes resonated throughout our year, permeating the museum and our community. This spirit was evident from the beginning of our 2015 fiscal year with our West Gallery exhibition *Jim Hodges: Give More Than You Take* and that summer's National Convening of Teens in the Arts, whose theme was "Give and Take."

As a contemporary art museum, we present the best art from around the world to our Boston audiences. As a center for community and exchange—local, national and, increasingly, international—we act as a marketplace of ideas and an amplifier of voices, encouraging reciprocity and inspiring innovation.

Throughout the year, we listened to you—our ICA community. In person and online, through social media and in visitor surveys, via likes on Facebook and through your attendance (more than 210,000 this year) at our exhibitions and performances, films, festivals, and programs, you told us you wanted more art, more opportunities to learn about art, and more social experiences at the ICA. From our free Artist's Voice lecture series presenting Faith Wilding, Sheila Hicks, Reggie Wilson and Xavier Simmons, to ICA Reads, featuring celebrated poet and critic Claudia Rankine discussing her work *Citizen: An American Lyric*, to our lively and performance-filled First Friday

programs, the ICA connected audiences of all ages with art and artists all year round. Our award-winning Teen Programs are at capacity and now award school credit to Boston Public School students who participate in many of our Teen New Media courses. Our family programs offer Play Dates, Books and Looks storytelling, Gallery Games, and Vacation Week programs for parents and children to experience together. This was also a year devoted to expanding our digital activities. We launched our ICA Mobile Guide; brought shareable content to friends and fans on Facebook, Twitter, and Instagram; and developed a new website, launched in October 2015, to better showcase the art and culture we present and to embody the breadth and depth of our programs and voices.

As a museum, we increasingly serve as a model for curatorial, programmatic, and educational leadership. Last year, two of our exhibitions won prestigious national awards as well as tremendous public acclaim. Ragnar Kjartansson's mesmerizing and moving *The Visitors* won first place in the category of time-based format from the International Association of Art Critics in the U.S; and our landmark exhibition *Fiber: Sculpture 1960–present* won first place in the category of best thematic museum show nationally. *Fiber*, accompanied by curator-led tours, artist talks, artmaking activities, in-gallery performances—including artist Bea Camacho knitting herself into a cocoon—as well as a beautiful catalogue, made international headlines, toured to two venues across the country, and helped rewrite contemporary art history.



Jim Hodges, *the dark gate*, 2008. Wood, steel, electric light, and perfume, 96 x 96 inches x 96 inches. Private Collection. Photo by John Kennard.



Presented as part of the 2015 James and Audrey Foster Prize exhibition:  
Sandrine Schaefer, *Acclimating to Horizontal Movement* (performance still). 2015. Photo by Niso Ojalvo.

Our curatorial team helps shape the artistic direction of the ICA, and this year, we brought on two stellar new curators whose interests bring a more global outlook to our work. Eva Respini, our new Barbara Lee Chief Curator, was hired after a nine-month worldwide search, and her immense talents have already changed the way we engage with art and artists; she is joined by Dan Byers, our new Mannion Family Senior Curator. Eva and Dan are both actively engaged in the artistic community in Boston and beyond, and we are thrilled to have them.

In 2014–2015, the ICA brought artists into the museum for innovation and inspiration, embedding them in our community and our culture, both on the waterfront and across the city. From artists Matthew Ritchie, Ekua Holmes, and choreographer Reggie Wilson to the 2015 *James and Audrey Foster Prize* exhibition, for which dozens of local artists activated every corner of the museum, artists' research and work inhabited and informed the ICA throughout the year.

None of this would be possible without the incredible generosity of our philanthropic partners, both individual and institutional. In 2014–2015, the ICA received unprecedented support from the National Endowment for the Humanities, as well as major grants from the Barr-Klarman Arts Capacity Building Initiative, the Institute of Museum and Library Services, the Henry Luce Foundation, the Surdna Foundation, and the Andy Warhol Foundation for the Visual Arts. We partnered with Converse for ICA Summer, bringing

crowds to the waterfront for our Friday night concert series *Wavelengths* and our summer 2014 Teen Night "You Yours Mine Ours." Citizens Bank and MINI continued their presence at ICA First Fridays, the Northern Trust Company sponsored our Director's Circle and 2015 Gala, and First Republic sponsored our 2014–15 Performance Season. You have all our thanks!

Support from individuals through gifts of works of art, planned gifts, and vital resources for our operations and programs—especially from our Boards of Trustees and Overseers, our closest friends and our most stalwart supporters—grew 8% last year, with 6% growth in the overall number of donors contributing to the ICA. This is an incredible investment in the ICA's art and ideas, as well as in our staff and our artists, and we cannot thank you enough.

As you scroll through the following pages, we hope you will be inspired by the depth and breadth of our artistic, educational, and civic undertakings. Thank you for making all of this possible. We extend our gratitude to our entire ICA community.

Our very best,

Jill Medvedow  
*Ellen Matilda Poss Director*

James Foster  
*Chair, Board of Trustees*

Charles Brizius  
*President, Board of Trustees*



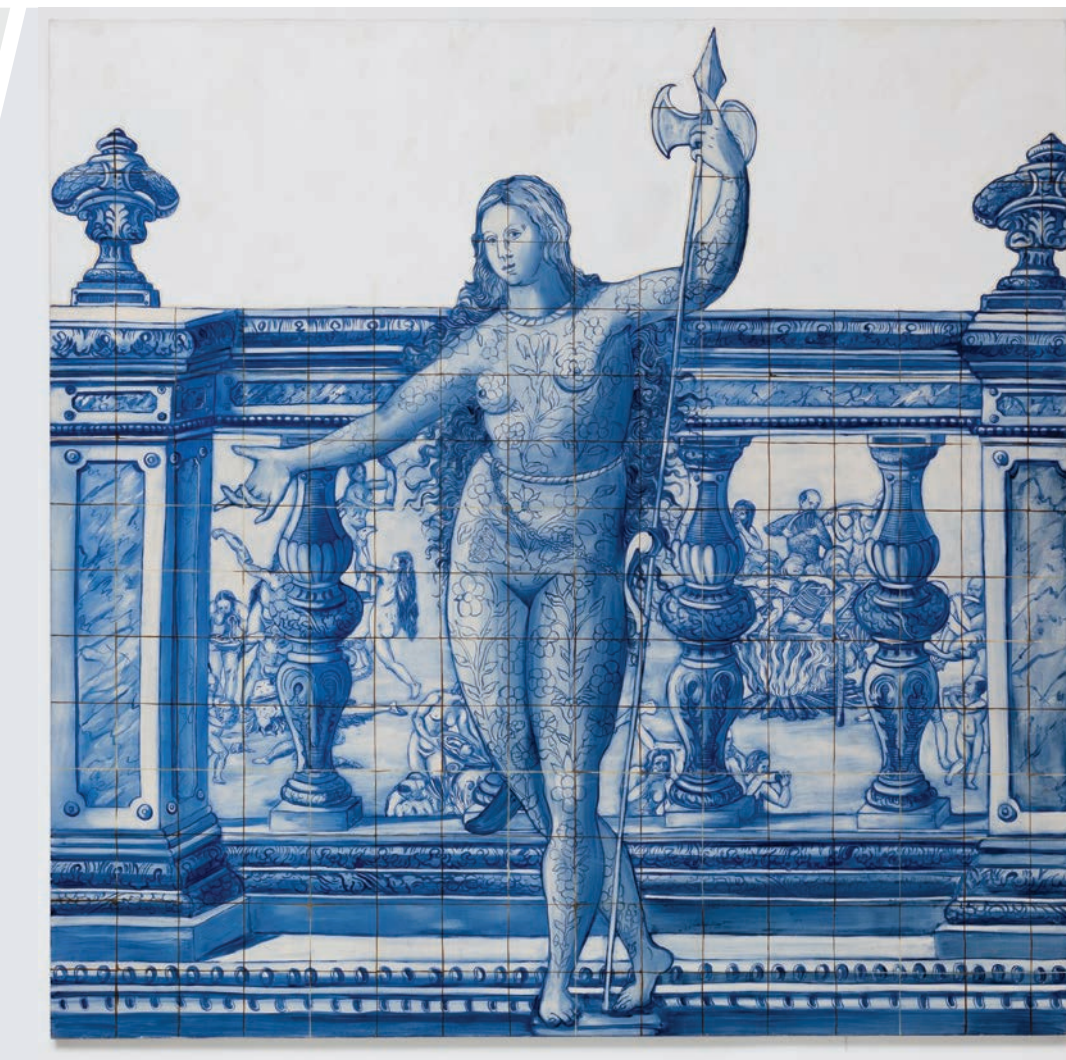
ABOVE: Ragnar Kjartansson, *The Visitors*, 2012, Nine-channel HD video projection, 64 minutes, Edition 4 of 6, Gift of Graham Gund to the Institute of Contemporary Art, Boston and the Gund Gallery, Kenyon College. Courtesy of the artist, Luhring Augustine, New York, and i8 Gallery, Reykjavik. ©2015 Ragnar Kjartansson

RIGHT: Mark Morris Dance Group in *Jenn and Spencer*. Photo by Tim Norris.



ABOVE: Meleko Mokgosi, *Democratic Intuition, Exordium (detail)*, 2013–present. Oil and charcoal on canvas, dimensions variable. Courtesy the artist and Honor Fraser Gallery; The Eckard Collection. Image courtesy of Honor Fraser Gallery. Photo: Farzad Owrang. © 2015 Meleko Mokgosi

RIGHT: Adriana Varejão, *Entrance Figure I (Figura de convite I)*, 1997. Oil on canvas, 78 3/4 x 78 3/4 inches. Private collection, Miami. Photo by Eduardo Ortega. © 2015 Adriana Varejão





Installation view, *Sonic Arboretum: Sculpture by Ian Schneller / Sound by Andrew Bird*, the Institute of Contemporary Art/Boston, 2015. Photo by Charles Mayer.



Installation view, *When the Stars Begin to Fall: Imagination and the American South*, the Institute of Contemporary Art/Boston, 2015. Foreground: John Outterbridge, *Untitled*, c. 1974–76. Canvas, thread, metal (tin faucet for the head, aluminum for the belt), rag cloth, leather, wood, polyester glue, shoe dye, and acrylic paint, 26 x 17 x 19 inches. Collection of Dr. Vaughn Payne. Background: Jacolby Satterwhite, *Satellites*, 2014. Vinyl wallpaper, dimensions variable. Patricia Satterwhite, *eight untitled drawings*, all 2008, graphite on paper, 8 ½ x 11 inches each. All courtesy Jacolby and Patricia Satterwhite. Photo by John Kennard.



ABOVE: Arlene Shechet, *Air Time* (detail), 2007. Glazed ceramic, bronze, steel, acrylic paint, and plywood, 60 x 31 x 22 inches overall. Collection of Mark Pollack. Photo by John Kennard



RIGHT: Presented as part of the 2015 *James and Audrey Foster Prize* exhibition: Vela Phelan, *Obscurus Conventus* (performance still), 2015. Photo by Natasha Moustache.

## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Louise Bourgeois

#### ***Arched Figure No. 1***, 1997

Fabric, rubber, and steel

9 × 20 × 6 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.10



### Louise Bourgeois

#### ***Janus Fleuri***, 1968/1992

Bronze, gold patina

10 1/8 × 12 1/2 × 8 3/8 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.12

### Louise Bourgeois

#### ***Germinal***, 1967/1992

White marble

5 1/2 × 7 3/8 × 6 1/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.11



### Louise Bourgeois

#### ***Untitled***, 1948

Ink and pencil on paper

11 1/2 × 8 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.13

## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Sophie Calle**

***La fille du docteur/***

***The Doctor's Daughter***, 1991

Gelatin silver print, transparent paper,  
note cards, transparent envelopes,  
faux leopard skin, and cardboard box

One photograph, 37 3/8 × 49 3/8 inches

One artist's book, 11 3/4 × 8 3/4 ×  
1 3/8 inches

Gift of Peggy and David A. Ross

in honor of Jill Medvedow

2014.04



I was twenty-seven years old. I was hired as a striptease artist in a traveling carnival which was set up for the Christmas holidays at the corner of Boulevard de Clichy and Rue des Martyrs. I was supposed to undress eighteen times a day between 4 p.m. and 1 a.m. On January 8, 1981, as I was sitting on the only chair in the trailer, one of my colleagues, to whom I refused to give my seat, tried to poke my eyes out with her high heel and ended up kicking me in the head. I lost consciousness. During the fight, she had, as the ultimate stage of stripping, torn off my blond wig. This was to be my last performance in the profession.

**Sandra Cinto**

***Untitled***, 1999

Tinted gelatin silver print and etched glass

13 × 25 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.14



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Tacita Dean**

***The Russian Ending*, 2001**

Portfolio gravures on paper

Twenty parts, each 21 1/4 × 31 1/4 inches

Promised gift of Anne and Arthur Goldstein

800.15.01



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Jimmy De Sana

#### **101 Nudes**, 1972/1991

Offset prints in custom portfolio box

Fifty-six parts, each 11 × 14 inches

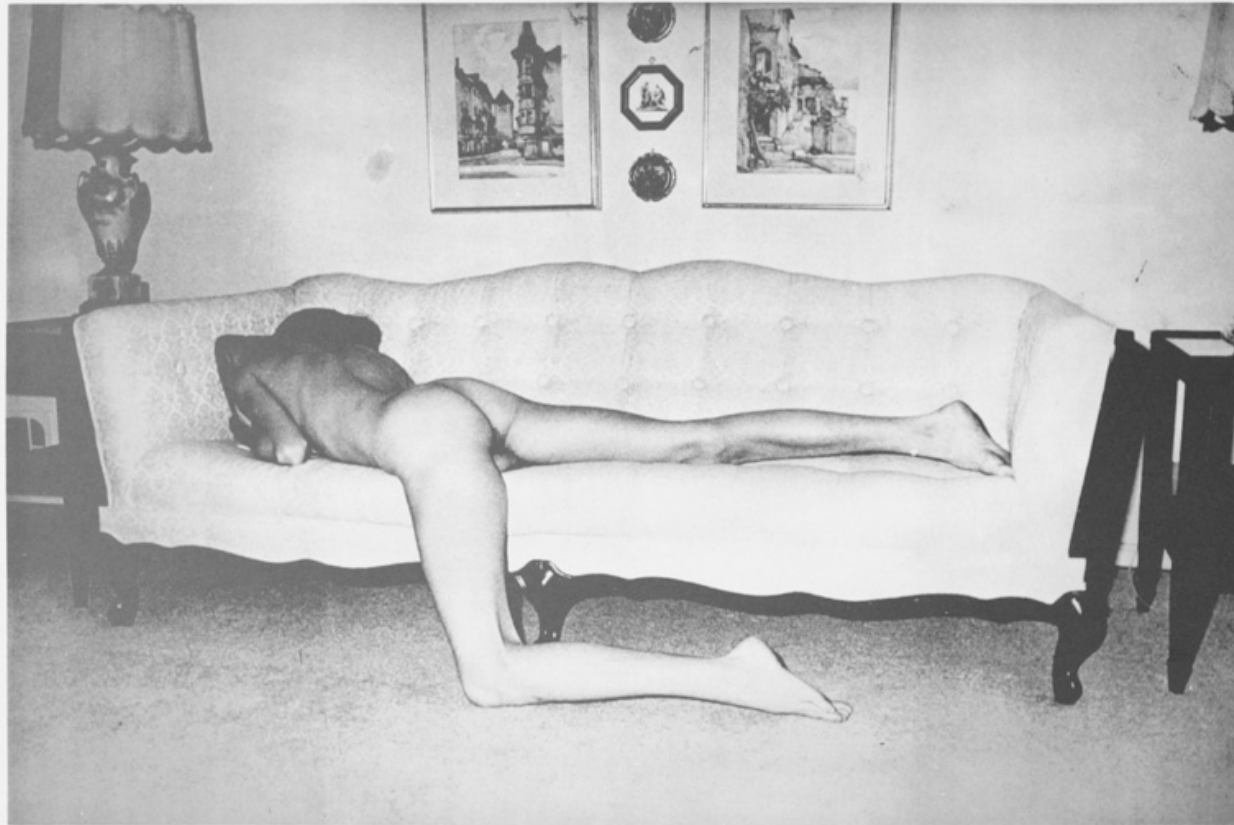
Gift of Jimmy De Sana Trust

2014.05.1–56

Jimmy De Sana was part of a countercultural “punk” community of artists and musicians living in New York’s East Village in the 1970s and '80s. Among his best-known works are iconic portraits of individuals from that scene, including Debbie Harry and Billy Idol, though such portraits constituted only a small part of his practice. His photographs were often personal and surreal, engaging with questions of sexuality and intimacy.

*101 Nudes* comprises 56 black-and-white prints of nude and partially nude figures posing inside or just outside of domestic spaces. First printed in 1972, when the 20-year-old artist was attending college in Atlanta, the figures include De Sana’s friends and the artist himself. While the postures of the figures do not seem to suggest or invite sexual engagement and the artist described them as “without eroticism,” the photographs nonetheless recall grainy pornographic images from the 1950s. Taken from a wide range of angles, the photographs often fragment the bodies, isolating the pelvic area or buttocks. In *101 Nudes*, De Sana combines the intimacy of the subject matter with the seriality of photography to generate an important model for conceptual photography of the 1980s.

*101 Nudes* augments the ICA’s strong and ever-expanding collection of photography and the art of the 1980s, joining works by Philip-Lorca diCorcia, Rineke Dijkstra, Willie Doherty, and Roe Ethridge. The piece also adds to the ICA’s collection of photographic works in series, including Dijkstra’s *Almerisa* series and Nan Goldin’s *From Here to Maternity*.



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Tara Donovan**

***Untitled (Pins)***, 2003

Size #17 straight pins

42 × 42 × 42 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.15



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Marlene Dumas**

***The Messengers***, 1992

Oil on canvas

Four parts, each 70 7/8 × 35 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.16.1-4



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Latoya Ruby Frazier**  
***Momme***, 2008  
Gelatin silver print  
30 × 40 inches  
Gift of the artist and Michel Rein  
2014.06



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Françoise Grossen

#### *Inchworm*, 1971

Industrial cotton piping cord

240 × 156 inches

Gift of the artist in honor of Jenelle Porter

2015.05

Françoise Grossen's work is central to the wave of innovations in fiber art that took place during the second half of the twentieth century. In describing her artistic development, Grossen summarizes two of the most important ways in which artists transformed fiber in the late 1960s: "First we broke with the rectangle, then we broke with the wall." By exploring the sheer weight of rope and its response to gravity, Grossen aligned her work with broader artistic debates taking place in New York in the 1960s and '70s.

*Inchworm* is made of industrial piping cord that has been braided to create a large-scale floor sculpture with a distinctive series of humps that inspired the work's title. The sculpture's insistent horizontality is comparable to avant-garde dance, which was moving from the stage to the floor, as well as contemporaneous installations of scattered scraps of industrial felt and thread. While experimenting with scale, orientation, and composition, Grossen worked almost exclusively in rope, using knotting and braiding techniques throughout her career. Her commitment to this medium and process has facilitated her important contemplation of rope's material properties.

The ICA has sought to bring attention and recognition to fiber art with its world-renowned *Fiber: Sculpture 1960–present*, organized by former Mannion Family Senior Curator, Jenelle Porter, in 2014. Grossen's piece augments the ICA's holdings in fiber art, joining Faith Wilding's *Crocheted Environment*, 1972/1995, and Josh Faught's *Untitled*, 2009, among others.



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Rachel Harrison

#### ***Jack Lemmon***, 2011

Wood, cement, foam, acrylic paint, spray paint, mannequin, Dick Cheney mask, sweatshirt, sunglasses, butterfly net, and plastic lemon

67 × 90 × 33 inches

Gift of Barbara Lee, The Barbara Lee Collection of Art by Women 2014.17

By combining disparate elements—some readymade and some crafted—Rachel Harrison challenges viewers to explore layers of metaphor, allusion, and double-entendre. Since the early 1990s, she has been recognized for the wry humor she brings to political satire. As grotesque as they are humorous, Harrison's sculptures evince her consideration of the global traffic of pop-culture images as well as their correspondence with art history. Her work is often considered alongside other contemporary assemblage sculptors such as Isa Genzken, Paul McCarthy, and Franz West.

*Jack Lemmon* is Harrison's searing riff on the "Bush years," more specifically Dick Cheney, a figure many hold largely responsible for the damaging policies of the period. A rubber Cheney mask anchors the composition, providing the punchline of an extended joke. The title of the work, central to the decoding of Harrison's meanings, is rife with allusions—most obviously to the comic actor Jack Lemmon, commonly referred to as "Dickhead" by his counterpart in *The Odd Couple*, and to "lemon" as a term for a shoddy product. The figure's fishing net, which holds a lemon, identifies him as the "Angler," the Secret Service codename for the Vice President. Circling and puzzling over the ensemble, the viewer can build a tentative narrative.

The addition of *Jack Lemmon* enhances the ICA/Boston's growing collection of sculpture, which includes works by Louise Bourgeois, Tara Donovan, Mona Hatoum, Thomas Hirschhorn, and Cornelia Parker, and adds a new dimension by representing politically engaged figurative sculpture.



**NEW ACQUISITIONS**  
July 1, 2014–June 30, 2015

**Mona Hatoum**

*Do unto others....*, 1997

Stainless steel

7 3/4 × 18 1/2 × 2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.18



**Mona Hatoum**

*Natura Morta (Edwardian vitrine)*, 2010

Murano glass and wooden cabinet

54 1/2 × 24 × 11 3/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.19



**Mona Hatoum**

*Performance Still*, 1985–95

Gelatin silver print mounted on aluminum

30 × 42 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.21



**Mona Hatoum**

*Pin Rug*, 1998–1999

Stainless steel pins, canvas, and glue

1 3/8 × 47 7/8 × 73 5/8 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.20

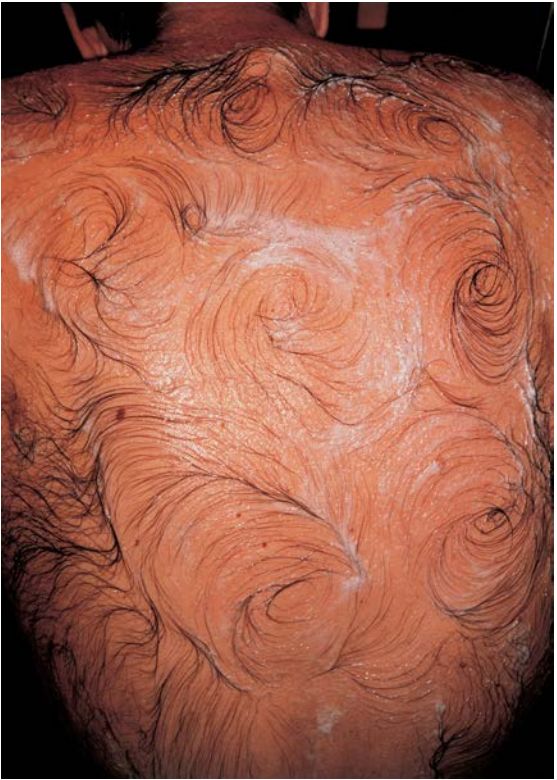


**NEW ACQUISITIONS**  
July 1, 2014–June 30, 2015

**Mona Hatoum**  
*Rubber Mat*, 1996  
Silicone rubber  
23 × 31 1/2 inches  
Gift of Barbara Lee, The Barbara Lee  
Collection of Art by Women  
2014.22

**Mona Hatoum**  
*T42*, 1998  
Stoneware  
2 1/4 × 9 1/2 × 5 1/2 inches  
Gift of Barbara Lee, The Barbara Lee  
Collection of Art by Women  
2014.23

**Mona Hatoum**  
*Van Gogh's Back*, 1995  
Chromogenic color print  
19 3/4 × 15 inches  
Gift of Barbara Lee, The Barbara Lee  
Collection of Art by Women  
2014.24



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Eva Hesse**

**Untitled**, 1963

Mixed media and collage on paper

22 x 19 5/8 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.25



## Jenny Holzer

**Selection from Survival Series, 1989**

Danby imperial white marble footstool

17 x 23 x 15 3/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

801.11.4



## Roni Horn

**Key and Cue, No. 288 (I'M NOBODY!)**

**WHO ARE YOU?), 1994–2003**

Aluminum and solid cast plastic

51 x 2 x 2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.27



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Yayoi Kusama**

***A Flower (No. 14)***, 1953

Ink, gouache, and pastel on paper

14 7/8 × 10 1/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.28



**NEW ACQUISITIONS**  
July 1, 2014–June 30, 2015

**Louise Lawler**  
***Untitled***, 1988  
Silver dye bleach print (Cibachrome) and text  
26 1/2 × 32 3/4 inches  
Gift of Barbara Lee, The Barbara Lee  
Collection of Art by Women  
2014.29



**NEW ACQUISITIONS**  
July 1, 2014–June 30, 2015

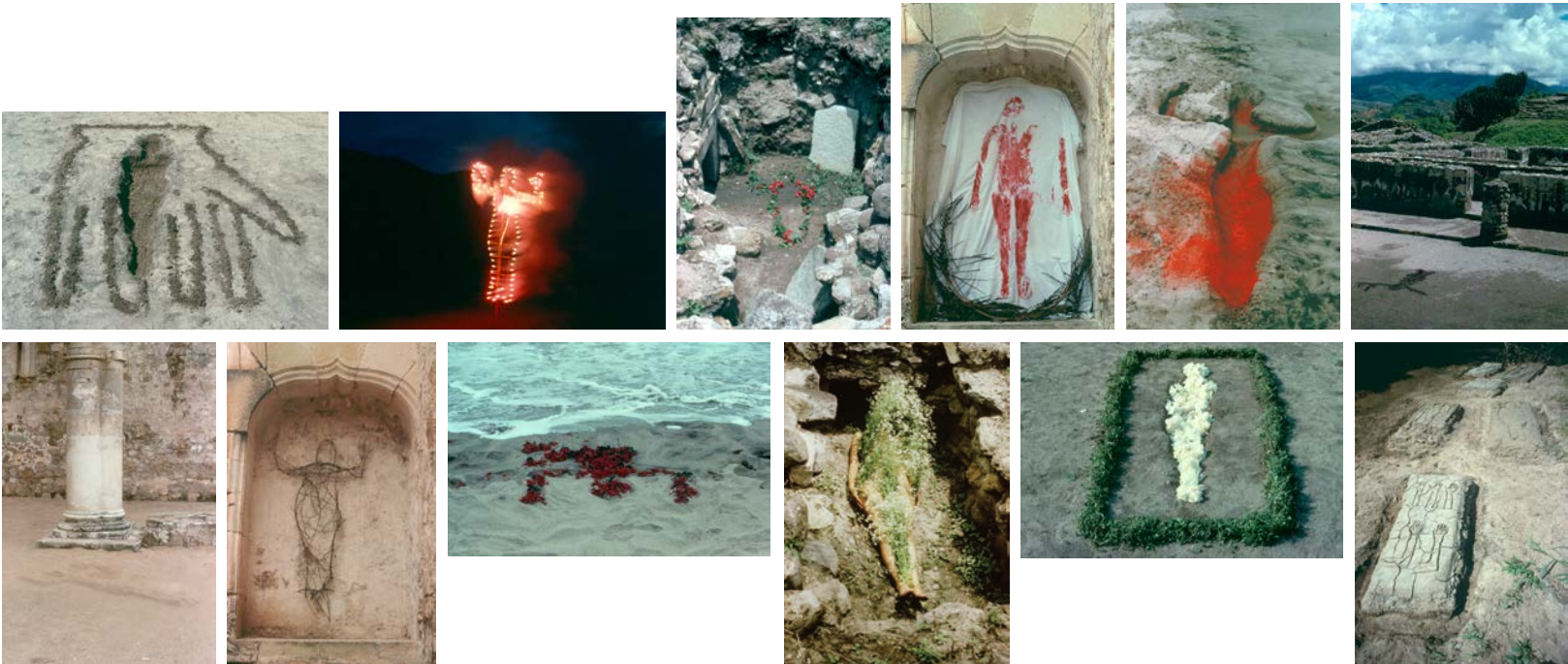
**Ana Mendieta**  
***Silueta Works in Mexico*, 1973–77**

Pigmented inkjet prints  
Twelve parts: one part, 13 1/2 × 20 inches; seven parts, 20 × 16 inches;  
three parts, 16 × 20 inches; one part, 20 × 13 1/4 inches  
Gift of Barbara Lee, The Barbara Lee Collection  
of Art by Women  
2014.30.1–12

Ana Mendieta became known in the 1970s for her fusion of performance, feminist, and land art. Many of her performances were documented photographically and now exist as printed images. Using her own body in interaction with nature, Mendieta explored themes of transience and mortality, which have been seen in relation to her status as an exile from her native Cuba.

Mendieta began work on the *Silueta* series in 1973 while on a trip to Oaxaca, Mexico, with her classmates in the Intermedia program at the University of Iowa and their instructor, Hans Breder. Mendieta became fascinated by Mexico, a country that reminded her of Cuba in its blending of the Old and New Worlds. For her first *Silueta*, Mendieta lay naked in a Zapotec tomb with white flowers strewn over her body. She went on to create more than one hundred *Siluetas* in Mexico and Iowa, covering her body with a wide range of substances, including rocks, blood, sticks, and cloth. She would then have a photograph taken of either her buried body or its imprint left in the materials. The works in the *Silueta* series suggest the fragility of the human being in relation to the forces of nature. They also subvert the convention of the female nude in art history. Instead of a male artist painting or sculpting a nude female model, the female artist controls the presentation of her own naked body, actively allowing or denying access to it.

Ana Mendieta is a key artistic figure of 1970s art and a point of reference for many of the artists represented in our collection. The *Silueta* series are among her most celebrated pieces and strengthen the ICA/Boston's holdings of work by both female artists and artists of color.



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Annette Messager**

***The Story of Dresses***  
(*Histoires des Robes*), 1990

Fabric, string, pins, tape, glass, and gelatin  
silver prints in a vitrine

51 × 11 3/4 × 3 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.31



**Ree Morton**

***Regional Piece***, 1975–76

Oil on wood and enamel on celastic

Two parts, each 17 × 50 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.32



**Juan Muñoz**

***Portrait of a Turkish Man***, 1995

Bronze with painted patina

25 × 22 × 29 inches

Gift of Barbara Lee in honor of Jill Medvedow

2014.07



**Jack Pierson**

***Applause***, 1997

Aluminum, maple, plexiglass, vinyl lettering,  
and electrical components

10 1/4 × 25 1/4 × 6 5/8 inches

Gift of Barbara Lee in honor of Zach Lee

and Robbie Lee

2014.08



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Luther Price

#### ***Light Fracture***, 2013

Slides

Eighty parts, each 1 × 1 1/2 inches

Gift of the artist

2014.09



### Doris Salcedo

#### ***Atrabiliarios***, 1996

Drywall, shoes, cow bladder, and surgical thread

47 × 83 1/16 inches

Gift of Barbara Lee, The Barbara Lee Collection  
of Art by Women

2014.33



### Doris Salcedo

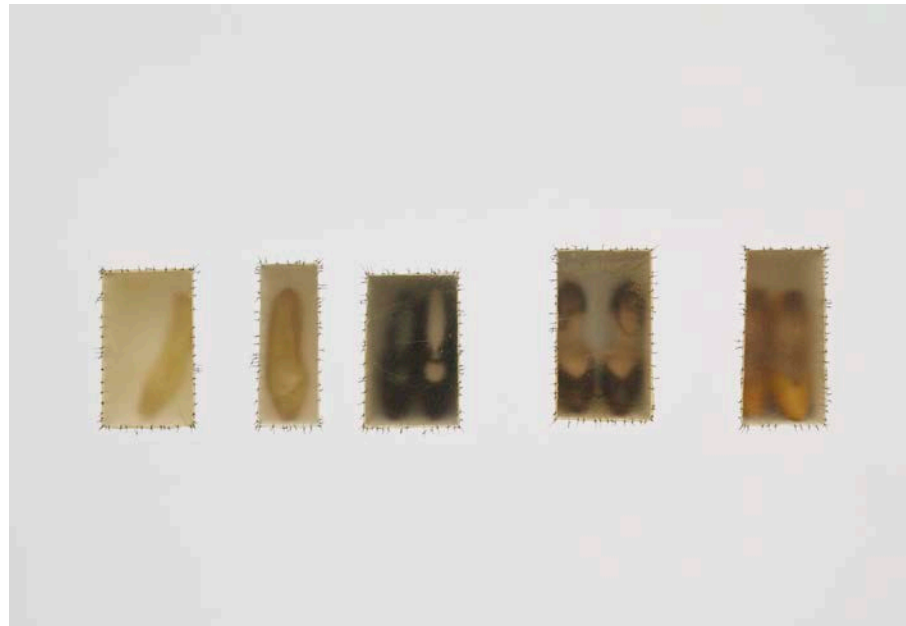
#### ***Untitled***, 1989

Wood, concrete, metal, and cloth

38 1/2 × 16 3/4 × 17 3/4 inches

Gift of Barbara Lee, The Barbara Lee Collection  
of Art by Women

2014.35



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Doris Salcedo**

***Untitled***, 1998

Wood, concrete, and metal

72 × 62 × 21 inches

Gift of Barbara Lee, The Barbara Lee Collection  
of Art by Women

2014.34

**Doris Salcedo**

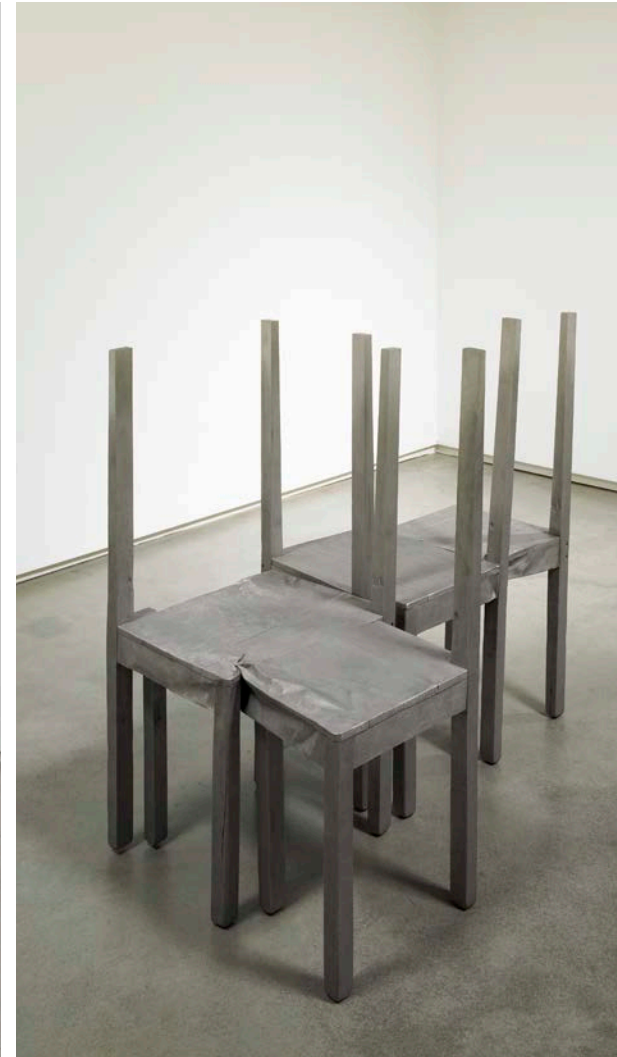
***Untitled***, 2004–2005

Stainless steel

42 × 48 × 27 1/2 inches

Gift of Barbara Lee, The Barbara Lee Collection  
of Art by Women

2014.36



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Dana Schutz

#### *Sneeze*, 2002

Oil on canvas

19 5/2 × 18 3/4 inches

Gift of Barbara Lee, The Barbara Lee Collection of Art by Women  
2014.37

Dana Schutz paints abstracted figures in the midst of outlandish, gruesome, or humiliating situations. She begins by visualizing an absurd or impossible event—figures eating their own faces, carving shapes into their necks, or attempting to smoke cigarettes while swimming underwater—and proceeds to ask herself questions about the theoretical incident. Through these questions, Schutz seeks not only to imagine how the given situation might materialize visually, but also the feelings that would be associated with it. The resulting images are imaginative, humorous, and borderline sadistic in the treatment of their subjects. In its bright colors and loose brushstrokes, Schutz's work recalls cartoons or children's book illustrations, generating a strange contrast with the sinister circumstances it depicts.

*Sneeze* shows a graphic illustration of a physical event most sitters would prefer not to have immortalized in a portrait. Mucus from a woman's nose, portrayed in exaggerated strokes of yellow, green, and blue paint, has sprayed several inches before ricocheting off her open palms. The painting might be called an "anti-portrait"; instead of presenting the sitter as dignified, it shows her at her most unappealing. The painting also departs from traditional portraits by capturing a momentary and involuntary pose that a subject would not have been able to hold long enough to have it documented.

Dana Schutz is an accomplished painter whose canvases have been seen in the tradition of the grotesque represented by artists from Francisco Goya to Willem de Kooning and Francis Bacon. *Sneeze* joins works by other important quasi-representational contemporary painters in the ICA/Boston collection including Ree Morton, Joan Semmel, and Amy Sillman.



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Joan Semmel**

***Green Heart***, 1971

Oil on canvas

48 × 58 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.38



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Cindy Sherman**

***Untitled (Film Still #44)***, 1979

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.40



**Cindy Sherman**

***Untitled (Film Still #54)***, 1980

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.42



**Cindy Sherman**

***Untitled (Film Still #63)***, 1980

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.43



**Cindy Sherman**

***Untitled***, 1982

Gelatin silver print

15 1/2 × 9 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.39



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Cindy Sherman**

***Untitled Film Still #48*, 1979**

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee Collection of Art by Women  
2014.41

Since the mid-1970s, Cindy Sherman has been photographing herself in staged environments, transforming her appearance with costumes, makeup, and wigs. She began the series *Untitled Film Stills* in 1977 and continued it until 1980, by which time it comprised 69 black-and-white photographic images that construct and reiterate stereotypes of postwar femininity. The series marks Sherman's seminal foray into her now-signature practice, in which she reimagines the genre of portraiture by playing the roles of actor, director, and photographer herself. Sherman and her cohort in New York in the 1980s, including Jack Goldstein, Sherrie Levine, and Robert Longo, formed what has been called the "Pictures Generation" on account of their critical appropriation of images of consumer and media culture.

*Untitled Film Still #48* shows a woman standing at the roadside with a suitcase beside her, presumably waiting for a car to round the bend and pick her up. The scene is infused with foreboding. Turned away from the camera with her arms crossed behind her back, dressed in a plaid skirt and sneakers, the woman exudes a schoolgirl innocence and naiveté that only heightens the uncertainty about her fate. A network of unseen gazes—the subject's, the photographer's, and the viewer's—all situate the female figure as passive object. As in many of the *Untitled Film Stills*, here Sherman exploits a host of narrative tropes familiar from Hollywood movies to trigger the viewer's imagination.

The ICA/Boston possesses a number of Sherman's photographs, including an expanding selection from the *Untitled Film Stills* series. *Untitled Film Still #48* enhances the ICA's holdings of work by important contemporary photographers, including Philip-Lorca diCorcia, Rineke Dijkstra, and Nan Goldin, whose works likewise generate questions about the meaning of the staged portrait.



## NEW ACQUISITIONS

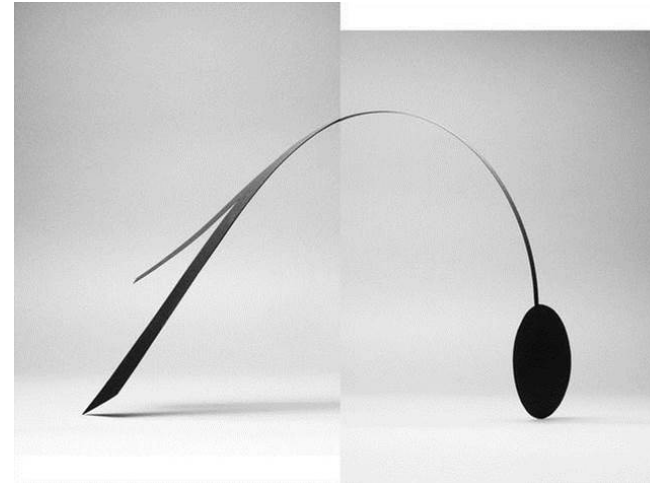
July 1, 2014–June 30, 2015

**Erin Shirreff**

***Catalogue, 39 parts (Value Lessons)***, 2015

Hydro-Stone, pigment, graphite, and steel  
65 × 68 × 53 1/4 inches

Gift of Erica Gervais and Ted Pappendick  
2015.06



**Erin Shirreff**

***A.P. (no. 9)***, 2014

Pigmented inkjet print  
34 × 46 inches

Promised gift of Tristin and Martin Mannion  
800.14.02



**Amy Sillman**

***Unearth***, 2003

Oil on canvas  
66 × 78 inches

Gift of Barbara Lee, The Barbara Lee  
Collection of Art by Women  
2014.44

## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Lorna Simpson

*ID*, 1990

Gelatin silver prints and plastic plaques

Two parts, each 49 × 84 inches

Gift of Barbara Lee, The Barbara Lee Collection  
of Art by Women

2014.45.a–b

Lorna Simpson began to create text-and-image works in the mid-1980s in response to the assumptions about race, culture, and gender that viewers made when encountering her photographs in galleries and museums. By combining words with faceless portraits or photographs of body parts, Simpson calls our attention to the unconscious ways in which people are classified based on physical and cultural attributes.

In *ID*, Simpson mounts a plaque engraved with the word "identity" over the photograph of a woman with her back turned to the camera, and another bearing the word "identify" below the image of what appears to be a section of her hair. Just one letter different, the two words cue a process of racial recognition and naming. The alignment of these words with the images conveys the commonplace and racially motivated act of drawing conclusions about black women from visual cues such as hair or skin color.

This work augments the ICA/Boston's strong and expanding collection of photography, which also includes Simpson's *May June July August '57/09*, 2009. The ICA holds a number of works that deal with issues of race and racism, by artists such as Ragnar Kjartansson, Glenn Ligon, and Kerry James Marshall. These works examine the complexity of identity, particularly in relation to racial stereotyping in the United States.



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Kiki Smith**

***From Heart to Hand*, 1989**

Ink on gampi paper

31 × 28 × 5 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.46

**Kiki Smith**

***Untitled (Breast Jar)*, 1989**

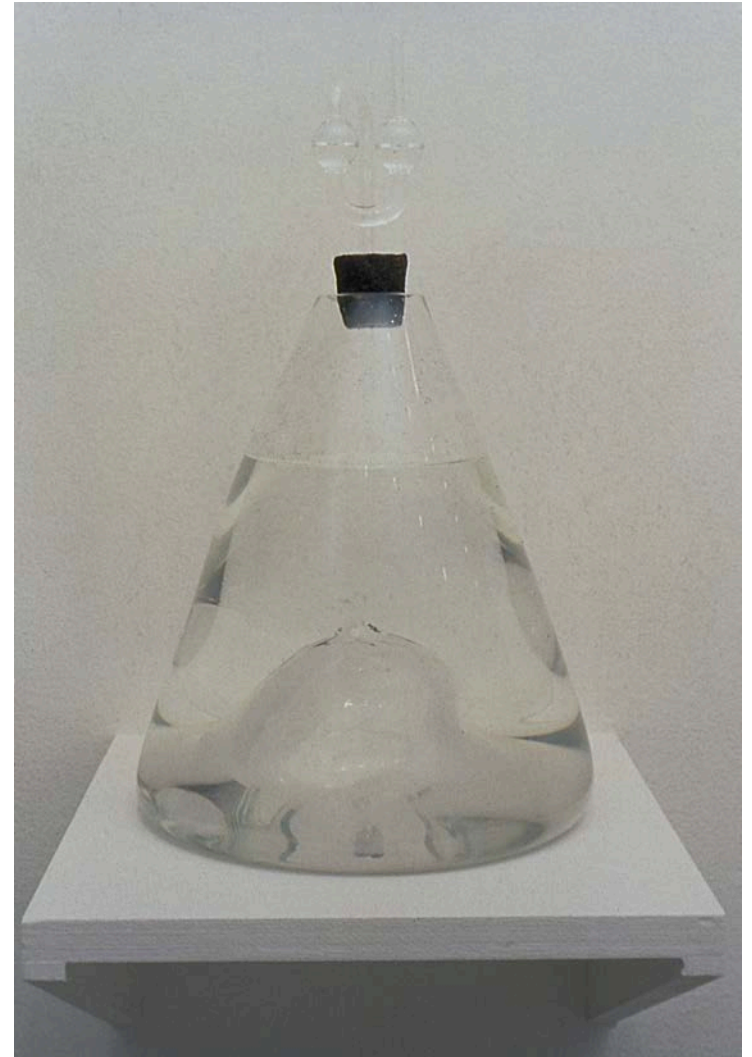
Glass

11 × 9 × 9 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.47



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

### Nancy Spero

#### ***Birth***, 1960

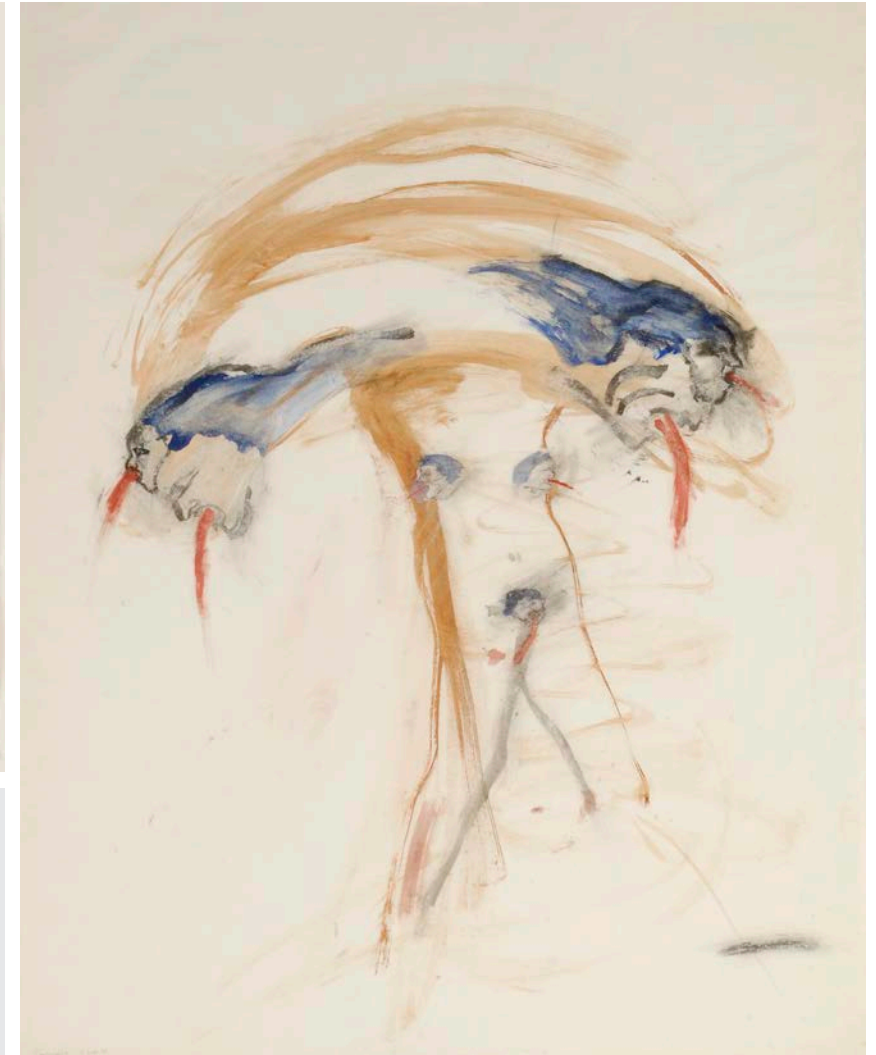
Watercolor on paper  
17 1/4 × 21 3/4 inches  
Gift of Barbara Lee, The Barbara Lee  
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2014.48



### Nancy Spero

#### ***Female Bomb***, 1966

Gouache and ink on paper  
34 × 27 1/4 inches  
Gift of Barbara Lee, The Barbara Lee  
Collection of Art by Women  
2014.49



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Shellburne Thurber**

***Untitled***, 1989

Chromogenic color print

33 × 41 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.50



## NEW ACQUISITIONS

July 1, 2014–June 30, 2015

**Sara VanDerBeek**

***Medusa*, 2007**

Chromogenic color print

40 × 30 inches

Anonymous gift

2015.04

Sara VanDerBeek investigates the representation of three-dimensional sculpture through the two-dimensional lens of photography. She painstakingly builds sculptures in order to photograph them, disassembling the objects as soon as the photography is complete. The sculptures thus quickly come to exist only as images. This process inserts VanDerBeek into ongoing debates about what is gained and lost when viewers experience sculpture through photographic images and the play between the three dimensionality of one medium versus the two dimensionality of another.

*Medusa* is a photograph of an assemblage created by VanDerBeek in her studio. The temporary sculpture is a totem of images of historical sculptures, ranging from classical statuary and friezes to a work by the turn-of-the-century Italian artist Medardo Rosso. At the bottom of the objects hangs a contemporary piece of jewelry. One key element is a red-tinted photograph of Medusa, a figure from Greek mythology who turns humans into stone with her gaze, a process that can be analogized with photography, especially photography of classical sculpture. The work registers VanDerBeek's engagement with art-historical references and contemporary modes of image making.

The ICA/Boston has strong holdings in photography and sculpture, and VanDerBeek's *Medusa* brings these two strengths together while adding a new artist to our growing collection.



**Francesca Woodman**

***Untitled, Rome*, 1977–78**

Gelatin silver print

5 3/4 × 5 3/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.51



**Lisa Yuskavage**

***Motherfucking Rock*, 1996**

Oil on linen

42 × 36 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.52

# OPERATING REVENUE & EXPENSES

For fiscal years ending June 30, 2015 and 2014

REVENUE					
Contributed Revenue	2015		2014		
Individual Support	\$4,658,154		\$4,283,003		
Foundation Support	\$1,820,095		\$853,589		
Government Support	\$315,002		\$207,015		
Corporate Support	\$682,533		\$948,833		
Campaign Support for Debt Service	\$682,177		\$159,503		
Fundraising Events	\$1,376,018		\$1,293,477		
In Kind Donations	\$282,511		\$295,138		
<b>Total Contributed Revenue (1 &amp; 3)</b>	<b>\$9,816,490</b>	<b>70%</b>	<b>\$8,950,449</b>	<b>70%</b>	
Earned Revenue	\$3,431,573	25%	\$3,299,814	26%	
Endowment Support	\$728,000	5%	\$575,000	4%	
<b>Total Revenue</b>	<b>\$13,976,063</b>	<b>100%</b>	<b>\$12,825,263</b>	<b>100%</b>	
EXPENSES					
Programs	\$9,508,610	75%	\$8,924,506	75%	
General Administration	\$1,589,832	12%	\$1,597,476	13%	
Fundraising & Development	\$1,641,070	13%	\$1,397,689	12%	
<b>Total Expenses (2)</b>	<b>\$12,739,512</b>	<b>100%</b>	<b>\$11,919,671</b>	<b>100%</b>	
<b>Operating Surplus</b>	<b>\$1,236,551</b>		<b>\$905,592</b>		
<b>Non-Cash and Non-Operating Revenue &amp; (Expenses)</b>					
Depreciation and Amortization	(\$1,754,928)		(1,717,167)		
<b>Total Change in Unrestricted Net Assets</b>	<b>(\$518,377)</b>		<b>(\$811,575)</b>		

- Contributed revenue in 2015 and 2014 includes \$3,994,543 and \$2,782,832 repectively that were relased from Temporarily Restricted Net Assets.
- Expenses include \$282,511 and \$295,139 of In Kind Services for 2015 and 2014 respectively
- A portion of the Contributed revenue in 2015 and 2014 was used for capital expenses and loan principal payments per donor intent. These amounts equaled \$1,049,198 in 2015 and \$754,830 in 2014.

# STATEMENT OF FINANCIAL POSITION

As of June 30, 2015 and 2014

ASSETS		
Current Assets	2015	2014
Cash	\$2,753,165	\$2,844,152
Restricted Cash: Endowment	\$849,281	\$1,113,534
Accounts Receivables	\$218,811	\$119,648
Current Pledge/Grant Receivables	\$6,439,343	\$5,067,067
Inventories	\$302,162	\$253,748
Prepaid Expenses	\$237,372	\$160,176
<b>Total Current Assets</b>	<b>\$10,800,134</b>	<b>\$9,558,325</b>
Endowment Investments at market value	\$20,361,590	\$15,381,762
Pledge/Grant Receivables, net of Current Portion	\$11,729,489	\$15,730,733
Split Interest Agreements at market value	\$535,316	\$558,813
Property and Equipment, net of Depreciation	\$45,654,782	\$46,838,349
Deferred Bond Issue Costs, net of Amortization	\$65,907	\$75,552
<b>Total Assets</b>	<b>\$89,147,218</b>	<b>\$88,143,534</b>
LIABILITIES AND NET ASSETS		
Current Liabilities		
Operating Line of Credit	\$800,000	\$300,000
Accounts Payable and Accured Expenses	\$841,608	\$1,060,941
Deferred Contributions (Current Portion)	\$40,000	\$40,000
Capital Equipment Lease (Current Portion)	\$0	\$1,568
Bonds Payable (Current Portion)	\$375,000	\$550,000
<b>Total Current Liabilities</b>	<b>\$2,056,608</b>	<b>\$1,952,509</b>
Deferred Contributions, net of current portion	\$66,667	\$106,666
Capital Equipment Lease, net of current portion	\$0	\$0
Bonds Payable, net of current portion	\$4,383,949	\$4,758,949
<b>Total Liabilities</b>	<b>\$6,507,224</b>	<b>\$6,818,124</b>
Net Assets		
Unrestricted	\$41,051,155	\$41,569,532
Temporarily Restricted	\$13,494,268	\$15,133,272
Permanently Restricted	\$28,094,571	\$24,622,606
<b>Total Net Assets</b>	<b>\$82,639,994</b>	<b>\$81,325,410</b>
<b>Total Liabilities and Net Assets</b>	<b>\$89,147,218</b>	<b>\$88,143,534</b>

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July 1, 2014–June 30, 2015



Photo by Jennifer Waddell.

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Fist & Heel Performance Group in Reggie Wilson's *Moses(es)*.  
 Photo by Peggy Woosley.

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Peaches performing in the Wavelengths summer concert series.  
 Photo by Danita Jo.



Kyle Abraham in *When the Wolves Came In*.  
Photo by Carrie Schneider.

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Bowditch & Dewey LLP  
Cabot Corporation  
Cambridge BioMarketing Group  
CBRE/New England  
Compass Group  
Global Partners  
Hill Holliday  
Insulet Corporation  
Intarcia Therapeutics  
InterSystems Corporation  
Jones Lang LaSalle  
Krug Champagne  
LogMeIn  
Matrix Partners  
MSLGROUP Boston  
Par 4 Technology Group  
Pioneer Global Investments  
Sotheby's  
UBS Financial Services  
WellPet

## IN KIND PARTNERS

Jody Adams  
Be Our Guest  
Bose Corporation  
Boston Calling/Crash Line Productions  
The Boston Globe  
Brightcove  
Duane Morris LLP  
Frost Productions  
Harpoon Brewery  
Martignetti Company  
Menton  
MVS Studio PhotoBooths

## PBD Events

Ana Sortun  
W Boston  
Winston Flowers  
Wolfgang Puck Catering  
Anonymous

## UNIVERSITY PARTNERS

Berklee College of Music  
Emerson College  
Framingham State University  
Franklin W. Olin College of Engineering  
Harvard University  
Lasell College  
Lesley University  
Massachusetts College of Art and Design  
Massachusetts Institute of Technology  
School of the Museum of Fine Arts  
Suffolk University

**GOVERNMENT AND FOUNDATIONS**  
July 1, 2014–June 30, 2015

**\$100,000 and above**

Barr Foundation  
The Klarman Family Foundation  
The Andy Warhol Foundation for the Visual Arts  
Anonymous

**\$50,000–99,999**

Institute of Museum and Library Services  
Massachusetts Cultural Council  
Massachusetts Cultural Facilities Fund  
National Endowment for the Arts  
National Endowment for the Humanities  
Surdna Foundation

**\$25,000–49,999**

The Angell Foundation  
Cabot Family Charitable Trust  
The Coby Foundation, Ltd.  
Doris Duke Charitable Foundation  
Highland Street Foundation  
The Andrew W. Mellon Foundation  
Rowland Foundation, Inc.  
William E. Schrafft and Bertha E.  
Schrafft Charitable Trust

**\$10,000–24,999**

The Robert Lehman Foundation  
Frank Reed & Margaret Jane Peters  
Memorial Fund I, Bank of America,  
N.A., Trustee  
Nathaniel Saltonstall Arts Fund

**\$2,000–9,999**

Boston Cultural Council  
Roy A. Hunt Foundation  
New England Foundation for the Arts  
Thomas Anthony Pappas Charitable  
Foundation, Inc.  
Amelia Peabody Charitable Fund  
The Tiny Tiger Foundation  
Emily Hall Tremain Foundation (EHTF)



Arlene Shechet, *My Balzac*, 2010. Glazed ceramic, wood, and steel, 72 x 13 x 21 inches. Collection of Debi and Steven Wisch. Photo by Cathy Carver.

**BOARDS OF TRUSTEES & OVERSEERS**  
July 1, 2014–June 30, 2015

**2014–2015 BOARD OF TRUSTEES**

Lori Baldwin  
Charles Brizius, *President*  
Paul Bittenwieser  
Karen Conway  
Steven D. Corkin  
Robert Davoli  
Fotene Demoulas, *Vice President*  
John DesPrez, *Vice President*  
Mary Schneider Enriquez  
Bridgitt Evans  
Oliver Ewald  
Gerald Fineberg  
James Foster, *Chair*  
Erica Gervais Pappendick  
Vivien Hassenfeld  
Hal Hess  
Allison Johnson  
Curtis R. Kemeny  
Barbara Lee, *Vice Chair*  
Tristin Mannion, *Vice President*  
Jill Medvedow\*  
Ronald O'Hanley  
Ellen M. Poss  
David Puth  
Charles Rodgers  
Karen Rotenberg  
Mario Russo  
Mark Schwartz, *Secretary/Treasurer/Clerk*  
Jonathan Seelig  
Anthony Terrana  
Charlotte Wagner  
Michael Wilens  
Nick Winton  
Nicole Zatlýn\*

\* *Ex-officio*

† *Deceased*

**HONORARY TRUSTEES**

Clark Bernard  
Vin Cipolla  
Ann Collier  
Eloise Hodges  
William E. Kelly  
Ronald Logue  
David Ross  
Steven Stadler  
David Thorne

**2014–2015 BOARD OF OVERSEERS**

Camilo Alvarez  
Less Arnold  
Steven Bercu  
Edward Berman  
Jacqueline Bernat  
Robert Burke  
Ronni Casty  
Eleanor Chu  
Grace Colby  
Stephanie Formica Connaughton  
Kathryn Conway  
Michael Danziger  
Nathalie Ducrest  
Jennifer Epstein  
Margaret Erbe  
Elizabeth Erdreich White  
David Feinberg  
Mark Fischer†  
Audrey Foster  
John S. Foster  
Betsey Gifford  
Abigail Goodman  
Debi Greenberg  
Hilary Grove  
Robin Hauck  
Stephen Javaras  
Beth Jones  
Charla Jones

## BOARDS OF TRUSTEES & OVERSEERS

July 1, 2014–June 30, 2015

Donald Jones  
Nada Kane  
Chris Kaneb  
Barbara Krakow  
Stephen T. Kunian  
Barbara Lloyd  
Isabelle Loring  
JR Lowry  
Kent Lucken  
Sheryl Marshall  
Francis McGrail  
Richard Miner  
Dell Mitchell  
Robert J. Nagle  
Sandra Nanberg  
Michael Nedeau  
Shelly Nemirovsky  
Nikki Nudelman  
Marlene Persky  
Timothy Phillips  
Dana Rashti  
Holly Safford  
B.J. Salter  
Arnold E. Sapenter  
Rachel Somer  
Peter Sonnabend  
Edith Springer  
Caroline Taggart  
Heather Wells  
Nicole Zatlyn, *Chair*



Artist Sheila Hicks with her *Pillar of Inquiry/Supple Column*, 2013–14, at the opening of *Fiber: Sculpture 1960–present*. Photo by Chris Hoodlet.

## STAFF

July 1, 2014–June 30, 2015

### DIRECTOR'S OFFICE

Anna Lyman, Executive Assistant  
Jill Medvedow, Ellen Matilda Poss Director

### CURATORIAL

Jack Arbaugh, Assistant Registrar  
Bryan Barcena, Curatorial Assistant  
Dan Byers, Senior Curator  
Ruth Erickson, Assistant Curator  
Davida Fernandez-Barkan, Curatorial Assistant  
Darcey Moore, Registrar  
Abby Newbold, Exhibitions Manager  
Tim Obetz, Chief Preparator  
Jenelle Porter, Mannion Family Senior Curator  
Eva Respini, Barbara Lee Chief Curator  
Anna Stothart, Assistant Curator

### FINANCE & OPERATIONS

Scott Colby, Network and Systems Administra  
James Davis, Security Supervisor  
Jana Dengler, Director of Facilities and Sec  
Rich Favaloro, Staff Accountant  
Maurice Haddon, IT Director  
Emily Hornschemeier, Human Resources Manager  
Svetlana Murguz, Office Manager  
Anna Nam, Facilities Assistant  
Tobin Soo Hoo, Controller  
Michael Taubenberger, CFO/COO  
Tim Wallace, Security and Safety Manager

### EXTERNAL RELATIONS

Casey Beaupre, Manager of Box Office  
and Admissions  
John Bennett, Front Desk Attendant  
Carly Bieterman, Assistant Manager of Box Office  
and Admissions

Shelby Finger, Membership Manager  
Hannah Gathman, Special Events Manager  
Kelly Gifford, Director of External Relations  
Leila Simon Hayes, Creative Director  
Zach Hayes, Membership Coordinator  
Chris Hoodlet, Membership Manager  
Amanda Lassell, Marketing Associate  
Gail Leavitt, Assistant Manager of Box Office  
and Admissions  
Kate McBride, Marketing Associate  
Colette Randall, Director of Marketing  
and Communications  
Savannah Renaud, Front Desk Attendant  
Kate Ryan, Special Events Assistant  
Natalie Schaefer, Front Desk Attendant  
Sage Schmett, Front Desk Attendant  
Kate Shamon, Public Relations Manager  
Chelsea Teta, Senior Front Desk Attendant  
Adriana Warner, Senior Front Desk Attendant  
Kris Wilton, Creative Content Manager

### DEVELOPMENT

Katy Capo, Leadership Giving Officer  
Karin France, Government and Foundations  
Relations Manager  
Katie Mayshak, Director of Development  
Chris Josephson, Leadership Giving Officer  
Dereck Kalish, Development and External Relations  
Systems Manager  
Whitney Leese, Manager of Stewardship  
and Development Administration  
Jill McMillan, Corporate Relations Manager  
Mallory Ruymann, Development Coordinator

## STAFF

July 1, 2014–June 30, 2015

### ICA STORE

Jennifer Bates, Retail Floor Manager  
Thomas Danel-Moore, Retail Sales Associate  
Jaimie Fitzgerald, Retail Sales Associate  
Richard Gregg, Director of Retail Operations  
Krysta Harmon, Retail Sales Associate  
Helena Hsieh, Retail Sales Associate  
Alexandra Kittle, Retail Operations Coordinator

### PERFORMING AND MEDIA ARTS

John Andress, Associate Director of Performing Arts  
Ryan Arnett, Special Event Production Manager  
Sam Betts, Theater Production Manager  
Branka Bogdanov, Director of Film and Media  
PJ Goodwin, Production Coordinator  
David Henry, Director of Performing and Media Arts  
Maggie Moore, Director of Theater Operations  
Shane Silverstein, Performing Arts Media Assistant  
Matthew Sloan, Production Coordinator

### EDUCATION

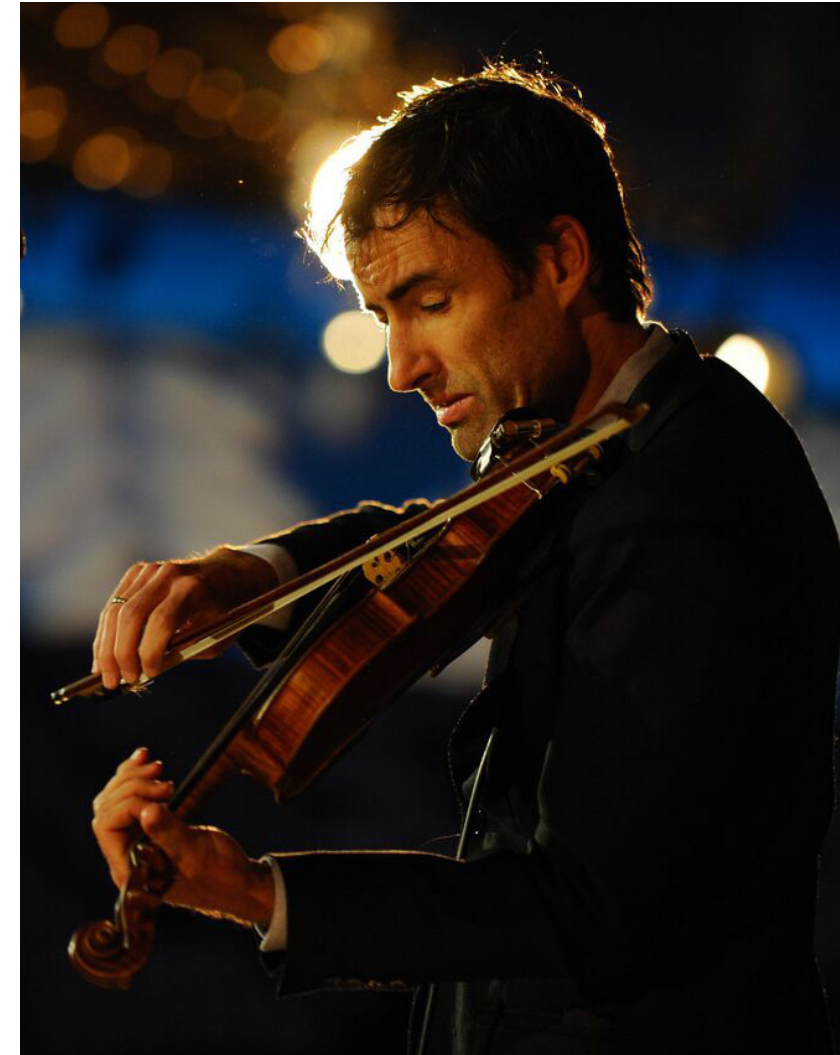
Alice Caldwell, Gallery Supervisor and Administrator  
Krista Dahl-Kusuma, Visitor Experience Manager  
Joseph Douillette, Teen New Media Program Manager  
Monica Garza, Director of Education  
Adrienne Lee, Gallery Supervisor  
Kathleen Lomatoski, Family Programs and Art Lab Coordinator  
Leonard Schnier,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

### VISITOR ASSISTANTS

Montgomery Alcott  
Julia Alvarez  
Anna Annino  
Love Aridou  
Julia Atwood  
Anna Bowring  
Steven Briggs  
Fiona Buchanan  
Charlotte Chapman  
Maria Chevez-Servellon  
Tiara Cobb  
Lauren Costa  
Julia Cseko  
Matthew Daly  
Oscar Diaz  
Christian Dixon  
Isabel Donlon  
Chloe DuBois  
Daniel Embree  
Julia Emiliani  
William Everett  
Erin Farley  
Thamar Fedestin  
Gordon Feng  
Victoria Florio  
Crystal Foss  
Riva Foss  
Cindy Fuentes  
Dimitri Giannopoulos  
Michelle Grey  
Andrew Grimanis  
Cameron Hamlet

Andrew Harrington  
Laura Hasanen  
Catherine Hughes  
Peter Hyde  
Shahin Ismail-Beigi  
Stephen Jean  
Nathan Jones  
Kristen Kern  
Jessica Khamarji  
Maria Kim  
Adjovi Koene  
Rosalind Kreizenbeck  
Mack Lacy  
Olivia Leiter  
Darius Loftis  
Marissa London  
Gregory Lookersee  
Vanessa Lubiner  
Sarah Maeder  
Thomas Maio  
Elizabeth Maldari  
Liam McAlpin  
Victor McCall-Scott  
Tim McCool  
Erica Mischke  
Andra Narrigan  
Jillian Nichols  
Tiffany Nova  
Andrew Oglesby  
Africanus Okokon  
Emma O'Leary  
Regina Parkinson  
Travis Patterson

Alexandra Peterson  
Lennie Polanco  
Pedro Pouriet  
Franklin Redner  
Danielle Sampson  
Zoe-Rose Scott  
Hallie Selinger  
Caitlin Shauaker  
Renee Silva  
John Steiner  
Kremena Stephanova  
Audrey Stout  
Camille Super  
Adria Sutter  
Jonathan Talit  
Christina Tedesco  
Emily Timmerman  
Jason Wallace  
Lauren Ward  
Lillian Wies  
Flora Wilds  
Jonathan Williams  
Benjamin Willnow  
Virginia Wright  
Amelia Young



Andrew Bird performs at the ICA Gala. Photo by Melissa Ostrow.



Arlene Shechet, *Building* (detail), 2003. Glazed and biscuit porcelain, dimensions variable.  
Photo by John Kennard.

## EXHIBITIONS

July 1, 2014–June 30, 2015

### **MATTHEW RITCHIE: REMANENCE**

February 28, 2014 – June 2015  
Sandra and Gerald Fineberg Art Wall

### **NATHALIE DJURBURG AND HANS BERG: A WORLD OF GLASS**

March 19 – July 6, 2014  
Paul and Catherine Bittenwieser Gallery

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

March 19 – July 6, 2014  
Fotene Demoulas Gallery

### **ICA COLLECTION: EXPANDING THE FIELD OF PAINTING**

May 1 – October 12, 2014  
Kim and Jim Pallotta Gallery

### **JIM HODGES: GIVE MORE THAN YOU TAKE**

June 4 – September 1, 2014  
West Gallery

### **RAGNAR KIARTANSSON: THE VISITORS**

July 23 – November 2, 2014  
Paul and Catherine Bittenwieser and  
Fotene Demoulas Galleries

### **FIBER: SCULPTURE 1960–PRESENT**

October 1, 2014 – January 4, 2015  
West Gallery

### **ICA COLLECTION: IN CONTEXT**

October 22, 2014 – July 12, 2015  
Kim and Jim Pallotta Gallery

### **ADRIANA VAREJÃO**

November 19, 2014 – April 5, 2015  
Paul and Catherine Bittenwieser and  
Fotene Demoulas Galleries

### **WHEN THE STARS BEGIN TO FALL: IMAGINATION AND THE AMERICAN SOUTH**

February 4 – May 10, 2015  
West Gallery

### **SONIC ARBORETUM: SCULPTURE BY IAN SCHNELLER/ SOUND BY ANDREW BIRD**

February 4 – May 10, 2015  
West Gallery

### **MELEKO MOKGOSI: DEMOCRATIC INTUITION**

April 21 – August 9, 2015  
Paul and Catherine Bittenwieser Gallery

### **2015 JAMES AND AUDREY FOSTER PRIZE**

April 21 – August 9, 2015  
Fotene Demoulas Gallery

### **ARLENE SHECHET: ALL AT ONCE**

June 10 – September 7, 2015  
West Gallery

## PERFORMANCE

July 1, 2014–June 30, 2015

### MUSIC

JACK Quartet: *Haas String Quartet, No. 3 "In iij. Noct"*

Marty Ehrlich + Ned Rothenberg  
Active Child

Harborwalk Sounds:

Grey Season  
Wambura Mitaru  
LowTone Society  
Latimbop  
Sarah McKenzie  
Song Yi Jeon Quintet  
Oyinda + Bigfoot Wallace  
Common Thread

Wavelengths:

Dean Wareham  
Autre Ne Veut  
Peaches  
Mas Ysa  
Juliana Huxtable & Venus X  
Hooray for Earth  
Boston DJ Round Robin

### DANCE/THEATER/PERFORMANCE

Reggie Wilson *Moses(es): A Local Investigation*  
(co-presented with Summer Stages Dance at Concord Academy)

Trajal Harrell and Sarah Sze's *The Untitled Still Life Collection*, Performed by Trajal Harrell and Christina Vasileiou

Kyle Abraham / Abraham.In.Motion: *When the Wolves Came In* (co-presented with World Music/CRASHarts)

WORDLESS!: Art Spiegelman + Phillip Johnston  
*Wot? No Fish!!* (A collaboration between Danny Braverman and Nick Philippou)

Ronald K. Brown / Evidence (presented by World Music/CRASHarts)

Matthew Ritchie: *The Long Count/The Long Game*

Mark Morris Dance Group: *Italian Concerto, A Wooden Tree, Jenn and Spencer, and Words*

Urbanity Dance (presented by World Music/CRASHarts)

Shantala Shivalingappa: *Akasha*

Dorrance Dance (presented by World Music/CRASHarts)

Reggie Wilson: *Moses(es)*

Miwa Matreyek: *Myth and Infrastructure and This World Made Itself*

Talea Ensemble: George Aperghis's *Happy End*

### FILM

*Wander, Wonder, Wilderness*, Paul Turano

*Born to Fly*, Catherine Gund

*The Notorious Mr. Bout*, Maxim Pozdorovkin

*The Measure of All Things*, Sam Green

Boston Jewish Film Festival: *Next Stop Greenwich Village*, Paul Mazursky

Boston Jewish Film Festival: *Regarding Susan Sontag*, Nancy Kates

*Captive Beauty*, Jared Goodman

The British Arrows – British Television  
Advertising Awards

*Through a Lens Darkly*, Thomas Allen Harris

Best of the Ottawa International Film Festival

Oscar-Nominated Short Films (Animation)

Oscar-Nominated Short Films (Live Action)

Sundance Film Festival: Animated Shorts

Sundance Film Festival: Live-Action Shorts

Opening of the 31st Annual Boston LGBT Film  
Festival: *Eat With Me*, David Au

New Directions in Chinese Animation, presented in  
conjunction with the Balagan Film Series

*Miss Hill: Making Dance Matter*, Greg Vander Veer  
*Psychedelic Cinema + The Crumbling*, Ken Brown,

Alexis Gideon

*Archie's Betty*, Gerald Peary



*Untitled*, Lyle Ashton Harris in collaboration with Thomas Allen Harris. Featured in *Through a Lens Darkly: Black Photographers and the Emergence of a People*.

## PROGRAMS

July 1, 2014–June 30, 2015

### ADULT PROGRAMS

#### EXHIBITION-RELATED PROGRAMS

##### **ICA Collection: Expanding the Field of Painting**

Pop-Up Talks and Public Tours  
Digital Resources: ICA-Produced  
Audio Tour Content

##### **Matthew Ritchie: Remanence**

The Artist's Voice: Matthew Ritchie and Company  
With Kevin Slavin, MIT; Caroline Jones, MIT;  
Jenelle Porter, ICA; and ICA Teens

##### **Jim Hodges: Give More Than You Take**

Gallery Talk with Anna Stothart,  
ICA Assistant Curator  
Poss Family Mediatheque Interactive Installation:  
*Give and Take*  
Bank of America Art Lab Interactive Installation:  
*Sculpture Flowers*  
Pop-Up Talks and Public Tours  
Digital Resources: ICA-Produced Mobile Guide  
with Jim Hodges (audio), Anna Stothart (audio)

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

Pop-Up Talks and Public Tours

##### **Multiple Occupancy: Eleanor Antin's Selves**

Pop-Up Talks and Public Tours

##### **Ragnar Kjartansson: The Visitors**

Pop-Up Talks and Public Tours

##### **ICA Collection: In Context**

ICA Reads  
Pop-Up Talks and Public Tours  
Digital Resources: ICA-Produced Mobile Guide

##### **Fiber: Sculpture 1960–present**

Gallery Talk with Researcher Matthew Claudel, MIT  
Gallery Talk, "The Push and Pull—Exploring Liminal  
Spaces," with Artist Samantha Fields  
Panel Discussion, "Make Your Voice Heard:  
The Intersection of Craft, Creativity,  
and Activism," with authors Betsy Greer,  
Leanne Prain, and Kim Werker; Moderated  
by Meighan O'Toole  
Artist Response with Artist Bea Camacho

Demo Day | Fiber: Sculpture with the Weavers'  
Guild of Boston/Boston Area Spinners and  
Dyers, and New Craft Artists in Action

The Artist's Voice: Sheila Hicks with ICA Mannion  
Family Senior Curator Jenelle Porter

The Artist's Voice: Faith Wilding and Beryl Korot  
with ICA Mannion Family Senior Curator  
Jenelle Porter

*Feel of Fiber* Interactive Space in Mediatheque  
Bank of America Art Lab Interactive Installation:  
*We Are All Thread* by Wes Bruce

Pop-Up Talks and Public Tours

Digital Resources: ICA-Produced Mobile Guide,  
with: Kay Sekimachi (video), Josh Faught  
(video), Sheila Pepe (video), Jenelle  
Porter (audio)

##### **Adriana Varejão**

Gallery Talk with Scholar Rodrigo Lopes de  
Barros, Boston University

Pop-Up Talks and Public Tours

Digital Resources: ICA-Produced Mobile Guide

##### **When the Stars Begin to Fall: Imagination and the American South**

Gallery Talk with Scholar Jasmine Johnson,  
Brandeis University

The Artist's Voice: Marcyliena Morgan, Xaviera  
Simmons and Reggie Wilson

Poss Family Mediatheque Interactive Installation:  
*Imagining Place*

Bank of America Art Lab Interactive Installation:  
*Making Place* by Ekua Holmes

##### **ICA Reads**

Pop-Up Talks and Public Tours

Digital Resources: ICA-Produced Mobile Guide,  
with Thomas Lax and Ruth Erickson (audio)

##### **Sonic Arboretum: Sculpture by Ian Schneller / Sound by Andrew Bird**

Gallery Talk with Artist Nate Harrison, School of  
the Museum of Fine Arts Boston

Pop-Up Talks and Public Tours

Digital Resources: ICA-Produced Mobile Guide,  
with Ian Schneller and Ruth Erickson  
(audio, video)

##### **Meleko Mokgosi**

Gallery Talk with ICA Curatorial Assistant Davida  
Fernandez-Barkan

Pop-Up Talks and Public Tours

##### **James and Audrey Foster Prize 2015**

Pop-Up Talks and Public Tours

Digital Resources: ICA-Produced Mobile Guide,  
with kijidome (video), Sandrine Schaefer (video),  
Vela Phelan (video), and Ricardo deLima (video)

##### **Arlene Shechet: All at Once**

Gallery Talk with Senior Curator of Decorative Arts  
and Sculpture Thomas Michie, MFA Boston

Poss Family Mediatheque Interactive Installation:  
*Poetry on Pedestals*

Pop-Up Talks and Public Tours

Digital Resources: ICA-Produced Mobile Guide,  
with "Contemporary Art 101: Coiling" (video),  
"Contemporary Art 101: Wedging" (video)

### OTHER ADULT PROGRAMS

#### **ICA Reads**

Gallery Discussion with Writer Collier Meyerson  
Gallery Discussion with Scholar Renana Kehoe  
Gallery Discussion with Scholar Emily Owens  
The Artist's Voice: Poet Claudia Rankine with ICA  
Ellen Matilda Poss Director Jill Medvedow

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

Abbott Miller and ICA Senior Curator Dan Byers

#### **Boston Afterschool & Beyond: High School Redesign**

Council Partners Event

#### **Talking Taste**

Alex Crabb (Asta)



Artist Bea Camacho performs a site-specific  
response to *Fiber: Sculpture 1960–present*.  
Photo by Dirk Ahlgrim.

## PROGRAMS

July 1, 2014–June 30, 2015

Michael Pagliarini (Giulia)  
Michael Scelfo (Alden & Harlow)

### SPECIAL EVENTS

Uncorked 9  
Annual Gala  
Party on the Harbor

### TEENS

#### Video Interviews with Artists

Ian Schneller  
Adriana Varejão

#### Sixth Annual National Convening for Teens in the Arts: Give and Take, featuring:

Art Gallery of Ontario  
Artpace San Antonio  
Hirshhorn Museum and Sculpture Garden  
The Institute of Contemporary Art/Boston  
Museum of Contemporary Art Denver  
Park Avenue Armory  
Whitney Museum of American Art  
Artists: Mario Ybarra and Karla Diaz, *Slanguage*

#### Interest-Driven Groups

Advanced Saturday Photo Group  
ICA Teen DJ Collective  
ICA Slam Team  
Fast Forward Alumni Group  
Annual Winter Gathering  
Fast Forward Alumni Media

#### Teen Arts Council: 15 students, from:

Boston Arts Academy  
Boston Collegiate Charter School  
Boston Day and Evening Academy  
Boston Latin School  
Brookline High School  
Cambridge Rindge and Latin  
East Boston High School  
Prospect Hill Academy  
Snowden International  
West Roxbury Academy  
Waldorf High School

### Teen Nights

*You Yours Mine Ours*  
*Knotty By Nature*  
*Bring Your Own Story*  
*Wallflower Magnetism / Lucid Dreams*

### Teen New Media Workshops

Fast Forward (x2)  
Digital Photography – Beginner – Summer  
(in partnership with UMASS Boston Urban Scholars Program)  
Fashion – Beginner – Summer (in partnership with UMASS Boston Urban Scholars Program)  
DJ – Beginner – Summer (in partnership with UMASS Boston Urban Scholars Program)  
Music Video – Beginner – Summer (in partnership with UMASS Boston Urban Scholars Program)  
Teen DJ Collective – Advanced – Summer  
Digital Photography – Beginner – Fall – Weekday  
Digital Photography – Intermediate – Fall – Weekday  
Digital Photography – Advanced (1) – Fall – Weekday  
DJ 101 – Fall – Weekday  
DJ 201 – Fall – Weekday  
Music Production – Fall – Weekday  
Digital Photography – Beginner – Spring – Weekday  
Digital Photography – Intermediate – Spring – Weekday  
Digital Photography – Special Focus: Altered Spaces – Spring – Weekday  
DJ 101 – Spring – Weekday  
DJ 201 – Spring – Weekday  
Music Production – Spring – Weekday  
Femme Films – Spring – February Break (weeklong)  
Intro to Film – Spring – Spring Break (weeklong)

### Boston Public Schools Arts Credit Program

#### Partners

Excel High School  
English High School

East Boston High School  
Charlestown High School  
Boston Community Leadership Academy

### WallTalk Program

Participants:  
Boston Collegiate Charter School  
Boston Green Academy  
Boston Latin Academy  
Dorchester Academy  
McKinley South End Academy  
Neighborhood House Charter School  
Rafael Hernandez School  
Urban Science Academy  
Young Achievers Pilot School

### Teen Exhibitions

*Altered Spaces*, Harvard Graduate School of Education, Monroe C. Gutman Library; Bank of America Art Lab, ICA  
*Windows, Mirrors, and Doors*, Photoplace Art Gallery in Middlebury, VT (online and print)

### FAMILIES

#### Play Dates

Harborwalk Art Festooning  
Making and Moving  
If You Build It...  
Sculpting with Fiber  
A Family Concert  
6th Annual International Film Festival  
Here's the Story  
Find Your Place  
Take The Stage  
Become Your Dreams  
Ceramic Wonders

### Workshops

School Vacation Weeks (x3)  
Family Filmmaking 101 (x3)  
Youth Digital Photography

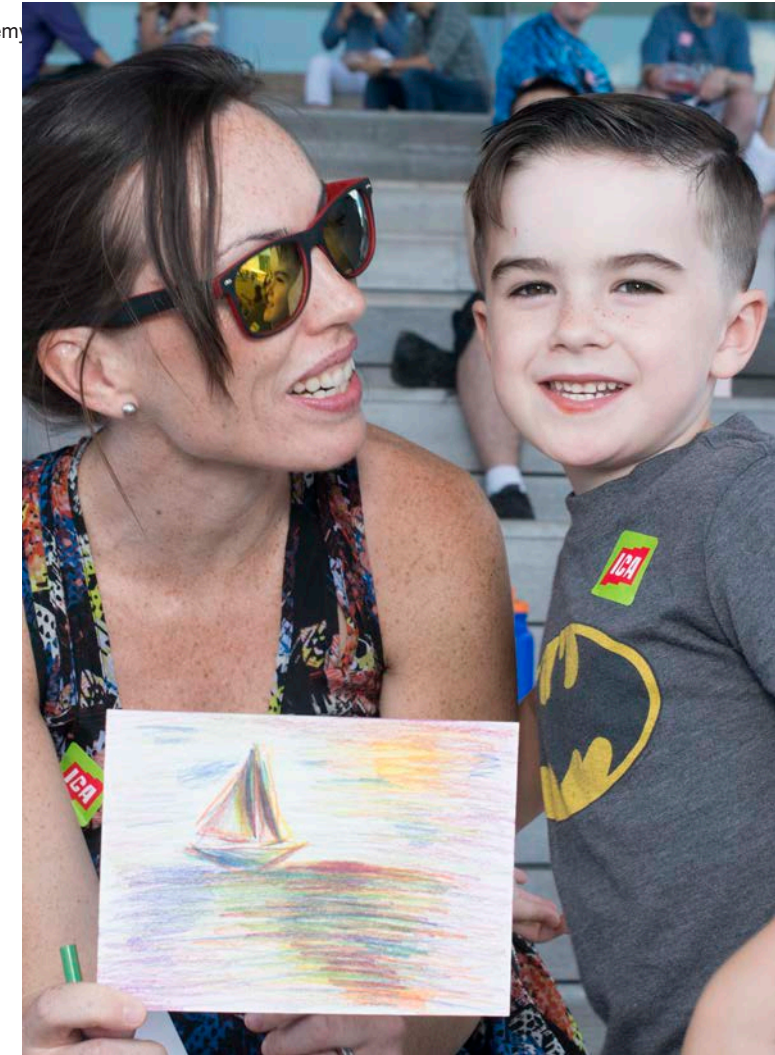


Photo by Jennifer Waddell.

# PROGRAMS

July 1, 2014–June 30, 2015

Books and Looks

Gallery Games

## COMMUNITY PROGRAMS & PARTNERSHIPS (select)

- American Institute of Graphic Arts
- ARTZ: Artists for Alzheimers
- Berkman Center for the Internet & Society, Harvard University
- Boston Afterschool & Beyond
- Boston Area Spinners and Dyers
- Boston Children's Chorus
- Boston Children's Hospital Outreach Program
- Boston Public Schools
- Brooke Charter Schools
- Community Art Center / Do It Your Damn Self!!
- National Youth Video and Film Festival
- Harvard Graduate School of Education
- Highland Street Foundation Free Fun Friday
- LaBoure Center
- Massachusetts College of Art and Design
- Massachusetts Literary and Performance Collective
- Perry School
- President's Committee on the Arts and Humanities
- Rosie's Place
- University of Massachusetts, Boston/Urban Scholars Program
- Urbanity Dance
- Urbano Project
- Weavers Guild of Boston
- Zumix



Award-winning author Claudia Rankine, center, with members of the ICA Teens' Slam Team and other programs before her ICA Reads reading and discussion. Photo by Chris Hoodlet.



Visitors including sponsors James and Audrey Foster take in Vela Phelan's *Obscurus Fidem* at the opening of the *James and Audrey Foster Prize* exhibition. Photo by Natasha Moustache.