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


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

There was no better way to celebrate our founders’ vision of artistic experimentation than with the capstone exhibition Dance/Draw, Chief Curator Helen Molesworth’s inaugural project at the ICA, an exhibition of substantial scale and ambition which focused on the dynamic exchange between movement and line over more than 50 years. Growing out of the current interest by so many contemporary artists in the blurred boundaries between performance and visual art, Dance/Draw made the connection between works as diverse as Ruth Asawa’s intricate wire weavings, Trisha Brown’s Floor of the Forest, Bruce Nauman’s Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals, and Rashaad Newsome’s Untitled (New Way). The exhibition activated all conceivable space within the museum—from an intimate collaboration in our galleries between artist Sarah Sze and choreographer Trajal Harrell, to Liz Collins’ knitting performance in the Barbara Lee Family Foundation Theater. Swoon’s elaborate cut-paper installation grew from the Sandra and Gerald Fineberg Art Wall to fill the four-story volume of space up to the top floor, and theater audiences saw extraordinary performances by Jérôme Bel and the Trisha Brown Dance Company that brought many of the exhibition themes to the present day.

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

In the Paul and Catherine Buttenwieser Gallery, we witnessed the work of rising artist Jessica Jackson Hutchins. In her first solo museum exhibit...
presentation, organized by Senior Curator Jenelle Porter, Hutchins presented collage and sculpture using papier-mâché, clay, old sofas, and kitchen tables to create emotional, messy, resonant perspectives on family, history, and language.

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

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

Later in the year we presented Gob Squad’s Kitchen (You’ve Never Had It So Good)—a frenetic, live-video performance celebrating the complex world of Andy Warhol—where audiences traveled back in time to the New York City–underground cinema scene of the 1960s. Concluding the season was a timely performance in honor of Earth Day: Marc Bamuthi Joseph’s red, black, GREEN: a blues (rGb), a full-length, multimedia performance that incorporated an eco-friendly set designed by Theaster Gates made from repurposed materials.

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

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

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

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

My best to you,

Jill Medvedow
Ellen Matilda Poss Director
FROM THE PRESIDENT AND CHAIR

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

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

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

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

Sincerely,

Paul Buttenwieser
Chair, Board of Trustees

Charles Brizius
President, Board of Trustees
Shown LEFT to RIGHT: TOMMY SHEPHERD, MARC BAMUTHI JOSEPH, and THEASTER GATES perform red, black, GREEN: a blues (rGb). Photo: Bethanie Hines Photography / SF.
RINEKE DIJKSTRA

Almerisa, Asylum Seekers’ Center, Leiden, The Netherlands, March 14, 1994
Almerisa, Wormer, The Netherlands, June 23, 1996
Almerisa, Leidschendam, The Netherlands, March 19, 2000
Almerisa, Leidschendam, The Netherlands, December 9, 2000
Almerisa, Leidschendam, The Netherlands, April 13, 2002
Almerisa, Leidschendam, The Netherlands, June 25, 2003
Almerisa, Leidschendam, The Netherlands, March 29, 2005
C-prints
8 prints
25 x 21 inches each
Gift of Sandra and Gerald Fineberg
2012.2–2012.9

Almerisa was six when Rineke Dijkstra first photographed her in 1994 at a refugee asylum in Leiden, The Netherlands. The ongoing portfolio that subsequently developed records Almerisa’s transformation from a young girl from the former Yugoslavia, to a woman and now a mother from Western Europe. Dijkstra’s compositions maintain a spare and consistent format—frontal symmetry, seated pose, blank background—accentuating the changes, both physiological and cultural, in Almerisa’s appearance over time. A time-lapse portrait of identity in formation, the photographs also record a broader social context of war-wrought displacement and hybrid belonging. Dijkstra’s portraiture often attends to such major life transitions, and in this way her work recalls the function of the family photo album. Using a 4 x 5 camera and an unusually long exposure time, the artist takes an approach that allows for a quality of attention not often seen in the digital age. Almerisa locks her eyes with the camera’s lens, as though studying the portraitist through it, and summons our gaze in return.
NEW ACQUISITIONS
July 1, 2011–June 30, 2012

RINEKE DIJKSTRA
Dubrovnik, Croatia, July 13, 1996, 1996
C-print
13 1/2 x 11 inches
Gift of Sandra and Gerald Fineberg
2012.10

In her portraits of teenagers photographed on beaches across Europe and the eastern United States, Rineke Dijkstra employs a large-format negative and electronic flash to ensure maximum detail. The sheen of salt and sun and the pleasurable exhaustion of beach play are legible in the near-equivalent silhouettes of this willowy pair. They seem, in Dijkstra’s words, to have “dropped all pretense of pose.” Yet, more than a portrait of these two boys, whose names are nowhere disclosed, the photograph operates allegorically, drawing on familiar motifs from a rich tradition of bathers in art history. The horizon traverses their narrow waistlines, stitching them into the blank slate of surf and sky. Abstracted from the everyday context, they instead suggest an elusive archetype of youth. For Dijkstra, young people capture the open-ended contingency of time: “You can only guess which direction they will go.” Photography, which by nature presents a past moment, also represents the threshold to an unknown future.
Charles LeDray has created a highly distinctive and powerful body of work over the past 20 years. LeDray’s work employs several sculptural “languages” with materials including needle-stitched cloth, carved human bone, and hand-thrown ceramics. In an era of high-tech production values, LeDray insists on a painstakingly manual fidelity that lends an air of deeply felt experience to each of his works. His diminutive sculptures transport us to moments of common personal and cultural history, from the quiet residue of childhood, to a display of subcultural festivity. His works marry an acute formal sensibility with a piercing emotional range, inviting our focus on them as prisms for a whole spectrum of affecting presence and loss. "Untitled (1992)" speaks to the highly evocative nature of LeDray's work. This curious object is a mishmash assemblage of denim-like fabric patches with a hidden form underneath the “blanket,” suggestive of a small body, perhaps a child taking refuge or playing hide-and-seek.
Boston-based artist Annette Lemieux began exhibiting in New York in the early 1980s. Combining found photographs and ephemera with a pared-down approach to painting, she helped define the decade’s burgeoning generation of appropriation artists, whose work borrows from existing images and cultural forms to question notions of originality and authorship. Without irony, Lemieux’s work prompts reflection on war, collective trauma, history, and memory. *Homecoming* presents a large canvas painted as a one-star flag reminiscent of the US military’s star of wartime maternal sacrifice. In the adjacent photograph, a similar flag adorns the wall of a domestic interior; we can surmise that the woman seated in the foreground is the bereft mother of the uniformed man, presumably killed in battle, whose picture appears nearby. A third star brands a framed book jacket at the far right. Through three tiers of nested repetitions, *Homecoming* confronts a private realm of longing and loss with a public realm of war, issuing a subtly feminist meditation on structures of power, and mourning the countless untimely deaths caused by war.
KERRY JAMES MARSHALL
*Untitled*, 1998
Ceramic
5 plates
12 1/4 inches diameter each
Gift of The Dale A. Roberts Collection
2011.1

Kerry James Marshall was born in Birmingham, Alabama, in 1955, and moved to Watts, South Central Los Angeles, at the age of eight. The environment of his upbringing had a profound impact on his work, the subject matter of which revisits the legacy of the Civil Rights era and the nation’s progress—or lack of progress—toward the goal of racial equality. This set of five plates features the texts: “We Shall Overcome,” “Burn Baby Burn,” “By Any Means Necessary,” “Black is Beautiful,” and “Black Power.” The same phrases were presented as a print series in a 1998 show at the Renaissance Society in Chicago called *Mementos*, and the ceramic plates were produced as an edition to benefit the Renaissance Society. These affirmations are pulled directly from slogans popular during the 1960s Civil Rights movement, and they range in tone from peaceful to aggressive, reflecting the plurality of approaches in the fight for equality in that era. However, one cannot help but question the lasting power of these words when presented on benign, domestic dinner plates.
JASON MIDDLEBROOK
Finding Square, 2011
Acrylic on maple
108 x 108 x 1 inches
Gift of Jodi and Hal Hess, Boston
2012.1

Jason Middlebrook makes sculpture, drawing, painting and installation that depict the clash between nature and the built environment. The rough-hewn edges of Finding Square—an empty wooden frame—speak more to roadside handicrafts (chainsaw animal sculptures, perhaps) than to fine art accoutrements. The “painting’s” inside and outside edges convey a rococo affect with their curving, textured surfaces. However, around the face of the frame are a series of deep-umber geometric squares, increasing sequentially in width. The painted lines are evocative of Frank Stella’s groundbreaking early work; Sol Lewitt’s drawn and painted lines; and even Josef Albers’s Homage to the Square series. The frame is therefore a ground for painting; the painting is also an object as timber plays the role of stretched canvas. The found object is readymade by nature—or rather as a result of our manipulation. The interior space remains empty; the wall on which it hangs becomes the “picture” on display.
Each of the photographs in this triptych portrays a mobility aid used by people with disabilities. Office-style plaques etched with a suggestive nickname or phrase cue the cane, wheelchair, and walker—anthropomorphized in unexpected positions—to serve as surrogate portraits. The text-and-image pairs are replete with erotic innuendo: labeled “HOT BUTT,” the wheelchair lies face down, round end up. Though fetching, the three overturned devices appear abandoned and in desolate surroundings. They conjure the lost occupants they once equipped, who, though absent from view, haunt the scene. The pink frames mimic the “Caucasian” tones of most prosthetics, flagging how assumptions about race can shape the way institutions, such as healthcare corporations, respond to human need.

Ray Navarro created this work, assisted by Zoe Leonard, after losing his vision to AIDS-related complications. Navarro and Leonard were among the many artists engaged in AIDS activism in the late 1980s, a time when the epidemic became a political lightning rod that sparked debates about race, sexuality, and class. Equipped reflects on these conditions, while registering the accompanying climate of fear, uncertainty, and desire. It also addresses the collective power of as well as political struggle.
Catherine Opie’s photographs frequently combine portrait and landscape to examine how people occupy places. A recent series documents mass gatherings throughout the United States, including protest marches, political rallies, Barack Obama’s 2008 inauguration, and a Boy Scout jamboree. The series examines the important political promise, as well as the contradictions of the constitutional right to peaceable assembly assured by the First Amendment of the U.S. Bill of Rights. Here, Opie turns her lens to the Michigan Womyn’s Music Festival, a six-day international event that occurs every August, drawing nearly 10,000 visitors annually. The festival is conceived, staffed, and attended entirely by women. Rather than representing individuals, Opie focuses on the landscape. Through a sea of tents and trees, she offers a portrait of collective identity, a utopian experiment in solidarity and community. Framed from afar, the photograph also asks us to consider how designations of belonging can sometimes exclude as much as they unite.
PIPILOTTI RIST
Remake of the Weekend (Stills), 1998
Ilfochromes mounted on aluminum
10 works
19 1/2 x 25 3/4 inches each
Gift of Sandra and Gerald Fineberg
2012.12

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

Martin Vossing, 1988

C-print

85 x 65 x 4 inches
Gift of Sandra and Gerald Fineberg
2012.14

In 1980 Thomas Ruff began a series of portraits of
his classmates at the Düsseldorf Academy, where
he studied with Bernd and Hilla Becher, photog-
raphers known for their unemotional serial images
of industrial buildings. Ruff’s compositions adhere
to the bureaucratic format of a passport or license
photo, while assuming the monumental scale of
aristocratic portraiture. Despite the abundance of
visual detail and the identification of the sitter in the
title, Ruff’s portraits lay no claim to representing
social or psychological identity. Photography, Ruff
asserts, “…has its own reality, its own autonomous
existence, independent of the person [it records].”

In questioning the photograph’s promise of
documentary truth, Ruff joins other Düsseldorf-
trained artists (Andreas Gursky and Thomas Struth,
especially) who employ super-real, large-format
photographs to similar ends. A longer history of
German photography is at play in Ruff’s work as
well, encompassing August Sander’s project of
documenting everyday German citizens during
the 1920s.
THOMAS RUFF

Zeitungsfotos, 1991
24 offset lithographs
20 x 16 inches each
Gift of Sandra and Gerald Fineberg
2012.13

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

South of No North, 1995
C-print
18 x 24 inches
Gift of Sandra and Gerald Fineberg
2012.15

Lovely to Feel and to Touch, 1994
C-print
16 3/4 x 14 1/8 inches
Gift of Sandra and Gerald Fineberg
2012.16

A Possible Mutation, 1995
C-print
18 x 16 inches
Gift of Sandra and Gerald Fineberg
2012.17

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

*Untitled III*, 1983
Linoprint collage on muslin on canvas
103 x 87 x 5 inches
Gift of Sandra and Gerald Fineberg
2012.18

Philip Taaffe came to attention in the early 1980s for richly decorative works in which a finite set of forms are multiplied across a surface. Producing optical illusions that undulate or pulse, his work extends the visual experiments of Op Art and 1970s feminist painting from the Pattern and Decoration movement. Like many of his peers in the 1980s, Taaffe often appropriates recognizable motifs, such as stripes and colored shapes, from painters such as Barnett Newman, Ellsworth Kelly, and Bridget Riley. Even as *Untitled III* cites earlier painters—compare Riley’s use of adjacent black-and-white lines to create optical effects—it is in fact a collage created from seamlessly joined bits of paper, a painting made without any actual paint. *Untitled III* dates from a moment of intense debate in the art world concerning the medium of painting—which some felt was obsolete or invalid—while investigating not only the history of painting, but also its present and future, asking how one might continue painting when painting had been proclaimed dead.
Tinged with cynicism and humor, Meyer Vaisman’s work is associated with the Neo-Geo movement of the 1980s, a post-Pop practice that appropriates mass-cultural iconography in order to simultaneously satirize and celebrate consumer culture. In 1984 he co-founded the influential New York Gallery International with Monument, which exhibited the work of artists such as Ashley Bickerton and Jeff Koons. Vaisman’s Untitled presents cartoon portraits of busty sex symbols and middle-aged men. The cigar-chomping figure at the far left represents the artist, drawn by a street caricaturist near the Uffizi Gallery in Florence, Italy, one of the oldest and most venerated museums in the world. Such tongue-in-cheek allusions to “high art” only solidify Vaisman’s assessment that, ultimately, mass culture reigns. The identical oval-shaped frames suggest the interchangeable character of commodities on display; the five blanks invite our own projections, while Vaisman’s technique—which relies on printing technologies—bucks the introspective aspirations of painting in favor of the generic, mass-produced print.
OPERATING REVENUE & EXPENSES
For fiscal years ending June 30, 2012, and 2011

REVENUE

Contributed Revenue

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<th>2012</th>
<th>2011</th>
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Earned Revenue

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EXPENSES

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Operating Surplus

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<td>$166,104</td>
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Non-Cash and Non-Operating Revenue & Expenses

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

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

STATEMENT OF FINANCIAL POSITION
As of June 30, 2012, and 2011

ASSETS

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<tr>
<td>Property and Equipment, net of Depreciation</td>
<td>$49,281,531</td>
<td>$50,726,190</td>
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<tr>
<td>Deferred Bond Issue Costs, net of Amortization</td>
<td>$49,281,531</td>
<td>$50,726,190</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$78,311,051</strong></td>
<td><strong>$71,290,438</strong></td>
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</tbody>
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LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
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<th>2012</th>
<th>2011</th>
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<tbody>
<tr>
<td>Current Liabilities</td>
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<tr>
<td>Line of Credit</td>
<td>$850,000</td>
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<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>$707,114</td>
<td>$679,152</td>
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<tr>
<td>Deferred Contributions (Current Portion)</td>
<td>$54,167</td>
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<td>Capital Equipment Lease (Current Portion)</td>
<td>$16,824</td>
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<tr>
<td>Bonds Payable (Current Portion)</td>
<td>$550,000</td>
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<tr>
<td><strong>Total Current Liabilities</strong></td>
<td><strong>$2,178,105</strong></td>
<td><strong>$1,768,857</strong></td>
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<tr>
<td>Deferred Contributions, net of current portion</td>
<td>$212,884</td>
<td>$11,804</td>
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<tr>
<td>Capital Equipment Lease, net of current portion</td>
<td>$20,366</td>
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<tr>
<td>Bonds Payable, net of current portion</td>
<td>$5,858,949</td>
<td>$6,505,000</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$8,229,920</strong></td>
<td><strong>$8,443,457</strong></td>
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Net Assets

<table>
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<th>2012</th>
<th>2011</th>
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<tbody>
<tr>
<td>Unrestricted</td>
<td>$43,333,501</td>
<td>$45,969,725</td>
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<tr>
<td>Temporarily Restricted</td>
<td>$6,783,614</td>
<td>$5,692,723</td>
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<tr>
<td>Permanently Restricted</td>
<td>$18,964,016</td>
<td>$11,184,533</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$70,081,131</strong></td>
<td><strong>$62,846,981</strong></td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$78,311,051</strong></td>
<td><strong>$71,290,438</strong></td>
</tr>
</tbody>
</table>
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, 2011, and June 30, 2012. Their philanthropy and generosity ensures 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 Teens during Real Life Remixed, the 2012 NATIONAL CONVENING FOR TEENS IN THE ARTS.

Photo: Leah Kandel.
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A budding young artist participates in an art-making activity during a Saturday afternoon Play Date. Photo: Laura Anca.
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Still from Looking for Langston (1989), by ISAAC JULIEN, part of the film series Isaac Julien Cinema.

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EXHIBITIONS
July 1, 2011–June 30, 2012
GABRIEL KURI: NOBODY NEEDS TO KNOW THE PRICE OF YOUR SAAB
February 2–July 4, 2011
CATHERINE OPIE: EMPTY AND FULL
April 15–September 5, 2011
THE RECORD: CONTEMPORARY ART AND VINYL
April 15–September 5, 2011
SANDRA AND GERALD FINEBERG ART WALL: FRANCESCA DIMATTO
July 3, 2010–August 13, 2011
EVA HESSE: STUDIOWORK
July 20–October 10, 2011
LESLIE HEWITT
July 20–October 10, 2011
ICA COLLECTION 6
September 3, 2011–March 4, 2012
SWOON: ANTHROPOCENE EXTINCTION
DANCE/DRAW

JESSICA JACKSON HUTCHINS
ISAAC JULIEN: TEN THOUSAND WAVES
FIGURING COLOR: KATHY BUTTERLY, FELIX GONZALEZ-TORRES, ROY McMAKIN, SUE WILLIAMS
February 17, 2012–May 20, 2012
JOSIAH MCELHENY: SOME PICTURES OF THE INFINITE
June 22–October 14, 2012
THEATER

Bill T. Jones Alumni: Summer Reunion, co-presented with Summer Stages Dance at Concord Academy

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

MUSIC

Harborwalk Sounds:
Berklee College of Music at the ICA
Tubby Love & Eric Robertson
il abanico
Sons of Daughters
Emily Ebert
Will Wells and Dynamic Sound
Kiesza
Julia Easterlin
Grace Kelly
Sierra Hull & Highway 111
Mark Whitfield Jr. Quartet

DJs on the Harbor
Classic DJ Throwdown / The Floorlords
Mexican Institute of Sound
JD Samson

World Music / CRASHarts Presents
Gallim Dance: Blush
Monica Bill Barnes & Company: Everything Is Getting Better All the Time
Stephen Petronio Company: Underland
Trey McIntyre Project
Pandit Chitresh Das & Jason Samuels Smith: India Jazz Suites: Kathak Meets Tab

SPECIAL EVENTS

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

Still from HOTEL LUX (Germany, 2011, 110 min.), a film by Leander Haußmann, screened as part of the National Center for Jewish Film’s 15th Annual Festival.
PROGRAMES
July 1, 2011–June 30, 2012

FILM
Art on Film: Over Your Cities Grass Will Grow
The ICA Remembers Karen Aqua
Exclusive Preview Screening: Pariah
Dancing Lines
The Art and Technique of the American Commercial Award-Winning British Commercials
The Best of Ottawa International Film Festival
Exclusive Preview Screening: The Secret World of Arrietty
Isaac Julien Cinema
Academy Award–Nominated Short Films
The ICA Third-Annual International Children’s Film Festival
The International Experimental Cinema Exposition
Chimpanzee
The National Center for Jewish Film: 15th Annual Festival
The 49th Ann Arbor Film Festival
The 28th Annual Boston LGBT Festival

TALKS
Talking Taste
Joanne Chang
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Tim Cushman
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ICA / AIGA Design Series
Inside the Designer’s Studio: Chip Kidd
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Dance/Draw
Gallery Talk with Kelly Bellinsky
PAS DE TROIS: Paul Chan and William Forsythe with Helen Molesworth
Gallery Talk with Choreographer Liz Lerman
Gallery Talk with Director of Programs David Henry
Figuring Color: Kathy Butterly, Felix Gonzalez-Torres, Roy McMakin, Sue Williams
Gallery Talk with Artist Kelly Sherman
Gallery Talk with Senior Curator Jenelle Porter
Gallery Talk with Ceramist Elizabeth Essner
Gallery Talk with Artist Steve Locke
Gallery Talk with Senior Curator Jenelle Porter
Swoon: Anthropocene Extinction
Swoon with Artist and Author Mark Tribe
Josiah McElheny: Some Pictures of the Infinite
Masters of the Universe: Tour and Gallery Talk

COURSES + WORKSHOPS
Line Dancing Series
Line Drawing Series
Understanding Contemporary Dance
Swoon-Inspired Workshop
Photoshop 101 for Educators
Color Workshop with Artist Kathy Butterly
Adobe Youth Voices Teacher Workshop
Art Now
RYMAEC Webinar for Educators: Video Games and Learning

TEEN PROGRAMS
Artist in Residence Dario Robleto
Real Life Remixed: A National Convening for Teens in the Arts
Teen Artist Encounter: Swoon
Fast Forward
Teen Arts Council

Real Life Remixed
We’ve Gone Platinum
Streetology
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Workshops
Digital Photography
Fashion Art
Teen New Media Partnership: Boston Day and Evening Academy
Architecture and Design
Posters, T-Shirts + Sticker Design
Video Game Design
Furniture Design
DJ School 101: Vinyl
Digital Collage & Photoshop
Motion Graphics & Adobe After-Effects
Mural Making
Video Bootcamp: The Music Video
DJ School 201: Scratch Live
Advanced Digital Photography

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

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

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

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