

FROM THE PRESIDENT AND CHAIR

Dear Friends,

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

With best regards,

Paul Buttenwieser
Chair, Board of Trustees

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

Last year, the ICA made headlines by initiating an innovative 18-month residency with Matthew Ritchie that engaged the artist in all aspects of museum life—from bringing art to our walls to engaging with our teens and the community at large. Matthew’s mural in Dewey Square marked the beginning of our collaboration—and was seen by an estimated 120,000 people daily. At the ICA, his brilliant imagination reached every department. His projects ranged from his residency with ICA Teens—who collaborated with him onsite to produce a video work and also visited him in his studio in New York City—to Monstrance and Remonstrance, performances that took place both onsite at the museum and across the street at the Chapel of Our Lady of Good Voyage. Matthew also created a large-scale artwork for our Sandra and Gerald Fineberg Art Wall, and donated The Salt Pit, 2008, which hung in our Kim and Jim Pallotta Gallery. There is no greater honor for a museum than to receive a coveted work from a treasured artist. This project and others—including our co-commission of the sparkling Performance by choreographer Rashaun Mitchell, composer and musician Stephin Merritt, and visual artist Ali-Naschke-Messing—attest to the ICA’s conviction that great contemporary art is as likely to be found in our theater as in our galleries. Our performing and media arts program gives life to our interdisciplinary philosophy, presenting outstanding dance, music, performance, film, and fashion in our beautiful Barbara Lee Family Foundation Theater, as well as throughout the museum and neighborhood.

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

As an anchor institution in the city of Boston, and one of the leading centers for artistic experimentation and contemporary culture...
in the country, creating opportunities for members, visitors, families, teens, artists, scholars, designers, and critics to be inspired is what we strive for. We do this both online and in person, and in all forms of media. This Annual Report seeks to capture the many ways we achieved our goals in fiscal year 2014.

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

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

Last year’s performing arts program saw sold-out audiences for internationally renowned choreographers Karol Armitage and Bill T. Jones, filmmaker and performance artist Miranda July, alternative hip-hop musician Son Lux, and fashion designers Proenza Schouler. In film, we premiered Mandela: Long Walk to Freedom as well as Takashi Murakami’s full-length feature Jellyfish Eyes; and organized “Art Over Politics: The Persistence of Dreams”—a three-film documentary series examining the crucial relationship between contemporary art and politics.

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

In the warm summer months, stunning views and lively programming brought locals and tourists alike to our Vivien and Alan Hassenfeld Harborway, with upwards of 40,000 people enjoying the ICA’s outdoor spaces. In our last year as host of Red Bull’s Cliff Diving World Series, the high-flying spectacle drew crowds of more than 25,000 to Fan Pier, Pier 4, and our magnificent Grandstand. First Fridays made the ICA a destination for dancing and mingling, with almost 12,000 attendees.
Our online communities continue to grow as well; this year we had 517,124 unique web visitors and more than 285 million media impressions. Our social media platforms are active and engaged, with visitors and friends sharing comments and content on Facebook, Twitter, and Instagram. Last spring, our Marketing Department completed a two-week design sprint with international innovation and design firm IDEO to enhance and expand the our digital strategy: stay tuned for the fruits of that experience in the coming year.

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

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

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

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

As a community, the ICA Boards, staff, members, and patrons continue to have soaring aspirations to deliver vision, change, and impact. In June, we demonstrated this once again with the completion of our Campaign for Leadership and Legacy. We are so proud and so grateful to everyone who contributed to the Campaign and helped us exceed our $50 million goal. The Campaign had four objectives: to secure multi-year operating support, to grow the endowment, to fund building reserves, and to eliminate debt. The impact of completing the Campaign is immediate and immense. For the first time, we have dedicated funds to care for and maintain our iconic building. Our endowment now exceeds $16 million and will reach $30 million when all pledges are received.

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

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

My very best,
Jill Medvedow
Ellen Matilda Poss Director

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

ABOVE: Miranda July. Photo by Todd Cole.

RIGHT: A moment from Customize: Maker Culture, Youth, Creativity, the fifth annual National Convening for Teens in the Arts. Photo by Allana Taranto.
Jim Hodges, and still this (detail), 2005–08. 23.5k and 24k gold with Beva adhesive on gessoed linen in ten parts. 89 x 200 x 185 inches overall. The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund. © Jim Hodges. Detail, installation view of Jim Hodges: Give More Than You Take, Institute of Contemporary Art/Boston, June 4–September 1, 2014. Photo by John Kennard.
Jimmy De Sana
*Marker Cones*, 1982
Cibachrome (Silver dye bleach) print
16 x 20 inches
Gift of Arlette and Gus Kayafas
2013.06

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

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

*Untitled*, 2005–06

Cast paper on white cardboard
9 panels, approximately 36 x 36 inches each
Gift of Sandra and Gerald Fineberg
2013.11

The cyclical nature of life—particularly the relationship between fecundity and decay, creation and destruction—plays a recurring role throughout Leonardo Drew’s works, which are often composed of found objects, wood, and fabrics. He frequently deploys the compositional strategy of the grid, a modernist device that insists upon the radical equality of space. His work is often an investigation of the haptic: the space where the visual and tactile sense meet and cannot be separated from one another. Amplifying this layered sensual field, his works occupy the wall with the authority of large-scale painting but behave like sculpture through their investigation of solid space and void. While his works remain resolutely abstract, the intensity with which they are assembled and/or handworked lends them a warm patina and opens conversations of artistic process, which in Drew’s case runs the gamut from scavenging to obsessive repetition. Contemplative and serene, *Untitled* is a hallmark work of this artist.
NEW ACQUISITIONS
July 1, 2013–June 30, 2014

Josh Faught
Untitled, 2009
Hemp, sequins, pin, and garden trellis
50 x 48 x 2 inches
Gift of Andrew Black
2014.02

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

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

Courtesy of the artist and Lisa Cooley, New York.
NEW ACQUISITIONS
July 1, 2013–June 30, 2014

Gilbert and George

Sky Blue World, 1989
Postcards mounted on board
95 x 69 inches
Gift of Sandra and Gerald Fineberg
2013.07

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

In the later series 25 Worlds, Gilbert and George arranged dozens of identical postcards in concentric patterned fields measuring about 8 by 6 feet. Sky Blue World features more than a hundred identical postcards of Indian screen idol Govinda, an ornately painted ceiling, and silhouetted churches in a dizzying visual tapestry.
NEW ACQUISITIONS
July 1, 2013–June 30, 2014

Sharon Hayes
Ricerche: three, 2013
Single-channel HD video
38:45 minutes
Gift of Outset USA; Outset Contemporary Art Fund USA, Inc.
2014.03

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

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

The Visitors, 2012
Nine-channel HD video projection
64 minutes

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

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

Courtesy of the artist; Luhring Augustine, New York; and i8 Gallery, Reykjavík.
The Man is a portrait of American blues musician Pinetop Perkins (1919–2011). Born in Belzoni, Mississippi, Perkins began playing guitar and piano during the emergence of the Delta blues. Kjartansson’s portrait of Perkins takes a place in a century-long history of white people’s celebration and exploitation of the innovation and perceived authenticity of black musicians. Though the setting—featuring an upright piano situated in a field occupied only by a vacant farmhouse—is contrived by the artist, the performance is spontaneous and unedited. Frail and perhaps suffering from dementia, Perkins repeats songs and statements in an unmediated loop. Kjartansson’s video is a portrait both of an elderly man at the end of his life and of a historically important musician who is the keeper of a disappearing tradition.

Courtesy of the artist; Luhring Augustine, New York; and i8 Gallery, Reykjavik.
**NEW ACQUISITIONS**

*July 1, 2013–June 30, 2014*

**Yasumasa Morimura**

*Brothers (A Late Autumn Prayer), 1991*

Two cibachrome prints mounted on panel with gold-leafed artist’s frame
103 ¾ x 102 inches overall
Gift of Sandra and Gerald Fineberg
2013.08

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

Morimura’s work, like that of Cindy Sherman’s, uses photography at the scale of painting and often comments on painterly subjects and the history of art, updating historical ideas with the newest imaging technology. By also inserting himself into all of his images, Morimura creates an extended meditation on the complicated nature of identity, showing how the myth of the contemporary individual is always deeply rooted in historical precedent.
NEW ACQUISITIONS
July 1, 2013–June 30, 2014

Nicholas Nixon
George Gannett series
*People With AIDS*, c.1994
Five black-and-white photographs
7 x 7 inches each
Gift of Sandra and Gerald Fineberg
2013.09.1–5

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

**Number 9**, 2012–13

400 handmade slides in 5 slide carousel projectors
Variable projection dimensions; individual slides 1 x 1½ inches
Purchased through funds provided by Paul and Catherine Buttenwieser, The Corkin Family, Fotene Demoulas and Tom Coté, James and Audrey Foster, Jodi and Hal Hess, and Tristin and Martin Mannion

2013.13

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

In *Number 9*, which was included in the ICA’s 2013 Foster Prize exhibition, Price continues his use of analog technology with the slide projector, which combines the logic of still photography with that of cinema. For *Number 9*, the artist projected 400 handmade slides in five simultaneously looped carousels. The resulting images are part microscopic, part abstraction, and always evocative of memory and decay, simultaneously beautiful and melancholic.
By the early 90s, Richard Prince and his iconic Marlboro man images had become synonymous with the genre of appropriated photography and the problems of artistic auteurship. During the mid-to-late 90s, Prince’s focus turned to more personal and immediate subject matter, prompted by his relocation from New York City to upstate New York. In *Upstate*, the series he created there, Prince relinquished found imagery, employing straightforward documentary style to capture the banal intricacies of his adopted environment.

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

*Depose II*, 1997
Nylon sailcloth, metal, blower, argon and electric light
Approximately 84 x 24 x 12 inches
Gift of Sandra and Gerald Fineberg
2013.12

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

The title references a deposition, wherein a person is required to give oral, out-of-court testimony. The person being deposed must tell the truth and may be asked exceedingly personal questions. Perhaps the pinched or pressed inflatable alludes to the feeling one might experience when under pressure to tell the truth in a compromising situation.
NEW ACQUISITIONS
July 1, 2013–June 30, 2014

Andy Warhol
*Red Book Prefix F158*, 1972
21 dye diffusion transfer prints (Polaroid), 4½ x 3⅛ inches each
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2014.01.1–21

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

*Red Book Prefix F158* includes a series of photographs taken during a weekend in Montauk with the Kennedy and Radziwill children (John Kennedy Jr., Jed Johnson, and Anthony Radziwill). The photos are candid portraits of the kids playing on the beach, wrestling in the bedroom, or posing with Warhol. There is a freshness and intimacy in the snapshots uncharacteristic of Warhol’s work. He gives special attention to the individuals’ clothing and hairstyles, not only offering insight into the subjects’ personalities and rank in society, but also creating an offhand portrait of American culture at the time. The use of the Polaroid camera combines two of Warhol’s interests: the disposable nature of modern consumerism and the photograph as ready-made.
OPERATING REVENUE & EXPENSES
For fiscal years ending June 30, 2014 and 2013

REVENUE

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Operating Surplus | $905,605 | 9% | $236,787 |

Change in Unrestricted Net Assets | ($811,575) | ($952,394) |

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

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

STATEMENT OF FINANCIAL POSITION
As of June 30, 2014 and 2013

ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td>$2,844,152</td>
<td>$3,186,194</td>
</tr>
<tr>
<td>Cash</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted Cash: Endowment</td>
<td>$1,113,534</td>
<td>$587,516</td>
</tr>
<tr>
<td>Accounts Receivables</td>
<td>$119,648</td>
<td>$270,058</td>
</tr>
<tr>
<td>Current Pledge/Grant Receivables</td>
<td>$5,067,067</td>
<td>$3,082,76</td>
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<tr>
<td>Inventories</td>
<td>$253,748</td>
<td>$300,655</td>
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<tr>
<td>Prepaid Expenses</td>
<td>$160,176</td>
<td>$243,501</td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>$9,558,325</td>
<td>$7,700,685</td>
</tr>
</tbody>
</table>

Endowment Investments at market value | $15,381,762 | $12,455,345 |
| Pledge/Grant Receivables, net of Current Portion | $15,730,733 | $11,895,458 |

Operating Surplus | $905,605 | 9% | $236,787 |

Change in Unrestricted Net Assets | ($811,575) | ($952,394) |

LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities</td>
<td>$200,000</td>
<td>$850,000</td>
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<tr>
<td>Operating Line of Credit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>$1,060,941</td>
<td>$762,874</td>
</tr>
<tr>
<td>Deferred Contributions (Current Portion)</td>
<td>$40,000</td>
<td>$40,000</td>
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<tr>
<td>Capital Equipment Lease (Current Portion)</td>
<td>$1,568</td>
<td>$16,567</td>
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<tr>
<td>Bonds Payable (Current Portion)</td>
<td>$550,000</td>
<td>$550,000</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td>$1,852,509</td>
<td>$2,219,441</td>
</tr>
</tbody>
</table>

Deferred Contributions, net of current portion | $106,666 | $146,667 |

Total Liabilities | $6,818,124 | $7,677,440 |

Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$41,569,532</td>
<td>$42,381,107</td>
</tr>
<tr>
<td>Temporarily Restricted</td>
<td>$10,153,272</td>
<td>$8,034,276</td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>$24,922,656</td>
<td>$22,425,185</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>$81,235,410</td>
<td>$72,840,568</td>
</tr>
</tbody>
</table>

Total Liabilities and Net Assets | $88,143,534 | $80,518,008 |
The ICA Boards of Trustees and Overseers; Jill Medvedow, Ellen Matilda Poss Director; and ICA staff extend our profound gratitude to the following individuals, corporations, foundations, and government agencies for their contributions between July 1, 2013, and June 30, 2014. Their philanthropy and generosity ensure our ability to present outstanding art and artists, serve our community, and develop new audiences for art and culture in Boston.

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The James Sachs Plaut Society was established to honor ICA friends who have included the museum in their long-term philanthropy through planned gifts and gifts of art.

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* denotes gift of art

ICA visitors consider Nick Cave’s Untitled, 2013, a mixed-media work including ceramic birds, metal flowers, and crystals. Photo by John Kennard.
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From Customize: Maker Culture, Youth, Creativity, the fifth annual National Convening for Teens in the Arts, Photo by Allana Taranto.
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Sam Betts, Theater Production Manager
Branka Bogdanov, Director of Film and Media
David Henry, Director of Programs
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July 1, 2013–June 30, 2014

HAEGUE YANG, MULTIPLE MOURNING ROOM: MIRRORED
January 19, 2013–February 9, 2014

BARRY MCgee
April 5–September 2, 2013

EXPANDING THE FIELD OF PAINTING
May 1, 2013–October 19, 2014

JEFFREY GIBSON
May 1–July 14, 2013

2013 JAMES AND AUDREY FOSTER PRIZE
May 1–July 14, 2013

STEVE LOCKE: THERE IS NO ONE LEFT TO BLAME
July 31–October 27, 2013

MARY REID KELLEY
July 31–October 27, 2013

AMY SILLMAN: ONE LUMP OR TWO

CHRISTINA RAMBERG
November 13, 2013–March 2, 2014

LATOYA RUBY FraZIER: WITNESS
November 13, 2013–March 2, 2014

NICK CAVE
February 5–May 4, 2014

WILLIAM KENTRIDGE:
THE REFUSAL OF TIME
February 5–May 4, 2014

MATTHEW RITCHIE:
REMANENCE/REMONSTRANCE
February 28, 2014–June 2015

NATHALIE DJURBERG AND HANS BERG:
A WORLD OF GLASS
March 19–July 6, 2014

MULTIPLE OCCUPANCY:
ELEANOR ANTIN’S “SELVES”
March 19–July 6, 2014

JIM HODGES: GIVE MORE THAN YOU TAKE
June 4–September 1, 2014
PERFORMANCE
July 1, 2013–June 30, 2014

DANCE/THEATER

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

MUSIC

Harborwalk Sounds:
Berklee College of Music at the ICA
Wambura Mitaru Synergy
We Avalanche and The Dwells
Family Photo
Ali Amr Experiment
Daniel Kuark
Cocoa Jackson Lane
Christian Li Group
Sirma and Lilila Betz and Gossamer
DJs on the Harbor
Tanlines
Le1f
Que Bajo?!?
Zola Jesus
Ben Sollee, co-presented with World Music/CRASHarts
Lou Doillon, co-presented with World Music/CRASHarts
John Medeski, co-presented with World Music/CRASHarts
So Percussion: Where (we) Live
Son Lux
Arditti Quartet

SPECIAL EVENTS

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

FILM

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

Wambura Mitaru performs at Harborwalk Sounds in 2013. Photo by Geoff Moore.
ADULT PROGRAMS
EXHIBITION-RELATED PROGRAMS

Expanding the Field of Painting
Workshop with Artist Jason Middlebrook
Make/Made Sunday Workshops (x28)
Pop-Up Talks
Barry McGee
Pop-Up Talks
Steve Locke: there is no one left to blame
The Artist’s Voice: Steve Locke with Evan Garza, Fire Island Artist Residency co-founder
Mary Reid Kelley
The Artist’s Voice: Mary Reid Kelley with Jenelle Porter, ICA Mannion Family Senior Curator
Amy Sillman
The Artist’s Voice: Amy Sillman with Helen Molesworth, ICA Barbara Lee Chief Curator
Gallery Talk with Poet Charles Bernstein
Gallery Talk with Art Historian Gregory Williams
PaperCut Zine Library Demonstration (x2)
Pop-Up Talks
Christina Ramberg
Gallery Talk with Jenelle Porter, ICA Mannion Family Senior Curator
Pop-Up Talks
LaToya Ruby Frazier: Witness
Gallery Talk with Art Historian Ruth Erickson
Nick Cave
Gallery Talk with Professor of English Min Hyoung Song
Interactive Space: Second Skin
Interactive Space & Activities: Body Work (x 38)
William Kentridge: The Refusal of Time
The Artist’s Voice: William Kentridge with Peter Galison and Sebastian Smeee
Gallery Talk with Art Historian Gloria Sutton
Pop-Up Talks

Artist Residency: Matthew Ritchie
Teen Artists Respond to Matthew Ritchie

Eleanor Antin
Gallery Talk with Photographer Amber Tourlentes
Pop-Up Talks
Nathalie Djurberg and Hans Berg: A World of Glass
The Artist’s Voice: Nathalie Djurberg and Hans Berg with Assistant Curator Anna Stothart and Public Programs Manager John Andreas
Pop-Up Talks
Jim Hodges
The Artist’s Voice: Jim Hodges with Jill Medvedow, ICA Ellen Matilda Poss Director, and Assistant Curator Anna Stothart
Gallery Talk with Chief Preparator Tim Obetz
Gallery Talk with Assistant Curator Anna Stothart
Interactive Space: Give/Take
Make/Made Weekend Workshops (x8)
Pop-Up Talks

OTHER ADULT PROGRAMS
Talking Taste
Joanne Chang, Flour and Myers + Chang
Will Gilson, Puritan & Co
Jackson Cannon, The Hawthorne
Tim Maslow, Ribelle and Strip-Ts
Sam Treadway, Backbar
Jeremy Sewall, Island Creek Oyster Bar, Lineage and Row 34
ICA / AIGA Design Lecture
Rick Valicenti, Thirst/Chicago
ICA Fashion Design Lecture
Proenza Schouler and Helen Molesworth, Barbara Lee Chief Curator
Pre-Performance Talks with David Henry
Backstage Banter (x2)

TEENS
Artist Encounter
Beatrix*Jar: Let’s Make Some Sounds
Matthew Ritchie Project
Fifth Annual National Convening for Teens in the Arts
Customize: Maker Culture, Youth, Creativity
Interest-Driven Groups
ICA Teen DJ Collective
ICA Slam Team
Fast Forward Alumni Group
Annual Gathering
One Day On Earth Project
Fast Forward Alumni Media Fast Forward
Level 1, Thursdays
Level 2, Fridays
Teen Arts Council

TEEN NIGHTS
Summer Teen Night: Customize
Real/Abstract
Valentribe
Long Walk to Short Films: Fast Forward Film Screening

WORKSHOPS
Digital Photography – Beginner – Fall – Weekday
Digital Photography – Beginner – Fall – Weekend
DJ 1 – summer (in partnership with UMASS Boston Urban Scholars Program)
Photo 1 – Summer (in partnership with UMASS Boston Urban Scholars Program)
Photo 2 – Summer (in partnership with UMASS Boston Urban Scholars Program)
DJ 2 – Summer (in partnership with UMASS Boston Urban Scholars Program)
Audio Remix – Summer (in partnership with UMASS Boston Urban Scholars Program)
Intro to Filmmaking
Music Production

Digital Photography – Intermediate – Spring
Digital Photography – Beginner – Spring – Weekend
Reflections in Time and Space (in partnership with Boston Green Academy)
DJ School 201 – Fall
DJ School 101 – Fall – Weekend
Advanced Studio Group – Portfolio Intensive
Digital Photography Intermediate – Wednesday
Advanced Studio Group – Spring Break Intensive
DJ School 101 – Fall – Weekday
Advanced Studio Group – Framing and Matting
Fashion Design (in partnership with Codman Academy)
Advance Studio Group – Street Photography
Advanced Studio Group – Portrait Photography
Advanced Studio Group – Action Photography
DJ School 101 – Spring
DJ School 201 – Spring
Digital Photography (in partnership with Codman Academy)

WALLTALK PROGRAM
Boston Collegiate Charter School
Boston Green Academy
Dorchester Academy
McKinley South End Academy
Neighborhood House Charter School
Orchard Gardens
Rafael Hernández School
Urban Science Academy
Young Achievers Pilot School

PROGRAMS
July 1, 2013–June 30, 2014
PROGRAMS
July 1, 2013–June 30, 2014

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

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

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

Roy McMakin, Use/Used (two chairs I bought in New Bedford while visiting the Bloomberg/Farrell family), 2012. Wood, enamel paint and metal, two chairs each 15 x 18 x 34 inches, two chairs, each 18 x 17 x 43 inches. Gift of the artist. Installation view photo by Allison Gould.