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 Xaviera 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.
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

Presented as part of the 2015 James and Audrey Foster Prize exhibition:

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.


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
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
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
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
Gift of Peggy and David A. Ross in honor of Jill Medvedow
2014.04

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
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 1960s. 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
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
Latoya Ruby Frazier
*Momme*, 2008
Gelatin silver print
30 × 40 inches
Gift of the artist and Michel Rein
2014.06
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.

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 × 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 × 23 × 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 × 2 × 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
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
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
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.
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
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 Collection of Art by Women
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 x 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 x 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 x 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

#### Contributed Revenue

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<tr>
<th>Type</th>
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<td>Foundation Support</td>
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#### Earned Revenue

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#### Expenses

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<thead>
<tr>
<th>Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Surplus</td>
<td>$1,236,551</td>
<td>$905,592</td>
</tr>
<tr>
<td>Non-Cash and Non-Operating Revenue &amp; Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and Amortization</td>
<td>($1,754,928)</td>
<td>($1,717,167)</td>
</tr>
<tr>
<td><strong>Total Change in Unrestricted Net Assets</strong></td>
<td><strong>($518,377)</strong></td>
<td><strong>($811,575)</strong></td>
</tr>
</tbody>
</table>

1. Contributed revenue in 2015 and 2014 includes $3,994,543 and $2,782,832 respectively that were released from Temporarily Restricted Net Assets.
2. Expenses include $282,511 and $295,139 of In Kind Services for 2015 and 2014 respectively.
3. 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

<table>
<thead>
<tr>
<th>Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td>$10,800,134</td>
<td>$9,558,325</td>
</tr>
<tr>
<td>Endowment Investments at market value</td>
<td>$20,361,590</td>
<td>$15,381,762</td>
</tr>
<tr>
<td>Pledge/Grant Receivables, net of Current Portion</td>
<td>$11,729,489</td>
<td>$15,730,733</td>
</tr>
<tr>
<td>Split Interest Agreements at market value</td>
<td>$635,316</td>
<td>$558,813</td>
</tr>
<tr>
<td>Property and Equipment, net of Depreciation</td>
<td>$45,654,782</td>
<td>$46,838,349</td>
</tr>
<tr>
<td>Deferred Bond Issue Costs, net of Amortization</td>
<td>$65,907</td>
<td>$75,552</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$89,147,218</strong></td>
<td><strong>$88,143,534</strong></td>
</tr>
</tbody>
</table>

#### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating Line of Credit</td>
<td>$800,000</td>
<td>$300,000</td>
</tr>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>$41,608</td>
<td>$1,060,941</td>
</tr>
<tr>
<td>Deferred Contributions (Current Portion)</td>
<td>$40,000</td>
<td>$40,000</td>
</tr>
<tr>
<td>Capital Equipment Lease (Current Portion)</td>
<td>$0</td>
<td>$1,568</td>
</tr>
<tr>
<td>Bonds Payable (Current Portion)</td>
<td>$375,000</td>
<td>$550,000</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td><strong>$2,056,608</strong></td>
<td><strong>$1,952,509</strong></td>
</tr>
<tr>
<td>Deferred Contributions, net of current portion</td>
<td>$66,667</td>
<td>$106,666</td>
</tr>
<tr>
<td>Capital Equipment Lease, net of current portion</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Bonds Payable, net of current portion</td>
<td>$4,383,949</td>
<td>$4,758,849</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$6,507,224</strong></td>
<td><strong>$6,818,124</strong></td>
</tr>
</tbody>
</table>

#### Net Assets

<table>
<thead>
<tr>
<th>Type</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$41,051,150</td>
<td>$41,569,532</td>
</tr>
<tr>
<td>Temporarily Restricted</td>
<td>$13,494,268</td>
<td>$15,133,272</td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>$28,094,571</td>
<td>$24,622,606</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$82,639,994</strong></td>
<td><strong>$81,325,410</strong></td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$89,147,218</strong></td>
<td><strong>$88,143,534</strong></td>
</tr>
</tbody>
</table>
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The ICA Boards of Trustees and Overseers; Jill Medvedow, Ellen Matilda Poss Director; and the ICA staff extend our profound gratitude to following individuals, corporations, foundations, and government agencies for their contributions between July 1, 2014 and June 30, 2015. 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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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.
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Kyle Abraham in When the Wolves Came In.
Photo by Carrie Schneider.
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Renee Silva
John Steiner
KremenaStephanova
Audrey Stout
Camille Super
Adria Sutter
Jonathan Tallt
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.

EXHIBITIONS
July 1, 2014–June 30, 2015

MARTIN 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 Buttenwieser 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 KJARTANSSON: THE VISITORS
July 23 – November 2, 2014
Paul and Catherine Buttenwieser 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 Buttenwieser 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 SCHNEIDER/ SOUND BY ANDREW BIRD
February 4 – May 10, 2015
West Gallery

MELEKO MOKGOSI: DEMOCRATIC INTUITION
April 21 – August 9, 2015
Paul and Catherine Buttenwieser 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 Jean 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

MARK MORRIS DANCE GROUP: ITALIAN CONCERTO, A WOODEN TREE, JENN AND SPENCER, AND WORDS
Urbanity Dance (presented by World Music/CRASHHarts)
Shantala Shivalingappa: Akasha
Dorrance Dance (presented by World Music/CRASHHarts)
Reggie Wilson: Moses(es)
Miwa Matreyek: Myth and Infrastructure and This World Made Itself
Talea Ensemble: George Aperghis’s Happy End

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 Vasilicou
Kyle Abraham / Abraham.In.Motion: When the Wolves Came In (co-presented with World Music/CRASHHarts)
WORDLESS!: Art Spiegelman + Phillip Johnston
Wot? No Fish? (A collaboration between Danny Braverman and Nick Philippou)
Ronald K. Brown / Evidence (presented by World Music/CRASHHarts)
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/CRASHHarts)
Shantala Shivalingappa: Akasha
Dorrance Dance (presented by World Music/CRASHHarts)
Reggie Wilson: Moses(es)
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WORDLESS!: Art Spiegelman + Phillip Johnston
Wot? No Fish? (A collaboration between Danny Braverman and Nick Philippou)
Ronald K. Brown / Evidence (presented by World Music/CRASHHarts)

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 Kate
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 PEAHY

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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
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 Meghan 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
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
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)

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
- Knot 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.