

ANNUAL REPORT

15



**THE INSTITUTE OF
CONTEMPORARY ART/BOSTON**



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

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

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OUR YEAR IN REVIEW

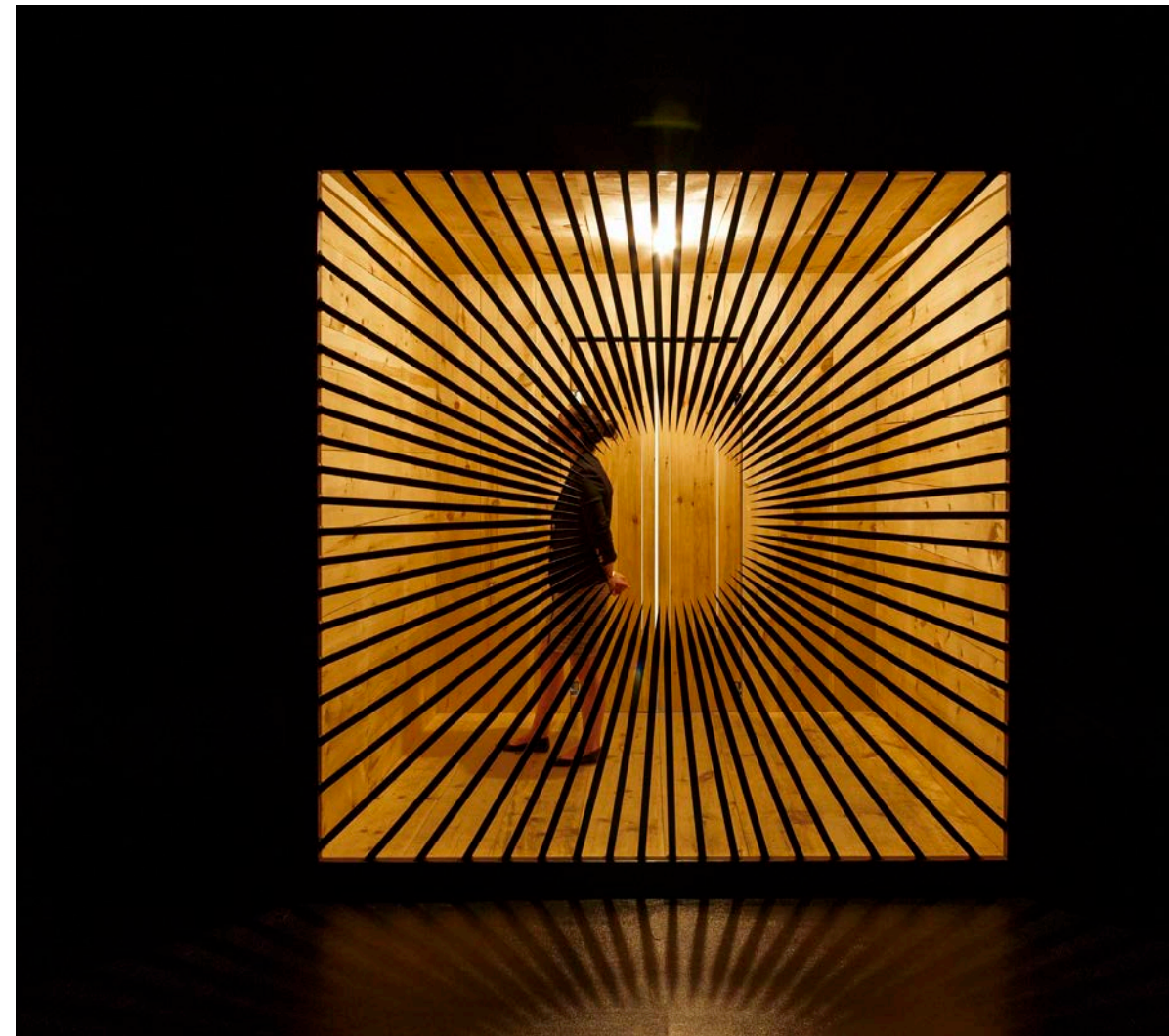
We open our 2015 Annual Report with the ICA's mission: "to share the pleasures of reflection, inspiration, provocation, and imagination that contemporary art offers through public access to art, artists, and the creative process." This language of exchange and reciprocity is common rhetoric in today's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

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

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

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

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



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



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

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

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

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

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

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

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

Our very best,

Jill Medvedow
Ellen Matilda Poss Director

James Foster
Chair, Board of Trustees

Charles Brizius
President, Board of Trustees



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

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



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

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





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



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



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



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

NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Louise Bourgeois

Arched Figure No. 1, 1997

Fabric, rubber, and steel

9 × 20 × 6 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.10



Louise Bourgeois

Janus Fleuri, 1968/1992

Bronze, gold patina

10 1/8 × 12 1/2 × 8 3/8 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.12

Louise Bourgeois

Germinal, 1967/1992

White marble

5 1/2 × 7 3/8 × 6 1/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.11



Louise Bourgeois

Untitled, 1948

Ink and pencil on paper

11 1/2 × 8 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.13

NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Sophie Calle

La fille du docteur/

The Doctor's Daughter, 1991

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

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

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

Gift of Peggy and David A. Ross

in honor of Jill Medvedow

2014.04



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

Sandra Cinto

Untitled, 1999

Tinted gelatin silver print and etched glass

13 × 25 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.14



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Tacita Dean

***The Russian Ending*, 2001**

Portfolio gravures on paper

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

Promised gift of Anne and Arthur Goldstein

800.15.01



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Jimmy De Sana

101 Nudes, 1972/1991

Offset prints in custom portfolio box

Fifty-six parts, each 11 × 14 inches

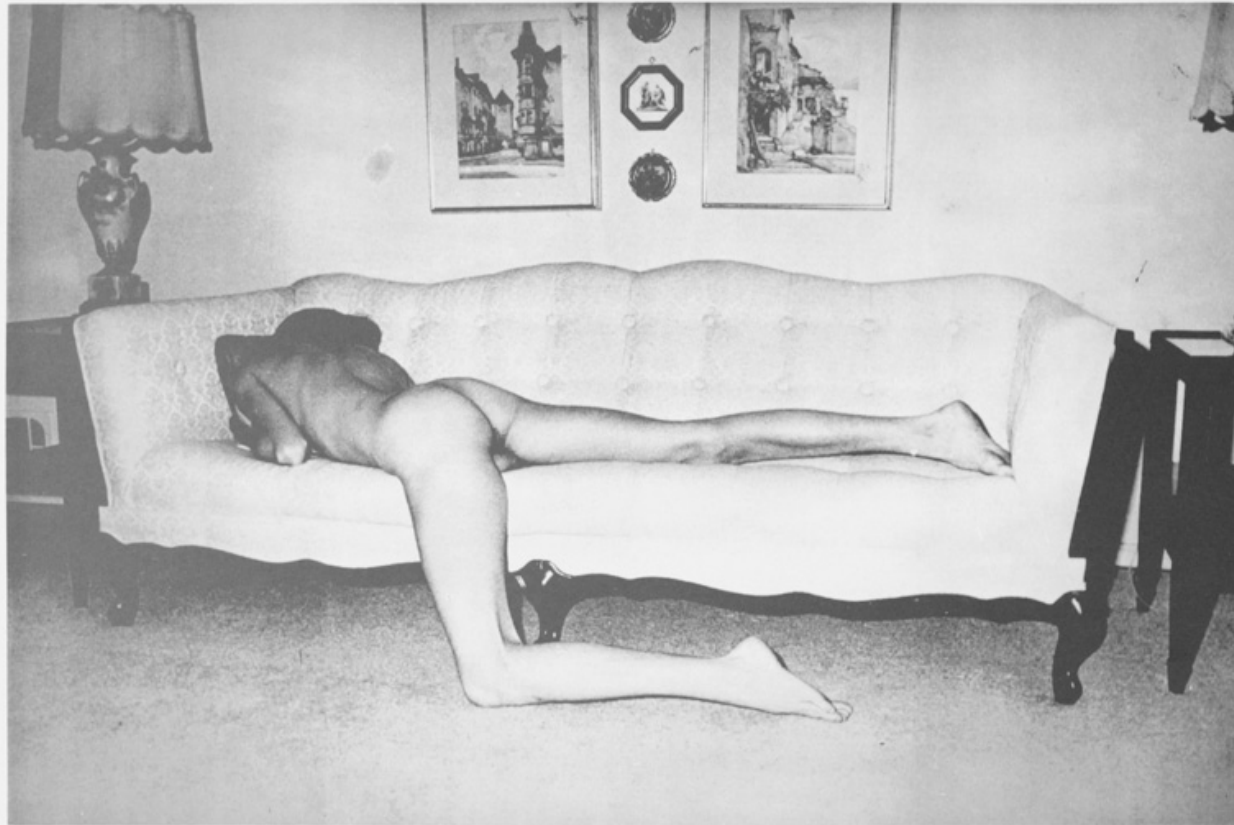
Gift of Jimmy De Sana Trust

2014.05.1–56

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

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

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Tara Donovan
Untitled (Pins), 2003
Size #17 straight pins
42 × 42 × 42 inches
Gift of Barbara Lee, The Barbara Lee
Collection of Art by Women
2014.15



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Marlene Dumas

The Messengers, 1992

Oil on canvas

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

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.16.1-4



NEW ACQUISITIONS
July 1, 2014–June 30, 2015

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Françoise Grossen

Inchworm, 1971

Industrial cotton piping cord

240 × 156 inches

Gift of the artist in honor of Jenelle Porter

2015.05

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

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

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Rachel Harrison

Jack Lemmon, 2011

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

67 × 90 × 33 inches

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

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

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

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



NEW ACQUISITIONS
July 1, 2014–June 30, 2015

Mona Hatoum

Do unto others...., 1997

Stainless steel
7 3/4 × 18 1/2 × 2 inches
Gift of Barbara Lee, The Barbara Lee
Collection of Art by Women
2014.18



Mona Hatoum

Natura Morta (Edwardian vitrine), 2010

Murano glass and wooden cabinet
54 1/2 × 24 × 11 3/4 inches
Gift of Barbara Lee, The Barbara Lee
Collection of Art by Women
2014.19



Mona Hatoum

Performance Still, 1985–95

Gelatin silver print mounted on aluminum
30 × 42 1/2 inches
Gift of Barbara Lee, The Barbara Lee
Collection of Art by Women
2014.21



Mona Hatoum

Pin Rug, 1998–1999

Stainless steel pins, canvas, and glue
1 3/8 × 47 7/8 × 73 5/8 inches
Gift of Barbara Lee, The Barbara Lee
Collection of Art by Women
2014.20

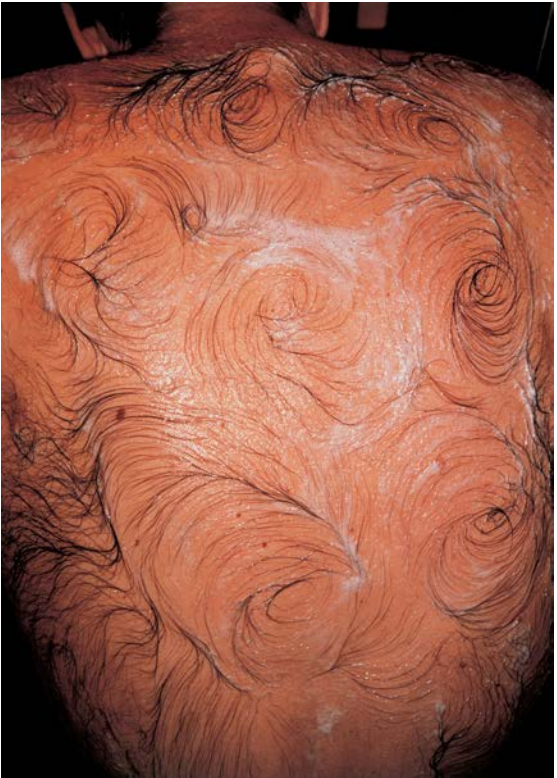


NEW ACQUISITIONS
July 1, 2014–June 30, 2015

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

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

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Eva Hesse

Untitled, 1963

Mixed media and collage on paper

22 × 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



NEW ACQUISITIONS
July 1, 2014–June 30, 2015

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



NEW ACQUISITIONS
July 1, 2014–June 30, 2015

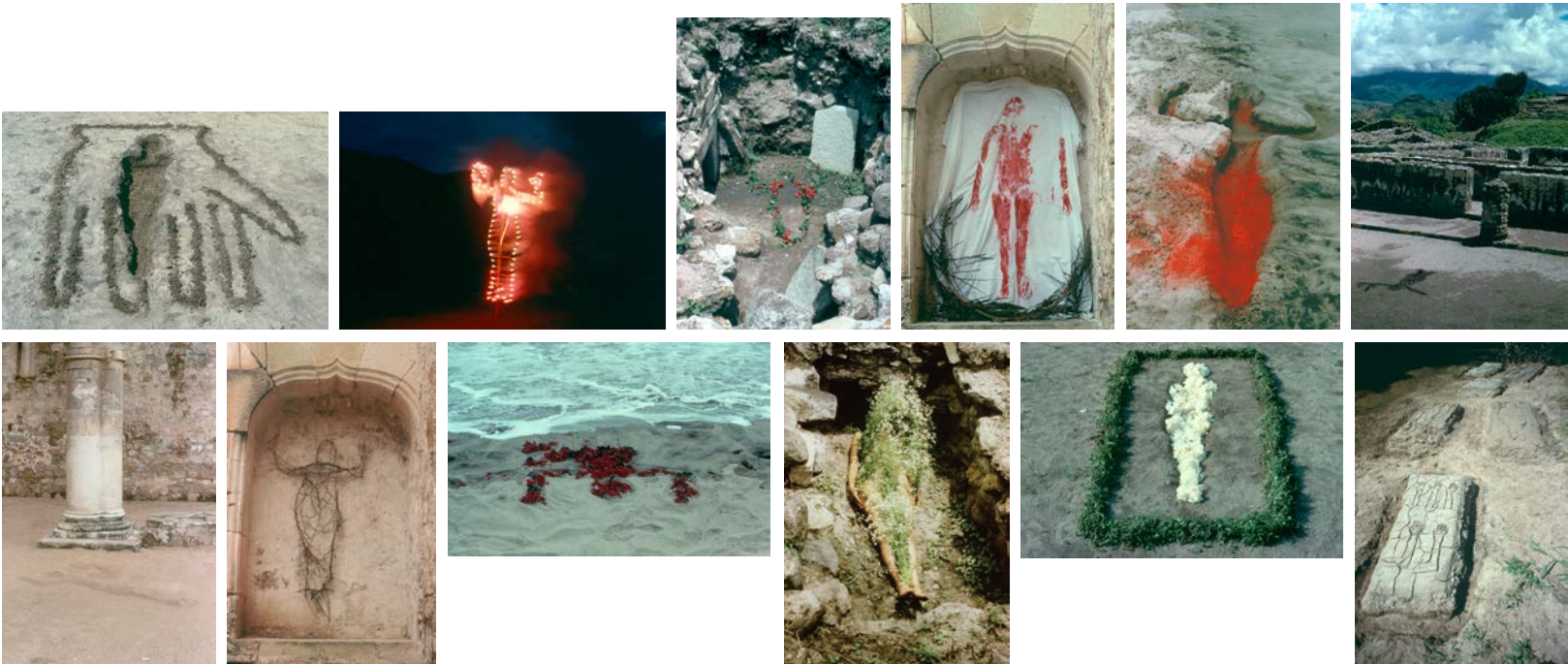
Ana Mendieta
***Silueta Works in Mexico*, 1973–77**

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

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

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

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Annette Messager

The Story of Dresses
(Histoires des Robes), 1990

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

51 × 11 3/4 × 3 1/2 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.31



Ree Morton

Regional Piece, 1975–76

Oil on wood and enamel on celastic

Two parts, each 17 × 50 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.32



Juan Muñoz

Portrait of a Turkish Man, 1995

Bronze with painted patina

25 × 22 × 29 inches

Gift of Barbara Lee in honor of Jill Medvedow

2014.07



Jack Pierson

Applause, 1997

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

10 1/4 × 25 1/4 × 6 5/8 inches

Gift of Barbara Lee in honor of Zach Lee

and Robbie Lee

2014.08



NEW ACQUISITIONS
July 1, 2014–June 30, 2015

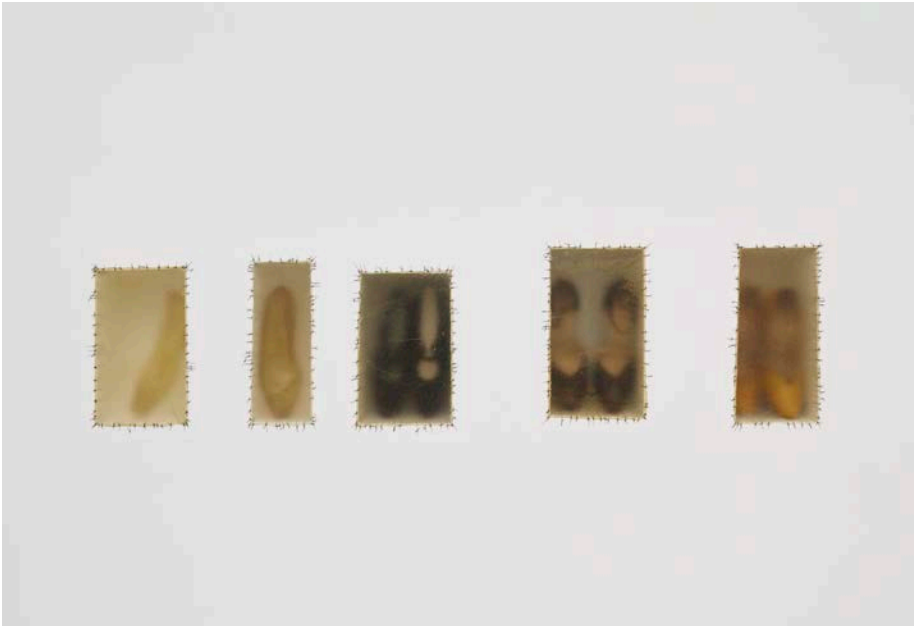
Luther Price
Light Fracture, 2013

Slides
Eighty parts, each 1 × 1 1/2 inches
Gift of the artist
2014.09



Doris Salcedo
Atrabiliarios, 1996
Drywall, shoes, cow bladder, and surgical thread
47 × 83 1/16 inches
Gift of Barbara Lee, The Barbara Lee Collection
of Art by Women
2014.33

Doris Salcedo
Untitled, 1989
Wood, concrete, metal, and cloth
38 1/2 × 16 3/4 × 17 3/4 inches
Gift of Barbara Lee, The Barbara Lee Collection
of Art by Women
2014.35



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Doris Salcedo

Untitled, 1998

Wood, concrete, and metal

72 × 62 × 21 inches

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

2014.34

Doris Salcedo

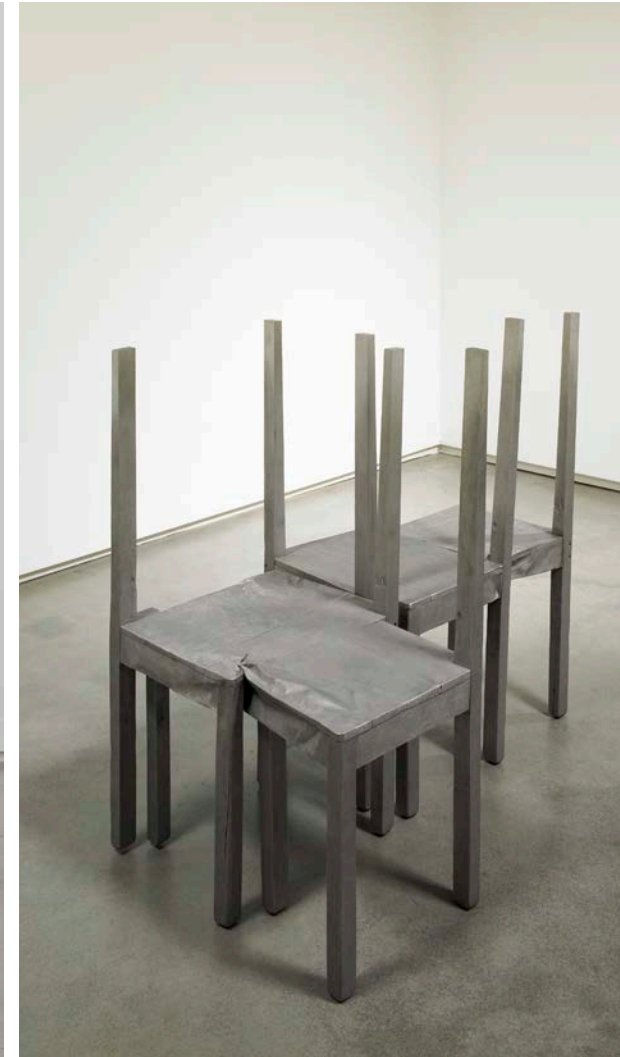
Untitled, 2004–2005

Stainless steel

42 × 48 × 27 1/2 inches

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

2014.36



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Dana Schutz

Sneeze, 2002

Oil on canvas

19 5/2 × 18 3/4 inches

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

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

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

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Joan Semmel

Green Heart, 1971

Oil on canvas

48 × 58 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.38



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Cindy Sherman

Untitled (Film Still #44), 1979

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.40



Cindy Sherman

Untitled (Film Still #54), 1980

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.42



Cindy Sherman

Untitled (Film Still #63), 1980

Gelatin silver print

8 × 10 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.43



Cindy Sherman

Untitled, 1982

Gelatin silver print

15 1/2 × 9 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.39



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Cindy Sherman

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

Gelatin silver print

8 × 10 inches

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

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

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

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



NEW ACQUISITIONS

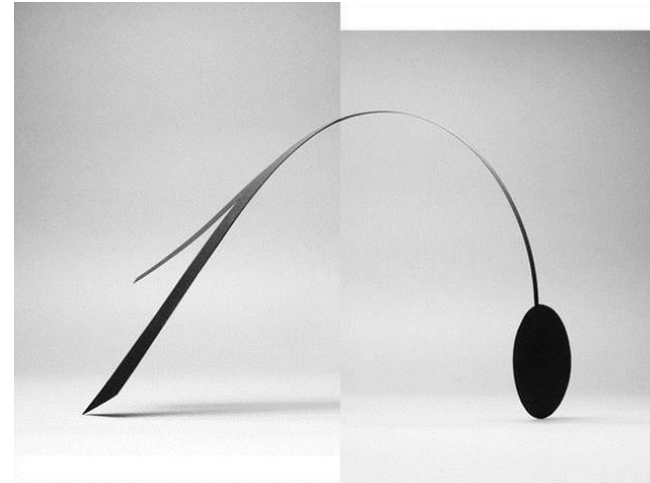
July 1, 2014–June 30, 2015

Erin Shirreff

Catalogue, 39 parts (Value Lessons), 2015

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

Gift of Erica Gervais and Ted Pappendick
2015.06



Erin Shirreff

A.P. (no. 9), 2014

Pigmented inkjet print
34 × 46 inches

Promised gift of Tristin and Martin Mannion
800.14.02



Amy Sillman

Unearth, 2003

Oil on canvas
66 × 78 inches

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

NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Lorna Simpson

ID, 1990

Gelatin silver prints and plastic plaques

Two parts, each 49 × 84 inches

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

2014.45.a–b

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

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

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Kiki Smith

From Heart to Hand, 1989

Ink on gampi paper

31 × 28 × 5 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.46

Kiki Smith

Untitled (Breast Jar), 1989

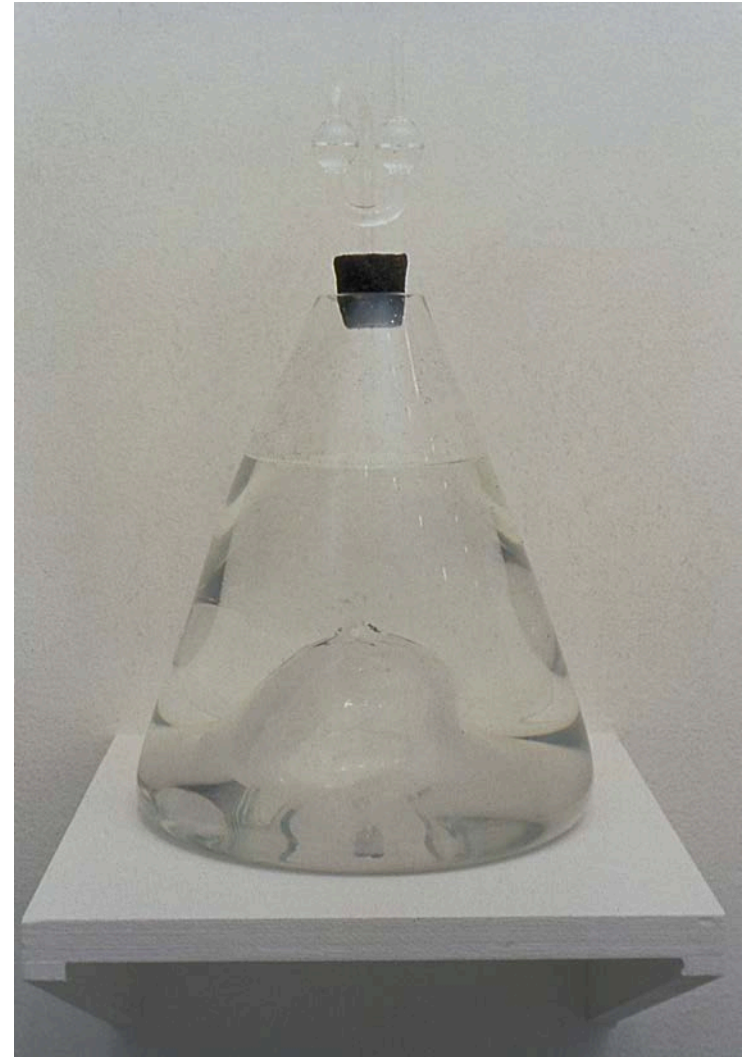
Glass

11 × 9 × 9 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.47



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Nancy Spero

Birth, 1960

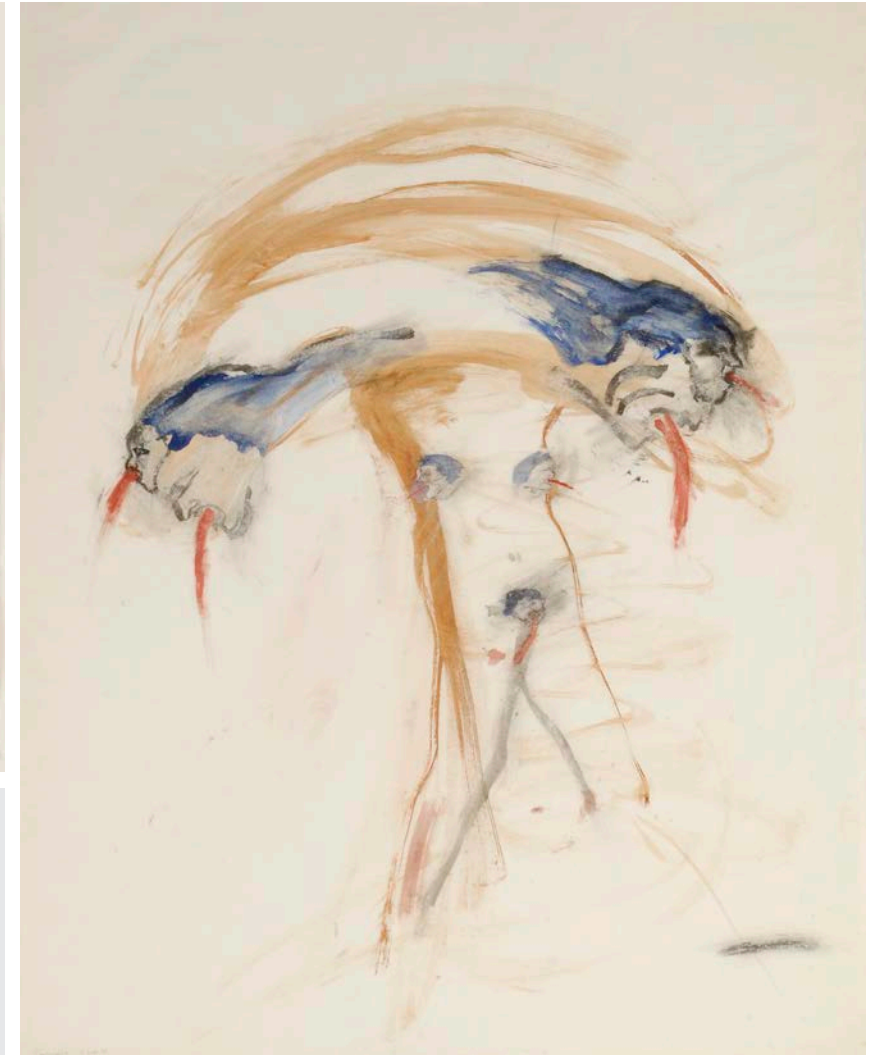
Watercolor on paper
17 1/4 × 21 3/4 inches
Gift of Barbara Lee, The Barbara Lee
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2014.48



Nancy Spero

Female Bomb, 1966

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



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Shellburne Thurber

Untitled, 1989

Chromogenic color print

33 × 41 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.50



NEW ACQUISITIONS

July 1, 2014–June 30, 2015

Sara VanDerBeek

***Medusa*, 2007**

Chromogenic color print

40 × 30 inches

Anonymous gift

2015.04

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

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

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



Francesca Woodman

***Untitled, Rome*, 1977–78**

Gelatin silver print

5 3/4 × 5 3/4 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.51



Lisa Yuskavage

***Motherfucking Rock*, 1996**

Oil on linen

42 × 36 inches

Gift of Barbara Lee, The Barbara Lee

Collection of Art by Women

2014.52

OPERATING REVENUE & EXPENSES

For fiscal years ending June 30, 2015 and 2014

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

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

STATEMENT OF FINANCIAL POSITION

As of June 30, 2015 and 2014

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

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July 1, 2014–June 30, 2015



Photo by Jennifer Waddell.

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

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



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

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

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Francis McGrail
Richard Miner
Dell Mitchell
Robert J. Nagle
Sandra Nanberg
Michael Nedeau
Shelly Nemirovsky
Nikki Nudelman
Marlene Persky
Timothy Phillips
Dana Rashti
Holly Safford
B.J. Salter
Arnold E. Sapenter
Rachel Somer
Peter Sonnabend
Edith Springer
Caroline Taggart
Heather Wells
Nicole Zatlyn, *Chair*



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

STAFF

July 1, 2014–June 30, 2015

DIRECTOR'S OFFICE

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

CURATORIAL

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

FINANCE & OPERATIONS

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

EXTERNAL RELATIONS

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

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

DEVELOPMENT

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

STAFF

July 1, 2014–June 30, 2015

ICA STORE

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

PERFORMING AND MEDIA ARTS

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

EDUCATION

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

VISITOR ASSISTANTS

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

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

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



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



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

EXHIBITIONS

July 1, 2014–June 30, 2015

MATTHEW RITCHIE: REMANENCE

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

NATHALIE DJURBURG AND HANS BERG: A WORLD OF GLASS

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

MULTIPLE OCCUPANCY: ELEANOR ANTIN'S "SELVES"

March 19 – July 6, 2014
Fotene Demoulas Gallery

ICA COLLECTION: EXPANDING THE FIELD OF PAINTING

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

JIM HODGES: GIVE MORE THAN YOU TAKE

June 4 – September 1, 2014
West Gallery

RAGNAR KIARTANSSON: THE VISITORS

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

FIBER: SCULPTURE 1960–PRESENT

October 1, 2014 – January 4, 2015
West Gallery

ICA COLLECTION: IN CONTEXT

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

ADRIANA VAREJÃO

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

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

February 4 – May 10, 2015
West Gallery

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

February 4 – May 10, 2015
West Gallery

MELEKO MOKGOSI: DEMOCRATIC INTUITION

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

2015 JAMES AND AUDREY FOSTER PRIZE

April 21 – August 9, 2015
Fotene Demoulas Gallery

ARLENE SHECHET: ALL AT ONCE

June 10 – September 7, 2015
West Gallery

PERFORMANCE

July 1, 2014–June 30, 2015

MUSIC

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

Marty Ehrlich + Ned Rothenberg
Active Child

Harborwalk Sounds:

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

Wavelengths:

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

DANCE/THEATER/PERFORMANCE

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

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

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

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

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

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

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

Urbanity Dance (presented by World Music/CRASHarts)

Shantala Shivalingappa: *Akasha*

Dorrance Dance (presented by World Music/CRASHarts)

Reggie Wilson: *Moses(es)*

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

Talea Ensemble: George Aperghis's *Happy End*

FILM

Wander, Wonder, Wilderness, Paul Turano

Born to Fly, Catherine Gund

The Notorious Mr. Bout, Maxim Pozdorovkin

The Measure of All Things, Sam Green

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

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

Captive Beauty, Jared Goodman

The British Arrows – British Television
Advertising Awards

Through a Lens Darkly, Thomas Allen Harris

Best of the Ottawa International Film Festival

Oscar-Nominated Short Films (Animation)

Oscar-Nominated Short Films (Live Action)

Sundance Film Festival: Animated Shorts

Sundance Film Festival: Live-Action Shorts

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

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

Miss Hill: Making Dance Matter, Greg Vander Veer

Psychedelic Cinema + The Crumbling, Ken Brown, Alexis Gideon

Archie's Betty, Gerald Peary



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

PROGRAMS

July 1, 2014–June 30, 2015

ADULT PROGRAMS

EXHIBITION-RELATED PROGRAMS

ICA Collection: Expanding the Field of Painting

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

Matthew Ritchie: Remanence

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

Jim Hodges: Give More Than You Take

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

Nathalie Djurberg and Hans Berg: A World of Glass

Pop-Up Talks and Public Tours

Multiple Occupancy: Eleanor Antin's Selves

Pop-Up Talks and Public Tours

Ragnar Kjartansson: The Visitors

Pop-Up Talks and Public Tours

ICA Collection: In Context

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

Fiber: Sculpture 1960–present

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

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

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

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

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

Pop-Up Talks and Public Tours

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

Adriana Varejão

Gallery Talk with Scholar Rodrigo Lopes de
Barros, Boston University
Pop-Up Talks and Public Tours
Digital Resources: ICA-Produced Mobile Guide

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

Gallery Talk with Scholar Jasmine Johnson,
Brandeis University
The Artist's Voice: Marcyliena Morgan, Xaviera
Simmons and Reggie Wilson
Poss Family Mediatheque Interactive Installation:
Imagining Place
Bank of America Art Lab Interactive Installation:
Making Place by Ekua Holmes

ICA Reads

Pop-Up Talks and Public Tours
Digital Resources: ICA-Produced Mobile Guide,
with Thomas Lax and Ruth Erickson (audio)

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

Gallery Talk with Artist Nate Harrison, School of
the Museum of Fine Arts Boston
Pop-Up Talks and Public Tours

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

Meleko Mokgosi

Gallery Talk with ICA Curatorial Assistant Davida
Fernandez-Barkan

Pop-Up Talks and Public Tours

James and Audrey Foster Prize 2015

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

Arlene Shechet: All at Once

Gallery Talk with Senior Curator of Decorative Arts
and Sculpture Thomas Michie, MFA Boston
Poss Family Mediatheque Interactive Installation:
Poetry on Pedestals
Pop-Up Talks and Public Tours
Digital Resources: ICA-Produced Mobile Guide,
with "Contemporary Art 101: Coiling" (video),
"Contemporary Art 101: Wedging" (video)

OTHER ADULT PROGRAMS

ICA Reads

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

ICA / AIGA Design Lecture

Abbott Miller and ICA Senior Curator Dan Byers

Boston Afterschool & Beyond: High School Redesign

Council Partners Event

Talking Taste

Alex Crabb (Asta)



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

PROGRAMS

July 1, 2014–June 30, 2015

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

SPECIAL EVENTS

Uncorked 9
Annual Gala
Party on the Harbor

TEENS

Video Interviews with Artists

Ian Schneller
Adriana Varejão

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

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

Interest-Driven Groups

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

Teen Arts Council: 15 students, from:

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

Teen Nights

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

Teen New Media Workshops

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

Boston Public Schools Arts Credit Program

Partners

Excel High School
English High School

East Boston High School
Charlestown High School
Boston Community Leadership Academy

WallTalk Program

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

Teen Exhibitions

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

FAMILIES

Play Dates

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

Workshops

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

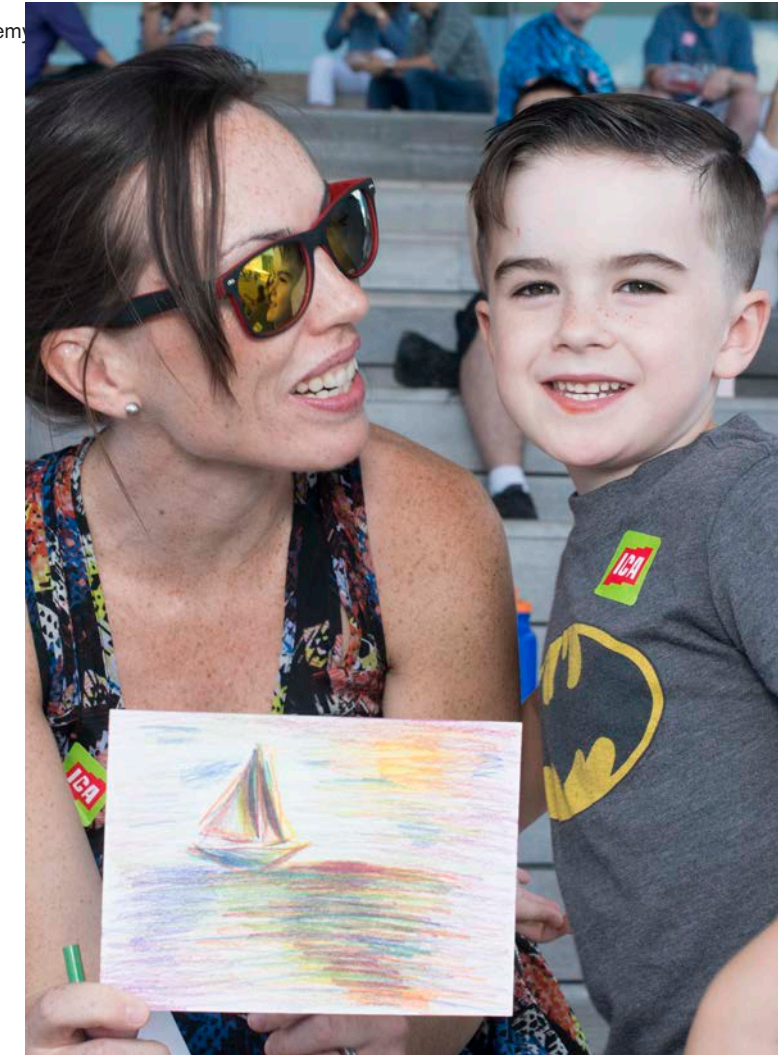


Photo by Jennifer Waddell.

PROGRAMS

July 1, 2014–June 30, 2015

Books and Looks

Gallery Games

COMMUNITY PROGRAMS & PARTNERSHIPS (select)

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



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



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