

ICA **NEW**

THE MAGAZINE OF THE INSTITUTE OF CONTEMPORARY ART/BOSTON



WINTER 2015–16

“Extraordinary.”

—*New York Times*

“Genius abounds.”

—*Boston Globe*

“The biggest show the ICA has
ever mounted... You should visit.”

—*New Yorker*

“A midcentury cultural Camelot.”

—*Wall Street Journal*

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member events, and more this winter.

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Cover: Silas Riener in Merce Cunningham's *Changeling* at the Institute of Contemporary Art/Boston.
Photo by Liza Voll.

Opposite: Buckminster Fuller at Black Mountain College. Courtesy of Western Regional Archives, State
Archives of North Carolina, Asheville, NC.

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BRINGING BLACK MOUNTAIN COLLEGE TO LIFE

By Jill Medvedow, Ellen Matilda Poss Director

ONE OF THE MOST EXCITING ASPECTS of *Leap Before You Look: Black Mountain College 1933–1957* (on view through January 24, 2016) is its focus on pedagogy—teaching and learning—and the importance of the arts in a liberal education. Drawing on the progressive ideals of the school's founder, John Rice, and the educational reformer John Dewey, at Black Mountain College students and faculty designed and constructed the school's buildings, shared governance, and collaborated in and out of the classroom. Students were tasked to find and justify their own ideas and solutions, to think critically, and to “learn to see,” as Josef Albers famously said.

A typical day at Black Mountain might find a student weaving with Anni Albers in the morning, pouring cement in the afternoon, and participating in a dance or poetry reading in the evening. Full-time faculty, summer institute artists, and students worked and played together in the safe space of the rural North Carolina campus. Assistant Curator Ruth Erickson insightfully connects the non-hierarchy among the arts at the institution to the “flourishing of interdisciplinary work” there.

Arriving at Black Mountain College fresh from the closure of the Bauhaus under Nazi pressure, German émigré Josef Albers (limited English notwithstanding) revolutionized how art was taught in the United States. Hazel Larsen Archer, whose beautiful photographs are one of the great discoveries for me in the exhibition and who was deeply influenced by Albers, said he “had this tremendous capacity to teach. And I don’t mean to instruct or to pass on. But to sort of open avenues.”



Elaine de Kooning (center), Buckminster Fuller, Ray Johnson, Albert Lanier, and others with the Supine Dome, 1948. Courtesy of Western Regional Archives, State Archives of North Carolina, Asheville, NC.; Opposite: Boston Conservatory students rehearse Merce Cunningham choreography at the ICA/Boston. Photo by Liza Voll.

These aims—to open avenues, to facilitate critical thinking, and to foster a “personal sense of looking,” as Robert Rauschenberg said—are central to our mission at the ICA. Black Mountain College’s pedagogy resonates loudly with our ICA community—artists, students, curators, educators, and audiences—as we strive to encourage visitors of all ages to look closely, learn deeply, make informed choices about art-making and appreciation, and carry those skills back to their own lives. As Louis Menand writes in *The New Yorker*, “The goal was not to produce painters, poets, and architects. It was to produce citizens.”

As we celebrate the Black Mountain community, we continue to strengthen and deepen our own, and I am thrilled to welcome two new members to the Board of Trustees. Geoff Cottrill, a street-art and music lover who’s thrilled ICA Teens by facilitating the ICA’s long-standing partnership with Converse, where he is VP/General Manager of Brand and Segments and Chief Marketing Officer, comes aboard. Jim Pallotta, head of private investment company Raptor Group Holdings; co-owner and Executive Board Member of the Boston Celtics; Board Member for the Rock and Roll Hall of Fame, Berklee College of Music, Children’s Hospital Trust, and a member of the MIT Media Labs Advisory Council; and a trustee from 2005 to 2012, returns to the fold. We also welcome two avid participants in ICA events, trips, and programs to the Board of Overseers: Ed Berman, Chairman and CEO of Atlantic Vision, and Robin Hauck, who as the Director of Group Sales & Marketing and Go Ahead Tours at Education First has been active in establishing a high-level relationship with the global organization.

On staff, Curator Dan Byers has a new role at the ICA: Mannion Family Senior Curator, endowed by longtime supporters Tristin and Martin Mannion and family. Family Programs and Art Lab Coordinator Kathleen Lomatoski was honored with the 2015 Community Art Educator award from the Massachusetts Art Education Association, nominated by a former volunteer and parent impressed with her work at monthly Play Dates. And an anonymous group of donors has generously endowed a position at the ICA, the Bill T. Jones Director of Performing and Media Arts. The position is named in honor of American artistic director, choreographer, and dancer Bill T. Jones, whose work has been performed at the ICA four times, most recently in 2014 with the Bill T. Jones/Arnie Zane Dance Company in *Story/Time*. “His passion for dance, his commitment to the role art must play in a civil society, and his compassion for others have and will forever serve as guideposts for performing and media arts programming at the ICA,” says David Henry, who currently holds the new title.

From students performing Merce Cunningham dances in our galleries to audiences attempting to emulate Josef Albers’s influential color theory exercises, to the Teen Arts Council working with artist Sandrine Schaefer to create their own Happening, there’s never been a better time to learn by doing and build community at the ICA.

7 WAYS WE’RE LEARNING BY DOING THIS SEASON

The ICA’s exhibition schedule inspires everything from family programs to social events to what’s available in the store. Here, get an overview of how the ideas, ideals, and artworks of Black Mountain College are permeating all of our education programs this season, from Teen Nights to performances to community outreach.



RETHINKING COLOR: The Bank of America Art Lab

Like his legendary Bauhaus *Vorkurs* (Preliminary Course), Josef Albers’s teaching at BMC followed a three-part model: color, design, and *matière* or material studies. Albers “felt that color was ‘the most relative medium in art,’” curator Helen Molesworth writes in the exhibition catalogue, “and his systematic explorations of color, which involved testing one color against another and subtly shifting a color’s context, elucidate how perception is radically contingent.” Red looks different when next to orange than when next to green—both effect and meaning change dramatically through context.

The ICA is looking at Albers’s color theory, and adding another layer of shifting implications as well. In partnership with the Massachusetts College of Art and Design, our Bank of America Art Lab features an activity that allows participants to interact with Josef Albers’s foundational ideas about color theory as well as the social, political, and historical implications of color. Available weekend days from 2 to 4.

Similar activities, suitable for all ages, will be offered during December vacation week. See PROGRAM GUIDE for details.



ENCOUNTERING CUNNINGHAM: “We Do the Work”

Former Merce Cunningham Dance Company member Silas Riener has been not only performing work by the legendary choreographer as part of *Leap Before You Look* but also teaching Cunningham’s renowned technique. “When you walk into a room of people who have either never heard of Merce Cunningham or never been exposed to his work before,” Riener says, “the best way—and Merce would probably say the only way—is to do it. So we do the work. We start with class.”

See the PROGRAM GUIDE for upcoming performances.

“A show not only every art-school student in this region but every artist, every student, every teacher, and every former student will profit from seeing. I imagine that accounts for everyone.”

—Sebastian Smee, *The Boston Globe*

GOING IN-DEPTH: ICA Forums

ICA Forums are a new series of discussions on social, cultural, and political topics raised by work on view at the ICA. Drawing on the educational and scholarly communities of the Boston area, these talks engage local art historians, professors, curators, artists, and other specialists to share their expertise while facilitating in-depth conversations about art. Upcoming forums will explore education and sexuality at Black Mountain College.

See PROGRAM GUIDE or icaboston.org for more details.

GETTING MULTIDISCIPLINARY: Teen Happening

One of the most legendary single occurrences during Black Mountain College's 24-year run was in August 1952, when John Cage convinced Charles Olson, M.C. Richards, Robert Rauschenberg, David Tudor, Merce Cunningham, and Nicholas Cernovich to take part in a multidisciplinary event that has since been dubbed both "Theater Piece No. 1" and the first Happening. The ICA's Teen Arts Council (TAC) is putting together an interpretation of this historic event this December, open to youth from several local teen organizations, including the Hyde Square Task Force and Isabella Stewart Gardner Museum Teens. The event will include a multidisciplinary Teen Happening by our TAC, a Slam Team performance, a Performance Workshop led by the TAC and Boston performance artist Sandrine Schaefer (recently seen in our *James and Audrey Foster Prize* exhibition), and teen-led tours of *Leap Before You Look: Black Mountain College 1933–1957*.

“At school, there are “rights” and “wrongs” to the questions or challenges the teachers present. The ICA doesn't know the rights and wrongs, and they encourage us not to know either.”

—Nick Shea, Teen Arts Council member



MAPPING BMC: Crossroads and Cosmopolitanism at Black Mountain College

Created in conjunction with the opening of *Leap Before You Look*, this interactive digital resource tells the stories of several Black Mountain College artists and thinkers as they move across borders, engage in new pursuits, and cross paths with the rural location of Black Mountain College. Access it through the Poss Family Mediatheque or mappingbmc.org.



CONNECTING THROUGH ART: WallTalk

A multidisciplinary learning program for 7th–12th graders, WallTalk encourages close observation, open discussion, and connection to contemporary art and culture through writing, visual art, and spoken word. Over the course of the school year, students from ten Boston schools make several visits to the ICA to observe, question, interpret, and respond creatively to the art on view. At the end of the program, students' exhibition-inspired writing and art are published in book form; a final event, the WallTalk Reading Jam, allows students to share spoken word work with their peers. The program on the whole is intended to improve writing, language, critical thinking, public speaking and presentation skills.

In conjunction with *Leap Before You Look*, students will discuss crossover and influence in works by Josef and Anni Albers, Ruth Asawa, Susan Weil, and Robert Rauschenberg, as well as creatively respond to Weil's *Secrets*.

REACHING OUT: Boston Children's Hospital

Our commitment to providing Boston's youth a quality arts education extends to some who can't make it onsite. Once a month, ICA staff offer art activities to kids age 8 to 18 in the Psychiatry Inpatient Service at Boston Children's Hospital. This season, the ICA will bring the beauty and wonder of *Leap Before You Look* to them with art-making activities that introduce Buckminster Fuller's interest in merging form and function to solve complex issues.

Photo above by Allana Taranto.

The ICA's Teen Arts Council and Teen Nights are generously sponsored by Blue Cross Blue Shield of Massachusetts and MFS Investment Management. WallTalk is supported in part by an award from the Nathaniel Saltonstall Arts Fund. The John Hancock Teen Education Program is made possible by significant support from John Hancock. Teen Programs are made possible in part by the Institute of Museum and Library Services, Award Number MA-10-14-0235-14. Additional support is provided by the Cabot Family Charitable Trust; The Robert Lehman Foundation; the Thomas Anthony Pappas Charitable Foundation, Inc.; the Rowland Foundation, Inc.; the William E. Schrafft and Bertha E. Schrafft Charitable Trust; the Surdna Foundation; and the Tiny Tiger Foundation.



MEET RUTH ERICKSON

FROM HAPPENING UPON 23-year-old Robert Rauschenberg's application to Black Mountain College in the State Archives of North Carolina while researching *Leap Before You Look* to bringing the feel of the American South to the galleries in last year's *When the Stars Begin to Fall* to commissioning a new work by musician Andrew Bird for *Sonic Arboretum*, Ruth Erickson has covered a lot of ground in her first year as Assistant Curator.

For this season, she's also worked closely with Boston artist Ethan Murrow in creating his monumental drawing *Seastead*, currently on view, and helped reimagine Black Mountain College's historic first Happening, *Theater Piece No. 1*, as a series of readings, performances, and other actions by local artists throughout the museum (see Program Guide). In December, she'll bring a madcap installation titled *The Birthday Party* by the Dubai-based, Iranian artists Rokni Haerizadeh, Ramin Haerizadeh, and Hesam Rahmanian to the ICA. And then? Ruth rests. But only a little. Up next, among other things, is a major survey of artist Mark Dion, opening in 2017.

Birthplace: Albuquerque, NM, where my Yankee father was finishing his PhD in English.

Languages spoken: English and French.

Most powerful early memory of an experience with art (or visiting a museum): While not that early, I often think about my encounter with Mark Dion's *Library for the Birds of Massachusetts*. It was 2005, and I was traveling from Vermont to New York and stopped at Mass MoCA to see the exhibition *Becoming Animal*. In the center of a cavernous room was an almost 20-foot cage with dozens of finches and an enormous Frankenstein-like tree built of branches and piles of ornithology books. The work stages this great meeting between the animals and the apparatuses we use to study and understand them. Binoculars and nets hang from the tree, and in pictures and thick tomes, naturalists attempt to describe the birds who perch blithely nearby. The work introduced me to a central topic of Dion's work: the culture of nature.

Artist or work of art that especially speaks to you: Robert Rauschenberg's *Bed* (1955). It's this disarming combination of a tucked-in quilt and pillow—Rauschenberg's own, we think—splashed with colorful paint. I love how the work so effortlessly merges the everyday with midcentury abstraction, how it evokes the residue of a body, and how its appeals to a sense of touch.

Proudest accomplishment: PhD in art history.

Little-known skill/passion: I can mend most things with a sewing machine.

Guilty pleasure: A second breakfast—preferably something sweet—around 9:30 AM.

On your to-do list for living in Boston: My husband and I have a hilarious obsession with wanting to take a duck tour. There's a revolving list of new restaurants that we'd like to try, and I am intrigued to visit other harbor islands after a wonderful trip to Spectacle Island this past summer.

Book on your nightstand right now: It's a stack: *Corita Kent and the Language of Pop* (the catalogue for Susan Dackerman's great exhibition that opened at the Harvard Art Museums this fall), *How to Get Your Toddler to Sleep*, and a backlog of *New Yorkers*.

Digital or analog: It's complicated: iPhone, though I still keep a datebook; laptop to write, but I edit on paper; podcast junkie who loves listening to vinyl; frozen burritos for weekday lunch and slow roasts on Sunday. In the end, I'd choose analog, I guess. I'm an art historian after all.

If I weren't a curator I'd be: An art history professor.



Ruth Erickson in Ethan Murrow's studio. Photo by Liza Voll.

RAMIN HAERIZADEH, ROKNI HAERIZADEH, AND HESAM RAHMANIAN: THE BIRTHDAY PARTY

DEC 16, 2015–MAR 27, 2016
Paul and Catherine Bittenwieser Gallery



SINCE 2009, brothers Ramin and Rokni Haerizadeh and their childhood friend Hesam Rahmanian have formed an extraordinary living and working space together in a house they share in Dubai. Inside an unassuming tan villa on a quiet residential street, the interior is plastered with color and pattern, the spaces overflowing with paintings, sculptures, videos, drawings, and assemblages of the trio's own making or that they've collected from others. Improvisational, accumulative, democratic, and ever-changing, the house is subversive, surprising—and totally consuming. Each artist has his own studio, and they rise and begin their individual and collaborative work each day before sunrise, concluding many days with an evening film screening in their living room.

For their first U.S. museum exhibition, the ICA has invited the three artists to transport the feel, frenzy, and ephemera of their shared space and practice to Boston. A pastiche of pattern, painting, and performance, the exhibition revels in the artists' distinctive aesthetic and explores their critical engagement with globalized contemporary culture.

The artists will spend a week constructing their installation, which began as a performance they staged in a vacant Dubai gallery earlier this year. Based on Nobel Prize winner Harold Pinter's play *The Birthday Party*, which centers around a party for a man who does not know it is his birthday, the Dubai performance included the artists shuffling around in long prayer robes that covered their eyes, spilling paint across a floor they had installed, unwrapping presents and adding their contents to accumulative sculptures. At the ICA, the artists will install the floor, sculptures, and video documentation of the action, in addition to a selection of paintings, drawings, and video works. They will also integrate works by other artists into the installation; drawing from their personal collection and the ICA's permanent collection, they will present works by more than a dozen artists, including Louise Bourgeois, Hassan Sharif, Bahman Mohassess, and Ree Morton, among others.

"Satire, gender-bending, and exuberantly mixed mediums are among the feats of this art extravaganza, an exhibition that never stops giving," wrote the *New York Times* of a gallery exhibition by the artists earlier this year, while *Artforum* called

ARTISTS' CHECKLIST

The three artists integrate a wide array of found, purchased, and modified materials into their work, combining the everyday with the offbeat in sincere and probing assemblages. Some of the materials currently in transit from Dubai to Boston as part of their upcoming show are:

- | | |
|------------------------------|--|
| ✓ Campbell's Soup can candle | ✓ Artificial baguette |
| ✓ Two sets of bird dresses | ✓ Artificial lettuce |
| ✓ Two gardening forks | ✓ Two papier-mâché pigs (Tooth Pig and Pig Punk) |
| ✓ Mermaid | ✓ E.T. finger |
| ✓ Three Uglydolls | ✓ Aluminum and duct tape rabbit |
| ✓ One crutch | |



a 2014 exhibition in Dubai "a spectacular visual orgy." Painting, performance, pattern, and pastiche all serve the artists' breakdown of various societal norms, satirical approach to contemporary politics, and critical engagement with globalized contemporary culture—and are delivered with a singular collective sensibility and wit.

Born in Iran, Ramin and Rokni Haerizadeh have lived in Dubai since 2009, after the Iranian government raided the home of one of their collectors while they were abroad in Paris. Fearing imprisonment, they have never returned to Iran. Their collaborative projects with Hesam Rahmanian have been presented at the Sharjah Biennial 10, Isabelle Van Eynde Gallery in Dubai, the Carnegie International, Kunsthalle Zürich, Callicoon Fine Arts in New York, and Brisbane Festival. In 2014, the three artists participated in the Robert Rauschenberg Foundation's residency in Captiva, Florida.

Organized for the ICA by Ruth Erickson, Assistant Curator, with Jeffrey DeBlois, Curatorial Assistant.

Support for *Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian: The Birthday Party* is generously provided by Lori and Dennis Baldwin.

All images: Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian, *Untitled*, 2015, performance still. Courtesy of the artists. © 2015 Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian.

DEC 15 | VIP Opening

See PROGRAM GUIDE for details

DIANE SIMPSON

DEC 16, 2015–MAR 27, 2016

Fotene Demoulas Gallery

OVER THE PAST 35 YEARS, artist Diane Simpson has produced a body of sculptural work unique in its construction, process, and subject matter. Inspired by items of clothing ranging from historical sources such as samurai armor and Amish bonnets to common domestic accessories like aprons and bibs, the works begin as highly detailed drawings often informed by collected images. Using a rigorous approach to making, Simpson then translates the drawings into striking, stylized sculptures that mix elements of clothing with construction techniques and elements gleaned from vernacular architecture, store window display, and interior design. Fifteen of these works, created between 1980 and 2014, make up this first solo museum exhibition for the under-recognized Chicago-based artist.

For Simpson, creating sculpture is a process of translation, her construction methods and choices of material fueled by a desire to realize each drawing in three dimensions. Through this practice, Simpson creates sculptures that consider both formally and conceptually the way bodies are covered, shaped, and defined through dress. Her works appear both vividly corporeal, revealing the body through spaces left around clothing, and abstract, with a restrained vocabulary of simple forms. The results are carefully constructed, deceptively complex sculptures that interweave structure and function and are layered with ideas about gender and dress, domestic and urban spaces, and an ethics of labor and making.

Also on view will be a selection of related drawings and a slideshow made in collaboration with artist Vincent Fecteau.



Diane Simpson, *Formal Wear*, 1998. Polyester, poplar, and cotton, 47 x 50 x 7 inches. Courtesy of the artist, Corbett vs. Dempsey, Chicago, and JTT, New York. © 2015 Diane Simpson.

Curator Dan Byers asked Simpson about her work and process:

Dan Byers: So, you set yourself a problem to solve, say, a problem of translation. I think about a bib or apron in relation to your bib and apron works. How do they equal each other? Is it a process of abstracting? Or of making something familiar unfamiliar?

Diane Simpson: Yes, it's an abstracting process. I simplify and keep simplifying. But it's also additive, in the sense that at some point or other, new forms enter into the drawing from that collection I think we all have of subconsciously stored forms. The drawing begins as a response to the original source image and can then morph into a form that often is far removed. Then the construction process, the scale, and the materials chosen can remove it further, especially if the construction mimics the perspective in the drawing. Many of the recent pieces have not followed that special orientation of the drawings, so they appear more normal. But I sometimes return to that perspective, because I like the challenges in constructing the piece with skewed angles, and there are often visual surprises that occur that I can't foresee in the drawing.

Read the full conversation in the exhibition catalogue, available at the ICA Store or [icastore.org](#).

Organized by Dan Byers, Mannion Family
Senior Curator, with Jeffrey DeBlois,
Curatorial Assistant

DEC 15 | VIP Opening

MAR 3 | The Artist's Voice:
Diane Simpson

See **PROGRAM GUIDE** for details

COMING SOON

WALID RAAD

FEB 24–MAY 30, 2016

West Gallery



The first comprehensive North American museum survey of the internationally recognized artist Walid Raad, this exhibition will feature a selection of works produced in the past 25 years in photography, video, sculpture, and performance, and will investigate the distinctions between fact and fiction and the ways we represent, remember, and make sense of history. Dedicated to themes exploring the veracity of archives and photographic documents, the role of memory and narrative within discourses of conflict, and the construction of histories of art in the Arab world, Raad's work is informed by an upbringing in Lebanon during the civil war (1975–90) and the socioeconomic and military policies that have shaped the Middle East in the past few decades. The artist will perform in the galleries on select dates throughout the run of the exhibition. See [icaboston.org](#) for details.

This exhibition is organized by The Museum of Modern Art, New York.

This exhibition is curated by Eva Respini, Barbara Lee Chief Curator, The Institute of Contemporary Art/Boston, with Katerina Stathopoulou, Curatorial Assistant, Department of Photography, The Museum of Modern Art, New York. The Boston presentation is coordinated by Jeffrey DeBlois, Curatorial Assistant, The Institute of Contemporary Art/Boston.

Support for the Boston presentation of *Walid Raad* is generously provided by Jean-François and Nathalie Ducrest.

Image: Walid Raad, *Civilizationally, we do not dig holes to bury ourselves*, Plate 922, 1958–59/2003. Pigmented inkjet print, 10 x 8 inches. Courtesy of the artist and Paula Cooper Gallery, New York. © 2015 Walid Raad

MEMBER SPOTLIGHT: GEORGE FIFIELD

GEORGE FIFIELD IS A RENAISSANCE MAN—an artist, media arts curator, writer, teacher, and long-term member at the ICA. So long-term, in fact, that he was recently recognized by the James Sachs Plaut Society, which honors those who have made a planned gift to the museum, donated artworks, or maintained a membership for more than 25 years. Not only has George seen the museum through a quarter century of change and growth, he has also produced art videos that have been exhibited at the ICA and participated in the collective VideoSpace, which has presented work at the ICA. George is also the founder and director of Boston Cyberarts Inc., a nonprofit that produces the Boston Cyberarts Festival and operates the Boston Cyberarts Gallery. We spoke with him about his longstanding involvement with the ICA.

“The ICA opens Boston to the contemporary art of the rest of the world.”

How did you first get involved at the ICA?

I've been involved ever since I moved to Boston in 1972. At first I lived right around the corner in the Back Bay, when the Back Bay was cheap. Maybe the first things that attracted me were the video art exhibits that Bob Riley and Kathy Rae Huffman were curating. Then in 1994 the ICA generously allowed me to organize my VideoSpace program in the basement auditorium, where I co-curated shows with artists like Tony Oursler, Jane Hudson, and Joan Braderman. That same year two of my videos, *An Exquisite Party*, made with Andrei Codrescu, and *Crystal Blocks of Yankee Coldness* were exhibited at the *Public Interventions* exhibition.

What have been some of your favorite exhibitions or other moments at the ICA over the years?

There are too many to count, but some that leap to mind are the 1989 survey for Chris Burden, his first in the United States. In 1996, Bill Viola's *Buried Secrets*, which came direct from the Venice Biennale. Vita Brevis, which added so much great public art to Boston, especially Krzysztof Wodiczko's projection on the Bunker Hill monument, which then makes me think of Krzysztof's incredibly powerful . . . *OUT OF HERE: The Veterans Project*. A recent one is Ragnar Kjartansson's *The Visitors*.

What do you feel the ICA does differently than other institutions?

What I feel the ICA does best, which no other organization in Boston can really do, is present comprehensive looks at A-list artists who have not yet been seen in the area, like that early Chris Burden show. Recent examples are the exhibitions of Tara Donovan, Dr Lakra, and

Jim Hodges. The curated group shows, like last year's *Fiber: Sculpture 1960–present* are also wonderful, but these are the shows I remember the best.

Why is the ICA important to Boston?

First is that it opens Boston to the contemporary art of the rest of the world. Second, it has a long history of examining the contemporary arts in greater Boston. Vita Brevis highlighted many local artists along with the international artists it presented. The James and Audrey Foster Prize just gets better and better and has been very successful at introducing excellent Boston artists to the ICA's audience.

If you could mount a show at the ICA, what would it be?

In the 1980s, the most important source of funding for video art was the CAT Fund, run jointly by the ICA and WGBH. They commissioned the best international video artists and, toward the end, interactive videodisc artists as well. In 1997, I curated an exhibition called *The History of Video Art in Boston, Part II, The 80s: The CAT Fund*, with works by Bill Viola, Tony Oursler, Joan Logue, William Wegman, etc. I was curator of video art at the deCordova Museum then, so that's where it ran, but I'd love to do it at the ICA as well. The essay is already written.

For more info about the James Sachs Plaut Society, contact jpsociety@icaboston.org or 617-478-3183.



Photo by Samantha Carey.

ANNUAL DONORS

The ICA Boards of Trustees and Overseers; Jill Medvedow, Ellen Matilda Poss Director; and the ICA staff extend our profound gratitude to the following individuals, corporations, foundations, and government agencies for their contributions between July 1, 2014 and June 30, 2015. Their generosity ensures our ability to share the pleasures of reflection, inspiration, provocation, and imagination that contemporary art offers through public access to art, artists, and the creative process.

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NEW + NOTEWORTHY

3D LIVING ROOM

On the occasion of *Leap Before You Look: Black Mountain College 1933–1957*, the ICA is presenting the short film *Summerspace 3D* in the State Street Corporation Lobby. The film captures segments of Merce Cunningham's dance *Summerspace*, created in 1958 in collaboration with the visual artist Robert Rauschenberg, who designed the décor and costumes, and composer Morton Feldman. This work was recreated for the film last year, performed by dancers including several alumni of the Merce Cunningham Dance Company.

Directed by Alla Kovgan, *Summerspace 3D* offers new ways for dance to be passed down to future generations. During her research for what will be a feature-length film about Cunningham, his life, and works created between 1942 and 1972, Kovgan learned that while making *Summerspace*, Cunningham came across the Albert Einstein quote “There are no fixed points in space.” This idea may have inspired Cunningham's interest in having his dances seen from all directions, rather than a singular proscenium point of view. Kovgan translate this idea into cinema, creating a new cinematic experience of the dance.



Support for *Summerspace 3D* has been provided by: The Merce Cunningham Trust, Le Centre National du Cinéma et de l'Image Animée (Nouvelles Technologies en Production), The Rockefeller Foundation, Dance Films Association, The Robert Rauschenberg Foundation, The Walker Art Center, La Maison, Sophie Dulac Productions, Stephanie Dillon, and Clara Wainwright.

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