

ANNUAL REPORT

12



THE INSTITUTE OF
CONTEMPORARY ART/BOSTON

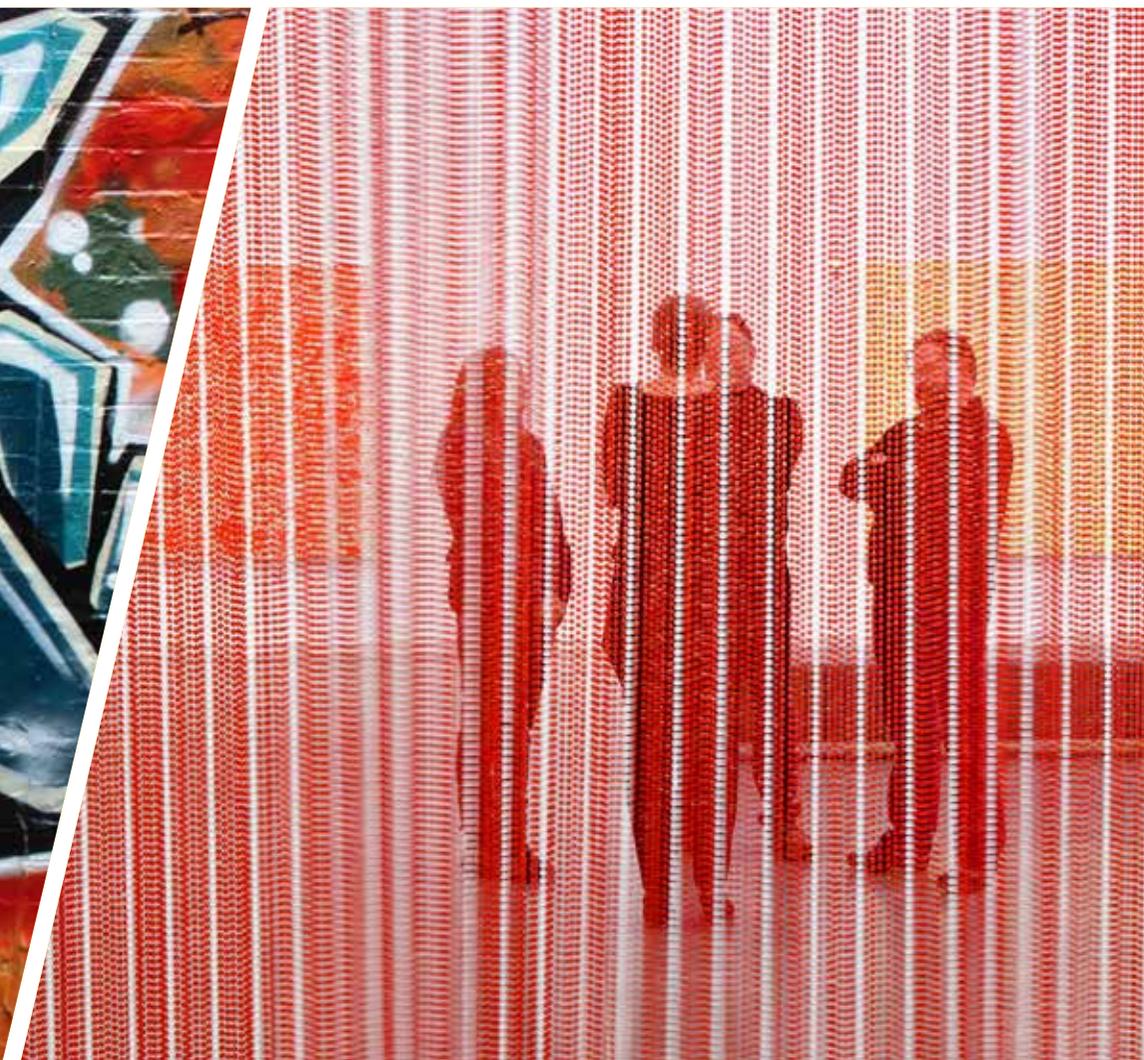


ABOVE and COVER: **TRISHA BROWN**, *Floor of the Forest*, 2012. Metal pipe, used clothing. Trisha Brown Dance Company. Photo: Isabel Winarsch/documenta 12.

RIGHT: **TSENG KWONG CHI**, *Bill T. Jones Body Painting with Keith Haring*, 1983. Silver gelatin selenium-toned print, 20 x 16 inches. Muna Tseng Dance Projects/Estate of Tseng Kwong Chi and Courtesy Paul Kasmin Gallery. © 1983 Muna Tseng Dance Projects, Inc., New York. Body drawing by Keith Haring. © 1983 Estate of Keith Haring, New York. Photo: Tseng Kwong Chi.



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



RIGHT: **FELIX GONZALEZ-TORRES**, "Untitled" (Blood), 1992. Strands of hanging beads and hanging device. Dimensions vary with installation. Installation view of *Figuring Color: Kathy Butterly, Felix Gonzalez-Torres, Roy McMakin, Sue Williams*. The Institute of Contemporary Art, Boston, 2012. Cur. Jenelle Porter. © The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York. Photo: John Kennard.



ABOVE: **JOSIAH McELHENY**, *Island Universe*, 2008. Handblown and press-molded glass, chrome-plated aluminum, electric lighting, rigging. Dimensions variable; largest element: approx. 12 feet in diameter; smallest element: approx. 7 feet in diameter. Courtesy of the artist and Andrea Rosen Gallery, New York; Donald Young Gallery, Chicago; and White Cube. ICA installation photo: Charles Mayer Photography.

RIGHT: A young visitor participates in a family art-making activity in the Charles and Fran Rodgers Education Center. Photo: Laura Anca.

FROM THE DIRECTOR

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

There was no better way to celebrate our founders’ vision of artistic experimentation than with the capstone exhibition *Dance/Draw*, Chief Curator Helen Molesworth’s inaugural project at the ICA, an exhibition of substantial scale and ambition which focused on the dynamic exchange between movement and line over more than 50 years. Growing out of the current

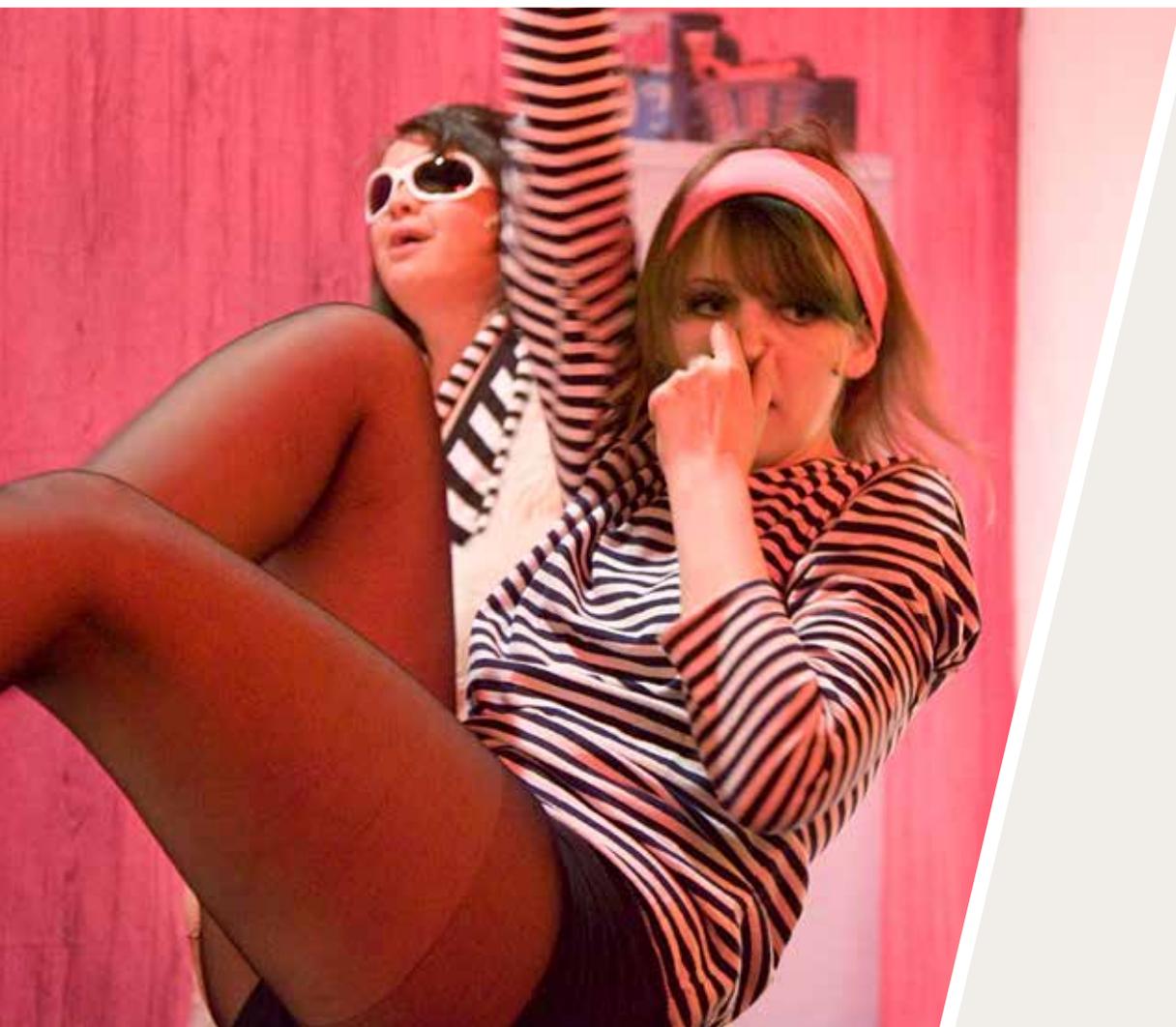
interest by so many contemporary artists in the blurred boundaries between performance and visual art, *Dance/Draw* made the connection between works as diverse as Ruth Asawa’s intricate wire weavings, Trisha Brown’s *Floor of the Forest*, Bruce Nauman’s *Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals*, and Rashaad Newsome’s *Untitled (New Way)*. The exhibition activated all conceivable space within the museum—from an intimate collaboration in our galleries between artist Sarah Sze and choreographer Trajal Harrell, to Liz Collins’s knitting performance in the Barbara Lee Family Foundation Theater. Swoon’s elaborate cut-paper installation grew from the Sandra and Gerald Fineberg Art Wall to fill the four-story volume of space up to the top floor, and theater audiences saw extraordinary performances by Jérôme Bel and the Trisha Brown Dance Company that brought many of the exhibition themes to the present day.

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

In the Paul and Catherine Buittenwieser Gallery, we witnessed the work of rising artist Jessica Jackson Hutchins. In her first solo museum



KATHY BUTTERLY, *More Plenty*, 2006. Clay and glaze. 7 1/2 x 7 1/2 x 7 1/4 inches. Courtesy of Tibor de Nagy Gallery, New York. Photo: D. James Dee.



GOB SQUAD'S *Kitchen (You've Never Had It So Good)*. Photo: David Baltzer.

presentation, organized by Senior Curator Jenelle Porter, Hutchins presented collage and sculpture using papier-mâché, clay, old sofas, and kitchen tables to create emotional, messy, resonant perspectives on family, history, and language.

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

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

Later in the year we presented Gob Squad's *Kitchen (You've Never Had It So Good)*—a frenetic, live-video performance celebrating the complex world of Andy Warhol—where audi-

ences traveled back in time to the New York City—underground cinema scene of the 1960s. Concluding the season was a timely performance in honor of Earth Day: Marc Bamuthi Joseph's *red, black, GREEN: a blues (rGb)*, a full-length, multimedia performance that incorporated an eco-friendly set designed by Theaster Gates made from repurposed materials.

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

Our metrics of participation, membership, attendance, scholarship, visibility, and leadership are the result of the strategies for growth that we established when we built our beautiful new museum. Externally, we anticipated increasing

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

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

Overseers, members, staff, and families; as well as the foundations and corporations that believe in Boston, the ICA, the arts, and a creative and civil society.

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

My best to you,

Jill Medvedow
Ellen Matilda Poss Director



Crowds gather on the Grandstand—overlooking the Putnam Investments Plaza—for a Harborwalk Sounds performance by Jaime Woods (shown above) and Nick Hakim.

FROM THE PRESIDENT AND CHAIR

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

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

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

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

Sincerely,

Paul Buttenwieser
Chair, Board of Trustees

Charles Brizius
President, Board of Trustees



ICA Teens in the State Street Corporation Lobby during the 2012 NATIONAL CONVENING FOR TEENS IN THE ARTS. Shown in the background—on the Sandra and Gerald Fineberg Artwall—SWOON's *Anthropocene Extinction*, 2011. Mixed media: bamboo, cut paper, linoleum block print. Courtesy of the artist.



Shown LEFT to RIGHT: **TOMMY SHEPHERD**, **MARC BAMUTHI JOSEPH**, and **THEASTER GATES** perform *red, black, GREEN: a blues (rbGb)*. Photo: Bethanie Hines Photography / SF.

NEW ACQUISITIONS

July 1, 2011–June 30, 2012

RINEKE DIJKSTRA

Almerisa, Asylum Seekers' Center, Leiden, The Netherlands, March 14, 1994

Almerisa, Wormer, The Netherlands, June 23, 1996

Almerisa, Wormer, The Netherlands, February 21, 1998

Almerisa, Leidschendam, The Netherlands, March 19, 2000

Almerisa, Leidschendam, The Netherlands, December 9, 2000

Almerisa, Leidschendam, The Netherlands, April 13, 2002

Almerisa, Leidschendam, The Netherlands, June 25, 2003

Almerisa, Leidschendam, The Netherlands, March 29, 2005

C-prints

8 prints

25 x 21 inches each

Gift of Sandra and Gerald Fineberg

2012.2–2012.9

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



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

RINEKE DIJKSTRA

Dubrovnik, Croatia, July 13, 1996, 1996

C-print

13 1/2 x 11 inches

Gift of Sandra and Gerald Fineberg

2012.10

In her portraits of teenagers photographed on beaches across Europe and the eastern United States, Rineke Dijkstra employs a large-format negative and electronic flash to ensure maximum detail. The sheen of salt and sun and the pleasurable exhaustion of beach play are legible in the near-equivalent silhouettes of this willowy pair. They seem, in Dijkstra's words, to have "dropped all pretense of pose." Yet, more than a portrait of these two boys, whose names are nowhere disclosed, the photograph operates allegorically, drawing on familiar motifs from a rich tradition of bathers in art history. The horizon traverses their narrow waistlines, stitching them into the blank slate of surf and sky. Abstracted from the everyday context, they instead suggest an elusive archetype of youth. For Dijkstra, young people capture the open-ended contingency of time: "You can only guess which direction they will go." Photography, which by nature presents a past moment, also represents the threshold to an unknown future.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

CHARLES LEDRAY

Untitled, 1992

Found clothing, thread

Approximately 24 x 96 inches diameter

Gift of Alvin and Barbara Krakow

2011.3

Charles LeDray has created a highly distinctive and powerful body of work over the past 20 years. LeDray's work employs several sculptural "languages" with materials including needle-stitched cloth, carved human bone, and hand-thrown ceramics. In an era of high-tech production values, LeDray insists on a painstakingly manual fidelity that lends an air of deeply felt experience to each of his works. His diminutive sculptures transport us to moments of common personal and cultural history, from the quiet residue of childhood, to a display of subcultural festivity. His works marry an acute formal sensibility with a piercing emotional range, inviting our focus on them as prisms for a whole spectrum of affecting presence and loss. *Untitled* (1992) speaks to the highly evocative nature of LeDray's work. This curious object is a mishmash assemblage of denim-like fabric patches with a hidden form underneath the "blanket," suggestive of a small body, perhaps a child taking refuge or playing hide-and-seek.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

ANNETTE LEMIEUX

Homecoming, 1985

Oil on canvas, framed black-and-white photograph, framed book jacket
79 x 91 inches overall

Gift of Sandra and Gerald Fineberg
2012.11

Boston-based artist Annette Lemieux began exhibiting in New York in the early 1980s. Combining found photographs and ephemera with a pared-down approach to painting, she helped define the decade's burgeoning generation of appropriation artists, whose work borrows from existing images and cultural forms to question notions of originality and authorship. Without irony, Lemieux's work prompts reflection on war, collective trauma, history, and memory. *Homecoming* presents a large canvas painted as a one-star flag reminiscent of the US military's star of wartime maternal sacrifice. In the adjacent photograph, a similar flag adorns the wall of a domestic interior; we can surmise that the woman seated in the foreground is the bereft mother of the uniformed man, presumably killed in battle, whose picture appears nearby. A third star brands a framed book jacket at the far right. Through three tiers of nested repetitions, *Homecoming* confronts a private realm of longing and loss with a public realm of war, issuing a subtly feminist meditation on structures of power, and mourns the countless untimely deaths caused by war.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

KERRY JAMES MARSHALL

Untitled, 1998

Ceramic

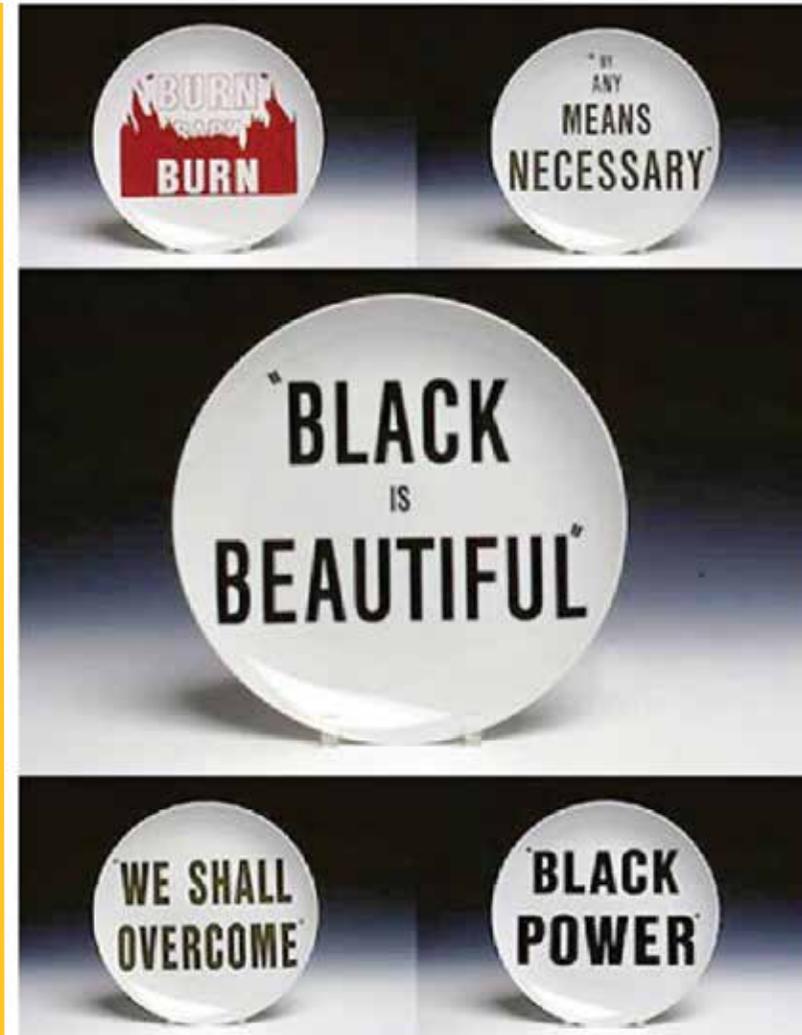
5 plates

12 1/4 inches diameter each

Gift of The Dale A. Roberts Collection

2011.1

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



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

JASON MIDDLEBROOK

Finding Square, 2011

Acrylic on maple

108 x 108 x 1 inches

Gift of Jodi and Hal Hess, Boston

2012.1

Jason Middlebrook makes sculpture, drawing, painting and installation that depict the clash between nature and the built environment. The rough-hewn edges of *Finding Square*—an empty wooden frame—speak more to roadside handi-crafts (chainsaw animal sculptures, perhaps) than to fine art accoutrements. The “painting’s” inside and outside edges convey a rococo affect with their curving, textured surfaces. However, around the face of the frame are a series of deep-umber geometric squares, increasing sequentially in width. The painted lines are evocative of Frank Stella’s groundbreaking early work; Sol Lewitt’s drawn and painted lines; and even Josef Albers’s *Homage to the Square* series. The frame is therefore a ground for painting; the painting is also an object as timber plays the role of stretched canvas. The found object is readymade by nature—or rather as a result of our manipulation. The interior space remains empty; the wall on which it hangs becomes the “picture” on display.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

RAY NAVARRO with ZOE LEONARD

Equipped, 1990

Three black-and-white photographs, and plastic plaques

12 3/8 x 18 5/8 inches

12 1/4 x 18 1/2 inches

18 5/8 x 12 3/8 inches

Gift of Margaret Sundell

2011.4

Each of the photographs in this triptych portrays a mobility aid used by people with disabilities. Office-style plaques etched with a suggestive nickname or phrase cue the cane, wheelchair, and walker—anthropomorphized in unexpected positions—to serve as surrogate portraits. The text-and-image pairs are replete with erotic innuendo: labeled “HOT BUTT,” the wheelchair lies face down, round end up. Though fetching, the three overturned devices appear abandoned and in desolate surroundings. They conjure the lost occupants they once equipped, who, though absent from view, haunt the scene. The pink frames mimic the “Caucasian” tones of most prosthetics, flagging how assumptions about race can shape the way institutions, such as healthcare corporations, respond to human need.

Ray Navarro created this work, assisted by Zoe Leonard, after losing his vision to AIDS-related complications. Navarro and Leonard were among the many artists engaged in AIDS activism in the late 1980s, a time when the epidemic became a political lightning rod that sparked debates about race, sexuality, and class. *Equipped* reflects on these conditions, while registering the accompanying climate of fear, uncertainty, and desire. It also addresses the collective power of as well as political struggle.

· HOT BUTT ·



· STUD WALK ·



· THIRD LEG ·



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

CATHERINE OPIE

Untitled #1 (Michigan Womyn's Music Festival), 2010

Inkjet print

37 1/2 x 50 inches

Gift of Catherine Opie

2011.2

Catherine Opie's photographs frequently combine portrait and landscape to examine how people occupy places. A recent series documents mass gatherings throughout the United States, including protest marches, political rallies, Barack Obama's 2008 inauguration, and a Boy Scout jamboree. The series examines the important political promise, as well as the contradictions of the constitutional right to peaceable assembly assured by the First Amendment of the U.S. Bill of Rights. Here, Opie turns her lens to the Michigan Womyn's Music Festival, a six-day international event that occurs every August, drawing nearly 10,000 visitors annually. The festival is conceived, staffed, and attended entirely by women. Rather than representing individuals, Opie focuses on the landscape. Through a sea of tents and trees, she offers a portrait of collective identity, a utopian experiment in solidarity and community. Framed from afar, the photograph also asks us to consider how designations of belonging can sometimes exclude as much as they unite.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

PIPILOTTI RIST

Remake of the Weekend (Stills), 1998

Ilfochromes mounted on aluminum

10 works

19 1/2 x 25 3/4 inches each

Gift of Sandra and Gerald Fineberg

2012.12

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



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

THOMAS RUFF

Martin Vossing, 1988

C-print

85 x 65 x 4 inches

Gift of Sandra and Gerald Fineberg

2012.14

In 1980 Thomas Ruff began a series of portraits of his classmates at the Düsseldorf Academy, where he studied with Bernd and Hilla Becher, photographers known for their unemotional serial images of industrial buildings. Ruff's compositions adhere to the bureaucratic format of a passport or license photo, while assuming the monumental scale of aristocratic portraiture. Despite the abundance of visual detail and the identification of the sitter in the title, Ruff's portraits lay no claim to representing social or psychological identity. Photography, Ruff asserts, "...has its own reality, its own autonomous existence, independent of the person [it records]." In questioning the photograph's promise of documentary truth, Ruff joins other Düsseldorf-trained artists (Andreas Gursky and Thomas Struth, especially) who employ super-real, large-format photographs to similar ends. A longer history of German photography is at play in Ruff's work as well, encompassing August Sander's project of documenting everyday German citizens during the 1920s.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

COLLIER SCHORR

***South of No North*, 1995**

C-print

18 x 24 inches

Gift of Sandra and Gerald Fineberg

2012.15

***Lovely to Feel and to Touch*, 1994**

C-print

16 3/4 x 14 1/8 inches

Gift of Sandra and Gerald Fineberg

2012.16

***A Possible Mutation*, 1995**

C-print

18 x 16 inches

Gift of Sandra and Gerald Fineberg

2012.17

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



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

PHILIP TAAFFE

Untitled III, 1983

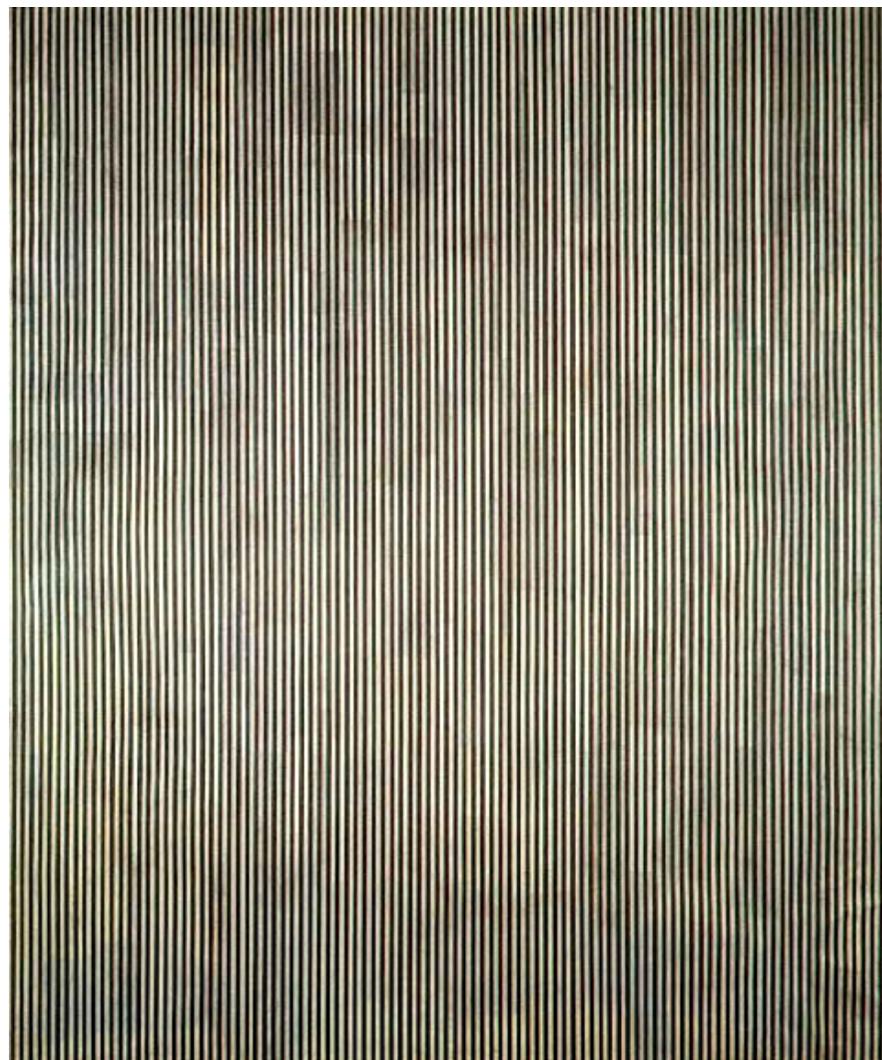
Linoprint collage on muslin on canvas

103 x 87 x 5 inches

Gift of Sandra and Gerald Fineberg

2012.18

Philip Taaffe came to attention in the early 1980s for richly decorative works in which a finite set of forms are multiplied across a surface. Producing optical illusions that undulate or pulse, his work extends the visual experiments of Op Art and 1970s feminist painting from the Pattern and Decoration movement. Like many of his peers in the 1980s, Taaffe often appropriates recognizable motifs, such as stripes and colored shapes, from painters such as Barnett Newman, Ellsworth Kelly, and Bridget Riley. Even as *Untitled III* cites earlier painters—compare Riley's use of adjacent black-and-white lines to create optical effects—it is in fact a collage created from seamlessly joined bits of paper, a painting made without any actual paint. *Untitled III* dates from a moment of intense debate in the art world concerning the medium of painting—which some felt was obsolete or invalid—while investigating not only the history of painting, but also its present and future, asking how one might continue painting when painting had been proclaimed dead.



NEW ACQUISITIONS

July 1, 2011–June 30, 2012

MEYER VAISMAN

Untitled, 1989

Process ink and acrylic on canvas

91 x 114 x 8 inches

Gift of Sandra and Gerald Fineberg

2012.19

Tinged with cynicism and humor, Meyer Vaisman's work is associated with the Neo-Geo movement of the 1980s, a post-Pop practice that appropriates mass-cultural iconography in order to simultaneously satirize and celebrate consumer culture. In 1984 he co-founded the influential New York Gallery International with *Monument*, which exhibited the work of artists such as Ashley Bickerton and Jeff Koons. Vaisman's *Untitled* presents cartoon portraits of busty sex symbols and middle-aged men. The cigar-chomping figure at the far left represents the artist, drawn by a street caricaturist near the Uffizi Gallery in Florence, Italy, one of the oldest and most venerated museums in the world. Such tongue-in-cheek allusions to "high art" only solidify Vaisman's assessment that, ultimately, mass culture reigns. The identical oval-shaped frames suggest the interchangeable character of commodities on display; the five blanks invite our own projections, while Vaisman's technique—which relies on printing technologies—bucks the introspective aspirations of painting in favor of the generic, mass-produced print.



OPERATING REVENUE & EXPENSES

For fiscal years ending June 30, 2012, and 2011

REVENUE

	2012		2011	
Contributed Revenue				
Individual Support	\$3,755,857		\$3,463,974	
Foundation Support	\$817,717		\$634,000	
Government Support	\$158,916		\$72,360	
Corporate Support	\$868,380		\$799,833	
Campaign Support for Debt Service	\$212,884		\$11,804	
Fundraising Events	\$1,554,680		\$910,876	
Total Contributed Revenue	\$7,368,434	69%	\$5,892,847	61%
Earned Revenue	\$2,861,608	27%	\$3,170,063	33%
Endowment Support	\$450,000	4%	\$550,000	6%
Total Revenue	\$10,680,042		\$9,612,910	

EXPENSES

Programs	\$6,444,230	61%	\$5,974,952	62%
Facility & Security	\$1,306,448	12%	\$1,303,394	14%
Administration	\$1,262,401	12%	\$1,307,303	14%
Fundraising & Development	\$1,364,244	13%	\$870,547	9%
Bond Interest	\$136,615	1%	\$127,932	1%
Total Expenses	\$10,513,938	100%	\$9,584,128	100%
Operating Surplus	\$166,104		\$28,782	
Non-Cash and Non-Operating Revenue & Expenses*	(2,802,328)		(630,138)	
Change in Unrestricted Net Assets	(\$2,636,224)		(\$601,356)	

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

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

STATEMENT OF FINANCIAL POSITION

As of June 30, 2012, and 2011

ASSETS

	2012	2011
Current Assets		
Cash	\$2,029,748	\$565,687
Temp Restricted Cash for Debt Service	\$379,801	\$424,479
Account Receivables	\$159,137	\$129,761
Pledge Receivables (Current Portion)	\$3,518,510	\$3,619,390
Inventories	\$257,050	\$225,794
Prepaid Expenses	\$146,979	\$180,405
Total Current Assets	\$6,491,225	\$5,145,516
Endowment Investments at market value	\$9,896,115	\$9,538,354
Pledge Receivables, net of current portion	\$12,081,586	\$4,801,660
Split Interest Agreements	\$464,949	\$529,574
Property and Equipment, net of Depreciation	\$49,281,531	\$50,726,190
Deferred Bond Issue Costs, net of Amortization	\$95,645	\$549,144
Total Assets	\$78,311,051	\$71,290,438

LIABILITIES AND NET ASSETS

Current Liabilities		
Line of Credit	\$850,000	\$450,000
Accounts Payable and Accrued Expenses	\$707,114	\$678,152
Deferred Contributions (Current Portion)	\$54,167	\$30,000
Capital Equipment Lease (Current Portion)	\$16,824	\$15,705
Bonds Payable (Current Portion)	\$550,000	\$595,000
Total Current Liabilities	\$2,178,105	\$1,768,857
Deferred Contributions, net of current portion	\$172,500	\$132,500
Capital Equipment Lease, net of current portion	\$20,366	\$37,100
Bonds Payable, net of current portion	\$5,858,949	\$6,505,000
Total Liabilities	\$8,229,920	\$8,443,457
Net Assets		
Unrestricted	\$43,333,501	\$45,969,725
Temporarily Restricted	\$6,783,614	\$5,692,723
Permanently Restricted	\$19,964,016	\$11,184,533
Total Net Assets	\$70,081,131	\$62,846,981
Total Liabilities and Net Assets	\$78,311,051	\$71,290,438



ICA Teens during *Real Life Remixed*, the **2012 NATIONAL CONVENING FOR TEENS IN THE ARTS**.
Photo: Leah Kandel.

INDIVIDUAL DONORS

July 1, 2011–June 30, 2012

The ICA Boards of Trustees and Overseers; Jill Medvedow, Ellen Matilda Poss Director; and ICA staff extend our profound gratitude to the following individuals, corporations, foundations, and government agencies for their contributions between July 1, 2011, and June 30, 2012. Their philanthropy and generosity ensures our ability to present outstanding art and artists, serve our community, and develop new audiences for art and culture in Boston.

\$100,000+

Anonymous
Lori Fireman Baldwin and Dennis Baldwin
Kate and Charles Brizius
Paul and Catherine Buttenwieser
Karen and Brian Conway
The Robert E. Davoli and Eileen L. McDonagh Charitable Foundation
Fotene Demoulas and Tom Côté
Bridgitt and Bruce R. Evans
James and Audrey Foster
Jodi and Hal Hess
Barbara Lee Family Foundation
Tristin and Martin Mannion
David and Leslie Puth
Fran and Charles Rodgers

\$50,000–\$99,999

Anonymous
Robert and Jane Burke
Ann and Marvin Collier
The Corkin Family
Sandra and Gerald Fineberg
Niki and Alan Friedberg
Alan and Vivien Hassenfeld and the Hassenfeld Foundation
Curtis R. Kemeny
Ofer and Shelly Nemirovsky
Cynthia and John Reed
Mark and Marie Schwartz
Nicole Zatlun and Jason Weiner

\$25,000–\$49,999

Anonymous
Clark and Susana Bernard
Jacqueline Bernat and Adam Hetnarski
Holly and David Bruce
John and Angela DesPrez
Steven B. Dodge
Jean-Francois and Nathalie Ducrest
Corinne and Tim Ferguson
Jean-François Formela and Rachel Somer
Ansbert Gadicke and Christiana Bardon
Erica Gervais and William Pappendick
Tom and Jeanne Hagerty
Maisie and James Houghton
Margaret and James Hunt
Abigail Johnson and Christopher McKown
Allison and Edward Johnson
Diana and Peter Merriam
Sandy and Les Nanberg

INDIVIDUAL DONORS

July 1, 2011–June 30, 2012

\$25,000–\$49,999 (cont'd)

Elizabeth and Robert Pozen
B. J. and Malcolm Salter
Maggie Gold Seelig and Jonathan Seelig
Nancy B. Tieken
Michael Wilens and Carolyn Longacre
Nick and Tricia Winton

\$10,000–\$24,999

Anonymous (3)
David and Amy Abrams
Nancy Adams
Brant Binder
Katrine Bosley
Ronald and Ronni Casty
Eleanor and Brian Chu
Grace Colby
John and Stephanie Connaughton
Tim and Kathryn Conway
Betsey and Michael Danziger
Sandy and Paul Edgerly
Mary Schneider Enriquez and Juan Enriquez
Negin and Oliver Ewald
David H. Feinberg
John S. Foster
Lois Foster
Abigail and Mark Goodman
Mark and Debi Greenberg
Hilary and Geoffrey Grove
Elizabeth L. Johnson
Beth and Michael Jones
Nada and Steven Kane
Chris and Lisa Kaneb
Sinesia and William Karol
Alvin and Barbara Krakow

Lizbeth and George Krupp
Stephen T. Kunian and Lois R. Kunian
Jon and Barbara Lee
Kristen and Kent Lucken
Gregory Maguire
Elaine and Charles Mangum
Sheryl Marshall and Howard Salwen
Kathleen McDonough and Edward Berman
Kathleen McGillycuddy and Ronald Logue
Frank McGrail
Dell and Tim Mitchell
Robert Nagle
Corinne Nagy and Richard Miner
Ron Nordin
Nikki and Harry Nudelman
Susan W. Paine
Jane and A. Neil Pappalardo
Marlene and David Persky
Timothy Phillips
Stephen Prozano
Dana Rashti
Murray Robinson and Alberta Chu
Sherry Robinson
Karen and Michael Rotenberg
Mario Russo and Frank Gilligan
Holly Safford
Lisa Schiff
Karen and Peter Sonnabend
Laurene and Scott Sperling
Edith Springer and Lavinia Chase
Anthony and Beth Terrana
Wing and Ralph de la Torre
Sandra Urie and Frank Herron
Heather Wells
Joseph L. Winn

\$5,000–\$9,999

Anonymous
Naomi Aberly and Larry Lebowitz
Bruce A. and Robert L. Beal
Margaret Bergstrand and Tomas Bergstrand
Lisa and Tom Blumenthal
Gordon Burnes and Suzie Tapson
Elizabeth Diller and Ric Scofidio
Jean and Christopher Egan
Rebecca and Martin Eisenberg
Bob and Esta Epstein
Jennifer Epstein and William Keravuori
Marilyn Fife and John Cragin
Mark A. Fischer and Marney Fischer
Ann Gallo
Corinne and Wyc Grousbeck
Geoff Hargadon and Patricia La Valley
Mrs. Francis W. Hatch
Mimi Jigarjian
Barbara and Leo Karas
Leslee Shupe Korff
Barbara Lloyd
Beth and Rick Marcus
Jane and Scott Maxwell
Jill Medvedow and Richard Kazis
Lucy Moon and Richard Lim
Patrick Planeta and Meredith Basque
Bryan Rafanelli
Susan Ricci and Ted Stebbins
Tracey Roberts and Paul Haigney
Kristine and Edward Shadek
Loren Shure
Sue and John Simon
Lisbeth Tarlow and Stephen Kay

\$2,000–\$4,999

Hamad Al Sabah and Yadira Salazar
Camilo Alvarez and Alexandra Cherubini
Justin B. Amaral
Maren Anderson and Duke Collier
Nina and Arthur Anton
Martin Baron
Steven Bercu
Ellen Fels Berkman and David Bryant
Paul Bessire and Anne Kaplan
Arisa and David Boit
Theresa Calabro
J. C. Cannistraro, Jr.
Elizabeth Clement and Steve Miller
Nicole and Michael Conlon
William Cottingham
Peter H. Creighton
Anne and Stephen Cucchiaro
Laura DeBonis and Scott Nathan
Arthur Demoulas
Judith Donath
Richard Donoho and Molly Sherden
Evelyn and Robert Doran
Ryan Duffy
Sarah and Staffan Ericsson
Nancy and Steven Fischman
Murray Forman and Zamawa Arenas
Kenneth Freed
Nicole and Borden Freeman
Adam Gold
Nancy and Rodney Gould
Barbara Lemperly Grant and Frederic Grant
Katie Greenberg
Marni and Jay Grossman
Ann and Graham Gund
Peter H. Herman and Stephanie Bradie
James Houghton and Connie Coburn

INDIVIDUAL DONORS

July 1, 2011–June 30, 2012

\$2,000–\$4,999 (cont'd)

Anonymous
Charla Jones
Lauren Joy
Emily Kahn
Katharine D. Kane
Paul Karger
Fred Kiley and Dean Podoll
David King and John Frishkopf
Kim and Matthew Kozol
Lucy Lacoste
Russell LaMontagne
Frank and Ruta Laukien
Ron Lawner
Lisa and Stephen Lebovitz
Robin and Richard Levandov
Andy Levine
Stuart Levinson and Jennifer Keddy
Elizabeth Clark Libert and Dan Sterner
Mr. and Mrs. Ian K. Loring
Kristina and Patrick Lyons
Ellen Manz and Derek Reisinger
Rose Ellen and Brian McCaig
Patrick McKee
Beth and Doug McGarrah
Tali and Mark Minelli
Lisa and James Mooney
Emily and Steven Moskowitz
Ernst A. Nijkerk
Mary Nobile-King
Christian Nolen and Susan Denny
Lauren Pappas
Susan Pasanen
Karen Pfefferle and Geoff Cisler
Carroll and Robert Pierce, Jr.
Corrine and Patrick Planche
Lawrence Pratt

William L. Rawn
Leslie Riedel and Scott Friend
Alison A. Righter
Elizabeth Riley and Dan Smith
Deedie Rose
William and Pamela Royall
William and Jennifer Ruhl
Hamad Al Sabah and Yadira Salazar
Arnold Sapenter and Joseph Reed
Kathleen and Pat Scanlon
Johanna Schonmetzler
Mark Scribner
Wendy Shattuck and Samuel Plimpton
Holly Sidford, John Englund and Claire Englund
Brent Sikkema
Becky Kidder Smith and Thomas Smith
Lucille and Rick Spagnuolo
Ed Sparks
Stephanie Spector and Brian Spector
Zoe Karafylakis Sperling
Ingrid and Steven Stadler
Pat and Arthur Stavardis
Cathleen and James Stone
Meg Succop and Rob Adams
Nellie Taft
Meg Tallon
Michael Taubenberger and Kristen McCormack
Patty Toland
John Travis
Cynthia Tung and Gi Soo Lee
Scott Utzinger
Laura and Martin Wattenberg
Michael Weaver and Brittney Ciccone
The Weintz Family Harbor Lights Foundation
Roberta and Steve Weiner
Diane Gunar Wilmont
Jeffrey Zinsmeyer and Shanti Fry
Rose Zoltek-Jick

CORPORATE DONORS

July 1, 2011–June 30, 2012

\$100,000 +

Bank of America
John Hancock Financial Services
State Street Corporation

\$50,000–\$99,999

Deutsche Bank

\$25,000–\$49,999

A-K-R-I-S-
Barneys New York
First Republic Bank
Louis Vuitton North America
Northern Trust
Silver Bridge Advisors

\$10,000–\$24,999

Blue Cross Blue Shield of Massachusetts
BNY Mellon
Charles River Laboratories
Chipotle
Citi Private Bank
Goldman, Sachs & Co.
Goodwin Procter LLP
JPMorgan Chase Foundation
Morgan Stanley
Mullen
U.S. Trust

\$5,000–\$9,999

Anonymous
Andrea Rosen Gallery
Ballentine Partners, LLC
The Boston Consulting Group, Inc.
Citizens Bank
Eaton Vance Corporation
Fidelity Investments
Macy's, Inc.



A budding young artist participates in an art-making activity during a Saturday afternoon Play Date. Photo: Laura Anca.

CORPORATE DONORS

July 1, 2011–June 30, 2012

\$5,000–\$9,999 (cont'd)

Natixis Global Associates
Nutter McClennen & Fish LLP
Pfizer, Inc.
Red Bull North America, Inc.
Saks Fifth Avenue
Sotheby's
Twin Focus Capital Partners, LLC

\$2,000–\$4,999

AEW Capital Management, L.P.
Arrow S3
B. R. Alexander & Co., Inc.
Berkshire Partners LLC
Boston Private Bank & Trust Company
Breckinridge Capital Advisors
Cabot Corporation
Compass Group Inc.
Convexity Capital Management
Cubist Pharmaceuticals
Dialogos
Edwards Wildman
Elkus Manfredi Architects
Hill Holliday
InterSystems Corporation
Keds
Luhring Augustine Gallery
Monster Worldwide
Nelson Mullins Riley & Scarborough LLP
North Bridge Venture Partners
Old Mutual Asset Management
Phonak
Reebok International Ltd.
UBS Financial Services, Inc.
United Airlines
Verisk Health

IN-KIND PARTNERS

Anonymous
Adobe Systems Incorporated
Be Our Guest
Corinthian Events
Delta Airlines
Duvine Adventures
Gordon's Fine Wines and Liquors
Harpoon Brewery
PBD Events
Peterson Party Rental
Renaissance Boston Waterfront Hotel
Winston Flowers
Wolfgang Puck Catering

UNIVERSITY PARTNERS

Berklee College of Music
Boston College
Boston University
Harvard University
Lesley University
Massachusetts College of Art and Design
Massachusetts Institute of Technology
New England School of Art and Design at
Suffolk University
New England School of Photography
School of the Museum of Fine Arts, Boston



ISAAC JULIEN, *Mazu, Turning (Ten Thousand Waves)*, 2010. Endura Ultra photograph. Courtesy of the artist, Metro Pictures, New York and Victoria Miro Gallery, London.

FOUNDATION & GOVERNMENT DONORS

July 1, 2011–June 30, 2012

\$50,000 +

Barr Foundation
The Boston Foundation
Massachusetts Cultural Council
The Andrew W. Mellon Foundation
Amelia Peabody Charitable Fund
Carl and Ruth Shapiro Family Foundation
Surdna Foundation
U.S. Institute of Museum and Library Services
The Andy Warhol Foundation for the Visual Arts

\$25,000–\$49,999

Highland Street Foundation
National Endowment for the Arts
William E. Schrafft and Bertha E. Schrafft Charitable Trust

\$10,000–\$24,999

Cabot Family Charitable Trust
Corning Incorporated Foundation
Dedalus Foundation, Inc.
New England Foundation for the Arts
Rowland Foundation, Inc.
Nathaniel Saltonstall Arts Fund

\$5,000–\$9,999

Jann Leeming & Arthur Little,
The Little Family Foundation
Emily Hall Tremain Foundation

\$2,000–\$4,999

Cultural Offices of the French Embassy and the Consulate General of France in Boston, MA
The Fuller Foundation, Inc.
Roy A. Hunt Foundation



Still from *Looking for Langston* (1989), by ISAAC JULIEN, part of the film series Isaac Julien Cinema.

BOARD OF TRUSTEES & OVERSEERS

July 1, 2011–June 30, 2012

BOARD OF TRUSTEES

Lori Fireman Baldwin
Charles Brizius
Paul Buttenwieser
Ann K. Collier
Karen Conway
Steven D. Corkin
Robert Davoli
Fotene Demoulas
John DesPrez
Mary Schneider Enriquez
Bridgitt Evans
Tim Ferguson
Gerald Fineberg
Jean-François Formela
James C. Foster
Niki Friedberg
Ansbert Gadicke
Vivien Hassenfeld
William H. Hess
William Kelly
Curtis R. Kemeny
Barbara Lee
Tristin Mannion
Sheryl Marshall
Jill Medvedow*
Ronald O'Hanley
James Pallotta
Ellen M. Poss, M.D.
David Puth
Charles Rodgers
Karen Rotenberg
Mario Russo
Mark Schwartz
Jonathan Seelig
Anthony Terrana
Nicholas D. Winton
Nicole Zatlyn*
*Ex-officio

HONORARY TRUSTEES

Clark Bernard
Vin Cipolla
Eloise Hodges
William Kelly
Ronald Logue
Steven J. Stadler
David Thorne
Nancy Tieken

BOARD OF OVERSEERS

Steven Bercu
Jacqueline Bernat
Robert E. Burke
Ronni Casty
Eleanor Cornish Chu
Stephanie Connaughton
Kathryn Conway
Michael Danziger
Judith Donath
Nathalie Ducrest
Jennifer Epstein
David Feinberg
Audrey Foster
John Foster
Erica Gervais
Lev Glazman
Abigail Goodman
Debi Greenberg
Margaret Hunt
Nathaniel Jeppson
Charla Jones
Nada Kane
Christopher Kaneb
Matthew Kozol
Barbara Krakow
Stephen Kunian
Ron Lawner
Barbara Lloyd

BOARD OF TRUSTEES & OVERSEERS

July 1, 2011–June 30, 2012

BOARD OF OVERSEERS (CONT'D)

Kent Lucken
Dan Mathieu
Frank McGrail
Richard Miner
Dell Mitchell
Robert Nagle
Sandra L. Nanberg
Michael Nedeau
Shelly Nemirovsky
Ron Nordin
Nikki Nudelman
Marlene Persky
Timothy Phillips
Stephen Prostano
Dana Rashti
Jean Rhodes
Alison Righter
Murray Robinson
Sherry Robinson
Holly Safford
B. J. Salter
Arnold Sapenter
Lisa Schiff
Rachel Somer
Peter Sonnabend
Edith Springer
Caroline Taggart
Sandra Urie
Heather Wells
Elizabeth Erdreich White
Gwill York
Nicole Zatlun, *Chair*



ROY McMAKIN, *Lequita Faye Melvin*, (detail), 2003. Enamel paint on eastern maple, 19 works, dimensions variable. Courtesy of the artist. ICA installation photo: John Kennard.

STAFF

July 1, 2011–June 30, 2012

DIRECTOR'S OFFICE

Jill Medvedow, *Ellen Matilda Poss Director*
Amanda Lassell, *Executive Assistant*

CURATORIAL

Pedro Alonzo, *Adjunct Curator*
Bridget Hanson, *Curatorial Associate*
Helen Molesworth, *Barbara Lee Chief Curator*
Darcey Moore, *Assistant Registrar*
Janet Moore, *Senior Registrar*
Toru Nakanishi, *Preparator*
Tim Obetz, *Chief Preparator*
Jenelle Porter, *Senior Curator*
Anna Stothart, *Curatorial Assistant*

PROGRAMS/EDUCATION

John Andress, *Public Programs Coordinator*
Ryan Arnett, *Special Events Production Coordinator*
Sam Betts, *Assistant Production Manager*
Branka Bogdanov, *Director of Film and Video*
Alice Caldwell, *Part-Time Gallery Supervisor*
Krista Dahl, *Visitor Experience Manager*
Joe Douillette, *Fast Forward Project Coordinator and Digital Studio Manager*
Emma Fernandez, *Manager of Gallery Learning and Interpretive Media*
Monica Garza, *Director of Education*
David Henry, *Director of Programs*
Allyson Hyland, *Gallery Supervisor*
Leah Kandel, *Education Department Assistant*
Kathleen Lomatoski, *Family Programs and Art Lab Coordinator*
Maggie Moore, *Production Manager*
Lenora Symczak, *Teen New Media Program Assistant*
Gabrielle Wyrick, *Associate Director of Education*

EXTERNAL RELATIONS

Susie Allen, *Director of Special Events*
Paul Bessire, *Deputy Director for External Relations*
Carly Bieterman, *Front Desk Attendant*
Ashley Capachione, *Senior Front Desk Attendant*
Stephanie Chiodo, *Manager of Admissions and Box Office*
Candace Corbin, *Front Desk Attendant*
Shelby Finger, *Membership Coordinator*
Keith Foster, *Senior Front Desk Attendant*
Karin France, *Government and Foundation Relations Manager*
Nicole Freeman, *Manager of Individual Giving*
Kelly Gifford, *Director of Marketing and Communications*
Katie Greenberg, *Director of Development*
Abbi Hermosa, *Admissions Shift Supervisor*
Samuel Hollands, *Marketing Assistant*
Dereck Kalish, *Database Administrator*
Whitney Leese, *Development Coordinator*
Patrick Manchon, *Corporate Relations Manager*
Kevin Manley, *Senior Designer*
Anne Macaulay, *Corporate Relations Manager*
Alexandra Nikolaisen, *Director's Circle Manager*
Danielle Palmstrom, *Lead Designer*
Ankica Pogorzelski, *Manager of Special Events*
Colette Randall, *Associate Director of Marketing, Media Relations, and Digital Communications*
Chris Rosol, *Director of Membership and Development Operations*
Donna Sturtevant, *Creative Services Manager*

STAFF

July 1, 2011–June 30, 2012

ICA STORE

Amy Abeyta, *Retail Sales Associate*
Laura Amador, *Retail Sales Associate*
Jennifer Bates, *Retail Floor Coordinator*
Amy Batista, *Manager of Retail Operations*
Allison Blakeslee, *Retail Sales Associate*
Kimella Dixon, *Retail Sales Associate*
Jessica Durant, *Retail Sales Associate*
Richard Gregg, *Director of Retail*
Yolanda Grant, *Retail Sales Associate*
Katrina Neumann, *Retail Sales Associate*
Victor Oliveira, *Director of Retail Operations*
Madelyn Pawlina, *Retail Sales Associate*
Lauren Pierce, *Retail Sales Associate*
Hamideh Rezaei-Kamalabad, *Retail Sales Associate*

FINANCE & OPERATIONS

Purvi Patwari Beck, *Director of Human Resources*
Scott Colby, *Network and Systems Administrator*
Jana Dengler, *Director of Facilities and Security*
Rich Favaloro, *Staff Accountant*
Maurice Haddon, *Manager of Information Technology*
Ginny Jenkins, *Accounting Manager*
Peter Kinsella, *Security and Safety Manager*
Svetlana Murguz, *Office Manager*
Jon Nickerson, *Facilities Technician/Assistant*
Michael Taubenberger, *Chief Financial Officer /
Chief Operating Officer*
Ben Willoughby, *Facilities Technician/Assistant*

VISITOR SERVICES

Julia Atwood, *Visitor Assistant*
Helen Banach, *Visitor Assistant*
John Bennett, *Visitor Assistant*
Kevin Bicknell, *Visitor Assistant*
Ian Boissonnault, *Visitor Assistant*
Penny Boyle, *Visitor Assistant*
Anastasia Cabazon, *Visitor Assistant*

Miguel Centeno, *Visitor Assistant*
Benjamin Chemelski, *Visitor Assistant*
Diana Clarke, *Visitor Assistant*
Jill Cook, *Visitor Assistant*
Matthew Daly, *Visitor Assistant*
Jacqueline Doyka, *Visitor Assistant*
Carly Dresselhaus, *Visitor Assistant*
Danielle Fanelli, *Visitor Assistant*
Christopher Ford, *Visitor Assistant*
Jane Geisler, *Visitor Assistant*
Kristen Hawkes, *Visitor Assistant*
Catherine Hughes, *Visitor Assistant*
Kate Killeen, *Visitor Assistant*
Chad Kroll, *Visitor Assistant*
Christopher Lee, *Visitor Assistant*
Maciej Lewandowski, *Visitor Assistant*
Melissa Licudine, *Visitor Assistant*
Alicia Link, *Visitor Assistant*
Jordan Lloyd, *Visitor Assistant*
Brian Maynard, *Visitor Assistant*
Peter Meacham, *Visitor Assistant*
Anthony Montuori, *Visitor Assistant*
Valerie Moon, *Visitor Assistant*
Lucia Nhamo, *Visitor Assistant*
Rose Ranauro, *Visitor Assistant*
Rob Reeps, *Visitor Assistant*
Margaret Rew, *Visitor Assistant*
Sage Schmett, *Visitor Assistant*
Patrick Serr, *Visitor Assistant*
Prabhat Shresthna, *Visitor Assistant*
Christopher Slaby, *Visitor Assistant*
Kevin Smith, *Visitor Assistant*
Kirk Snow, *Visitor Assistant*
Jamie Spear, *Visitor Assistant*
Brooks Sterritt, *Visitor Assistant*
Christina Tedesco, *Visitor Assistant*
Caitlin Vitalo, *Visitor Assistant*
Hannah Wiessner, *Visitor Assistant*

EXHIBITIONS

July 1, 2011–June 30, 2012

GABRIEL KURI: NOBODY NEEDS TO KNOW THE PRICE OF YOUR SAAB

February 2–July 4, 2011

CATHERINE OPIE: EMPTY AND FULL

April 15–September 5, 2011

THE RECORD: CONTEMPORARY ART AND VINYL

April 15–September 5, 2011

SANDRA AND GERALD FINEBERG ART WALL:

FRANCESCA DIMATTIO

July 3, 2010–August 13, 2011

EVA HESSE: STUDIOWORK

July 20–October 10, 2011

LESLIE HEWITT

July 20–October 10, 2011

ICA COLLECTION 6

September 3, 2011–March 4, 2012

SWOON: ANTHROPOCENE EXTINCTION

September 3, 2011–December 30, 2012

DANCE/DRAW

October 7, 2011–January 16, 2012

JESSICA JACKSON HUTCHINS

October 28, 2011–March 4, 2012

ISAAC JULIEN: TEN THOUSAND WAVES

October 28, 2011–March 4, 2012

FIGURING COLOR: KATHY BUTTERLY, FELIX GONZALEZ-TORRES, ROY McMAKIN, SUE WILLIAMS

February 17, 2012–May 20, 2012

JOSIAH MCELHENY:

SOME PICTURES OF THE INFINITE

June 22–October 14, 2012

PERFORMANCE

July 1, 2011–June 30, 2012

THEATER

Bill T. Jones Alumni: *Summer Reunion*, co-presented with Summer Stages Dance at Concord Academy
Arthur Aviles Typical Theatre: *Elysian Fields* and *This Pleasant and Grateful Asylum*
Alexandra Beller/Dances: *egg*
Seán Curran Company: *Aria/Apology*
Lawrence Goldhuber/Bigmanarts: *Trellis*
Heidi Latsky Dance: *GIMP*
Andrea E. Woods/Soulworks: *Kunjichagulia (Self Determination) to the Max*
Co Lab: Process + Performance: Alexandra Beller/Dances: *other stories*, co-presented with Summer Stages at Concord Academy
Liz Collins: *Knitting Nation*
Baaba Maal, co-presented with World Music/CRASHarts
Jérôme Bel: *Cédric Andrieux*
Trisha Brown Dance Company: *Works from 1978 to 2011*
Trajal Harrell and Sarah Sze: *The Untitled Still Life Collection*
Gob Squad's Kitchen (*You've Never Had It So Good*)
Georg Friedrich Haas: *In Vain* featuring Sound Icon
Prometheus Dance: *Inventories of Animated Bodies*
Either/Orchestra: *The Collected Unconscious*
Lawrence D. "Butch" Morris: *A Conduction* with New England Conservatory
Marc Bamuthi Joseph: *red, black, GREEN: a blues (rbGb)*
An Evening with Hilary Hahn and Hauschka, co-presented with World Music/CRASHarts
Experiment America 2012

MUSIC

Harborwalk Sounds:
Berklee College of Music at the ICA
Tubby Love & Eric Robertson
il abanico
Sons of Daughters
Emily Ebert
Will Wells and Dynamic Sound
Kiesza
Julia Easterlin
Grace Kelly
Sierra Hull & Highway 111
Mark Whitfield Jr. Quartet
DJs on the Harbor
Classic DJ Throwdown / The Floorlords
Mexican Institute of Sound
JD Samson
World Music / CRASHarts Presents
Gallim Dance: *Blush*
Monica Bill Barnes & Company: *Everything Is Getting Better All the Time*
Stephen Petronio Company: *Underland*
Trey McIntyre Project
Pandit Chitresh Das & Jason Samuels Smith: *India Jazz Suites: Kathak Meets Tap*

SPECIAL EVENTS

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



Still from *HOTEL LUX* (Germany, 2011, 110 min.), a film by Leander Haußmann, screened as part of the National Center for Jewish Film's 15th Annual Festival.

PROGRAMS

July 1, 2011–June 30, 2012

FILM

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

TALKS

Talking Taste

Joanne Chang
Tim Wiechmann
Tim Cushman
Jeremy Sewall

ICA / AIGA Design Series

Inside the Designer's Studio: Chip Kidd
Josh Chen

Dance/Draw

Gallery Talk with Kelly Bellinsky
PAS DE TROIS: Paul Chan and William Forsythe
with Helen Molesworth

Gallery Talk with Choreographer Liz Lerman
Gallery Talk with Director of Programs David Henry

Figuring Color: Kathy Butterly, Felix Gonzalez-Torres, Roy McMakin, Sue Williams

Gallery Talk with Artist Kelly Sherman
Gallery Talk with Senior Curator Jenelle Porter
Gallery Talk with Ceramicist Elizabeth Essner
Gallery Talk with Artist Steve Locke
Gallery Talk with Senior Curator Jenelle Porter

Swoon: Anthropocene Extinction

Swoon with Artist and Author Mark Tribe

Josiah McElhenny: Some Pictures of the Infinite *Masters of the Universe: Tour and Gallery Talk*

COURSES + WORKSHOPS

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

TEEN PROGRAMS

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

Teen Nights

Real Life Remixed
We've Gone Platinum
Streetology
Romantics & Reelists

Workshops

Digital Photography
Fashion Art
Teen New Media Partnership: Boston Day
and Evening Academy
Architecture and Design
Posters, T-Shirts + Sticker Design
Video Game Design
Furniture Design
DJ School 101: Vinyl
Digital Collage & Photoshop
Motion Graphics & Adobe After-Effects
Mural Making
Video Bootcamp: The Music Video
DJ School 201: Scratch Live
Advanced Digital Photography

WallTalk Program Partners

Boston Collegiate Charter School
Brighton High School
Dorchester Academy
McKinley South End Academy
Neighborhood House Charter School
Rafael Hernandez School
Urban Science Academy
Young Achievers Pilot School
WallTalk Reading Jam



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

PROGRAMS

July 1, 2011–June 30, 2012

FAMILY PROGRAMS

Play Dates

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

Art-Making Workshops

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

COMMUNITY

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

THE INSTITUTE OF CONTEMPORARY ART/BOSTON

100 Northern Avenue · Boston, MA 02210 · icaboston.org