

The background image shows an outdoor courtyard at the ICA LA. A large mural on the left wall depicts a landscape with a sun, mountains, and a tent. String lights are strung across the courtyard. People are gathered in the courtyard, some sitting at tables under white umbrellas. A circular sign with 'ICA LA' is visible on the right wall.

ICA LA

INSTITUTE OF CONTEMPORARY ART, LOS ANGELES

2021 ANNUAL REPORT





A single exhibition on view at two locations—the Hammer Museum and the Institute of Contemporary Art Los Angeles (ICA L.A.)—Witch Hunt offers an incisive survey of regional, thought-provoking, and playful works by some of the most influential women artists working today. The exhibition presents eight projects by sixteen Mexican artists from Mexican countries who use feminist, queer, and decolonial strategies to explore gender, power, and the global impacts of patriarchy.

The term witch hunt is inextricably linked to women's history. In the rhetoric of powerful public figures, usually men, threatened with the loss of their status and privilege is among many other things, a sign of the persistence of misogyny in our culture. The claim of victimhood by such individuals is also deeply ironic, given that witch hunts have historically been inflicted upon the marginalized, the powerful, most notoriously to oppress women. The exhibition seeks to attract public attention to the ways in which those who are perceived as disrupting the status quo—women demanding equality, visibility, and access to power—continue to be persecuted. Witch Hunt celebrates feminists, in the past, through the work of artists who speak from various cultural positions and whose practices persistently advocate for a future that embraces complex subjectivities and experiences.

The artists represented in Witch Hunt have demonstrated decades-long commitment to a multiplicity of feminist approaches to art-making—critical, expressive, and often-involuntarily. By using voice to discuss aspects of intersectional thought and action, this work furthers some of the most urgent challenges we face as a global community, from violence against those who identify as women to the entrenched exploitation of workers, from the erasure of women's contributions to history to the relationship between gender and environmental justice.

Witch Hunt showcases a generation of artists from the United States, Europe, Mexico, Argentina, Asia, and the Middle East who emerged in the late 1990s and early 2000s, several of whom have never before exhibited their work in Los Angeles. The three projects on display—two at the Hammer and one at ICA L.A.—employ a variety of mediums, including painting, sculpture, video, photography, sound, and performance. Above recent works, and some used made for this occasion, together they constitute an art of resistance, disrupting cultural discourse and proposing new ways of thinking that question the gendered canon of history, current, and past.

Witch Hunt is organized by the Hammer Museum and

curated by Jessica Butler, Hammer; Paul Gonsky and Alex Shapiro, ICA

Major support for Witch Hunt is provided by the Arts & Council, Foundation, Getty Foundation, and the Gordon and Betty Moore Foundation of America, Foundation, Henry Jones Foundation, and the UCLA Center for the Study of Women, Center, University of Southern California, and the National Endowment for the Arts.

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Witch Hunt (Cast de la bruja) es una obra representada en dos ubicaciones, el Museo Hammer y el Instituto de Arte Contemporáneo Los Angeles (ICA L.A.) ofrece una exhibición incisiva de obras actuales, sugerentes e importantes creadas por algunas de las artistas actuales más influyentes. La exposición presenta proyectos importantes de dieciséis artistas a nivel de países provenientes de América Latina y que utilizan estrategias feministas, así como decoloniales para explorar el género, el poder y los impactos globales del patriarcado.

El término caza de brujas está inextricablemente ligado a la historia de las mujeres. Su surgimiento actual en el discurso de figuras poderosas, generalmente hombres, que señalan que su estatus y su privilegio están siendo amenazados es entre otros muchos cosas, una señal de la persistencia de la misoginia en la cultura. Los reclamos de victimación por parte de estos individuos también son profundamente irónicos, dado que históricamente las persecuciones han sido quienes han sufrido las peores de las cosas, sobre las marginadas, especialmente las mujeres. Este espectáculo busca atraer la atención del público hacia las maneras en las que se sigue perseguyendo a quienes se consideran que pretenden alterar el estatus quo, quienes exigen igualdad, visibilidad y acceso al poder. Witch Hunt celebra las feministas, en el pasado, a través de la obra de artistas que hablan desde varias posiciones culturales y cuyos proyectos sugieren persistentemente por un futuro que abraza subjetividades y experiencias complejas.

Las artistas representadas en Witch Hunt han demostrado décadas de compromiso con una variedad de aproximaciones feministas al arte-making—crítico, expresivo, y a menudo involuntario. Al utilizar la voz para discutir aspectos de pensamiento interseccional y acción, esta obra avanza algunas de las cuestiones más urgentes que enfrentamos como comunidad global, desde la violencia contra quienes se identifican como mujeres hasta la explotación de los trabajadores, desde la invisibilización de las contribuciones de las mujeres a la historia hasta la relación entre el género y el medio ambiente.

Witch Hunt exhibe una generación de artistas de los Estados Unidos, Europa, México, Argentina, Asia y el Medio Oriente que emergieron a finales de los 1990s y principios de los 2000s, varias de las cuales nunca antes exhibieron su obra en Los Angeles. Las tres exposiciones en exhibición—dos en el Museo Hammer y una en el ICA L.A.—emplean una variedad de medios, incluyendo pintura, escultura, video, fotografía, sonido y performance. Por encima de obras recientes, y algunas creadas para esta ocasión, juntas constituyen un arte de resistencia, que desafía el discurso cultural y propone nuevas maneras de pensar que cuestionan el canon de género, el presente y el pasado.

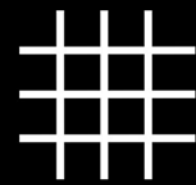




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40
Public Programs

4

Exhibitions

27

Artists

6,150
visitors
since March 6

1,880
first-time
visitors



18
Grants Received

\$991K individual giving
\$1.64M institutional giving



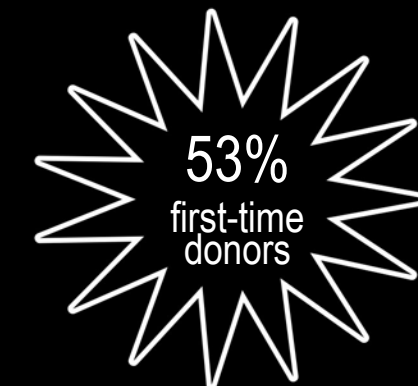
17,873 VR exhibition tours
since 2020

61,376
unique virtual users



26.8K
instagram
followers

5
Artists-in-
Residence



53%
first-time
donors

Dear ICA LA Community,

After a tumultuous period filled with challenges brought on by the global coronavirus pandemic, I am delighted to report that 2021 has been a year filled with accomplishments and great strides toward our vision for ICA LA's future. There are many who deserve our gratitude—our immensely talented staff, incredible board of directors, committed supporters, and dedicated and remarkable community of artists, in Los Angeles and far beyond.

We had a stellar line-up of exhibitions that exemplify our mission to spark the pleasure of discovery while also challenging the ways we see and experience the world, ourselves, and each other. We kicked off 2021 with *The Inconstant World*, which featured nine international artists. Curated by Jamillah James, Senior Curator, the exhibition was an antidote to the incessant stress of the moment: a subtle and contemplative experience that reminded us that museums are sites that activate our perception and amplify our awareness of our bodies in space.

Over the summer, we presented the first major museum solo presentation of the work of the influential LA-based performance artist Ron Athey. Critically acclaimed, Athey has fundamentally changed the course of performance art in the U.S. and abroad and continues to be a mentor and major influence on artists of younger generations. Nonetheless, for decades, his work has largely been ignored by museums across the country.

Queer Communion: Ron Athey is exemplary of ICA LA's commitment to filling historical gaps and expanding the artistic canon by bringing scholarship, visibility, and understanding to the work of deserving artists for whom a major exhibition is long overdue. Curated by noted art historian and performance art scholar Amelia Jones, the exhibition also demonstrates how ICA LA is a platform for a multiplicity of voices and perspectives by supporting the work of guest curators. Alongside Athey, we presented a poignant new video installation by Kenneth Tam in our Project Room, a gallery often dedicated to introducing new work by emerging artists.

We rounded out the year with *Witch Hunt*, a group exhibition showcasing major projects by sixteen international women artists who examine the dynamics of gender and power globally. A partnership with the Hammer Museum, with ten installations on view at the Hammer and five at ICA LA, *Witch Hunt* is ICA LA's most ambitious exhibition to date. It includes several new commissions for which we were able to give direct support to the artists, including a fabulous new exterior mural by Mexico-City based artist Minerva Cuevas, marking the occasion of relaunching our Outdoor Projects series.

Alongside our exhibitions program have been an array of compelling and thoughtful public programs spearheaded by our Director of Learning and Engagement, Asuka Hisa, including artist talks, book launches, performative lectures, and so much more. This year, we launched an artist-in-residence program, and between February and October, we hosted five LA-based artists on site in our Field Workshop. The residency offered each artist an honorarium, materials budget, an opportunity to organize a public program, and an interview made available on our website. We also recently opened a new bookshelf residency with two distinctive publishers, Gato Negro out of Mexico City and Phoneme Media from San Francisco.

Asuka continues to reinvent and adapt her signature program Agency of Assets, which introduces youth to professional roles within the arts through employment opportunities, mentorship, and hands-on experience, with the goal of diversifying workers in the arts for generations to come.

ICA LA received a number of foundation and government grants that have been instrumental in supporting our programs and general operations. In several cases, it was the first time the museum has received funding from these foundations. Two grants have been particularly transformative: the first is from the Andrew W. Mellon Foundation for \$300,000 toward capacity-building in a program designed to support the work of visionary women leaders. This grant is underwriting a strategic planning process with Peter J. Russo Consulting that we began over the summer and is proving to be an incredibly rich and rewarding process as we map out our plans for the coming years. The second is a nearly \$1M grant from the Los Angeles Arts Recovery Fund, a hugely impactful grant at a pivotal time for the institution and a major vote of confidence among a very competitive field. We are so grateful for the recognition these grants bring to ICA LA and their encouragement for our promising future.

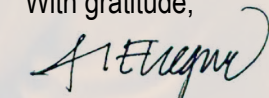
In a year where the very notion of gathering continued to evolve, we are pleased to have been able to continue meeting with our Curator's Council and Fieldwork patron groups, both online and in person, and connecting these engaged and avid supporters with amazing artists and some of the most dynamic arts and cultural spaces around Los Angeles. Other highlights included an End of Summer Party hosted by ICA LA Board of Directors member Maria Greenshields-Ziman and her husband Ralph Ziman, who are both practicing artists, and our Fall Benefit hosted by renowned artist, educator, and longtime ICA LA Board member, Charles Gaines, at his stunning new studio. Our Fall Benefit marked the release of the inaugural edition in ICA LA's new Artist Edition Series with an extraordinary sculpture by Gaines titled *Sound Box*. We look forward to announcing the second edition in the series soon.

In 2021, we were able to build our staff, adding several new positions to our growing—but still lean and mean—team. I am extremely fortunate to have such an incredible staff whose commitment and creativity allow us to do far more than should be humanly possible to offer an exceptional program to our wide-ranging constituents. I am also deeply thankful to ICA LA's Board of Directors and Artist Council, who always make themselves available to support our work, to encourage, and to offer counsel.

Thank you for continuing to believe in ICA LA's distinct mission, supporting our work through your patronage and attendance, and for partnering with us as we continue to provide dynamic and thought-provoking exhibitions and public programs that are always free and accessible to a variety of communities, both in Los Angeles and online for a global audience.

We look forward to 2022 with great optimism for ICA LA's future.

With gratitude,



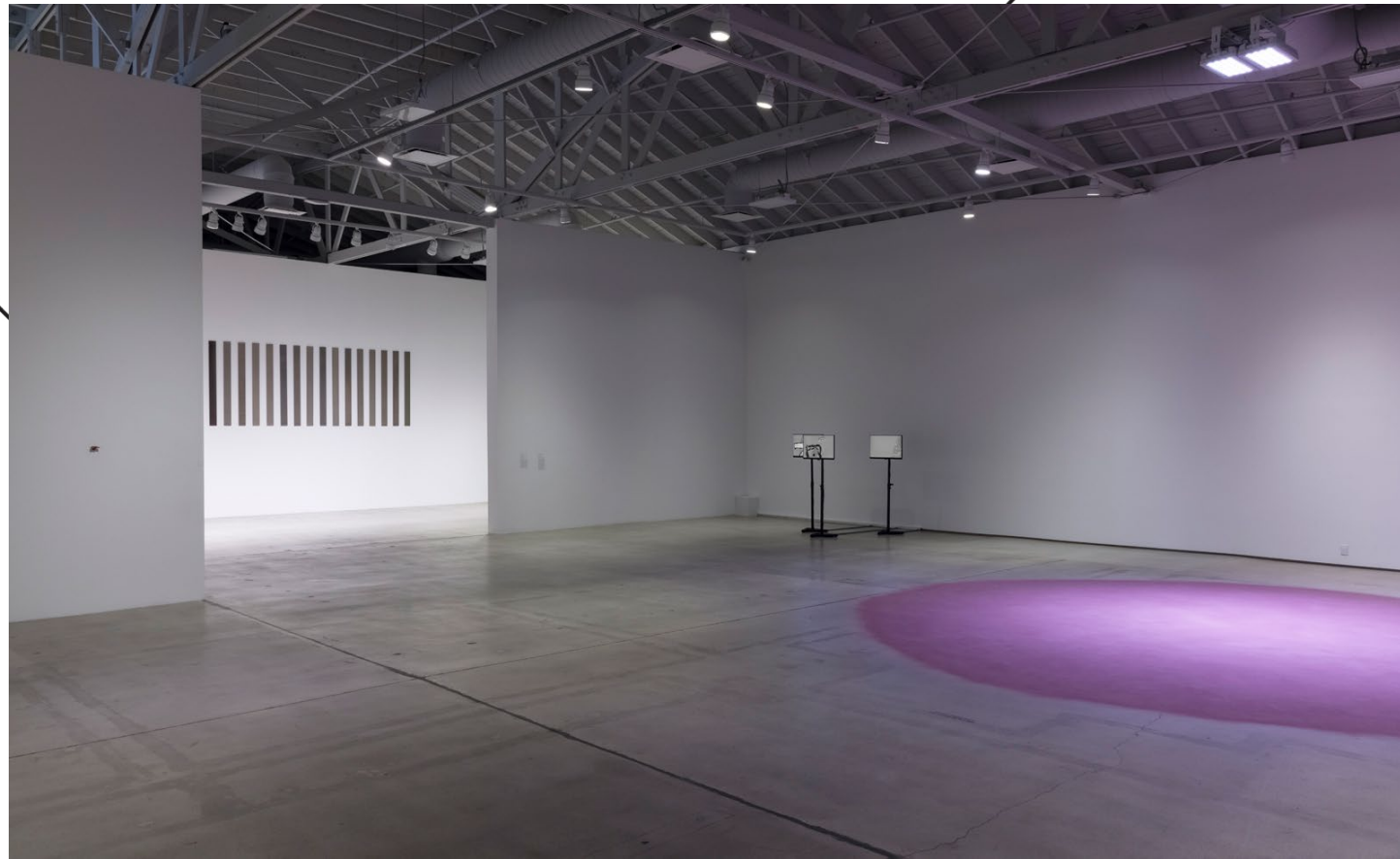
Anne Ellegood
Good Works Executive Director

EXHIBITIONS



The Inconstant World
Queer Communion: Ron Athey
Kenneth Tam: Silent Spikes
Witch Hunt





The Inconstant World. Installation view, Institute of Contemporary Art, Los Angeles, 2021. Photo: Jeff McLane/ICA LA

The Inconstant World

March 6–May 30

The *Inconstant World* featured nine international artists whose works examine the relationship between perception and abstraction, focusing on visibility and illegibility as artistic strategies. With the body, language, and our experiences of time as points of departure, the exhibition engaged the limitations of representation and images as sites of interpretation. Works considered the incomplete image or attempted to represent that which cannot be captured fully or articulated clearly, complicating the viewing process and encouraging a closer look to unpack the work's meaning. The first exhibition to open after a second shutdown because of the pandemic, *The Inconstant World* was a quiet and contemplative show, a respite from the chaos of the world and a sensory experience that encouraged curiosity and heightened awareness.

Participating artists:

Kelly Akashi, Liz Deschenes, David Horvitz, Hanna Hur, Steffani Jemison, K.R.M. Mooney, Sandra Mujinga, B. Ingrid Olson, and Pamela Rosenkranz

The Inconstant World was organized by Jamillah James, Senior Curator, with research assistance from Devon Ma, Getty Marrow intern.

The exhibition was made possible thanks to Laura Donnelley and the Good Works Foundation. Additional support was provided by the Angeles Art Fund.

ICA LA is supported by the Curator's Council, Fieldwork, and 1717 Collective.

Pamela Rosenkranz's work was made of 4200 lbs. of sand!

Hanna Hur's work contained 20,000 chainmaille links

Kenneth Tam: Silent Spikes

June 19–September 30

Tam received his MFA from USC in 2010

On view in ICA LA's Project Room, this was the first solo museum exhibition of Brooklyn-based artist Kenneth Tam (b. 1982) in Los Angeles and featured *Silent Spikes* (2021), a two-channel video commissioned by the Queens Museum exploring archetypal expectations of masculinity in relation to the intersections of gender, economics, and race. The work reflects upon the often unrecognized connection between the histories of Westward expansion and Chinese immigration in the U.S. and considers how Asian men have been marginalized against the standards of the "all-American" iconic trope of the cowboy, despite the fundamental contributions of Chinese laborers to the building of the American West. The work incorporates visual and narrative references to the labor strike organized by Chinese Transcontinental Railroad workers in 1867, one of the earliest instances of racialized protest in the U.S.

Composed in a cinematic style combining interpretative reenactments performed by a group of diverse, Asian-American male participants and location footage, *Silent Spikes* is a response to centuries of stereotyped representation of the Asian male in media. Inhabiting and adapting the archetype of the American cowboy, Tam and his collaborators honored inherited struggles while centering vulnerability and connection as reparative forms of male embodiment and selfhood. *Silent Spikes* continued Tam's explorations into the complex dynamics impacting the experiences of young men living and working in American society today.

Kenneth Tam: Silent Spikes was organized by the Queens Museum and made possible with support from the Asian Art Circle at the Solomon R. Guggenheim Museum, New York.

The presentation at ICA LA was organized by Jamillah James, Senior Curator.

ICA LA is supported by the Curator's Council, Fieldwork, and 1717 Collective.

Kenneth Tam: Silent Spikes. Installation view, Institute of Contemporary Art, Los Angeles, 2021. Photo: Jeff McLane/ICA LA





Queer Communion: Ron Athey

June 19–September 30

Athey was raised in a fundamentalist Pentecostal family in Pomona and his family encouraged him to be a minister

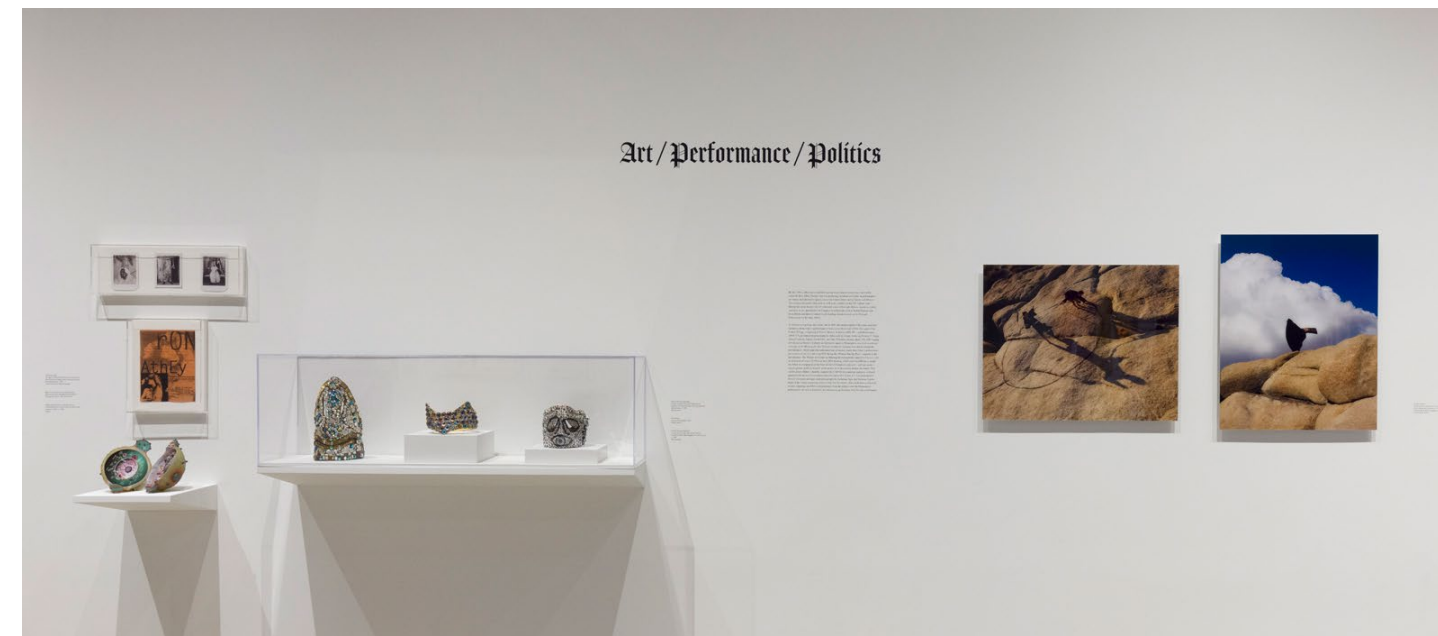
This exhibition welcomed 1,600 first-time visitors, 978 VR visitors, and 2,440 in-person visitors.

In conjunction with the exhibitions, REDCAT presented Athey's *Acephalous Monster*

Queer Communion: Ron Athey was the first major U.S. solo museum presentation of renowned Los Angeles-based performance artist Ron Athey (b. 1961). One of the most generative and important performance artists to emerge in the twentieth century, Athey challenges traditional limits of artistic practice—activating the body as a site of trauma, resistance, sexuality, and religious ecstasy. The artist, who has been HIV positive since the mid-1980s, explores pain, fetishism, power, and queer politics, commenting on the intersections and synergies among Christian fundamentalist religious traditions and ritual, through highly visceral performances and interventions.

Queer Communion was a historical survey of Athey's influential body of work, tracing the development of his artistic practice in music, literature, and self-publishing in the 1980s before he gained an international profile and wider exposure in the 1990s, where his work was a lightning rod within the "culture wars." The exhibition established his creative trajectory and lifework through the lens of the queer communities and networks that Athey helped form throughout his career. It comprised videos, costumes and props from performances, photographs from the artist's extensive archive, press clippings, and other assorted ephemera. Examining Athey's complicated relationship to institutions, the art market, and the art historical canon, the exhibition situated his work as definitive of a radical practice where art making is a form of communion.

The concept of "queer communion" anticipates the relational, participatory models of art-making that emerged in the 1990s and accounts for the ways in which social interactions can function as collective engagement and production. The exhibition pays homage to Athey's generous extension of self into the world, experimentation with different performance models, and intensive collaborations with a range of communities, who support and influence his transgressive work.



Organized thematically, *Queer Communion* provided an overview of Athey's work, with overlapping themes and modes of practice and the mood, political energies, and creative chaos of his various and often interrelated communities.

The exhibition was accompanied by a 456-page, fully-illustrated publication, edited by Amelia Jones, the exhibition's curator, and Andy Campbell, associate professor of Critical Studies at the University of Southern California Roski School of Art and Design, published by Intellect Books. The book places Athey's writing at its center and documents his art, ephemera, notes, and drawings. It includes commissioned essays and short testimonials by friends and collaborators.

Left, and Above:
Queer Communion: Ron Athey. Installation view, Institute of Contemporary Art, Los Angeles, 2021. Photo: Jeff McLane/ICA LA

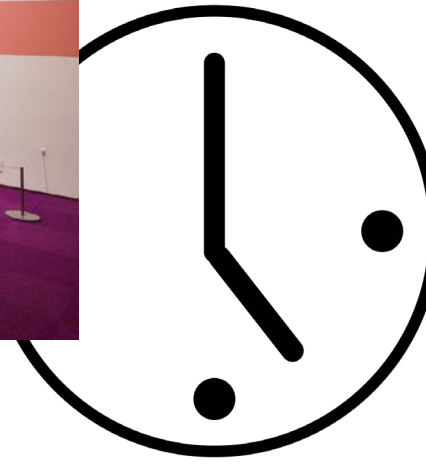
Below:
Ron Athey, *Acephalous Monster* (performance documentation), 2017. Performance Space 122, New York, November 14, 2017 (premiere). Courtesy the Ron Athey Archive. Photo: Rachel Papo

Queer Communion: Ron Athey was organized by Amelia Jones, guest curator. Archival and research assistance for the exhibition and publication was provided by Ana Briz, David Frantz, Hannah Grossman, Dominic Johnson, and Maddie Phinney.

The exhibition was made possible thanks to the City of Los Angeles Department of Cultural Affairs, Laura Donnelley and the Good Works Foundation, Tim Disney, The Audrey and Sydney Irmas Charitable Foundation, and the Michael Asher Foundation.

ICA LA is supported by the Curator's Council, Fieldwork, and 1717 Collective.





“ *Witch Hunt* is ambitious in both size and scope... Against a global tidal wave of misogyny, *Witch Hunt* proposes solidarity and inclusivity among female-identifying people.

Natalie Haddad, *Frieze*



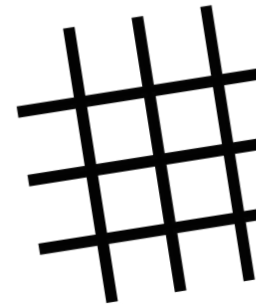
Witch Hunt

October 10–January 9

Witch Hunt was an international group exhibition showcasing the work of sixteen midcareer women artists who use feminist, queer, and decolonial strategies to investigate current and historical political events, social conditions, and overlooked or suppressed artistic legacies. The artists have demonstrated decades-long commitments to feminist creative practice as a subversive, expansive, and oftentimes collaborative methodology. Together their works provided an opportunity to examine ideas, expand awareness, and encourage dialogue about urgent contemporary issues such as the body and its vulnerabilities; women’s rights and representation; the erasure of women’s contributions to critical movements and histories; the impact of technologies of surveillance; environmental justice; the queering of political discourse; the imperative for feminist practice to be inclusive and intersectional; and the power of collective action.

Witch Hunt was a partnership with the Hammer Museum and works were on view at both sites. It included fifteen projects in a variety of mediums—painting, sculpture, video, photography, sound, and performance—and argued for the value of a critical feminist perspective within the subject matter, production, and presentation of contemporary art. *Witch Hunt* asked how artistic practices informed by feminist ideologies can meaningfully amplify debates within contemporary culture and politics. Together the projects in the exhibition constituted an art of resistance, disrupting cultural discourse and proposing new ways of thinking and enacting change at a moment of unprecedented suffering and upheaval across the globe. *Witch Hunt* highlighted artists from diverse cultural positions who argue for the productive capacity of subversive female voices in ongoing efforts to create a future characterized by equity and inclusion.

Witch Hunt offered an incisive survey of complex and impactful practices by some of the most influential artists working today and included newly commissioned works as well as major projects that had yet to be shown on the West Coast or in the United States. The exhibition was accompanied by a fully-illustrated catalogue. Published by Delmonico Books, it features a foreword by Hammer Director Ann Philbin and includes essays by the exhibition’s curators Connie Butler and Anne Ellegood, with artist profiles by Vanessa Arizmendi, Ana Briz, Nika Chilewich, and Jamillah James.



Witch Hunt was part of the Feminist Art Coalition, in which arts organizations mounted projects that evaluated the current urgencies of feminist discourses.

Participating Artists:

Leonor Antunes
Yael Bartana
Pauline Boudry & Renate Lorenz
Candice Breitz*
Shu Lea Cheang

Minerva Cuevas*
Vaginal Davis*
Every Ocean Hughes*
Bouchra Khalili
Laura Lima

Teresa Margolles
Otobong Nkanga
Okwui Okpokwasili
Lara Schnitger*
Beverly Semmes

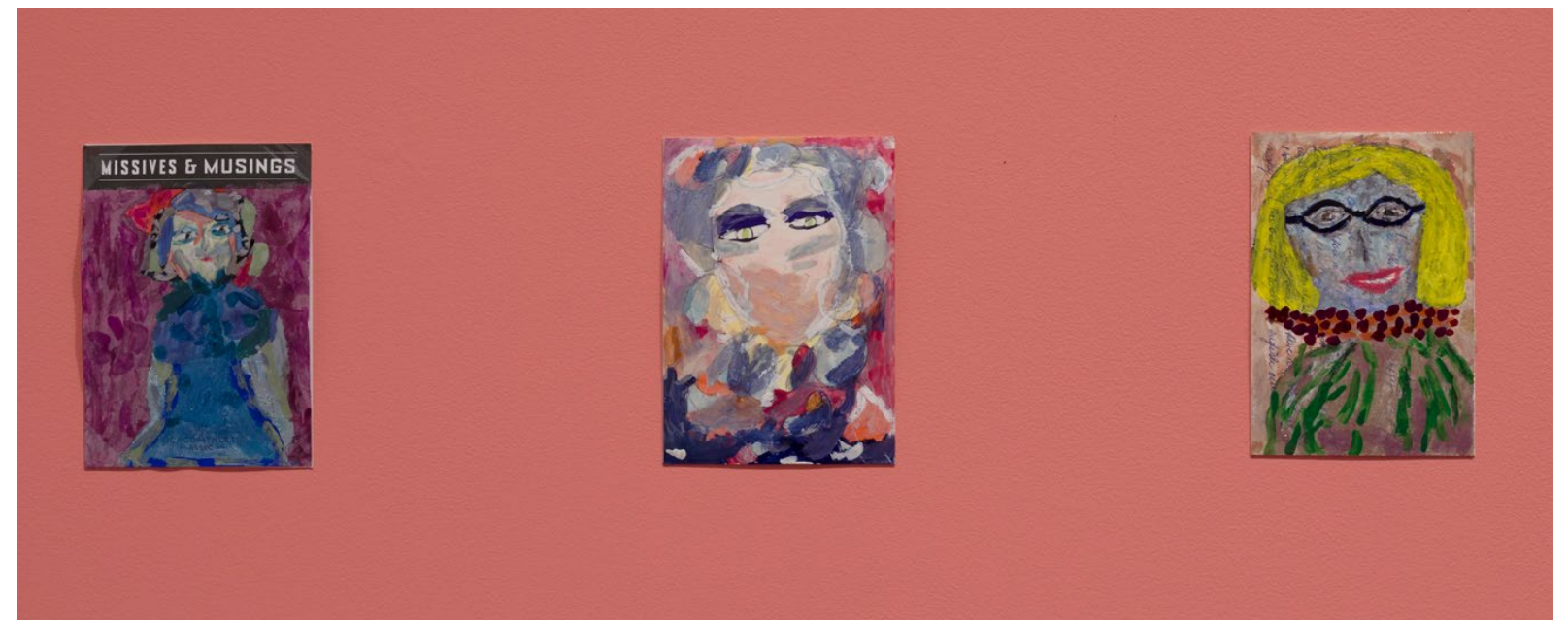
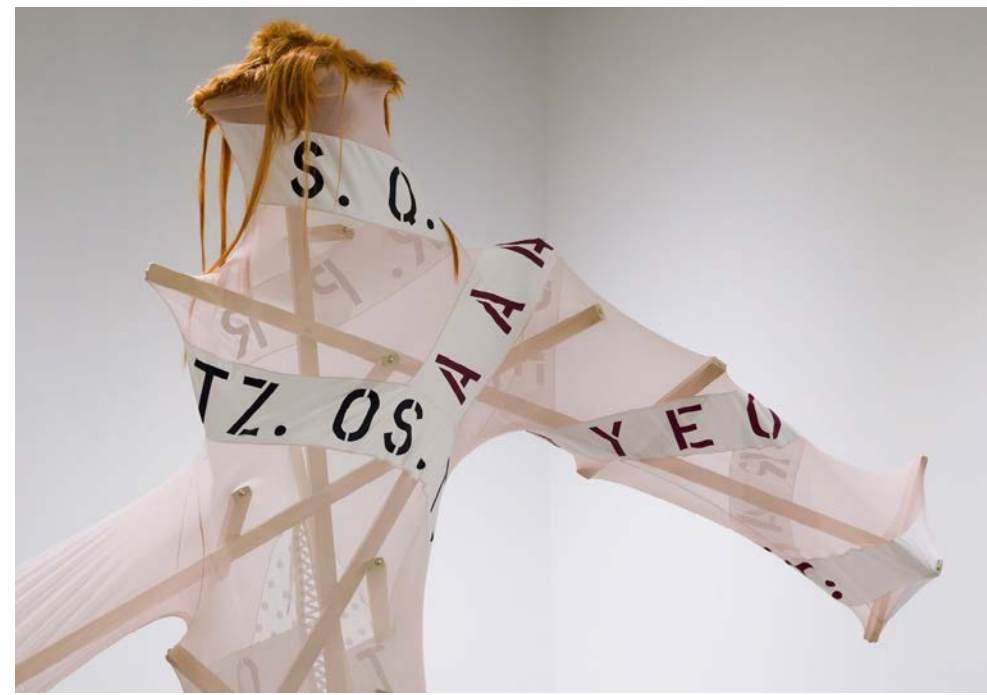
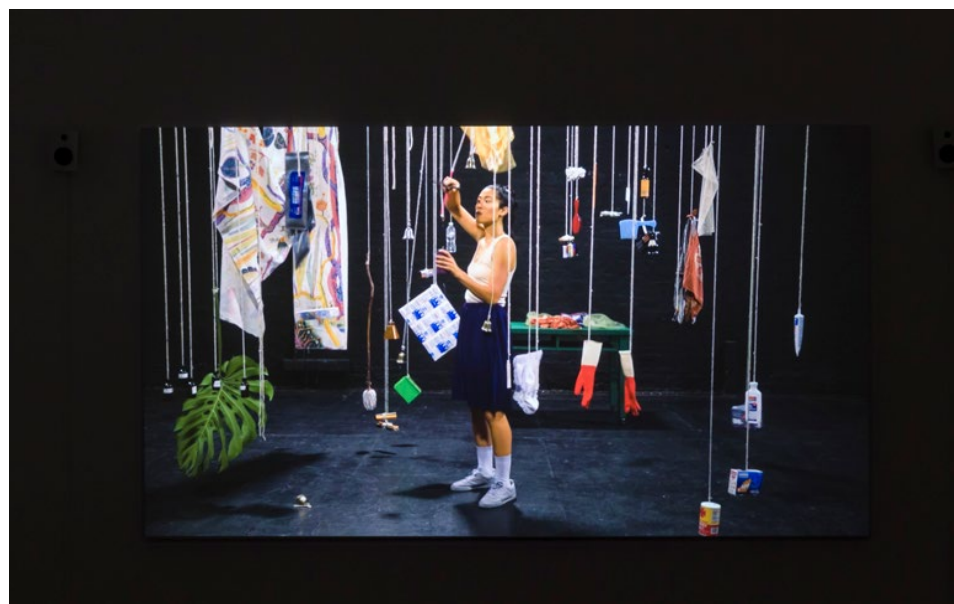
* indicates exhibited at ICA LA



Witch Hunt included
10
newly commissioned works made for the exhibition


Witch Hunt is organized by the Hammer Museum and the Institute of Contemporary Art, Los Angeles. The exhibition is curated by Connie Butler, Hammer Chief Curator, and Anne Ellegood, ICA LA Good Works Executive Director, with Nika Chilewich, Hammer Curatorial Assistant. Interpretive materials authored by Vanessa Arizmendi, Ana Briz, Nika Chilewich, and Jamillah James.

Major support for *Witch Hunt* is provided by the Vera R. Campbell Foundation, Karyn Kohl, and the Younes and Soraya Nazarian Family Foundation. The exhibition is also generously funded by grants from the Pasadena Art Alliance, Art Dealers Association of America Foundation, Henry Moore Foundation, Dutch Culture USA program by the Consulate General of the Netherlands in New York, and the Mondriaan Fund, and contributions from Christine Meleo Bernstein and Armyan Bernstein, Karen Hillenburg and Sebastian Clough, Alice and Nahum Lainer, Marla and Jeffrey Michaels, Kathleen Melville Rosenbloom and Chip Rosenbloom, and Michael Silver.



FIELD WORKSHOP: ARTISTS-IN-RESIDENCE

FIELD WORKSHOP



Sid M. Duenas
Nikita Gale
gloria galvez
Nour Mobarak
Kandis Williams

This year, ICA LA inaugurated the Field Workshop: Artists-in-Residence program (FW: AIR), which offered studio space, honorarium, and materials budget to five LA-based artists. The residencies ran from February through September during which time each artist was invited to use the Field Workshop space for a period of six weeks. During each residency period, a public program conceived by the artist and organized in collaboration with Asuka Hisa, Director of Learning and Engagement, was presented. An interview between each artist and Senior Curator Jamillah James will be featured on ICA LA's website.

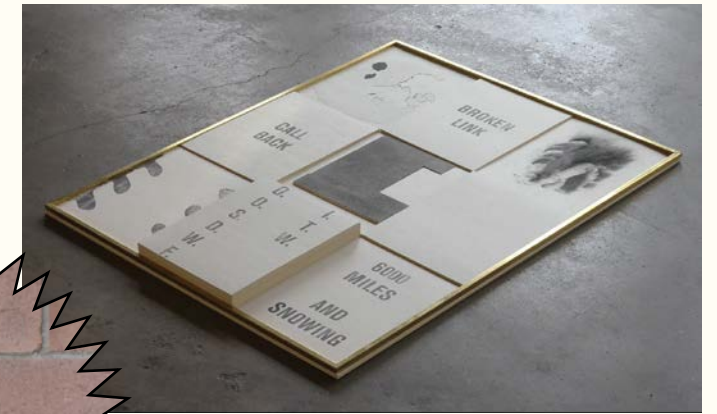
In February 2020, ICA LA established the Field Workshop space, and produced the *Field Workshop: Action Projects*—in which artists used the space for a range of projects addressing art and social practice—in August of that year. The FW: AIR program furthers ICA LA's desire to share space and support the work of local artists, a longstanding commitment and cornerstone of the museum's programming.

ICA LA's Field Workshop: Artists-in-Residence is presented by AvalonBay Communities.



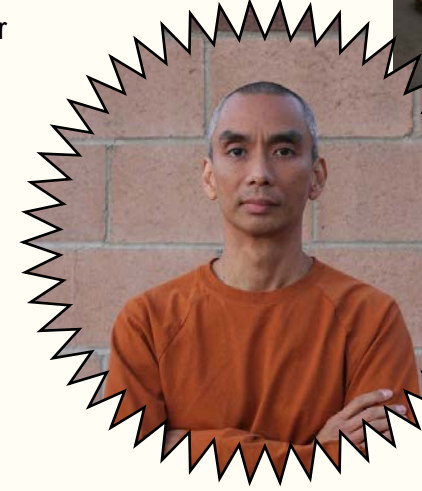
Nikita Gale

Los Angeles-based artist who uses ubiquitous consumer technologies as frameworks to consider how individuals potentially reproduce their relationships to objects within their relationships to political, social, and economic systems.



Sid M. Duenas

Working with multiple mediums, including text, drawing, mark-making, collaging, and digital spaces. His most recent work focuses on text—in original poetic form, transcriptions of conversations, or snippets of readings—which are transferred to surfaces that are further worked with drawings, marks, or other images. He is concerned with the charting of intractable distances, both physical and perceptual, and in particular, the distances that exist between home-island and mainland.



gloria galvez

Artist, organizer, and amateur mycologist who maintains a practice committed to creating and expanding access to physical and abstract spaces of possibility, imagination, and self-determination, especially for individuals for whom it is constantly denied.



Nour Mobarak


Reflecting upon the thought processes that produce language and generate alternative systems of knowledge, from poetics to mushrooms. Her interdisciplinary practice focuses on failure and decay, the positive presence of negation, and rhizomatic forms of intelligence to destabilize traditional conceptions of mastery and dominance in society. Her work is inextricably entwined with her own history and inner monologue.



Kandis Williams

With a practice that spans collage, performance, writing, publishing, and curating, and explores and deconstructs critical theory around race, nationalism, authority, and eroticism. Her work focuses on the body as a site of experience, which is simultaneously co-opted as symbol. Williams is the founder and editor-at-large of Cassandra Press, an artist-run publishing and educational platform producing lo-fi printed matter, classrooms, projects, artist books, and exhibitions.

LEARNING & ENGAGEMENT

A photograph of an outdoor public program. In the background, a large mural depicts a landscape with mountains, trees, and a river. In the foreground, a group of people is gathered around a table covered with a white cloth. Some people are wearing face masks. A man is standing with a bicycle. A woman is standing with a backpack. A yellow trash bin is visible. The scene is outdoors on a paved area.

Exhibition Programs
Public Programs
Virtual ICA LA
Special Projects
Agency of Assets

Program Highlights

ICA LA reopened to the public on March 6 and resumed in-person programming after over a year-long pause. We are delighted to be able to connect with our public physically again through a wide range of onsite programs, such as artist residencies, panel discussions, tours, book talks, lectures, workshops for youth, and even a 10-mile bike tour. We continue to offer robust online programming, keeping in touch with the digital audience we gained during the pandemic.

MARCH
ICA LA Reopens to the public

Artist Talk:
The Inconstant World

Liz Deschenes, David Horvitz, and B. Ingrid Olson's works address concepts in photography, image making, and perception. The discussion was moderated by Jamillah James, ICA LA Senior Curator.

Queer Survivance: Ron Athey, Pony Lee, madison moore, and Judy Sisneros

Moderated by Jeanne Vaccaro, partnership with Roski School of Art & Design, USC
An intergenerational discussion with individuals who have created and/or participated in communities of queer joy and creativity in order to survive the precarities of late twentieth and early twenty-first century.

Live Performance at REDCAT
Acephalous Monster

JUNE
Open House:
Summer exhibitions open to the public

Gifts of the Spirit: Automatic Writing Workshop with Ron Athey

To access the realm of automatic writing, artist Ron Athey drew upon his Pentacostal childhood, his ability to speak in tongues, and his explorations of the ecstatic experience in performance.

Curator's Tour:
Amelia Jones

Queer Looks / Queer Books

Andy Campbell and Amelia Jones, co-editors of the catalogue for *Queer Communion: Ron Athey*, discussed the logic of the catalogue as it relates to the exhibition and addressed their recent single authored books on related themes. Lisa Teasley—contributor to the catalogue, Athey friend and collaborator, and novelist, editor, and painter—moderated the conversation.

Online Screening:
Hallelujah! Ron Athey: A Story of Deliverance

Artist POV Tour:
Cassils

Art Talk:
Kenneth Tam & Travis Diehl

A conversation between artist Kenneth Tam and writer Travis Diehl on the occasion of Tam's exhibition.

OCTOBER
Witch Hunt opens

Cone of Power
Performance created by Lara Schnitger and Kitty McNamee

Artist POV Tour:
Carolina Caycedo

Artist POV Tour:
Kerry Tribe

Witch Hunt
Happy Hour Tour

The Chanterelles are Waning:
A Vaginal Davis-style Los Angeles Bike Tour

The Act of Memorializing:
Candice Breitz, Every Ocean Hughes, and Okwui Okpokwasili
Panel discussion moderated by Anne Ellegood and Connie Butler

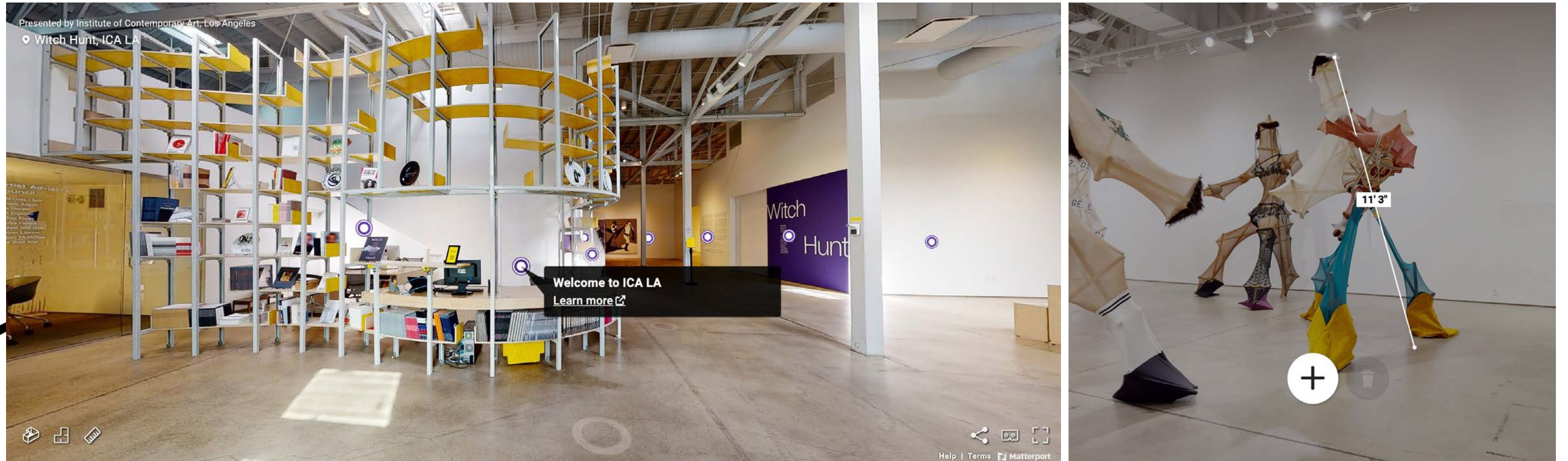
Art Buzz: Tour of *Witch Hunt*
with Anne Ellegood
Live Music by Holly Hobbit

Art Talk:
Minerva Cuevas and Anne Ellegood

Hey Baby:
Witch Hunt

Exhibition walkthrough with Hey Baby Feminist Parenting Group

VIRTUAL ICA



VIRTUAL PUBLIC PROGRAMS

SUSTAINING VIRTUAL CONNECTION

- 4/27/21 *For Artists: Tax Planning, Artist Bookkeeping, and SBA Loans and Grants*
A Lunchtime Financial Workshop with Amy Davila, ArtSmart Inc.
- 8/04/21 *Online Book Talk: Culture Strike: Art and Museums in an Age of Protest*
with Laura Raicovich and Jeff Chang
- 8/14/21 *Asian futures, without Asians: An illustrated lecture by Astria Suparak,*
co-presented with GYOPO
- 10/27/21 *NFT WTF: Do I Need to Care About NFTs?* With Sarah Conley Odenkirk
and Jesse Damiani

For the past several years, ICA LA has been exploring ways technology can be leveraged to create new experiences for audiences, producing programs, documentation, and artists projects that use Augmented Reality, Binaural Audio, Distance Learning, 360° Video, and Virtual Reality (VR). We have been making Virtual Reality captures of our exhibitions since the fall of 2018, allowing visitors to navigate exhibitions using their computer or smart phone.

We are proud to have produced VR captures of *Queer Communion: Ron Athey, Kenneth Tam: Silent Spikes*, and *Witch Hunt*. We continue to promote our virtual tours through our newsletter and social media platforms and are pleased to see steady increases in our viewership as we share our exhibitions with a virtual audience globally.

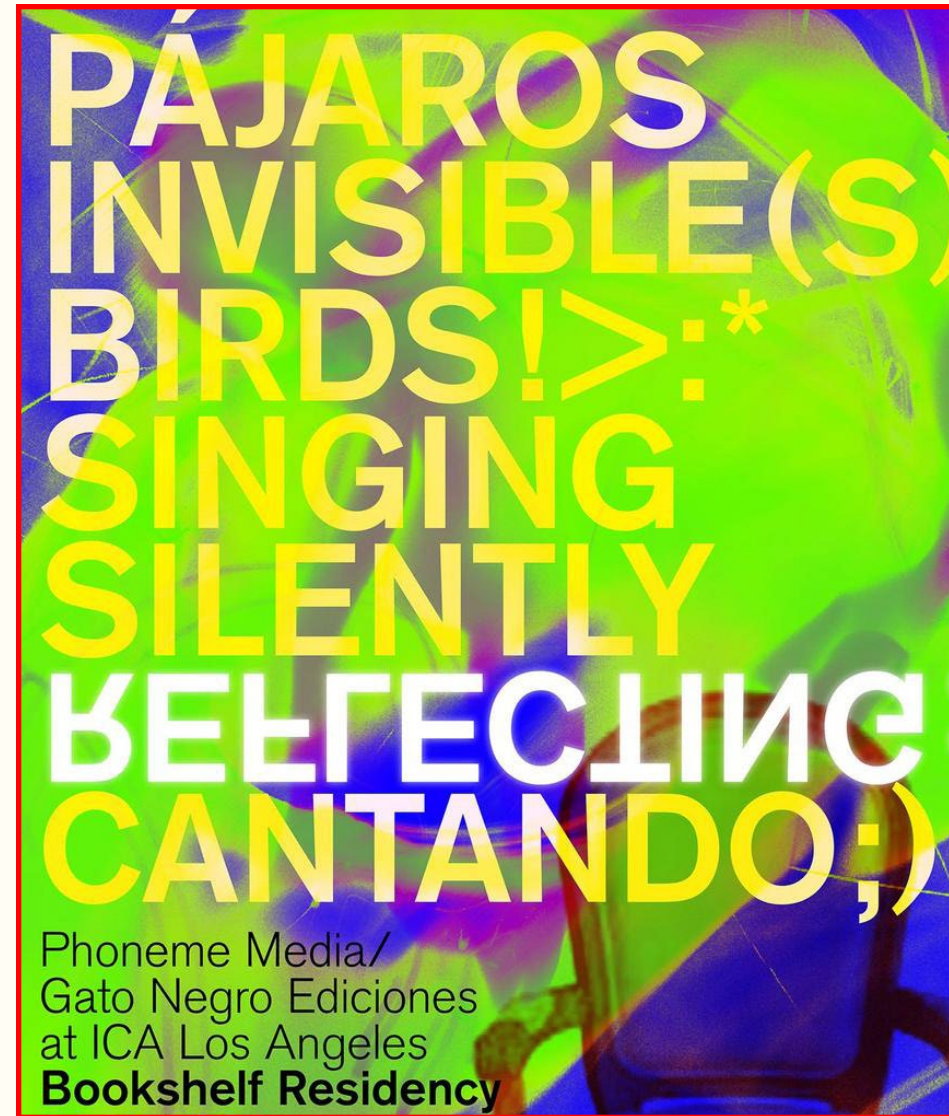
SPECIAL PROJECTS



Hands On with Colectivo 1050°

Colectivo 1050° was founded seventeen years ago in Mexico by designers Kythzia Barrera and Diego Mier-y-Terán to support traditional and indigenous potters who uphold centuries-old clay craft in the villages of Oaxaca. The artisan-owned and operated cooperative works to support the potters and their families through a sustainable economic model anchored in community education and empowerment.

Exhibited in our Annex were clay sculptures created by 5th grade students through a partnership with Colectivo 1050°, Human Sustainability Project, Tiny School, and Para Los Niños. The clay dinosaurs were made on site at the participating schools during educational programs in which youth received an introduction to the traditions of clay in Mexico and an online lesson by 14-year old Juan José Ortiz Cortés, a member of Colectivo 1050°. Hands-on workshops were led with the assistance of Los Angeles-based artist Stephanie Morton-Millstein.



Pájaros Invisible(s) Birds!>:* Singing Silently Reflecting Cantando;):

Opening in Fall 2021, ICA LA invited two unique publishers to be part of our Bookshelf Residency: Gato Negro, from Mexico City, and Phoneme Media, based in San Francisco and an imprint of Deep Vellum Books.

Building on the legacy of radical independent publishing in Mexico, Gato Negro Ediciones, founded by designer León Muñoz Santini in 2013, has published over 170 books—primarily on risograph with their distinct graphic design—exploring the intersections of art, literature, and radical thought.

Phoneme has published award-winning translations in over 30 languages, focussing on underrepresented literature from around the world.



Posada: Hacienda Espacio

In Latin America and Spain, “posada”—meaning “inn” or “accommodation”—is the symbol for traditional Christmas celebrations called Las Posadas which re-enact the story of Mary and Joseph in search of lodging in Bethlehem.

This year, we featured three performances of *Canción del Inmigrante* by One Grain of Sand Puppet Theater and The Mijas Danza Xicana, in a celebration of immigrant stories through music, shadow puppetry, and dance.



PSA: Pau S. Pescador

PSA was a series of twelve Public Service Announcement-style videos about the mechanisms of government and civic understanding exhibited in the ICA LA Annex. In their research-based approach, Los Angeles-based artist and filmmaker Paul Pescador conducted a series of recorded interviews with educators, government representatives, and publics to examine how citizens are served by government. The result is informational and revelatory, as Pescador uncovers a range of public knowledge about our government systems. The short videos were produced in a variety of animation styles and are a collage of dialogue with different stakeholders, as well as the artist's own experience of moving through the world as a fellow member of the public.



We Rise/Art Rise 2021

WE RISE, an initiative by the Los Angeles County Department of Mental Health, was a month-long series of free community programs, events, and experiences highlighting the healing powers of art and connection during Mental Health Awareness Month.

ICA LA and Los Angeles Nomadic Division (LAND) partnered to commission works by artists veronique d'entremont, Megan Dorame, iris yirei hu, and the late Julia Bogany, to create original public art projects and programs in the Los Angeles State Historic Park.



Other Books

From 2020–2021, ICA LA hosted Other Books as part of our Bookshelf Residency. Other Books is a unique bookshop and collaborative space in Boyle Heights known for an astute selection of new and used books, comics, and zines.

The bookshop is co-organized by Seite Books and Kaya Press with an emphasis on literature in translation; POC creators in both literature and art; alternative comics; international comics and art books; independent presses; POC history; and the Other in related contexts.

AGENCY OF ASSETS



ICA LA's acclaimed teen program Agency of Assets (AoA) is a 7-month fellowship program where young people (high school to first-year college students) are immersed in learning about and working in the creative arts sector. Agency of Assets's 2021 focused on developing more online content, program brand identity and design, and strategies for growth. Artist Jeremiah Chiu of Some All None created a new logo and designs for printed materials. Inspiring artists and cultural leaders such as Joanne Danganan, Ruben Ochoa, Amindi, Mike de la Rocha, Rudy Espinoza, Shelby Williams-Gonzalez, and Beth Pickens have participated in AoA's video program. The program is planned to return to in-person workshops in Spring of 2022.



ADVANCEMENT

Fundraising
Patron Groups
Outdoor Projects
Fall Benefit
Press
Staff & Governance
About ICA LA

Individual Giving

Alex Alexander
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Corinne Auge and Laurent Opman
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Institutional Giving

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Andy Warhol Foundation for the Visual Arts
Angeles Art Fund
Art Dealers Association of America Foundation
AvalonBay Communities
California Office of Small Business Advocate*
California Wellness Foundation*
City of Los Angeles Department of Cultural Affairs
Dutch Culture USA, Consulate General of the Netherlands*
East West Bank
Foundation for Contemporary Arts*
Francois Ghebaly Gallery *
Getty Foundation
Hannah Hoffman Gallery *
Hauser & Wirth
Henry Moore Foundation
Human Sustainability Project
LA Arts Recovery Fund*
Los Angeles County Department of Arts & Culture
Marc Selwyn Fine Art
Mike Kelley Foundation for the Arts
Mondriaan Fund*
National Endowment for the Arts
Night Gallery *
Pasadena Art Alliance
Philip and Muriel Berman Foundation
Tanya Bonakdar Gallery
Vera R. Campbell Foundation
Vielmetter Los Angeles
Yeah! Rentals



Curator's Council

ICA LA's Curator's Council is dedicated to exploring art, culture, and food throughout Los Angeles. Through guided excursions led by Senior Curator Jamillah James—including visits to artists' studios, galleries, museums, and art spaces—members enjoy a community of shared learning and fun experiences. Collectively, the group supports ICA LA's curatorial program, which focus on the emerging and underrecognized voices of our time.



2021 Highlights

- The Crenshaw Dairy Mart
- Destination Crenshaw / Koshin Finley
- Metabolic Studio
- RIOS
- Sixth Street Viaduct
- We Rise / Art Rise at Los Angeles State Historic Park

12
active
members



ICA LA's Fieldwork is dedicated to learning from those tackling today's most challenging issues. Led by Director of Learning & Engagement Asuka Hisa, members venture out into the field year-round for immersive workshops, behind-the-scenes research, and cultural and culinary explorations that illuminate the ways in which art is being used for social change, justice, and innovation. Collectively, the group serves to support ICA LA's Learning & Engagement programs.

In addition to creating access points to our exhibitions and highlighting the voices of artists, the programs are responsive to the needs of local communities by addressing such topics as youth leadership development, arts education in schools, and houselessness, and by encouraging civic engagement through voter registration, ballot study sessions, and Election Day voting.

Participating Artists:

Karon Davis	Grant Levy-Lucero
Josh Dihle	Paul McCarthy
Sarah Faux	Matt Mullican
Jeffrey Gibson	Sigrid Sandström
Chase Hall	Lorna Simpson
Reggie Burrows Hodges	Altoon Sultan
Hannah Hur	Stanley Whitney

19
active
members

Fieldwork

Outdoor Projects

End of Summer Party supporting ICA LA

On Saturday, August 28, artists, patrons, and Board members gathered to celebrate artists at ICA LA's End of Summer Party. This event was hosted by Board of Directors member Maria Greenshields-Ziman and her husband Ralph Ziman, who are themselves both practicing artists. Guests were invited into their artist space—which brings together studio, office, gallery, and living spaces—at Anderson Factory.

Because of the generosity of our donors, we raised \$25,000 for ICA LA's Outdoor Projects, our series of artist commissions designed to bring art into public space. The money raised allowed us to produce Mexican artist Minerva Cuevas's mural, *Female Earth*, for our fall exhibition *Witch Hunt*. Our goal is to commission two artworks annually for the large exterior wall adjacent to the museum's entrance. This highly visible location is a great opportunity for artists to create large-scale public works, and we are excited to sustain the program going forward.



Above: Sarah Cain, *Now I'm going to tell you everything* (2018)
Photo: Jeff McLane/ICA LA

Right: Arturo Herrera, *Park and Ride* (2019)
Photo: Brian Forrest/ICA LA

2019



2021

As part of *Witch Hunt*, Mexico City-based artist Minerva Cuevas was commissioned to create a site-specific painted mural on ICA LA's façade. *Female Earth* (2021) reflects upon ideas of ecofeminism, informed by Carolyn Merchant's 1980 book, *The Death of Nature*, which explores how the exploitation of both women and the earth expanded during the scientific revolution. The female body is a focal point amidst imagery of the landscape, pointing to ecological movements that link women directly with nature. A call to action in a state experiencing rising temperatures, fires, and drought because of climate change, *Female Earth* is in keeping with Cuevas's longstanding interest in intervening in public spaces to agitate for change.

Fall Benefit & Artist Edition

On Saturday, November 13, our patrons and artist community were invited to ICA LA's Fall Benefit. The event was co-hosted by esteemed artist and longtime Board of Directors' member Charles Gaines at his new studio in Vernon.

After a tour of Gaines's fabulous studio, renovated by local architect Peter Tolkin, guests gathered under the stars for food, drink, and dancing in the garden. Gjelina Catering designed the menu and served delicious pizza from their mobile pizza oven.



\$150K
Ticket Sales

\$110K
Edition Sales to Date

The benefit also marked the launch of ICA LA's new Artist Edition Series. The first edition in the series, *Sound Box* (2021), is by Gaines and resembles a wooden bookshelf speaker. In place of the speaker cones are vinyl records, each containing a rendition of the powerful 1939 song "Strange Fruit," evoking the U.S.'s violent history of lynching. A pointedly political work, it also speaks to the ways that music, the visual arts, and creativity more broadly have been instrumental among communities of color to process, mourn, and raise awareness.

A musician since childhood and a professional drummer, Gaines has translated published texts into unique musical scores for a number of previous pieces, for which he has worked with composers and musicians. *Sound Box* is the first work in which Gaines has chosen to perform himself, singing the haunting lyrics of "Strange Fruit" while accompanied by noted pianist Basia Bochenek.

SELECTED PRESS

ArtForum

TOP TEN - Erin Christovale's highlights of 2021

Frieze

A 'Witch Hunt' in Pursuit of Intersectional Feminism

LA Times

Review: Ex-President Trump claims to be a witch hunt target. These feminist artists beg to differ.

LA Times

The newest L.A. and O.C. museum exhibitions to see in October

NY Times

With Big, Bold Art, Sarah Cain Redefines Seriousness in Painting

NY Times

Counting New Art Blessings Amid the Uncertainty

LA Weekly

12 Must-See Exhibitions This Art Seasons

NY Times

'Gender Alchemy' is Transforming Art for the 21st Century

Hyperallergic

Ron Athey, Transgressive Performance Artist

NBC News

LGBTQ art shows are lighting up museums from Boston to Berlin

LA Times

Review: 'Queer Communion' and the engrossing, squirm-inducing world of Ron Athey

Discover LA

Ron Athey x Discover LA

ArtForum

Warhol Foundation Announces Spring 2021 Grantees

CARLA

Review: *The Inconstant World* at ICA LA

LA Times

These 18 L.A. arts groups are getting urgent funding through Mike Kelley awards

Artforum

Warhol Foundation Announces Fall 2021 Grant Recipients

Flash Art

Harold Mendez Review

Art in America

Harold Mendez: Erasure and Persistence

Click to read any article!

PSA gave me the chance to postulate complex questions around how government works and how it is understood by the public. Through collaborating with ICA LA, I was able to develop videos that looked at struggles and misunderstandings of government from the perspectives of individuals. I gained knowledge on how to be a better citizen and insight into my own relationship to government.

Pau S. Pescador
PSA artist

When I lived in Los Angeles my experiences with the institutional setting was usually far from congenial. Sometimes it was downright hostile. I can be a very difficult person to work with. I'm an unapologetic diva, selfish and bratty—and those are my good qualities. Working on *Witch Hunt* was a *divoon* (sic) experience on all accounts with everyone involved anticipating my needs with clairvoyant accuracy. Believe you me, it doesn't get any better than that.

Vaginal Davis
Witch Hunt artist

Working with ICA LA to mount the extremely complex show, *Queer Communion: Ron Athey*, in the summer of 2021 was a fantastic experience. The standards (intellectual, aesthetic, material) are high at ICA LA, and the results showed it. The exhibition, with its very challenging material, looked spectacular. ICA LA's vision is radical but also generous, and the support of this show really exemplified how important the museum is to the histories and appreciation of Los Angeles art of all kinds.

Amelia Jones
Queer Communion curator

ICA LA has been a beacon in these recent pandemic years. By providing crucial support for my film *One Big Bag* just when I needed it, and the incredible experience of showing in *Witch Hunt*, ICA LA has been a steady partner in a turbulent time. I feel lucky to have had the support of the great team there to make this film happen and to offer this death doula's story to the LA community.

Every Ocean Hughes
Witch Hunt artist

Your team is a dream team! Filming *Cone of Power* felt so free and creative. That is very hard to achieve outside the studio and especially in a museum. Everyone is an open minded art lover! Being able to say "Yes" to any improvisation is the best collaboration.

Lara Schnitger
Witch Hunt artist

It is impossible to exaggerate how much it meant to be given so much generous space for sharing thoughts around the many languages and strategies at the heart of artistic practice that honours intersectional feminism. It was incredibly moving to observe the love and attention that was poured into the presentation of each artist's work. *Witch Hunt* has, without a doubt, been one of the most profound and energizing group exhibition experiences that I've had the privilege of enjoying. I am so grateful to Anne Ellegood, Connie Butler, Nika Chilewich and the many others who contributed to this magnificent experience. It was an honour to have my work be a small part of this epic exhibition.

Candice Breitz
Witch Hunt artist

As an artist primarily known for performance work, having a 40-year survey for the entire summer 2021 season at the ICA LA—in my home town!—was a beautiful challenge. To take live action props, sets, performance-for-camera, restore video, and pump up the costumes with body casting, was a dream! And the "communities" nature of the title *Queer Communion* came through: 80s music scene collaborators, 90s activist, techno dance, and fetish club patrons, almost all collaborators came through at one point or another. In hindsight, I think what hooked it in deeper for me was the amount of live events that happened: panel discussions, 2-day workshop, the accompanying four nights of *Acephalous Monster* at REDCAT. Stellar reviews from media, and even with covid restrictions, strong attendance from new audiences made this a very fulfilling first for me.

Ron Athey
Queer Communion artist

It was such a gift to be given carte blanche with the project space. It gave me an opportunity to realize the most ambitious iteration yet of my chainmaille works. I felt a strong mutual trust between Jamillah and I, and appreciated the freedom she gave me to conceptualize a site-specific work. All of her decisions were so thoughtful and deliberate, and the relationships between the works in the show so poignant. I was honored to be part of her vision and in dialogue with these other artists.

Hanna Hur
The Inconstant World artist

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The Institute of Contemporary Art, Los Angeles (ICA LA) is an epicenter of artistic experimentation and incubator of new ideas.

Founded in 1984 as the Santa Monica Museum of Art (SMMoA) and reestablished in 2017 with a new identity and home in Downtown Los Angeles, ICA LA builds upon a distinguished history of bold curatorial vision and innovative programming to illuminate the important untold stories and emerging voices in contemporary art and culture. The museum's 12,700 square-foot renovated industrial building—designed by WHY Architecture under the leadership of Kulapat Yantrasast—features ample space for exhibitions, public programs, retail pop-ups, integrated offices, and special projects.

ICA LA's mission is to support art that sparks the pleasure of discovery and challenges the way we see and experience the world, ourselves, and each other. ICA LA is committed to upending hierarchies of race, class, gender, and culture. Through exhibitions, education programs, and community partnerships, ICA LA fosters critique of the familiar and empathy with the different.

ICA LA is committed to making contemporary art relevant and accessible for all. Admission is always free.