

ICA LA

INSTITUTE OF CONTEMPORARY ART, LOS ANGELES

2022 ANNUAL REPORT

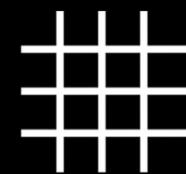






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45
Public Programs

8
Exhibitions

29
Artists Exhibited

10K
Visitors

38%
Increase in visitorship since last year



10
Grants Received

\$1.34M
Individual Giving

\$1.37M
Institutional Giving

60.3K
VR exhibition tours

20.8K
individual virtual users



29.1K
Instagram followers



3
Bookshelf Residents



Dear ICA LA Community,

ICA LA's Annual Report is an opportunity to reflect on all we have accomplished over the past year. I am delighted to report that 2022 was a year filled with activity, increased numbers of visitors, and tangible strides toward growing our vision for ICA LA's future.

Our 2022 exhibition program embodied our mission to spark the pleasure of discovery while challenging the ways we see and experience the world, ourselves, and each other. We kicked off the year with *Jamal Cyrus: The End of My Beginning* and *Sara Cwynar: Apple Red/Grass Green/Sky Blue*. The first survey of Cyrus's work, the show furthered ICA LA's commitment to showcasing the work of mid-career artists deserving of wider visibility and critical attention, while Cwynar's exhibition marked the first solo presentation in LA of this closely watched emerging artist whose approach to video installation is mesmerizing.

Rooted in the legacies of feminist, post-colonial, and queer theory, *The Condition of Being Addressable* brought together twenty-five artists whose works explore bodies in exposure and the performance of language. Curated by Legacy Russell and Marcelle Joseph, the exhibition was the latest example of ICA LA's longstanding practice of inviting guest curators to realize their visions, ensuring a diversity of curatorial perspectives in our program and strengthening our dedication to creating meaningful partnerships.

We finished the year with *Rebecca Morris: 2001–2022* and *My Barbarian*, each celebrating twenty years of work by these Los Angeles artists. This in depth presentation of Morris' exceptional paintings made evident her position as one of the most formidable painters of her generation. *My Barbarian* showcased the collective's singular approach to performance, in which they combine radical theater, cabaret, performance art, and institutional critique. Garnering high attendance and critical reception, the palpable sense of respect and admiration for these artists from the LA arts community underscored the value in presenting the work of local artists in our program.

As always, our dedication to learning and discourse remains steadfast, and we had an ambitious series of engaging public programs throughout the year, including artist talks, gallery tours, book launches, lectures, performances, and our distinctive Bookshelf Residencies in which we invite small bookshops and publishers to take over our bookshelves for a few months. As a public institution, we look for opportunities to highlight the civic role museums can play in their communities, and we are very pleased to have served as a Voting Center for the fall 2022 midterm elections.

ICA LA's Agency of Assets program continues to introduce youth to professional roles within the arts, with the goal of diversifying workers in the cultural sector for generations to come. Since its launch, the program has engaged more than 42 teens from neighborhoods adjacent to the museum, placing them in short-term summer internships with art and culture institutions, including Tierra del Sol, Levitt Pavilion, and Self-Help Graphics. The program is a vital way for ICA LA to form impactful connections with nearby residents, artists, educators, advocacy groups, other non-profit organizations, businesses, and civic leaders.

We continue to expand our base of support, and we received several foundation and government grants that were instrumental in supporting our programs and general operations. A grant from the Perenchio Foundation has been particularly transformative:

ICA LA was awarded a \$1.4M grant, the largest in the museum's history. Our Curator's Council and Fieldwork Council are back in full swing, visiting great artists and organizations across the city. As we grow the membership of these patron groups, we gain so much from experiencing the value of art and culture—and how they help us to understand and change the world around us—together with these engaged and avid supporters.

In May, we held the 14th iteration of our legendary benefit art sale INCOGNITO, which is only possible because of the incredible generosity of artists in our community. With 375 established and emerging artists contributing original works of art, the outpouring of support for ICA LA from artists and attendees is incredibly gratifying and heartwarming.

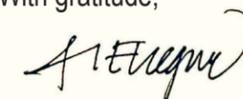
In June of 2022, ICA LA's Board and staff completed a yearlong strategic planning process, with the guidance of consultants from Walk Together, led by Peter J. Russo, and we now have an incredible roadmap outlining key priorities to guide the institution into an exciting next chapter. Our plans will allow us to more fully embody our mission and further amplify our centering of artists, whose empathy, creativity, and ability to impact social change inspire all that we do. As we enhance our building to better serve our diverse communities and further ground ourselves in our home in the DTLA Arts District, our goal is for ICA LA to fully become a place to gather, learn, and transform.

Last year we hired several new members to our growing staff who have already proven themselves to be integral additions to our team. Last fall we welcomed Amanda Sroka as Senior Curator; Nick Stephens-Seckler as Advancement Officer for Individual Giving; Sara Friedman as Advancement Officer, Institutional Giving; and Tania Colette B. as the assistant for the Learning & Engagement Department. Adam Lee was promoted to Communications Manager, the first full-time employee for this nascent, but essential, department, and Caroline Ellen Liou, Curatorial Assistant, was moved from part-time to full-time. I am also deeply thankful to ICA LA's Board of Directors and Artist Advisory Council members, who always make themselves available to support our work, encourage our vision, and offer counsel. As we embark on realizing the goals of our strategic plan in the coming years, we will continue to grow our staff, Board of Directors, and Artist Advisory Council, as well as membership levels, alongside ongoing efforts to create a culture and workplace rooted in mutual respect, care, and sustainability.

As the only museum located in the burgeoning Arts District of Downtown Los Angeles, we proudly consider artists, our neighbors, and anyone committed to the premise that art improves our well-being, stimulates curiosity, and encourages criticality and empathy to be a vital part of ICA LA's community. Thank you for your partnership, enthusiasm, and support!

We look forward to sharing more of our plans in 2023 and working together toward a bright future for ICA LA.

With gratitude,



Anne Ellegood
Good Works Executive Director

About ICA LA



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.

Staff and Governance

Anne Ellegood, *Good Works Executive Director*
Jimmy Freeman, *Director of Development*
Asuka Hisa, *Director of Learning & Engagement*
Amanda Sroka, *Senior Curator*
Chad Elliott, *Frontline Manager*

Sara Friedman, *Advancement Officer, Institutional Giving*
Nick Stephens-Seckler, *Advancement Officer, Individual Giving*
Adam Lee, *Communications and Visitor Experience Manager*
Caroline Ellen Liou, *Curatorial Assistant*
Tania Colette B., *Learning and Engagement Assistant*

Frontline Representatives:

Zachary Gotler
Mars Wright
Chloe Hiu See Tsang

Laura Donnelley, *President*
Randi Malkin Steinberger, *Vice President*
Vera R. Campbell, *Treasurer*
Miriam Rothbart, *Secretary*
Geoffrey Anenberg
Yuval Bar-Zemer
Claudia Flores
Andrea Fraser
Honor Fraser
Charles Gaines
Maria Greenshields-Ziman
Mark Janda
Cary Jones
Joel Lubin
Michael Silver
Berry Stein

Artist Advisory Council

Todd Gray, *Chair*
Carmen Argote
Sam Dunag
Bart Espinoza
Charles Gaines
Michael Ned Holte
Thomas Lawson
Rodney McMillan
Yong Soon Min

Directors Emeritus
Barbara Dunn
Kim McCarty
Executive Director
Anne Ellegood

Additional Support:

Ariana Inness-Brown and Amy Davila, *ArtSmart, Accounting*
Peter Gould, *Exhibitions & Facilities Manager*
Amy Levin Weiss, *Registrar*
Carlos and Sandra Asencio, *Custodians*

Board of Directors

Laura Donnelley, *President*
Randi Malkin Steinberger, *Vice President*
Vera R. Campbell, *Treasurer*
Miriam Rothbart, *Secretary*
Geoffrey Anenberg | Yuval Bar-Zemer
Claudia Flores | Andrea Fraser | Honor Fraser
Charles Gaines | Maria Greenshields-Ziman
Mark Janda | Cary Jones | Joel Lubin
Kathleen Melville Rosenbloom
Michael Silver
Directors Emeritus
Barbara Dunn | Kim McCarty

Artist Advisory Council

Todd Gray, *Co-Chair*
Carmen Argote, *Co-Chair*
Andrea Fraser
Charles Gaines
Michael Ned Holte
Thomas Lawson
Rodney McMillan
Yong Soon Min

Gather Learn Transform:

A Strategic Plan for ICA LA

In the summer of 2021, ICA LA's Board of Directors and staff began a year-long strategic planning process, which was adopted by a Board vote in June 2022. After much research, countless meetings, and intensive workshops, with contributions from every member of the staff and board, we now have a terrific roadmap to guide the institution into an exciting next chapter. Since our founding in 1988, ICA LA has been a "museum of firsts" for both artists and audiences. We have consistently advanced a core belief: Art can transform people's lives, and contemporary art museums are essential to a civic landscape.

Our plans for the future will allow us to more fully embody our mission to support art that sparks the pleasure of discovery while challenging the way we see and experience the world, ourselves, and each other. Underscoring our commitment to the DTLA, our strategic plan expresses ICA LA's profound responsibility and distinct role within the Arts District, adjacent neighborhoods, and LA more broadly.

Vision

ICA LA will fully become a place to gather, learn, and transform. Our vision for the future honors our history and expands upon our legacy by affirming that artists' empathy, creativity, and ability to impact social change are fundamental to building and sustaining a vibrant city. We believe we can model a sustainable future for culture and community across Los Angeles.

Values

During the strategic planning process, we had many conversations about what makes ICA LA distinct and worked to identify our core values as an institution. We continually returned to our mission and these core values as we set priorities for our future goals. As we begin to share our plans and top priorities in the coming months, the values of community building, artist's perspective, criticality, and inclusivity will shine through.

Community Building

ICA LA believes we have a responsibility to nurture the essential role artists play as members of our community and catalyzers of change. With a permanent home in Downtown LA and responsive programming, created with and for artists, ICA LA fosters opportunities for our communities to explore the issues we face as a society.

Artist's Perspective

Artists' ideas, empathy, and creativity are central to everything we do. Our curatorial and educational approach is guided by artists' ability to critique what is familiar and to value difference, expanding our capacity for empathy and encouraging us to challenge the status quo.

Criticality

ICA LA staff continually aspire to develop knowledge alongside artists, young people, community leaders, and colleagues in our field. We encourage critical thinking as a tool that is essential for real social change, expanding the definition of what art can be, and what museums can do for society.

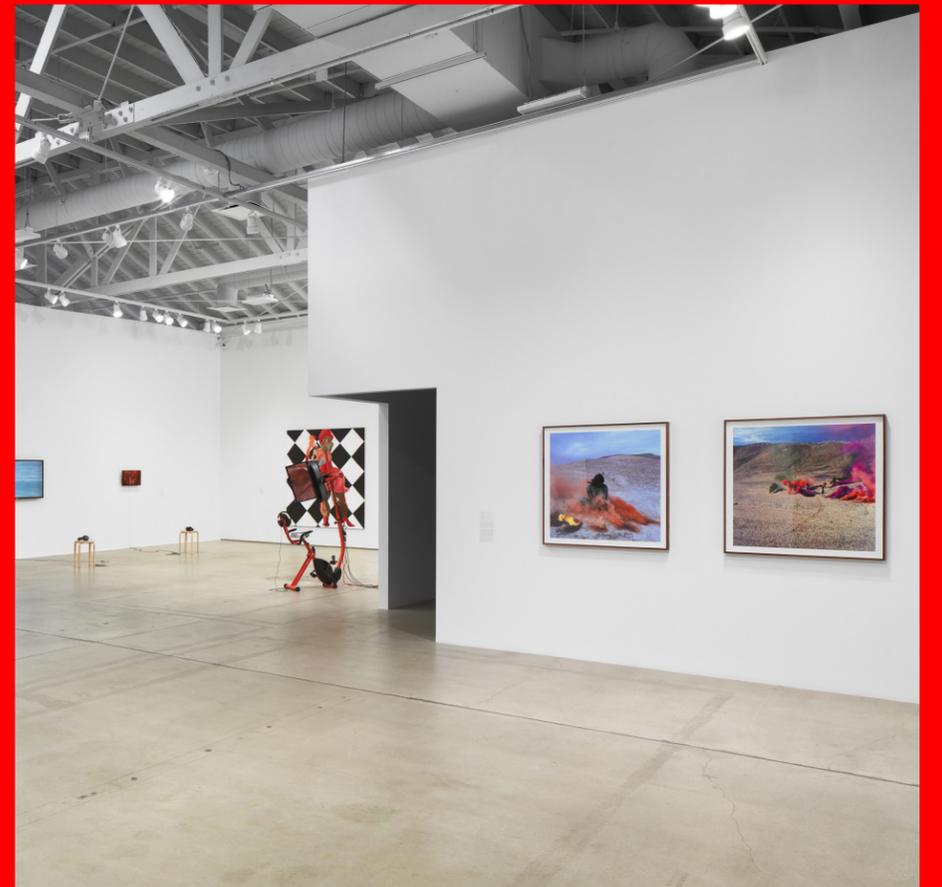
Inclusivity

From the design of our building to our commitment to a diversity of voices and perspectives, ICA LA aims to be a warm and welcoming space for all people to gather. We strive to create an environment in which art and the artistic process are shared and interpreted with a sense of openness, accessibility, and curiosity. We are committed to accommodating the evolving individual, physical, cultural, and social needs of our visitors.

EXHIBITIONS



Jamal Cyrus: The End of My Beginning
Sara Cwynar: Apple Red/Grass Green/Sky Blue
Aquelarre no binario / Non-binary coven
The Condition of Being Addressable
My Barbarian
Rebecca Morris: 2001-2022





Installation view, "Jamal Cyrus: The End of My Beginning," Institute of Contemporary Art, Los Angeles, February 5–May 29, 2022. Photo: Jeff McLane/ICALA

Jamal Cyrus: The End of My Beginning

February 5–May 29

Jamal Cyrus: The End of My Beginning was curated by Steven Matijcio, Jane Dale Owen Director and Chief Curator, Blaffer Art Museum at the University of Houston, with special contributions by Dr. Alvia Wardlaw, Director and Curator, University Museum at Texas Southern University.

Lead support for *Jamal Cyrus: The End of My Beginning* was provided by The Ford Foundation. Major support for the exhibition and publication was provided by The Brown Foundation, Inc. and Leah Bennett. Generous support was provided by Inman Gallery, Houston; Judy & Scott Nyquist; and Dr. Shirley Rose.

The presentation at ICA LA was organized by Jamillah James, Senior Curator, with Caroline Ellen Liou, Curatorial Assistant.

The exhibition was generously supported by The Angeles Art Fund and Jereann and Holland Chaney. Additional support was provided by Kerry Inman/Inman Gallery, Houston, Ann Daughety, and Lea Weingarten.

Jamal Cyrus: The End of My Beginning was the first museum survey of Houston-based multidisciplinary artist Jamal Cyrus (b. 1973, Houston, TX), and the artist's first presentation in Los Angeles. Spanning nearly two decades, the exhibition provided an unparalleled opportunity to trace the trajectory of Cyrus's practice, following his work as a founding member of the pioneering collective Otabenga Jones & Associates to the present. *The End of My Beginning* included approximately 50 works in assemblage, textiles, sculpture, and installation by Cyrus, including an eclectic selection of mixed media works produced over the past sixteen years.



Cyrus's expansive practice explores the evolution of African American identity within Black political movements and the African diaspora. He is especially attuned to the cultural cross-pollination and hybridity that emerged from cross-border interactions in historical eras—from Ancient Egypt and the sixteenth century transatlantic slave trade to the Jazz Age of the Harlem Renaissance and the civil rights movements of the 1960s. His aesthetic combines an enduring interest in music and record shops with an expansive array of materials—from drum kits, vinyl records, and conch shells to muslin, wax, papyrus, denim, and Kente cloth. In doing so, Cyrus's vexing contemporary artifacts commemorate and question iconic figures and the understanding of historical events. The ensuing objects, installations, and actions cobble a patchwork lineage where the cumulative historical acts of silencing through edits, redactions, assassinations, and omissions become hauntingly and urgently present, forging a chronicle of histories lost and found.



Left: *Untitled (Grand Verbalizer What Time Is It?)*, 2010. Drum, leather, microphones, mic stands, cables, speaker. Collection of Ric Whitney and Tina Perry-Whitney, Los Angeles. Photo: Michael O'Brien. **Right:** *Remembrance (For H. Freeman)*, 2019. Digital print on vinyl over wooden stretcher, neon, shelf. Courtesy the artist and Inman Gallery, Houston. Photo: Jessi Bowma. **Below, left:** *Installation view, Jamal Cyrus: The End of My Beginning*, Institute of Contemporary Art, Los Angeles, February 5–May 29, 2022. Photo: Jeff McLane/ICALA. **Below, right:** *Pride Frieze—Jerry White's Record Shop, Central Avenue, Los Angeles*, 2005–2017. Collage on album cover, acrylic paint, plywood, wax, Plexiglass. Courtesy the artist and Inman Gallery, Houston. Photo: Jeff McLane/ICALA.



Sara Cwynar: Apple Red/ Grass Green/ Sky Blue

February 5–May 29

Sara Cwynar: Apple Red/Grass Green/Sky Blue was organized by Jamillah James, Former Senior Curator, ICA LA, with Caroline Ellen Liou, Curatorial Assistant.

Below Left: Sara Cwynar, *Display Stand, No. 66 WIRE H. 20 1/2 W. 24 D. 11 3/4*, 2014. Chromogenic print on matte paper mounted on Plexiglass. Courtesy the artist; The Approach, London; Cooper Cole, Toronto; and Foxy Production, New York. © Sara Cwynar.

Chromogenic print on matte paper mounted on Plexiglass. Courtesy the artist; The Approach, London; Cooper Cole, Toronto; and Foxy Production, New York. © Sara Cwynar.

Right: Sara Cwynar, *Tracy (Gold Circle)*, 2017. Dye sublimation print on aluminum. Courtesy the artist; The Approach, London; Cooper Cole, Toronto; and Foxy Production, New York. © Sara Cwynar.

Sara Cwynar: Apple Red/Grass Green/Sky Blue was the first exhibition of works by New York-based Canadian artist Sara Cwynar (b. 1985, Vancouver, BC) in Los Angeles. Cwynar is known for her photographs and films that illustrate how design and popular images work on our psyches and the ways in which visual strategies infiltrate our consciousness. This presentation focused on the artist's recent works in video, comprising the trilogy *Red Film* (2018), *Rose Gold* (2017), and *Soft Film* (2016), and the artist's new multi-channel installation *Glass Life* (2021).

Cwynar uses photographic and digital images to expose the failure of their visual trickery over time and their waning power and influence on the public, contending with how power dynamics are embedded in everyday images. Her work highlights how the once familiar becomes unrecognizable, and the fetishized object loses its luster. Cwynar has expanded her practice to include essay-style films, which incorporate performance and text; sculptural constructions that are photographed, printed, tiled, and re-photographed; images taken from darkroom manuals that are deconstructed using a scanner; and stock photographs that are collaged by hand and then re-photographed. The works presented new and inventive ways of viewing the world through the lens of consumerism, and reveal the inherent artifice of photography and moving image, and the difficulty of living and forming selfhood in an age of overwhelming content.



Sara Cwynar, "Glass Life," 2021. Six channel 2K video with sound, TRT: 19:02 min. Courtesy the artist; The Approach, London; Cooper Cole, Toronto; and Foxy Production, New York. Installation view, *Sara Cwynar: Apple Red/Grass Green/Sky Blue*, Institute of Contemporary Art, Los Angeles, February 5–May 29, 2022. Photo: Jeff McLane/ICA LA

The Condition of Being Addressable

June 18–September 4

The Condition of Being Addressable was organized by London-based independent curator Marcelle Joseph and Legacy Russell, Executive Director & Chief Curator of The Kitchen, New York, with Caroline Ellen Liou, ICA LA Curatorial Assistant.

Generous support was provided by the Andy Warhol Foundation for the Visual Arts, with additional support from the National Endowment for the Arts.

The full list of artists includes:

Hannah Black, Judy Chicago, Aria Dean, Anaïs Duplan, Caspar Heinemann, Lubaina Himid CBE, E. Jane, Clotilde Jiménez, Miatta Kawinzi, Mary Kelly, Lynn Hershman Leeson, Tiona Nekkia McClodden, Ana Mendieta, Ad Minoliti, Troy Montes Michie, Toyin Ojih Odutola, Athena Papadopoulos, Imran Perretta, Sondra Perry, Tschabalala Self, Lorna Simpson, Sin Wai Kin, Diamond Stingily, Jessica Vaughn, and Zadie Xa

The Condition of Being Addressable was a group exhibition that brought together an international and intergenerational roster of 25 artists whose work constitutes an ongoing exploration of bodies in exposure and the ever-evolving performance of language. The participating artists situate the body as a site of address — one to name, to call, to speak toward, to challenge, to redress — and question how the exchange between viewer and subject impacts the social and physical movements of bodies and how they are seen in the world. Further, in their respective practices, each artist interrogates power relations as experienced through the dynamics of race, gender, and sexuality, the limits of spoken and written language to articulate these experiences, and the agency of constructing a self-image.



The exhibition borrowed its title from a passage in Claudia Rankine's critically acclaimed 2014 book, *Citizen: An American Lyric*, in which the poet and essayist outlines the ways in which written or spoken language can frame and impact perception and lived experience, particularly for marginalized subjects. Part poetics, part cultural criticism, Rankine's "lyric" is an urgent meditation on race, language, the body, and the occasional pain of visibility.



All images: Installation views, *The Condition of Being Addressable*, Institute of Contemporary Art, Los Angeles, June 18–September 11, 2022. **Below, Center:** E. Jane, *Maxine*, 2022. Neon. Courtesy the artist. Installation view, *The Condition of Being Addressable*, Institute of Contemporary Art, Los Angeles, June 18–September 11, 2022. Photo: Elon Schoenholz/ICA LA.

Featuring works in painting, photography, sculpture, video, and installation from the 1970s to the present, *The Condition of Being Addressable* centered diverse disciplines and perspectives in a rich creative discourse rooted in the legacies of Black, feminist, post-colonial, and queer theory. The exhibition situated significant works by established artists in an active dialogue with those by emerging and mid-career practitioners.



My Barbarian

October 1–January 15

My Barbarian is organized by the Whitney Museum of American Art, New York and curated by Adrienne Edwards, Engell Speyer Family Curator and Director of Curatorial Affairs, with Mia Matthias, former Curatorial Assistant, Whitney Museum of American Art. The presentation at ICA LA is organized by Anne Ellegood, Good Works Executive Director, with Caroline Ellen Liou, Curatorial Assistant.

Lead funding for *My Barbarian* is provided by Karyn Kohl and Silas Dilworth.

The exhibition is generously funded by Beth Rudin DeWoody, Tim Disney, Charles Gaines and Roxana Landaverde, Jill and Peter Kraus, Sarah and Joel McHale, and the Younes and Soraya Nazarian Family Foundation. Additional support is provided by The Audrey and Sydney Irmas Charitable Foundation and Carla Shen.

Special thanks to VIELMETTER LOS ANGELES.

Below: Installation view, *My Barbarian*, Institute of Contemporary Art, Los Angeles, October 1, 2022–January 14, 2022. Photo: Jeff McLane/ICA LA.

Over the last two decades, My Barbarian—Malik Gaines, Jade Gordon, and Alexandro Segade—has produced an expansive body of work that uses performance to theatricalize the social issues of our time. Motivated by a carnivalesque sensibility, the trio combines the spirit of radical theater with institutional critique to realize performances that are at once spectacular, timely, and incisive. Founded in the Los Angeles DIY club scene of the early aughts and influenced by local figures such as artist Vaginal Davis and the Chicano art collective ASCO, My Barbarian has played a central role in contributing to the experimental artistic community of Los Angeles.

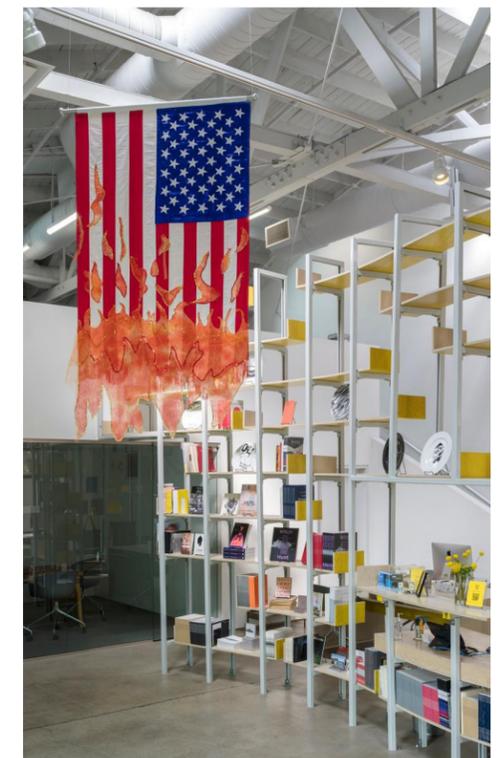
Marking an important moment in the group's homecoming to Los Angeles, this twenty-year survey traced the history of My Barbarian's work through an immersive installation that featured a two-hour compilation of edited footage from their years of performing together live and for the camera, including footage not previously released. Alongside the video installation were numerous objects from the collective's substantial archive—including sculptures, paintings, drawings, masks, costumes, and puppets—which were illuminated with and animated by choreographed lighting. Together, this dynamic, multi-media presentation demonstrated how My Barbarian performances reveal the theatricality of everyday life and occasional irrationality of society's institutions, including art institutions. By doing so, they invited the viewer to reconsider the world around them, while simultaneously participating in the collective construction of a new reality.

The exhibition was accompanied by live performances, including *Broke People's Baroque Peoples' Theater*, an evening-long festival which took place at ICA LA on October 29 and was co-produced by ICA LA and The Industry; and *Double Future*, a collaboration with the Roy and Edna Disney/CalArts Theater (REDCAT), which was held at REDCAT on December 8–10.



My Barbarian's *Broke People's Baroque Peoples' Theater* evokes an excess of theatrical styles, from Baroque spectacle to camp drag, to present the absurdities of the American financial crisis as a performance of wastefulness, trashiness, and class warfare. Structured as a play within a game within a play, the performance is an amalgamated decoupage of detoured theater texts, ornate musical numbers, and masked interactions. A recital of the grandeur of excess executive through impoverished means, *Broke People's Baroque Peoples' Theater* depicts an encounter between an imagined theater company and an audience. *Broke People's Baroque Peoples' Theater* was written, designed, and directed by My Barbarian and performed at ICA LA in conjunction with the exhibition.

Above: My Barbarian, *Broke People's Baroque Peoples' Theatre*. Performance documentation, ICA LA, October 29, 2022. Photo: Sophie Prettyman-Beauchamp. **Left and Right:** Installation view, *My Barbarian*, Institute of Contemporary Art, Los Angeles, October 1, 2022–January 14, 2022. Photo: Jeff McLane/ICA LA.



Rebecca Morris: 2001–2022

October 1–January 15

Rebecca Morris: 2001–2022 was organized by Jamillah James, Manilow Senior Curator, Museum of Contemporary Art Chicago and former Senior Curator, ICA LA, with Caroline Ellen Liou, Curatorial Assistant.

Major support for *Rebecca Morris: 2001–2022* was provided by the Vera R. Campbell Foundation, Karen Hillenburg and Sebastian Clough, and the City of Los Angeles Department of Cultural Affairs.

The exhibition was also generously funded by the Pasadena Art Alliance, Jane Hait and Justin Beal, Marla and Jeffrey Michaels, and Dori Peterman-Mostov and Charles Mostov.

Additional support was provided by Alexandra Cherubini and Camilo Alvarez, Christina H. Kang, and John Morace and Tom Kennedy.

Rebecca Morris: 2001–2022 was a 21-year survey of Los Angeles-based painter Rebecca Morris (b. 1969, Honolulu, HI), an artist best known for her large-scale paintings and inventive approach to composition, color, and gesture. The exhibition was the artist's first major museum survey presentation since 2005, and her first of this scale in Los Angeles, a city where she has lived and worked for over twenty years. This presentation also marked Morris's return to ICA LA (formerly the Santa Monica Museum of Art), which hosted the artist's first museum exhibition, titled *Frankenstein*, in its Project Room in 2003.

Morris's practice demonstrates a rigorous commitment to experimentation and abstraction. Her canvases are complex—simultaneously loose and expansive yet also considered and controlled. Rather than present Morris's work in chronological order, the exhibition highlighted several recurring formal tendencies and motifs that she has developed and revisited over the course of her career, resulting in a distinct and recognizable visual language. With the tensions and contradictions presented by her embrace of organic patterns and energetic color, anchored by an iterative process, Morris's paintings are invested with a dynamism that challenges the confines and historical foundations of abstraction, making space for experimentation in the expanded field of painting.

The exhibition will travel to the Museum of Contemporary Art Chicago in Fall 2023.

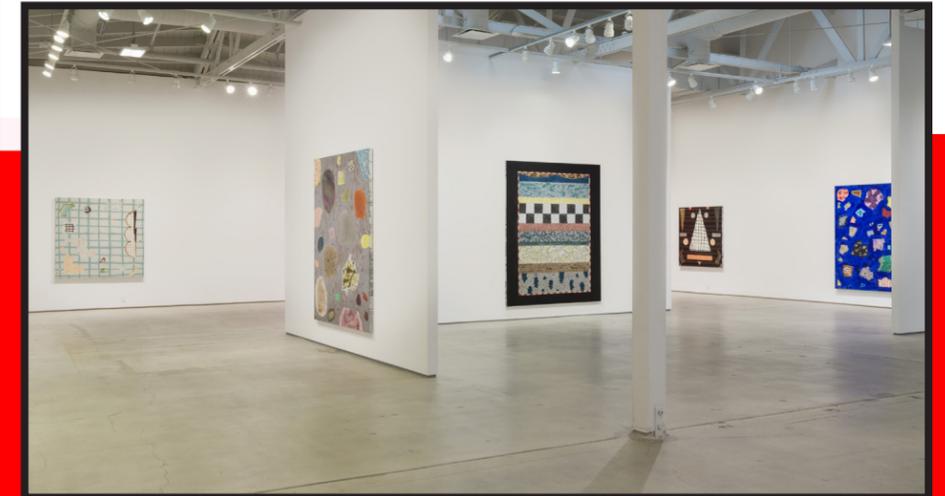
“But, for me, Morris’s art doesn’t stop at referentiality. It is ethical as well as aesthetic. Her paintings are egalitarian and pluralistic, not to mention frequently very funny. Morris lampoons the oversized gilt frames of old masters in paintings such as *Untitled (#12-13)* (2013), in which a hyperbolic enfilade of colorful, scalloped and patterned borders encases a few desultory dabs of black on white.”

Jonthan Griffin, *The New York Times*

“In a period when figurative painting with distinct social narratives has been dominant, while facile abstract painting abounds, a fine survey of Morris’ savvy, often unexpected abstractions is especially disarming.”

Christopher Knight, *Los Angeles Times*

Far left, above: *Untitled (#12-20)*, 2020. Oil and spray paint on canvas. Courtesy the artist. **Far left, below:** *Untitled (#04-01)*, 2001. Oil and spray paint on canvas. Courtesy the artist. **All others:** Installation view(s), *Rebecca Morris: 2001–2022*, Institute of Contemporary Art, Los Angeles, October 1, 2022–January 14, 2022. Photo: Jeff McLane/ICA LA.



Outdoor

Projects



Minerva Cuevas: Female Earth

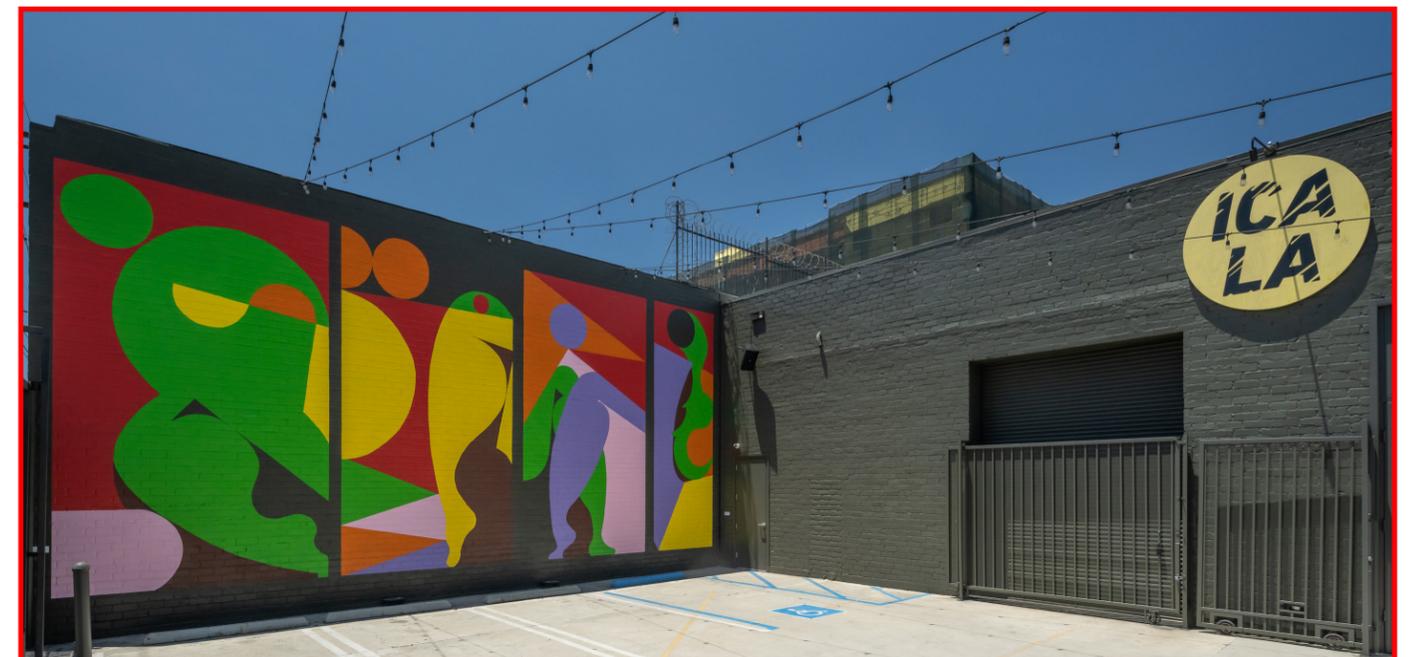
October 10–June 2

Originally commissioned as part of the exhibition *Witch Hunt*, Mexico City-based artist Minerva Cuevas created a site-specific painted mural on ICA LA's façade. *Female Earth* (2021) reflected 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. In the mural the female body was 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.

Ad Minoliti: Aquelarre no binario/ Non-binary coven

June 8–January 15

In conjunction with the opening of *The Condition of Being Addressable*, ICA LA presented a newly commissioned large-scale mural by artist Ad Minoliti (b. 1980, Argentina) for the museum's courtyard wall. Titled *Aquelarre no binario / Non-binary coven* (2022), the site-specific work featured a variety of geometric shapes as to represent of physical forms and their spatial relationship to one another, resulting in an abstract topography of queer intimacies, and keeping with Minoliti's ongoing exploration of fantasies in dialogue with techno-feminism, sci-fi, and speculative narratives.



Above: Minerva Cuevas, *Female Earth*, 2021. Installation view, *Witch Hunt*, Institute of Contemporary Art, Los Angeles, October 10, 2021–January 9, 2022. Photo: Jeff McLane/ICA LA. **Right:** Ad Minoliti, *Aquelarre o binario/Non-binary coven*, 2022. Installation view, *The Condition of Being Addressable*, Institute of Contemporary Art, Los Angeles, June 18–September 11, 2022. Photo: Elon Schoenholz/ICA LA.



LEARNING & ENGAGEMENT



Exhibition Programs
Public Programs
Digital Projects
Special Projects
Schools & Community

EXHIBITION PROGRAMS

Jamal Cryus: The End of the Beginning

In conjunction with the exhibition *Jamal Cryus: The End of My Beginning* at ICA LA, we presented a number of public talks and tours, notably TRANSMISSIONS: *Horace Tapscott* — a two-part program about the musician, composer, and arts advocate Horace Tapscott. Tapscott's dedication to the empowerment of the community, Black music cultural preservation, and the creation of the Pan Afrikan Peoples Arkestra are inspiration for next generation artists like Jamal Cryus and others. The spirit of Tapscott and the Arkestra are models for a communal process of learning from the past to build the cultural future. With TRANSMISSIONS: *Horace Tapscott*, we celebrated what would have been Tapscott's 88th birthday with a screening, a panel discussion, and a music and poetry performance from Pan Afrikan Peoples Arkestra members Kamau Daáood, Mekala Session, Michael Session, and Roberto Miranda, and singer/songwriter Jimetta Rose.

Art Talk: Jamal Cryus and Steven Matijcio

Lecture: Black and Blues People: Africana Art, Spirituality, & Struggle with Dr. Bilal "Butch" Ware

Artist POV Tour: Harmony Holiday on Jamal Cryus

Art Buzz: Happy Hour Tour

Griot Notes: Word / Music with Kamau Daáood and Mark de Clive-Lowe

Art Tour led by artist Jamal Cryus

TRANSMISSIONS: Horace Tapscott Screening

TRANSMISSIONS: Horace Tapscott Discussion & Performance

Art Buzz: Happy Hour Tour

Artist POV Tour: John Houck on Sara Cwynar

Virtual Art Talk: Sara Cwynar and Jamillah James

Sara Cwynar: Apple Red/Grass Green/Sky Blue
We explored the enveloping exhibition *Sara Cwynar: Apple Red/Grass Green/Sky Blue* through tours, a discussion on process between the artist and curator, and a special walkthrough led by the artist, followed by a conversation with Christopher Lew, on the occasion of Cwynar's residency at Horizon Art Foundation and her exhibition at ICA LA.

Art Tour led by artist Sara Cwynar & Christopher Lew

The Condition of Being Addressable

The Condition of Being Addressable programs drew from the literary inspirations of *Citizen* by Claudia Rankine and *Glitch Feminism* by Legacy Russell to examine our states of address and identity.



Curators Talk: Marcelle Joseph and Legacy Russell in conversation with Anne Ellegood

Roundtable: Panel discussion led by co-curators Marcelle Joseph and Legacy Russell

Artist POV Tour:
Penny Slinger

Fasten Your Seatbelts: A Celebration of Poetry from Oaxaca and Kurdistan

Artist POV Tour:
Young Joon Kwak

My Barbarian:
Broke People's Baroque Peoples' Theater

Artist POV Tour:
Mary Weatherford

Art Talk:
Rebecca Morris
& Jamillah James

Art Buzz:
Happy Hour
Tour

Lecture: Dr. Suzanne Hudson on
Abstract Painting

Rebecca Morris: 2001-2022 & My Barbarian

Rebecca Morris: 2001-2022 offered the opportunity to focus in-depth on the artist's work through tours, conversations, and a lecture on abstract painting today. POV Tours featured an examination of Morris' work by Mary Weatherford, from the point of view of a fellow abstract painter and friend, while Michael Alvarez reflected on the mentorship of Morris as her former student. The museum's ARTransmissions lesson plan poster program returned to provide learning resources for K-12 school communities and the general public.

Taking up residence in the ICA LA parking lot, *My Barbarian's Broke People's Baroque Peoples' Theater* was a four-hour homecoming performance marking 20 years of collaboration for the collective.

Artist POV Tour:
Michael Alvarez

PUBLIC PROGRAMS

Public programs at the Institute of Contemporary Art, Los Angeles support our mission in sparking the pleasure of discovery and challenging the way we see and experience the world, ourselves, and each other. We are dedicated to the exploration, scholarship, appreciation, and deeper understanding of the exhibitions and ideas on view at the ICA LA, and providing greater access to artists living and working in our community.

Our public programs support new ways of learning through contemporary art and take diverse forms—talks, workshops, screenings, and live performances—and are free and open to all.



DIGITAL PROJECTS

For the past several years, ICA LA has been exploring ways technology can be leveraged to create new experiences for audiences, creating programs, documentation, and artists projects that use augmented reality, binaural audio, distance learning, 360° video, and virtual reality. Working with Oprena, we have been making Virtual Reality captures of our exhibitions since the Fall of 2018, allowing visitors to navigate exhibitions using their computer or smartphone.

We are proud to have produced VR captures of *Jamal Cyrus: The End of My Beginning*, *Sara Cwynar: Apple Red/Grass Green/Sky Blue*, *The Condition of Being Addressable*, *My Barbarian*, and *Rebecca Morris: 2001–2022*. 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 virtual audiences from coast to coast.

Overall VR attendance:
17,500 visitors since launching
in 2020

YouTube views of 2022 programs:
As of 11/22/22: 1,511



SPECIAL

PROJECTS

Special Projects at ICA LA is a series of initiatives that foster collaborative relationships with artists, community members and groups, and local small businesses

Cone of Power

Witches generate power, or energy, with their bodies as they move and chant within a ritual circle in the form of a cone. This is known as the Cone of Power. The energy from this cone can be directed to cause change—in other words, to work magic.

Cone of Power was a dance film created during the last hours of *Witch Hunt* (2021), an international group exhibition organized by the Hammer Museum and Institute of Contemporary Art, Los Angeles (ICA LA). Beginning in a circle inspired by the Skyclad ritual, dancers slowly splintered out to interact with artist Lara Schnitger's sculptural installation, *Warts and All* (2021). Dancers crawled and wove through the sculptures, whispering slogans, brandishing flags, and reciting chants. A single light bulb hung in the center of the space, signaling a twilight time between the magic and the real—a witching hour. Ritualistic movement, incantation, and shadow play immersed the viewer in a nether world of mystery, magic, and transformation.

Choreographer Kitty McNamee took inspiration from Schnitger's distinctive sculptural concepts, blurring the line between live dancers and dancing sculptures. Sound by folk/punk musician Cathy Cooper used text pulled from the sculptures to compose an intimate and eerie soundscape. Dancers Augustine, Kat Chang, Kenzie McClure, Maija Knapp, and Raymond Ejiqfor represented the North, South, East, and West of our rich global community. They converged to deliver a kinetic ritual of hope and protection.



Above: Lara Schnitger and Kitty McNamee, *Cone of Power*, 2022 (video still). Photo: Meeno. **Right:** Barnett Cohen, *MOUTHBRAIN* (performance documentation), August 5–6, Institute of Contemporary Art, Los Angeles. Photo: Suz Murry Sadler.

MOUTHBRAIN

On August 5 and 6, 2022 in our Field Workshop, ICA LA presented the West Coast premiere of *MOUTHBRAIN*, a performance written and directed by artist Barnett Cohen.

MOUTHBRAIN is an hour-long two-person performance that documents and disassembles our pixelated present of anxious forces and neurotic tendencies through a combination of poetry, stylized movement, sonic play, and cinematic lighting. Originating out of a long-form poem by artist Barnett Cohen, the performance synthesizes a range of urgent themes: climate grief, state violence, reparative justice, systems of bodily surveillance, cishet fundamentalism, and the meme-ification of political mood. The piece

accounts for the intense everythingness of life, reflecting a frenetic sense of discord felt everywhere. Accumulation and annotation are central to the work. Found language—from personal conversations, poems and theory, words overheard, or experiences encountered online—works its way into Cohen's heavily footnoted text. The piece is philosophically entwined with such voices as anarchist-anthropologist David Graeber, social psychologist Shoshana Zuboff, two-spirit poet Julian Talamantez Brolaski, prison-abolitionist and queer poet Jackie Wang, and poet Walt Whitman.

Originally staged at JDJ in New York in November 2021, *MOUTHBRAIN* was performed by Deja Bowen and Evan Spigelman who pioneered the piece with NY-based choreographer Lisa Fagan. Moving through space in looping and repeating gestures, the performers echo the form and language of the text. Double-takes, small abrupt head turns, maximal use of fingers and thumbs, and swipes of the body or forehead sample a range of contemporary kinesthetics. Their movements and facial expressions are uncanny yet familiar, evoking a sense of flashback for the audience, while their voices deliver the range of sonic qualities of Cohen's queer surrealist text.

MOUTHBRAIN, the film — a documentation of the performance at ICA LA — was presented in a limited online screening on the museum's website from September 12 to 18, 2022.



BOOKSHELF RESIDENCY

ICALA's Bookshelf Residency program invites local booksellers and independent publishers to expand their footprint with a residency on the museum's bookshelves. Unique titles are available for sale and each partner works with the museum's Learning & Engagement department to produce a series of public programs. Residents are also invited to create a small exhibition in the Annex, located adjacent to the bookshelves.

PUBLIC PROGRAMS

February 5–June 7, 2022

Gato Negro Ediciones and Phoneme Media presented *PÁJAROS INVISIBLE(S) BIRDS!>: * SINGING SILENTLY REFLECTING CANTANDO;*), deploying their signature graphic style to cover the walls of the gallery with over 200 risograph tabloid prints featuring text excerpts and images from their 200+ published books and translations in over twenty languages.

July 23, 2022–January 21, 2023

Little Steidl presented *Little Steidl: In the Workshop*, an assembly of tools and ephemera straight out of Little Steidl's printing workshop in Göttingen, Germany. The materials offered a view into the process of offset-lithographic print production as practiced by a master printer in the Steidl tradition.



ANNEX EXHIBITIONS

Fasten Your Seatbelts: A Celebration of Poetry from Oaxaca and Kurdistan

In this virtual event, Isthmus Zapotec poet Víctor Terán read new work from Gato Negro avión series featuring poetry in translation from Oaxaca, Kurdistan, and more. This trilingual reading (Zapotec, Spanish, English) was followed by a conversation between Gato Negro founder León Muñoz Santini and avión series editor Shook to discuss the importance and challenge of expanding the range of available literatures in translation for both Spanish- and English-language readerships.

Songs and Photographs: Anthony Wilson with Joshua Crumbly and Jay Bellerose

To celebrate the release of his book *Songs and Photographs*, published by Little Steidl, guitarist, composer, and photographer Anthony Wilson presented an evening of music with bassist Joshua Crumbly and drummer Jay Bellerose, accompanied by a parallel presentation of photographs featured in the book.



Gato Negro Ediciones & Phoneme Media

(November 21, 2021–May 29, 2022)
Gato Negro: Politically-engaged, Mexico City-based risograph publisher
Phoneme Media: Publisher focused on translations of underrepresented literatures & poetry



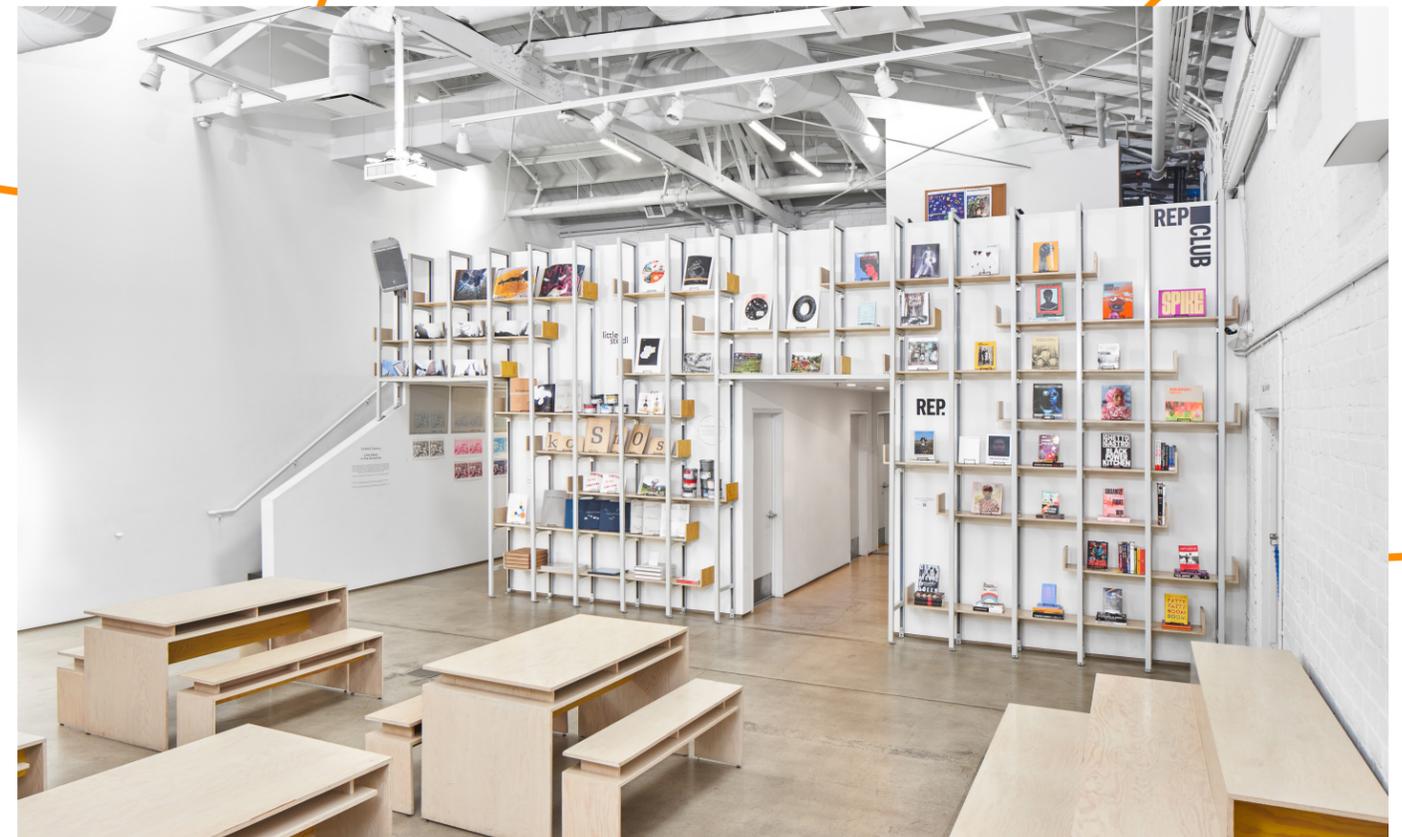
Little Steidl

(July 23, 2022–January 21, 2023)
Offset lithographic publisher based in Göttingen, Germany



Reparations Club

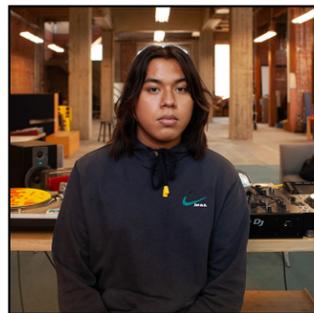
(October 24, 2022–May 14, 2023)
Black-woman owned concept bookshop and creative space in Los Angeles



AGENCY OF ASSETS

Agency of Assets is an initiative designed to propel local youth into leadership roles in the arts through employment opportunities, sustained mentorship, and hands-on experience. Organized by ICA LA Director of Learning and Engagement Asuka Hisa, and in partnership with youth organization Legacy LA and various arts organizations, Agency of Assets provides East LA high school students with paid summer jobs in the creative sector, as well as workshops, excursions, and one-on-one consultation.

In its fourth year, ICA LA placed high school students from Boyle Heights, Downtown, and East Los Angeles into paid positions at various arts organizations, each selected according to the students' interests. We are proud to have placed students for temporary Summer employment with cultural partners Dublab, Self Help Graphics, Casa 0101, Tierra del Sol Gallery and Foundation, Museum of Social Justice, La Plaza de Cultura y Artes, Levitt Pavilion, and Homeboy Art Academy. Through these employment partnerships, local youth gain an understanding of the social forces driving change in their neighborhoods, as well as the tools necessary to forge their own creative careers in a shifting economic landscape. A final art project was created in Augmented Reality (AR) in collaboration with new technologies artist Nancy Baker-Cahill and new media curator Jesse Damiani. Virtual projects are geotagged to arts organizations and neighborhoods that had an impact on the AoA youth fellows during their time in the program.



Student name, age, workplace info (from top-left, left to right): Harold Cortez, 18 – Dublab; Kimberly Son, 17 – Self Help Graphics; Joshua de la Torre, 18 – Casa 0101; Melany Cano, 15 – Tierra del Sol; Lesly Hernandez, 17 – Museum of Social Justice; Dulce Dominguez, 18 – La Plaza de Cultura y Artes; Ashley Melero, 19 – Levitt Pavilio; Yan Garcia, 17 – Homeboy Art Academy

EXPLORATION



EMPLOYMENT



ENGAGEMENT



ART TRANSMISSIONS

MONDAYS

FOR SCHOOLS

ARTransmissions connects communities with ICA LA and encourages the discovery of the museum as a resource for art education and learning tools.

A full-color poster featuring Rebecca Morris painting *Untitled* (#10-20) with lesson plans and inquiry questions for K-12 students was distributed to over 50 LAUSD art teachers and 15 Para Los Niños Charter Elementary School teachers through a professional development session. The poster was also made available for the general public.

EXPLORE THE POSTER

Rebecca Morris: 2001 - 2022

Students look carefully at the artwork. They share thoughts about what they see, what ideas the forms inspire, and identify inspiration for creating artworks of their own.

Ask your students:
How would you describe this painting's energy?

K-2
INQUIRY
• Look closely at *Untitled* (#10-20). As a class, create a list of the shapes you see in the painting. Describe the shapes and patterns you see.

PROJECT
• Create a pattern. Cut and tear pieces of various colored paper. Arrange and paste them onto a solid color sheet to create a lively pattern of different colors and textures.

3-5
INQUIRY
• The forms in the painting vary, but also share many things in common. What things are different? What things are the same?
• Which form first captures your eye and why?
• The painting is abstract, but describe what elements in it remind you of things from your life.

PROJECT
• Choose one section from Morris's work. Write a short story in which these colors and forms make an appearance, or about a character, a location, or an action in your story.

6-8
INQUIRY
• Identify ways the blue background behaves in the painting. What does it communicate? How does it affect the forms?

• Color theory is both the science and art of using color. How do some of these color juxtapositions make you feel? Describe the effects these color mixes create.

PROJECT
• Imagine that Morris's painting is an actual space. Write a short poem relating your experience of stepping into this world.

9-12
INQUIRY
• By using Virtual ICA LA, explore the exhibition virtually with your computer and see other paintings by Morris. Explain in detail how she uses color and pattern in different works.

PROJECT
• Research colorful abstract art from another culture.
• Write a comparison about the different or similar uses of abstract forms and patterns between an artwork from another culture and a painting by Morris.

ARTransmissions connects school communities with the Institute of Contemporary Art, Los Angeles (ICA LA) and introduces resources for art education and learning tools. This poster serves as a visual aid to reach a deeper understanding of selected artworks exhibited at the museum.

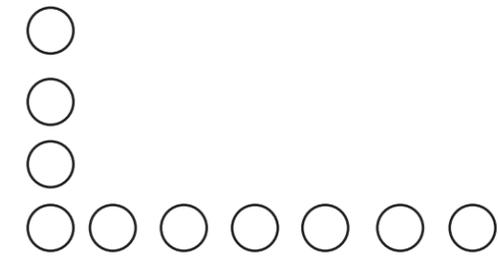
Rebecca Morris: 2001-2022, presents a 21-year survey of Los Angeles-based painter Rebecca Morris (American, b. 1969), an artist best known for her large-scale paintings and inventive approach to composition, color, and gesture. It is the artist's first major museum survey since 2005, and Morris's first exhibition of this scale in Los Angeles, a city she has lived and worked in for over 20 years. One of the most formidable painters today, Morris's practice demonstrates a rigorous commitment to experimentation and abstraction. The exhibition includes 35 paintings, highlighting several formal tendencies she has developed to create a distinct and recognizable visual language. Morris's arsenal of techniques includes erasure, dripping, and spray painting, applied to canvases lying flat on the floor in a notably physical process. Recurring motifs—such as atomization, the use of patterns, grids and checkerboards, interlocking geometric forms, painted borders delimiting the picture plane, and her characteristic use of color, including metallic hues and saturated tones—will be traced through groupings of works. Morris is a singular figure in the field: her complex canvases are simultaneously loose and expansive, yet seriously considered and controlled. She is deeply invested in the continued practice and history of nonrepresentational painting, all the while pushing against its perceived confines and limitations.

ARTransmissions
Rebecca Morris

Virtual ICA LA allows you to virtually visit our space and navigate through *Rebecca Morris: 2001-2022* and other exhibitions using your computer or smart phone. theicala.org/en/digital-projects




On Mondays, the museum becomes a classroom with exclusive tours and hands-on workshops for K-12 students and local community organizations. Participants learn about current exhibitions while engaging in discussion with ICA LA staff about the themes of the artworks currently on view.



POSADA

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. In this spirit, every year ICA LA opens its doors to the community with a holiday family event for all ages featuring performances, music, art, and festive food and drink.

This year, ICA LA's Posada featured a group piñata-making workshop led by La Piñata Design Studio, Son Jarocho music from Cambalache, a participatory Árboles de la Vida project by Milatido with artist Mercedes Gertz, and a photobooth courtesy of Las Fotos Project.

Posada is generously supported by the Human Sustainability Project and Fieldwork Council.



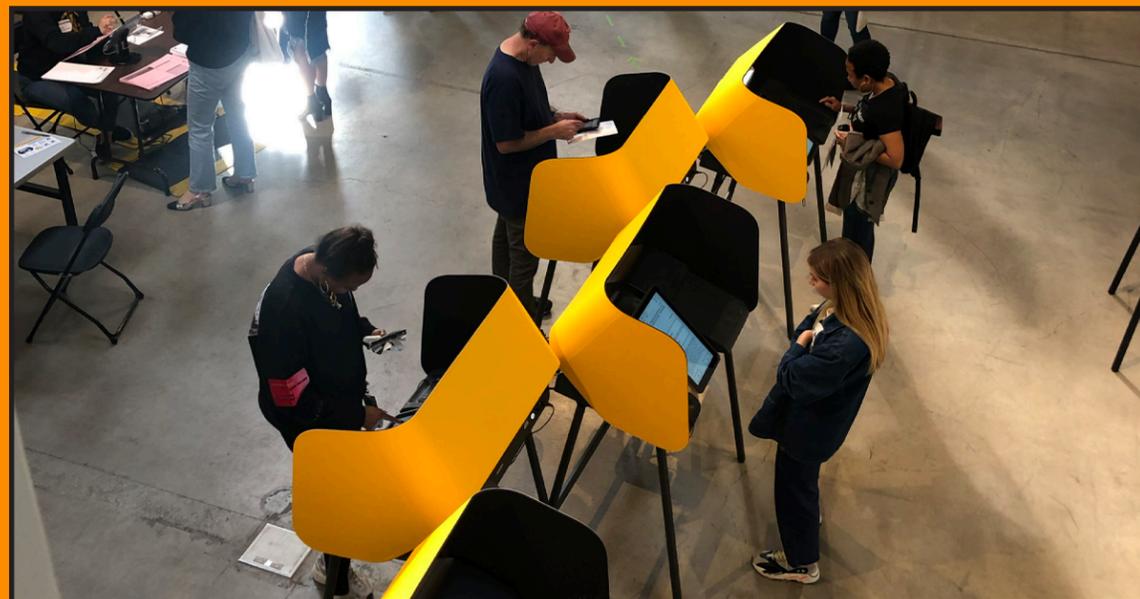
Photos: Haley Santibanez/Las Fotos Project



Photos: Aster Sanchez/Las Fotos Project

VOTING

ICA LA was a Vote Center for the 2022 Midterm and Primary Elections! ICA LA was open for registration, early voting, and voting on Election Day. CHIRLA (The Coalition for Humane Immigrant Rights) organized their Get Out The Vote march from Boyle Heights to ICA LA's Vote Center, accompanied by an all-womxn mariachi band.



ADVANCEMENT



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

Individual Giving

Adrienne Adar
Alex Alexander
Anonymous
Kim and Keith Allen-Niesen
Geoffrey Anenberg
January and James Arnall
Leslie Aronzon *
Corinne Auge & Laurent Opman
Laura & Steven Baker
Yas Baravarian
Susan Baik *
Lyndon 7 Janine Barrois
The Bar-Zemer Family
Meredith Bayse & Adam Moskowitz *
Kenneth Basin *
Sacha Baumann
Jessica Bellamy *
Stacen Berg
Christine Meleo Bernstein &
Armyan Bernstein
Henderson Blumer *
Molly Brink *
Sigrid Burton & Max Brennan
Brian Butler *
Kristin Calabrese
Vera R. Campbell
JC Cangilla
Michael Cataldi
Jereann & Holland Chaney
Allen Chang
Jenna Cooper *
Robin Cottle *
Marc Covitz *
Sean Daly Art Project *
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Tim Disney
Laura Donnelley
Jennifer Doyle
Barbara Dunn
Havva Eisenbaum *

Elizabeth Ellegood
Colin Farrell *
Kate Flather
Claudia Flores
Honor Fraser
Laura Fried
Amy Friedberg *
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Bronwyn Garrity *
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Jane Glassman
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Marissa Gluck
Deborah Goldstein *
Peter Gould
Betsy Greenberg & Steve NyBlom
Maria Greenshields-Ziman &
Ralph Ziman
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Stella Hall
Priscilla Halper
Jennifer Hawks Djawadi
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Michelle Homami
Suzanne Hudson *
Kysa Johnson *
Laura Kate Jones *
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Giana & Demetrio Kerrison
Spencer Heaphy *
Nick Herman
Karen Hillenburg & Sebastian Clough
Pamela & Steve Hirsh
Carolyn & Mark Janda
Kristin Hopfenbeck & Cary Jones
Suzanne Joskow *
Albert Kao *
Cece Karz
Karen Kimmel
Mali Kinberg
Blake Koh
Karyn Kohl & Silas Dilworth

Jerry & Terri Kohl Family Foundation
Stephen Kowalski *
The Kraus Family Foundation
Krupp Family Foundation
Gallagher Lawson *
Scott Lee *
Marissa Lepor *
Sonce Leroux
Megan Lewis
Alexandra Loew
Efrain Lopez *
Sarah Lorenzen *
Richard Lovett *
Joel Lubin
Amy Lyford
Gabriel Madan
Luisa Magallon *
Nathan Mabry
Marla Mayer & Chris Ahearn *
Kim & Michael McCarty
Sarah & Joel McHale
Leslie & William McMorrow
Tammy Messina *
Marla & Jeffrey Michaels
Ben Milch
Yong Soon Min
Valerie Miranda
Karen and Lowell Molleson *
Pamela and Jarl Mohn
Claire Morton
Stephanie Morton
Reza Monahan *
Dori Peterman-Mostov
& Charles Mostov
Austin Muller *
Younes & Soraya Nazarian Family
Foundation
Nu Nguyen
Susan Bay Nimoy
Patrick Nulty
Tracy O'Brien & Thad Stauber
Kelsey Lee Offield *
Isabella Parlamis *
Giuseppe Pastore *
Tiffany Pitoun *
Jennelle Porter & Stephen Purtil

Astrid Preston
Ravi Rajan *
Amy Reed *
Neville Rhone Jr.
& Michele Grotz Rhone
Stephanie Roach *
Kathleen Melville Rosenbloom
& Chip Rosenbloom
Andrew Roth
Miriam Rothbart
Jason Roussos
Lexa and Tad Safran *
Bruce and Susan Samuels
Matthew Scheele
Javiera Sequeira
Carla Shen *
Abby Sher
V. Joy Simmons
Shinique Smith *
Mina Solomon *
Randi Malkin Steinberger
& Harlan Steinberger
Sarah Stifler *
Geoffrey Stover
Akio Tagawa
Carrie Shea Tilton & Peter Tilton
Drew Tewksbury
Catherine Torsney
Lia Trinka-Browner *
Mitie Tucker *
Alex Tuttle
Udeze Ukwuoma *
Zoha Vatanparast *
Anuradha Vikram *
Alexander Viola *
Bert Voorhees
Alex Waite *
Lea Weingarten *
Leslie Weisberg
Mimi Wheeler and Santiago Ortiz
Noel Williams
Tomi-Jean and Sia Yaghmai
Man Yang
Christopher Yin and John Yoon
Tim Youd

In-Kind Giving

Aesop
AndSons Chocolatiers*
Crescent Cardboard
Doctor's Orders Natural
Wine Company*
dosa
Fishwife*
Infuse Spirits*



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Lehmann Maupin
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Angeles Art Fund Audrey & Sydney
Irmas Charitable Foundation
California Wellness Foundation
City of Los Angeles Department of
Cultural Affairs
Fellows of Contemporary Art*
Getty Foundation
Good Works Foundation
Henry Moore Foundation
Human Sustainability Project
Kraus Family Foundation
LA Arts Recovery Fund
Los Angeles County Department of
Arts and Culture

Michael Asher Foundation
Mike Kelley Foundation for the Arts
Morace Family Foundation
Pasadena Art Alliance
Perenchio Foundation*
Philip & Muriel Berman Foundation
Shawn M. Donnelley Fund*
Vera R. Campbell Foundation

Curator's Council

Studio Visits

Christina Forrer
 Rebecca Morris
 Julian Hoerber
 Sayre Gomez
 Danielle Dean
 Glenn Kaino
 Yrneh Gabon Brown
 Marcus Kuiland-Nazario
 Roksana Pirouzmand
 Sophronia Cook
 Analia Saban
 Roscha Yaghmai
 Anthony Miserendino



ICA LA's Curator's Council is dedicated to exploring art, culture, and food throughout Los Angeles. Through guided excursions led by our Senior Curator—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.

15
 active
 members

18th Street Arts Center	LAXART	Parker Gallery
Craft Contemporary	Matthew Brown Gallery	Reparations Club
Del Vaz Projects	Morán Morán	SPY Projects
Five Car Garage	Moskowitz Bayse	Tanya Bonakdar Gallery
Hammer Museum	Night Gallery	Vielmetter Los Angeles
The Landing	Orange County Museum of Art	

Fieldwork

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 homelessness, and by encouraging civic engagement through voter registration, ballot study sessions, and Election Day voting.

10
 active
 members

2022 Highlights

A-Z West
 Dan Levenson Studio visit
 Dublab
 Downtown Women's Center
 High Desert Test Sites
 Joshua Tree
 Noah Purifoy Outdoor Desert Museum
 People's Pottery Project
 Quality Coins



INCOGNITO

ICA LA held the 14th iteration of the legendary benefit art sale INCOGNITO on Saturday, May 7, 2022. Approximately 375 established and emerging artists contributed original works of art in any medium of their choosing. Featuring paintings, drawings, photographs, and sculptures, every work was the same scale and sold for the same price—only \$500—no matter the experience of the artist or their current market value. To further underscore INCOGNITO's foundations of equity and playfulness, all artists remain anonymous (incognito) their identities only revealed after the purchase of their work.

INCOGNITO was created with the belief that collecting art should not be out of reach for so many. By keeping the same low price for all artworks, starting a collection—and supporting a vital arts organization at the same time—is made accessible for far more people. Most importantly, guests are encouraged to use their eyes, follow their hearts, and trust their instincts to make their selections! Every iteration of INCOGNITO features a new logo by a local artist, and we are so grateful to Andrea Bowers for creating one of her fantastic cardboard and LED light text works as our INCOGNITO 2022 logo! Its festive colors and use of ephemeral light perfectly capture the spirit of the event.



Hosted by the multi-talented comedian, actor, musician, and yes, visual artist, Demetri Martin, the live broadcast included a 30-minute program featuring ICA LA staff Good Works Executive Director Anne Ellegood and Director of Learning & Engagement Asuka Hisa; board members Laura Donnelley and Charles Gaines, artists Ron Athey and Lara Schnitger, as well as Agency of Assets co-founder Peter Galindo and alumnae Katelee Cervantes and sneak previews of upcoming programs. After the program, the online art sale opened and work sold quickly, raising over \$275,000 to support ICA LA's roster of dynamic exhibitions and Learning & Engagement programs—all of which are always free to the public.

SELECTED PRESS

Los Angeles Times

The newest, coolest L.A. and O.C. museum shows to see in June
By Matt Cooper

ICA LA announces Amanda Sroka as its new senior curator
By Deborah Vankin

Review: A smart yet narrow ICA L.A. show confronts marginalized people's visibility and invisibility
By Christopher Knight

21 things our arts critics can't wait to do, see and listen to this fall in California
By Charles McNulty, Carolina A. Miranda, Christopher Knight, and Mark Swed

Review: The peculiar appeal of Rebecca Morris' paintings, on view in L.A.
By Christopher Knight

Arts & Entertainment Newsletter Museum Scene: Amanda Sroka
By Mark Swed

The most fun, festive holiday shows and events for this weekend
By Steven Vargas

Essential Arts: The 'Women, Life, Freedom' rallying cry is louder than ever in new murals and other art
By Deborah Vankin

artnet

Art Industry News: Auction Houses Insist that the Art Market Is Still On Fire. Are They Telling the Whole Truth? + Other Stories

OCULA

At ICA Los Angeles, Being Comes With Conditions
By Nicholas Nauman

BROOKLYN RAIL

ArtSeen: The Condition of Being Addressable
By Olivia Gauthier

KCRW

GREATER LA: Let Rebecca Morris' colors, patterns, lines 'sweep you up' in LA

Hosted by Steve Chiotakis with Lindsay Zappas Preston

My Barbarian: Double Future
Lindsay Zappas Preston

news

ADF
webmagazine

Rebecca Morris at the Institute of Contemporary Art Los Angeles
By Keith TolchKeith Tolch

Los Angeles Daily News

Things to do in the San Fernando Valley, LA area, June 23-30
Holly Andres

DAZED

Art shows to leave the house for this July
By Ashleigh Kane

ArtReview

The Art of Pain and Discomfort
By Claudia Ross

ICA Los Angeles announces new senior curator
By ArtReview Editorial Staff

Contemporary Art Review

.la

Time After Time By Mellisa Lao
Sara Cwynar and the Texture of Digital Pictures
By Erin F. O'Leary

Art in America

The Search Continues: "Witch Hunt" at the Hammer Museum and Institute of Contemporary Art
By Liz Hirsch

MITCHELL-INNES & NASH

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