



Choosing to Portage

Ashley M. Freeby
Noelle García
Jeff Huckleberry
Jackie Milad
Michael Rakowitz

Choosing to Portage

On View September 8 – November 18, 2023

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Introduction

Choosing to Portage brings together the work of five contemporary American artists: Ashley M. Freeby, Noelle Garcia, Jeff Huckleberry, Jackie Milad, and Michael Rakowitz. Each of the featured artists operates with deep reverence for the embodied knowledge that is passed down through skilled making processes and culturally specific objects and materials. From distinctly different cultural backgrounds, they leverage making processes and materials specific to their own lives and cultural heritage to create complex and vital inquiries into the urgent topics of our time. The resulting artworks do not look inward at the identity of the artist, but rather demonstrate the relevance and impact of operating from a position of cultural specificity.

This exhibition uses the metaphor of the portage to emphasize cultural heritage as an active process. When traveling by boat, one may choose to portage—to carry one's boat—to avoid an obstacle or to transfer from one body of water to the next. Just as a traveler must approach a portage, the artists produce artwork with strategic decision-making, self-awareness of their skill (or lack thereof), and a commitment to the labor. It is a complex logistical and choreographic task to carry one's boat and belongings over the land. These artists wield agency as they navigate the turbulent waters of contemporary identity. In doing so they forge paths for us to embrace the complexity of cultural heritage and embody our collective inheritance as simultaneously burden, responsibility, and empowerment.

Choosing to Portage is curated by Associate Curator Hannah Barco and is the second of a series of three exhibitions marking the 50th anniversary of Tephra Institute of Contemporary Art (Tephra ICA). The exhibition highlights this important milestone in the institution's history by examining the theme of legacy.

Please be advised that this catalogue contains images of nude performance.



On Portaging

Curatorial Reflection by Associate Curator Hannah Barco

The goal of this exhibition is to examine the concept of cultural inheritance and through the lenses of the artworks and the artists who made them, to come to a richer and more complex understanding of how culture is transmitted, embodied, and wielded. At a moment in American society when identity politics are wreaking havoc on democratic process, these artists offer nuanced and empowering ways of engaging with their own cultural inheritance to address pressing issues of our time.

The exhibition title, *Choosing to Portage*, refers to the moment when a person traveling by boat decides that the best path forward is to carry their boat and cargo on their back across land. Often a high-stakes decision, and always high-endurance, portaging is carried out to bypass an obstacle or to transfer from one body of water to the next. For the purposes of this essay, we will focus on three key aspects of portaging: carrying, transmission, and responsibility, for their metaphorical potential and to draw connections between the artworks included in the exhibition.

So let us begin with the act of carrying as a metaphor for how cultural specificity manifests within an individual's life. There is already a mythological image of this baked into how we speak of someone who has emigrated. What did they carry with them? What did they leave behind? The decision to "hold on" to these belongings reifies their significance beyond symbolism. Keeping culturally specific objects enables those individuals (and immigrant/diasporic communities) to continue to practice a culture that originated from their homeland.

In Michael Rakowitz's *Dar Al Sulh* dinners, the food is served on metal vessels and trays that were carried out of Iraq by some of the 120,000 Iraqi-Jews who left during the exodus of the 1940's and 50's. Rakowitz's project first manifested in Dubai in 2013 as the first instance in the contemporary Arab world of a restaurant serving Iraqi-Jewish cuisine. Rakowitz employs these serving dishes with a poetic precision: the vessels carry foods prepared from following his grandmother's recipes, and he extends the invitation to the public to join and partake.



Michael Rakowitz, from *Dar Al Sulh*, 2013–ongoing

Food is a commonly acknowledged form of material cultural inheritance: a family recipe, a traditional cooking process learned from a parent or grandparent, a coveted ingredient perhaps only available as an import. The act of preparing food is an act of practicing one's culture. Culturally specific food also helps to think about the embodiment of cultural inheritance as food literally enters our body and becomes us.

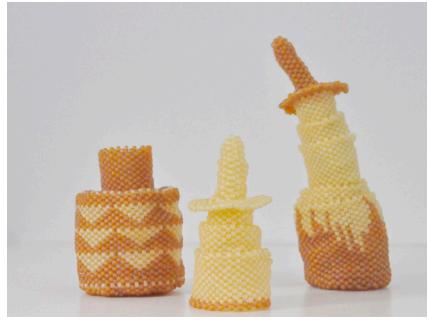
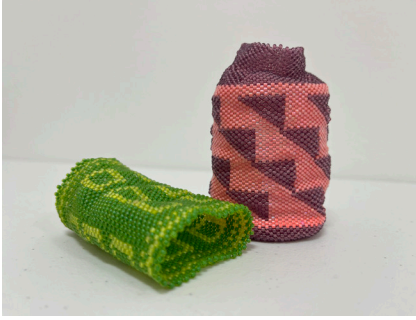
Dar Al Sulh, which translates to Domain of Conciliation, were the terms under which Jews had lived peacefully in Iraq for centuries; now less than ten Jews make Baghdad their home. In this context, Rakowitz's *Dar Al Sulh* dinners become new, temporary domains to enact a piece of Iraqi Jewish culture by consuming his grandmother's recipes. As the subtitle to the project states, "you are eating a dying language from the plate of a ghost."

Rakowitz is not the only artist in *Choosing to Portage* who invokes a ghost. Jeff Huckleberry's performances are haunted by his father by way of the material of lumber, which is frequently the thing that we find Huckleberry carrying, passing through, and holding up over his head. The son and grandson of master carpenters, Huckleberry demonstrates his proficiency with power tools and his familiarity with wood. Yet, by any standard measure, his performances are woodworking failures; no finely crafted or practical objects are created as the result of his labor.

As in much contemporary performance art, the process is the artwork and potential interpretations abound. Huckleberry's tasks are nearly impossible, frequently futile, and require a physical exertion that makes his large white male (usually naked) body hyper-present. The live audience has the unique opportunity to watch someone work. They may observe both the physical and emotional labor that transpires, as Huckleberry engages in a form of critical self-reflection by working with "the tools of the trade": 2 x 4s, hammers, saws, cheap beer, gin, coffee grounds, and paint. Photo documentation of these performances often capture the artist in moments of embarrassment. It is an absurd proposition to try to lift an unbundled bunch of twelve-foot long 2 x 4s, wet with paint in the colors of the rainbow, above one's head. Almost as absurd as the idea of carrying your boat on your back.

So, when we return to the image of the portage, now we can see the figure of the immigrant leaving a homeland behind, keeping only what they can carry. We can also see the labor and intensity of operating within a legacy, of being responsible for how one carries a tradition forward. In Rakowitz and Huckleberry's work, preparing and serving family recipes and working with wood (respectively) are ways of "upholding traditions". Too frequently, the call to revere something of the past and to keep a tradition alive is also in service to perpetuating a power structure. The five artists in the exhibition demonstrate how praxis can be an opportunity for transformation—the evolution of cultural practice and or the embodiment of intersectionality. This use of praxis is observable in Noelle Garcia's beaded sculptures and in Ashley Freeby's autobiographical series *Plots and Hems*.

In her sculptural work, Noelle Garcia uses glass beads, thread, and traditional indigenous beading techniques, such as the Peyote stitch, to create life size recreations of select objects from her life. Garcia began learning these beading techniques as a way of reconnecting to her indigenous heritage. This type of proactive retrieval process is far too common within the awful legacy of the Indian Schools, institutions that explicitly aimed to strip indigenous peoples of their culture. Noelle applies this acquired skill with a sharp humor that acknowledges how beading is both one of the stereotypical signifiers of "native-ness" and a ubiquitous part of material culture on her



Left: Noelle Garcia, *Medicine Bottle #14 and #15*, 2023. Right: Noelle Garcia, *Nasal Spray #2 and #3*, 2021

tribe's Reservation. By beading quotidian objects—prescription medicine bottles, snack foods, or her son's sneakers—she makes contemporary indigenous artifacts that refuse the colonial narrative (unfortunately, upheld by many museum practices) that native cultures are dead and of the past. Instead, her sculptures describe a complexity of contemporary indigenous life within the industrialized world—some pointing to pressing challenges in her community (i.e., mental health, the opioid crisis) and others celebrating the joy of intimate family moments, like feeding her baby cheerios.

Ashley M. Freeby has also created a body of work by utilizing skills tied to her family lineages. In *Plots and Hems*, Freeby documents her process of learning quilt making, passed down to her through her mother and grandmother of the Dutch quilt making tradition, and farming, which she learns from her father who works in the tradition of Black agriculture. Her exhibition labels cite the racial tension in her family, but the care she takes in tending to both skillsets brings honor and reverence to those lineages. Freeby is tuned in to how the practice of quilting and the practice of agriculture each become systems through which different family members see the world. In her hands, the formal similarities between designing a quilt and plotting a garden become a space of embracing her own biracial identity. In *Garden Quilt [2]*, the horizontal lines of stitching create furrows and ridges in the surface of the quilt. The patches of different colored cloth could denote the areas for planting different crops. The spectrum of muted tans and browns are reminiscent of soil and skin.

Garcia's and Freeby's works reveal the value of skilled hand processes as a site of cultural transmission. They also demonstrate this transmission as an opportunity for integrating different parts of themselves. During a portage, the boat (read "culture") is not just lifted and upheld. It is moved from one body of water to the next, from one context to the next. The portage is the place where the journey is made more visible.

Jackie Milad's collaged canvases propose a different vision of hybridity. Whereas Freeby's *Garden Quilt [2]* is a singular integrated object, Milad's works are compounded multiplicities. Each canvas is layered with collaged fragments of paper, cloth, and past paintings, drawn and painted into; and in some cases even folded, ripped, cut, or slashed. Milad is the daughter of two immigrants—one from Honduras, one from Egypt—and her paintings collect the imagery that surround those places and cultures. The accumulation in her painting parallels the layering of history that she has observed on the walls of ancient temples, originally built for Pharaohs, that overtime, turned into



Jackie Milad, *Falla* (detail), 2021

Coptic sanctuaries, then mosques, and now serve as tourist destinations. In the picture plane of *Falla*, the many disparate elements she gathers together, include: fragments of decorative architectural design, line drawings of pharaohs, phrases in Spanish, English song lyrics, doodles, hand drawn studies of Egyptian artifacts in the collection of the British Museum, illustrations from encyclopedia entries, many charcoaled eyes peering through the layers of paint and imagery, and other repeated motifs, drips of paint, and swathes of color. In this palimpsest of personal and societal histories, Milad's paintings challenge the notion of a universal art viewer. Instead, each piece is legible differently depending on the cultural literacy of the individual viewer — layered landscapes to be navigated and explored with curiosity and care.

In the same vein, chaotic landscapes emerge around Jeff Huckleberry while he works (performs), and like Milad's paintings, these spreading, oozing piles speak to the overflow and the entanglements of contemporary life. Huckleberry's works do not try to parse that complexity, but instead create it for the sake of experiencing it. His messes are of his own making and point to our culpability in the world we navigate.



Jeff Huckleberry, *Untitled*, 2015 Gatineau, QC. Performance documentation by Francis O'Shaughnessy.

On a river journey, one might face a moment of critical decision making: to ask your company to face the danger of the rapids by boat or to endure the toil of the portage in order to bypass that risk. How we wield our cultural inheritance can be just as daunting. What is left behind? Who is remembered? What weight will be shed? What knowledge will be carried forward? This is a significant responsibility to hold. One of the responsibilities taken up by the artists in *Choosing to Portage* is the work of public grieving.

Death and loss can be found throughout this exhibition:

A photograph of a prone body wrapped in canvas on the floor, beside a spreading pool of dark black liquid from Jeff Huckleberry's performance *Things about Rainbows* (with Marilyn Arsem).

Noelle Garcia's simple line drawing of her father, based on a photograph of him taken in the prison yard, while he was incarcerated, before he died when she was a child.

The contour of a sarcophagus outlined on each of Jackie Milad's hand-dyed canvases.

The objects of cultural heritage looted, lost, or destroyed after the US invasion of Iraq and the Syrian Civil War that Michael Rakowitz recreates out of food packaging and Arabic newspapers in his two ongoing series *The invisible enemy should not exist* and *May the obdurate foe not be in good health*.

Ashley M. Freeby's ongoing archive of Black Americans killed at the hands of police, memorialized through cast blocks of earth in the Segment Series.

These artists also offer strategies of repair, acts of remembering, lessons in being present, and methods of carrying on. Ashley M. Freeby enacts a particularly potent strategy in the Segment Series, which she began in 2019 before there was a coordinated effort to create a national database of civilian deaths caused by police. Each segment, cast from gravel, sand, soil, and grass seed, is dedicated to an individual who died, creating a temporary memorial humbly the size of a brick. As she describes it: "Making segments is a meditative process as my hands mound the soil. I use the values and traditions of my family to make work that investigates the injustices happening to our people on the Earth's lands for thousands of years." Having the Segment Series on view in the art gallery provides an opportunity for viewers to collectively grieve these individual deaths, no matter our politics, and to remember the lives that could have thrived, just like the lush grass featured in the work, had they not been cut short.

Choosing to Portage asks each of us to consider how we might use the values and traditions of our own families to face the injustices found in contemporary society. What knowledge might your hands hold?





“And when you think about the hands of an American war veteran that was forced to make a fist around one thing but is now making a fist around something else to form the kebab or the kofta or the kubba, it’s a pretty profound thing, where it’s like that imprint, and then it goes into one’s body. So, those ritual things have always been part of artistic practice for me.” – Michael Rakowitz

Rakowitz, Michael, in conversation with curator Omar Kholeif, on the occasion of the exhibition *Backstroke of the West*, MCA Chicago, 2018, <https://mcachicago.org/Publications/Video/2017/Michael-Rakowitz-Backstroke-Of-The-West>.

“I started using lumber when [...] I was exploring some of the “characters” that are directly involved with my development as a person, namely my Dad, his father (a master carpenter), and my Scout Master. Sometimes when I see my shadow on the street I get startled and think that my Dad is standing next to me. That shadow is often represented by pieces of lumber, or by the activity of cutting boards, or by the smell of sawdust, or most directly, by the sweat dripping off my nose while bent over some impossible task.” — Jeff Huckleberry

Huckleberry, Jeff, interviewed by Sandrine Schaefer for *Present Tense*, 2009





“Making work that pushes people to consider their place in the world, and making work where I am considering my own place in the world, I think is so vital to continue conversations and to push for change” – Jackie Milad

Milad, Jackie, Summer 2021 Artist-in-Residence Jackie Milad, Artist Spotlight Video, McColl Center for the Arts, 2021
<https://www.youtube.com/watch?v=6gRdlcixpQ>

Left: Jackie Milad, *Falla* (detail), 2021

“That [indigenous] worldview is embodied more in my painting. Because painting is water and earth. I help the paint, and the paint helps me. Painting is like prayer.”

-Noelle Garcia

Garcia, Noelle, studio visit conversation with Hannah Barco, 2021.





“She says ‘My mom always told me you need to master the square first. If it isn’t perfect, it can throw off your whole quilt’. ‘You can’t be a sloppy planter,’ he said to me as we sat under the tree looking at his perfectly straight rows in the garden. Cutting perfect squares out of fabric is no easy task - it is about as easy as making straight rows in the garden - neither of which I have mastered.”

-Ashley M. Freeby

Freeby, Ashley M., text from exhibition label, *Plots and Hems*, Hyde Park Art Center, Chicago, IL, 2019.





Tray which was used to serve traditional recipes in the Great Synagogue of Baghdad, used by Michael Rakowitz to serve his grandmother's recipes as part of *Dar Al Sulh* (2013–ongoing).

Earth Murmur no. 1

The sun and the snow and the rain
and the sleet and the child with
their strawberry ice cream and
the dog peeing and the drunk man
with his warm Coors light and
the runoff water from the garden
all seep into me. The sun and
the pee and the beer warm me.
The strawberry ice cream and the
snow and the sleet and the rain cool
me. But there is no other feeling
than the one after the gentle
collapse and the engulfing spirit
and the flow of violet iron from
your bullet holes cascading down
my Earth layers as I hold you and
you and you and you and you and
you and—

-Ashley M. Freeby



Ashley M. Freeby, Segment Series 2019–ongoing
Segment 092 is dedicated to Ramarley Graham who we lost on February 2, 2012 in Bronx, NY at age 18.
Segment 115 is dedicated to Prince Carmen Jones Jr. who we lost on September 1, 2000 in Fairfax, VA at age 25.













Jeff Huckleberry, *7th Rainbow*, 2013, Sopot, Poland. Performance documentation by Monika Sobczak.

Artist Biographies

Ashley M. Freeby

Ashley M. Freeby is a multidisciplinary artist with roots in rural Pennsylvania. Freeby anchors her labor-intensive art and archive practice in her passion for truth telling and challenges her audiences to consider how injustices against people of color throughout history inform our understanding of American society today.

Freeby holds an MFA from the School of the Art Institute of Chicago (2018) and a BA from Bucknell University (2015). Recent solo projects at Kanzlei, Berlin, and at Hyde Park Art Center, Chicago Artist Coalition, and The Annex @ Spudnik Press, in Chicago and group exhibitions throughout the US and Canada. She was a Halcyon Arts Lab Fellow in DC in 2020 and awarded artist residencies and awards from Chicago Artist Coalition (recipient of the Spark grant), Vermont Studio Center (recipient of the Artist Opportunity Fellowship), and the Institut für Alles Mögliche (Berlin).

Noelle Garcia

Noelle Garcia is a Chicagoland area artist and educator who focuses on themes of identity, family history, and recovered narratives. She is an indigenous artist from the Klamath and Paiute tribes and sees her painting practice as an embodiment of her native worldview. She also employs traditional beading techniques to create soft sculptures of everyday objects and mythologized artifacts from the story of her incarcerated father, through whose lineage she is now an active member of her tribes.

Garcia holds a BFA from the School of the Art Institute of Chicago (2007) and an MFA from the University of Nevada Las Vegas (2012). Her work has been exhibited across the US, earning awards and fellowships from the Smithsonian's National Museum of the American Indian, the Nevada Arts Council, the Illinois Arts Council, and the American Indian Graduate Center, among others.

Jeff Huckleberry

Jeff Huckleberry, based in Boston, MA, has been performing art for the last 20 years, both nationally and internationally. He enjoys the bicycle, the hammer, the saw, the wood, his wife and son, his family, his friends, his work. (...except sometimes he doesn't enjoy these things as much; it depends.) He is the son and grandson of far more practical people, which he tries to express in his art. His mother often thought he should stop getting naked in front of people and privately he thinks she is probably right; and something about death.

Huckleberry received his BFA (1999) and MFA (2004) from the School of the Museum of Fine Arts, Boston. Active for 30 years, he has performed internationally (France, Germany, Italy, Poland, Scotland, China, and Canada) and in the US (Boston, NYC, Chicago and LA). In 2016, he was a featured performer at Venice International Performance Art Week. He is a member of Mobius Performance Art Group and the co-founder of the peer-reviewed journal on performance art, *TotalArtJournal*.

Jackie Milad

Jackie Milad is a Baltimore City-based artist whose mixed-media abstract paintings and collages address the history and complexities of dispersed cultural heritage and multi-ethnic identity. She has participated in numerous group and solo exhibitions nationally and internationally.

Select exhibitions include Harvey B. Gantt Center (Charlotte, NC), Loyola University Maryland (Baltimore, MD), The Walters Art Museum (Baltimore, MD), The Baltimore Museum of Art (Baltimore, MD), Academy Art Museum (Easton, MD), Weatherspoon Art Museum (Charlotte, NC), The Mint Museum (Charlotte, NC), Arthur Ross Gallery University of Pennsylvania (Philadelphia, PA), Luis De Jesus Gallery (Los Angeles, A), Museo de Arte de Mazatlan (Mazatlan, MX). Milad is a multi-year recipient of the Individual Artist Grant from Maryland State Arts Council.

In 2019 she was named a Janet & Walter Sondheim Prize Finalist and a Robert W. Deutsch Foundation Ruby Grantee. In 2022 Milad received the Municipal Art Society of Baltimore City Travel Prize to conduct in-depth research on the Egyptian antiquities held at the British Museum and Petrie Museums in London. Milad was commissioned by the Baltimore Museum of Art in 2022 to create an installation of new work in response to Fred Wilson's *Artemis/Bast* (1992).

Milad received her BFA from the School of the Museum of Fine Arts at Tufts University, MA, and her MFA from Towson University, MD.

Michael Rakowitz

Michael Rakowitz is a Chicago-based Iraqi American artist working at the intersection of problem-solving and troublemaking. Rakowitz actively provokes public discourse and participation as a key ingredient of his public projects, installations, and events.

Rakowitz has exhibited internationally, including dOCUMENTA (13), PS.1, MoMA, MassMOCA, and other recognized biennials. He's presented solo projects with Creative Time, Tate Modern, The Wellin Museum of Art, MCA Chicago, SITE Santa Fe, Malmö Konsthall, Tensta Konsthall, and Waterfronts - England's Creative Coast. He is represented and exhibited by Rhona Hoffman Gallery, Chicago; Jane Lombard Gallery, NYC; Barbara Wien Galerie, Berlin; Pi Artworks, Istanbul; and Green Art Gallery, Dubai. He is the recipient of the 2020 Nasher Prize, 2018 Herb Alpert Award in the Arts, among many other notable awards.

Exhibition Checklist

Ashley M. Freeby

Exploration of Grandma's Quilt, nd
Cotton fabric and thread
Dimensions Variable

Attempt #1 to Remake Grandma's Square Quilt, 2018
Orange, blue, black and white fabric and thread
Dimensions variable

244 Cut Squares, 2019
Muslin fabric
Shelf made by Nicole Lowe of Wellworth Design
4 x 4 x 4 inches

Garden Plot [2], 2019
Fabric, thread, and batting
Wood work by Nicole Lowe of Wellworth Design
37 x 70 inches

Memory Schematics [Garden Plot 1-4], 2019
Marker on graph paper in frosted bronze metal frame
6.5 x 10 inches

Purity Spiritually
First Love, 2019
Painted MDF
Wood work by Nicole Lowe of Wellworth Design
22 x 2 x 3 inches
8 x 18 x 3 inches

Segment Series, 2019-ongoing

Segment 120 is dedicated to Irvo Otieno who we lost on March 6, 2023 in Dinwiddie County, VA at age 28.
Soil, grass seed, stone, and sand
8 x 4 inches

Segment 012 is dedicated Akai Gurlley who we lost on November 20, 2014 in Brooklyn, NY at age 28.

Segment 115 is dedicated to Prince Carmen Jones Jr. who we lost on September 1, 2000 in Fairfax, VA at age 25.

Segment 092 dedicated to Ramarley Graham who we lost on February 2, 2012 in Bronx, NY at the age 18.

Segment 148 is dedicated to George Floyd who we lost on May 25, 2020 in Minneapolis, MN at age 46.

All photo prints on fine art paper
All 12 x 17 inches (framed)

Courtesy of the artist

Noelle Garcia

Medicine Bottle #3, 2017
Glass beads and thread with Peyote stitch
4.5 x 3.25 x 3.25 inches

Medicine Bottle #4, 2017
Glass beads and thread with Peyote stitch
3.25 x 2 x 2 inches

Asthma Discus, 2018
Glass beads, thread, and cotton with Peyote stitch
3.5 x 3.5 x 1.25 inches

Medicine Bottle #7, 2019
Glass beads and thread with Peyote stitch
3 x 2 x 2 inches

Medicine Bottle #9, 2019
Glass beads and thread with Peyote stitch
2.5 x 1.75 x 1.25

Medicine Bottle #11, 2019

Glass beads and thread with Peyote stitch

5.25 x 2 x 2 inches

Peach Saucer, 2020

Beads, thread, and wire

4 x 4 x .5 inches

Revolver (Cowboy Gun), 2020

Glass beads and thread

12 x 4.5 x .75 inches

Rifle (Dad's Gun), 2020

Glass beads and thread with armature

29.5 x 4 x 1.25 inches

Dad in Prison, 2021

Ink on paper

20 x 17 inches (framed)

Medicine Bottle #13, 2021

Glass beads and thread with Peyote stitch

2.75 x 1.25 x 1.25 inches

Man in Grass, 2022

Paint on canvas, graphite drawing, moccasin pattern, fringe, and moccasin

Dimensions variable

Medicine Bottle #14, 2023

Glass beads and thread with Peyote stitch

1.25 x 1.25 x 3 inches

Medicine Bottle #15, 2023

Glass beads and thread with Peyote stitch

2 x 2 x 3 inches

Medicine Bottle #16, 2023

Glass beads and thread with Peyote stitch

2 x 2 x 3.5 inches

Orange Chips, 2023

Glass beads and thread

Dimensions variable

Courtesy of the artist

Jackie Milad

Falla, 2021

Mixed-media on hand dyed canvas

69 x 74.5 inches

No Hay, No Hay, 2021

Mixed-media on hand dyed canvas

49 x 34 inches

Salvaje Inside, 2021

Mixed-media on hand dyed canvas

50 x 31 inches

Courtesy of the artist and SOCO

Gallery, Charlotte, NC

Michael Rakowitz

Selections from *The invisible enemy should not exist, 2007–ongoing*
Drawings, Arabic newspaper, and food packaging cardboard sculpture with museum labels

Courtesy of Lynn Hauser & Neil Ross

Selections from *May the obdurate foe not be in good health, 2011-ongoing*
Arabic newspapers, food packaging, cardboard, and museum labels
Courtesy of Lynn Hauser & Neil Ross

Enemies and Kitchens, 2012–ongoing
Mixed media installation

Dimensions variable

Courtesy of the artist and Rhona

Hoffman Gallery, Chicago, IL

Jeff Huckleberry

TRAPPED (with Vela Phelan), 2006

Boston, MA

Performance Documentation by Zach LaNoue

Fine art print on matte paper

11 x 17 inches

Exhibition Checklist (cont.)

6th Rainbow, (Attempt at not being a walking fucking joke), 2012

Toronto, ON

Performance Documentation by
Henry Chan

Fine art prints on matte paper
6.5 x 9 inches each

7th Rainbow, 2013

Sopot, Poland

Performance Documentation by
Monika Sobczak

Fine art prints on matte paper
18 x 27 inches; 11 x 17 inches; 11 x 17
inches

Broken (E), 2013

Edmonton, AB

Performance Documentation by
Owen Murray

Fine art print on matte paper
18 x 27 inches

Garden #1, 2013

Boston, MA

Performance Documentation by
Daniel S. DeLuca

Fine art print on matte paper
18 x 27 inches

Untitled (Rainbow #9), 2013

Los Angeles, CA

Performance Documentation by
Jamie McMurry

Fine art prints on matte paper
13 x 18 inches each

*Things about Rainbows (with Marilyn
Arsem), 2014*

Boston, MA

Performance Documentation by Vela
Phelan

Fine art print on matte paper
6.5 x 9 inches

Untitled, 2015

Gatineau, QC

Performance Documentation by
Francis O'Shaughnessy

Fine art prints on matte paper
11 x 17 inches each

Bridge, (Hi, Mom!), 2018

Salt Lake City, UT

Performance Documentation by
Winston Inoway

Fine art print on matte paper
11 x 17 inches

Untitled, 2023

Salt Lake City, UT

Performance Documentation by
Winston Inoway

Fine art prints on matte paper
27 x 18 inches; 11x 17 inches

Courtesy of the artist



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Acknowledgements

Tephra Institute of Contemporary (Tephra ICA) is committed to promoting innovative contemporary art and thinking. Leading with curiosity and care, we are a catalyst, generator, and advocate for visual and interdisciplinary arts.

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Front cover: Michael Rakowitz, from *Dar Al Sulh* (detail), 2013–ongoing

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