

# Taking Shelter

---

In an instant all will vanish  
and we'll be alone once more,  
in the midst of nothingness!

Samuel Beckett  
*Waiting for Godot* (1952)

---

## Taking Shelter

This catalogue is published in conjunction with the exhibition *Taking Shelter* curated by James Voorhies with Michele Snyder. Organized by Columbus College of Art & Design, the exhibition is on view from February 13 to April 5, 2008 at Canzani Center Gallery on the CCAD campus.

|                             |                                       |
|-----------------------------|---------------------------------------|
| Director of Exhibitions     | James Voorhies                        |
| Exhibitions Assistants      | Katy Castronovo and Danny Tuss        |
| Preparators                 | Anthony Castronovo and Steve Lombardi |
| Audiovisual Service Manager | Palmer Pattison                       |
| Designer                    | Nate Padavick                         |
| Copy Editor                 | John Ewing                            |
| Printer                     | Century Graphics                      |



Columbus College of Art & Design .....

Canzani Center Gallery  
107 North Ninth Street  
Columbus, Ohio 43215

614.222.3270  
614.222.3293 fax  
www.ccad.edu

A very grateful thank you to all the lenders to this exhibition, the participating artists, and the supporters.

Special thanks to Eric Araujo, Tommy Bennett, Casey Bradley, Barbara Burch, Anthony Castronovo, Katy Castronovo, Carolyn Emmons, Dick Dakin, Matt Donaldson, Jeff Fisher, Matthew Flegle, Caren Golden, Christopher Grimes, Maria Hinds, Nicholas Hoffman, Laurie and Jeff Ihlenfield, Nancee Jaffe, Heather Kyle, Michelle Lach, Steve Lombardi, Andy Maas, Caroline Mak, Diana Matuszak, Michael Moore, Amy Owen, Nate Padavick, Ric Petry, Tim Rietenbach, Surly Girl Saloon, Wallace Tanksley, Eric Thompson, Danny Tuss and Michael Vallera.

A sincere appreciation goes to President Denny Griffith and Provost Anedith Nash for their support of the Canzani Center Gallery exhibitions program.

Thanks also to the Institutional Advancement and Communications staff at Columbus College of Art & Design.

© 2008 by Columbus College of Art & Design, the author, and the artists. All rights reserved. No part of the publication may be reproduced or otherwise transmitted in any form or by any means, electronic or otherwise, without written permission from the publisher.

ISBN: 978-0-9797476-2-5

## CONTENTS

|                                    |           |
|------------------------------------|-----------|
| <b>TAKING SHELTER</b>              | <b>9</b>  |
| by James Voorhies                  |           |
| <br><b>THE ARTISTS</b>             |           |
| Eric Araujo                        | 10        |
| Jonathan Calm                      | 16        |
| Anthony Hernandez                  | 20        |
| Patrick Killoran                   | 22        |
| McCallum & Tarry                   | 24        |
| Jackie Sumell and Herman Wallace   | 32        |
| <br><b>WORKS IN THE EXHIBITION</b> | <b>38</b> |
| <br><b>CREDITS</b>                 | <b>40</b> |



Contains 50% recycled fiber. Please recycle.

In today's super-mediated and increasingly commercialized popular culture, the subject of home is preeminent. The urge to make a place of one's own is stoked by a bevy of products, magazines, online resources, and services for designing and decorating—domesticating—our lives. Paradoxically, as people nestle into their houses, fabricating identities from the places in which they live, the current economy sours from

---

## Taking Shelter

James Voorhies

overextended home mortgages and foreclosures whose financial effects ripple throughout the nation, if not the world. Hurricane Katrina, too, brought the topic of home to the public forefront as an unprecedented number of people were displaced—refugees in their own country—from houses and cities, underscoring what we already know: the need for shelter, and all that word invokes, is inherent to being human. In the wake of Katrina, the evident and swift destruction of so many homes and lives tragically emphasized how one's stability and safety are intrinsically associated with having a home. Samuel Beckett's words quoted at the beginning of this catalogue serve as a resonant reminder that "nothingness" can indeed come about—instantaneously.

Eschewing the softer side of home, *Taking Shelter* includes artworks and social interventions that examine the hardships and challenges that inform the natural human desire for a place to call one's own. The exhibition encourages consideration of a range of subjects, including how public space becomes private, the absence of proper housing, the identity formed by where one lives, and the feeling of safety embodied in simple walls and a roof. These works demonstrate how community, government, economics, and politics are interwoven with and sometimes inextricably linked to the dreams and expectations of having a personal place where one can take shelter.

ERIC ARAUJO

Eric Araujo's *The House Project* (2008) casts the issue in the most personal of dimensions through the construction of a significantly small-scale shelter. This basic, impermanent "house" is made of one-by-three-inch plywood boards, Plexiglas windows, and a shingle roof and is designed to accommodate only one average-size adult with minimal possessions. The structure is built to be inserted into an urban area with a homeless population. Recalling the actions of the Mad Housers, who constructed humble shelters out of recycled materials in New York City in the late 1980s and early '90s, Araujo's shelter provides minimal reprieve from outdoor elements for a temporary occupant, operating outside of typical governmental housing agencies. Araujo has no expectations as to the object's longevity or permanence at any particular site, realizing it can be destroyed or moved at any time. The structure is not a home by any means but a temporary shelter inspired by and constructed in response to conditions of urban homelessness.

The sense of stability inherently associated with the image of a house is central to this project's concept. It illuminates the lack of real effectiveness in solving the social condition of homelessness by simply providing a roof to those living without it. With this in mind, the visible and tangible facets of Araujo's "house" mimic the utilitarian—door, roof, floor, walls, windows—that constitute the illusion of a home while calling into question how those basic elements fall short as a solution to homelessness. Made abundantly apparent, solving the issue of "houselessness" is not the same as adequately addressing homelessness. Araujo's project suggests that integration into the social fabric of a city through social connections, job training, childcare, education, and health services help to reintegrate people living without a roof into a community, which is the full manifestation of the idea of home. Without seeking to provide concrete solutions or conclusions to these sweeping social issues, *The House Project* embodies a spirit that aims to raise social awareness, create dialogue, and encourage consideration of these cultural problems.

As part of *Taking Shelter*, Araujo was in residence for two weeks at Columbus College of Art & Design working with CCAD sculpture students. The final *House Project* structure is modeled after homes common in and around downtown Columbus, Ohio. Following the exhibition, the object was surreptitiously inserted into an undisclosed Central Ohio site, and its current location is unknown.

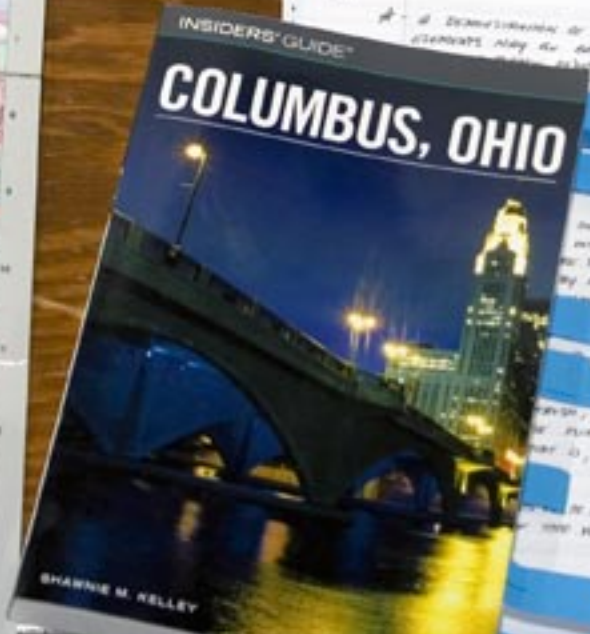
Eric Araujo lives and works in Oakland, California.



*The House Project*, 2008

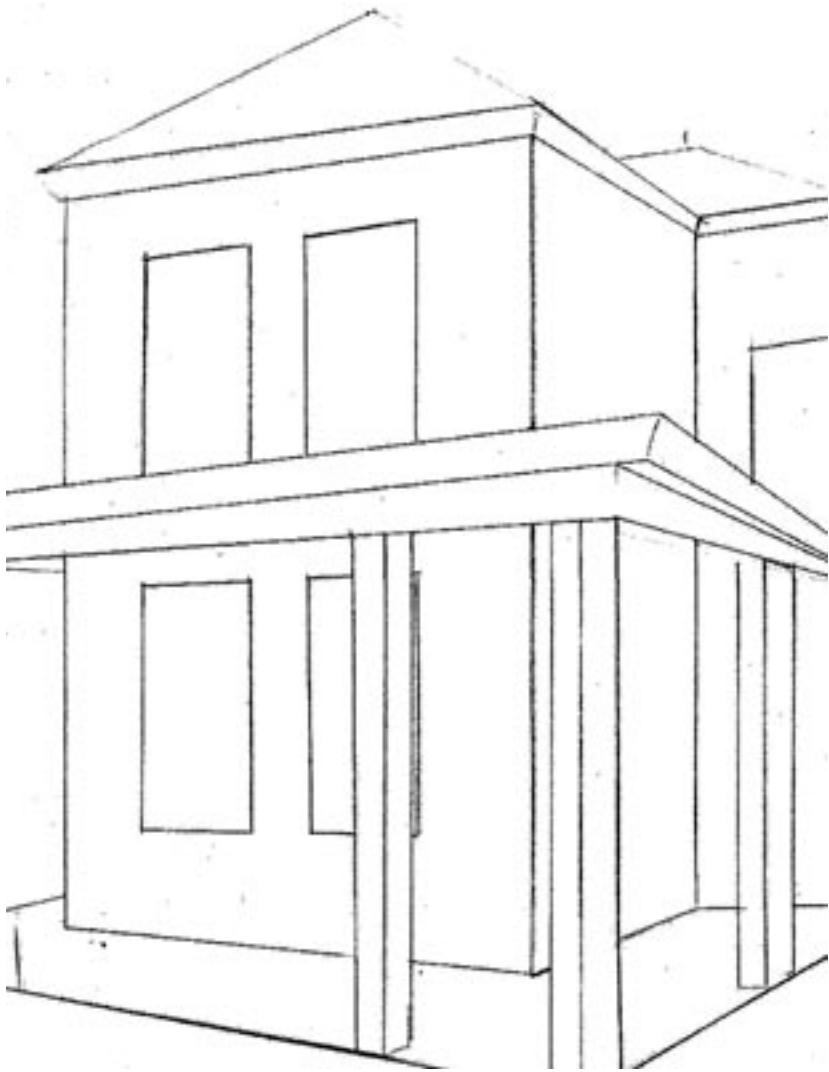


*A demonstration of community involvement...  
combats the effects of the...  
in the Memorial...*



Community Shelter Board  
Annual Report 2007







JONATHAN CALM

Jonathan Calm explores the realities of life on the streets around urban housing projects. His photographs from the series *Runoff* (2007–08) include momentary glimpses of New York City public housing facilities reflected in puddles of water. The images of monolithic and towering buildings seem embedded and stuck in the surrounding concrete and asphalt environment. Signs of life in these government-subsidized networks are barely detectable in the photographs; the buildings appear desolate, castaway to the nether regions of city limits. While the images evoke a sense of isolation from social, economic, and natural worlds, the inverted views reflected in the water—some crystal-clear and others blurry—shape an uncertainty, unease, and instability, possibly mirroring life inside these structures.

*Scratching Chance Grid #2* (2006) is a photograph that encapsulates the dreams and expectations associated with quick-fix, scratch-and-win lottery tickets. Calm took his camera into the urban streets pictured in the *Runoff* photographs. He distributed lotto cards to residents and asked for permission to video and photograph their hands while they scratched away at the cards. Each image in the grid captures the moment just before revealing the monetary results (or not), a gamble filled with hope, desire, worry, disappointment, and resignation in the mere act of tossing one's fate to the wind in the remote chance of striking it rich. While the stacked and ordered format echoes that of the lotto cards, the multiple pairs of hands are caught at the precise moment of performing the very same act. The work emphasizes the sheer number of "players" who cope, however capriciously, with the challenge of trying to change their socioeconomic circumstances.

Jonathan Calm lives and works in New York City.

*Wagner Runoff #3*, 2007

FOLLOWING PAGES

*Baruch Runoff #2*, 2008

*Jefferson Runoff #1*, 2007

*Scratching Chance Grid #2*, 2006





ANTHONY HERNANDEZ

Anthony Hernandez's series of photographs *Landscapes for the Homeless* (1988–2007) documents the private spaces existing within very public outdoor sites in and around the city of Los Angeles. These straightforward, deadpan images absent of physical human presence are full of the objects—bedding, cooking utensils, food, razors, cups, suitcases, and clothing—that make up domestic life found typically *inside* one's house. These objects are scattered under freeway overpasses, around vacant lots with weeds and detritus, and tucked and nestled into foliage. In some photographs makeshift furniture is constructed of buckets and boards, rugs are placed carefully atop the barren earth, and mattresses are strewn with branches and debris, evidence of attempts at and longing for domesticity. In *Landscapes for the Homeless #22* (1990–2007) a tattered cardboard wall put in place for basic shelter and privacy teeters under the rusting metal girders of a freeway. Three openings are cut into it for windows, representing a goodwill effort toward carving out a private space, replicating those basic elements thoroughly aligned with the concept of home, safety and stability.

A haunting disturbance pervades the monumental prints, some measuring 50 x 63 inches, which forces viewers to stop, take notice, and contemplate scenes otherwise avoided or routinely overlooked in vehicular and pedestrian passage. The juxtaposition of the grand scale with the arresting imagery, aggrandized here for our microscopic perusal, makes these environments no longer invisible on the isolated fringes and forgotten corners of urban centers. *Landscapes for the Homeless #12* (1989–2007), for instance, is coated with a sense of abandonment as if the occupant has only recently departed. Where are the users and keepers of these objects that Hernandez reveals for us? One senses these individuals, by proxy of their possessions, as the true subjects of these unsettling works.

Anthony Hernandez lives and works in Los Angeles.



*Landscapes for the Homeless #12*, 1989–2007  
*Landscapes for the Homeless #22*, 1990–2007

PATRICK KILLORAN

Patrick Killoran's *Glass Outhouse* (2002–ongoing) is a portable toilet molded from one-way reflective Plexiglas and is situated on the active, highly visible college common at Columbus College of Art & Design. An examination of public versus private space, the fully functioning toilet allows the user to see out while the public cannot see in. This public art project asks fundamental questions about the function of art outside the gallery walls, while it also calls into question the issues that homeless individuals face each day. With no private space of their own, where do they conduct their most private acts? What would life be like if everything one did, every day, was in view of others? This artwork challenges the viewer to consider the price of privacy, a luxury that many in our society cannot afford. Likewise, the work emphasizes the idea of a life lived outside the comfort and, perhaps even more importantly, the security of four walls.

In 2002 SculptureCenter in Long Island City, Queens, commissioned *Glass Outhouse* as an unlimited edition.

Patrick Killoran lives and works in New York City.



*Glass Outhouse*, 2002–ongoing

McCallum & Tarry's *Endurance* (2003) is a 25-hour civic performance by homeless youths in Seattle documented in a video and a series of life-size, color photographs. Twenty-six men and women, most in their teens or early twenties, participated in a collaborative performance in which, one by one, each stood motionless for almost an hour on a corner in downtown Seattle. These actions were filmed by a stationary video camera subtly positioned across the street. In the video, the performers stand still—not an easy task for persons coping with drug addiction and other physical and mental health issues. In separately recorded voiceovers, they recount harrowing autobiographical stories about substance abuse, prostitution, death, broken childhoods, life on the streets, and squatting in abandoned buildings. Each performance is a simultaneous test of stamina and an act of civil disobedience against Seattle's law that forbids standing or sitting in one public place for an extended period. At the end of each hour on the corner, another youth takes the place of the previous one in a relay that makes for more than a daylong performance cycle. This grueling duration reinforces the fact that homelessness is a constant condition endured from dawn to dusk, through the long night, and back to morning again.

The footage of this public art action is compressed into a time-lapse, 2-hour video that gives about five minutes of screen time to each performer accompanied by their voiceover testimony. This sped-up version embeds these stationary youths within a world of swirling lights, moving cars, and rushing pedestrians that give no notice to the individuals, emphasizing their invisibility and the harsh urban environment in which they exist, managing against odds to survive. The photographic portraits, meticulously produced, were taken just minutes before each participant's corner performance. They give viewers an opportunity to contemplate the sources of these stories and to linger on the young faces behind which the traumatic histories and experiences reside.

Bradley McCallum and Jacqueline Tarry are a husband/wife team whose practice examines social issues and race relations. Commissioned in 2002 by the Office of Arts & Cultural Affairs, City of Seattle, *Endurance* was made in collaboration with Peace for the Streets by Kids from the Streets, a homeless advocacy group.

McCallum & Tarry live in Brooklyn, New York.

*Endurance*, 2003

FOLLOWING PAGES

- Billy, August 6, 2002 4:01am – 4:35am, 4:45am – 5:00am
- Maria, August 6, 2002 2:31pm – 3:10pm
- Frost, August 6, 2002 5:01am – 6:00am
- Raven, August 6, 2002 2:01pm – 2:30pm
- T-Bone, August 5, 2002 10:01pm – 11:00pm
- Bella Rose, August 5, 2002 11:01pm – 12:00am











## JACKIE SUMELL AND HERMAN WALLACE

“What kind of house does a man who has lived in a six-by-nine-foot cell for over thirty years dream of?” In 2002 that was the question that Jackie Sumell asked in a letter to Herman Wallace. A member of the Black Panther Party, Wallace was imprisoned for robbery in 1968 and convicted of murdering a prison guard with evidence acquired from another prisoner, who, as subsequent evidence showed, was paid by the Louisiana State Penitentiary at Angola for his testimony. For almost thirty-six years Wallace has lived twenty-three hours a day, seven days a week in solitary confinement at Angola. Maintaining his innocence, his case is currently under review.

*The House That Herman Built* is the product of a collaborative relationship between Sumell and Wallace that developed over the course of five years. With over forty visits by Sumell to Angola prison, occasional telephone calls, and more than three hundred letters with descriptions and drawings, they conceived and designed in detail a home that evokes the sensibility of one who longs for a quiet domestic existence. The exhibition installation consists of an exact, to-scale, wood replica of the cell in which Wallace exists; a book that reproduces their correspondence with descriptions of plans for the house; a 50:1 balsa wood model; blueprints; and a CAD video that provides a virtual tour of the dream home. The video is narrated by Robert King Wilkerson whose conviction was overturned in 2001 after serving twenty-nine years in solitary confinement for a murder he did not commit. King, along with Wallace and Albert Woodfox, who is also incarcerated at Angola, were all Black Panthers and are known as the Angola 3. Prior to solitary confinement, they worked together to help end prison rape, improve race relations, and expose the inhumane conditions inside the prison.

Merging activism and art, *The House That Herman Built* raises awareness about life inside the U.S. prison system and reveals how imaginative visions persist against extraordinary odds and suppression. The power embodied in the desire and need for a habitable space of one's own is reflected in the creative forces drawn up by Wallace to psychologically cope with incarceration and spatial limitations; in the process, his dreams and hope for a life quite unlike the one he experiences are revealed.

A campaign is underway to secure property in New Orleans for realizing Herman Wallace's house. For information about the project, to order the book *The House That Herman Built*, or to make a donation to this effort, visit [www.hermanshouse.org](http://www.hermanshouse.org).

Jackie Sumell lives and works in New York City and Dublin, Ireland.

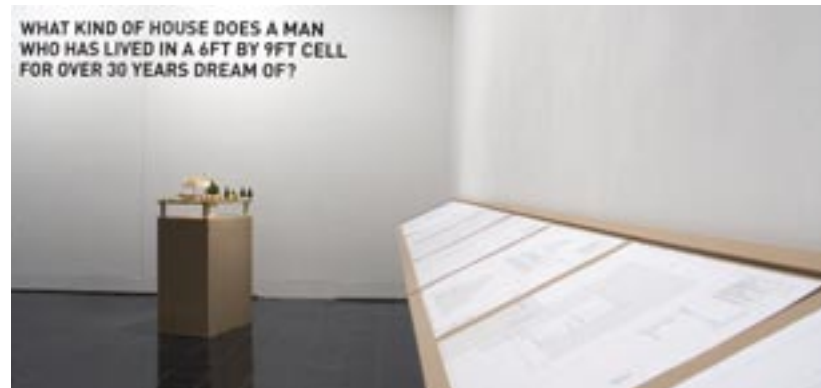
*The House That Herman Built*, 2002–ongoing

### FOLLOWING PAGES

*Herman Wallace's letter* (excerpt), October 26, 2003

*Portrait of Herman Wallace* by “Smak,” another solitary inmate

*Herman Wallace's letter* (excerpt), July 30, 2004



## II

gotten real funky! What I mean is I just  
got word the U.S. Supreme Court has  
cleared the way for us to sue prison  
officials. Everything is set and the lawyers  
are gearing up again. There is nothing that  
can stop us from a trial other than the state  
conceding to defeat. Marina is off to Hawaii  
for 3 weeks. I spoke with her Thursday and  
she made no mention of the court ruling so I  
must assume she knows nothing about it. By now  
she should know. There is a **A** much she  
wont come for this event, or for looking up  
to the event or we got to do it now.

The attorneys are taking depositions and  
the psychiatrist is doing evaluations. It is time to  
get a **arriver**; we are about to launch the project  
I talked to you & Rigo about. Scott went to  
Florida and Dr. [redacted] not even sure if he learned of  
this ruling in time. I learned of it through  
My nephew who wrote and said he heard twice  
on Radio talk of the U.S. S.Ct clearing the way  
for the FBI to sue prison authorities. **Of course**  
we are the only ones going before the high court  
for such a matter. There is no trial date  
set yet but knowing you have a year of school  
it looks like you are going to miss out on  
the trial. **So** we have to use this trial to  
make a big deal of our innocence of the  
charge that is keeping us in prison altogether  
so we get to make it - I mean, pull out all  
stops.

But let me get back to your argument



VII

Ok, so you see I tried to put the cell together to give you some idea of how we live in C.C. The front is actually a cage as you see it. The window in my cell is actually that large allowing me to open & close the 2 bottom windows. There is the table, bed, locker, sink & toilet. Oops! I fucked up again! I forgot to add the Tray hatch. I put a



on it! There again, I just you see see you Don't worry the p.l. body we can see that.

One Man about Ryo/visiting. you guys you all like you with me, he be with Albert vice versa so

are little did you see all about limited come thing about when some will say are will and don't



**ERIC ARAUJO**

*The House Project*, 2008  
wood, Plexiglas, shingles and acrylic paint, video without sound, and  
print documentation  
dimensions variable

Courtesy of the artist

**JONATHAN CALM**

*Baruch Runoff #2*, 2008  
pigment print  
40 x 50 inches

*Jefferson Runoff #1*, 2007  
pigment print  
40 x 50 inches

*Wagner Runoff #3*, 2007  
pigment print  
50 x 40 inches

*Scratching The Surface*, 2008  
video without sound  
5 minutes

*Scratching Chance Grid #2*, 2006  
pigment print  
44 x 42 inches

Courtesy of the artist and Caren Golden Fine Art, New York

**ANTHONY HERNANDEZ**

*Landscapes for the Homeless #22*, 1990–2007  
digital print on Endura paper  
39 x 39 inches

*Landscapes for the Homeless #12*, 1989–2007  
digital print on Endura paper  
50 x 63 inches

Courtesy of Christopher Grimes Gallery, Los Angeles

**PATRICK KILLORAN**

*Glass Outhouse*, 2002–ongoing  
unlimited edition of port-a-potty  
91 x 43 ½ x 47 inches

Courtesy of the artist

**MCCALLUM & TARRY**

*Endurance*, 2003  
video with sound, 130 minutes  
c-prints, nine of twenty-five in series,  
all 50 x 40 inches

*T-Bone, August 5, 2002*  
10:01pm – 11:00pm

*Bella Rose, August 5, 2002*  
11:01pm – 12:00am

*Tony, August 6, 2002*  
2:01am – 3:00am

*Billy, August 6, 2002*  
4:01am – 4:35am, 4:45am – 5:00am

*Frost, August 6, 2002*  
5:01am – 6:00am

*Gimp, August 6, 2002*  
8:01am – 9:00am

*Mike, August 6, 2002*  
10:01am – 11:00am

*Raven, August 6, 2002*  
2:01pm – 2:30pm

*Maria, August 6, 2002*  
2:31pm – 3:10pm

Courtesy of the artists and Caren Golden Fine Art, New York

**JACKIE SUMELL AND HERMAN WALLACE**

*The House That Herman Built*, 2002–ongoing  
wood installation replica of 6-by-9-foot cell, print documentation,  
video with sound, posters, publication, and blueprints

Courtesy of the artists



## CREDITS

Installation photography courtesy of Anthony Castronovo.

Architectural rendering of *The House That Herman Built* courtesy of Dan Hatch, Hatch Design Studio, Chicago, Illinois (page 33).

All other images and illustrations are reproduced with the kind permission of the artists or their representatives.

Description of Patrick Killoran's *Glass Outhouse* (2002–ongoing) courtesy of Michele Snyder.



Eric Araujo  
Jonathan Calm  
Anthony Hernandez  
Patrick Killoran  
McCallum & Tarry  
Jackie Sumell and Herman Wallace



Columbus College of Art & Design