



HOME v.1: Gimmie Shelter - Redefining and Reimagining the Place We Call 'Home'

PRESENTED BY: The Decatur Arts Alliance and the Decatur Land Trust in collaboration with the Decatur Branch of the Dekalb County Public Library System and the Georgia Center for the Book

EXHIBITION DATES: July 10 – August 16, 2025

GALLERY HOURS: Thursday – Saturday, 1-5 PM

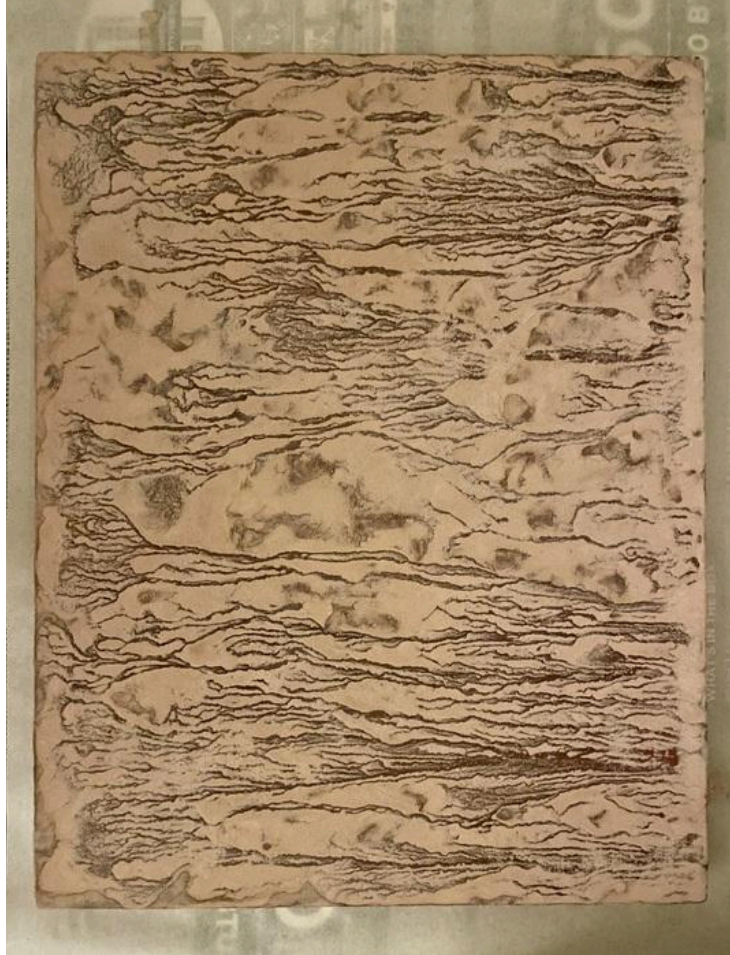
LOCATION: Fourth Floor Gallery of the Decatur Library, 215 Sycamore Street, Decatur, GA 30030

Housing is a fundamental human right, the cornerstone of stability and opportunity. It's where families grow, dreams take root, and futures are built. But for many, the dream of a stable home in Decatur is slipping away. A stark reality faces our community: housing costs are skyrocketing while wages struggle to keep pace.

The Decatur Arts Alliance and the Decatur Land Trust are partnering with the Georgia Center for the Book and the Decatur Library to present a powerful art show, "Gimme Shelter: Redefining and Reimagining the Place we call 'Home.'" We invite professional and student artists of all mediums – painters, sculptors, photographers, mixed media artists, and more – to lend their creative voices to this important cause.

What does "home" mean to you? Is it a shelter, or a sanctuary? Is it a place on a map, or an internalized feeling of community? Does it feel further away as times and landscapes change, or is it suspended in time the farther you travel?

We ask artists to look beyond brick and mortar, beyond place and community, to let creativity illuminate the diverse ways we experience and define "Home."



homesite clay

by Jason Beebe, Decatur, GA

Clay paint on wood
12 x 16 inches
2025

Artist Statement

clay, kudzu, and bamboo: 3 of the most useful materials on earth. yet, where i live, all three are considered nuisances. what does this say about our values? painted with clay from my backyard, with this piece i imagine buildings coated with free clay from beneath fostering a sense of community and empowerment.

For Purchase Information contact 404-371-9583 or
artsubmissions@decaturartsalliance.org



Too Tired to Sleep

by Lindy Blosser, Powder Springs, GA

Soft pastel
11 x 14 inches
2025

Artist Statement

This is a representation of someone who is giving everything and trying to find a way to make it be enough. Pictured is a weary woman resting her head against her hand at her kitchen table after a long day of work. She is lost in thought and in too much of a funk to make herself rise to get ready for bed.

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artsubmissions@decaturartsalliance.org



Hopscotch Dream

by Armando Chacon, Lilburn, GA

Oil on canvas
24 x 36 inches
2023

Artist Statement

Family is one of the most important things in our lives. From birth we are dependent on them and they serve as a compass or anchor where home is.

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artsubmissions@decaturartsalliance.org



Dream House

by Cassandra Christ, Little Rock, AK

Stoneware, wire
11 x 7 x 7 inches
2024

Artist Statement

Dream House is surreal in an understated way, reflecting on the familiar motif of the home with curiosity and wonder. This piece shows how the home can be both a dream and a trap for those with domestic duties, isolated upon a hill.

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The Owl Outside My Window

by Natalia Maria Cole, Decatur, GA

Student Work

Acrylic paint on canvas

10 x 20 inches

2025

Artist Statement

In my painting *The Owl Outside My Window*, I explore the comfort of being surrounded by nature and its connection to my home. After moving to Georgia, I was so surrounded by nature and found peace surrounded by green bushy trees, roaring thunder storms, lots of bugs, and of course the owl outside my window. Every night the owl hoots happily, reminding me that I am safe at home. In this painting, my character is resting comfortably in a curled position, sitting across from her owl friend. They are surrounded by a liminal blue scene, showing their peace in simple solitude.

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Georgia

by Maria Coles, Atlanta, GA
Student Work

Gouache on reclaimed wood
24 x 32 inches
2024

Artist Statement

In my practice, I find solace in the act of remembering, particularly through the natural lens of time and the environment around us. My connection to the earth deepened during a science class where I first learned to identify trees by their characteristics, like its bark, fruit, and leaf structures. This seemingly small class sparked a deeper understanding of the natural world's rhythms and patterns. This piece was born from this moment of discovery and a love of the state where I was born and raised. In creating it, I researched symbolic and native plants, critters, and organic materials, then sought them out in their environment. This formative work defined my practice of blurring the line between observation and participation. Furthermore, this work allowed for me to explore not only the physical state that I call home, but the natural objects that call it home as well.

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Hollow (chair)

by Patricia Cooke, Miami, FL

Neoprene, polyester boning, ribbon, thread
100 x 100 inches
2024

Artist Statement

As a child my home was filled with antique furniture. My favorite piece was a vanity dresser made from hand carved wood and a heavy marble slab. I would sit at it and romanticize my future abode with similarly beautiful furniture of my own.

As an adult, the fantasy looks different than I imagined, but I have nostalgia for those feelings and objects. I have created stand-ins for the pieces I once dreamt of, building the fantasy in my practice. In this body of work, I contemplate the concept of home and how gendered stereotypes come into play. The pieces are designed in Adobe Illustrator and laser cut. The resulting objects have little inherent structure. The pieces must hang from the ceiling via pink satin ribbon, attach to the wall, or slump on the floor. This necessity engages the work with elements of a space's interior architecture, exploring the idea of dwelling. The fabrication of the work comes through meticulously sewing the pieces; a practice associated with women's work.

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Hollow (oven)

by Patricia Cooke, Miami, FL

Neoprene, polyester boning, ribbon, thread
42 x 24 inches
2024

Artist Statement

As a child my home was filled with antique furniture. My favorite piece was a vanity dresser made from hand carved wood and a heavy marble slab. I would sit at it and romanticize my future abode with similarly beautiful furniture of my own.

As an adult, the fantasy looks different than I imagined, but I have nostalgia for those feelings and objects. I have created stand-ins for the pieces I once dreamt of, building the fantasy in my practice. In this body of work, I contemplate the concept of home and how gendered stereotypes come into play. The pieces are designed in Adobe Illustrator and laser cut. The resulting objects have little inherent structure. The pieces must hang from the ceiling via pink satin ribbon, attach to the wall, or slump on the floor. This necessity engages the work with elements of a space's interior architecture, exploring the idea of dwelling. The fabrication of the work comes through meticulously sewing the pieces; a practice associated with women's work.

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I'm Afraid of the Capers in My Fridge

by Elijah Cormier, Alexander, NC

Student Work

All my favorite clothes, rucksack

14 x 14 x 41 inches

2025

Artist Statement

I'm afraid of the capers in my fridge. I like capers, but they're such a permanent food. Like you make something with capers. It's not like a slice of deli meat or a bag of chips. You can't just grab and go. There's too much food in my fridge. What happens when I need to run? I can't take capers with me. I have a knockoff military-style duffel bag for my clothes. It says US GI, but I think someone painted that on. All of my clothes fit in it. If my clothes don't fit in it, they're not mine anymore. They can't come with me. When I need to run, the clothes need to fit, I can't wait for pieces that won't. I can't think what I'd do with the capers. I guess if, not when. But I can't afford to think that way.

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In the Land of Our Mothers

by Elijah Cormier, Alexander, NC

Student Work

Video

3 min, 31 sec

2024

Artist Statement

Using the introduction to Longfellow's "Evangeline" (as read by my grandmother), and the declaration of deportation of the Acadian people from their homeland in 1755, this video shows the resilience of a people and our connection to the land we call home.

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Cyclops

by Neal Cox, Nacogdoches, TX

Reduction Linocut on Paper

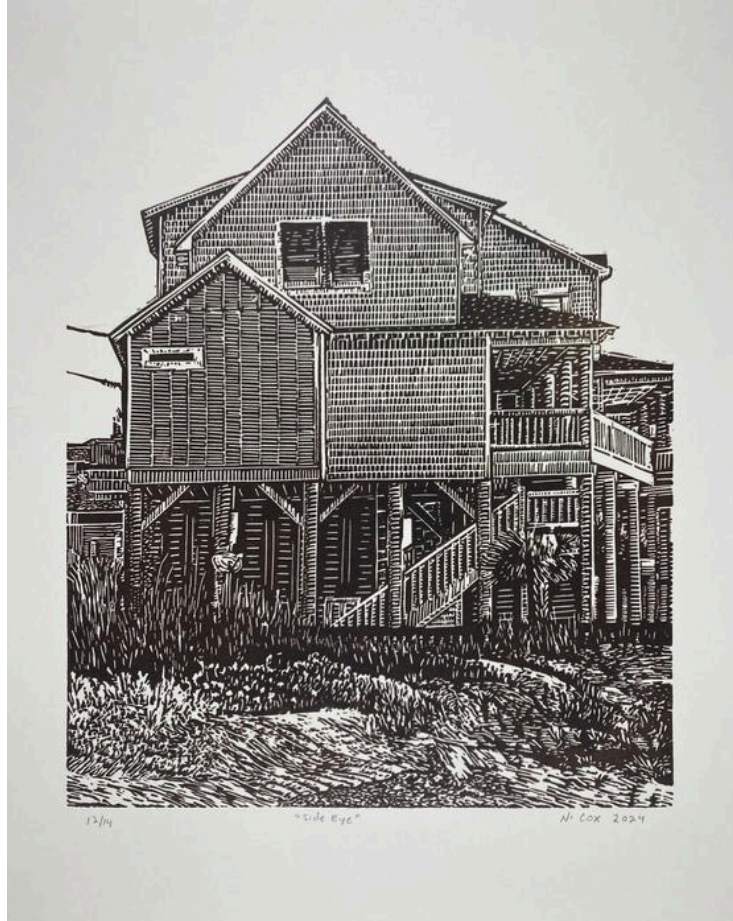
12.5 x 14 inches

2024

Artist Statement

Beach houses aren't generally meant to be practical dwellings for everyday life. They're often used as short-term rentals, chewing up and spitting out one vacationing consumer after another. Beaches, themselves, aren't ideal locations for long-term residential housing. The ocean and its attendant climate can be violent, if not in the catastrophic events of tsunamis and hurricanes, at least in the slowly destructive sense of salty air and corrosion. Unless there are cliffs nearby, the man who builds upon the sand is indeed foolish. Such housing, adapted to accommodate violent storm surges, now places the main structure high up in the air on comparatively slender stilts. Like birds, perched on the edge of the surf, the houses stare, as if personified and hypnotized by the rhythmic waves and the tides going in and out, as if in sync with the regurgitative cycle of renters coming and going. Aptly named, for most of us, a beach house is not a beach home.

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Side Eye

by Neal Cox, Nacogdoches, TX

Reduction Linocut on Paper

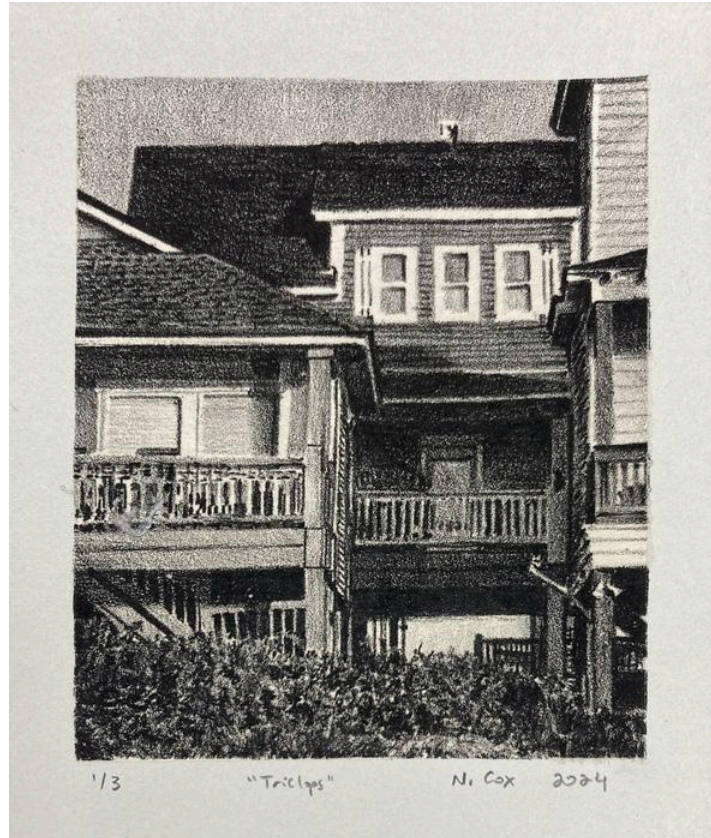
12.5 x 14 inches

2024

Artist Statement

The separate housing units in a beach resort community often encroach one upon another, each house anthropomorphic in its proportions with stilt-like legs, and windows like eyes, gazing upon the shoreline and the distant horizon. In ""Side Eye,"" the focus is upon a slit window, most likely designed to let light in to a bathroom or other private space without providing a prized view out, signifying a suspicious self-consciousness typical of temporary inhabitants.

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Triclops

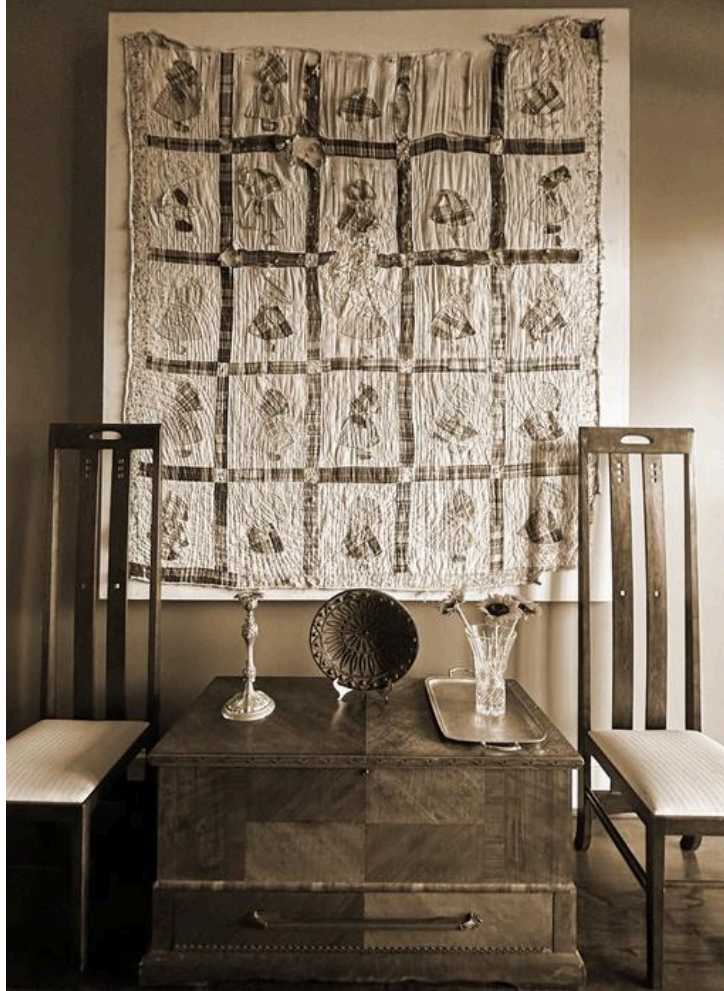
by Neal Cox, Nacogdoches, TX

Lithograph
4 x 3.25 inches
2024

Artist Statement

In a beach house community, characterized by short term rentals, each unit's value increases as various amenities are met, including, but not limited to, proximity to the beach and an unobstructed view of the ocean. In "Triclops," three symmetrical windows are squeezed into a second-story gable, as if straining to see the view past its adjacent, but more privileged, dwellings.

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Papa's Quilt

by Tara Coyt, Atlanta, GA

Archival pigment print
26 x 19 inches
2023

Artist Statement

Papa's quilt, worn and tattered fifty years after his death, is a symbol of warmth, protection, and love, and welcomes those who enter his son's home.

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In Mind

by Tara Coyt, Atlanta, GA

Archival pigment print
16 x 24 inches
2021

Artist Statement

The park has become home for this shirtless young man who has found a space for respite and reflection in an alcove overlooking the pond. The bench swing's graffiti decor even seems to mimic his bandana and tattoos.

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Bless This Cosmic Gardener for Tending its Crop

by Nicolas Derro, Washington, DC

Oil on canvas
36 x 48 inches
2025

Artist Statement

Home isn't always about where we live. Sometimes it's about those things we bring with us--physical or mental, to help keep us safe and create a feeling of home when life feels uncertain or too big to handle.

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Making an Entrance

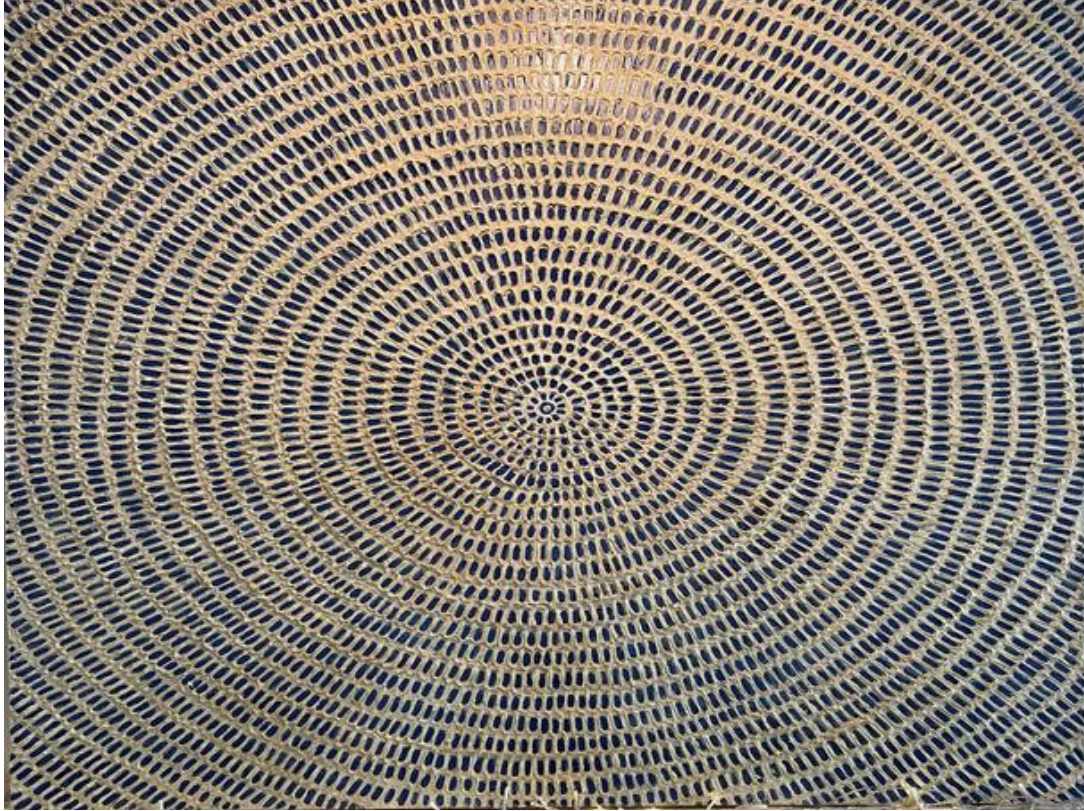
by Joan Fabian, San Antonio, TX

Acrylic and embroidery on canvas
9.5 x 11.5 inches
2024

Artist Statement

I am interested in the memory of creating a home visually in two dimensions like a child would. My grandmother demonstrated how to embroider so I took that precious memory into account in creating an “entrance” and creating a happy home. It is connections to our ancestors that make what is truly a home.

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Inner Sanctuary

by Mike Fink, Decatur, GA

Etched acrylic on panel
48 x 48 inches
2024

Artist Statement

A meditation on the concept of home as an inner sanctuary, expressed through the geometry of concentric form. This visual mantra employs repetition and simplicity to invoke stillness and a return to center. At its core is the foundational idea: 'home' is more than a place, but a state of present being. Collapsing circles of the 'outside world' draw the eye inward, inviting pause and reflection of one's own personal hearth. The practice is crucial to our experience- it is the space that seats the highest version of ourselves, the point from which our lives radiate. Surrounding rings suggest the unfolding of experience. But unlike chaos, this expansion retains balance, referencing back to the origin point. The pattern mesmerizes, but is ultimately a tool to cultivate the idea we can always return to our 'center of being,' where we find not only peace, but an opportunity to connect and belong. This is our soul's home.

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Building #1

by Zoey Fleck, Atlanta, GA

Monoprint – Drypoint etching on plexiglass, mounted on cradled panel

24 x 36 inches

2025

Artist Statement

"Now Leasing" offers a voyeuristic glimpse into the fragmented lives within a single apartment building. Each window reveals a distinct story – of longing, routine, loneliness, intimacy, and disconnection – reflecting the compartmentalized existence of modern urban living and the influence of technology on our private worlds. As more people cohabit in vertical neighborhoods, these shared structures become paradoxical spaces: communal yet isolating, where residents remain both strangers and neighbors.

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The Other Side

by Arlet Gómez, Greenacres, FL

Acrylic on canvas
20 x 20 inches
2023

Artist Statement

“The Other Side” portrays a quiet encounter: a young girl gazes through her window, face to face with a cat on the other side of the glass. Painted in acrylic on canvas, the piece uses layered transparencies, gentle textures, and muted tones to evoke both separation and intimacy. The window becomes more than a physical barrier—it is a metaphor for longing, curiosity, and the thin line between safety and solitude. In the context of housing as a human right, the work reflects on how home can be a place of connection or quiet isolation, especially for the young who are learning the world from within its walls.

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The Continuous Process of Moving In

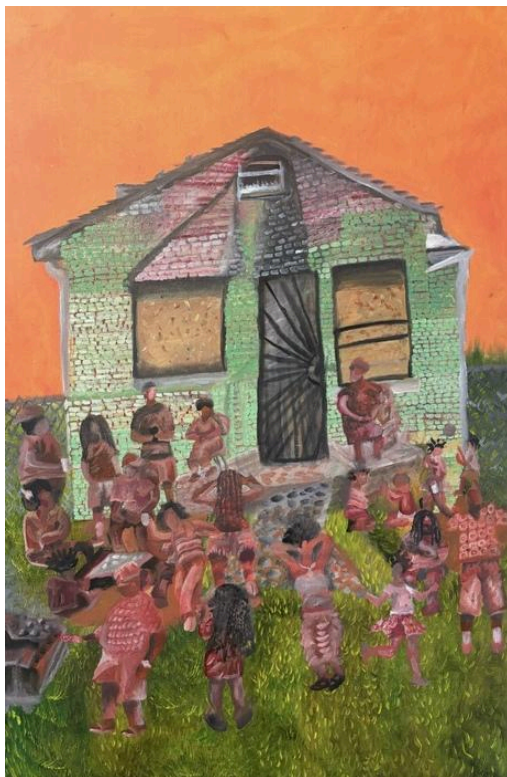
by Sonia Greiner, Duluth, GA

Acrylic on canvas
36 x 48 inches
2020

Artist Statement

This piece is about the chaos of moving house, especially how endless unpacking feels. The figure is in continuous motion around the room: putting up posters, organizing books, arranging knick-knacks, and taking a break on the floor when it gets overwhelming. Ultimately, this is home now, and the figure is doing what she must to feel at home.

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Dwell on the Dwelling

by Nala Handley, Marietta, GA

Oil on canvas
36 x 24 inches
2025

Artist Statement

"Dwell on the Dwelling" explores the emotional and spiritual imprint left behind in spaces that have long since fallen into physical disrepair. At the heart of the painting stands a deteriorating house—its boarded windows, cracked bricks, and mismatched roofing signaling abandonment. Yet, surrounding the structure is a vibrant, almost dreamlike gathering of figures rendered in warm hues. These figures represent memories, echoes of community, celebration, and shared history.

The scene is intentionally untethered from time, with a surreal orange sky creating a sense of nostalgia and reverence. Rather than fading into obscurity, the house becomes a vessel for remembrance. This work reflects on how places absorb energy and identity—suggesting that homes, even in ruin, continue to hold and emit the essence of the lives once lived within them.

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Golden Hour

by Nala Handley, Marietta, GA

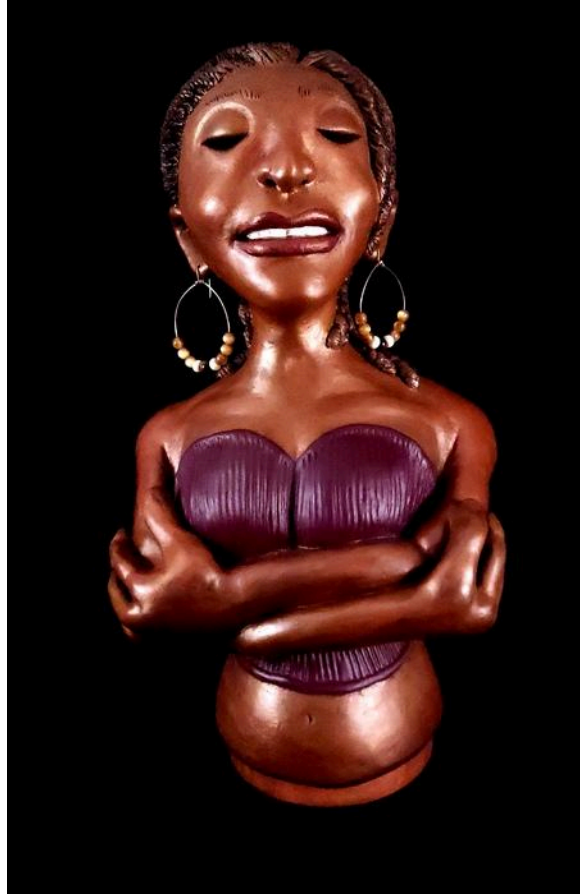
Oil paint on aluminum panel, LED lights
60 x 60 inches
2024

Artist Statement

"Golden Hour" transforms the often-overlooked experience of Atlanta's rush hour into a scene of unexpected beauty and emotional resonance. Painted on a reclaimed street sign, the work reflects the tension between movement and stillness, progress and pause. The composition centers on a packed Atlanta highway during sunset, where the soft, radiant glow of the evening sky contrasts sharply with the dense, motionless traffic below.

This piece draws attention to a shared, familiar view—one seen daily by thousands yet rarely appreciated. Through bold color and layered textures, Golden Hour elevates a mundane moment into something meditative. The warm tones evoke a sense of closure, comfort, and quiet reflection. It captures that feeling of almost making it—when the sky lights up and the chaos of the day gives way to a slow, glowing calm.

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Home Within

by Artis Hill Williamson, Atlanta, GA

Ceramic clay
14 x 9 x 9 inches
2024

Artist Statement

This sculpture captures a woman embracing herself with arms wrapped tenderly around her own form. Her lower eyes and serene expression convey a profound sense of contentment and self-acceptance. The artwork radiates the powerful theme of being at home within one's own body, embodying personal agency and inner peace. Through a secure and balanced posture, the piece invites viewers to reflect on the strength found in self-love and the quiet confidence that arises from true belonging within oneself and being at home.

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'Little Boxes'

by Vyvyan Hughes, Atlanta, GA

Hand bent neon glass, Argon, neon, electricity, muslin, thread , transformer , glass tube supports

22 x 22 x 5 inches

2025

Artist Statement

'Little Boxes' was created after my mother died right before Christmas 2024. Although the home I grew up in no longer exists, elements have resonated into my heart. Quilting was a huge part of home life. It's what I find secure and warm. Love. But home life is very fragile. It can look so strong yet maintains a delicate balance. Mom loved the song 'Little Boxes'. She taught me to break away from the mold of what society expects and create my own life or home inside of me. This is a quilt. The 4 patches stand alone. The quilting does not follow the same path. There are rules , but I created my own. My physical childhood home was torn down years ago. The new house in which my parents lived to and died in has never been home. But inside those walls, through laughter, tears, anger and at times frustration, home was still visible. The quilts , some over a hundred years to the modern patches, kept home visible. A way for me to remember the stories. Now home lives on in a non traditional way.

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House of Remus - Home of Wisdom, Virtue and Ingenuity

by Robert Hunter, Colonial Beach, VA

Original digital print on cotton rag paper
8 x 6.75 inches
2024

Artist Statement

An image of the Home of Imagination which honored the virtue, the ingenuity, and the heroism of Br'er Rabbit as told by Uncle Remus, the fictional title character and narrator of African American folktales compiled and adapted by Joel Chandler Harris.

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Nesting

by Lauri Jones, Decatur, GA

Cotton textiles, thread and batting, free-motion stitching

30 x 24 inches

2023

Artist Statement

"Nesting" is about the instinctual and emotional labor of creating a home. Drawing inspiration from the persistent efforts of a mother preparing for her family, this work explores the intersection of comfort and protection. Through bold geometry and layered stitching, I hope to evoke the delicate yet resilient structures that emerge when love takes shape in physical space. The materials and composition echo the dual nature of nesting: it is both an act of fierce guardianship and tender intimacy. Each element in the piece reflects the quiet strength behind the everyday rituals of care. It honors the invisible architecture mothers build—not just with their hands, but with their attention and presence.

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Mad House

by Lauri Jones, Decatur, GA

Cotton textiles, thread and batting, free-motion stitching

26 x 24 inches

2023

Artist Statement

"Mad House" is both a tribute and a time capsule—a tactile portrait of family life in its most unfiltered form. It invites viewers to find beauty in the bedlam and to remember that sometimes, the best way to survive the madness is to revel in it.

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Neighborhood Reflections

by Shannon Kelly, Atlanta, GA

Watercolor
25 x 31 inches
2025

Artist Statement

Sometimes, we all need a moment to rest. The sparrow in their piece is enjoying a respite from its day by finding shelter under an overhang and looking out at the reflected Georgia Avenue in the Summerhill neighborhood of Atlanta. In the busy urban ecosystem where it makes its home, these moments of peace are a welcome break from the natural and human threats to its safety.

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Moonlit Walking

by Carolyn Kerecman, Decatur, GA

Oil on wood panel
10 x 8 inches
2023

Artist Statement

“Moonlit Walking” explores home as memory, and as an act of return. How do we ground ourselves in a memory? Though comfort is found in recounting the past, how does the act of recollection impact the scene?

Sourcing imagery from personal photographs of my family’s home in Maine, this composition explores memory through missing, or abstracted information. Subtle shifts in value, contrasted with stark light breaking through the dense forest trees, suggests a play between clarity and ambiguity. Inky fields of shadow hide corners of the composition, while a fallen tree seems to block the viewer’s way forward onto the path. Though it may bring reassurance, recollection can be distorted; information lost over time begets a sense of uncertainty. As if in a dream, one wonders- what’s missing here?

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Cornfield, 1998

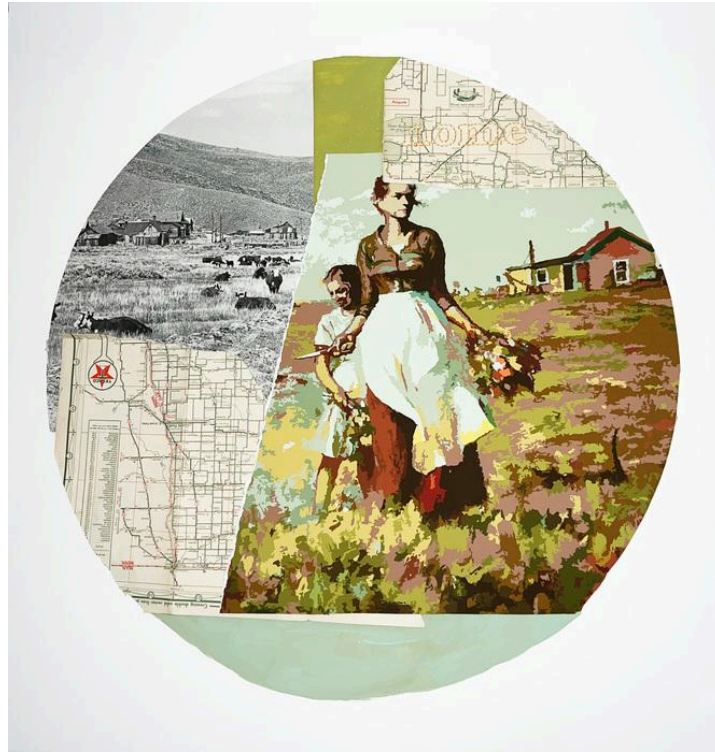
by Epiphany Knedler, Aberdeen, SD

Archival pigment print
24 x 24 inches
2025

Artist Statement

My work explores the romanticization of and ways we engage with history. Using Midwestern aesthetics, use the archive, history, and social contexts to create conversations through imagery and installation. Location plays an important role in my work; I recognize the ways my personal identity can shift based on local environments, memories, and histories. My work is rooted in research and analysis, whether in the community, through travel, or my own history, expressing personal narratives while investigating the larger historical and contemporary social and political narratives. I am drawn to the ways these narratives have been shared throughout history: the New Topographics' urban landscapes, Pop Art's use of kitsch, the YBA's indelible critiques using everyday objects, and the Rococo's subtly evocative stories. The explorations of these works create an advancement in the creative field following the cultural shift of sharing untold histories.

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Home (After Dunn)

by Epiphany Knedler, Aberdeen, SD

Mixed media collage

22 x 22 inches

2022

Artist Statement

My work explores the romanticization of and ways we engage with history. Using Midwestern aesthetics, use the archive, history, and social contexts to create conversations through imagery and installation. Location plays an important role in my work; I recognize the ways my personal identity can shift based on local environments, memories, and histories. My work is rooted in research and analysis, whether in the community, through travel, or my own history, investigating the larger historical and contemporary social and political narratives. I am drawn to the ways these narratives have been shared throughout history: the New Topographics' urban landscapes, Pop Art's use of kitsch, the YBA's indelible critiques using everyday objects, and the Rococo's subtly evocative stories. The explorations of these works create an advancement in the creative field following the cultural shift of sharing untold histories, inclusivity, and critiquing social and political narratives.

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Nostalgia

by Gabriela Landaverde, Marietta, GA

India ink on watercolor paper
24.75 x 20.5 inches
2025

Artist Statement

This piece captures a moment where my mother's silhouette was reflected in our doorway. There is something about the marble shimmering and matted wood that feels like home. This was on a chilly autumn day when we were decorating the house for the season. It is a time when you can practically smell the pine cones and apple cider, and it captures the beauty of making a fond memory. This is what every year felt like in Autumn since I was a child, and there is a sense of peace in remembering. Here home is in a fleeting moment.

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Lost Love and Coffee to Go: Morton Ave & Franklin St

by Cynthia Lollis (Decatur, GA) and Daniela Deeg (Ludwigsburg, Germany)

Juror invitational work

Screenprint

Diptych in 2 frames, total dimension 17 x 26.5 inches

2017

Artist Statement

“Lost Love and Coffee to Go: Morton Ave & Franklin St” is a collaborative diptych by Cynthia Lollis (Decatur, GA) and Daniela Deeg (Ludwigsburg, Germany). They have been making artwork together as ETC Press for more than two decades. These screenprints depict the places they lived when they met as students in Athens, GA in the 1990s. These buildings, patterns and objects form a self-portrait of a certain time and place, the source of their fruitful career of creating collaborative artists’ books and prints.

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Hibernate

by Dorothy Love, Atlanta, GA

Handbuilt earthenware & block print on natural dyed fabric

7 x 6 x 11 inches

2025

Artist Statement

The work is intended as an invitation. A quiet comforting cradle, apart from the time and space of society.

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Evolving

by Cristina Montesinos, Decatur, GA

Acrylic and graphite on canvas
36 x 36 x1.5 inches
2022

Artist Statement

"Evolving" is an abstract reflection of personal transformation. As we navigate life's experiences, we grow, adapt, and evolve—shaped by both external challenges and internal revelations. This piece channels the spiritual guidance that anchors us, offering a sense of sanctuary beyond physical space. In a world where housing may be uncertain, our true home is my inner world—a place of resilience, reflection, and continuous becoming.

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End of the Road

by Carol Mullen, Albuquerque, NM

Collage created from photocopies of photographs, colored pencil, and oil pastel
7 x 5 inches
2023

Artist Statement

This image represents the longing for a permanent "home" which might not be the ideal of beauty, but has meaning and solace for the person longing to be home.

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My shelter yet to come...

by Aldo Muzzarelli, Mauldin, SC

Mixed media (acrylic, graphite, canvas, wood, nails, metal leaf)

15 x 12 inches

2022

Artist Statement

This artwork depicts a young woman lost in thought, gazing with hope and longing toward the horizon through a window framed with nails, while rain seems to fall upon her. Her serene and dreamy expression reflects a deep desire to build her own future, where having a home symbolizes much more than a physical space: it represents stability, independence, and the fulfillment of a personal dream.

The horizon becomes a metaphor for possibility: a place still out of reach but clearly visible, where hope intertwines with uncertainty. Through this image, I aimed to capture a moment of daydreaming, that intimate instant when a person envisions their future with hope, determination, and a quiet inner strength.

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I carry the ancestors with me/Dia de los muertos

by Marla Puziss, Hapeville, GA

Digital photography, archival pigment print
20 x 27 inches
2022

Artist Statement

This horsemwoman (escaramuza) poses with treasured photos from her homeland at an Atlanta celebration of Day of the Dead (Dia de los metros) in 2022. She is part of a Georgia organization of Mexican rodeo riders (charros) who perform synchronized routines on horseback while riding side-saddle. These treasured photos and mementos help keep alive the memories and traditions of Mexico in their new home.

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Independence Day

by Marla Puziss, Hapeville, GA

Digital photography, archival pigment print
16 x 20 inches
2022

Artist Statement

I took this photo of an abandoned home in a small town with a worn and faded painting of an American flag - a display of patriotism from days gone by - during a summer trip in Vermont. As young people leave small towns to follow jobs and opportunity to the cities more homes fall into disrepair and abandon.

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Sonatas XII-32 (Homes)

by Brendan Quirk, Mayville, WI

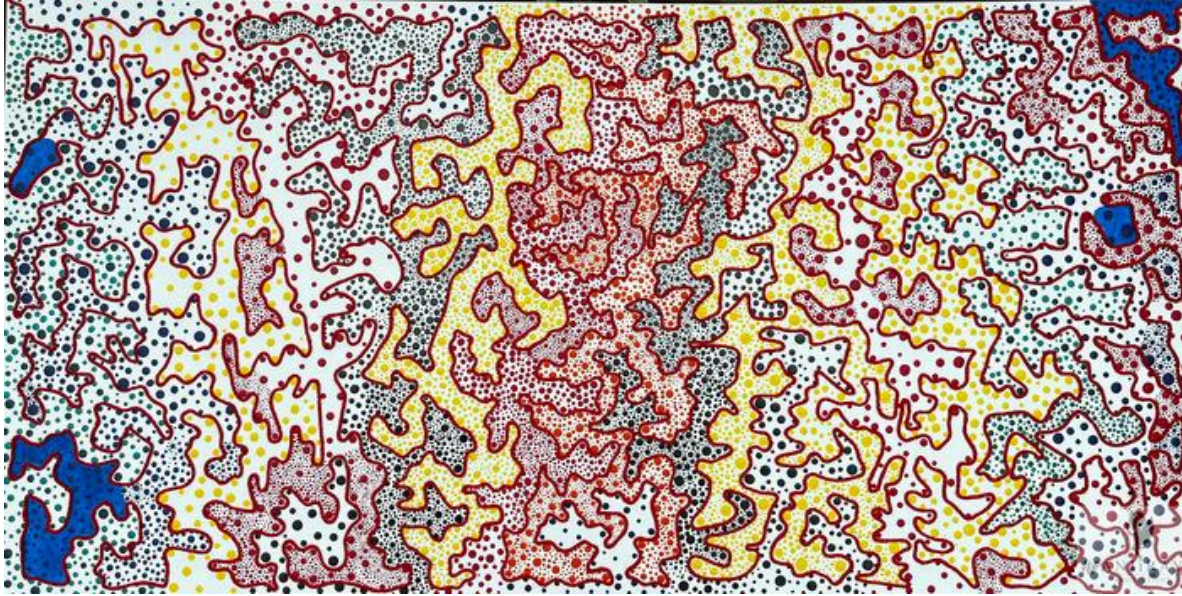
Photography - Fiber-based silver gelatin print
8 x 10 inches
2022

Artist Statement

They closed up my wide porch and put junk inside
Took down my nice staircase and let the paint fester outside.
Someone come, scrape my clapboards - Oh paint me again!
Bring in all the supplies - let loose the workmen.

A dilapidated frame foursquare in Woodland, Wisconsin. There is little sign of habitation, yet it seems not quite abandoned. Perhaps it just needs a paint job? Interesting to see how many area foursquares would have looked like before modern siding and improvements.

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#redLining

by Anji Ray, Alpharetta, GA

Mixed media (acrylic and yarn)

24 x 48 x 1.5 inches

2024

Artist Statement

The Chaos and Order of redlining is lost on many. Redlining was a racial discriminatory method designed to alienate African Americans and people of color as a whole from obtaining a sound financial loan as a means in the dream of homeownership. Lenders marked maps designating the value of neighborhoods in a given area.

Redlining had a considerable negative effect on African Americans and People of Color, primarily that of retarding and widening the gap of generational wealth.

The practice existed from 1930 until 1968 when the Fair Housing Act was established.

Red = hazardous
Green = Safe
Blue = Desirable
Yellow = Declining

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House II

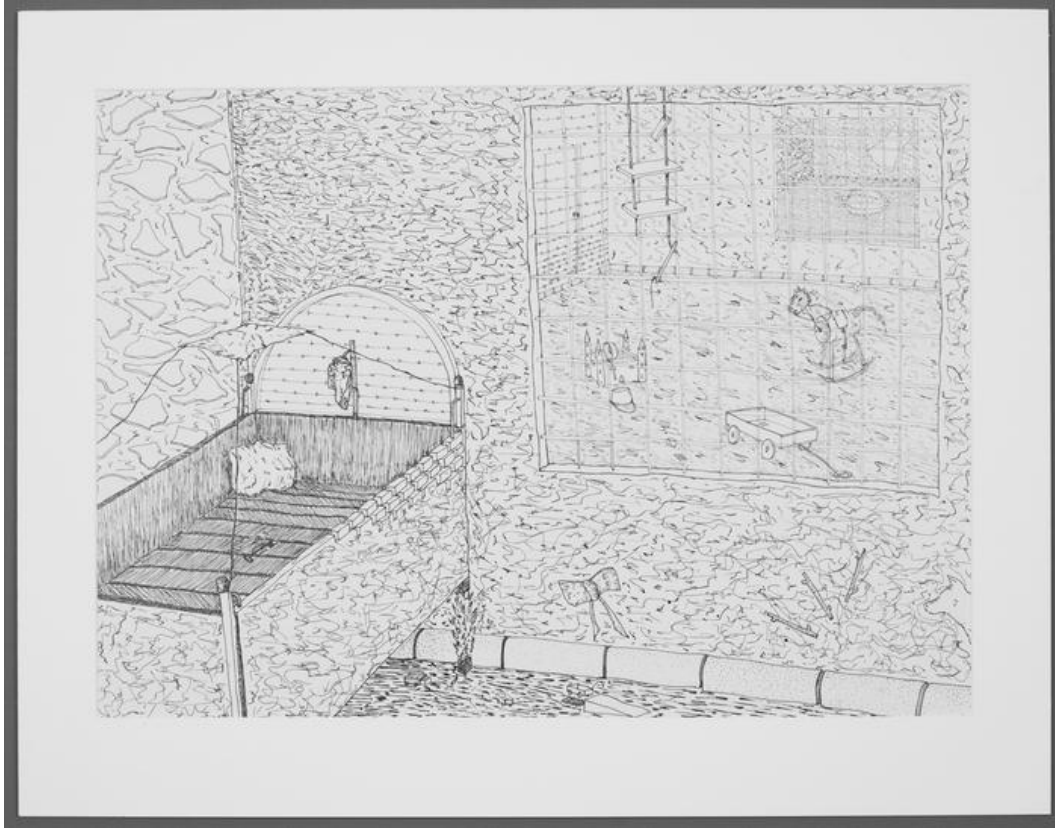
By Robert B. Reed, Hollywood, SC

Watercolor on paper
16.5 x 11.5 inches
2022

Artist Statement

These are a series of studies I'm doing of abandoned house in the Low-County of South Carolina. They also represent aspects of a vanishing South.

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Memories

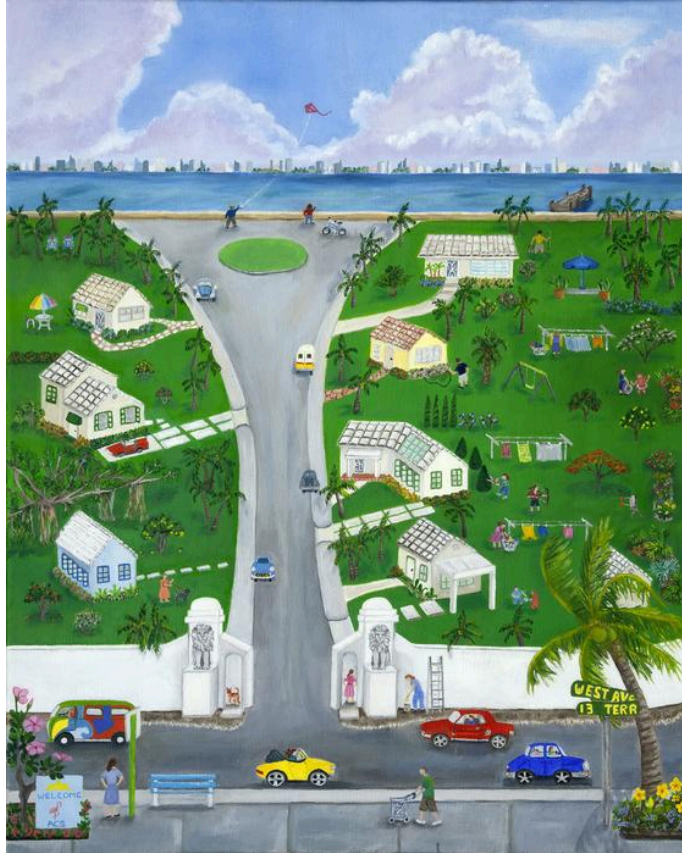
by Brian Row, San Marcos, TX

Ink, bristol paper
21 x 27 inches
2021

Artist Statement

My interests are in the human condition. I have been interested in how different individuals, groups and cultures have taken the intangibles of their lives and translated them into tangible forms. Emotional, spiritual and intellectual dialogues with life manifest themselves in many ways. The works are symbolic representations of the world in which we act, interact and define ourselves.

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My Street on an Ordinary Day

by Arlene Schler, Decatur, GA

Oil on canvas
16 x 20 inches
2020

Artist Statement

We all must experience that first time we called a place "home" to be able to recognize it again. Home is a landing place or a feeling of comfort...it is recurring. My painting is of my first experience of home as a place. It's a painting of the ordinary, the daily comings and goings in my first neighborhood, the street I called home or felt at home in. My street was different because it was surrounded by an old wall and a view of the bay in Miami Beach, Florida. I painted all its ordinariness, its busyness and its beauty to not forget it...to remind me of what was so it can live with me in the now. This street is still a place on a map, but the wall and homes are gone...torn down for a multi-story condo building. This pocket neighborhood is no longer of this time or place. In all my moves to new cities, I search for the ordinary comfort of this long ago place.

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Singlewide

by Dana Shavin, Chattanooga, TN

Wood, roofing shingle, tin, wire mesh, cardboard

7.5 x 14.25 x 7 inches

2024

Artist Statement

In my journey to recover from anorexia, in my 20s, I was tasked with rebuilding my mind and body. Central to my life at the time were a series of dilapidated rental houses I found romantic in the way an unreliable love interest can become, in part because of their very unreliability, a person of intrigue and desire. I inhabited “Singlewide,” a 75’ x 12’ trailer, from age 25 to 32.

Years later, writing about recovery in my book, *The Body Tourist*, I began to see a connection between my mind/body and the deeply flawed houses I was drawn to inhabit. I saw that my affection for them had been a kind of identification—I, too, was in disrepair—and that, in loving them, I was attempting to find love for myself. The “defects” in “Singlewide” depict the state of my body and mind at the time I lived there; and the process by which I built it—with multiple tear-downs and rebuilds in order to suit my vision—mirrors my process, or journey, from mental illness to recovery.

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Passing Through

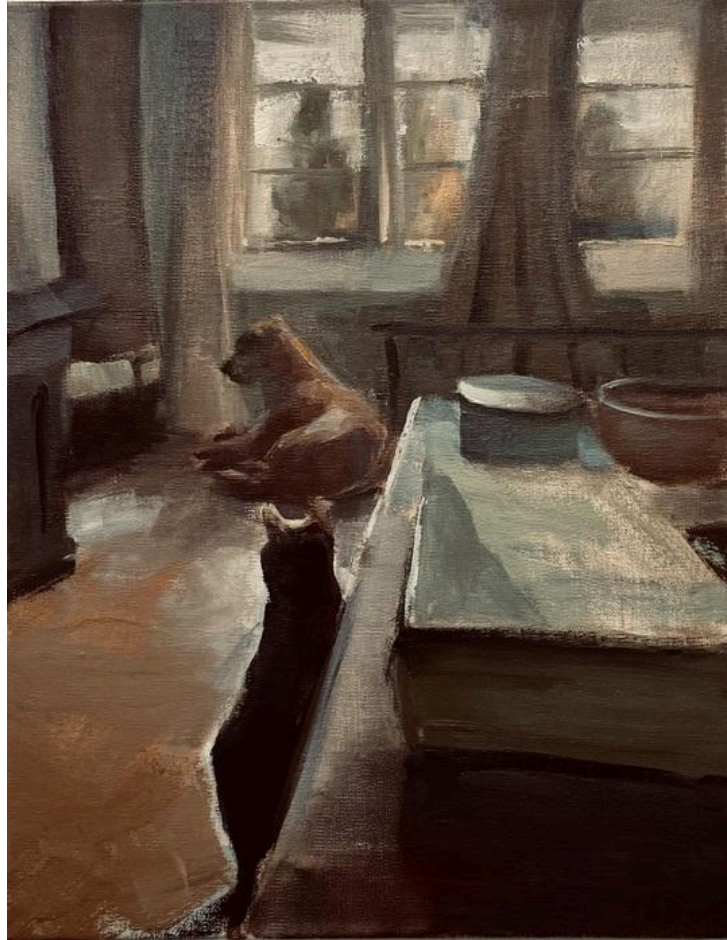
by Jane Shaw, Stone Mountain, GA

Oil on linen panel
16 x 20 inches
2025

Artist Statement

Passing Through - Home can be considered a fleeting or abstract experience especially in larger urban areas. In this painting people pass each other in the street, perhaps anonymous yet perhaps connected by a yearning to belong. This painting also explores the sense of impermanence in community as demonstrated by the figures in black and the loosely painted buildings. The inspiration for the painting came from a photograph taken by me as a traveler in Rouen, France.

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Sanctuary

by Jane Shaw, Stone Mountain, GA

Oil on stretched canvas
11 x 14 inches
2023

Artist Statement

Home as Sanctuary. The inspiration for this painting came after pet sitting for my son. Both of his pets were patiently waiting for him to come home. Home is our intimate refuge. It is not defined by size or possessions or ownership. It is truly defined as a quiet and personal space filled with warmth, light and presence. This painting radiates a sense of security and peace that we long to create in our own home.

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Westlake Grid3

by Paul Takeuchi, Brooklyn, NY

Photography
12 x 15 inches
2024

Artist Statement

Suburban Geometries is a long-term project which explores formal qualities of the suburban landscape. I'm interested in the graphic aspects of architecture and designed landscape, the intersection of competing planes, colors, textures, and light. I often frame across property lines to create shared compositions which explore how we compete and harmonize with our neighbors. This work is from the Grids subseries, a nod to the formalist typologies of Bernd and Hilla Becher, California style, in color.

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Walking Each Other Home

by Kathleen Taylor, Roswell, GA

Acrylics and oil
36 x 18 inches
2025

Artist statement

This painting was inspired by the words of Baba Ram Dass and his quote: "We are all walking each other home". I tried to illustrate a sense of community, brotherhood and diversity.

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Castles for the New Economy: Single Family Dwelling II

by Kenneth Thompson, Blissfield, MI

Cast bronze
6.5 x 5 x 5 inches
2011

Artist statement

Castles for the New Economy: A Response to the Housing Crash of 2008

Home ownership has long been the goal of many Americans and is central to financial security. But now, millions have lost or are losing their homes. This sculpture is from a series of 16 that illustrate my outrage at the system that allowed this to happen. With an absolute lack of reverence, I happily jab at the responsible parties: the banking industry and Wall Street.

Within my work, materials serve as metaphors... I use corrugated board, Styrofoam, sticks, wax, duct tape and pencils to illustrate my thoughts. To push the point a little further, I chose to cast the images in bronze, a time-eternal and lustrous material that stands in conflict with my imagery and intent.

The title for this series, "Castles for the New Economy", comes from my fear that wealth in the new economy will be determined by the number of appliance boxes that we can duct tape together to form our home!

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Castles for the New Economy: Vacation Home

by Kenneth Thompson, Blissfield, MI

Cast bronze
8 x 4 x 5.5 inches
2011

Artist statement

Castles for the New Economy: A Response to the Housing Crash of 2008

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LIGHTWEIGHT DWELLINGS FOR THE NEW ECONOMY, 20: Tie It Up Nice With A Bow And No One Will Notice The Rest!

by Kenneth Thompson, Blissfield, MI

Cast aluminum
6 x 8 x 22 inches
2013

Artist Statement

Lightweight Dwellings for the New Era

As an attempt to illustrate my outrage, most of the works in this series were fashioned on a Monday, a week after Hurricane Katrina hit New Orleans. The ideas and statements flowed easily that day, odd for me who normally spends weeks and sometimes months creating a single work, but that day produced a body of work. I felt empowered to illustrate human frailties succumbing to the violent forces of nature. But even more importantly, the work became a spear of sarcasm and satire pointed directly at President Bush, FEMA and other authorities that waited several days before responding with help.

The title for this series comes from understanding that in a storm of that intensity, all of man's constructions become 'lightweight dwellings' as they are washed away in the storm surge and ensuing floods. The 'new era' arrives as we calculate how to rebuild, improve, rejuvenate and yes, hopefully, start over.

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The Gardener

by Judy Vienneau, St. Petersburg, FL

Wire sculpture, collage, acrylic paint, pastel pencil on board

11 x 14 x 4 inches

2021

Artist Statement

One in a series of four works in my "Isolation" series, inspired by the pandemic of 2020. A woman isolated in her home waters her window box of flowers. The background is a collage of newspaper headlines from 2020.

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On My Way Home

by Susan Xiao, Madison, AL

Student work

Spring steel

15 x 15 x 17 inches

2024

Artist Statement

As a second generation Asian American, defining home is more than just a physical space. The combination of cultural identity, long distance family relationships, and community come together to create a turbulent journey to find what "home" means. Perhaps the swirling, turning spirals of this piece could represent the winding road of discovery, or the idea that no matter where I go, I will always have a home to go to-- or within me.

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Marie

by Lily Yu, Columbus, GA
Student work

Flashe paint on laser cut MDF
35 x 45 x 3 inches
2024

Artist Statement

Marie offers an abstract glimpse into a grandmother's bathroom wall, where shapes formed from hair stuck to wet tile mimic movement and the passage of time. Subtle marks, veiled in pale yellow, echo the forgotten corners of a home and evoke unresolved emotions stirred by unremembered objects.

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Atlas Drawings 6

by Liliana Zavaleta, Milford, NY

Acrylic on printed vintage paper

18 x 14 inches

2021

Artist Statement

I took a deep dive into my past during 2020, when I traveled to Chile. Thrust into a strict seven-month quarantine, I had no choice but to question: Who am I? Where am I? What's my place and my identity?

I continued to work, for the next few years, on constructions, paintings, and drawings that represented my search for shelter, place, home, and community. My language is modest and personal; my materials, humble and ordinary.

I didn't make any political declarations: the work began as my search into my history and memory. But it did become a personal battle cry. If life leaves us not knowing where we're truly 'from', or where or what we call 'home', then how do we find or seek shelter? And how does this search inform our views on politics, economics, and citizenship? Does my work offer answers to these questions? With their diverse forms – abstract, humble, archival, cartographic, recycled – they do invite viewers to doubt and question. And to pursue real answers.

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