



HOME v.2: Homeland

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: May 29th – July 18th, 2026

GALLERY HOURS: Thursday – Saturday, 1-5 PM

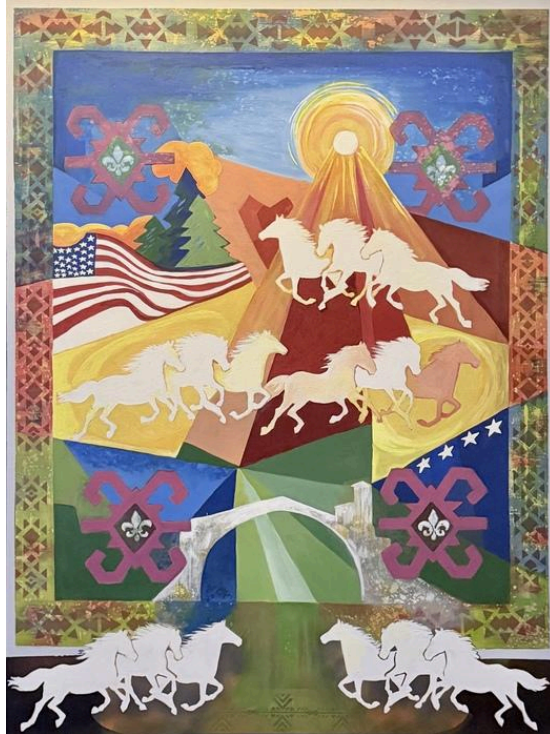
LOCATION: Fourth Floor Gallery of the Decatur Library, 215 Sycamore Street, Decatur, GA 30030

The Decatur Arts Alliance and the Decatur Land Trust are partnering with the Decatur Library to present the second edition of a powerful art show celebrating the multifaceted meaning of “Home.” We invite artists of all mediums to lend their creative voices to this important cause.

The theme for 2026 is “HOMELAND.”

A person’s or a people’s native land, we look to explore “homeland” as a geographical point of origin and a state of being. Works should express cultural and ethnic elements, and elucidate the view of “home” from the immigrant to the expatriate, the displaced to the indigenous. How do we find “home” when we are away from the land of our forebears? What do newly arrived peoples do to preserve their culture and heritage? How do we honor and acknowledge the indigenous inhabitants of the lands upon which we all now live?

We encourage you to explore these themes and more in your artwork. Let your creativity illuminate the diverse ways we experience and define “home,” and pour connection with a “HOMELAND.”



Crafting Memories

by Sandra Ackovic, Suwannee, GA

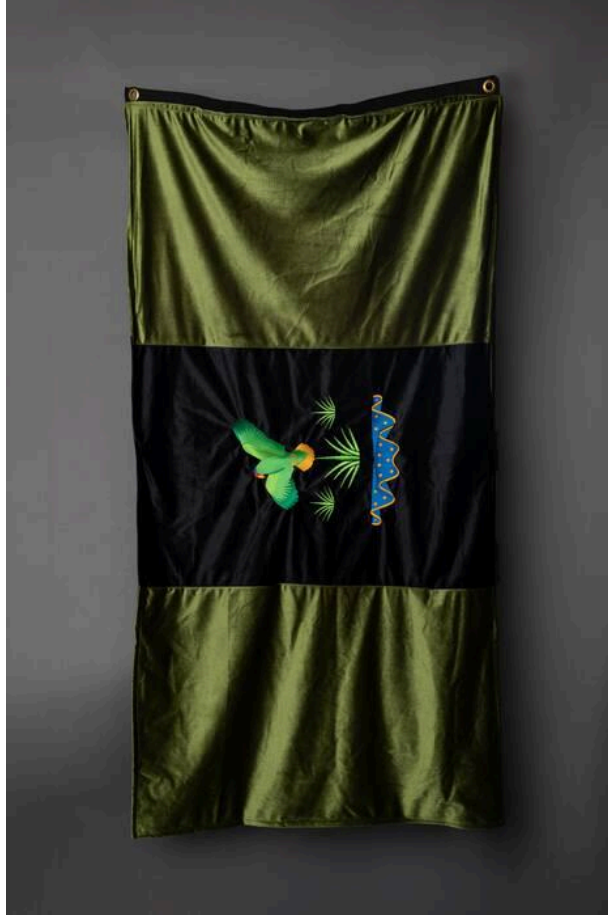
Acrylic paint on canvas
48 x 36 inches
2026

Artist Statement

I painted in sense of telling a story with homage to my native heritage of women knitting rugs to leave legacy and history to generations to come. Native American women also weaved rugs to leave memories and wish good fortune to home where those rugs went. So I waived with paint and brushes to answer what a Homeland is. Is it a long forgotten cobble stone streets of old towns in Bosnia and Hercegovina? Hot summer days by cold green river, or is homeland full of painful memories and sounds of bombshells reminding me of war? Is homeland here in Georgia where I found my piece, where I was welcomed by nice southern people, place where my kids are born , where tea is always sweet? Homeland is both!

Same wild horses roaming planes of Bosnia and coastal shores of Georgia, for my past, present and future, galloping through landscapes of this beautiful world. Ornamental symbols waved in rugs for good fortune and happiness in home. Beautiful sunsets and legacy to protect and honor nature above all.

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



Homeland III (South Texas Flag)

by Christine Adame, Lake Dallas, TX

Velvet and digital embroidery

60 x 36 inches

2023

Photo credit: James Coreas

Artist Statement

“Homeland III (South Texas Flag)” reimagines the Mexican flag's design to represent the Rio Grande Valley where I grew up. The flag is double-sided with an identical reverse side. It is part of my Homeland series, a series of six reimagined flags of Texas. My fiber works are inspired from my identity as a mestiza tejana, or mixed-race Texan. By using custom heraldry and remixed flag design conventions, I hope to present an alternative form of belonging, one that comes from the places we have called home, and the people who made it so.

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To The Best Beloved Broomeister on her Birthday

by Kate Binzen, Decatur, GA

Quilt made of bed sheet and Liberty of London fabric
70 x 60 inches
2025

Artist Statement

As a child, my Australian mother was tasked with caring for the house and home. She cooked, sewed, and ran barefoot. She married my American father and arrived by ship having never stepped foot on American soil. She spent the rest of her life in her new country.

Here she raised four children, putting her life skills to work sweeping, gardening, growing vegetables, cooking and baking bread. The clothesline took up most of our backyard with our linen sheets blowing in the wind. She was deft with a needle and thread and made many of our clothes including a wedding dress and down coat. My quilt is constructed from my mother's favorite fabric from her youth in Australia, Liberty of London, and a sheet from my parents' bed. I took one of my father's love poems to her and superimposed it onto the quilt. I then quilted his words into the piece. A quilt represents home in the most basic form. Bed, sheets, love and love making, bringing forth the next generation.

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Absence of Presence #6

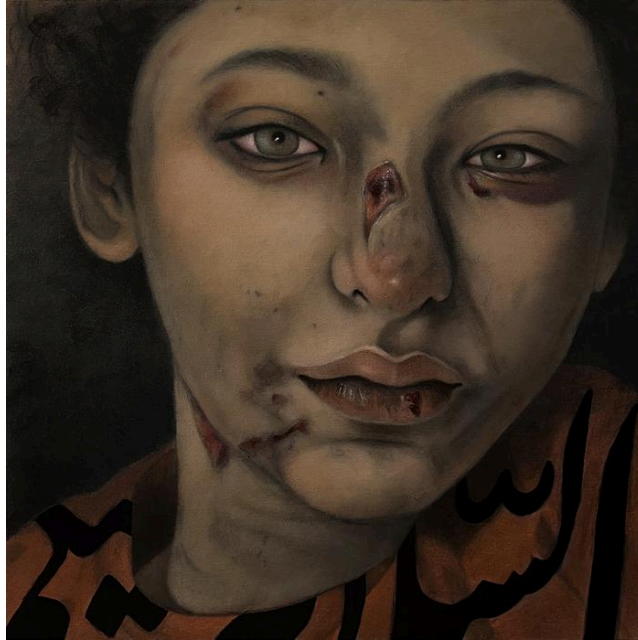
by Terry Brewer, Santa Fe, NM

Oil on canvas
24 x 18 inches
2026

Artist Statement

This piece is from an ongoing series of portraits of children impacted by war, grief and loss. The paintings are an exploration of the philosophical concepts of relative truth versus absolute truth. Set in the context of similar, but distinctly different mental states experiencing the presence of absence, where the missing thing carries a profound, tangible weight and the absence of presence, where something normally found is missing, leaving a void and a sense of emptiness and interdependence.

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Absence of Presence #12

by Terry Brewer, Santa Fe, NM

Oil on canvas
22 x 22 inches
2026

Artist Statement

This piece is from an ongoing series of portraits of children impacted by war, grief and loss. The paintings are an exploration of the philosophical concepts of relative truth versus absolute truth. Set in the context of similar, but distinctly different mental states experiencing the presence of absence, where the missing thing carries a profound, tangible weight and the absence of presence, where something normally found is missing, leaving a void and a sense of emptiness and interdependence.

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Absence of Presence #14

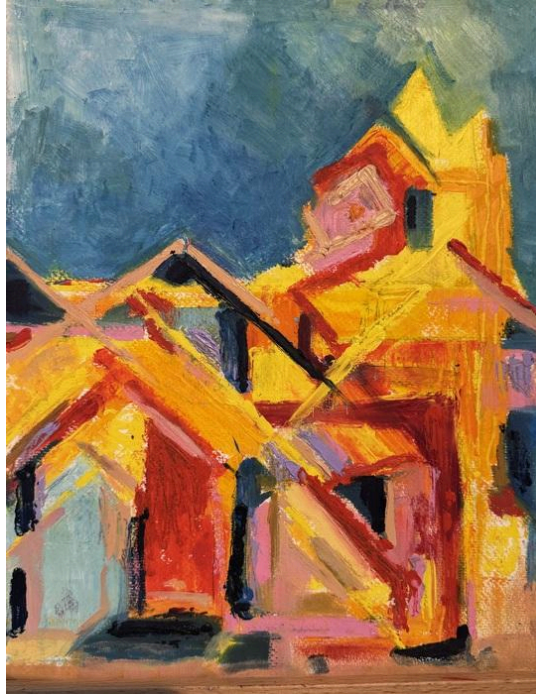
by Terry Brewer, Santa Fe, NM

Oil on canvas
22 x 22 inches
2026

Artist Statement

This piece is from an ongoing series of portraits of children impacted by war, grief and loss. The paintings are an exploration of the philosophical concepts of relative truth versus absolute truth. Set in the context of similar, but distinctly different mental states experiencing the presence of absence, where the missing thing carries a profound, tangible weight and the absence of presence, where something normally found is missing, leaving a void and a sense of emptiness and interdependence.

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Commercial Street

by Mark Bryant, Atlanta, GA

Oil on paper
11 x 14 inches
2023

Artist Statement

Commercial Street is the main street in Provincetown, MA, where I have spent several summers at a friend's house, painting in the studio of the Fine Arts Work Center. This piece aims to capture the history and color of the Cape Cod city's homes.

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Ancestral Paths

by Turiya Clark, Stone Mountain, GA

Soft pastel and color pencil

9 x 12 inches

2026

Artist Statement

The drawing is a loose self portrait, depicting the paths my ancestors took from their homes after being forcibly removed. The magnolia represents the spirit and my connection to God and my ancestors. It's a reminder that this earth does not belong to us, the forever home is with God.

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Balat-Kalyo

by Angaea Cuna, Bear Creek, NC

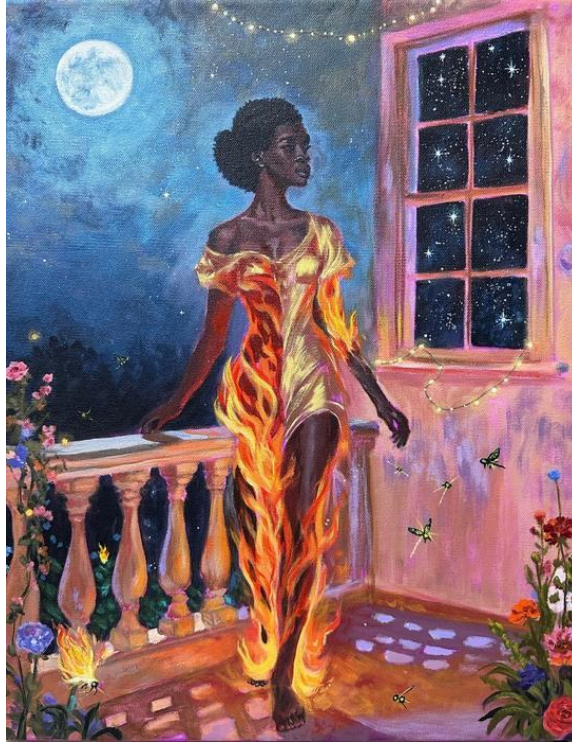
Goat hide, banana paper, mango wood, Baybayin written with pyrographic pen
8 x 6 x 6.5 inches
2023

Artist Statement

"Balat-Kalyo" embraces the matriarchal resilience passed down to my hands from my ancestral mothers. Written in Baybayin prose, the ancient script of the Philippines, the book describes the skillsets and tenacity of pre-colonial Filipinas who were later enslaved to work menial tasks such as tobacco rolling for the Spanish colonizers. It focuses on the calluses on their fingers, described as crowns, trophies, generational wisdom, and connection to place, eventually the callus growing around their hearts. As a Filipina immigrant in the diaspora, I've inherited their talents as well as their pain, developing calluses of my own for the very same reasons.

When I imagine the books that my Filipino ancestors would have created, if their literature and culture survived throughout time, I wonder what their "books" would look like, what materials would they use, and how would their books function?

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Hot Surreal Nights

by Mindy Delaney, Greenville, SC

Acrylic on canvas
20 x 16 x 1.5 inches
2026

Artist Statement

She stands in a world that feels both luminous and untethered, surreal in its foundation - not truly finished or attached but beautiful in its own way. The landscape around her, this patio that seems to attach to nothing but her soul, floats like a dream she hasn't fully woken from. Every surface feels unfamiliar as if the ground itself is still deciding whether to welcome her. Yet within that strangeness burns a quiet, insistent desire to accept, to adapt, to fold herself into the rhythms of this new place she must call home. The flames erupting from her body represent the tension and longing to break free and adapt. She is not erasing her past, she is negotiating with it, letting it breathe beside her as she reaches towards this new norm. The surreal surroundings mirror her inner terrain - lovely, disorienting and full of possibility. In this suspended space, she discovers that belonging is not a destination, but a continuous act of becoming.

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Torrent and Tangle: Keep Your House In Order

by Debra Disman, Los Angeles, CA

Book board, hemp cord, mulberry and watercolor paper, paint, lace, ribbon

10.5 x 25 x 18 inches

2019

Photo credit: Elon Schoenholz

Artist Statement

"Torrent and Tangle: Keep Your House In Order" is a mixed media sculpture that emerged from the form of the book, and draws parallels between the structure or architecture of the book and the built environment, referencing the notion of house and home, where we live.

The doors and accordion folded corners of the piece can be opened, closed or stretched. The work speaks to the torrent of material, digital, political and personal input we receive every day, 24 hours a day, that fills our brains, homes, hearts and minds, and threatens to overwhelm our very souls, and tangle our judgement and care. It takes all we have, and can muster to keep clear of this diverting overwhelm, and keep our literal and proverbial homes, and selves, in order.

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Backyard Chairs

by Crystal Doyle, St. Louis Park, MN

Acrylic on canvas

14 x 14 inches

2025

Artist Statement

This is a painting of my neighbors vintage metal chairs. Our houses are very close and we often meet and sit in these chairs to talk and have refreshments. They give me a feeling of home and community. The chairs are old, one is green and one is red, the painting is from the afternoon when the sun comes through and creates deep shadows, the perspective angle is a little different. I painted this from a photo and must have been sitting on the ground, recently returned to art and this was one of the first paintings I completed.

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Prairie Land Homes/ Then and Now

by Crystal Doyle, St. Louis Park, MN

Monotype with collage

14 x 12 inches

2026

Artist Statement

This is a field I walk by very often. It has been restored with natural prairie plants and is a natural catch basin for a lake. You can see homes in the background and I imagine what it was once like with indigenous homes. I gather natural material on my walks and use these when creating my print. Images of current homes are from a photograph I took, tepees are copied from a book and collaged onto print. This area has been my home for 30+ years and was the home to the Lakota Sioux for hundreds of years before me. I try to honor the land and the history in my botanical prints.

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Seodang (Traditional Korean Village School)

by Mina Duffie, Phenix City, AL

Sculptural work made with hand-formed Korean mulberry paper (Hanji) and mixed media

48 × 32 × 15 inches

2024

Artist Statement

This work explores the idea of homeland through Seodang, a traditional Korean educational space that no longer exists. During the Joseon Dynasty, Seodang functioned as a community-based place of learning where education was closely connected to daily life, and Confucian values such as respect, social order, and communal responsibility were naturally formed.

Recreated in Korean mulberry paper, the sculpture brings back a vanished scene while reflecting on the cultural meanings it once held. The delicacy of the material reflects the subtle yet enduring nature of memory.

For me, homeland is not simply a physical place, but something shaped by memory, tradition, and human relationships. Through this work, I reflect on where we come from and how these values continue to influence contemporary life.

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Mildred Inez Hale, Portrait 1

by BK Durham, Decatur, GA

Mixed media analog collage on wood panel (watercolor, acrylic, found images, family photographs)

28.5 x 22.5 inches

2026

Artist Statement

The Mississippi Delta, my home, is a complicated place. I spent years as a young queer person rebelling against its cruel legacies. I am now grateful for the wisdom that age has brought me in understanding that the longing I have felt to reconnect with my own family history and homeplace is a valid human need. In acknowledging the rich beauty and hardship of the region and of my own family history, I have begun to reclaim and make meaning of my family's past, full of generational trauma, innovation and resilience. I have precious few memories of some of my folks and many I only know through stories, letters and photographs. Through art making I'm able to find and lovingly tether myself to them and my home. This piece is assembled from painted torn papers, photographs of my maternal grandmother, found images handcut from books and magazines and photographs I took of the fading banana leaves on my property.

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Polar Walk 7

by Aimee Fresia, Lee's Summit, MO

Acrylic collage on panel
12 x 12 inches
2024

Artist Statement

Polar bears spend a majority of their lives in solitude. A 2023 artist residency had me in a solitary state for a month. Away from my home, family, work colleagues and familiar environment. I found respite in daily walks through Newnan, Georgia to clear my head and focus on the work for later in the day. The older homes and dark-patina sidewalks left me with a feeling of nostalgia for my childhood hometown. I found myself simultaneously a part of and apart from an environment that was both familiar and foreign to me all at the same time.

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Anachronicity

by Cynthia Frigon, Decatur, GA

Cut postage stamps and envelopes (collage) on cradled wood panel
28 x 18 inches
2025

Artist Statement

This collage, made entirely of cut postage stamps and envelopes, provides an unusual look at place and time. Coop's Shot Tower (Melbourne, Australia, 1889) exists inside a modern shopping centre beneath a custom-designed, 20-story glass dome, while futuristic LED screens announce all manner of digital possibilities.

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Convergence

by Lisa Guyton, Atlanta, GA

Watercolor and mixed media

24 x 18 inches

2026

Artist Statement

We all have moments when we are faced with choosing one path over another. This work connects to that realization or memory about paths chosen and paths eliminated.

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Blackwater Reflections

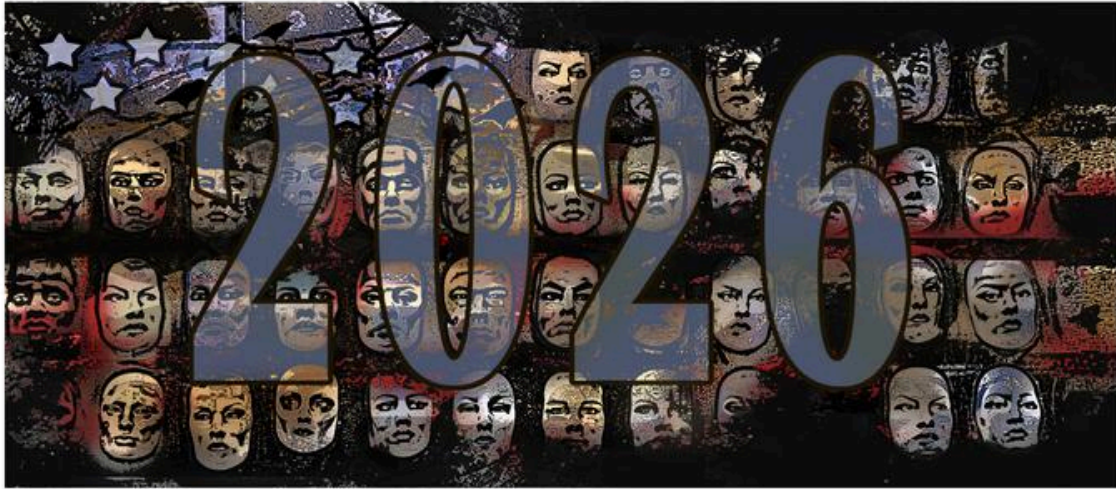
by Jenn Hendrix, Milton, FL

Photography
16 x 20 inches
2026

Artist Statement

The Blackwater River in Northwest Florida holds deep Native American significance as a vital travel, trade, and hunting corridor used for centuries, particularly by the Creek tribes in the 1700s. It served as a natural boundary between Upper and Lower Creek territories and features numerous archaeological sites along its sandy banks.

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The Unwelcome

by Robert Hunter, Colonial Beach, VA

Original digital print, printed with archival pigment inks on cotton rag paper

10.75 x 23.5 inches

2026

Artist Statement

America in 2026 is engaged in the brutal removal of those from other places who have come here seeking a "Homeland" of Safety and Opportunity. Instead of sanctuary and security, they face the violence of ICE and a government who calls them scum. Our laws offer sanctuary but our government provides only persecution.

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Peaceful Monochrome

by Sumin Joo, Irvine, CA

Digital art
12 x 8.5 inches
2024

Artist Statement

This piece reflects a quiet moment of home as I remember it—my mother sitting by the window in our house in Korea, holding a warm cup of coffee. Rather than depicting a specific place in detail, I focused on light, color, and atmosphere to express the emotional essence of “homeland.” The soft greens and filtered sunlight evoke a sense of calm, familiarity, and stillness that I associate with my upbringing.

As someone living away from my country of origin, “home” has become less about a fixed location and more about fleeting, intimate memories. The act of sitting, resting, and simply existing in a familiar space becomes deeply meaningful. Through this work, I explore how homeland can live within small, everyday moments—carried through memory, sensation, and longing.

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Descendant of Magyars, Living on Ute Land

by Carrie Keating, Walsenburg, CO

Acrylic

9 x 12 x 1.75 inches

2026

Artist Statement

The landscape and history of southern Colorado where I live inspires me to contemplate the layering and emergence of the various people who have inhabited it over time, from the indigenous to those who came after. In my painting, I reference and overlay in the sky a traditional Ute textile motif, representing an original people of the land I inhabit, alongside images of my Magyar (Hungarian) ancestors and their culture's textile motifs overlaid on their clothing. The ethnic designs of each speak to me as something universal and collective. With this image, I reflect on my and many others' experience of being descended from European immigrants in the American West, a land that was not originally ours. I also think of the universal experience of all people as migratory and as immigrants, in search of survival and opportunity.

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Beacon

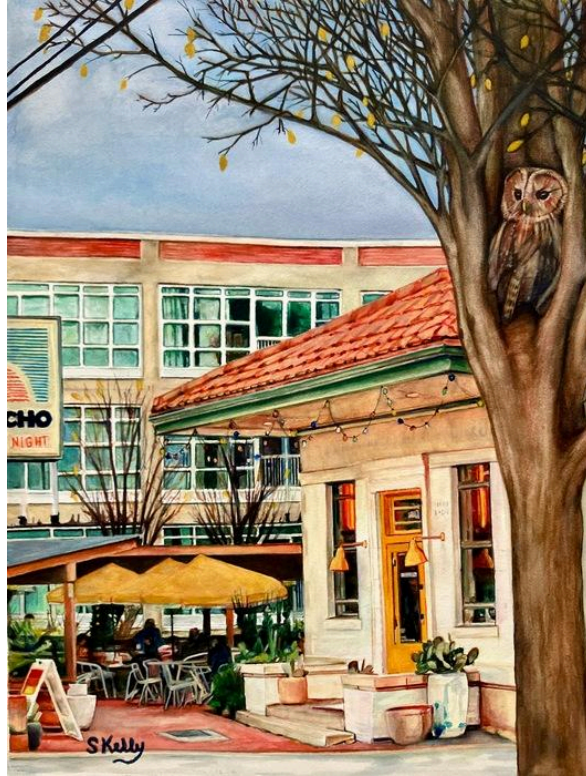
by Shannon Kelly, Atlanta, GA

Watercolor
18 x 24 inches
2024

Artist Statement

This watercolor painting celebrates the network of neighborhoods that quilt the Atlanta area. Each neighborhood is unique and special, with its own traditions and quirks. But each neighborhood is necessarily connected to those around it, whether through the MARTA system (see the bus stop in the lower right hand corner) or through the beltline (accessed by the pedestrian bridge above the road).

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Muchacho Barred

by Shannon Kelly, Atlanta, GA

Watercolor
18 x 24 inches
2025

Artist Statement

Atlanta is a vibrant and interconnected community that is the home of people from around the world. But it is also an ecosystem that is the home to a surprising number of plants and animals. "Muchacho Barred" features a barred owl hidden in a tree watching the human activity at Muchacho Restaurant on Memorial Drive in Atlanta. It is an homage to the many winged denizens that share our city--sometimes seen, sometimes hidden. It is also an invitation to notice all the ways that nature and wildlife are intrinsically woven into our daily lives.

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Dust to Dust: A Girl's Diary

by Patty Kennedy-Zafred, Murrysville, PA

Vintage sugar, salt, and feed sacks; vintage calico, original feed sack tags, photo emulsion silkscreen materials, textile inks, Peltex. Techniques: Hand screen printed images on vintage materials, machine quilted, fusing, machine stitched binding techniques, creating a two sided accordion French door book.

12 x 56 x 35 inches

2024

Artist Statement

The agricultural landscape of America has changed dramatically since 1900, when half of the population lived and worked on farms. Every week, faced with economic hardship, long hours, and corporate competition, hundreds of family farmers leave their land for good. The independent family farm is an essential part of our diverse American fabric, representing strength, tenacity, patience, and perseverance. Inspired by photographs taken for the U.S. Farm Security Administration during the 1930's Dust Bowl Era, this work utilizes vintage sugar, salt and feed sacks and antique calico from the time period, both fragile, and challenging to print and stitch. The faces of these young girls reflect grit, determination, and hope. Placing their stories, in context with these materials, and reflecting their history in book form, attempts to verbalize their personal experiences of loss, instability and survival.

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



Harvest Moon

by Patty Kennedy-Zafred, Murrysville, PA

Cotton fabric, procion mx dyes, textile inks, photo emulsion silkscreen materials, cotton batting, cotton threads. Hand screen printed images on hand dyed fabric, utilizing multiple dye techniques; machine pieced and quilted. All printing and dyeing by artist.

45 x 62.5 x 45 inches

2021

Photo credit: Larry Berman

Artist Statement

In 1830, amid controversy and opposition, President Andrew Jackson signed the Indian Removal Act, forcibly removing thousands of Native Americans to reservations west of the Mississippi River. Jackson's goal was to "separate the Indians from immediate contact with settlements of whites," claiming, "the policy of the Government toward the red man is not only liberal, but generous." Their struggles transcend time, and can be connected to hardship, injustice or discrimination experienced today. Stories of Native Americans are an essential part of our diverse American fabric, as a dark reminder of the strength and courage required in the face of adversity, regardless of race, color or culture.

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Seed to Harvest

by Patty Kennedy-Zafred, Murrysville, PA

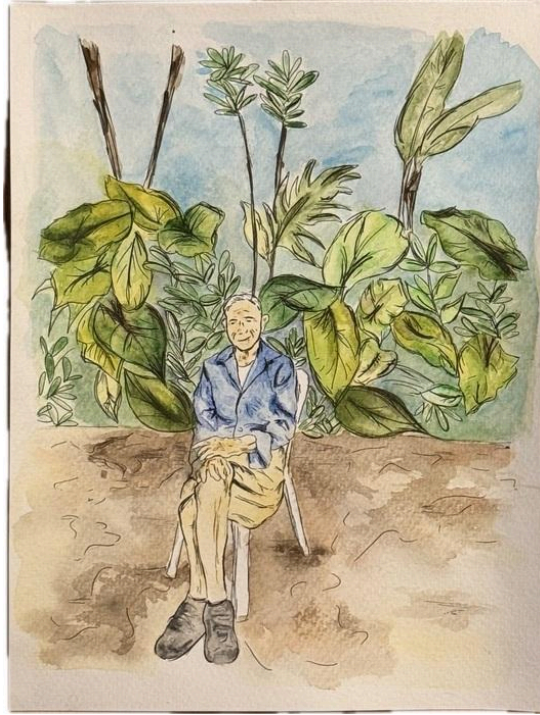
Cotton fabric, procion mx dyes, textile inks, photo emulsion silkscreen materials, cotton batting, cotton threads. Hand screen printed images on hand dyed fabric, utilizing multiple dye techniques; machine pieced and quilted. All printing and dyeing by artist.

8 x 42 x 42 inches

2023

Artist Statement

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The Original Marcelino

by Melissa LaBoy, Clarkston, GA

Watercolor
8 x 10 inches
2026

Artist Statement

A watercolor portrait of my great-grandfather, Marcelino, seated among lush plants that reflect growth, memory, and family roots. Sharing the same name across generations—my great-grandfather, grandfather, father, brother and niece—Marcelino becomes more than one person; it becomes a thread of identity, inheritance, and continuity. This piece honors the quiet strength carried through generations and the enduring presence of family history.

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The Radiant Path

by Melissa LaBoy, Clarkston, GA

Pyrography wooden canvas, wood stain, watercolor
20 x 20 inches
2026

Artist Statement

In the heart of the Chicago diaspora, the 'Paseo Boricua' is more than a street—it is a lifeline. "The Radiant Path" captures a quiet moment of transition for a Puerto Rican family navigating the space between two horizons. By gold-leafing the atmosphere around this father and his children, I am sanctifying the mundane struggle of migration. It is a tribute to those who left the island's sun only to become the sun for their children, ensuring that the 'radiance' of our heritage is never lost in the transit.

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Creekside

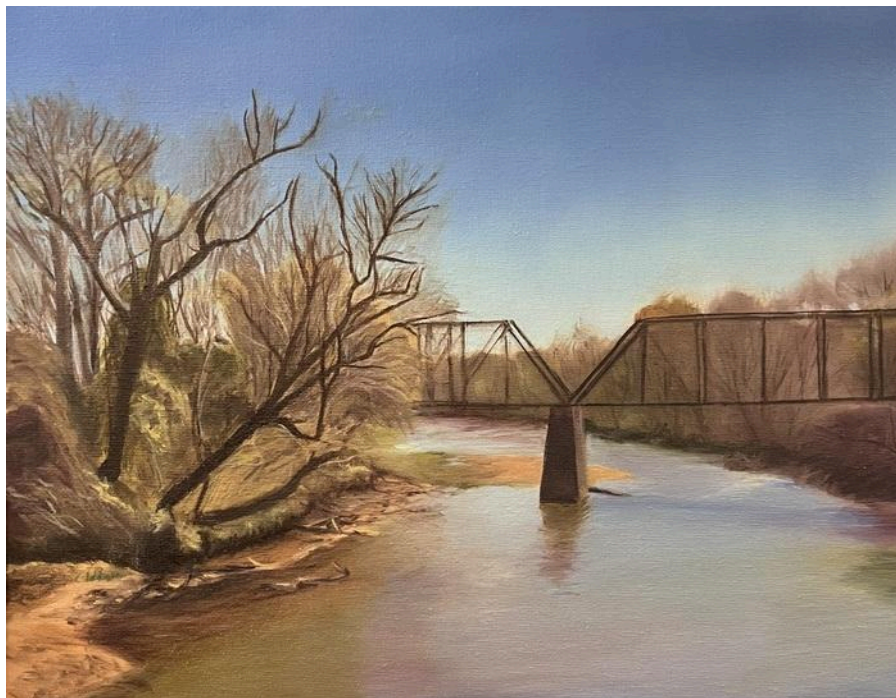
by Gabriela Landaverde, Marietta, GA

Tufted yarn rug
15 x 30 x 2 inches
2025

Artist Statement

Here homeland is in an ecosystem. Plants and animals are native to the land, and they are dwindling by the day. Unprecedented challenges are making it harder for plants and animals to survive. The natural environment came well before microplastics and AI data centers, yet nature is declining. Something as simple as a log by a creek carries moss, flowers, bugs, and maybe even frog eggs. Once these habitats and water sources are poisoned with byproducts, homeland becomes less stable.

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Serenity

by Gabriela Landaverde, Marietta, GA

Oil paint on stretched canvas

14.5 x 17.5 x 1 inches

2024

Artist Statement

Serenity is based on the Etowah Mounds state park in Cartersville, Georgia. This is a burial site related to the Muskogee Nation and Mississippian people. This is Native American land, yet it has been encroached upon as the mounds were excavated without the consent of the natives. It is now undergoing repatriation, as human remains and items are being returned to their rightful owners. Items on display in the museum were also removed in recent years as they were not meant for viewing outside of their internal culture. This is one of few places where upon entering, I feel at home. There is a sense of peace that fills the space and a welcoming air that I never experienced anywhere else. Homeland is fragile for the indigenous in this country. But by spreading awareness to sites like this, Georgians can support the rights of our indigenous population.

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Constructed Inheritance

by Matthew Malkowski

Student work

Oil paint, oil pastel on stretched canvas

30 x 40 inches

2026

Artist Statement

This work explores how complex structures of memory and narrative are embedded within every immigration story. Drawing from my family's migration from a rural town in Eastern Poland to the United States, I examine how language, culture, and tradition exist in a continual state of adaptation and fragmentation. With each generation, the memory of migration shifts, becoming increasingly abstract and layered. Through the surreal interplay of layered architectural forms and familial portraiture, I visualize these evolving narratives. Architecture serves as a metaphor for familial structure while also revealing inherited class privilege, particularly the disparities in access between descendants of white European immigrants and non-Western immigrant communities. Grounded in personal history yet attentive to structures of privilege, this work aims to move beyond autobiography, inviting wider audiences into ongoing conversations around migration, identity, and class.

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Golden Eagle

by Alexandra Martinez, Morrow, GA

Student work

Watercolor, acrylic gouache, pen ink
24 x 18 inches
2026

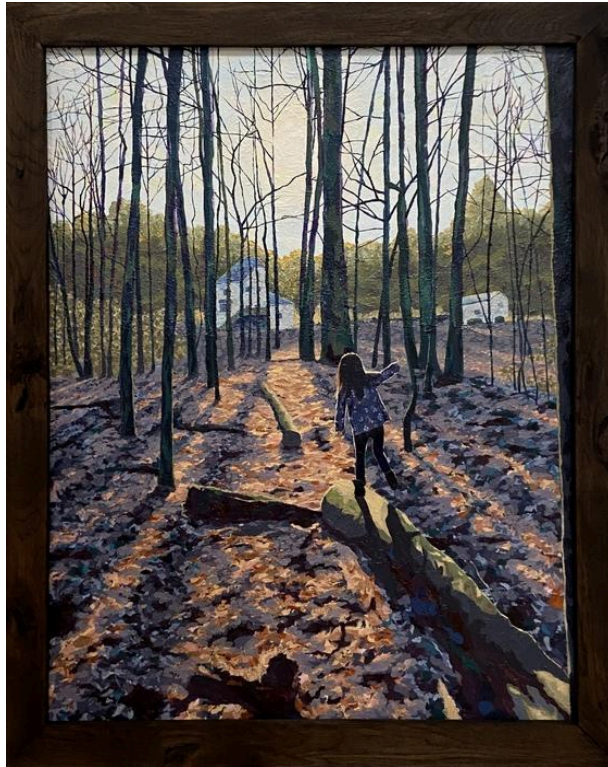
Artist Statement

My mother's journey to the United States is filled with frustration and bittersweet moments. Like many immigrants, she came seeking greater opportunities not just for herself, but for her children. This painting honors her sacrifice and tells her story. She doesn't have a happy past to share, so she chooses to look forward rather than dwell on what she left behind.

One of the things she misses most from her hometown in Mexico is the festivities. Her small town hosts beautiful celebrations for Christmas and religious holidays. She has fond memories of attending these festivals as a teenager, wearing a traditional Mexican red dress and dancing near her church. In her heart, that place will always be home. Now she lives in the U.S., where she has found a new home in her church—a community filled with stories similar to her own. Through this Hispanic-American church, she has regained a piece of what she once had.

My mother, like a golden eagle, has found a place to land.

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Neverland

by Makella Meier, Fayetteville, GA

Acrylic paint
19 x 24 inches
2026

Artist Statement

Not everyone is born into a loving home. One of my escapes growing up was the forest in my backyard. I spent hours enjoying the much needed space it gave to be myself. When I look at this painting, I see a little girl doing what she can to bring safety to her life. She's dreaming of all the things she will do when she grows up. I think every one of us are like that little girl, trying to thrive in a turbulent, brutal world. It can feel like jumping up to touch the sun...impossible. But, if I could go back in time and talk to that little girl all those years ago, I would look into her eyes and say, "Never stop learning, never stop loving, never stop dreaming." And some of her precious dreams would come true, because she kept trying, even when things felt impossible. The home we desire starts inside of us.

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Mixing Business with Pleasure

by John Morris, Newnan, GA

Juror invitational work

Archival inkjet print

25 x 21 inches

2023

Artist Statement

Photography's capacity to reveal and conceal meaning at the same time has long been a source of wonder and amusement for me. Embracing this contradiction, my work centers on the difference between how something looks and what it actually may be—the tension between the real and the unreal. This has been a consistent through line in my practice for the past twenty years.

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



Birds Pass By

by Shijun Munns, Lilburn, GA

Oil on canvas
24 x 24 x 2 inches
2025

Artist Statement

She gazes quietly upward,
her eyes filled with resolve and longing.

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Mystic Garden

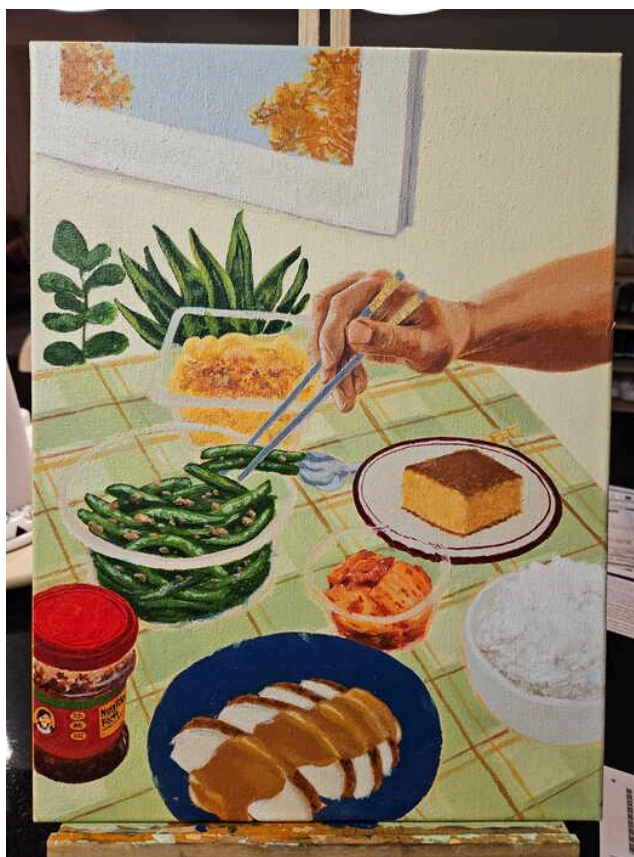
by Shijun Munns, Lilburn, GA

Oil on canvas
24 x 24 inches
2022

Artist Statement

The four women form a spiritual circle in the stillness of the black night.
The sound of the flute, the resonance of the zither,
the shimmer of peacock feathers and the quiet rhythm of breath
Together, they construct an Oriental dream-scape garden.
A black bird sweeps through the darkness,
and an owl watches with ancient eyes.
All beings meet softly within this night.
This mystic garden belongs to no single land,
yet it is their shared spiritual homeland.
Here, humans and nature, sound and silence,
life and time reconnect.
Homeland is not a place on a map,
but a spiritual dwelling where all beings coexist,
and heaven and humanity return to harmony.

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Thanksgiving Leftovers

by Kaitlin Nam, Atlanta, GA

Acrylic

12 x 16 inches

2026

Artist Statement

Thanksgiving Leftovers not only explores how our own past and present homelands shape what we eat, but also how the people we meet and their homelands influence us as well. Growing up, when my family decided that we too would try out this quintessential American holiday, it was never without a side of kimchi or rice or other Korean side dishes. Now, there's often things like a side of Lao Gan Ma in many of my meals, or I'll opt for basmati rice instead of sticky rice. Our meals can represent many things: where we've been, who we've met, and the long histories that came before us.

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The Sweetgrass Sewer

by Barbara Osborne-Harris, Ashburn, VA

Collage/mixed-media

33 x 18 inches

2025

Artist Statement

Migration often begins in necessity. Humans and animals move when survival demands it when safety, resources, or opportunity disappear. For enslaved West Africans, migration was not a choice but a forced displacement under unimaginable conditions. Stripped of land, language, and possessions, they preserved what could not be taken: spiritual, mental, and emotional strength.

In the South Carolina Lowcountry, resilience took form through sweetgrass basket sewing, a tradition more than three centuries old. The coiled technique originated in West Africa and crossed the Atlantic in the memories and hands of the enslaved. These baskets supported rice and cotton production, yet they were never merely utilitarian.

They became vessels of memory bridges between homeland and new land. Sewing, stories, values, and ancestral knowledge endured. Each coil carries history, sustaining lineage and identity. This "Adorned Sewer" honors resilience: memory woven, by ancestral wisdom and enduring faith.

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In Another Life

by Desteny Pelcastre, Newnan, GA

Student work

Multiblock linocut and water color

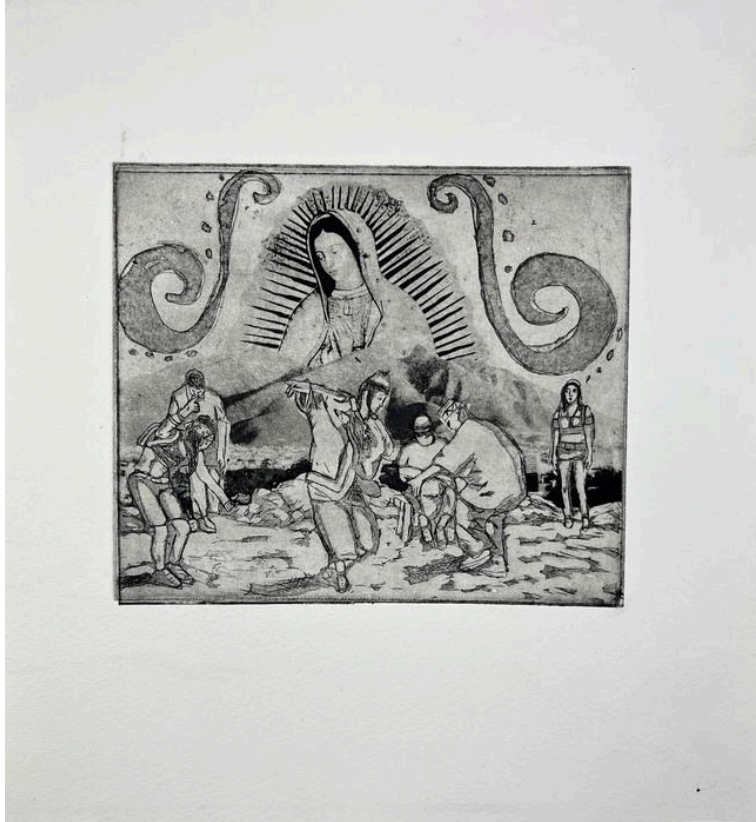
12 x 12 inches

2025

Artist Statement

The print is an imagined scenario of how different my life would be if my parents never immigrated to the US. Like many Mexican Americans who have been raised in the US all their life there is always a curiosity of who you could have been if your parents never left their home. I imagined a version of myself that was enamoured in my culture, a version of myself that speaks fluently, a version of myself who knows the Mexican landscape intimately. I yearn to get closer to my culture to learn more about the home my parents grew up in Mexico, to be closer to my relatives, and see myself in everyone I pass by.

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Los Terkos

by Desteny Pelcastre, Newnan, GA

Student work

Photopolymer and aquatint plate

9 x 9 inches

2025

Artist Statement

The print is inspired by the film, “Ya No Estoy Aqui”, which follows Ulisses and his friends who are Cholombanios. Cholombanios are a particular subculture originating in Monterey, Mexico, who have a shared love for Cumbia and dancing to Cumbia in a slow and unique way. Due to a mistake that caught the attention of local gangs, Ulisses was forced to immigrate to the US to prevent the gang from harming him. He was forced to leave his home and his friends, and through music was the only way he could feel closer to home. I want to highlight how Ulisses found a home through music and how he felt closer to Mexico through dancing. Many immigrants have been forced to leave their homes due to similar violence or threats, and struggle with missing a home that they can never come back to. Despite this, immigrants have made it possible to feel closer to home through their food, music, and dancing.

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Same Blood

by Desteny Pelcastre, Newnan, GA

Student work

Reductive woodcut

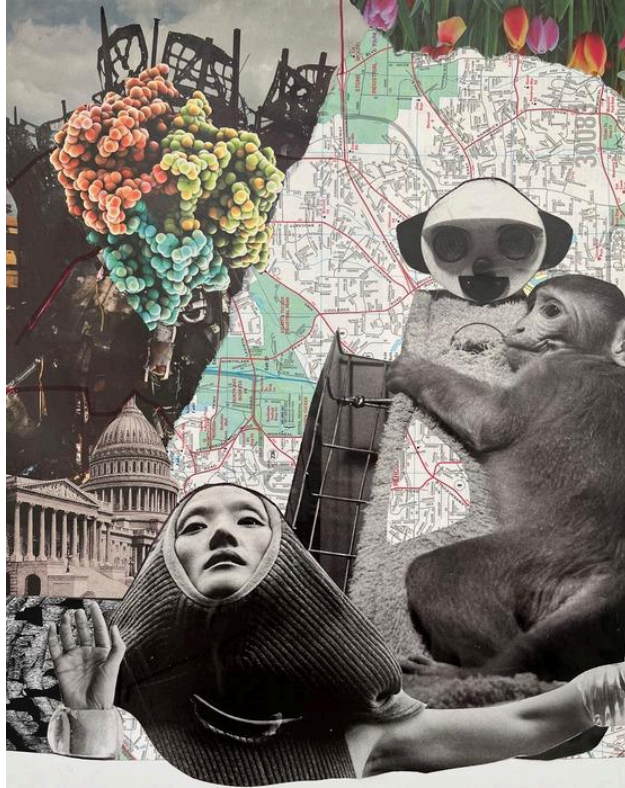
24 x 20 inches

2025

Artist Statement

For this print, I was focusing on the interconnectedness of the fight for indigenous and Latino rights. Indigenous people fought against the colonists who took their land and erased their culture, and today, the land, which was stolen from them, is still removing citizens who have lived for years in the country. For centuries, my community has fought for its home, which has been threatened by the US Government.

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Motherland

by Louise Plonowski, Atlanta, GA

Student work

Mixed media on canvas including paper, acrylics, oil pastel, string

18 x 24 inches

2025

Artist Statement

"Motherland" is a mixed media collage, using an Atlanta map, wrapping paper, acrylics and oil pastels. A vase with orange cut flowers on barbed wire stems represents the fraught future of some of my undocumented neighbors and friends.

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Home

by Sue Schroeder and Adam Larsen, Decatur, GA

Dance on film

29 minutes, 33 seconds

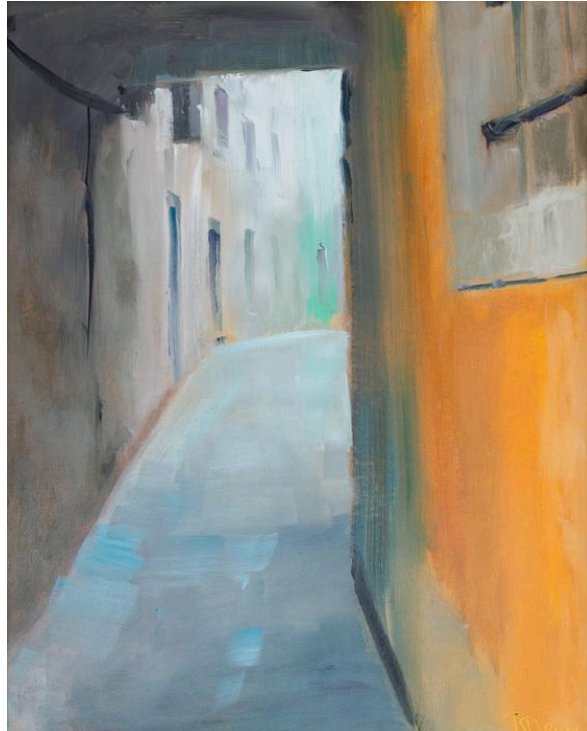
2022

Artist Statement

Co-created by artist Sue Schroeder and filmmaker Adam Larsen, "home" is an evocative exploration of belonging, memory, and place. The work recently received the First Prize in Performance Art at the XV Florence Biennale, a prestigious honor that underscores its impact on the global contemporary art stage. To date, it has been screened in 22 countries and earned 99 awards, resonating across diverse cultural contexts.

By bridging dance, film, and site-responsive performance, the work investigates the shared experience of seeking "home." It serves as a visual meditation on how we carry our history and identity within new landscapes. As an interdisciplinary testament to the power of movement to cross borders, "home" connects audiences worldwide through a universal investigation of transformation. This work is a global conversation on the meaning of homeland and the enduring connection between the body and the earth. Portions are on our website. <https://www.coredance.org/creations-home>

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Passage

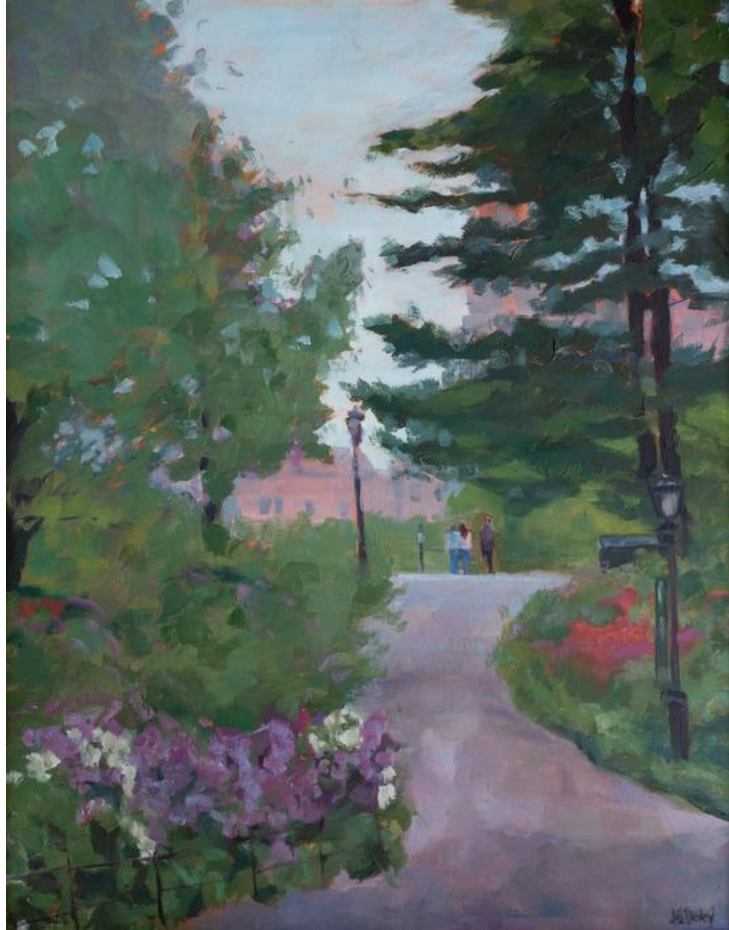
by Jane Shaw, Stone Mountain, GA

Oil on linen panel framed
16 x 20 inches
2025

Artist Statement

"Passage" explores homeland as a transition rather than a destination. Homeland is not always a place of certainty. In this painting, we look as a traveler into a memory. Painted from my photograph of Koper Slovenia, the alleyway led to the Jewish quarter. After World War II, Yugoslavia nationalized all assets. The government confiscated factories, shops, and apartments from wealthy Jews leaving them destitute. Many had already fled due to the war. Yugoslavia treated Jews as German and labeled them enemies of the state. We often imagine homeland as a fixed geography. "Passage" reflects a corridor between past and future- the walls hold layered memories while the light at the far end reflects future hope.

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Path We Walk Together

by Jane Shaw, Stone Mountain, GA

Oil on linen panel framed
24 by 28 inches
2023

Artist Statement

In this painting of Central Park in New York City, I envision a living and evolving space of belonging. Central Park stands in the heart of a city shaped by immigrants, those perhaps displaced, and by those seeking opportunity. It is land layered with history and enriched by many cultures. Here, homeland becomes a shared experience -people walking together, sharing their lives and cultivating connection.

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A Room With A View

by Melanie Shaw, Scottdale, GA

Fiber (recycled thread, felt)
10 x 8 inches
2026

Artist statement

This piece depicts the sunset looking west from Decatur into the city of Atlanta skyline. The sky is composed of string snips from recycled thread spools. The city is black felt.

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The Kodak Building

by Melanie Shaw, Scottdale, GA

Mixed media assemblage

8.5 x 13 x 3 inches

2026

Artist statement

This assemblage reconstructs the historic Kodak Building in Atlanta through fragments of photography and objects associated with motion, memory, and image-making. Circular cutouts from photographs of the building are suspended, creating a fragmented visual reconstruction that mirrors the way photographs capture moments in pieces rather than as a continuous whole. At the base of the work, a strip of film negatives and a line of miniature cars, including a yellow school bus, evoke the movement of daily city life passing beneath the structure. Reflective tape and small found objects introduce flashes of light and color, referencing both the reflective surfaces of urban signage and the mechanical processes of analog photography. The work reflects on Atlanta's changing urban landscape while honoring the role Kodak played in shaping how generations documented their surroundings.

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A Partial Index of Trust

by Suran Song, Bronx, NY

Mixed media on wood: paint, varnish, post-consumer wrappers, text biographies of civic trust leaders printed on Kroy tape
18 x 18 x 1.5 inches
2026

Artist statement

A Partial Index of Trust, 2026, is a condensed attempt to name some of the people and practices that hold civic life together, even under authoritarian pressure. Mixed media on wood (paint, varnish, post-consumer wrappers, and short biographies on Kroy tape) turns the surface into a cross between an altar, a bulletin board, and a file drawer.

The “index” includes Maria Ressa, Andrei Sakharov, Corazon Aquino, Václav Havel, Lech Wałęsa, José Mujica, Liu Xiaobo, Sophie Scholl, Nelson Mandela (early period), Desmond Tutu, Juan Carlos I, Václav Benda, Kim Dae-jung, Óscar Romero, Adam Michnik, Genaro Arriagada, Patricio Aylwin, Jacek Kuroń, Benigno Aquino Jr., and Óscar Arias Sánchez.

Across different countries, they took risky, nonviolent paths to confront dictatorship, defend facts, and widen space for democratic life. They made examples of “home” and “homeland” imagined as communities of dignity living in truth together in public.

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Welcome to America

by Kari Souders, Gladwyne, PA

Digital print on fine art paper

30 x 24 inches

2026

Artist Statement

In a landscape of distorted realities and relentless noise, I use fragments of American flags to navigate the complexities of modern citizenship. These flags are more than canvases; they are totems of a democracy in constant and painful transformation. By deconstructing the iconic, I examine how basic human needs are manipulated into political static.

Welcome to America explores the razor-thin line between survival and erasure. Through a collage of deconstructed flags and the stark reality of a Cuban balsero's makeshift boat, I examine the jarring transition from the churning Atlantic to the indifferent glamour of the Miami coast.

The blue tarp and abandoned red shoe are artifacts of a perilous crossing—symbols of a human spirit forced to navigate a landscape where basic needs are often reduced to political noise. If we are all stitched from memory and history, these works seek the truth within the fraying edges of an American Dream that has shifted from a sanctuary into a struggle.

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Welcome Home

by Robert Steedman, Portsmouth, NH

Watercolor on handmade paper
21 x 29 inches
2023

Artist Statement

This painting was created from a field sketch. I was drawn into the contrast of the warmth of the Farmers Porch with the rockers and the beauty of the weathered barn that provided a sheltered environment for the animals against the snow covered hills.

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Diasporic Rainbow Heritage

by Ronald Sullivan, Alpharetta, GA

Sculpture in various types of wood

36 x 19 x 10 inches

2023

Artist Statement

Diasporic Rainbow Heritage references the various cultures, ethnic groups and peoples from the African continent, the African 'Homeland'. And it brings to mind, and highlights, the vast contributions of those people to the world; in terms of history, art, music, religion, science, learning and education.

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Arrival In The Absent Void

by Fedra Yazdi, Kenmore, WA

Acrylic, acrylic gouache
40 x 68 inches
2025

Artist Statement

Despite the cheer, there is a persistent haunting; the painting represents a 'now' that was never allowed to happen.

The upside down people amidst bubbles floating everywhere, signals the ghost of a place, a destination you are barred from entering, existing now only as a persistent, flickering ache in the mind.

A home defined not by its walls, but by the hollow space it left behind. It is a beautiful, cruel reminder of a paradise that is only permitted to exist within the safety of a faded daydream.

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The Absence of Goodbye

by Fedra Yazdi, Kenmore, WA

Acrylic, acrylic gouache on linen

22 x 28 inches

2025

Artist Statement

By blurring the lines between past and present, *Absence of Goodbye* traps its subjects in a haunted, timeless reality. The visual framework boxes in every figure—human and pet alike—physically separating them to emphasize a profound sense of isolation and total displacement. Without a definitive farewell, "home" becomes a ghostly void, leaving these fragmented figures to mourn a future that was stolen before it could begin.

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