



HOME SWEET HOME
An Affordable Housing Art Exhibit

20 in celebration of the
FAMILY HOUSING FUND'S
th Anniversary 1980–2000

Cover image

Sandra Menefee Taylor | **Vessel, House, Garment** | detail, 2000,
plaster gauze relief, 72 x 24 in.

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Supportive Housing, *Home Is Where the Heart Is?*

The Family Housing Fund is a nonprofit organization whose mission is to preserve and expand quality affordable housing for families with low and moderate incomes in the seven-county metropolitan area of Minneapolis and St. Paul. The Fund was established in 1980 by The McKnight Foundation and the cities of Minneapolis and St. Paul.

Currently, the Twin Cities face an affordable housing crisis. Rents continue to climb while vacancy rates remain under 2 percent and home prices escalate. Homelessness among people of all ages, including children, has risen sharply. More and more working families find themselves unable to locate and afford a place to live.

In order to raise consciousness of the growing need for affordable housing and to celebrate its 20th anniversary, the Family Housing Fund is sponsoring “Home Sweet Home: An Affordable Housing Art Exhibit”.

Through the work of 20 local artists, the art exhibit portrays a wide range of housing situations and circumstances—from the stark images



Tracy Moos | **Across the Street** | 1997, watercolor, 16 x 12 in.

of homelessness to the celebrations of a family moving into its first home. Several artists worked with children living in affordable housing to create images of what it means to have a home. The Fund also sponsored a poetry/essay contest for residents and children living in affordable housing. The winning entries are displayed throughout the exhibit as well.

This booklet highlights the work and accomplishments of the commissioned artists, as well as those of Ta-coumba Aiken, the artist consultant for “Home Sweet Home”. The complete exhibit can be viewed on our Web site at www.fhfund.org.

The Family Housing Fund is deeply grateful to these artists, children, and residents who, through their talents and efforts, have helped us uniquely convey the importance of affordable housing in our community. The Fund would like to especially thank The McKnight Foundation, The St. Paul Companies, and the Minneapolis Foundation for their contributions to the Fund’s Public Education Initiative. Without their support, this exhibit would not have been possible.



Sandra Menefee Taylor | **Wall Facings** | 1989,
mixed media, 20 x 60 in.



Urban Renovation #1 | 1996, cibachrome print, 20 x 16 in.



Del Bey Del received her bachelor of fine arts degree from the Art Institute of Chicago and her master's in fine arts from the University of Illinois-Chicago. She uses the media of photography and fabric to touch the viewer's spirit. She enjoys teaching workshops under the auspices of the Minnesota State Arts Board. Her work is exhibited in the Twin Cities and Chicago.

Artist's Statement I'm keenly interested in a community's ongoing efforts to renovate abandoned housing and rebuild neighborhoods. In these photographs, I've used symbols and manipulated images of derelict buildings and vacant lots to represent how much time it can take to complete these projects; often, more than one generation of a family witnesses the restoration of its home or its surroundings. My *Urban Renovation Series* images have been layered and colorized to add dimension and heighten the emotional impact of a very real situation. The presence of flowers and other natural elements in my work are aesthetic expressions of love, kindness, and grief. I create images that suggest possibilities and that invite personal interpretation.



The Housewarming | 2000, acrylic on muslin, 72 x 60 in.



Anne Brink Anne began working as a painter, illustrator, and fabric artist in 1987. Since then, her art has been featured on greeting cards and in books, magazines, and worship-service programs. Her paintings have been displayed at the Biblical Arts Center in Dallas, Regent's College in Vancouver, Boston Center for the Arts, the Premier Gallery in Minneapolis, and in numerous church and seminary galleries.

Artist's Statement Initially, I painted with acrylics on canvas and then switched to acrylic fabric paints on muslin. Today, my art is primarily on muslin, as well as on canvas and wood. My work, which is multicultural, spiritually centered, and social-action oriented, tells the stories of people—individuals, families, whole communities at work and play. In *The Housewarming*, a family has just moved in to an affordable home and invited friends and neighbors to celebrate. Several years ago, my sons and I arrived in Minneapolis with nothing but a few suitcases. Eventually, we acquired a house and built a life here. This painting expresses my gratitude to family and friends who believed in and encouraged our efforts to start over and move ahead.



269 | 1999, silver print, 18 x 12 in.



Laurel Cazin Laurel received her bachelor of fine arts degree from the Minneapolis College of Art and Design. Her photographs have been exhibited in the United States and abroad. She has received several awards, fellowships, and scholarships, including purchase awards from the Smithsonian Institute, Eastman Kodak Company, and the Jerome Foundation. She works as a freelancer for various local and national publications.

Artist's Statement For more than 20 years, I've been making black-and-white photographs that reflect my sentiments about the human condition. I pride myself on being able to relate to and empathize with individuals from all walks of life. Almost immediately, I attempt to establish a degree of trust with my subjects, and this positive relationship allows me to capture with my camera their substance and spirit. I hope the selected works will raise the viewers' consciousness about the Twin Cities' current affordable-housing crisis and encourage the changes necessary to alleviate it.



Nomad | 1993, silver print, 20 x 16 in.



Laura Crosby Laura is a portrait and documentary photographer who specializes in social issues, including homelessness, prostitution, the physically challenged, and disenfranchised youth. She currently is developing a collaborative piece on the concept of time. Her work is exhibited and published regionally, nationally, and internationally. She recently received a Jerome Foundation grant.

Artist's Statement I make photographs to understand the world around me, to examine social issues, and to portray human relationships. These images enlighten, reveal prejudices, and dispel myths. My photographs in “Home Sweet Home” come from two documentaries I made for the Wilder Research Center’s Project on Minnesota’s Homeless Youth. To fulfill this assignment, I had access to emergency shelters, the American Red Cross, and transitional-housing facilities. I work almost exclusively in black and white, and use either a 35mm single-lens reflex camera or a medium-format camera. For these social documentaries, I used a 35-millimeter camera and worked quickly, using available light and subjects.



Homelessness: Playing with Fire
2000, oil on canvas, 33 x 43 in.



Jane Evershed Jane was born in England, later moved with her family to Durban, South Africa, and came to the United States in 1983. She began painting, almost exclusively in oils, in 1980, and has since earned an international reputation on the basis of her extensive line of cards, posters, and other “art with a heart” products, including gifts bags and mouse pads.

Artist’s Statement The initial inspiration for my work was my experience as a young white girl living in South Africa during the years of racial apartheid. I expressed my horror at the social injustice I had witnessed by painting my *Dream for South Africa* series. As I painted my next series, I realized that oppression isn’t limited to race; it can also be a condition of the homeless. This painting was inspired by the plight of my twin sister, who was unable to collect unemployment because we both had been given the same social security number! As a result, she and her three children found themselves homeless. Fortunately, they have since recovered from this disaster, which illustrated to us that homelessness can happen to anyone.



In the Heart of the Real | 2000, acrylic, pastels, chalk, graphite, 60 x 40 in.



Camille Gage Camille is an interdisciplinary artist living in Minneapolis. She holds a bachelor of fine arts degree from the Minneapolis College of Art and Design and has received grants from Intermedia Arts, FORECAST Public Arts, and the Southern Theatre. Her work was recently included in the Minnesota Museum of American Art’s “2D 2000” Biennial.

Artist’s Statement I’ve been exploring the issue of home in my work for the past five years. The image of a house evokes complex emotions, both personal and cultural. Its simple shape is a powerful icon that represents intensely private experiences as well as communal hopes and values. The title of my contribution, and one inspiration for it, comes from the following passage in *And Our Faces, My Heart, Brief as Photos* by art critic John Berger: “Originally home meant the center of the world—not in a geographical but in an ontological sense. Without a home at the center of the real, one was not only without shelter but also lost in non-being, in unreality. Without a home, everything was fragmentation.”



Our Garden's Architecture | 1994,
oil on canvas, 24 x 48 in.



Evening Under the Sidewalk | 2000,
oil on canvas, 24 x 48 in.



Marla Gamble Marla lives and works in St. Paul's historic Lowertown, where she paints skies and landscapes, primarily using oils, watercolor, and pastels. Since the early 1980s, she has helped promote affordable housing, specifically by developing, and teaching in, cooperatives for artists. She has also worked for 26 years as a jewelry designer, mentor, and visual artist.

Artist's Statement In 1985, I joined several other artists working to create legal housing for artists and their families in a warehouse in historic but underdeveloped Lowertown. Attached to our property and nestled below street level was a parking lot, which we cultivated as a garden. Each summer, several homeless people would settle here, because the lot was tucked under the sidewalk and sheltered from the elements. One day, my neighbor drew a picture of the garden god to help us all—the gardeners and the homeless—feel safe. *Our Garden's Architecture* shows our garden, late in the season, with its structure exposed. The companion piece, *Evening Under the Sidewalk*, emphasizes the reason behind this exhibition.



They Like It That Way | 2000, monoprint, 30 x 22 in.



Ruthann Godollei Ruthann is associate professor and dean of fine arts at Macalester College in St. Paul. Her work has been included in an exhibition featuring labor themes at the Chicago Cultural Center (Special Recognition award) and the Rutgers Works on Paper competition (purchase prize). It is represented in the collections of Southwest State University, Rutgers University, and the Weisman Museum, among others.

Artist's Statement I'm currently working on a series of monotypes commenting on the human condition. Simple household objects and recognizable items from everyday life are juxtaposed with ironic texts to produce a sense of disquiet in the viewer. This unease is meant to provoke empathy, evoke memories, or encourage discussion of issues too often ignored. Lately, I've felt compelled to comment on social inequities. The texts and objects I depict intentionally float in an "empty" black space. I hope this allusion to the darkness of dreams or the imagination will prompt viewers to associate their own thoughts and experiences with the ideas my work conveys.



Lori Greene and Gustavo Lira Lori received her bachelor of fine arts degree from the California College of Arts and Crafts, Oakland, and her master's from the Maryland Institute, College of Art, Baltimore. She has received a Bush Fellowship and a Henry Walters Travel Scholarship. Her work has been exhibited locally and in New York. She currently is an artist-in-residence for the St. Paul public schools.



Gustavo, a native of Mexico, attended the Autonomous University of Mexico National School of Fine Art. In 1999, he received awards from COMPAS and the St. Paul Foundation, as well as a Jerome Foundation travel grant. He has served as artist-in-residence in public schools throughout Minnesota. He and Lori, his wife, are the parents of two children.



Untitled | 2000, quilting, 87 in. diameter, details above

Artists' Statement As we considered artistic possibilities that directly related to housing or the home, we decided to create a quilt, because this object calls to mind warmth, comfort, and security much the way a house does. We also thought it would be really exciting to work with kids to help develop some of the imagery we incorporated. This project has enabled us to work together using our respective media. We're both committed to doing art that promotes social change. And we both believe in, and acknowledge in our work, the importance of our individual ancestries: Gustavo looks to the imagery and history of Mexico, and Lori is inspired by African and Native American art.



Outgrowth Beyond the Walls, Hearts, Mind, Body, Spirit |2000, acrylic on masonite, 129 x 52 in.



Marilyn Lindstrom Marilyn began making public art in 1971. She founded Wall Painting Artists, which encourages homeless men, the elderly, and youth to create murals. As director of Neighborhood Safe Art; a teenager-created public-art program, she has received several Committee on Urban Environment (CUE) awards. The St. Paul Companies recently awarded her a Leadership Initiatives in Neighborhoods (LIN) fellowship.

Artist's Statement I believe art and culture can make essential contributions to the humane world we all envision. The experiences I've acquired working in diverse Twin Cities communities, throughout the state, and abroad have shaped both my worldview and the purpose of my art. In *Outgrowth, Beyond the Walls*, I'm asking, "How do we define the concept of 'home' beyond the physical structure? Is it a sense of dignity, of security, of spirituality?" I looked for answers along Lake Street in South Minneapolis. Besides being a basic right for all human beings, I believe having a home is part of a centering and healing process we all need to meet our full potential, to live life with passion and hope.

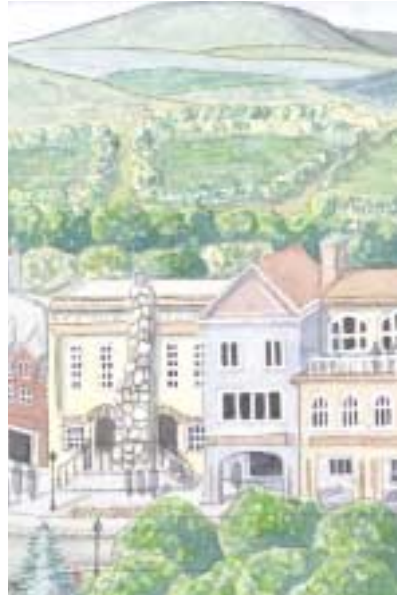


Untitled | 2000, oil on canvas, 72 x 36 in.



Victoria Mohr Victoria, a native of Austin, Minnesota, has been making art as long as she can remember. Living in North Dakota for ten years influenced her recent minimalist tendencies and her decision to paint with oils. A member of St. Paul’s Lowertown art community, she has been active in such philanthropic organizations as H.E.A.R.T. (Helping Enable Addicts/Alcoholics Receive Treatment) and NAMI (National Association for the Mentally Ill).

Artist’s Statement I’ve attempted to “put faces on”—in other words, to humanize—the people helped by the Family Housing Fund. My intention is to provide viewers of my work with a very personal encounter with these faces, which tell poignant stories of struggle and pain, as well as pride and success. The nearly life-size scale of the figures should help the viewer relate more intimately with these individuals. At the same time, I felt it was important to avoid stereotyping those in need. That’s one reason I chose to include a professional woman, who, despite her income, might be as troubled by the lack of affordable housing as those in lower income brackets.



Bullet Creek | 2000, watercolor, 4 x 6 in. each (4 of a series of 12)



Monica Infante-Musty and Peter Musty Monica majored in both psychology and history at Notre Dame and received training in art at the University of Minnesota. Believing that art can be a therapeutic tool, she has shared her knowledge and talents with disadvantaged youth. She owns and operates a contemporary ceramics studio in the Uptown area of Minneapolis.



Peter, who studied classical architecture at Notre Dame, is an independent architectural and urban-design consultant. He has helped over 40 communities in eight states with community-based urban design. He is dedicated to the concept of New Urbanism, advocating the elimination of zoning by promoting the traditional neighborhood as the fundamental building block of urban growth. He has won a national affordable-home-design award.



Artists' Statement During the 20th century, single-use subdivisions gradually replaced traditional American neighborhoods. And single-use zoning separated and segregated homes, offices, and shops from one another. These developments have contributed to the current housing crisis. It is now very difficult to build smaller homes affordably or rebuild them efficiently. Many people fear that concentrating affordable units will adversely affect surrounding property values. Our *Bullet Creek* series consists of 12 watercolors, each depicting the main street of a village laid out in the traditional neighborhood pattern. We believe it *is* possible to design and build places to live, work, shop, play, and gather that are affordable and connected. The answer lies in the return to traditional neighborhoods, which allow a more natural, human-scaled, mixed pattern of growth.



Rice Park | 1999, watercolor, 23 x 18 in.



Tracy Moos Tracy, who is 85 years old, was inspired to begin painting after she took a watercolor class from Malcolm Myers at the University of Minnesota. She considers her avocation to be a good “companion.”

Artist's Statement Finding myself recently widowed and living in Frogtown was an exciting but also frightening experience because I was on my own for the first time. I supported myself with the rent paid on property I had bought when I worked in real estate. I had two views from my house on the corner, and I painted them over and over, in all seasons - complete with garbage trucks, drug dealers, cats and dogs, police cars, school buses, and usually with St. Agnes in the background. Neighborhoods have a vitality of their own. In the 15 years I lived there, I appreciated the spirit of Frogtown and the variety of the population—every nationality imaginable. One's privacy was respected, but I felt a real kinship there.



Park Bench | 1996, oil on wood construction, 20 x 67 in.



Steve Olson Born and raised in Minneapolis, Steve Olson received his bachelor's degree in Studio Arts from the University of Minnesota. He has exhibited his work in the Twin Cities since 1980, and is represented in a number of corporate and private collections in the area. Olson is married and is the at-home father of five children ages 1 to 14.

Artist's Statement My work is intuitive and experimental. I aim to transform everyday things into universal images merged with feelings. As the son of a social worker, my art often explores social themes through form and emotion.

Park Bench relates to the loneliness and despair of aging and homelessness. The work is composed of separate pieces cut from wood, which are then reassembled, painted, and suspended. In this way, the figure literally collapses on itself, conveying isolation and exhaustion.



Three Keys | 2000, mixed media on canvas, 60 x 40 in.



Jodi Reeb-Meyers Reeb-Myers has been creating art for over 20 years, and currently is an instructor for intermediate printmaking at the Minneapolis College of Art & Design. She is the full-time resident artist at Art Holdings in Minneapolis, creating both prints and paintings in her printshop studio. Her artwork has been shown nationally, and is in many private and corporate collections.

Artist's Statement I've been exploring, through my art, the concepts of home and sanctuary for several years, beginning when I became pregnant and "housed" my growing baby. Through printmaking and painting, I attempt to convey the psychological effects of families living together in their homes. In *Three Keys*, I've used twigs, a natural nest-building material, sewn to the canvas to represent the bonds we create by living together. I regard the human body as the home of our essence, or soul. My work in various media reveals how relationships in the community are in a constant process of construction and reconstruction. The windows are thresholds for change and potential, from inside out and outside in.



A Place 2 Be Me |2000, monotype,
38 x 48 in.

William Slack Bill was born in Akron, Ohio, and received his bachelor of fine arts degree from the Cleveland Institute of Art and master's degrees in art education and printmaking from Miami University of Ohio and the University of Minnesota, respectively. He focuses on printmaking and multi-cultural education. He has lectured and taught at the University of Wisconsin-Superior, Notre Dame, and Bethel College. His work has been exhibited nationally and in Africa and Brazil.



Artist's Statement I'm a visual-arts curriculum specialist at a Minneapolis public elementary school with students from low-income backgrounds. Issues of housing and hunger are very real to these youngsters. Surprisingly, this isn't a situation that evokes pity. Instead, my young artists inspire me with their pure, direct insights. During a discussion about what it means to have a home, they stressed the importance of family, security, and personal freedom. I used their insights to create *A Place 2 Be Me*, a mixed-media print. My primary objective was to have fun, to see the world through my students' eyes.



Vessel, House, Garment | 2000, mixed media, 72 x 32 in.



Sandra Menefee Taylor Sandra is a multimedia artist whose art has been exhibited locally and nationally, in both galleries and museums. Her work includes book arts, videos, sculpture, and installations. She often collaborates with other artists and the audience, as she did on a recent project about the grieving process, commissioned by the Weisman Museum. She has received several grants and residencies.

Artist's Statement For 20 years, my interest in home, shelter, care, and care-giving has been evident in my work. I think of the body, clothing, and the house as symbolic of containers within which life is lived and one's identity and very essence are shaped. These symbols can refer to multiple desires and needs. To me, the symbols of a vessel, a garment, and a house convey a continuing search for, and expression of, home/shelter. The shapes in *Wall Facings* (see page 3) were inspired by a World War II-era book that describes how to convert into usable fabrics the clothing of men who have gone abroad to fight—in other words, how to make the best of things at home during wartime. It functions as a sort of memorial to those acts of love that sustain life even when hope is in short supply.



Carol Tombers

Carol is a native Minnesotan who enhances her knowledge of art and culture through travel. Her textile



work has been exhibited in this country and in Taiwan, Korea, and Japan. She recently received an award of recognition from the Nihon Guild in Tokyo.

Artist's Statement The most basic function of a home is to contain. And sharing, interaction, and collaboration all occur within that container. Interestingly, these three activities are the same ones a child uses to learn to read and everyone uses to learn a second language. Reading and writing are uniquely human activities; once mastered, they enable people to become their own teachers.

Untitled | 2000, cotton textile, 21 x 73 in.



Home Is Where the Heart Is? | 2000, acrylic on muslin, 48 x 24 in.



Ta-coumba Aiken, artist consultant to “Home Sweet Home”

Ta-coumba, a Twin Cities artist-activist for 25 years, has served as curator for the African-American Cultural Arts Center and Intermedia Arts, is currently on the Metropolitan Regional Arts Council and the Science Museum of Minnesota Advisory Committee, and is president of the St. Paul Art Collective. He has created over 75 works of public art, including a painting of Snoopy for the recent St. Paul celebration honoring native son Charles Schultz.

Artist's Statement As the artist consultant to this exhibition, I believe we should all explore a subject that concerns everyone—home sweet home. By creating works that illuminate the concerns of the Family Housing Fund, we can help draw attention to the great need for affordable housing in our area. Theresa Smith, Russell Hamilton, and I have worked with children living in affordable housing to create artwork that tells powerful stories of the importance of home.

The images that you see in *Home is Where the Heart Is?* are from the children of New Foundations Supportive Housing. The images show the children’s hopes, dreams, and realities of home. I would like to especially thank Shawna Nelsen Tobechukwu, project coordinator, and the rest of the Family Housing Fund staff for giving me the opportunity to work on this important exhibition. I applaud the Family Housing Fund for recognizing that art can enlighten and change our society.

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The Fund would like to thank and acknowledge the following people for their outstanding efforts in helping the Fund celebrate our 20th anniversary and develop “Home Sweet Home: An Affordable Housing Art Exhibit.”

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