

HOMIENS



MEET THE ARTISTS

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Artwork: Fan Pan, *Golden Solstice* (detail), 2023.

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Dear Collectors, Gallerists, Artists, and Art Enthusiasts,

As Director of Homiens, I am delighted to welcome you to the latest edition of our Meet the Artists booklet. Each season, we open our doors to a diverse array of talented artists through our competitive Meet the Artists initiative, selecting those whose work exemplifies creativity, originality, and excellence. We couldn't be more excited to present to you these thirty remarkable artists who have earned their place in this season's program.

As the program is competitive and merit-based, successful application represents a professional milestone. Each artist featured here has demonstrated to us the highest level of professionalism in our engagement with them, reflecting their dedication to their craft and their intention to engage productively in the professional art ecology. We are also proud to highlight where these artists have distinguished themselves as highly commended artists, finalists, or winners in our seasonal prize: A prize which recognizes their exceptional contributions to the contemporary art landscape.

Within these pages, every artist is celebrated with a dedicated double-page spread, showcasing their selected artwork, biography, contact details, and a comment from Homiens about their work and artistic practice. This curated booklet is designed to immerse you in their creative worlds, offering a glimpse into the vision and passion that inform their art.

We invite collectors and gallerists to reach out directly to the artists contained herein via the contact information provided on each artist's page. These artists warmly welcome your interest and are eager to engage in meaningful conversations about their work. A simple hello could be the start of a rewarding connection.

We are immensely proud to share this vibrant community of artists with you, and we hope this booklet inspires you as much as it does us.

With warm regards,

Kita Das
Director, Homiens

beate arens

Lives and works between Germany and Spain

Artist Biography

My life, divided between 26 years spent in urban environments (Paris, New York, Berlin) and remote country and nature (Mallorca), has had a profound influence on the way I relate to the world around me. As unimagined new technology pulls our existence forward, I participate in part with great curiosity and excitement but also with the fear of an ultimate loss of control and humanity.

The pull between these two worlds has influenced my expression: Between the figurative and the abstract. The constructed and the expressive. To find a way of bringing order, rhythm and wildness together.

My work is an examination of the question that arises within these contrasts:

How can our natural instinct guide us in this new digitalised world?

How do we make sense of the chaos that results from it?

How do we stay in touch with nature and the wilderness that we so long for, and which we are trying to save?

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[Click here to view beate's portfolio on Adobe Express.](#)

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Artist Statement

This painting is part of my *Urban Wilderness* series. Through a mix of graphic, abstract, and botanical elements it leads the viewer through a chaotic, wild energy, to feel the vibration and rhythm of wilderness that we are more and more missing from our lives.

Homiens Curator's Comment

beate's The Wild masterfully balances vibrant energy and intricate textures, creating a dynamic visual rhythm that captivates us with its bold interplay of abstract and organic forms.



Artwork: beate arens, *The Wild*, 2024, Mixed medium (acrylic, spray paint, ink) on canvas, 59" x 79" (1499 mm x 2007 mm).

Katy Bishop

Lives and works in the United States

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Artist Biography

Katy Bishop is a contemporary abstract painter based in Los Angeles who creates “expressive images,” gestural abstracts that fuse elements of perception, randomness, and control. Her works range from wild abstracts to emotional subtle abstracts that connect with a sense of harmony. In addition, Katy is known for her use of alcohol ink in reverse painting on plexiglass and glass.

Bishop recently presented two solo exhibitions in 2024 — one with TAG Gallery, Los Angeles, and the other at The Messengers Gallery, Santa Monica. In 2023, she had two solo exhibitions at TAG gallery, Los Angeles. Her award-winning artworks have been in group exhibitions in galleries in Los Angeles, Costa Mesa, Burbank, Pasadena, Chicago, Rome, Venice, Tokyo, Spain, Istanbul and many websites online.

Katy Bishop is a member of The Los Angeles Art Association, Pasadena Society of Artists, the California Art League, the International Association of Art — USA, American Women Artists and the National and So Cal Women’s Caucus for Art. Her work is represented by TAG Gallery, Los Angeles and MEGA Gallery, Rome, and can be found in private collections across the country and in Japan.

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Artist Statement

In this artwork, my strokes and color choices—emerald greens, deep blues, and sudden bursts of magenta—convey a sense of dynamic movement, like peering into a vibrant, shifting landscape from a bird's view during flight.

Homiens Curator’s Comment

Down in the Valley showcases a stunning command of color and fluidity, with Katy’s alcohol ink technique evoking a mesmerizing, almost otherworldly landscape.



Artwork: Katy Bishop, *Down In The Valley*, 2023, Alcohol ink reverse painting on plexiglass.

Sophia Boursot

Lives and works in France

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Artist Biography

SBBoursot is an Anglo-French, multidisciplinary artist, based in Burgundy, France. Although working in a variety of mediums, charcoal is a favourite as she enjoys its ability to be manipulated and worked dry or wet, giving precision when needed but mostly allowing softness and blurring. She presents figurative subjects in a modern, blurred style that suggests detail, capturing moments of experiences of living.

Since practicing as a professional artist she has exhibited in prestigious juried exhibitions in Paris and London, had her work collected across the EU, UK and US, was awarded the Prix Fusain at Art-Sciences-Lettres in Spring 2022, and in December 2023 made the final 6 of the VAA Professional Artist Award with a "Highly Commended Exhibitor" award.

Contact Sophia

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Artist Statement

At night in a city, silhouetted by a car's headlights, a woman on a road crossing has stopped to face the driver in the car.

This piece is from an ongoing series, which depicts scenes in which two people meet. Each meeting may be intended, unintended, felicitous, romantic, vexatious, sad, or a fleeting moment where the people involved don't know each other. It is intended that the viewer adds their own back story to each occasion.

The impressionistic towards semi-abstraction approach to the creation of the scene leaves detail to the viewer, with the monochrome of the charcoal evoking a sense of film noir and mystery. These artworks invite contemplation and imagination.

Homiens Curator's Comment

Sophia employs charcoal with remarkable movement and subtlety, crafting a hauntingly cinematic composition that invites narrative interpretation.



Artwork: Sophia Boursot, *The Meet 12*, 2024, Charcoal on stretched linen.

Luciano Bujeiro Rojo

Lives and works in Spain

Artist Biography

Luciano Bujeiro Rojo, a Spanish artist of immense talent, has earned a prominent place in the art world through his mastery of graphite and charcoal. His rich biography reflects a passionate and visionary creator. Drawn to faces, expressions, and gazes, his works are windows to the human soul, capturing intimate, revealing moments. Each piece tells a story, evokes deep emotions, and transports viewers to a world where beauty lies in the details.

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Artist Statement

The artwork embodies innocence as naturalness and tranquility amidst a growing storm. Innocence is the belief that everything can be wonderfully exciting without tiring of anticipation. Children reflect surprise, illusion, and imagination, seeing everyday acts as marvelous starting points for wonder. Their emotive, sincere gazes speak of a present unburdened by past or future, free of prejudice, malice, or judgment. Their natural innocence makes them almost magical, teaching us more than we realize.

Homiens Curator's Comment

Luciano demonstrates exquisite precision in graphite and charcoal. Innocence generates an emotive depth which resonates, and captures a precious moment of fragile naïvety.



Artwork: Luciano Bujeiro Rojo, *Innocence*, 2024, Graphite and charcoal on paper.

Sarah Custance

Lives and works in the United Kingdom

Artist Biography

I began my career as an architect with a passion for pen and ink drawing. I graduated in 2007 from the Bartlett School of Architecture, UCL and was awarded the RIBA's Serjeant Awards for Excellence in Architectural Drawing. I then worked for 15 years in London as an Architect at award winning and internationally renowned practices – most recently as a Director at Fourfoursixsix Architects.

I have always remained passionate about drawing and visually capturing the uniqueness of buildings, spaces, places and materials. In 2020, I started to experience insomnia and drawing was key to my recovery. Through this journey, I rediscovered my love of drawing and in 2022 launched Sarah Custance Studio. I now work as a full time architectural artist and illustrator.

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Artist Statement

This drawing is a homage to the beautiful gallery Plas Glyn y Weddw, its architecture both heritage and modern, and its history as the Widow's Glen – a place of daily dances in the 19th century. The piece combines a perspective with an elevation, site plan and detailed drawing. The new extension is exceptional and a real testament to the renowned metal sculptor Matthew Sanderson and architect Mark Wray. This is drawn in metallic ink highlighting their contributions to the gallery's continued evolution and charm.

This piece not only celebrates the architectural beauty and historical significance of Plas Glyn y Weddw – one of Wales' oldest art venues – but also evokes a sense of joy, reflecting the inspiration and delight that both art and dance bring to both the artist and performer.

Homiens Curator's Comment

Sarah's Have You Danced at Glyn-y-Weddw? blends technical precision with evocative metallic hues, celebrating architectural elegance with a playful and joyful, dance-like energy.



Artwork: Sarah Custance, *Have You Danced at Glyn-y-Weddw?*, 2024, Ink, pencil and acrylic on film.

Marita Setas Ferro

Lives and works in Portugal

Artist Biography

Marita Setas Ferro, born in 1967 in Beira, Mozambique, is a Portuguese cultural manager specializing in art, fashion, sustainability, and crafts. She integrates these fields in innovative projects as a fashion designer, sculptor, culture manager, and creative director. Ferro focuses on Fine Craft and heritage, merging crafts with design and art to create impactful projects. She holds a Master's in Sculpture from the Faculty of Fine Arts, Oporto (2009), and two post-graduate degrees: Design and Marketing – Clothing from the University of Minho (2008), and Cultural Management in Cities from ISCTE / INDEG (2003). Her Marita Moreno brand, established in 2008, integrates Portuguese textile craft into fashion, with accessories showcased at major fashion weeks in New York, London, Paris, and Milan, she continues to develop unique fashion trends. Ferro is the Founder and Board President of Between Parallels – Association for Design and Sustainable Development, and a board member of Portugal à Mão. Since 2012, she has held an artisan professional card and craft production unit, training in craft, design, textiles, and fashion. Her notable works include the “Soft Works” series and “Wearable Sculptures,” exhibited in Portugal and at World Art Dubai, selected for COLLECT OPEN 2024 and Future Icons Selects/London Craft Week 2024.

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Artist Statement

Luminescent Corals belongs to the series “Things from Nature” – the general theme that has connected Marita Setas Ferro's textile sculptures since 2016. This series is an artistic representation of marine natural elements, elements of the sea and land (corals, anemones, starfish, shells) are seen through a magnifying glass and reinterpreted

through textile techniques: knit and crochet. Although these techniques are very traditional, the way they are applied results in an initial surprise in which there is a confrontation between the tradition present in the techniques and the innovation of form, aesthetics, textures and color – and in this clash, the pieces build a dialogue with those who see, touch and feel them.

Luminescent Corals' main inspiration is luminescent corals, dark with dark tones of purple, blue and green, with points of light (natural luminescence), which are found at greater depth in the oceans. This sculpture also represents an important warning about human presence and the destruction that we represent for planet Earth and other living beings.

The piece has a cold blue LED light that accentuates the cold, blue tones of the threads used and the textures obtained by manipulating the threads using the crochet technique. All threads have been carefully chosen according to the theme, the color palette, and the textures combined, creating a visual sensation of great comfort and a desire in the viewer to touch and feel the shapes obtained. As it is not easily possible to touch real instances of coral, viewers are invited, in this way, to touch the pieces obtained through the artist's vision, creation and imagination. The materials used are wool, acrylic, polyester and polyamide yarns, 100% recycled polyester filling, and LED lights.

Homiens Curator's Comment

Marita's Luminescent Corals transforms traditional textile techniques into a luminous, tactile sculpture, brilliantly evoking the delicate beauty of marine ecosystems.



Artwork: Marita Setas Ferro, *Luminescent Corals*, 2024, Yarns, LED lights, polyester filling, wasted copper rings, 70.9" x 35.4" x 17.7" (1800 mm x 900 mm x 450 mm). Photographer: Henry Kappaun.

Yining Ge

Lives and works in the United States

Artist Biography

Yining Ge is a furniture designer currently based in Providence, RI. He grew up in Hangzhou, China, and has lived in New York and Vermont. Recently, he completed his bachelor's degree in furniture design at the Rhode Island School of Design. Yining primarily works with wood but also engages in projects involving metal, ceramics, and textiles. His deep connection with materials lends him a contemplative vision, allowing him to see beyond the surface. Drawing inspiration from monolithic structures, his studio practice explores the relationship between materiality and graphic silhouettes. Additionally, Yining's work is an exploration and a quest to redefine functionality within utilitarian realms, merging practicality into every creation.

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Artist Statement

Rhythm emerges as a segue from my exploration of sugi-ban. Functioning as a vanity cabinet, *Rhythm* embodies my affection for end grain, a beauty obscured in my previous objects.

Instead of using burning as a technique to highlight the visual climax of the soft and hard wooden fiber, I experimented with sandblasting. Due to the varied density of the wooden fiber, sandblasting removes more soft fiber than higher density wooden fiber, revealing a higher contrast of the wood grain pattern.

The making process was accompanied by serendipitous discoveries. Cabinets are a most cherished and admired type of furniture. Poplar is universally considered a cheaper, less finished, and model making species. In a way, this poplar vanity cabinet is glorifying a material that is otherwise less valued. The contrasting colors of the fibers create an attractive tapestry, compelling me to forsake the familiar methods of burning and inking. This revelation is a gift that only poplar can give.

Homiens Curator's Comment

Yining's Rhythm elevates poplar through innovative sandblasting, revealing a striking wood grain pattern that redefines the material's aesthetic potential.



Artwork: Yining Ge, *Rhythm*, 2024, Poplar, 27" x 13" x 28" (686 mm x 330 mm x 711 mm).

Tomas Gilvonauskas

Lives and works in Lithuania

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Artist Biography

Tomas Gilvonauskas (Gilvonas) was born in 1987 in Lithuania. In 2010, he earned a Bachelor's degree in Information Systems Engineering from Vilnius Technical University, and since 2011, he has been working as a software engineer. Gilvonas began his painting journey in 2019, seeking to resolve his personal existential crisis. He calls himself a "naivistic surrealist." His most notable achievements are: "Luxembourg Art Prize 2022 – Certificate of Artistic Achievement", and "American Art Awards 2023" – 3rd place in the category "Other Naive Art" with the picture "Ship Above Tallinn".

Contact Tomas

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Artist Statement

Once upon a time there lived Katariina in Tallinn old town. She had a flying ship.

Homiens Curator's Comment

Tomas' Ship Above Tallinn captivates with its whimsical naivistic surrealism, weaving a fantastical narrative through vibrant acrylic hues.



Artwork: Tomas Gilvonauskas, *Ship Above Tallinn*, 2020, Acrylic on A4 cardboard.

Gisselle Gomez

Lives and works in the United States
Highly Commended in The Homiens Art Prize

Artist Biography

Gisselle, a Mexican-American born and raised in New Mexico, USA, discovered her passion for the arts during elementary school, inspired by a drawing competition she initially lost. Undeterred, she dedicated a year to mastering realistic drawing techniques on her own before her middle school art teacher recognized her talent. Encouraged by her teacher's belief in her potential, Gisselle continued to refine her skills, ultimately choosing to pursue an art major in college.

During her first semester, Gisselle discovered a profound connection with metalwork, igniting a new artistic journey that has consumed her for the past two years. She keeps her artistic expression open, avoiding the confines of sticking to one topic, yet maintains a cohesive aesthetic where most of her pieces feature metal with a striking contrast of highly polished or deeply patinated surfaces. This approach allows Gisselle to explore diverse themes while maintaining a signature style that captivates with its dynamic use of texture and finish. Her commitment to metal as a medium has yielded notable achievements, including exhibiting her piece *Time Spent* at her school's exhibition and achieving success with her jewelry sales.

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Artist Statement

Blissful Ignorance portrays the complex relationship between humanity and nature. The metal hands symbolize industrialization, forcefully shaping and damaging the environment. Cradling the broken mouse, they highlight the harm caused to nature in our pursuit of progress.

The chained mouse represents our conflicting attitudes: Our love for nature versus our actions that harm it. Despite knowing the solutions, symbolized by the key in the mouse's broken back, we often ignore the damage and its severity. The key facing away from the hands symbolizes our tendency to overlook or minimize environmental issues.

Through *Blissful Ignorance*, I invite viewers to reflect on our impact on nature.

Homiens Curator's Comment

Gisselle's Blissful Ignorance powerfully juxtaposes polished and patinated surfaces, creating a poignant visual metaphor for environmental consciousness.



Artwork: Gisselle Gomez, *Blissful Ignorance*, 2024. Copper, resin, bronze and found object.

Nicholas Grassi

Lives and works in the United States
Highly Commended in The Homiens Art Prize

Artist Biography

A recent graduate from the illustration and drawing departments at the Rhode Island School of Design, Nicholas Grassi grew up in Boston, Massachusetts. He was nominated for the Zankel Scholarship from the Society of Illustrators in 2021; and later that year, collaborated with Ralph Pucci International on a "Seen-By" series of drawings celebrating Stefan Bishop's furniture. In June 2022, he attended the Dumfries House Residency in Scotland. Starting in Fall 2024, he will attend the New York Studio School as an MFA candidate.

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Artist Statement

I draw and paint domestic and public spaces from interior and exterior viewpoints to explore my relationship with daily surroundings. Through windows, I peek both into strangers' lives and into my own to find new perspectives on mundane landscapes. As a visitor to both the deeply familiar and unfamiliar, my eyes take nothing for granted, and discover endless stories through looking.

Homiens Curator's Comment

Nicholas employs conte crayon with delicate nuance in his interiors, transforming everyday spaces into intimate, storytelling vistas.



Artwork: Nicholas Grassi, *Sparrow Lane Interior*, 2024, Conte crayon and colored charcoal on paper, 25.5" x 35" (648 mm x 889 mm).

Kenji Ichikawa

Lives and works in Japan
Highly Commended in The Homiens Art Prize

Artist Biography

Born in 1967 in Nagano, Japan. From April, 1990 to March, 1994: Musashino Art University, Imaging Art course, and Bachelor's degree in Art (Tokyo, Japan). Currently works in Tokyo and Nagano, Japan.

I have received numerous awards in various competitions such as the Japan Graphic Exhibition, the Japan Visual Art Exhibition, the APA Japan Photography Biennale, the Print 21 Grand Prix Exhibition, the Contemporary Japanese Art Exhibition, and the Taro Okamoto Award for Contemporary Art, with my unique style of work using the technique "Pixel Montage," which I devised in 1988.

I have exhibited at art fairs and exhibitions both domestically and internationally in cities such as Tokyo, Nagoya, Kyoto, Osaka, Sapporo, Shanghai, New York, Milan, Bologna, Amsterdam, Ghent, Buenos Aires, Singapore, Kuala Lumpur, and Abu Dhabi.

My works have also been featured in various media and events, including murals, portraits, magazines, books, DVD booklets, TV, and iPhone/iPad applications. I am also active under the name "Utamaro Kenji."

Contact Kenji

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Artist Statement

"Botanical gardens" and "electronic circuits" might seem vastly different in appearance and structure, but I find them fundamentally similar. This sense of similarity is the foundation of my art series, *Zen City*. Using countless photos taken in botanical gardens, I express the internal electronic circuits of devices from an aerial perspective. Here, I explain why botanical gardens and electronic circuits are similar.

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Botanical gardens are ecosystems where delicate life forms harmonize and influence each other to create a unified whole. Similarly, electronic circuits consist of intricate components intricately interconnected to form a cohesive system that powers an entire device. This intersection of the "micro" and "macro" perspectives is the commonality I see between them. The veining of leaves and the network of roots bear an uncanny resemblance to the wiring of electronic circuits, sparking my creative inspiration.

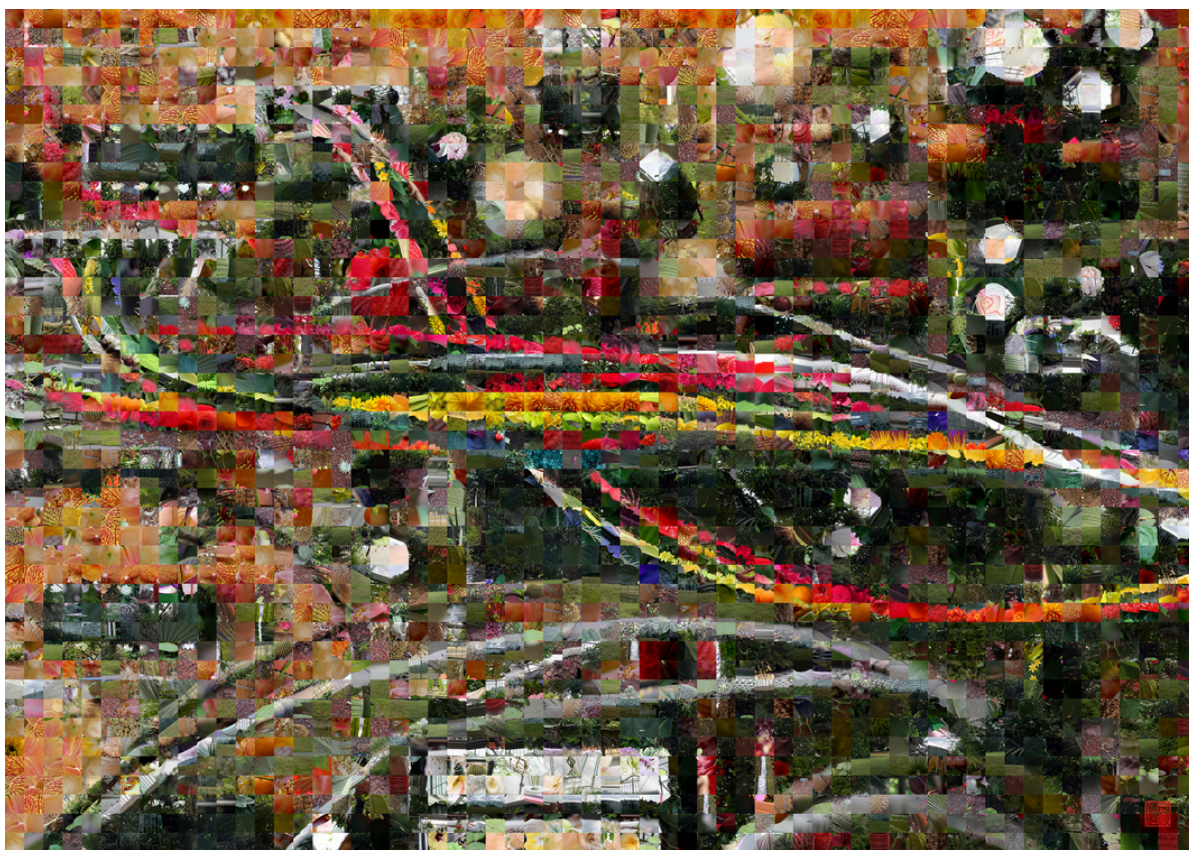
I enjoy strolling through botanical gardens. The beauty of each plant and the latent energy of life within them deeply move me. Simultaneously, I am fascinated by observing the intricate designs inside various electronic devices. The precision of their design and the marvels of human technology captivate me. It is at the intersection of these two hobbies that my series *Zen City* was born.

"Zen" is a philosophy that emphasizes inner peace and concentration to perceive the essence of things. Viewed from above, electronic circuits embody the spirit of Zen. The orderly arrangement of countless parts, creating a harmonious whole, is the essence of *Zen City*. Observing electronic circuits from an aerial perspective allows one to escape the chaos of daily life and immerse oneself in tranquility and harmony.

[Click here to read more of Kenji's Artist Statement on the Homiens website.](#)

Homiens Curator's Comment

Kenji ingeniously merges photographic precision with acrylic vibrancy in this series, crafting a serene yet intricate dialogue between technology and the horticultural.



Artwork: Kenji Ichikawa, *Zen City 006*, from *Zen City* series, 2023, Printed photographs and acrylic on board.

Daniel Jenkins

Lives and works in the United States

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Artist Biography

Daniel Jenkins creates pieces that combine figure work and abstraction. Purposely setting out to merge polar opposites together, Daniel has a unique and distinct style that he has consistently produced. Shortly after finishing art school Daniel began having vision problems, and after multiple tests and doctor visits he found out he had a brain tumor putting pressure on his optic nerves and causing him to slowly go blind. After a successful brain surgery the tumor was removed and Daniel's eyesight was fully restored. Taking this as a sign to not neglect his talents Daniel set out on a task of doing one full piece of art everyday for an entire year straight. This endeavor led him to eventually merge his classically trained figurative work with his love for abstraction and abstract expressionism – allowing him to combine his schooling with his life experience.

Contact Daniel

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Artist Statement

My work is a bridge between portraiture and abstraction, I see my work as a way to reconcile the complexity of the subconscious. We all contain a vast array of influences and ideas and I believe the creative act, when done on instinct instead of a conscious decision, is a means for the mind to correctly convey what is hidden deep within it's depths. A way for the human mind to look at itself and gain a better understanding of what it is.

Homiens Curator's Comment

In this series, Daniel showcases accomplished, bold marker strokes that fuse figurative clarity with abstract energy to create compelling, and deeply searching portraits.



Artwork: Daniel Jenkins, *Maasai Elder*, 2024, Sharpie (marker) on canvas, 36" x 48" (914 mm x 1219 mm).

Nuohan Jiang

Lives and works in the United States

Artist Biography

Nuohan Jiang is a visual artist based in New York City. She earned a BFA in Painting from Pratt Institute. Through her art, Nuohan explores profound themes such as the boundless expanse of the void, the non-linear perception of time, and the juxtaposition of transience and immortality. Her meditative paintings invite viewers into a realm of deep contemplation and quiet reflection.

Nuohan's work has been exhibited globally, including at Highline Nine Gallery, Anderson Contemporary, and iidrr Gallery in New York City; Light House Art Center in Tequesta; Museo Nacional de Artes Decorativas in Madrid; and Centrul Cultural al Municipiului București in Bucharest.

In addition to her painting practice, Nuohan is the founder of Artists Living Room, a platform she has used to curate exhibitions and conduct artist interviews since 2021. She has curated five in-person shows and two online shows. Nuohan has also been a member of the exhibition committee at the non-profit organization Baltimore Jewelry Center since 2022, where she reviews exhibition proposals and work received from open calls.

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Artist Statement

Nuohan Jiang's paintings explore humanity's timeless fascination with the mysteries of the universe, inviting viewers on a journey of self-discovery. Her works ask if our minds and energy can transcend the physical boundary to connect with the cosmos. Whether there is a definite answer or not, we are invited to seek inner peace amidst the chaos along the journey.

Within her paintings, symbols abound — spheres, light, ripples, and holes. They exist in undefined space, alluding to both the cosmic vastness and the intricate landscapes of the mind. Nuohan contemplates themes of the boundless expanse of the void, the non-linear perception of time, and the contrast and co-existence of transience and immortality. The paintings are often meditative. They whisper to the viewers and beckon them into a realm of contemplation.

Nuohan applies creamy layers of paint smoothly on the wood panels and uses deliberate brushstrokes to evoke an ethereal and atmospheric light environment. Deep cold black, a variety of color-tinted grays, and light red and green often appear in the works. In both the dark and light paintings, the restrained palettes exude tranquility and a sense of frozen time.

Homiens Curator's Comment

Nuohan mesmerizes with Echoes of Ripples' ethereal oil application, evoking a tranquil cosmic expanse that invites contemplative immersion.



Artwork: Nuohan Jiang, *Echoes of Ripples*, 2024, Oil on wood panel.

Kwong Kwok Wai

Lives and works in Hong Kong

Artist Biography

Born in 1965 in the former British colony of Hong Kong, Kwong Kwok Wai has long grappled with the plight of finding a true home, a dance between memory and possibility. As an artist, Kwong's creative journey has been a quest to balance transformation and tradition.

Painting has been Kwong's passion since childhood, and he honed his artistic skills through private lessons while pursuing a 30-year career in journalism. Witnessing the ups and downs of Hong Kong firsthand, Kwong eventually left his job as an Executive Producer at a TV news channel in 2018 to fully immerse himself in his artistic pursuits.

A pivotal moment came in 2019, when Kwong participated in an artist-in-residency program in Vermont. There, he discovered a deep affinity for abstraction, which became the foundation for his acclaimed "The Map of a Myth" series. Since then, Kwong's work has been celebrated, with solo exhibitions in Hong Kong, art fairs and competitions, such as the Affordable Art Fair Hong Kong 2024, Galeria Azur in Berlin, and Boomer Gallery in the UK. His pieces have earned him accolades, including the Best in Show award at the Rise Colossus competition and a finalist in the "Abstract/Experimental Art" competition.

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Artist Statement

Growing up in a former British colony, my values, beliefs, and aesthetic are molded by my mixed cultural origins. I study both classical Chinese poetry and modern Western political philosophies. Ambivalence and ambiguity characterize my outlook.

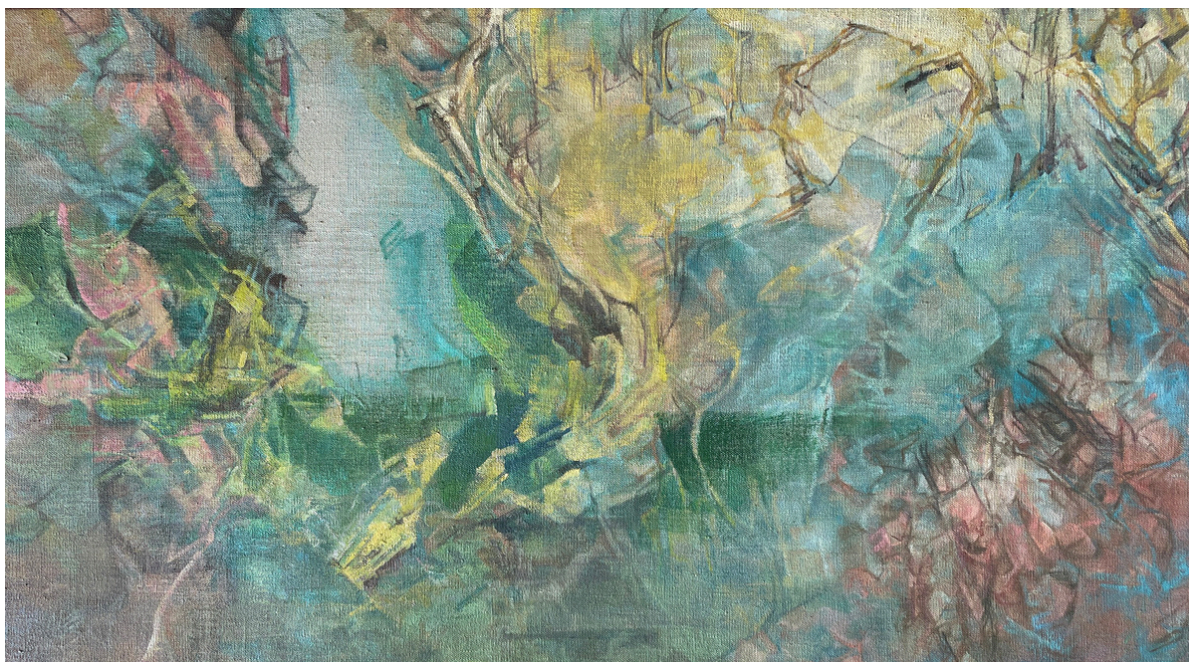
I approach life as a painter, focusing on a technique that combines oil paints and Chinese color pigments, revealing moments of dichotomy and duality. I believe flow and energy are crucial in contemporary abstract art. I have also developed a technique of texture strokes (Cun, a traditional Chinese painting technique) using oil paints and a palette knife to create artistic flair. This approach, coalescing both Eastern and Western artistic traditions, reflects my personal journey of cultural and self-discovery.

In this series of paintings, the interplay between oil paints and Chinese color pigments is evident. There are thick applications of oil paint alongside areas highlighted by washes of Chinese color pigments. This visual dialogue evokes a sense of fluidity and interconnectedness between different global artistic traditions.

I used a 1975 map of Victoria Harbour as a reference during the painting process of *The Map of A Myth XXX*. This particular location holds deep personal and communal significance for me. It is where I was born. As I grew, Victoria Harbour transformed into a global hub for the exchange of goods, ideas, and opportunities.

Homiens Curator's Comment

Kwong's The Map of a Myth XXX blends oil and Chinese pigments with masterful texture, crafting a visually fluid narrative of cultural interconnectedness.



Artwork: Kwong Kwok Wai, *The Map of A Myth XXX*, 2024, Oil and Chinese color pigments on raw linen, 17.3" x 29.9" (440 mm x 760 mm).

Gumi Lu

Lives and works in the United States

Artist Biography

Gumi Guihan Lu is an interdisciplinary artist, originally from Chongqing, China, and now based in New Jersey, USA. She holds a Master's in Design and Technology from Parsons School of Design and a Bachelor's in Computer Science from the University of Birmingham. In her work, Gumi explores choices and evolution in non-human-dominated scenarios by designing machines for extreme future settings. Her projects often use a first-person perspective, imbuing non-human entities with human emotions and attention. This creates a sense of vulnerability, loss, alienation, ambiguity, and regret, portraying a kind of embrace between humans and invisible life forms, grounded in solitude.

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Artist Statement

Customized Biorhythm envisions a world where human intervention and technological innovations challenge or subvert conventional processes and natural laws. In this vision, facing environmental degradation and poverty, humanity opts to redesign flora and fauna as a solution. This historical backdrop gives rise to a new ecosystem era called "Generinature." In this era, the National Biological Center cultivates eight different tiers of plants, classified by the degree of human intervention they receive. Plants with less intervention have their rights to life and autonomous reproduction more respected, thus becoming more precious and rare.

Customized Biorhythm focuses on the study of "controlled plants", which have been scientifically re-engineered to alter their biological rhythms. Researchers grant these plants new growth patterns, enabling them to grow and mature on a set schedule rather than

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following natural day-night cycles. This artificial intervention results in the death of plants unable to adapt to the new rhythm, leaving only the carefully domesticated varieties. In this new age, researchers act like modern-day wizards, using environmental factors such as light and temperature to tame plants and reset their biological clocks. "Custom Biological Rhythms" introduces lunar cycles and diurnal changes to regulate plants, like basil, which completes its entire growth process within a 27.32-day lunar cycle. This practice is based on plants' genetic responses to everyday environmental changes, utilizing key metabolic pathways in the plant lifecycle. These pathways are extremely sensitive to the intensity, quality, and cycle of light, ensuring that the plant's metabolic activities are synchronized with artificially created environmental conditions. Through this method, the light-domesticated plants align their internal biological clocks with the external environment.

[Click here to read more of Gumi's Artist Statement on the Homiens website.](#)

Homiens Curator's Comment

Customized Biorhythm ingeniously integrates light and mechanics, offering a futuristic vision that captivates with Gumi's innovative ecological commentary.



Artwork: Gumi Lu, *Customized Biorhythm* (detail), 2021, Acrylic, UV-resistant fluorocarbon coating stainless steel, motors, electronics, light.

Ioana Lyness

Lives and works in the United Kingdom

Artist Biography

A classical violinist by profession, Ioana Lyness is a relative newcomer to the visual arts scene. A late discovery of the love of drawing during the silence of lockdown led to enrolment on a Foundation Drawing course with the Open College of the Arts (Open University). Within a year, Ioana had her silverpoint drawing *self (portrait of a violinist)* included in both the Royal Ulster Academy 140th Exhibition in Belfast, and the Royal Hibernian Academy 192nd Exhibition in Dublin. Her drawing practice leans into identity, introspection, nostalgia and the parallels and paradoxes of traditional versus contemporary, borrowing from the tools of her trade and weaving bridges to and from her daily working life as a musician.

Ioana is working towards building up a consistent art practice around her role as Leader of the Ulster Orchestra in Belfast; performing under her maiden name of Petcu-Colan, and drawing under her married name – Lyness.

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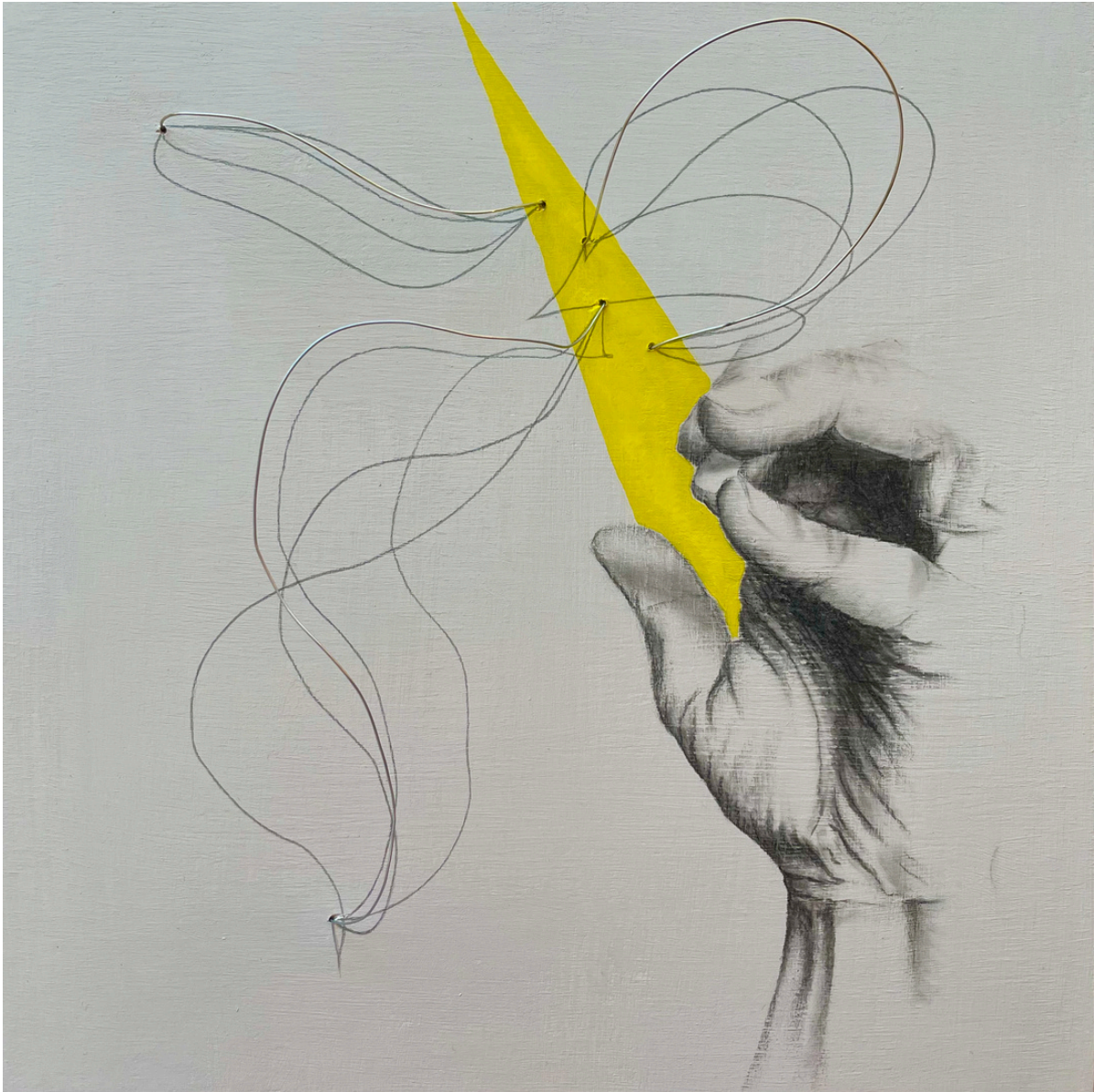
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Artist Statement

Through her drawing, Ioana weaves bridges to and from her daily working life as a classical violinist in exploring personal, yet universal themes such as identity, memory and nostalgia. She alternates and combines precious metals, played musical paraphernalia (old strings, discarded bow hair etc) and a contemporary approach to academic drawing practices to reflect the parallels and contradictions that co-exist in both classical music and visual art. Although not claiming to be a synaesthete, Ioana does strongly connect colour and music which, she believes, stems from deep-rooted fragments of recollection regarding a childhood toy.

Homiens Curator's Comment

Ioana masterfully combines violin strings and precious metals in Fratres, creating a visually taut and harmonious piece which resounds with musical and emotional depth.



Artwork: Ioana Lyness, *Fratres*, 2024, Played violin strings, sterling silverpoint, 22ct goldpoint and charcoal on prepared board.

Pete Malmberg

Lives and works in the United States

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Artist Biography

Peter Malmberg, (born 1967), Arizona, USA is a contemporary artist residing and working in Perry, Iowa. His works are serene, sublime and abstract. Pete's research is contextualised within the continuities of simplicity of village surroundings against the tolling urbanisation. Through paintings and mixed media, the works reflect the serenity of natural surroundings. With the landscapes and abstractions, the artworks explore the dance of horizon providing the viewer a window with endless view. Pete's works create sites of moments in nature that has existence beyond the temporal dimension.

Peter completed his M.A. American Studies from University of Wyoming in 1993. Malmberg has gathered more than 24 years of experience at Dallas County Conservation as a Museum Curator.

Peter Malmberg has exhibited in numerous exhibitions both solo and group across the globe. A few recent and notable exhibitions are Mega Art Gallery, Rome, Italy, Spring (2023), Six online Teravarna Gallery Online shows (2022 -2024), Art Farm Hawaii Virtual Show-Spring (2023), Polk County Heritage Gallery, Des Moines, Iowa winter, Central Iowa Show (2023). His works are in numerous private collections and is currently represented by SK art studios, India.

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Artist Statement

My work focuses on the temporary, transient presence of humanity in the natural world.

Homiens Curator's Comment

Steps to Nowhere employs acrylic with serene elegance, Pete inviting viewers into a rich and contemplative exploration of our own fleeting existence.



Artwork: Pete Malmberg, *Steps to Nowhere*, 2024, Acrylic on canvas.

Leana McGuire

Lives and works in the United States

Artist Biography

Having pursued numerous creative paths over the years, Leana D. McGuire tried her hand at drawing in 2020 while stuck at home during COVID. She enjoyed it, but her love of color led to dabbling in acrylics on canvas. This, however, was short lived. Once she dipped her brush into the rich, butteriness of oils, she knew she was home. Primarily self-taught, she possesses an eye for beauty in everyday objects and strives to create an emotional connection through her paintings. She does this through the use of vibrant color and texture, something that she “will always be experimenting with.” Major influences include Vincent van Gogh and JD Miller, to name just a few. Her dream is to eventually work with a gallery that understands her vision of inspiring others to truly connect with art. When not painting, she is acting in community theater or traveling far and wide with her husband.

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Artist Statement

A few years ago, when my own painting skills were admittedly limited, I had the pleasure of visiting JD Miller's Samuel Lynne Gallerie in Dallas, Texas. JD being there at the time, gave my friend and I free reign to explore, which included his own studio located in his house. It was in his studio that his many palette knives caught my eye: The combination of colors he worked with, the shadows that each cast, and the rich globs of paint that reflected his style. I took a photograph of those knives, thinking that I might be good enough to paint them one day. That day finally came. JD is a master. These are his tools. Thankfully, he loves the result.

Homiens Curator's Comment

The Master's Tools radiates with vibrant oil textures, Leana skillfully capturing the essence of JD Miller's artistic sensibility through her vivid, emotive palette.



Artwork: Leana McGuire, *The Master's Tools*, 2024, Oil on canvas, 16" x 20" (406 mm x 508 mm).

Iris Melcher

Lives and works in Germany

Artist Biography

I was born into an artistic family in Germany. My Grandfather was a successful set designer and painter, my grandmother a ballet dancer, but my mother did not believe in art as a job, so I became an IT Consultant and worked as such for 20 years. Last year after some health issues I decided to follow my dream, left my IT job and started a career as a full-time artist. Although I started my professional art career a year ago, I've been creating my whole life. Not always painting, some years it was more crafting like sewing or knitting, but always creating what comes to my imagination and has a touch of magic. This magic I also try to express in my paintings now.

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Artist Statement

When the evening sun shines on the flowers in the summer, you almost can feel the magic that lies within every plant. When the sun touches the blooms, they have a glowy shine which makes a lovely contrast to the dark green leaves surrounding.

On this painting the bloom of the hydrangea is still opening, but in the evening sun the flowers shine in violet and yellow colors against the blue and violet little buds and the dark leaves in the background.

Homiens Curator's Comment

Magical Hydrangea glows with Iris' watersoluble oils and pastels, its luminous colors and iridescent highlights evoking a magical interplay of light and nature.



Artwork: Iris Melcher, *Magical Hydrangea*, 2024, Watersoluble oils, oil pastels, and acrylic markers on stretched cotton canvas.

Maureen Murray

Lives and works in the United States

Artist Biography

Maureen Murray (b. Providence, Rhode Island) creates abstract paintings inspired by her rural roots. She holds a BA from Connecticut College and an MAT from Rhode Island School of Design and also attended the Art Students League of New York.

Murray received a Juror's Award in the American Drawing Biennial at the Muscarelle Museum of Art and had her first solo exhibition at Hera Gallery and Educational Foundation. She created the animated short film "On the Moon" at Nickelodeon Animation Studios, which screened at international festivals and was broadcast on Plum TV.

Recent exhibitions include shows at the James May Gallery, Masur Museum of Art, and the Imago Foundation for the Arts. Her 2024 exhibitions include the Ely Center of Contemporary Art and a solo show at Teravarna Fine Art Gallery in Los Angeles. Murray currently lives and works in Rhode Island.

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Artist Statement

Maureen Murray creates expressive canvases and lyrical abstract compositions that meditate on nature's ephemeral splendor. Her oil paintings of wildflowers come alive through spontaneous brushstrokes and dreamy focus, while her abstract works capture wild flora's ethereal beauty. Soft, muted shades blend with lush purples, pinks, and greens, creating delicate, translucent layers that form self-contained worlds.

Murray's paintings reflect her rural Rhode Island upbringing and express the transience of nature where New England's forests meet the Atlantic Ocean. They invite viewers to

contemplate our interconnectedness with nature's cycles and offer multi-layered emotional richness.

Her artistic process, influenced by her surroundings, is a personal journey revering environmental rhythms. Loose, fluid gestures and a harmonious palette mirror nature's gentle hues — muted blues, mossy greys, and wildflower pastels. These colors reflect her spiritual bond with woodlands, meadows, skies, and seas. Ghostly floral imagery hints at nature's fragility and tenacity, infusing works with dynamic energy.

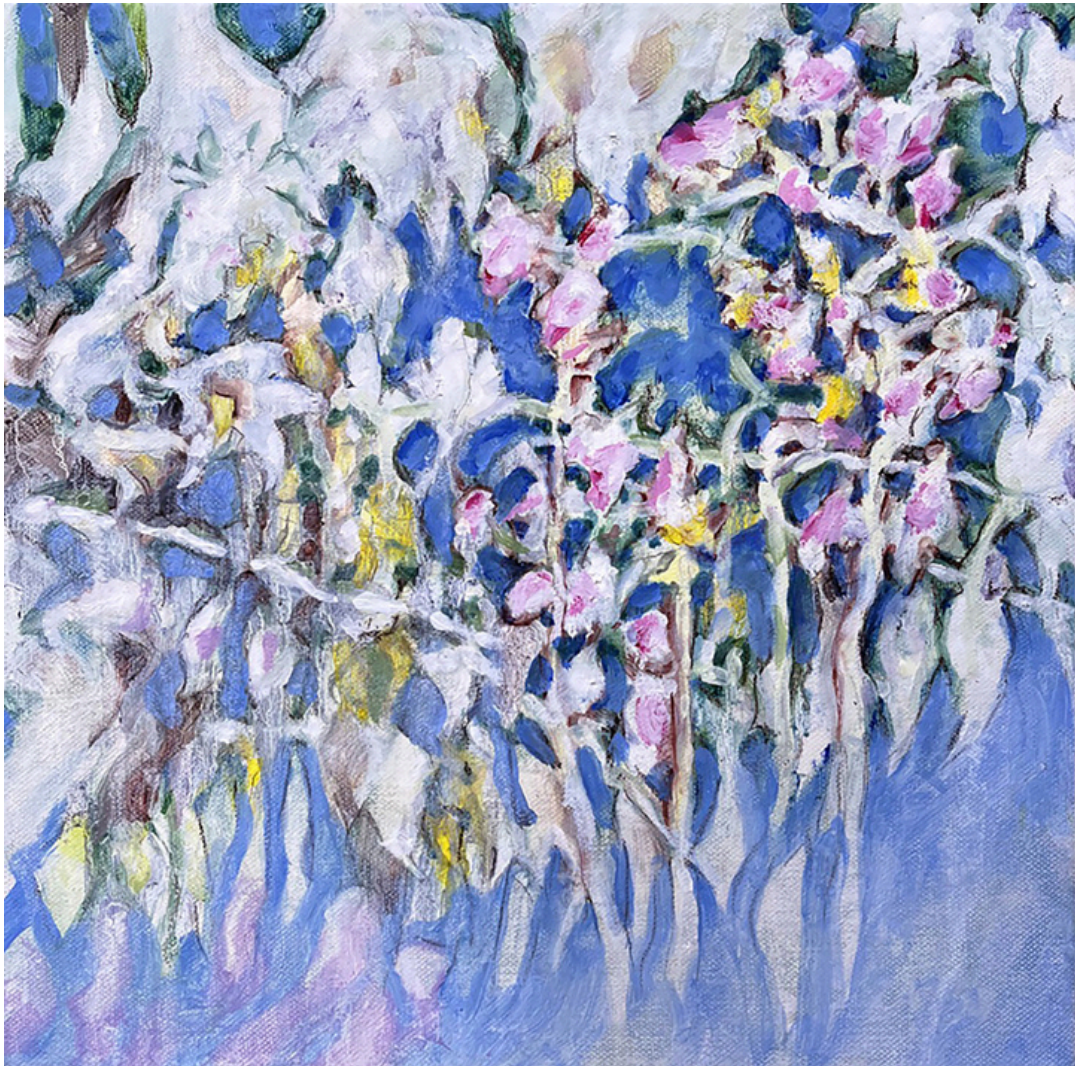
Murray's artworks capture fleeting moments and visceral memories of being immersed in nature. The soft blending of pigments evokes serenity, while atmospheric dripping effects add gentle movement and melancholy. White spaces enhance radiant light and ethereal transcendence, creating dreamlike compositions that celebrate natural beauty while hinting at its impermanence.

Her strengths are conveying complex emotions and vitality through color, organic form, and dexterous brushwork. Murray captures flora's essence through expressive, abstract techniques, symbolizing nature's perpetual cycles. Atmospheric effects add conceptual depth, suggesting time's passage or offering glimpses into a dreamlike state.

Murray invites viewers to pause amidst modern life's frenzy, reconnect with nature's beauty, and find solace in their place within Earth's tapestry. Her evolving work creates lyrical visual elegies that remind us of our responsibility as custodians of the planet's ecosystems.

Homiens Curator's Comment

Maureen's Ice Storm captivates with its delicate oil and charcoal layers, gently weaving a dreamlike narrative of an organic, fleeting splendor.



Artwork: Maureen Murray, *Ice Storm*, 2022, Oil and charcoal on canvas.

Misha Nicholas

Lives and works in the United States

Artist Biography

As an artist exploring human emotion, societal structure, and the transient nature of existence, my work has found resonance in varied artistic communities. Featured in the fifth issue of Wotisart Zine (August 2017), my journey continued with an interview in Art Reveal Magazine (June 2018), and a showcase in Wotisart Zine's February 2019 issue. A significant milestone was my feature in The New Artist no. 1 by Boomer Gallery (March 2021), marking a shift towards more innovative expressions.

In 2023, I received the Harmony for Humanity Art Prize from Contemporary Art Collectors, highlighting my commitment to empathetic art. This was followed by the Premier Art Prize from Contemporary Art Station in 2024, recognizing my pursuit of excellence. My work appeared in Top Posters Magazine (March 2024) and the Onboard Exhibition by Contemporary Art Station, Contemporary Art Collectors, and Veuling Airlines, broadening my global engagement.

The Future of Art Global Masterpiece Award by Contemporary Art Collectors in 2024 signifies the pinnacle of my journey, fueling my dedication to new artistic horizons. My art aims to provoke thought, evoke emotion, and inspire change, speaking to the universal human experience.

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Artist Statement

This art piece is a second part of my self-healing journey in 2023 and covers the symbolic message of renewing yourself when you have the courage to analyze your inner truths about yourself.

Homiens Curator's Comment

Misha's rewarding digital artistry builds toward a profound emotional clarity, inviting viewers into an exciting, shared journey of introspective renewal.



Artwork: Misha Nicholas, *The Road to Reflection*, 2023, Digital artwork.

Charles Palmer

Lives and works in the United Kingdom

Artist Biography

Charles Palmer (b. 1986) spent his childhood years in London (1999) and Hertfordshire (2005). During this time he developed a tenacity for drawing and an eye for details. He was initially drawn to the works of Leonardo Da Vinci, M.C. Escher and architect Antoni Gaudí. Charles completed his studies of Architecture in Manchester by (2011).

He has been living in Manchester ever since, working on projects in three core disciplinary areas: Design, art and music. Charles is a renaissance-person archetype who prioritizes creativity before specialization. Therefore, he is always chasing the horizon. His works are directly inspired by his experiences and experiments with creativity as a mode of practice and as a way of life.

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Artist Statement

It was the summer of 2023. I was dating a wealthy tech worker. Life was good. Carried along by the excitement of gold fever, I poured my heart and soul into this new prospect.

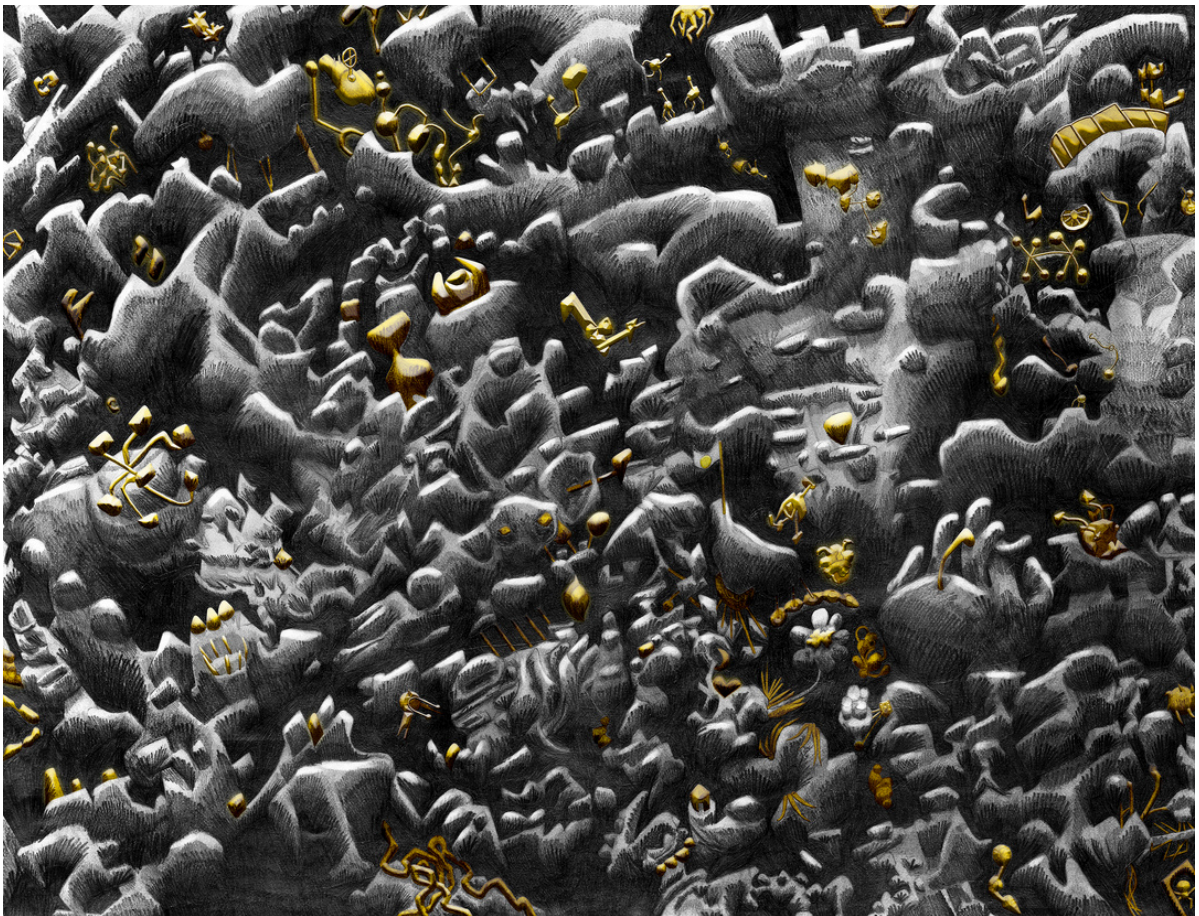
Several months later, I found myself staring into murky waters, my feet swirling on the riverbed. My heart was broken. In the shadow of romantic failure, hundreds of tiny nanomachines began to assemble around my drawing board. I was dumbfounded. What purpose did these machines serve, perpetuating their gold plated existence through explorative mining and extraction?

In the first instance, I believed these machines were sent to help with the reconstruction of my broken heart. In the second instance, they suggest the most troubling aspect of why that relationship may have failed. In the final stages of its decline, I was simply told “the relationship must not continue because of your financial situation”.

The gold coloured details, applied over the pencil drawing as digital veneer, bring to light a painful truth; that people can sometimes relate to one another superficially. As a statement, *Heart of Gold / Fool's Gold* is saying that the real value of a person lies in their capacity to love and be loved.

Homiens Curator's Comment

Charles' beautifully detailed and poignant layers of graphite and digital enhancement sustain a complex and affecting exploration of the nature of human bonds, which at times nourish us, and in others, yield.



Artwork: Charles Palmer, *Heart of Gold / Fool's Gold*, 2024, Graphite pencil on paper, digitally enhanced.

Fan Pan

Lives and works in China and the United Kingdom
Finalist in The Homiens Art Prize

Artist Biography

Fan Pan was born (1998) in Anhui, China, and currently studies and lives between Hangzhou, China, and London, UK.

I specialize in creating contemporary jewelry and fashion accessories using mixed media, exploring how wearable art forms can bridge the innovation of traditional materials with modern design languages. My work examines the multifaceted connections between humans and the external world, sparking reflections and discussions on these relationships. A key focus is on the application and reinvention of Chinese traditional culture within the context of today's rapidly changing era. With a distinct artistic style, my creations embody a sharp sensitivity to materials and a deep exploration of their intrinsic qualities and creative potential.

My practice not only aims to captivate visually but also seeks to empower the wearer as an individual, bringing strength and meaning to their experience, while inspiring audiences to engage with deeper, thought-provoking questions. Recently, my research has centered on "Reflections on Human Identity in the Age of AI." Using traditional paper crafts as a starting point, I investigate how this time-honored technique can be innovatively reimagined in an era where humanity and artificial intelligence increasingly intertwine. Through metaphor and dialogue, I explore the dynamic relationship between technology and human essence in redefining identity.

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HOMIENS

Artist Statement

Inspired by the ancient Chinese text *The Classic of Mountains and Seas*, *Golden Solstice* draws from the line, "As one sun sets, another rises, all carried by the crow," reflecting the perpetual cycle of light and hope. The necklace is composed of individual units intricately linked by golden connectors, forming a cohesive and unified whole.

This structural design embodies the profound connection between the individual and the collective, symbolizing how unity emerges through interdependence. The "Golden Crow" serves as a totem of the sun's brilliance, representing humanity's shared yearning for light, vitality, and renewal.

The work encourages viewers to reflect on the intricate balance between individuality and togetherness, tradition and modernity. Through its interconnected components, *Golden Solstice* transcends its physical form, offering a metaphor for how distinct elements unite to create something greater, echoing the rhythm and harmony of life itself.

Homiens Curator's Comment

Golden Solstice intricately weaves together leather and gold, Fan's elegant design radiating a harmonious balance of tradition and contemporary innovation.



Artwork: Fan Pan, *Golden Solstice*, 2023, Leather, gold, acrylic, 19.7" x 7.7" x 0.8" (500 mm x 195 mm x 20 mm).

Renya Parnes

Lives and works in the United States

Artist Biography

Born in New Jersey (b. 1986), residing in Massachusetts. Renya Parnes is a painter who creates works of abstraction as well as renderings of the female form. At the core of her practice, Parnes is interested in holding space for the reverberations of past and present. Working with various elements to compose lyrical works which are stripped-back to an essence.

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[Click here to view the Press Release for Renya's solo exhibition *nights in white satin*, never reaching the end \(May 9, 2025\).](#)

HOMIENS

Artist Statement

I am interested in the vibration or the essence of a feeling. Being a receiver for this spark, creating spaces that are capable of holding this energy. It is a process of composing through resonance. Leaning into the frequencies that are in tune. The work is anchored in nature. Guided by a process of tuning into the intuitive senses. Grounding into the present moment; allowing the materials to guide the work forward. Working with organic materials such as clay, charcoal, waxes, ink, and oil paints to create lyrical works of abstraction as well as renderings of the female form.

Homiens Curator's Comment

Renya's "Into the Light of a Dark Black Night" (Beatles) masterfully layers organic materials to create a deep, lyrical abstraction that pulses with emotive power and resonance.



Artwork: Renya Parnes, *"Into the light of a dark black night" (Beatles)*, 2024, Ink, beeswax, terracotta clay, charcoal, oil paint on canvas. 64" x 60" (1626 mm x 1524 mm).

Damjan Popelar

Lives and works in Slovenia

Highly Commended in The Homiens Art Prize

Artist Biography

I work primarily in mixed media, using layered glass in combination with other elements. Objects behind the layered glass appear as though submerged in water. I discover the dialog between human culture and natural element of water. It's an exploration of the relationship between human impacts on nature and vice versa, and of natural processes such as flood, melting, erosion, etc. There is also the creative challenge for me of how to fit the entire composition to the depth of the shadow box in which it is presented.

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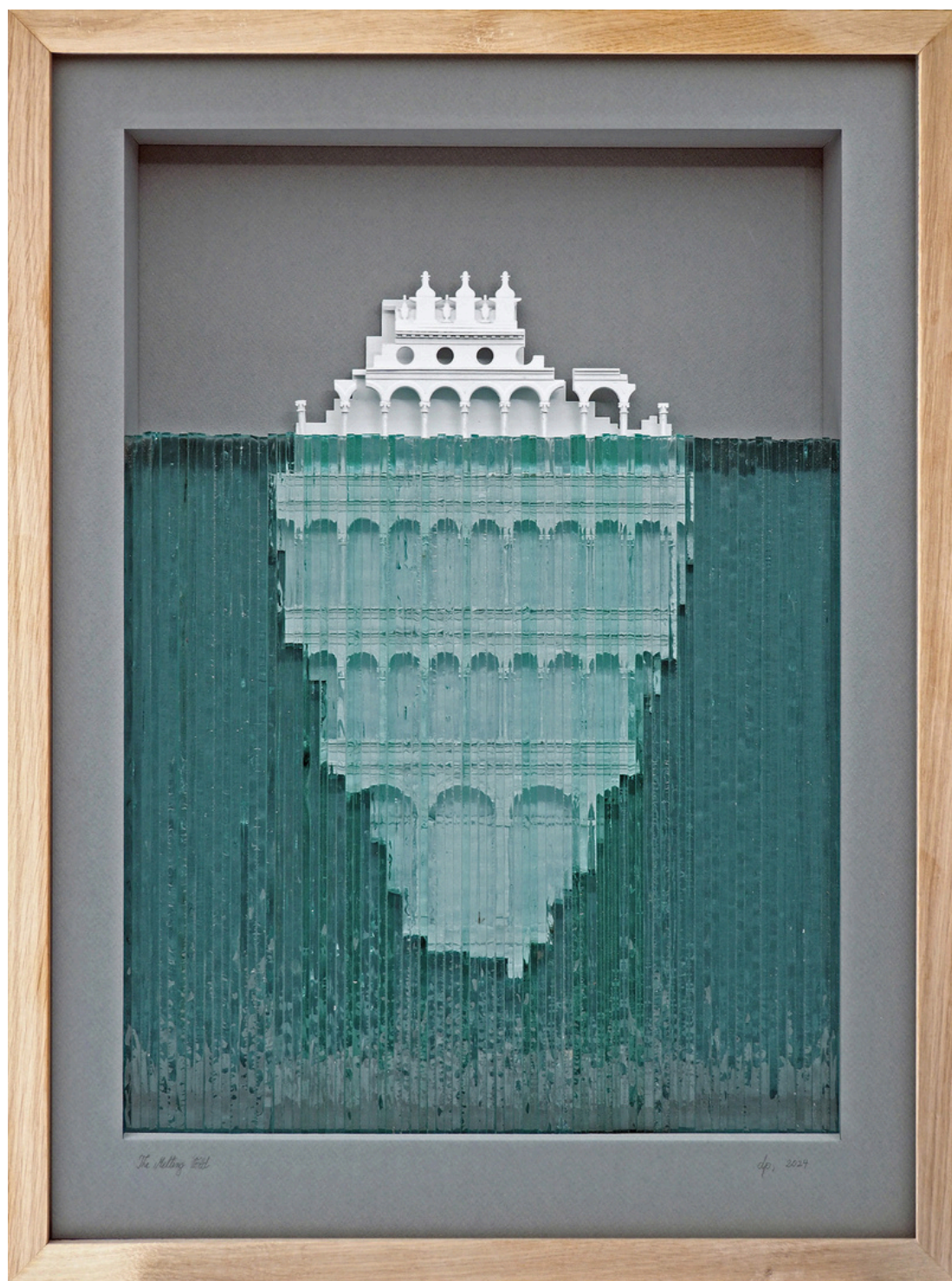
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Artist Statement

The Melting World represents a part of a historic public building in an inseparable connection with the dominant element of water, a metaphor for human culture being critically submerged by sea level rise. It's an exploration of the boundary between culture and nature and the impact of humans on the environment.

Homiens Curator's Comment

Damjan uses layered glass with striking ingenuity, evoking a submerged cultural narrative in The Melting World with haunting visual depth.



Artwork: Damjan Popelar, *The Melting World*, 2024, Layered glass, fibreboard, paint, paper.

Petra Schott

Lives and works in Germany
Highly Commended in The Homiens Art Prize

Artist Biography

Petra Schott is a German abstract painter based in Frankfurt. Her work reflects her everyday life as a woman, her longings, and memories, exploring fundamental questions of life.

After completing her second law exam, Schott pursued a Fine Arts Degree at the Art Academy in Kassel, Germany. Balancing her roles as a lawyer and judge, she cultivated her painting career. Since leaving the legal profession in 2014, Schott's art has garnered attention from national and international galleries, critics, and collectors.

Her emotionally resonant art invites viewers into a space of imagination and introspection. Schott's paintings blend lyrical abstraction with figurative elements, exploring nostalgia, human relationships, and nature's intangible aspects. Her work delves into emotions and the human psyche, highlighting fragility, sensitivity, and spirituality.

Art curator Nell Cardozo notes, "There is a generous intimacy in Schott's use of color that coaxes out a subtle interplay between comfort and longing. Looking into [Schott's artwork] is like looking into a dream that belongs to some common consciousness."

Schott regularly exhibits in the UK, US, France, Belgium, and Germany, with her art featured in many private collections. Her work has been published in Create Magazine and Art Seen, and she is represented by several galleries.

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Artist Statement

The title *To Go Easy* reflects a line taken from Mary Oliver's poem *When I am Among the Trees*. The last words read: "...to go easy with light, and to shine." This painting for me is a very urban painting: Details of daily life, fragmented bits and pieces – but there is also this longing for a deep connection with our roots in nature "among the trees" incorporated in this painting.

Homiens Curator's Comment

To Go Easy blends charcoal and oil with poetic finesse, Petra's fragmented urban imagery radiating a serene longing for connection that is striking in its ubiquity, and as a reflection of our contemporary condition.



Artwork: Petra Schott, *To Go Easy*, 2024, Charcoal, oil stick, oil on canvas, 49.2" x 49.2" (1250 mm x 1250 mm).

Adrian Scott

Lives and works in the United States

Artist Biography

Adrian Scott applies a maximalist philosophy to his highly detailed and precise hard-edge figurative and abstract compositions.

Contact Adrian

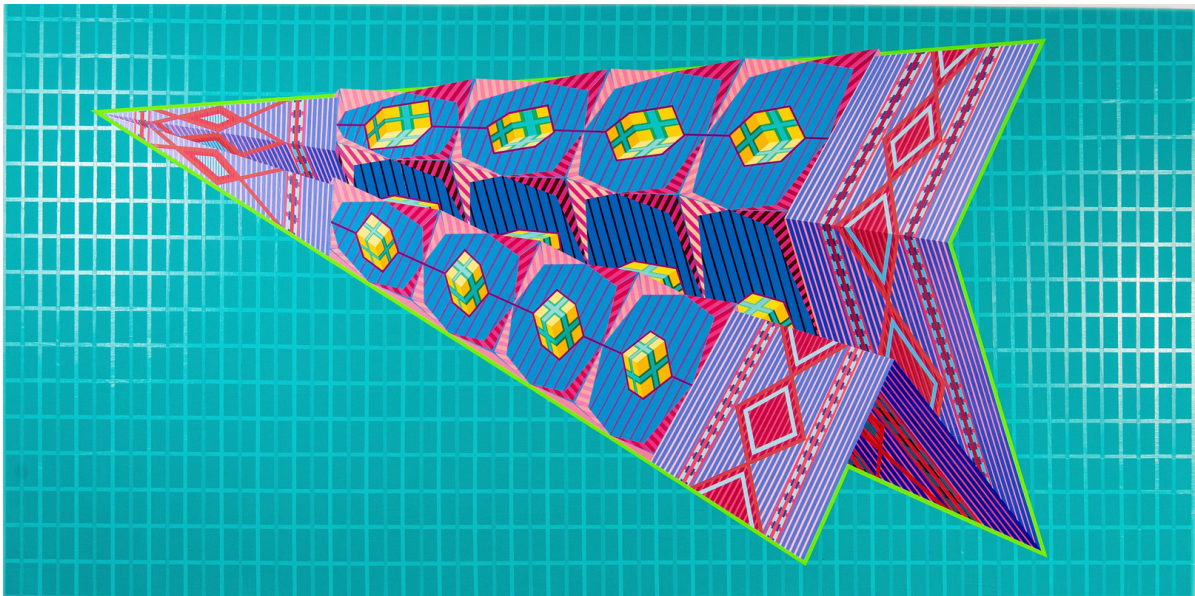
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Homiens Curator's Comment

"By the seat of my pants" dazzles with bright, acrylic optics, Adrian delivering an inch-perfect and vibrant composition that pulses with directionality and an unfolding, insatiable energy.



Artwork: Adrian Scott, *"By the seat of my pants"*, 2024, Acrylic on board, 72" x 36" (1829 mm x 914 mm).

Takayoshi Ueda

Lives and works in Japan

Artist Biography

Takayoshi Ueda (b. 1969) currently lives and works in Wakayama, Japan. Learning oil painting at an art school in Kyoto, he was captivated by the beauty of monochrome paint software he experienced while studying there and began creating with a computer in 1994.

Ueda's major exhibitions of his artwork include the 2006 solo exhibition of his earliest masterpiece in NY as well as participation in art fairs in more than 11 countries across the U.S. and Asia. His works of art are kept in the likes of Kitasato Institute and Nishiwaki Okanoyama Art Museum in Japan.

Attempting to break away from the general tendency of CG images to have an artificial and inorganic feel, Ueda's artwork is dubbed "Digilo-graphy", which started from the utilization of the texture of hand-painted input material which is then digitally processed and combined before being printed onto canvas, and in 2008, his art style evolved after he started making elaborate digital collages that form different animals and plants using those same materials.

Ueda arranges his compositions according to the Japanese art style while adding Asian regional tastes to the coloring and combining them with Western perception of shapes and space, aiming to form a visual image that allows the local individual artist to communicate with global audiences on a level that transcends cultural barriers.

Ueda is mainly influenced and inspired by the Art of the Edo Period, such as the Rinpa School and Jakuchu ITO apart from the Vienna School of Fantastic Realism as well as Hieronymus Bosch and Pieter Bruegel of the Northern Renaissance.

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HOMIENS

Artist Statement

I create digital collages based on the concept of "harmony arising from the aggregation of diverse individuals and unity in dissonance". The pieces are made using randomly created materials such as drawings, and combining them with different materials, connecting them visually into a single form.

Every character is based on a familiar plant or animal, while at the same time is flexible, rich in variety, and highly rigid.

Unlike the traditional spiritual and occult images of Asia or the anti-naturalist expressions of the West, the atypical forms I use have been influenced by the Choju Jinbutsu Giga (Animal-person caricatures of East Asia in the mid-12th century), which were drawn in between the twelfth and thirteenth centuries in Japan, and the eighteenth century artist Jakuchu ITO (Japanese painter of the mid-Edo period, 18th century), especially their comical expressions, and flat, precise depictions, with the addition of slightly over exaggerated facial expressions and movements, which give the characters presence and compatibility with their surroundings.

I hope the viewer will project themselves onto this virtual image and imagine the shapes of their future through their interaction with it based on their own individual perceptions.

Homien's Curator's Comment

Takayoshi captivates us with the vibrancy of this digital collage, All Life Forms Never Stagnant harmoniously blending cultural influences into a kaleidoscopic visual tapestry.



Artwork: Takayoshi Ueda, *All life forms never stagnant*, 2021, Pigment-based inkjet print on fabric print media, synthetic resin, mounted on wood panel.

Rain Worthington

Lives and works in the United States

Artist Biography

In 2023, expanding from my years as a composer of concert music, I re-embraced an earlier passion for sculptural spaces. I am committed to the belief that artistic expression is an elemental impulse of human nature and essential to humanity. As a creative response, I am pulled toward the potency of awe and transformative spaces.

I am essentially drawn to material and light that convey an ephemeral fluidity – within space, form, or line. Through spatial juxtapositions of balance, concealment, containment, and suspended motion, these energetically charged relationships become emotionally animated.

Creating small-scale concept mockups, I explore mixed media – with repurposed materials such as packing materials, fabric, tubes, and coated wires. These are documented with photographs and/or videos, often set to audio from my orchestral or chamber compositions. Through photographic documentation I try to convey an emotional sense of spatial immersion.

In addition to stand-alone sculptures, my vision is to create contemplative illuminated installations that resonate with my music to tap into a deep primal fluidity of subliminal connections and emotions. The combined qualities of illumination, motion and music infuse a transformative energy into the spiritual and physical aspects of these spaces.

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HOMIENS

Artist Statement

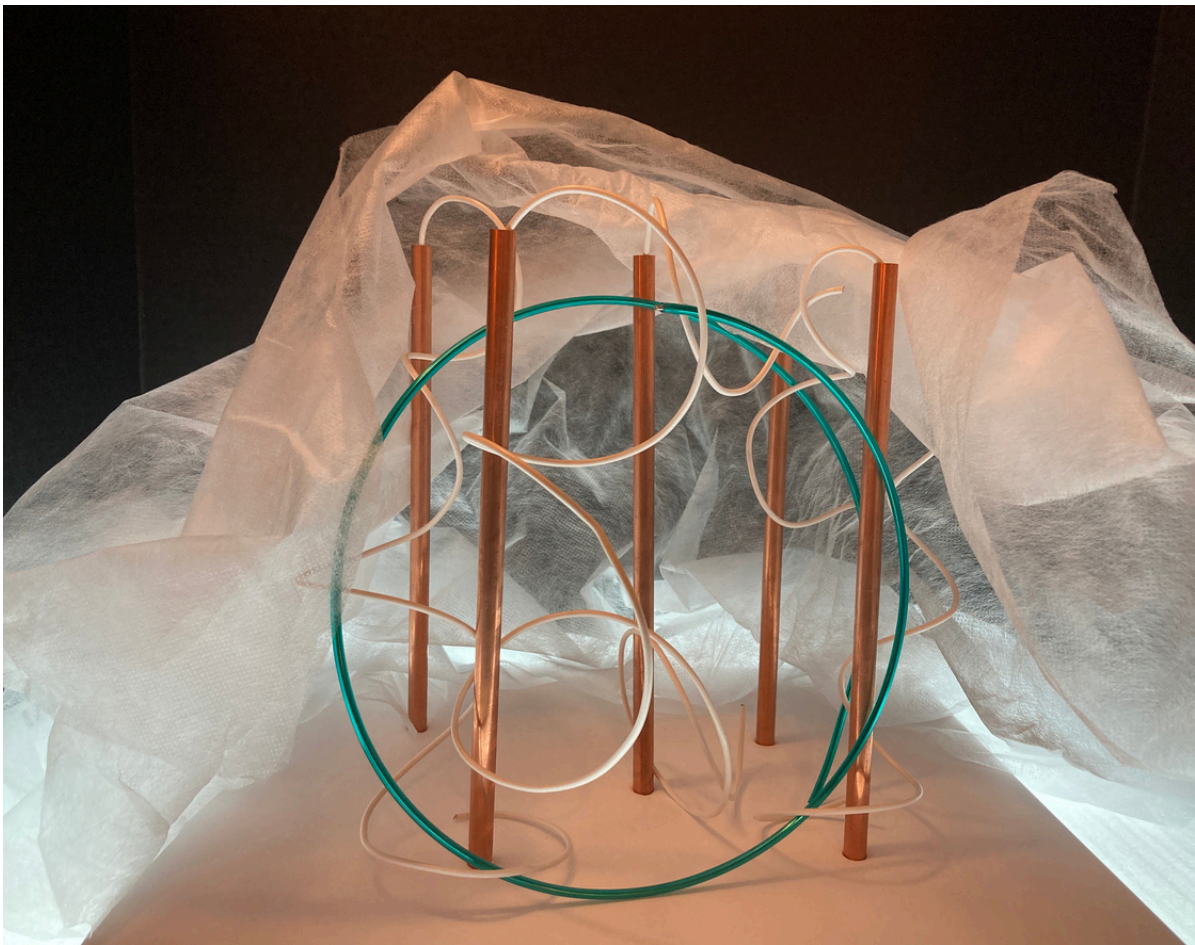
Conceived as both a sculptural installation, and as a stand-alone sculpture.

The video is a concept visualization rendering to convey an emotional sense of spatial immersion for a large-scale, illuminated mixed media installation. The installation would allow the option for adjustments of the sculptural translucent “cover” for varying degrees of “reveal” (to be determined by curator during exhibition) and would include an audio excerpt of my orchestral composition *Confluences* (either by audio projection or QR code access.) Fabrication as a stand-alone sculpture would be for a more intimate mid-scale version for exhibition.

[Click here to listen to *Confluences*, an orchestral composition by Worthington, accompanied by images of *The Music Within*.](#)

Homiens Curator's Comment

The Music Within radiates with translucent elegance, Rain successfully utilizing illuminated mixed media to evoke a profound sense of spatial and emotional fluidity.



Artwork: Rain Worthington, *The Music Within*, 2024, Translucent Remay fabric, copper tubes, green coated wire, white coated wire, illuminated base.

Bingni Xia

Lives and works in the United States

Artist Biography

I am Bingni Xia, born in China in 1978. I started studying fine arts at the age of ten and have a deep affection for painting. I majored in graphic design in college and briefly studied comics and animation in France, now living in California. I have a dream of painting. As a mother of three children, my works are mostly based on women. Women wearing traditional Chinese clothing, Hanfu, are my source of inspiration. I grew up under the influence of Chinese culture, and Chinese symbols and oriental aesthetics naturally flow out in my creations.

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HOMIENS

Artist Statement

The Messenger was completed in the first half of this year using Chinese ink, Chinese painting pigments and appropriate amounts of color powder on traditional Chinese rice paper. The colors and lines of the picture symbolize the shaping of women by tradition, which is a kind of oriental beauty. Abandoning the realistic deformation treatment, it shows the awakening of contemporary Chinese women and a certain inner truth.

This series expresses my thoughts on women's life and destiny. Women all over the world are struggling to make choices between family and career, especially Chinese women. They are required to sacrifice themselves in marriage and be self-reliant and give back to the family in the workplace. The final result is either the regret of giving up the family or being bullied and exploited by the family because of losing their jobs. Women's contributions to the family are regarded as worthless. The difficulties I experienced in marriage and raising children also prompted me to try to express the issue of women's destiny. So I hope to inspire contemporary women to have more self-affirmation and awakening; at the same time, the value of women should be widely affirmed by the world, whether in the family or in the workplace. Therefore, I want to use aesthetics to arouse people's thinking about life and give women more attention, respect and more power to choose. At the same time, I hope that my works can help more people understand Chinese culture and aesthetics, and serve as a bridge for cultural exchanges between the East and the West.

Homiens Curator's Comment

In The Messenger, Bingni employs Chinese ink with grace and sensitivity, delicate lines and colors together weaving a powerful narrative of cultural and feminine strength.



Artwork: Bingni Xia, *The Messenger*, 2024, Chinese ink, Chinese painting pigments, color powder on Chinese rice paper.

HOMIENS

