

MEET THE ARTISTS



HOMIENS

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Artwork: Monika Malewska, *Ground Beef with Magnolia Flowers and Magenta Gradient Composition*, 2024, Oil and acrylic on canvas, 20" x 30" (508 mm x 762 mm).

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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

Laurie Baars

Lives and works in the United States

Artist Biography

Laurie Baars is a mixed-media artist living in Seattle, Washington. Her expressive, abstract paintings are built up layer by layer, with collage, acrylic paint, and a variety of other media.

Her work, which often evokes a sense of spaciousness and light, is an intimate expression of her internal and external world.

Largely self-taught, she has degrees in both business and fiber arts and has studied with many nationally and internationally known artists. After a long career as a marketing consultant and part-time artist, she has been focused on painting full-time since 2022.

Her work has been accepted into juried group exhibitions in New York, San Francisco, and Seattle and is held in private collections throughout the USA and abroad.

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Artist Statement

This piece is part of a series inspired by travel in Japan and my lifelong meditation practice. Shadows on a temple wall, the sound of monks chanting, and abstracted calligraphy were a few of the elements that inspired this work. A minimalist at heart, I'm drawn to capture the essence of things and love exploring a limited color palette. This piece attempts to capture the energy of life, the constant balance between movement and stillness and everything in between.

Homiens Curator's Comment

Laurie captivates us with her layered mixed-media approach, where an interplay of acrylic and graphite evokes a mesmerizing sense of movement and light which beautifully mirrors her own meditative and Japanese influences.



Artwork: Laurie Baars, *Dancing in the Wind*, 2024, Acrylic and mixed media on canvas, 18" x 24" (457 mm x 610 mm).

JT Barr

Lives and works in the United Kingdom

Artist Biography

JT is a multimedia artist with an interest in social consciousness and the impact of humans on nature.

Based in Newent in the Forest Of Dean, JT draws inspiration from people, animals and the beautiful surrounding landscapes using a variety of drawing and painting techniques. JT creates colourful abstract forms using a variety of tools such as acrylics, charcoal, pens, and ink.

Contact JT

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Homiens Curator's Comment

Obsession impresses with its directionality and abstract, geometric forms. Crafting with a vibrant blend of acrylics and acrylic pens, JT powerfully conveys an intricate relationship between humanity and nature.



Artwork: JT Barr, *Obsession*, 2024, Acrylic and acrylic pens on canvas, 16.5" x 23.4" (420 mm x 594 mm).

Caroline Curtin

Lives and works in the United States

Artist Biography

Raised in Canada, and having spent years between Vermont, Florida and Quebec, I settled in Brooklyn last year. After a lengthy creative drought, I finally returned to clay, my first sculptural medium.

My pieces are often accompanied by my poems written using the sculptures themselves as inspiration. I believe this enhances the viewer's understanding of my creative process and intent.

As I am fascinated by the face and figure, but mainly sculpt without models, my work is imbued with a self-reflective dimension. However, the myriad people I gaze upon while going about my daily life find their way into my art; each a variation on a theme, unique in their beauty and being. This abundance inspires my work.

Sculpting has been a means of catharsis and spiritual growth; what comes through my hands brings to light issues, both new and old, requiring my attention. It often surprises me. A teacher once suggested that I simply trust what my hands do intuitively. That lesson has become core to my creative process. The building from mud to artform is a metamorphosis requiring the constant practice of patience, forgiveness, acceptance, delight & ingenuity; I aspire to convey the absolute joy of this process.

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Artist Statement

Voices in the Dark reflects recent themes in my work such as understanding our inheritance, honoring our grief, and choosing dreams that benefit all. I am seeking answers to finding fulfillment without diminishing another's opportunity or adding to the suffering in this world, and as to how our attitudes and activities affect our communities and this beautiful planet we inhabit.

Voices in the Dark (poem)

We, your ancestors, are awakening;
We wish to speak to you of many things;
Of life's possibilities, the joys it can bring.

We are here to remind you it's all in your hands,
We transcend space and time to make amends;
We are here to offer our courage, strength, and love,
To help you break trauma's bonds,
To forgo your dark inheritance,
To free future, past, present generations.

We have something to say;
Listen!
As this world grows dark and grey:
Keep on the light of love,
Create,
Dance,
Sing,
Nurture one another,
Prepare for sunlit days.

Homien's Curator's Comment

Caroline stands out for her evocative high-fire clay sculpture, where the accompanying poem adds profound emotional depth, inviting reflection on personal and collective healing.

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Artwork: Caroline Curtin, *Voices in the Dark* (3 of 3), 2024, high-fire sculpture clay, glaze, oxides, fired to cone 10.

Sybil Davis-Ebbeson

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

Artist Biography

Sybil Davis-Ebbeson (b. 1998) grew up in coastal Maine. Drawing was a gift at a young age that they carried with them into their adult years. In their early teenage years photography was introduced to them, inspiring a BFA in Photography at Maine College of Art & Design in Portland, Maine. Sybil makes art primarily for their bosom friends, but lets in others to look as well.

Contact Sybil

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Artist Statement

My coming of age years spent in coastal Maine has deeply influenced my artistic practice. I have grown into my work as a manifestation of my childhood bushwhacking years. Memories, found images, and my own photographs converge into the totality of my work. Night time brings out unknown gawking faces and beaming eyes. I draw the woods, and photograph too—following the animals as if I were a hunter with a camera as a gun.

Homiens Curator's Comment

Untitled (Barn) enchants with Sybil's delicate charcoal rendering, capturing the nocturnal essence of coastal Maine with hauntingly expressive lines.



Artwork: Sybil Davis-Ebbeson, *Untitled (Barn)*, 2024, Charcoal, white charcoal on paper, 23" x 30" (584 mm x 762 mm).

Lin Dong

Lives and works in the United Kingdom

Artist Biography

Lin Dong is a Chinese artist and designer based in London. The exploration of life around him through painting has been ongoing since his childhood, focusing on the exploration of primitive art and modern development, including ancient Chinese figurines, Miao culture, Dunhuang murals and modern surrealist art.

During his undergraduate study in London, he used fashion as a 3D medium to show 2D paintings, so as to explore more possibilities of art and our current society. After living in Paris for six months during the pandemic, he was deeply affected by the local culture and decided to return to painting itself, studying the relationship between personal identity and collective society using his own experience as a source of inspiration.

His current painting is based on the consciousness of the daily accumulation of draft materials through painting expression, with a desire to continue to explore the primitive human emotions behind it.

His paintings, projects, and design works are presented in London, Shanghai, Beijing, and Guiyang, and he has a BA in Fashion from Central Saint Martins, and in Art and Design foundation from South Essex College.

Contact Lin

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Artist Statement

The work is inspired by Botticelli's *Venus and Mars* in 1483, and the Flying Apsaras of the Sui Dynasty in the Mogao Grottoes in Dunhuang, China, as well as the aurora in London on the evening of May 11, 2024.

The main figure of the picture is a dove composed of streamers, symbolizing Venus. She is hovering over the desert, and the moon is a daisy. Repeated crossed lines symbolize some kind of negation. The elements that make up the painting are all from daily life: Sliced onions, Undulatus Asperitas cloud, chiffon, lotus pods, a beach, and daisies.

I hope each viewer will have their own interpretation.

Homiens Curator's Comment

Lin fascinates us with his surreal oil composition, merging ancient Chinese motifs with modern aurora-inspired elements, creating a thought-provoking narrative.



Artwork: Lin Dong, *Where Is Mars*, 2024, Oil on canvas, 59" x 39.4" x 1.4" (1500 mm x 1000 mm x 35 mm).

Emily Faust

Lives and works in the United States

Artist Biography

Graduating with my BFA in Classical Art in 2010, I quickly became disenchanted with art making and thought I was packing up my paintbrushes for good, going back to school for Clinical Psychology. Art has a funny way of seeping out of you though and 14 years after giving it up, I decided to embrace my artist self once again. I am now on my own journey to follow my passion for capturing stories of life through little moments and items and honoring those moments that, while seemingly small, still build up to make us who we are and how we relate to the world around us.

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Artist Statement

My 11-year-old recently presented me with her favorite pair of shoes. A sole had come loose and she was hoping I would be able to fix them. Unable to, they sat in my studio stinking like pre-pubescent feet, covered in grass stains and soccer field mud jammed between the treads. I couldn't remember the last time the shoelaces had matched and there was something suspiciously looking like Mom's missing lipstick smudged along one side. While being struck with a wave of sadness looking at them one day, I spontaneously picked up my paintbrushes. Taking the time to immortalize the transition between child and teenager has been a cathartic process for me. For, as a mom, I cannot keep her from growing out of her beloved shoes and into who she will become, but I can honor the process and trap what memories are among the laces.

Homiens Curator's Comment

Farewell Childhood touches the heart with Emily's tender watercolor depiction of worn shoes, transforming a personal moment into a universal tribute to growth.



Artwork: Emily Faust, *Farewell Childhood*, 2024, Watercolor on coldpress paper.

Kathryn Fortson

Lives and works in the United States

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Artist Biography

From an early age, Kathryn Fortson felt a deep connection to the world through her love of drawing and painting. Kathryn finds inspiration in the space between chaos and serenity found in nature, reflecting the complexities of human emotions and behaviors in her art.

To pursue her passion, Kathryn attended Ringling School of Art and Design. She has since dedicated herself to painting, seizing every opportunity to showcase her work through local art festivals, eventually gaining representation in galleries.

She describes her approach to abstract painting as connecting to states of being or connecting to moments in nature. With a keen eye for the interplay of light and line, Kathryn utilizes unique accompanying colors and rich textures to create depth and movement in her work. Her paintings evoke a sense of tranquility, while simultaneously encapsulating the frenetic energy of emotions. This may be embodying the razor-sharp line of an ocean's horizon, the delicate play of sawgrass in the wind alongside the disarranged rhythm of laughter.

Kathryn Fortson's studio is located in Roswell, Georgia USA. Studio visits are appointment only.

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Artist Statement

Where Roses Bloom is an exploration of the profound beauty found within life's ordinary moments—those seemingly mundane days that, in hindsight, reveal themselves as our greatest joys. The foundation of the work is rooted in dark hues at the bottom, symbolizing soil—the essential nurturing ground from which growth emerges. This darkness represents the depth and complexity of our everyday lives, the unseen struggles, and the quiet resilience that often go unnoticed. Just as roses thrive in rich soil, our most cherished moments often stem from ordinary routines and experiences.

The softer, pastel colors that rise from this foundation evoke a sense of tranquility and optimism, illustrating the emergence of light and joy from the mundane. The vibrant pink square in the corner serves as a focal point, embodying spontaneity and brightness amidst the everyday encumbrances. This painting speaks to the simple yet transformative power of daily experiences, inviting viewers to reflect on their own lives.

Homiens Curator's Comment

Kathryn's Where Roses Bloom dazzles with its rich acrylic textures, where the contrast between dark hues and pastel blooms elegantly symbolizes hidden beauty.



Artwork: Kathryn Fortson, *Where Roses Bloom*, 2021, Acrylic paint on canvas and waterpaper, 48" x 48" (1219 mm x 1219 mm).

Rodrigo Garrido

Lives and works in Mexico

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Artist Biography

Rodrigo Garrido is an artist and creator of sculptures capable of feeling, expressing, perceiving and evolving through time, with the purpose of exploring and understanding the human species, our minds, social constructions and potential futures. With an extensive career as a serial entrepreneur, Rodrigo has developed a broad perspective around the different facets of human invention, social structures, and conditions that shape our world. As a result of his activities and knowledge as a computer engineer, he has been involved in various technology related projects and, as a part of his interest in art, has co-founded agencies related to it, such as the independent art space *futureSelf*, which he currently directs. Each of these projects has shaped him as the artist he is today and this shows in his artworks, created from his passion around human tools and inventions, such as artificial intelligence, digital fabrication, and computer simulations, which aim to evoke emotion in human beings.

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Artist Statement

The *Lovers* sculpture features two artificial intelligences with consciousness who experience love at first sight, expressing their emotions through movements and interpreting each other's expressions with a bias of insecurity.

The communication and relationship between the AIs solely rely on facial expressions and interpretations of each other's emotions. They can only see each other through a camera, which is their only input from the other.

The *Lovers* species has a gene that contains a list of life variables, characteristics, internal processes, and emotions of the AIs. This gene includes settings for the bias of insecurity, purpose, tendencies, and other behaviors. When the sculptures are turned on, a new life is created with random values taken from the gene.

The behavior of the AIs rely on a cyclical process that includes a machine learning algorithm to recognize emotions, a state machine to process those emotions with their inherent biases, purpose, and tendencies and a yin-yang process that maintains emotional equilibrium.

At the back of the sculptures, the CPUs are exposed along with a screen that allows human viewers to fully monitor the life, feelings, and consciousness of the artificial being. This feature highlights the current contrast between human and AI understanding. While humans can easily deconstruct the hardware and software of an AI, AIs are still unable to fully understand human emotions or cognitive processes. The AIs will never truly know what the other is thinking or feeling, much like human-to-human relationships.

Lovers stands as a sentient sculpture, being a physical entity that not only exists but feels, perceives and evolves.

[Click here to view a YouTube video of *Lovers*](#)

Homiens Curator's Comment

Rodrigo's Lovers amazes and intrigues us – an innovative sentient sculpture, where the emotional interplay of AI entities offers a profound commentary on human-like relationships.



Artwork: Rodrigo Garrido, *Lovers*, 2023, "Lovers" sentient core, CPUs, GPUs, 4K cameras, 4K 42" screens, FHD 21.5" screens, cables, aluminum, acrylic, wood, and polyurethane.

Maria Goldson

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

Artist Biography

Born in London, I've always had a deep passion for art, community, and culture.

As a largely self-taught sculptor with additional training from workshops at the Florence Academy of Art, my work aims to reshape narratives through the medium of sculpture.

Using recycled clay, I focus on portraying inspirational figures from underrepresented communities, particularly people of colour, to challenge stereotypes and promote empathy.

Additionally, I sculpt animals in their natural states to emphasize the importance of respecting our planet and its diverse species.

Inclusivity is central to my work, so I design my sculptures to be accessible to the visually impaired.

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Artist Statement

Spirito Italiano is a sculpture of an Italian male mounted on a wooden base. His features are classically handsome, this sculpture portrait reflecting confidence and charisma. There is a subtle tilt to his head, a twinkle in his eye, and the hint of a smile. The figure is depicted in a relaxed yet dignified posture, his stance reminiscent of a seasoned storyteller, captivating his audience with tales of adventure.

The sculpture invites viewers to pause and to be swept away by its charm.

Homiens Curator's Comment

Maria impresses with her bronze resin craftsmanship, capturing the charismatic essence of her subject through subtly observed and inviting visual cues.



Artwork: Maria Goldson, *Spirito Italiano*, 2024, Bronze resin (sculpted in clay), wood, (460 mm x 250 mm x 300 mm), 17.6 lbs (8 kg).

Marilyn Jia

Lives and works in the United States

Artist Biography

Marilyn Jia is a multimedia artist from the San Francisco Bay Area who uses art as a means of expressing her identity and exploring the world, eyes open.

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Artist Statement

This artwork is inspired by the renowned Chinese poet Li Bai, and his work *Quiet Night Thought*.

The full poem reads as follows:

At the foot of my bed, moonlight

seems to create frost on the ground.

Lifting my head I gaze at the bright moon

Bowing my head, I think of home.

The characters written on the wood panel are the latter half of the poem.

This work is inspired by my maternal grandmother, who passed away due to Alzheimer's complications. I always wondered how she experienced life in her last years — and how she experienced life as a young girl. 姥姥, I will continue to remember you in the only way I can.

Homiens Curator's Comment

Snow is an affecting charcoal portrayal of two deeply connected women, Marilyn's emotional tribute infusing the work with a hauntingly intimate and elegiac beauty.



Artwork: Marilyn Jia, *Snow*, 2024, Charcoal on canvas.

Poyuan Juan

Lives and works in Taiwan

Artist Biography

Poyuan Juan, based in Taipei, is an artist, gamer, and internet addict, and has long focused on digital games, cyberspace, and the cyberqueer with digital archaeology as the core concept of his creative context. His creative inspiration comes from the life experience of growing up in the post-Internet era structured by the Internet, new entry browsers and online communities, electronic digital games, etc., and takes the aesthetics and digital visual experience from games and numbers as an important source of creation. The content of the work integrates the characteristics of online games, online communities, machinima, game engines, 3D software, and digital technology, and continues to try to create new and contemporary visual experiences, technical thinking, sculptures, videos, and other ways of viewing. With a learning background from visual arts, he reflects on digital technology from the perspectives of sculpture, painting, and printmaking, presenting a new perspective and way of thinking to reflect on and question the meta-setting behind this post-Internet era.

Poyuan Juan's recent works focus on how to penetrate the technical objects and materials behind digital interfaces and images, thinking about digital technology and the contemporary situation in the digital technology world, and how digitalization reconstructs our perception.

Contact Poyuan

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Artist Statement

The work comes from the technical characteristics of laminated (FDM) printing in 3D printing technology, and rethinks the concept of sculpture and its significance as a monument with 3D printing technology. The color of the monument and the material, and only the support of the monument, reflects not only the giant statue, the supports, scaffolds, and structures that need to be erected during the construction of the building, but also the political relationship between the sculpture and the monument and the society. Support Structure Sculpture — JKS is a support structure sculpture of Taiwan's first bronze statue of Chiang Kai-shek made by Taiwanese sculptor Pu Tian-Sheng Pu.

The work utilizes the concept of supporting structures as a by-product of 3D printing to create a cinematic sculpture, with the video narrative forming the 3D-printed structure itself. The work not only deals with the relationship between the basic support and scaffolding of the magnificent statue and the architectural and supporting structures but also explores the political relationship between sculpture, monuments, and society. In addition, through 3D printing, it attempts to make connections between positive and negative history, monument and anti-monument, memory and anti-memory, digital and analogical, and the role of technology in shaping contemporary memory.

[Click here to view the video of Support Structure Sculpture — JKS on Vimeo](#)

Homiens Curator's Comment

Poyuan's Support Structure Sculpture - JKS captivates with its 3D-printed exploration of political monuments, blending digital archaeology with cinematic narrative in novel and exciting ways.



Artwork: Poyuan Juan, *Support Structure Sculpture* — JKS, 2024, Single Channel Video, 3D printing, ABS plastics, generative AI, 00:46:12.

Jeu.

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

Artist Biography

Jeu. is an art duo consisting of architect Hideaki Nishimura and artist Yumi Toyama, dedicated to exploring "Constructivity" and "Spatiality" at the intersection of art and architecture.

Nishimura, a first-class licensed architect in Japan who obtained his master's degree in architecture and urban planning in Italy and gained diverse project experience in France, extends his activities beyond traditional architecture into the realm of art, translating mathematical and physical principles into spatial creations.

Educated in oil painting and silverpoint drawing, Toyama focuses on geometric construction and colour theory, drawing from her experience as a colourist and nail artist in the luxury fashion scene in France.

Together, they transcend traditional artistic boundaries, creating works described as "Architectural Painting" or "Constructed Spatiality."

Their collaborative approach invites viewers to reframe their perceptions of space, form, and the interplay between physical materiality and abstract thought.

Contact Jeu.

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Artist Statement

This piece, part of our *DIMENSIONAL LANDSCAPE* series, is realised through the meticulous stretching of linen to its utmost elasticity over three-dimensional wooden frameworks, guided by principles of architectural structural mechanics, culminating in an undulating surface and volumetric form that challenges traditional notions of two-dimensional art.

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Centring on the curved planes generated by the tension imposed on the canvas, we seek to re-examine the inherent flatness of traditional painting, striving to extend artistic intervention beyond the two-dimensional surface into the realm of spatial dynamics.

The shape of this artwork emerges from an exploration of mathematical structures, comprising two panels that embody logarithmic spirals based on the ratio of $\sqrt{2}$, which, through the three-dimensional structure on the reverse side of the canvas, manifest in a tactile configuration evocative of relief artistry.

The intersecting and overlapping arcs on the linear frame create a dynamic interaction between curved fluidity and linear precision, generating visual balance, tension, and spatial depth that imbues the artwork with multidimensional complexity.

The artwork presents a multifaceted experience, offering varied impressions depending on the viewer's perspective, simultaneously evoking a sense of tranquillity and dynamism, blurring the boundaries between two-dimensional and three-dimensional space, and reframing the viewer's spatial perception through an intricate dialogue of form and depth.

The monochromatic application of colour serves not to convey a specific meaning, but to accentuate the smooth surfaces, three-dimensional curves and straight lines, and visual depth created by the interplay of light and shadow, functioning as a means to enhance the perception of space itself.

Homiens Curator's Comment

Double Spiral amazes us with its mathematically inspired tensions, Jeu. combining their expertise to create a multidimensional form that redefines what painting can be through spatial depth.



Artwork: Jeu., *Double Spiral*, from *DIMENSIONAL LANDSCAPE* series, 2023, Acrylic on three-dimensional shaped canvas, structured by architectural wooden frame, 46.5" x 66.1" x 6.7" (1180 mm x 1680 mm x 170 mm).

Rayeon Kim

Lives and works in South Korea

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Artist Biography

A young, emerging artist. Selected artist for "Fragments of Identity" exhibition by Boomer Gallery, London. Finalist of "Open Themed – Spring 2024" exhibition by Blue Space Gallery. Selected artist for "Art On Loop Digital Show" exhibition by Holy Art Gallery Paris & Amsterdam branches.

Contact Rayeon

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Homiens Curator's Comment

Reflection shines, Rayeon using the digital film medium to offer fresh, atmospheric interiors which invite contemplation through an evocative, hide-and-seek style.



Artwork: Rayeon Kim, *Reflection*, 2024, Panasonic DMC-FX66 digital film.

Alisa Kulavska

Lives and works in the United States

Artist Biography

Born in Ukraine and shaped by the cultural landscapes of the United States, Italy, and France, I find solace and expression as a contemporary artist. In life's ever-changing tapestry, art is my sanctuary, distilling the complexities of existence onto the canvas. My journey is marked by a deep connection to the feminine spirit, often inspired by portraying women. Through their eyes, I convey experiences, transcending observation to be an integral part of the narrative.

Contact Alisa

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Artist Statement

Entwined depicts two girls on a vibrant pink background. One is calm and introspective, while the other is playful and flirtatious. Despite their differences, they hold hands, symbolizing a deep connection and celebrating the diversity of friendship.

Homiens Curator's Comment

Entwined delights with a vibrant and uncanny oil portrayal of two girls, Alisa drawing out the symbolism of their hand-holding gesture masterfully to celebrate the diverse beauty of friendship.



Artwork: Alisa Kulavska, *Entwined*, 2023, Oil on canvas. 16" x 20" (406 mm x 508 mm).

Brittany Lyn

Lives and works in Canada

Artist Biography

Navigating the worlds of visual art and healthcare, I am an emerging abstract artist based in Ontario and British Columbia, Canada. With a background in palliative and intensive care nursing, I am fascinated by the physiologic intricacies of our body and am deeply moved by our individual and collective experiences of being human in this world. As a direct influence of my experience in healthcare, when I look at the world, I cannot help but see how patterns found in nature are echoed in physiologic structures within our body. I aim to capture these parallels in my work which has been shown by the Society of Canadian Artists, the Toronto Outdoor Art Fair, the Artist Project, and Gagne Contemporary in Toronto. My work has also been featured in book and magazine publications. Through these avenues, my paintings have become part of private collections across Canada, the United States and South Africa.

Contact Brittany

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Artist Statement

This sculpture was made of found debris that washed up from the sea. Paired together, the broken abalone shells and dried seaweed pieces resemble the way the human heart, great vessels and lungs are nested within our ribcage.

This piece belongs to an ongoing and evolving body of work exploring how each of us carries within our body the same elemental structures that form the universe around us. The work addresses how intimately connected we are not only to each other, but also to the earth, sky and waters around us. I aim to create a visual space where you can find a moment to just be. It is in this space of pause where I hope you may connect with something of the universal wonder, beauty and heartbreak of being alive.

Homiens Curator's Comment

Anatomy Lesson from the Sea enchants with Brittany's sensitive found-object composition of abalone shells and seaweed, which fosters a profound and unexpected connection both visually and conceptually to human anatomy.



Artwork: Brittany Lyn, *Anatomy Lesson from the Sea*, 2024, Broken abalone shells and dried seaweed.

Yvonne Magee-Scott

Lives and works in the United Kingdom

HOMIENS

Artist Biography

My abstract paintings are expressions of the force and energy within the natural world. Sometimes we think we “observe” nature – but of course, we are an integral part of it. I always feel conscious of the energy “beyond the appearance.” These deeper forces are not visible; however, they can be felt by all of us, when we slow down to look, listen, smell, taste, and above all, feel. I aim to help both myself and others to reconnect with the energy of nature, the essential oneness of all life. My paintings open a door to the world of colour, light and movement within the form.

My education and background in art and art therapy, and my practice as a therapist, all feed into my paintings. I’ve lived in the Arizona desert, the Pacific Northwest, the east coast of Fife, and now in the Glens of Antrim. Time spent alone in the wilderness, or even the garden, evolves into paintings.

Over the years, my work has been featured in solo and group exhibitions, and is also in corporate and private collections in Scotland, Northern Ireland, France, England, Australia, the US, Vietnam, and China.

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Artist Statement

Tumbling Simplicity is the current large piece in my journey to find the simplest ways to call forth the pure energy of the natural world for myself and others to experience. Our connection with the earth, sea and sky fills us with light and energy. Paintings begin with walks on the beach, in the forest, even time spent under the trees or feeling the earth and the life in the garden at home in the Glens of Antrim – or in interactions with loved ones. In the studio, or en plein air, the energy flows through the brush to the canvas (with the artist hanging on for the ride!), to be felt by the viewer, thus completing the energy circuit. The movement of water is a simple manifestation of all the power, complexity and exquisite beauty of our beloved planet.

Homien's Curator's Comment

Yvonne inspires with her fluid acrylic strokes, channeling the raw energy of nature into a serene and moving tribute to the interconnectedness of life.



Artwork: Yvonne Magee-Scott, *Tumbling Simplicity*, 2024, Acrylic on canvas.

Monika Malewska

Lives and works in the United States
Finalist in The Homiens Art Prize

Artist Biography

Monika Malewska was born in Warsaw, Poland. She received her BFA from the University of Manitoba in Canada and her MFA degree from the University of Texas at San Antonio. She is currently a Professor of Art at Juniata College. Malewska works in several art media, particularly painting, drawing, and photography. Her work has been shown in various galleries and museums, including Phoenix Gallery, NYC, Blank Space Gallery, NYC, Denise Bibro Fine Art Gallery, NYC, Camel Art Space, Brooklyn, NY, the Blue Star Complex in San Antonio, Texas, the Benton Museum in Storrs, Connecticut, the New Britain Museum of American Art in New Britain, Connecticut, Orange County Center for Contemporary Art, Santa Ana, CA, to name a few. Her work has been featured in Huff Post (Arts and Culture section), Direct Art Magazine, Hi-Fructose, Fresh Paint Magazine, Gastronomica: The Journal of Food and Culture and other publications.

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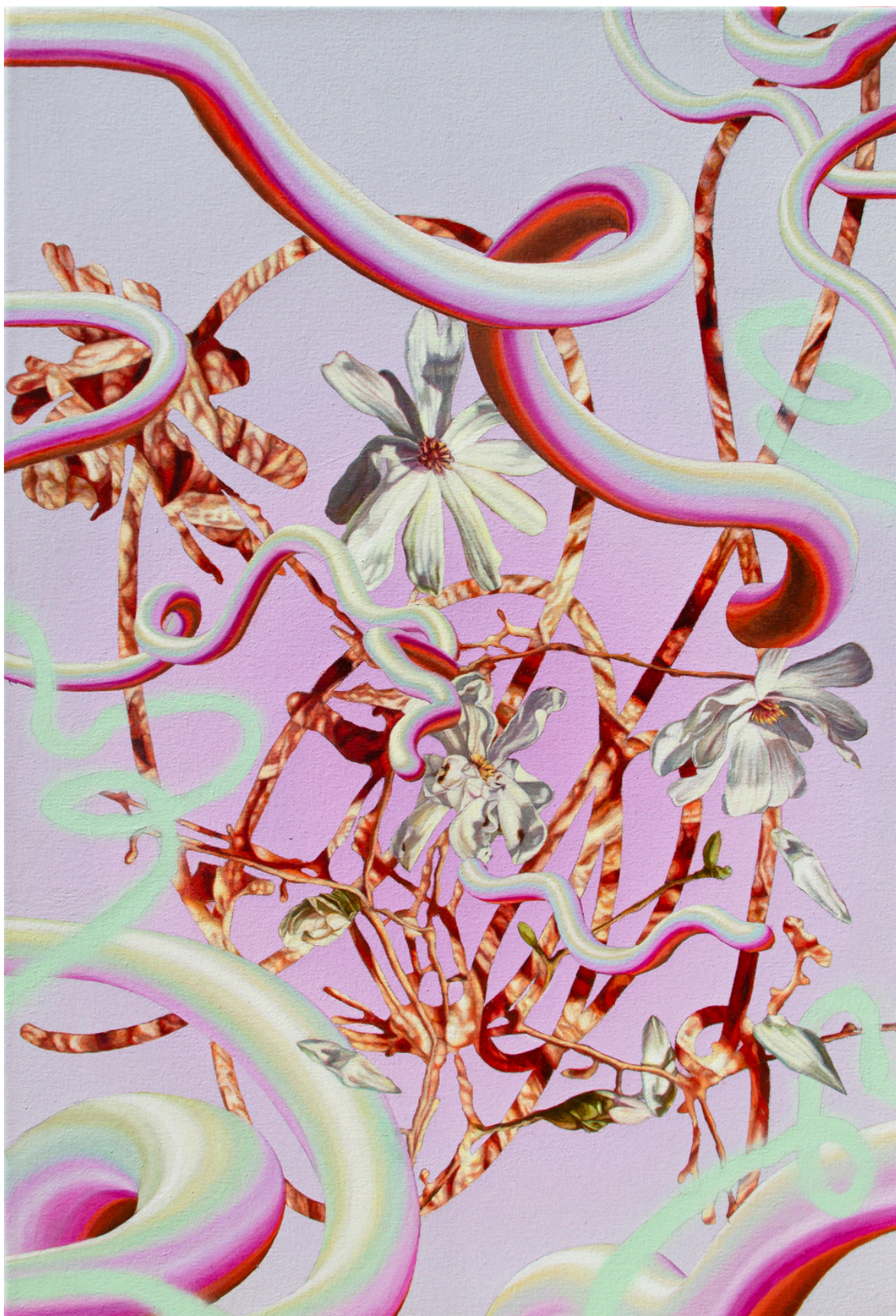
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Artist Statement

My most recent paintings are predominantly oil and acrylic on canvas with vibrant gradient backgrounds. The subject matter of my work is playful, banal, and sometimes ambiguous, frequently focusing on representations of food and other objects of consumption as a reflection on late stage of capitalism. My paintings manipulate the representation of objects to deconstruct the aesthetics of commercial ads and the politics of a world constituted by material desire. On a formal level, I am interested in creating a visually dynamic configuration of shapes and objects that signal a departure from traditionally static still-life material. These works offer a series of illusionistic passageways, or portals, to other visual dimensions. The fragmented still-life elements in my paintings exist inside a multiverse of delineated shapes, like layers, seeming to conceal more than reveal. Overall, there is a sense of multistability, an ambiguous perceptual experience that shifts between two or more spatial interpretations, providing new visual experiences. I design most of my paintings in Photoshop, frequently experimenting with gradients and software-generated paintbrushes before bringing my compositions to the realm of physical paint on canvas. All elements in the composition are carefully composed and shift between the representation of three-dimensional space and a sense of flatness imposed by the background. The perceptual field in the composition occasionally shifts between figure and ground organization, providing a space for the viewer to focus on the abstract shapes visible against the flat background or dive into the fragmented, illusionistic spaces perceived inside those shapes.

Homiens Curator's Comment

Ground Beef with Magnolia Flowers and Magenta Gradient Composition *is enthralling, Monika effectively deconstructing consumerism through playful motifs and meticulously realized vibrant, spatial forms.*



Artwork: Monika Malewska, *Ground Beef with Magnolia Flowers and Magenta Gradient Composition*, 2024, Oil and acrylic on canvas, 20" x 30" (508 mm x 762 mm).

Christopher Marie

Lives and works in Australia

Artist Biography

The story goes back to 2015, when Melbourne born artist Christopher Marie returned to the arts after a 20 year hiatus. The stage was set, his creative process organically evolved as his first works were released in Beaumaris in a small gallery he named Artflava. That's the year the free-flowing artist launched his stunning yet always-curious art form.

During his early 20's in the 90's Chris studied painting, drawing and design and eventually moved to become a commercial artist where he spent the next 20 years designing. So, that surrender to go back to art in 2015 essentially was a deep appreciation of a delicate merging of fine art and the commercial art world. And within that story is a generous serving of music and an undying love of basketball.

Essentially, Artflava is a celebration of consumerism through subtlety and images that take you away. It's contemporary art with an audience that embraces every colour, every nuance. Chris was able to develop his new craft and tap into new possibilities and change.

Then came another idea. Chris bought some land. In 2022, a new art gallery themed short stay rental named Artflava Haus ushered everyone who visited into a new experience with artwork so modern it seemingly goes on forever. The postmodern creation is a home primarily inspired by Banksy's hotel chains. The space also helps Chris to further develop new ideas.

Contact Chris

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Artist Statement

The *Alchemist no. 1* composition is the manifestation of the new me. When an event changes you, you really only have one of two choices to make. You can feel like a victim or you can use this experience as an opportunity to manifest positive energy.

My energy is depicted in the form of the sun (male energy) and the moon (female energy). I create my desires to Saturn, which is known as the lord of Karma and Justice in the zodiac signs. I close my eyes and breathe using breathing techniques such as Nadi Shuddhi. I am able to be at peace and line myself with my breath.

I am a white light as this represents that God is within you. Looking within is where true freedom is. This energy connects to our millions of sophisticated cells that are illustrated as etched cells on body and the universe.

Alchemist no. 1 is about self management in all aspects of your life. Food, sleep, hydration, and breath.

Homiens Curator's Comment

Christopher's Alchemist no. 1 intrigues us with its symbolic acrylic fusion of sun and moon as gendered energies, catalyzing personal transformation into a satisfying cosmic narrative.



Artwork: Chris Marie, *Alchemist no. 1*, Acrylic on board.

Zhan Qiyu

Lives and works in China

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Artist Biography

My name is Zhan Qiyu. My portfolio consists of paintings, performances, videos, installations, and sound. I have been exploring the relationship between the body and painting, body identity, nature and belief. I like to draw using different media such as collage, gouache, acrylic, charcoal, pencils, paper cut-outs, fabrics, markers, etc. In this process of painting or drawing, I continue to be inspired and to develop new forms of expression. For me, this process is like a ball, a moment of encounter, a celebration. And there's no limit to my images, I can paint layer by layer. Finally, I feel the balance between the image and my desire to paint.

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Homiens Curator's Comment

Zhan's piece is captivating with its layered acrylic technique, where the unrestricted flow of media creates a slick, celebratory balance of form, movement, and emotion.



Artwork: Zhan Qiyu, *Untitled*, 2024, Acrylic on paper, 35.4" x 47.2" (900 mm x 1200 mm).

Jane Reed

Lives and works in the United States

Artist Biography

Jane Reed is a fine artist who lives in St Louis, Missouri. She studied and became an artist, while living in Washington, D.C.

Her paintings have been exhibited in group exhibits throughout the United States, in both galleries, and museums. She has also had solo exhibits and won prizes for her works.

Jane's painting styles include impressionism and expressionism, as well as abstraction. She is primarily concerned with the power of color to create and reflect emotion, regardless of subject matter.

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Homiens Curator's Comment

Beginning the End impresses us with its expressive and bright use of acrylics, the power of Jane's color evoking a raw emotional landscape of broad appeal and resonance.

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Artwork: Jane Reed, *Beginning the End*, 2014, Acrylic on canvas.

Haochen Ren

Lives and works in the United Kingdom

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Artist Biography

Haochen Ren has finished his postgraduate degree in MFA Fine Art at Goldsmiths, University of London in the summer of 2023, and is presently working and living as an independent London-based artist. Over the most recent two years of his practices, the exhibition as a medium—the possibilities that the artist as a curator can bring about in terms of reconstructing cognitive experience—has been seen as his primary research direction. In other words, how to process the "results" that art normally presents and how to improve the inclusiveness and criticality of this process to the cognitive experience is particularly important to him personally, which is not fairly match to his previous studies in China: painting skills and classical oil painting techniques. At the same time, Haochen usually demands himself thoroughly consider a few vital inquiries before he concocts a total plan. For instance, what sort of response would individuals generally like to get by immersing themselves in the context of exhibition? Are the possibilities of the exhibition's presentation a prerequisite for the cognitive experience we construct through it? He had attempted to examine these questions in the last two public exhibitions, presenting similar works in various details and structures and acquiring a few significant feedback and criticism. Later on, Haochen is going to keep on promoting his exploration in this field and take a stab at additional chances to team up with galleries or institutions to upgrade the expert profundity and viable worth of his practice.

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Artist Statement

The exhibition label can often be seen as an 'agreement' between the artist and the exhibition system. The artist often extends the expression of cognitive experience beyond the

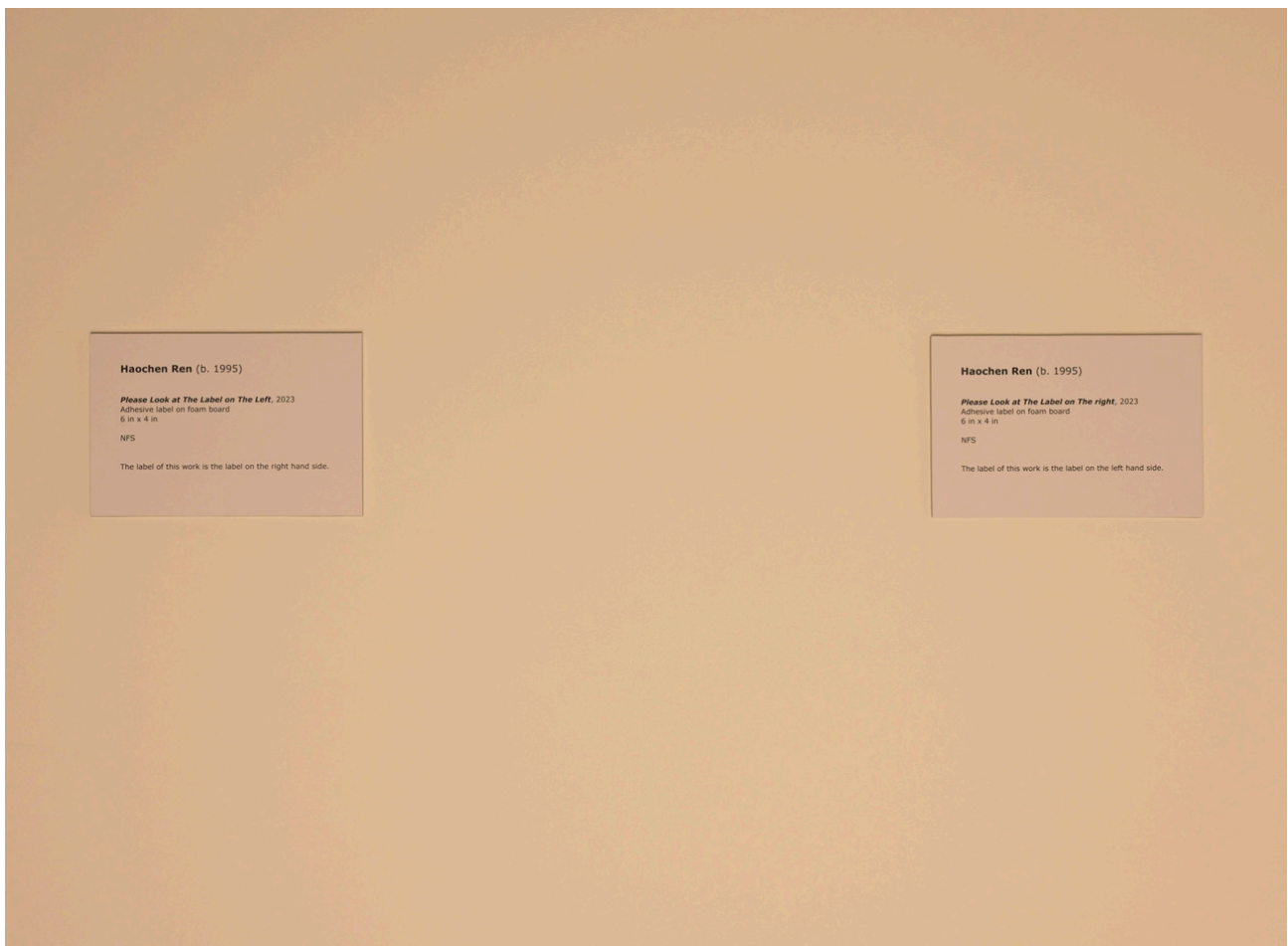
presentation of 'material' works through the 'functionality' of the exhibition label. The exhibition system, on the other hand, tends to delegate its central power to a certain extent by pairing the exhibition label with the work. It is an interesting fact that we may find it difficult to tell whether an object is a 'work' that has been 'authorised' by the exhibition, if it appears inside the exhibition space and there is no matching label attached to the wall around it. Obviously there are issues related to the materiality and dematerialisation of art itself, as in the classic conceptual art exhibitions of the 1960s. But how can we ignore the significance of the label unless the artists continuously declare 'this is my work' from the beginning of the exhibition until the end? But does this 'agreement' always have an unshakeable and reasonable status? How many times have we come to know the work through the exhibition label, and how many times have we come into relationship with the author's soul through the work itself? I try to break such an agreement. If two or more labels can exist simultaneously as each other's labels and the works pointed to by the labels, then the connection between the labels may not depend on the relationship between the works they point to, but on how the people who look at the labels perceive them. Regardless of whether people see the exhibition labels as mere functional or institutional symbols of power, or as works that are pointed to by the labels, they are able to participate in the curation and construction of the ontological concept of the exhibition through conceptual forms. As soon as their eyes come into contact with these labels and begin to think about what kind of concept they need to exist in, the abstract concept of the exhibition ontology enters into a constant state of fluctuation. It is strongly influenced by the viewers' cognitive activities, and at the same time, it reacts to those important elements that can influence the viewers' cognitive activities. At this time, the physical space of the exhibition essentially no longer exists, but is replaced by a large number of 'exhibition concepts' that are in mutual collision and continuous flow

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constructed by people who have the right to influence the concept of the exhibition itself.

Homiens Curator's Comment

Haochen's Untitled exhibition labels challenge conventions with an intrepid daring and admirable, bold-faced energy, opening up the exhibition experience through a fascinating conceptual interplay.



Artwork: Haochen Ren, *Untitled*, Printing on foam board, 2023, Each label 5.9" x 9" (150 mm x 230 mm).

CJ Escobar Rodgers

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

Artist Biography

Originally from Long Island, NY, CJ Escobar Rodgers embarked on his academic journey in Finance at the University of Notre Dame, only to discover a passion for design over market research. After transitioning through various fields, he acquired three degrees in Marketing, Psychology, and Studio Art. His sculptural works quickly found permanent homes on campus in the Main Building and Psychology Department. He also assumed roles at the Snite Research Center in the Visual Arts and Raclin-Murphy Museum of Art, where he researched Ancient South American textiles. This investigation deepened his connection to his heritage especially as he began weaving, ceramics and other craft-based techniques. Rodgers's work has been showcased in numerous galleries and institutions across several states, earning places in several museums including the Midwest Museum of American Art, Anderson Museum of Art, and South Bend Museum of Art's permanent collections. This year, he won the Outstanding Student Achievement in Contemporary Sculpture Award, an Honorable Mention given by the International Sculpture Center, taught a ceramics class at Ox-Bow School of Art and Artists' Residency, will complete residencies at South Bend Museum of Art and The Caumsett Foundation, and will be featured in the January/February 2025 issue of Sculpture Magazine.

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Artist Statement

My work is about re-examining the place of humans in the world through perceptual, anthropological, materialist, and animist ways of knowing. It is about unfurling anthropocentrism and reframing our notions of a separate, individuated self in favor of a more

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considerate and interconnected way of being through which to examine societal development. Many of my earlier works embraced a raw, sensorial perception to blur the categories we learn in order to separate and identify and apply these animistic ways of engaging with other agents to contemporary modes of existing. More recently, my work has shifted into a critique of humanism drawing inspiration from textiles, architecture, ornament, and technologies influenced by forms found in nature. My work treats humans in a similar way by appropriating their bodies for structural and decorative elements to show how they can be similarly manipulated. Despite the critique, these works offer messages of material homogeneity between human and non-human agents to increase our sense of belongingness in an increasingly artificial world. My process reflects these themes and what I consider to be "connection through sensation." This is about finding ways to incorporate various mediums into my work, so that I may feel connected to other makers of different times and tongues through my interaction with the medium. Currently, my process incorporates techniques in ceramics, weaving, sewing, woodworking, metalworking, foundry, and painting. In addition to these central themes, my work explores self-expression through semiotics, piercings, and clothing as a way to express agency and self-ownership as well as preservation of objects, ideas, and ways of communicating, inspired by my day job as a museum professional.

Homiens Curator's Comment

CJ astounds us with The Agricultural Devolution's multi-material assemblage, weaving together ceramics and horse reins with an exuberant and uninhibited ease to critique societal evolution.



Artwork: CJ Escobar Rodgers, *The Agricultural Devolution*, 2024, Paint on wood, ceramic, aluminum, resin, cotton, horse reins, pony saddle, the history of unforeseen consequences of technological advancement including great inequities of wealth, 56" x 55" x 35" (1422 mm x 1397 mm x 889 mm). 48

Lesya Stankevich

Lives and works in Ukraine

Artist Biography

Lesya Stankevich is an Odesa artist, co-founder of the *URURUR* art gift brand, who creates voluminous paintings from unusual materials: gingerbread dough and sugar glaze.

Lesya started creating her works as a confectioner, but over time, she turned the creation of gingerbread into the creation of full-fledged symbolic paintings. Such an unusual material allows you to create a style that is impossible in any other material, and also emphasizes the fact that today we live in a fragile world—as fragile as Lesya Stankevich’s gingerbread art.

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Artist Statement

Dandelions are amazing flowers that can grow in almost any conditions. They make their way through dry ground, rocks, debris, and even asphalt. They grow up, bloom with bright yellow lights, and then turn into fluffy clouds with seeds. The wind carries these seeds further so that the dandelions can grow again and continue to delight the world with beautiful yellow lights.

Sometimes it seems to us that our world is destroyed and only fragments remain around us. But the sprouts of life are able to break through and bloom even under such conditions. So that life blooms again and again.

Homiens Curator’s Comment

Hope amazes with its fragile gingerbread canvas, where Lesya’s delicate dandelion motif symbolizes resilience. We’re delighted that this piece blends culinary art with poignant, and timely commentary.



Artwork: Lesya Stankevich, *Hope*, 2024, Gingerbread dough canvas, royal icing, food colourings, gouache.

joy tirade

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

Artist Biography

joy tirade is a visual artist working primarily in video, alternative process photography, and installation. She aims to provide pathways for connection in our disconnected time through phenomenological inquiry. joy tirade holds an MFA from UNC-Chapel Hill. She has exhibited work internationally in British Columbia, Norway, Lithuania, and South Korea. Nationally, she has shared work at The Mint Museum, The Ackland Museum, CAM, Masur Museum, the Carrack, LUMP, Fluorescent Gallery, Carnegie Visual and Performing Arts Center, Red Ink Studios, and LACDA. She lives and works in Oakland, California, where she facilitates a community art collective.

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Artist Statement

I create lens and pigment-based intermedia meditations on love and longing to raise questions about memory, perception, and the human need for wholeness. My photography and video practice often centers on how our environments can shape our consciousness and how a landscape or a place has a symbiotic relationship with its occupant.

My work asserts that if we are going to heal the planet, we must first begin to heal our connection to our local and domestic environments and reconnect with nature, even in urban settings. To heal the earth, we must heal our spiritual connection to it. I often use the body or the absence of the body to articulate a yearning for a better future—a future yet to be imagined or expressed.

Homiens Curator's Comment

Nature: Nurture enchants us with its atmospheric and spectral figures, joy tirade evocatively capturing the symbiotic relationship between landscape and consciousness in her sensitive approach to capturing organic forms on 35 mm film.



Artwork: joy tirade, from *Nature: Nurture*, Point Reyes, CA, 2024, B&W Photography, 35 mm, Ilford HP5 Plus, 5" x 7" (127 mm x 178 mm).

Robert van de Graaf

Lives and works in the Netherlands

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Artist Biography

Robert van de Graaf (b. 1983, the Netherlands) is a visual artist living and working in The Hague.

Robert received a Master of Science (MSc) degree in Architecture (Technical University Delft) in 2009. Since 2012 he produced a large body of work, consisting of theme-based series of artworks which are exhibited in numerous online and physical exhibitions, like his solo exhibition at the 'Salon des Arts' in Maastricht (NL) in 2023, curated by Ad Himmelreich, curator and former conservator of the Bonnefantenmuseum (NL).

His artworks are published in several international art magazines and art books as Art Maze Magazine, Aesthetica Magazine, Artsin Square Magazine and art magazine Al-Tiba9.

Robert also enjoyed an intense private painting and drawing training at an early age (1996 - 2001) by the Dutch artist Erica Meyster (1949 - 2006).

Van de Graaf is interested in the connections and relations between the mystical in this world, the sense and the dimension of the spiritual world and our soul. The works, primarily oil paintings, express a complex interplay of visual impressions combined with emotional and spiritual reflection.

His art is held in private collections through the Netherlands, the United States and France.

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Artist Statement

In the series *Show Me the Way*, Robert van de Graaf explores how to navigate through this disturbing world with some guidance given by the wisdom and philosophies of life by two saints, Saint Thérèse of Lisieux and Saint Joan of Arc. He carried out research with a loose approach and drew inspiration from visits to their birthplaces in France.

Robert hopes to transmit and channel a glimpse of their wisdom and light into his artwork, while also trying to learn on a personal level during the creation process. In his creative process he is working from internal reflection and contemplation towards outbursts of external expressions in his artworks. His artworks are also infused and inspired by his observations and documentation of their birthplaces and environments.

As he explains: "It's not so much about me knowing a lot about the saints, but more about the internal process and the experience that even a small piece of information or a short visit brings to me. I try to transform that into artworks."

[Click here to read more about Robert's series on his website.](#)

Homiens Curator's Comment

Robert's She Wants to Spread the Love Flames of Her Soul moves with its oil-on-linen depth, channeling spiritual wisdom through a mystical interplay of light and deep color.



Artwork: Robert van de Graaf, *She Wants to Spread the Love Flames of Her Soul*, from *Show Me the Way*, 2024, Oil on linen.

Jingnyu Wang

Lives and works in China

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Artist Biography

Jingnyu Wang (2000), a Chinese designer, graduated from UAL Camberwell College of Arts in 2023.

She likes to add the ordinary elements of life into the design, story-oriented creation, combined with appropriate processing technology, innovative furniture structural design. She draws cues from automata, adding mechanical structures to my designs. Creating a feeling that the furniture are creatures living in the house with users. All the objects are hand made with industrial craftsmanship. She likes to surprise people by adding humour to everyday objects. And she thinks comedy and cartoons bring a lot of happiness to people. This humour remain in 2D, but also can be integrated into people's life. Furniture is suitable and often overlooked vehicle for adding some. Her purpose is to make household objects have the function of daily use to bring surprises and happiness to people meanwhile.

Contact Jingnyu

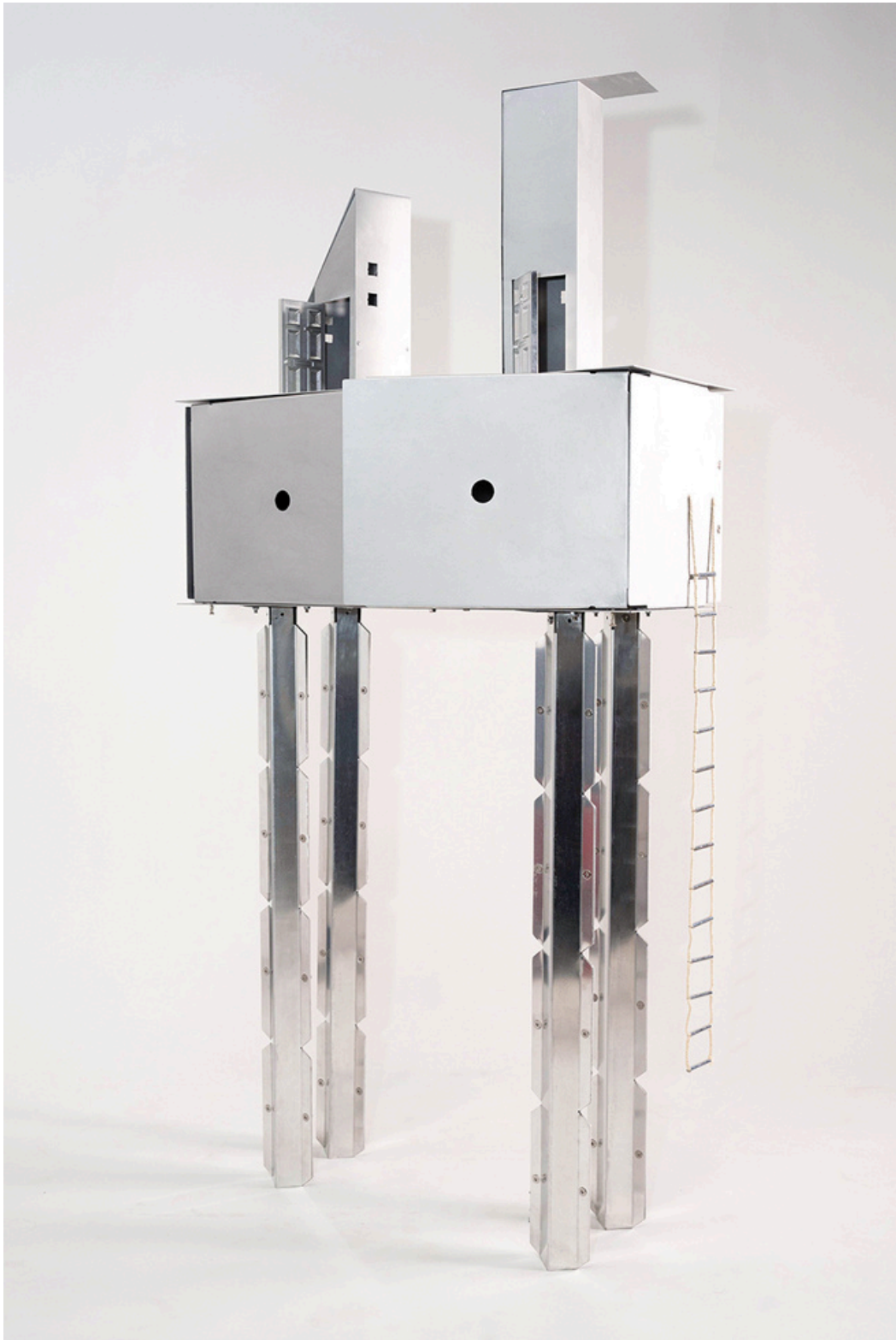
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Artist Statement

In a world where we produce things quickly and in an environment that emphasises pragmatism, the way humans interact with everyday objects is becoming more and more homogeneous. So I want to create spaces in the home where we can surprise people with the way we interact, and use everyday objects as a vehicle to give a sense of humour, freshness and something different to experience. I will balance the practical and the fun, the dynamic and the static, by incorporating mechanical structures and focusing on companionship. Creating the feeling that there are other creatures living in the house. When the user opens the door to the storage cabinet, a small door above closes. When the user closes the door and leaves, the small door above opens slowly as if the other creatures are trying to get out while the user is away. A ladder made of soft rope on the legs of the table below is the passageway for this unknown creature to leave. Also to break the seriousness of the whole metal cabinet, some soft details are added. Inspired by Hayao Miyazaki's anime *The Secret World of Arrietty*.

Homien's Curator's Comment

Aluminium Interactive Cabinet delights with its playful mechanical design, Jingnyu transforming a mundane object into an inquisitive and whimsical companion.



Artwork: Jingnyu Wang, *Aluminium Interactive Cabinet*, 2023, Aluminium polished and waxed cotton.

Maayan Sophia Weisstub

Lives and works in the United Kingdom
Winner of The Homiens Art Prize

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Artist Biography

Maayan Sophia Weisstub is a multidisciplinary artist based in the United Kingdom.

A graduate of the Royal College of Art, Maayan's work has been exhibited in renowned museums and galleries internationally, including Christie's, Saatchi Gallery, Omer Tiroche Gallery, Museum of the Home in London, and Pavlov's Dog Gallery in Berlin.

Maayan has been recognized as a shortlisted finalist for the Robert Walters Group UK New Artist of the Year Award and the John Ruskin Art Award.

Her work has garnered attention in prominent publications such as WhiteHot Magazine, Kaltblut Magazine, Hyperallergic Magazine, White Paper By Magazine, and many more.

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Artist Statement

In the installation/ kinetic sculpture *Let There Be Light*, two Edison light bulbs appear breathing; As they inhale, the light bulbs' stomachs expand. With every exhale, their light dims.

"The earth was without form, and void; and darkness was upon the face of the deep... and God said, 'Let there be light,' and there was light." – Genesis 1:4

The week of creation, according to the Judeo-Christian tradition, started by bringing light into chaos and ended with the creation of Adam and Eve, the first breathing human beings.

Darkness encompasses the archetypal chaos, associated with death, destruction, captivity,

and spiritual darkness.

All that threatens us lurks in the shadows. Like their God, humans have always sought light to eliminate, scare away, and control those untamed dark possibilities. Discovering, stilling, and creating light have defined human fate as the "ruler" of our planet.

In *The Bulb* – Life essence, light, is contained within a glass vessel.

It is protected, yet limited and fragile. Breath is the first and last thing that humans experience. They encounter light coming out of the womb, and throughout their lives, they will always experience the cycle of day and night, light and darkness. As their physical/material light dims, they encounter a white light guiding their transition into the afterlife.

The bulbs, like us humans, hold that eternal enantiodromia of light and dark, life and death.

[Click here to view video documentation of *Let There Be Light* on Vimeo.](#)

Homiens Curator's Comment

Let There Be Light kinetically mesmerizes us, these breathing light bulbs poetically exploring the eternal dance of light and darkness through Maayan's seemingly impossible contortion of a traditionally glass form.



Artwork: Maayan Sophia Weisstub, Let There Be Light, 2024, Kinetic sculpture: Silicon, metal, 4.3" x 4.3" x 13.8" (110 mm x 110 mm x 350 mm).

Curtis Wissler

Lives and works in the United States

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Artist Biography

Born in Los Angeles, California in 1964, Curtis grew up living in the San Fernando Valley until his family moved to San Diego when he was 10. He was originally exposed to the arts through music, primarily due to his father being a professional vocalist and actor. While music has always been a primary influence, he soon started to explore the visual arts and graphic design on his own.

He moved to Northern California in the summer of 1988. Accepted into the University of California at Davis, winter quarter 1989, Curtis received his B.A. in Studio Art to creatively explore his varied interests: history, politics, philosophy, science, pop culture, and so much more.

Since graduating, Curtis has slowly but consistently produced a body of work that reflects all his varied interests. The results are spread across artistic mediums, from drawing and painting, collage, sculpture, photography, graphic design, illustration, and even performance. He continues to revel in the freedom and wonder of exploring this existence through his artwork and hopes to connect with others his profound sense of mystery and the unexpected.

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Homiens Curator's Comment

Curtis intrigues with his sculptural use of cardboard and metal globes in My White Mine, blending diverse influences into a mysterious objet d'art which conveys the spirit of exploration.

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Artwork: Curtis Wissler, *My White Mine*, 1995, Cardboard and metal globes, epoxy.

Danning Xie

Lives and works in the United Kingdom

Artist Biography

Danning Xie (b. 1999) grew up in Beijing, China, a ceramicist artist currently based in London. She completed her MA in Fine Art in 2024 at the University of the Arts London: Chelsea College of Arts. Xie focuses on making sculptural objects in ceramic, which explore themes of feminism and mysticism. Her work is deeply influenced by traditional Chinese ceramics and draws inspiration from a variety of traditional East Asian arts. Primarily utilizing hand-building ceramic techniques, she emphasizes the tactile experience of working directly with clay.

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HOMIENS

Artist Statement

Transforming portraits of Tudor-era female nobility into vessels. Elaborate garments become vases, and the female body is represented with rubbers or textiles. It mirrors contemplation on the roles women play in different eras, involving a reassessment of the social and cultural roles assigned to women during time. The different variations of colour and texture of the glaze are used to echo the gorgeous garments in the painting, but transformed into an abstract impression.

The shift from paintings to vessels reflects the change of hierarchy in arts. Decorative arts have long been considered lower than fine arts such as painting. I have transformed the image of the old master painting into a vase and emphasised the reflection on women's appearance and identity, presenting such a serious topic with a humorous visual effect.

Homiens Curator's Comment

Each of Danning's Apparel Figures impress with their glazed ceramic transformations of Tudor portraits, merging historical reverence with humor to stunning visual effect.



Artwork: Danning Xie, *Apparel Figure - Frances Howard, Countess of Kildare*, 2024, Glazed stoneware ceramic, textiles, 21.3" x 21.3" x 7.5" (540 mm x 540 mm x 190 mm).

Fiona Yeh

Lives and works in Taiwan

Artist Biography

I am an artist from Taiwan, and the lion is a unique element of my artwork. The cognition of courage includes acknowledging the existence of fear. The contrast actually reveals the hidden of the truth, that is, courage must be based on accepting and facing fear. Once the moment the fear is no longer there, courage emerges, and the lion is the most authentic self.

Contact Fiona

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Homiens Curator's Comment

Lion 33 inspires with its abstraction and bold, tactile textures, Fiona utilizing symbols of courage to reveal profound truths about the nature of facing fear.



Artwork: Fiona Yeh, *Lion 33*, 2021, Oil on canvas.



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