

MEET THE ARTISTS



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Artwork: Junlian Chen and Hui Chen, *Landscape*, 2024, Ceramic, sandstone, salt, 925 silver, 10.8" x 10.2" x 7.9" (275 mm x 260 mm x 200 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

April

Lives and works in Scotland
Highly Commended in the Homiens Art Prize

Artist Biography

April, (b. 1998) is a Glasgow-based contemporary artist having graduated from the Glasgow School of Art. She studied a BA (Hons) in Sculpture & Environmental Art and a Master of Letters in Fine Art Practice:

My work explores the dynamic agency of rural landscapes, focusing on the transient nature of animals and materials within them. Living between Glasgow and Edinburgh, in a town rich with industrial heritage, my practice merges painting and sculpture to capture themes of collapse, renewal, regeneration, land ownership, and placemaking within nature. My creative process is deeply informed by touch, abstraction, and the iconography of objecthood in a post-industrial landscape. By deliberately losing control during the painting process, I explore the vitality and materiality of paint, which often results in a collapse that mirrors the transformative processes within landscapes. This approach directly links the renewal and regeneration seen in my paintings to the ongoing transformations in the rural environment around me.

My home in Lanarkshire, with its history rooted in coal mining, steel production, and agriculture, plays a significant role in shaping my artistic perspective. Influenced by Tim Ingold's *The Temporality of Landscape* and his concept of a Dwelling Perspective, I explore the interconnectedness of human and non-human processes within landscapes. My use of color, drawn from both the natural environment and archival materials, is central to my work, though I still find it challenging and evolving. The provisional nature of my painting process, with its embrace of rejection, imperfection, and spontaneity, allows me to explore the unknown in creative research. This approach often requires me to rebuild, revisit, or even completely reject and start anew, ensuring that the work remains authentic and deeply connected to the landscape's inherent unpredictability.

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Artist Statement

Hotworks is an ongoing creative research project, focussed on exploring the communal identity of rural Lanarkshire, Scotland, through painting – capturing shifts in cultural identity, understood through archival research.

The series addresses the regions de-industrialization and its effects on the contemporary landscape. By re-imagining archival material through the lenses of collapse and renewal, April's paintings delve into themes of nature, agency, locality and surface tensions.

Homiens Curator's Comment

April's series impresses us with its energetic abstraction and dynamic tension. The layered composition of vibrant and muted tones creates a compelling visual narrative of deconstruction and re-formation.



Artwork: April, *Hotworks* series (1 of 4), 2024, Acrylic on linen, 47.2" x 70.9" x 2" (1200 mm x 1800 mm x 50 mm).

Ayan Aziz Mammadova

Lives and works in Azerbaijan

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Artist Biography

Ayan Aziz Mammadova was born in Baku, Azerbaijan. As a child she spent time in her father's studio, watching him passionately work on his paintings and dreaming that one day she would find an artistic passion of her own. These early memories have inspired and shaped her into the creative individual she is today.

Being surrounded by vibrant and talented artists from a young age has had a great influence on Ayan's creative development. As she's grown her artistic style has changed and gained individuality as she's acquired a host of emotions, moods, and expressions that capture feminine warmth, sensitivity, and complexity.

Contact Ayan

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Artist Statement

Ayan creates from her inner world, where she is not bound by any conventional forms of artistry. From this space she allows her imagination to overflow onto the canvas, mirroring the soul and showcasing a host of feelings and mood swings that are communicated with feminine nature and rhythmic undertone.

Her work carries an inspiring uniqueness, with sweeping patterns and cascading lines. The paintings are delightfully disorienting, swirling and alive, exploding onto the canvas with bright colours and visual surges of delicate ferocity.

The underlying concept of Ayan's work is utilizing the language of art to express paradoxical ideas uniting visually. Using colours to create movement and deep meaning in abstract ornaments, as well as complex patterns hidden throughout still life's and landscapes, Ayan creates entire worlds to get lost in. She primarily works with oil on canvas, while also experimenting with mixed media and various other techniques.

Homiens Curator's Comment

Ayan's work effervesces with painterly and disorienting patterns. The canvas explodes with a chaotic yet rhythmic network of lines and eye-like forms, communicating an expansive sense of spirited, internal energy.



Artwork: Ayan Aziz Mammadova, *Evil Eye*, 2012, Mixed media.

Junlian Chen & Hui Chen

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Live and work between France and China
Highly Commended in the Homiens Art Prize

Artist Biographies

Junlian Chen, born in Sanya, China, and now based in Paris, graduated with a Bachelor of Fine Arts from Parsons School of Design in Paris. His journey in art began in high school at John Baptist Memorial in Maine, USA. His work is inspired by the landscapes of Guangdong, Fujian, and Jiangxi, and he explores themes of spirituality, religion, and cultural identity, focusing on the concept of "home".

Hui Chen, with her background in traditional landscape painting and exploration of Western modernism, founded the jewelry brand LELALES in 2019, blending her fascination with home culture into the iconic symbol of the "pine needle".

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Contact Hui

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Artist Statement

Mirroring the millennia-long transformation of oceans into lands through tectonic shifts, the tiger-striped shell morphs into layered mountains. The outer layer, resembling snow, together with Hui Chen's metal pine needles, depicts the landscape's contours and shadows, evoking the essence of traditional Chinese "cun" technique in painting.

Homiens Curator's Comment

This sculpture impresses with its inventive and delicate fusion of natural and metallic elements. Junlian's elegant, geological form and Hui's meticulous textures create a serene new landscape that honors traditional and organic structures.



Artwork: Junlian Chen and Hui Chen, *Landscape*, 2024, Ceramic, sandstone, salt, 925 silver, 10.8" x 10.2" x 7.9" (275 mm x 260 mm x 200 mm).

Natalie Costea

Lives and works in Australia

Artist Biography

I've been painting since 2021, but my relationship with art has been lifelong. From an early age, I found myself drawn to sketching, using it as a way to break from reality. Art became my sanctuary, a place where I could escape the stresses of life and immerse myself in the quiet focus of creating. For years, I dabbled in sketching, fine-tuning my ability to capture details and shapes, which eventually laid the foundation for my transition into painting.

When I finally picked up a paintbrush, it opened up a whole new dimension of expression. Painting allowed me to play with color and texture in ways that sketching couldn't. It became more than just creating something visually pleasing—it was a way to convey emotion and invite others into my world. My work often blends elements of reality with abstraction, creating pieces that are both familiar and otherworldly, allowing viewers to interpret the story behind each brushstroke.

Art, for me, is more than just a hobby; it's a way of processing emotions and experiences. Whether through the fine lines of a sketch or the bold strokes of a painting, my work reflects the peace and clarity I find when I create. I hope those who view my art can experience that same sense of escape and connection.

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Artist Statement

This painting is influenced by both naturalism and pop art, drawing inspiration from the vibrant colors and patterns found in tropical environments. Artists known for their expressive use of color, such as Henri Rousseau with his lush jungle scenes, or modern pop artists who emphasize bold, bright color schemes, serve as clear influences here. The piece blends the realism of the flamingo with the exaggerated, almost surreal backdrop, capturing the essence of tropical beauty in a lively, energetic manner.

Homiens Curator's Comment

Natalie's painting delights with its lively blend of realistic detail and a bold, imaginative palette. The artwork's spirited brushwork and rich colors infuse a tropical scene with a joyful and energetic atmosphere.



Artwork: Natalie Costea, *Flamingo in Paradise*, 2024, Acrylic on canvas, 71.9" x 47.8" (1825 mm x 1215 mm).

Julia Flit

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

Artist Biography

Julia Flit is a Kazakhstani artist and photographer based in London. She began her photographic career in 2012 and started experimenting with fine art photography during the pandemic. The lockdown, solitude, and abundance of free time gave her the courage to look deeper within and create meaningful art.

Since the beginning of her career, Julia has traveled the world, working with top international jewellery designers and shooting campaigns for *Vogue* Brazil and Bergdorf Goodman. Her work has appeared in the *Financial Times*, *Elle* Serbia, the *New York Times*, *Porter*, and on the covers of *Rapaport*. Julia is accredited by The Association of Photographers, one of the most prestigious professional associations.

Julia had her first fine art photographs exhibited in 2021 with the FLAIR project at the Gem Geneva Jewellery Trade Show. She followed this with exhibitions at the prestigious Photo London Exhibition in 2022, represented by Litehouse Gallery, and participated in The Affordable Art Fair in London and New York from 2023 to 2024. She has exhibited in various European galleries and is now working on her solo show.

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Artist Statement

My work is a journey through the realms of my subconscious, providing a space to recognize and process emotions, seeking spirituality and deeper meaning in life.

Highlighting the transient nature of existence, I create multilayered photography underwater, the process that forces me to submerge and face my fears. This underwater realm mimics the liminal state of mind—an initiation just before meeting with one's new self.

In the context of metamodernism, my art reflects the oscillation between hope and despair, sincerity and irony, striving to compress the indeterminacy of time into a single image, capturing moments in forms not normally visible to the naked eye.

I incorporate elements from Ana Mendieta's earth-body works and René Magritte's technique of obscuring faces, creating a dialogue between the visible and the hidden. Inspired by Yves Klein, I use my body as a brush to express intense experiences and feelings as the means to release pain and seek catharsis.

Water, a powerful symbol of rebirth, becomes my co-creator, infusing my work with spontaneity and collaboration.

Thus, my art invites viewers to embark on their own journeys of self-discovery, using these visual narratives to confront their inner fears and embrace continuous change and rebirth.

Homiens Curator's Comment

Julia's underwater photography draws us into a mesmerizing and disorienting space. The work's dreamlike aesthetic and submerged figure brilliantly capture the introspective and emotional nature of self-discovery.



Artwork: Julia Flit, *Liminality*, 2024, Photographic print on brushed aluminium, 23.6" x 35.4" (600 mm x 900 mm).

Tomy Fuchs

Lives and works in Germany

Artist Biography

Since my childhood art was an expressive way of connecting with fellow human beings. More and more I have been refining my technique, until now, with a hatching technique I use in my drawings as handed down by the Florentines and in Renaissance art, as in the works of Da Vinci and Botticelli. In my art the so called *sfumato* effect and *il rivero* effect make each piece hyperrealistic.

Tomy Fuchs has exhibited in Germany and abroad. Some of his works are in private collections.

Contact Tomy

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Artist Statement

For my artwork *Aphrodite* I used charcoal and graphite on paper. In this piece I explore an interest in Greek gods and goddesses, with Aphrodite showing the beauty of woman in a representative way as well as serving as the patron of fertility and caring. Nowadays we can see emancipation in our society in the ongoing fight for womens' rights.

Homiens Curator's Comment

Tomy's hyperrealistic drawing impresses with its exquisite detail and masterful use of light and shadow. The piece's dramatic contrasts and refined technique lend a timeless, sculptural quality to the portrait.



Artwork: Tomy Fuchs, *Aphrodite*, 2024, Charcoal and graphite on paper.

Aylal Heydarova

Lives and works in Azerbaijan

Artist Biography

Aylal Heydarova (b. 1990, Baku, Azerbaijan) is an emerging Azerbaijani painter whose works span across a variety of artistic styles and creative techniques including pointillism, modernism, and abstraction.

Strongly influenced by her family roots and the vibrant culture of Azerbaijan, Aylal began painting from a very young age in her father's workshop and has since led an invigorating career, creating world-class artworks and showcasing them in international galleries, exhibitions, biennales, and art competitions.

With her distinct individualistic approach, Aylal's paintings are highly appreciated by her viewers, who are usually overwhelmed by the brightness and combination of colour, clear composition, and beautiful artificiality. Looking at her work we are often met with a gentle breeze, where an optical effect comes into fruition, and we see an exact depiction of reality appear before our eyes

Contact Aylal

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Artist Statement

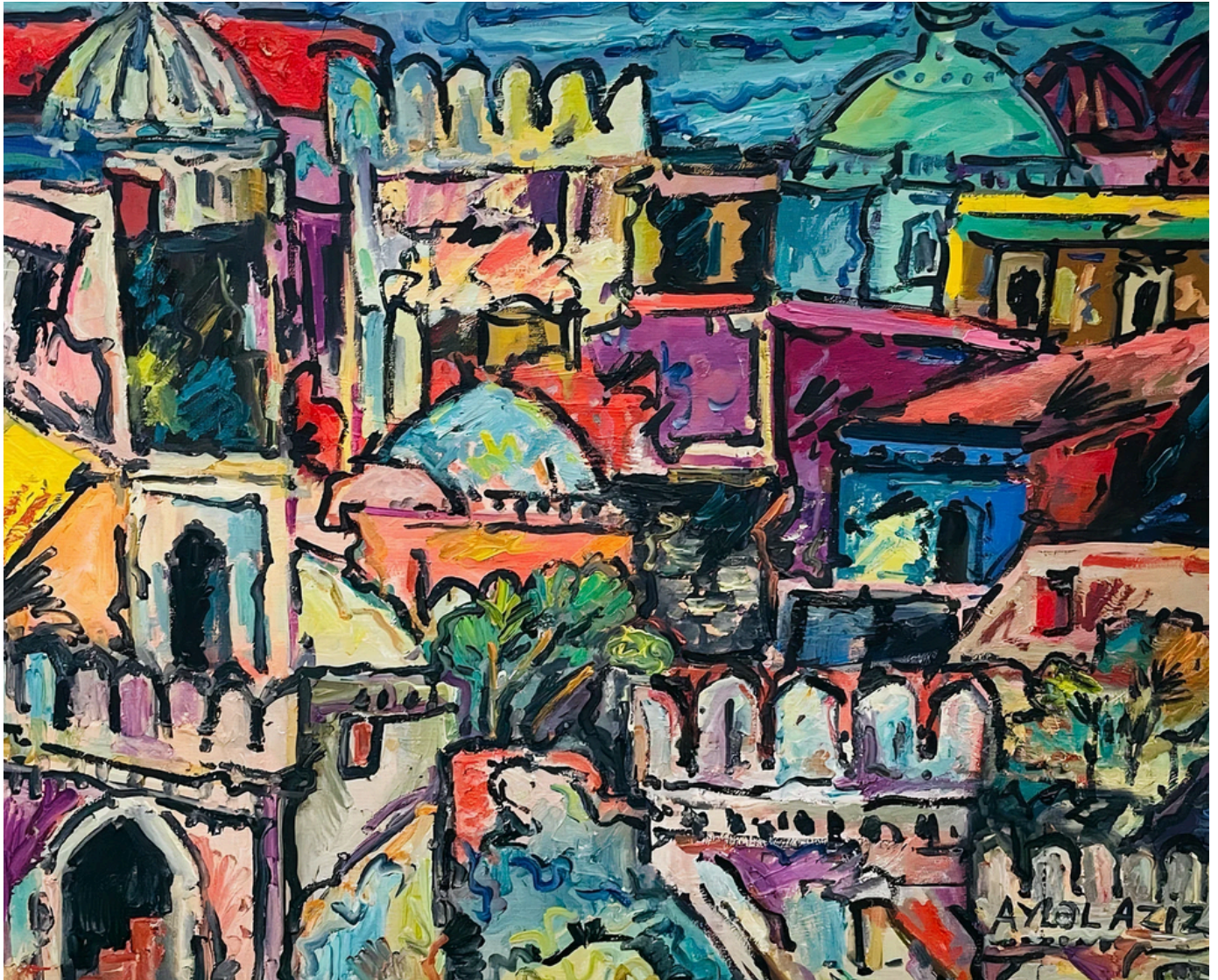
Born and raised in Azerbaijan and strongly influenced by cultural roots, I have a global vision of the world guided by the cosmos of my sensitivity towards nature, culture, and human values.

In my art I deliver an abstract conceptualisation of reality that aims to connect people through the colours, techniques, and emotions I deliver in my artwork.

I constantly strive to reinvent the way I create artwork, so that the boundaries of established laws are tried and given a new meaning and perspective.

Homiens Curator's Comment

Aylal's painting draws us in with its seismic energy and expressive use of color. The artwork's dense composition of architectural forms and bold, painterly strokes creates a powerful sense of a lived-in, culturally rich space.



Artwork: Aylal Heydarova, *Baku*, 2018, Oil on canvas.

Maya Hirasawa Brauer

Lives and works in the United States and Japan

HOMIENS

Artist Biography

Maya Hirasawa (平澤) Brauer (b. 1997) of HRSWstudios is a visual artist working across a diversity of media, with a foundation in drawing and painting. Born in Tokyo amongst the bright neon lights and character faces, HRSWstudio's work lies somewhere between cute and unsettling. Painting images inspired by their personal experiences as a non-binary queer person of color, HRSWstudios investigates the nakedness of human relationships—the tension, the connection, the falling apart and coming together. Attempting to access the surreal and cosmic plane of each relationship, these paintings cut into the slice outside of the visible realm to reveal the creatures behind every scene. Human souls are often depicted in art as non-human, and in HRSWstudio's work these organic beings often fight, play, and intertwine on structured platforms of tiles and grids. The deformation of the humanoid creatures represents the body othered by queerness and ethnicity, questioning the white ethnocentric canon of Western art. At times the subject and at other times the background, diverse color ranges form a spectrum that radiates with unique frequencies, bringing energies to the forefront of the work. HRSWstudio's work has been shown internationally, and also includes video, sculpture, installation, writing, and animatronics.

Contact Maya

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Artist Statement

In *Don't Hurt Yourself*, I reflected on an incident that I caused which created a rupture and a broken sense of trust in a relationship. Sometimes we hurt ourselves by hurting the people we love, and it's not until the anger subsides that we realize the pain we've caused. The room is sideways, the floor is in the wrong place, and the blade that pierces, pierces you back. While understanding someone else's pain can be difficult, it is only through this compassion and empathy that a relationship can continue to grow.

Homiens Curator's Comment

This painting is a powerful and unsettling exploration of relational pain through surrealist imagery. Maya's exaggerated, visceral forms and vibrant motifs create a deeply expressive scene which emerges as a potential site of realization and healing.



Artwork: Maya Hirasawa Brauer, *Don't Hurt Yourself (By Hurting Those You Love)*, 2024, Oil on canvas, 16" x 21" (406 mm x 533 mm).

Rebecca Horne

Lives and works in the United States

Artist Biography

Creating is my nature. Creating unique, unpredictable art that intrigues the viewer is my passion. My obsession. I have a strong desire to create art that makes people think. Being the daughter of an artist, art has been a part of my entire life. I've dabbled in many different mediums throughout and in 2018, my artistic soul was finally ready to come alive. I suppose I had an awakening. Creating is something I must do. It's really fascinating and challenging making art with mixed media. It's much like constructing a building. First the foundation and once that dries, I'll add to it. One layer at a time. I want my art to have a rough texture but also have a graceful and beautiful appearance. I want all of the layers of texture and color to show and to have a purpose. I really enjoy challenging myself and experimenting with my art. It's exciting to see how it will evolve in the future. This is my inspiration. This is my calling.

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Artist Statement

Turquoise Tears is named for the Native Americans who were forced to relocate between the years 1830 – 1850. This relocation was called the Trail of Tears. The texture medium is my own creation which I used to make a heavy texture. The turquoise colored tears are nestled into graceful yet rugged pathways.

Homiens Curator's Comment

Rebecca's poignant, mixed-media piece thrums with substantial, expressive texture. The rugged, organic pathways of the canvas, punctuated by brilliant turquoise beads, create a visually powerful and emotional narrative.



Artwork: Rebecca Horne, *Turquoise Tears*, 2024, Mixed media, 24" x 18" x 1.5" (610 mm x 457 mm x 38 mm).

Daniel Jenkins

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

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

This portrait captivates with its unique and accomplished fusion of figuration and frenetic abstraction. Daniel's intricate web of black lines masterfully builds a recognizable form, giving his subject a palpable sense of layered depth and energy.



Artwork: Daniel Jenkins, *Baldwin*, 2023, Sharpie (marker) on canvas, 36" x 48" (914 mm x 1219 mm).

Wink Khing Moe

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

Artist Biography

Wink King Moe (b. 2000, Mandalay, Myanmar) is a trained oil painter, whimsical ceramicist, and contemporary dancer. With Chinese and Korean ancestry, born in Myanmar (Burma), raised in Singapore, and pledged citizenship to Taiwan, Wink moved to London in 2019 to pursue her education in Fine Arts.

Wink's studio practice and writing are focussed on a particular intercultural reference that originates in subjective experience as much as the formation of collective diasporic identities. The work examines the question of belonging/longing through the lens of an imaginary colour space, utopian projections of an imaginary landscape of a speculative future. This has led to a prolific and unique body of paintings presented in spatial arrangements (paravents, often in association with exquisite sculptural pieces/ceramics), that offer a highly immersive and perspectivism colour experience, but also the sobering realism of the 'backstage' that punctuates a pervasive sense of the illusory.

Across all her media, Wink creates soft, busy, curious worlds, using canvas, clay and body to cultivate her boundless playfulness. Made at the Chelsea College of Arts, each of Wink's works become a dreamlike, journeyed movement born from her cerebral fancies. As she becomes enamoured in equal passion with the structure yet curiousness of Japanese poetry, the mathematical safety of fractal art, or the endless possibilities of mythical creatures, she creates new sensations in the image of her fondness.

[Click here to read more about Wink on the Homiens website.](#)

Contact Wink

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Artist Statement

"Do you know I don't know how one can walk by a tree and not be happy at the sight of it? How can one talk to a man and not be happy in loving him! Oh, it's only that I'm not able to express it...And what beautiful things there are at every step, that even the most hopeless man must feel to be beautiful! Look at a child! Look at God's sunrise! Look at the grass, how it grows! Look at the eyes that gaze at you and love you!" (Fyodor Dostoyevsky, *The Idiot*)

Homiens Curator's Comment

Wink's oil paintings immerse us in a vivid and expansive world of play. The installation's fluid, abstract panels create an ethereal and dreamlike environment that feels boundless and abundant with infectious wonder.



Artwork: Wink Khing Moe, *South of the Border, West of the Sun*, 2024, Oil on linen, 217" x 87" (5500 mm x 2200 mm).

Yingxue (Daisy) Li

Lives and works in the United States

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Artist Biography

Yingxue (Daisy) Li is a painter originally from Anhui, China, and currently resides in Providence, RI. She obtained her BFA from the School of the Art Institute of Chicago in 2015 and then worked as an art educator in Guangzhou, China. Later, she decided to continue her career as a painter, stayed and trained at Jerusalem Studio School from 2019 to 2020, and received her MFA in Painting at Boston University in 2024.

Her paintings primarily focus on landscapes and still life, reflecting her ongoing exploration of pictorial possibilities and her contemplation of inner spiritual spaces in the contemporary world.

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Artist Statement

My days often start with setting up a still life with a view outside the window or biking around Providence to find a landscape motif, such as ponds, woods, bridges, or tunnels. While intensively observing my chosen subject, I transcribe my spirit and thoughts through the back-and-forth acts of looking and creating. I constantly make marks, then erase and rearrange them, revealing my honest search, not a mere picture of a preconceived idea of how a subject appears.

My works bear traces of covered and erased lines and repainted shapes and colors. Using multiple mediums, such as charcoal, pastel, ink, acrylic, oil, and collage on paper or canvas, I play with how laying in colors in different textures and brush strokes can connect with my observational experiences and internal thought processes.

The continuous struggle between the two procedural modes in my practice—immersive looking and making use of what I perceive—emerges from my own personal history of existing between China and Western countries and the diverse philosophies in each culture. I believe the “self” is an illusion, Daoism’s concept of selflessness and the idea that existence is defined by our continuous search, doubting and actions of making decisions. I digest various cultural tensions, and they are expressed through emotional states, such as “meditative” and “ecstatic,” which I then re-locate in my works.

Born in Anhui, China, where many traditional landscape painters are from, I carry with me the same longing for a quiet inner space and a pastoral lifestyle as these artists, even after many years of studying abroad. However, my family and my multicultural educational background have also taught me to continually look at things from different perspectives and question my initial point of view. My creative process, through painting and drawing, is my journey of navigating through such complex cultural influences. Between marking and looking is the experience of knowing and not knowing. Through painting and doubting, I process my existence and the world around me.

Homiens Curator’s Comment

Yingxue's painting intrigues us with its layered and meditative confluences. The work's beautiful tapestry of overlapping and erased lines reflects an earnest, ongoing creative journey of deep introspection.

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Artwork: Yingxue (Daisy) Li, *Commonwealth Ave III*, 2024. Oil and pencil on linen. 49" x 50" (1245 mm x 1270 mm).

Iskren Lozanov

Lives and works in Spain

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Artist Biography

Iskren Lozanov is a Bulgarian award-winning fashion designer who has made Ibiza his creative home. The island's rich history, steeped in mysticism and symbolism, serves as a deep well of inspiration for him. Drawing from Ibiza's ancient Phoenician roots, its bohemian culture, and its vibrant spiritual energy, Iskren creates unique sculptural pieces that merge contemporary materials with traditional craftsmanship. His passion for sustainable fashion and embroidery drives his artistic vision, blending the past with the present in a seamless narrative of transformation.

Iskren's work explores the delicate tension between progress and tradition, transformation and preservation. His research takes inspiration from the idea of the old giving way to the new, delving into ancient cultures, historical artifacts, and the natural evolution of life. Deeply influenced by Ernst Haeckel's illustrations of early life forms and the symbolic richness of civilizations such as the Mayans, Egyptians, and Mesopotamians, Iskren weaves these historical references into his creations. By using contemporary upcycled materials, he reflects on how the layers of the past continue to shape our present and future, mirroring the complex journey of human and ecological evolution.

In his pieces, cotton gauze becomes the foundation for intricate embroidery techniques like contemporary beading, goldwork, and raised work. The incorporation of glass beads, stone beads, and upcycled charms adds texture and depth, highlighting the fusion of ancient and modern elements. A signature of his work is the embroidered human body parts, which symbolise the intersection of human experience with cultural evolution. Each embroidered piece is ultimately assembled using a method inspired by the Japanese art of kintsugi, emphasizing resilience, transformation, and sustainability.

Through this, Iskren's work offers a modern narrative of renewal, blending meticulous craftsmanship with a reverence for the cycles of life and rebirth.

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Artist Statement

The Veil of Transcendence represents a profound exploration of the human journey between life and death, a dialogue between the physical and the spiritual. Rooted in ancient traditions yet reimagined for a modern context, the sculpture combines the solidity of classical form with the intricate, tactile quality of hand-stitched embroidery. The head, reminiscent of ancient funerary art, is wrapped in a delicate shroud of embroidery that evokes the reverence of mummification rituals. The threads bind not only the surface but also the physical and metaphysical, symbolising the transition from life to the afterlife.

This work captures the fragility of the human condition, with each stitch serving as a metaphor for the tension between permanence and impermanence. The patterns, inspired by ancient symbols of life, death, and rebirth, are woven with upcycled materials that connect past traditions to contemporary values. By merging sculpture and textile art, I challenge conventional boundaries, creating a piece that speaks to transformation. The embroidered head becomes a symbol of evolution—rooted in the past, yet gazing toward the future, embodying the eternal cycle of life, death, and rebirth.

Homiens Curator's Comment

Iskren's sculptural works are commanding beacons of ancient tradition and contemporary materials. A rich, modern narrative of transformation emerges out of his superb hand-stitched embroidery.



Artwork: Iskren Lozanov, *Veil of Transcendence*, 2024, Hand beaded embroidery, raised embroidery, gold work, gauze on foam sculpture, glass seed beads, sequins, metal threads and bullion, cotton threads, upcycled metal charms and brooches, upcycled corals and stones, 15" x 9" x 9" (380 mm x 230 mm x 230 mm)

Cesar Mammadov

Lives and works in Azerbaijan

Artist Biography

Cesar Mammadov, born in 1988 in Baku, Azerbaijan, is a prominent young brush master from the region. His artistic journey began at an early age, fuelled by a passion for colors and shapes that immersed him in the world of imagination. Influenced by his father, renowned Azerbaijani painter Sakit Mammadov, Cesar developed his unique artistic vision and expressive style.

Educated at the Art School named after A. Azimzade and the Academy of Arts of Azerbaijan, Mammadov's work has been showcased both within Azerbaijan and on international platforms. His distinctive approach to capturing the essence of ordinary moments and celebrating life's simple joys has been displayed in renowned exhibition venues worldwide.

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HOMIENS

Artist Statement

Cesar Mammadov captures the essence of ordinary moments, portraying scenes from his global travels and his home country. Influenced by his father's artistic legacy and the rich culture of Azerbaijan, Mammadov combines the specificity of each place with universal significance.

Mammadov's impressive technique allows him to masterfully control lines, light, and perspective, faithfully recreating landscapes from Parisian rooftops to the rustic charm of Venice and the vibrant facades of Bilbao. Water emerges as a recurring motif, symbolising life's source and providing a serene backdrop in depictions of canals, ports, beaches, and rainfall.

Optimism emanates from Mammadov's paintings, conveyed through bold brushstrokes and saturated colors celebrating humanity's diversity and harmony. Encouraging viewers to find poetry in everyday moments, his art unveils the beauty of life's simple joys, inviting us to pause and appreciate the richness of the world.

Homiens Curator's Comment

Cesar's pastel work masterfully captures the architectural density and lively atmosphere of this Parisian cityscape. His impressive technique uses considered brushstrokes and a rewarding combination of light and muted tones to find refreshing harmony in the everyday.



Artwork: Cesar Mammadov, *Paris*, 2019, Pastel on paper, 25.6" x 17.7" (650 mm x 450 mm).

Youri Messen-Jaschin

Lives and works in Switzerland

Artist Biography

Youri studied Fine Arts by day at the National School of Fine Arts (student of Robert Cami) and worked at Les Halles market by night. He spent four years in Paris. Youri was awarded first prize for his woodcuts, won a scholarship, and went to study at Geneva's contemporary engraving center, the Centre de la Gravure Contemporaine. In Zurich, Youri found work as an assistant to the fantastical surrealist Friedrich Kuhn. He was awarded a further scholarship in 1967 to The University of Gothenburg. Here, Youri discovered Op Art: The pioneering Op Artists had all gathered in Sweden for an exhibition at Gothenburg Museum of Art. Youri met Jesús-Rafael Soto and Carlos Cruz-Diez, and asked them to teach him the foundations of this fascinating art form. In a little over a week, these artists would make a deep impression on his entire artistic career.

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HOMIENS

Artist Statement

This artwork can be turned in different directions. The illusion changes each time.

Calculate each line so that the distances between them, or their thicknesses, create an illusion. The human eye cannot simultaneously take in two surfaces with violently contrasting colors. Similarly, superimposing different interlocking frameworks, first in black and white and then in color, creates the illusion of movement when you adjust your gaze, when in fact everything is static.

It's mathematical in nature; everything is designed, down to hundredths of a millimeter, to mislead the viewer's eyes into making their brain detect something that doesn't exist. The image takes on different hues depending on the viewer's position, the way they perceive it and the impact it has on one or other part of the brain.

Homiens Curator's Comment

Youri's oil painting immediately engages with its mesmerizing optical illusion and meticulous geometric design. The perfectly calculated arrangement of contrasting colors and lines creates a dynamic sense of motion on a static surface.

Noreen M H

Lives and works in the United Kingdom

Artist Biography

An independent Norfolk based artist and recent graduate from the Norwich University of Arts. Noreen creates animal portraits using oil/acrylic paints and oil pastels. Her bird and cat portraits are part of an ongoing series which are sold as one of a kind originals and in version print sizes. Noreen designs pieces fit for modern decorative interior spaces and homes.

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HOMIENS

Artist Statement

An oil pastel depiction of a peacock head, stylised and influenced by typical portraiture art. The A2 piece is in portrait format and designed to be a decorative display piece for interior spaces.

Homiens Curator's Comment

Noreen's vibrant portrait delights with its striking use of color and stylized form. The piece's expressive brushwork and bold palette transform a familiar animal into a warm and captivating subject.



Artwork: Noreen M H, *A Portrait of A Peacock*, 2024, Acrylic, oil paint, oil pastels on corrugated cardboard, 16.5" x 23.4" x 0.2" (419 mm x 594 mm x 5 mm).

Mary Alice Orito

Lives and works in the United States

Artist Biography

Over the course of my multiple careers, first as a jewelry designer, then as a sportswear/costume designer, a psychotherapist, and now a mixed-media artist, I have been fascinated with craft, illusion, texture, and the tactile and intuitive process of arrangement. Born in Kansas, I came to New York City in 1961 to attend Parsons School of Design. I worked at Margaret Moore's Jewelry in the West Village, and I had the great privilege of working nightly with Eva Hesse. Upon graduation, I worked first in the garment industry and later worked as a costume designer off-Broadway. I share an Emmy award for costume design for the Public TV show Encyclopedia. In 1988, I decided to return to college to complete my BA and eventually completed my master's in clinical social work to become a psychotherapist. In 2009, I joined the National Association of Women Artists, Inc. I was a two-term president of the organization. I remain a member of the organization. One of the NAWA members encouraged me in 2019 to join Ceres Gallery in the Chelsea area of New York City. I identify as a paper artist and embrace mixed medium, prints, drawing and collage.

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HOMIENS

Artist Statement

This acrylic painting is an abstract of a billboard on West 11th Street in NYC.

Homiens Curator's Comment

Mary's abstract painting impresses with its vivid texture and dynamic composition. The work's scattered blocks of bright color and bold shapes are powerfully suggestive of the eclectic, urban energy that drives this city.



Artwork: Mary Alice Orito, *West 11th Street Billboard*, 2024, Acrylic on canvas, 36" x 24" (914 mm x 610 mm).

Elizabeth Paige Powers

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

Artist Biography

My name is Elizabeth Paige Powers, and I am a watercolor artist from Houston, Texas. Growing up in Texas with parents who encouraged us to be outside whenever possible has instilled my love of natural beauty and has strongly influenced my development as an artist. I am self-taught and rely heavily on my connection with the natural world for inspiration in my paintings. As an emerging artist who is following her dream, my goal is to evoke an emotional connection to each of my pieces and encourage others to do what they love no matter how scary it may seem.

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Artist Statement

What does facing your fears look like through the eyes of an animal? The parallel between humanity and nature is undeniable, and I am inspired to create through this understanding. While we may not fear the same things as nature, we can empathize with their struggles and relate them to our own. My artwork, *Your Fears Face You*, is a metaphor for the fear of putting my art into the world; it seeks to mirror the cycle of emotions humans experience through a natural eye.

Homiens Curator's Comment

Elizabeth moves us with this intricate and emotive piece. Her delicately rendered watercolor captures a dynamic interplay of birds and snakes, which personifies the vulnerability inherent in confronting fear.



Artwork: Elizabeth Paige Powers, *Your Fears Face You*, 2024, Watercolor and gouache on watercolor paper, 22.5" x 30" (572 mm x 762 mm).

Theresa Poalucci

Lives and works in the United States

Artist Biography

While attending the University of Washington, Theresa worked as a graphic artist. That part-time job turned into a full time career, as she rose from artist, to editor, to publisher. After retiring from publishing, she and her husband moved to their home in Tucson, where she writes an art column for the Oro Valley Style Magazine.

She has also served as president of Southern Arizona Clay Artists. With this organization she spearheaded “Arts from the Attic” — a fundraiser to raise money for arts education for children. She is also a member of the Southern Arizona Arts Guild and serves as the chair of their PR/Advertising committee.

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Artist Statement

I find joy living in the high desert. The sunlight, the color, the unusual plant life, and the diversity of the wildlife, taps into the fundamental aspects of the human experience and the intrinsic connection we have with the natural world regardless of the language we speak.

I am also fascinated with the future and what the possibilities are in our ever-changing technological world. I have married my sense of wonder and awe that nature evokes with the newest creative tools that technology provides me by painting with pixels.

It can take many days to compose the scene, taking individual photos or my own original art, and putting them together in a way that looks like they were always meant to be together. Once I have this piece, I may use pixels to paint extra elements in to the scene. Then I run the composition through a series of art filters. Finally I take the composition and play with the colors.

Each piece is a discovery with its own unique emotions. My goal is to achieve clarity in a single moment in the desert. I humbly attempt to provide an escape from the stresses of daily life with the joy of art.

Homiens Curator's Comment

Theresa's digitally-altered photograph impresses with its iridescent and striking aesthetic. The work masterfully blends the wonder of the natural world with the possibilities of technology, creating a compelling and dreamlike escape.



Artwork: Theresa Poalucci, *Blooming Palm*, 2024, Digitally-altered photographs on acrylic, 30" x 40" (762 mm x 1016 mm).

Artist Biography

Formed in 1998, pvi collective are based in Perth, Western Australia. pvi are renowned for developing innovative, high calibre, socially engaged artworks that seek to empower audiences to step out of their comfort zones. We experiment with gameplay alongside disruptive technology and DIY tools to explore the latent potential of critical citizenry.

Over the past two decades, we have produced an eclectic body of work, grounded in critical rigour, informed by collaborative research, and always foregrounding the experience of the audience. Performances and public interventions have included: Bus tours, training videos, radio broadcasts, sticker campaigns, pub quizzes, think and do tanks, privacy services, tug-of-war contests, live action board games, mock awards, community policing initiatives, environmental watchdogs, and locative mobile media games.

pvi have played to over 250,000 people; devised and performed 38 major works; instigated over 100 tactical interventions; featured in 25 national and international exhibitions; have toured to over 75 renowned venues and festivals. Highlights have included: MCA Sydney, Perth Festival, Malmö festival, Sweden, the Biennale of Sydney, the Prague Quadrennial, the International Symposium of Electronic Art [ISEA] and the Singapore National Museum.

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Artist Statement

The Social Licence Watchdogs [slw] are a fictional entity developed by pvi collective enabling us to create a series of satirical public interventions in Western Australia. The intervention consists of 5 x 8 ft tall invoices

hand delivered to the top 5 carbon polluters in Western Australia, followed by 14 days to settle the debt or make a payment plan. Failure to comply resulted in the symbolic public shredding of their social licences.

The artwork is grounded in a recent landmark study by Resources for the Future into a mathematical equation for calculating the “social cost of carbon”, effectively putting climate change into economic terms. Cited as “the most important number we have never heard of”, we explore its potential impact as a means of financial reparation from some of Australia’s major carbon polluters. The future cost accounts for impact on agriculture [45%], energy [5%], mortality [49%] and coastal damage [1%]. The metric puts a price on each additional ton of carbon released into the atmosphere.

The Social License Watchdogs’ task is to charge the five major carbon polluters for the true cost of their emissions by generating an accurate invoice of their debt to society. The Watchdogs imagine an imminent future where real world “social cost of carbon” pricing tools are in full effect, fossil fuel polluters are invoiced accordingly and publicly held to account for their damage to the planet.

This is the critical decade of climate action. Political decisions that are made on clean energy transition between now and 2030 will shape the state of our future.

[Click here to read more about *The Social Licence Watchdogs* on the Homiens website.](#)

Homiens Curator’s Comment

pvi collective's public intervention is a powerful and innovative use of art as social commentary. These large-scale posters brilliantly satirize corporate accountability, using the language of commerce to provoke critical thought and action.



Artwork: pvi collective, *The Social Licence Watchdogs*, 2024, Printed CMYK Color 2 sides with UV inks on 5mm Forex (dense PVC foam board), 94.5" x 47.2" (2400 mm x 1200 mm).

Ruthorn Rujianurak

Lives and works in Thailand
Highly Commended in the Homiens Art Prize

Artist Biography

Ruthorn Rujianurak, born in 1994, is a self-taught Thai artist based in Bangkok. His international presence is marked by exhibitions in Thailand, the USA, China, Italy, and Korea. Ruthorn's artistic focus extends to the delicate relationship between background and foreground, employing geometric forms to transform ordinary scenes. Beyond conventional perspectives, he creates intangible spaces within his paintings, challenging viewers to reconsider the familiar. Ruthorn's work is a testament to his exploration of geometry, employing mathematical principles to unveil hidden beauty in everyday life.

In 2024, Ruthorn was chosen as one of Artsted's 99 Future Blue Chip Artists, which is a prestigious recognition for new talents in the art world. Also, in 2022, Ruthorn became a finalist in the 16th Edition of the Arte Laguna Prize, confirming his talent and potential as an artist.

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Artist Statement

The artworks in this series are related to apartments, condominiums, or dormitories, spaces where people from diverse backgrounds reside and share common areas. While each person has their own private space, collectively, these private spaces form the backdrop of the larger picture. The artworks aim to illustrate the relationship between private and public spaces, from the perspective of transitioning from small to large spaces, and showcasing the diversity of people living in urban society today.

Homiens Curator's Comment

Ruthorn's exquisite painting draws us in with rich textures and its imaginative, geometric, and timely depiction of urban life. The piece skillfully depicts the interplay between individual lives and the collective environment in a playful and thought-provoking way.

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Artwork: Ruthorn Rujjanurak, *Living in a pink apartment*, 2024, Acrylic on canvas, 47.2" x 35.4" (1200 mm x 900 mm)

Marianne Sebetti

Lives and works in Australia

Artist Biography

A multi-disciplinary artist, Marianne Sebetti explores form and balance in her minimal monochromatic compositions, executed in single-edition monotype printmaking technique.

Some of Marianne's most practiced media are printmaking, drawing, and painting with preference for environmentally friendly techniques and materials. As such, monotype is the artist's selected printmaking technique that yields a single press impression from a copper plate. The artist layers ink patterns and textures to create each single edition print. The rich velvety blacks add depth and intensity to the compositions whilst geometric elements and clean lines lend a sense of harmony and continuity to the visual narrative.

In the studio the artist is driven by process. Her works are constantly evolving to reflect a particular topic of interest or technical capacity of a chosen art medium. Informed by years of art practice Marianne works intuitively to create seemingly spontaneous and effortlessly balanced compositions.

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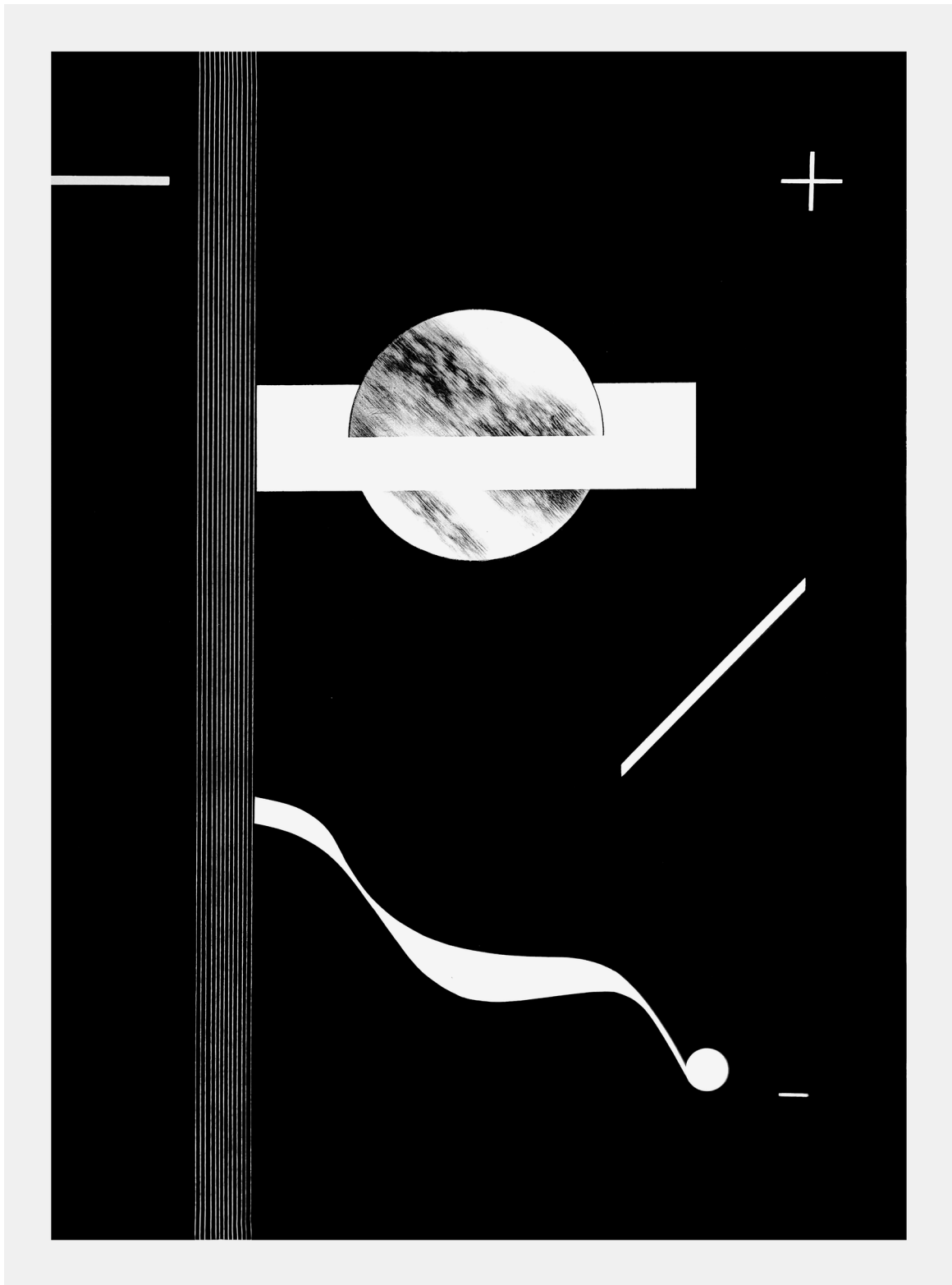
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Artist Statement

Monotype printmaking is a process that involves creating a unique image on a smooth surface, such as a copper plate, and transferring it onto paper or another suitable material. It allows artists to experiment with textures, tones, and expressive mark-making.

Homiens Curator's Comment

This monotype print impresses with its elegant, minimalist composition and high-contrast forms. Marianne's thoughtful arrangement of geometric and organic elements creates a deeply satisfying sense of both spontaneous movement and meticulous balance.



Artwork: Marianne Sebeti, *TOSKA*, 2023, Monotype on paper, 22" x 29.9" (560 mm x 760 mm).

Illia Siutkin

Lives and works in Ukraine

Artist Biography

Illia Siutkin is an artist whose work delves into the nuanced interplay of contrasting concepts, exploring the delicate balance between light and darkness and the subtle gray line that exists in between. His art exists in a metaphorical limbo—a space where time seems to stand still and everything happens in the present moment. This limbo is a place of unseen energy, a realm that exists beyond ordinary perception, where the visible and invisible converge.

Siutkin's work invites viewers into this in-between space, encouraging them to confront the boundaries of reality and perception. Through his unique artistic lens, he challenges the conventional understanding of presence and absence, allowing a glimpse into the unseen forces that shape our reality. His pieces are a meditation on the ambiguity of existence, offering a profound exploration of the energies that lie beneath the surface of the everyday. Siutkin's art is an ongoing dialogue with the unknown, a quest to reveal the hidden layers of the world around us.

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Artist Statement

The artwork, part of the *Synergy* collection, delves into a metaphysical realm where traditional concepts of time and space dissolve, allowing opposites to merge into a unified whole. The artist explores the notion that black and white are opposing forces, not only in the symbolic sense but also through scientific principles. In physics, black is understood as the absence of light, while white is the combination of all visible wavelengths of light—each representing the extreme ends of the light spectrum.

The souls are depicted as embodiments of these extremes—black and white—reflecting a duality that is both distinct and interconnected. This portrayal aligns with the scientific understanding of dualities in nature, such as matter and antimatter, which are separate yet fundamentally linked. The constant movement and transformation of these souls within the artwork mirror the dynamic processes observed in nature, like the perpetual cycles of energy transformation and conservation. The piece invites viewers to consider the interconnectedness of all things, highlighting the idea that what appears as separate entities are, in reality, parts of a continuous, ever-evolving cycle. The artwork challenges the viewer to look beyond conventional dichotomies and embrace the unity found within the dance of opposites.

Homiens Curator's Comment

We are struck by the dynamic interplay of contrasting forces in Illia's work. These complex, fluid forms seem to burst forth from the canvas with a dynamic and raw energy that feels both timeless and present.



Artwork: Illia Siutkin, *Untitled*, 2023, Acrylic ink on canvas, 39.4" x 39.4" (1000 mm x 1000 mm).

Sleepr

Lives and works in Australia

Artist Biography

Sleepr (b. 1988) is an anonymous, ultracontemporary artist at the intersection of the traditional and digital worlds. As an academic and researcher, Sleepr's art is blended with formal scientific research into the "perception of other worlds" through the use of magic plants. His work explores themes of anonymity, identity, and the human psyche, often challenging viewers to question their perceptions of reality.

In 2023, Sleepr gained significant attention at Art Basel Miami with his immersive performance, where he spent five days in an opaque chamber, accessible only through a red phone. The work was a chance for the public to talk to an inaccessible artist who is documenting "the other side".

Sleepr's work has been featured in notable exhibitions worldwide, including Sotheby's Contemporary Discoveries in Hong Kong and a major solo show in London. His innovative approach consistently captivates audiences, making him a distinctive emerging voice in the global art scene.

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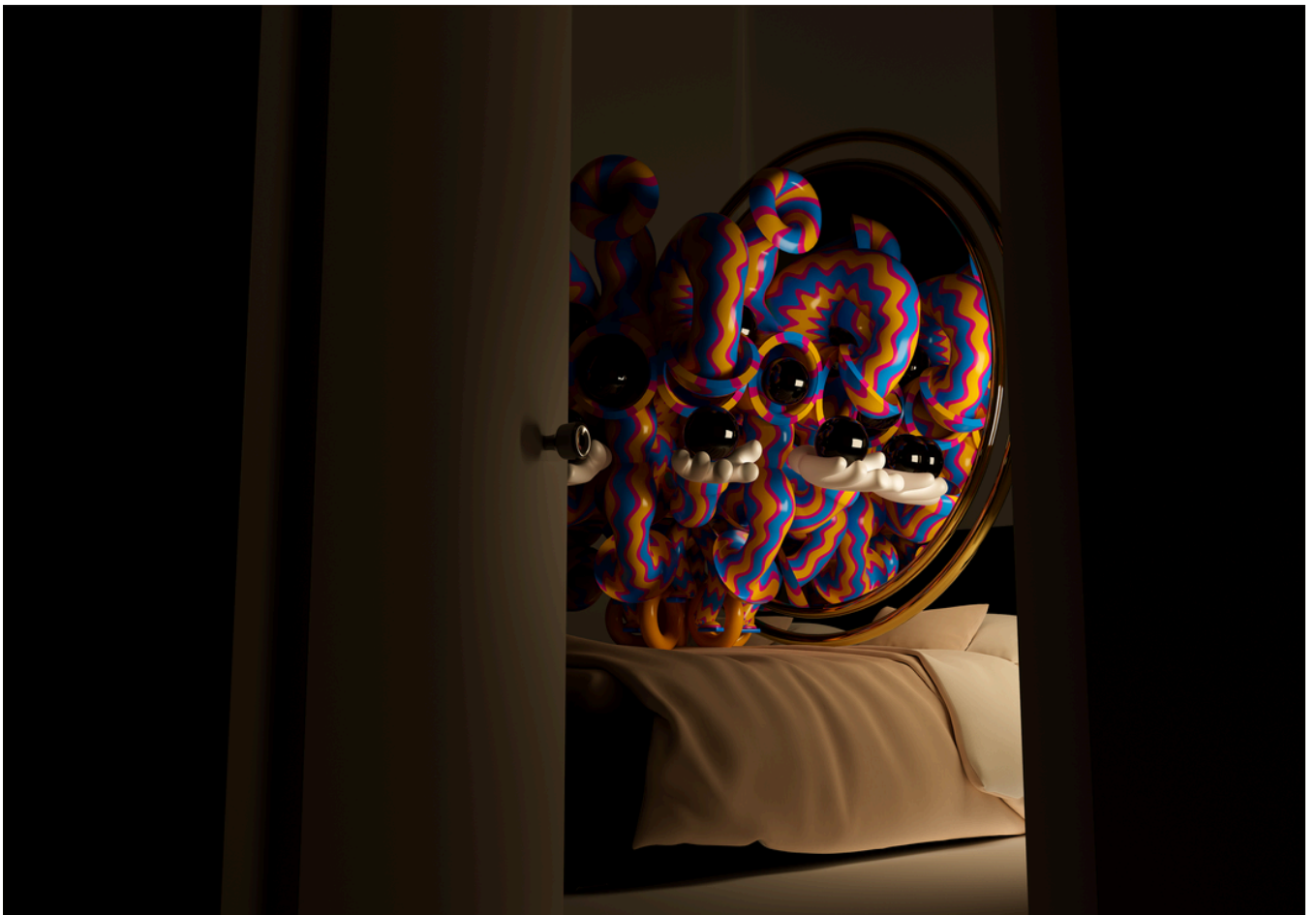
Instagram: @sleeprarts

X: @sleeprarts

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Homiens Curator's Comment

Sleepr immerses us in a surreal and mysterious scene with dramatic lighting and an otherworldly subject. This piece's imaginative and unsettling imagery works exquisitely to challenge our perception of reality and the unseen.



Artwork: Sleepr, *An Exotic Trade*, 2023, Digital painting, 3D modelling, 78.7" x 55.1" (2000 mm x 1400 mm).

Nancy Staub Laughlin

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

Artist Biography

Nancy Staub Laughlin is an accomplished “assemblage” (pastel and photography) artist.

She has exhibited at Newhouse Gallery, Noho Gallery and Carter Burden Gallery in NYC. She has been recognized in New Jersey where she had a one person exhibit at the New Jersey State Museum along with being included in the permanent collection. Nancy was also honored by Sec. of State New Jersey, Nina Mitchell Wells with a solo exhibit at the State House.

Other prestigious accomplishments have been exhibits at the Noyes Museum, the Monmouth Museum, Johnson & Johnson World Headquarters, Bristol/Myers Squibb and Prudential, in New Jersey. Her work was also honorably included in Six New Jersey Masters at Kean University, Burger Gallery where she subsequently had a one person exhibit.

Nancy has received critical acclaim and reviews: *Manhattan Arts*, *New York Times*, *Catamaran Literary and Arts Magazine*, *Sanctuary Magazine* and, *Gallery/Studio Magazine* (where she was reviewed by Mary F. Holahan, PHD, Curator of Collections and Exhibitions, Delaware Art Museum).

She has also been featured in numerous publications, *The Art Insight*, *A Master of Color and Light*; *Project High Art*, *Capturing Beauty Through a Unique Artistic Vision*; and *The Artworld Post*, *The Artist Who Captivates with Color and Light*.

Nancy is represented in many private and public collections and was honored to be chosen to be in the NAWA collection at the Jane Voorhees Zimmerli Museum. She also received the Miriam Schorr Memorial Award: Works on Paper, NAWA. In March 2023, Nancy was featured in *Vue Magazine* and also interviewed for Conversation with Farrin (YouTube) through NAWA in May 2023.

HOMIENS

Her most memorable highlight was being reviewed by the late Sam Hunter, art critic and historian, who found her work “refreshingly unique”.

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Artist Statement

I have created a new dynamic concept of the “assemblage” working with pastel on paper and photography. I begin with a series of photographs, capturing the essence of my subject matter. These photographs are then carefully mounted and used as a base for the pastel. I combine the elements: i.e. photographs of the phenomenas of nature in seasons and detailed photographs of glowing and paralleling moments that incorporate change and transition. These compelling compositions are the culmination of many carefully executed steps that define my unique creative process that creates my dazzling world of color, light, dimension, and beauty.

Homiens Curator's Comment

Nancy's assemblage art is a stunning fusion of photography and pastel. In this piece, she creates an affecting field of sensation and emotion by skillfully melding detailed photographs of nature with the delicate and expressive qualities of drawing.



Artwork: Nancy Staub Laughlin, *The Elegance of the Storm*, 2024, Pastel on paper, mounted photographs, 32" x 45" (813 mm x 1143 mm).

Leddy Sullivan

Lives and works in the United States

Artist Biography

Leddy studied Art History and Fine Art at the Art Institute of Boston at Lesley University and received her master's in Education at SUNY Cortland. Before pursuing her art career full-time, Leddy worked as a curator and elementary school teacher. Most recently, Leddy won the Bronze medal for her piece Italian Lunch in J. Mane Gallery's show "Eat!". She also was selected to show in Barcelona, Spain at FIABCN in November 2023.

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HOMIENS

Artist Statement

Leddy is an expressionist painter working in upstate New York. Leddy's work is inspired by connection. In a world with instant gratification and surface connection, Leddy's work explores the slower, universal, innate connections. Shared heritage that connects humanity: food, the earth, and music. She attempts to capture communal, human, core memories that transcend time, culture, and location. Leddy's work attempts to bridge the gap between the artist and the viewer, creating a shared experience.

Homiens Curator's Comment

Leddy's glorious mixed-media painting delights us with its celebration of this ritualistic, shared experience. The energetic brushwork and original angles at play here further enhance an already joyful and sumptuous composition.

HOMIENS



Artwork: Leddy Sullivan, *Big Apple Breakfast*, 2023, Mixed media, 54" x 36" (1372 mm x 914 mm).

Erik Sullivan

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

Artist Biography

Erik Sullivan is a multidisciplinary artist whose work delves into the complexities of the human condition. Born in Spokane, Washington, in 1985, Erik's passion for the arts began at a young age. He pursued his artistic education by earning a BFA in painting from Eastern Washington University in 2019.

In May 2024, Erik received his MFA in painting and ceramics from the University of Hawaii at Manoa. His work is deeply inspired by the comical aspects of the human experience and the contrast between our internal and external realities.

Through his unique style and approach, Erik invites his audience to engage with their own perceptions of self and the world around them. He aims to create pieces that are not only aesthetically pleasing but also thought provoking.

Erik's work has been exhibited in galleries and art shows throughout the United States, and he has received numerous awards and accolades for his contributions to the art community. With his keen eye for detail and his unwavering commitment to his craft, Erik Sullivan continues to make a significant impact in the world of contemporary art.

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Artist Statement

When it Rains it Pours depicts a purple figure standing expressionless, embodying a deep sense of emotional detachment. The vibrant yet subdued purple hue draws from the bold, saturated colors seen in pop culture cartoons while aiming to emphasize the melancholic undertones of repetitive, negative thought patterns. Emerging from a dark rain cloud

HOMIENS

encapsulating the figure's head, the static-filled eyes symbolize depressive rumination and disconnection from reality.

The cloud, crafted from ceramic, is suspended above clear and colored glass raindrops, ranging in size and varying in transparency. These drops, hanging from the cloud's base, represent the cascading nature of overwhelming thoughts, visually mimicking the phrase "when it rains, it pours."

At the sculpture's base are casts of the artist's own feet and hands, made using one-time-use alginate molds filled with plaster. The hands, painted in oil and Liquin, are strategically positioned above the feet, exaggerating the proportions to give the figure a cartoonish, surreal quality. This intentional distortion of scale satirically represents the persona's inability to cope with reality, hinting at themes of Body Dysmorphic Disorder (BDD), where self-perception is distorted and inner turmoil is heightened.

Influenced by characters like Eeyore from Winnie the Pooh, who is often seen under a perpetually gloomy rain cloud, this piece reflects the persistent pessimism and isolation that accompany depressive rumination. Through this powerful combination of symbolism, materials, and color, *When it Rains it Pours* invites viewers to contemplate the effects of unconstructive, repetitive thought patterns and the emotional weight they carry.

Homiens Curator's Comment

In this sculpture, Erik offers a magnificent and poignant visual metaphor for emotional weight. His sensitive combination of materials and deliberately distorted forms creates a deeply expressive piece that invites empathy and a compassionate contemplation of internal experience.



Artwork: Erik Sullivan, *When It Rains It Pours*, 2024, Ceramic, glass, hydro cast, paint, and wood, 8" x 4" x 3" (203 mm x 102 mm x 76 mm).

Tea Laroux

Lives and works in the United States

Artist Biography

Tea Laroux (he/him, b. 1997, Natchitoches, Louisiana) is a conceptual photo artist focused on showcasing transgender and LGBTQ+ stories based in San Diego, CA. His creative focus lies in creating art with composite imagery, utilizing collections of photographs he has captured over time. Tea intricately weaves together diverse elements to construct narratives that resonate on a personal level with viewers. With his eye for detail, Tea's process involves careful selection and merging of different photographs and photo elements to create one cohesive visual story. Each art piece is layered with meaning, inviting viewers to embark on a journey of introspection and contemplation. Through his work, Tea Laroux strives to evoke emotion, prompt reflection, and stimulate dialogue on themes such as identity, spirituality, and emotion. By seamlessly blending reality with imagination, Tea transcends the boundaries of traditional photography, offering audiences a glimpse into worlds that he creates.

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Artist Statement

LGBTQ+ people often reach a point where they feel most at home within themselves, and this piece was a representation of that. *Flight* is about coming to terms with yourself, through reflecting and acceptance, and becoming ready to "take flight" as your true self.

Homiens Curator's Comment

Tea's conceptual photography artfully cultivates an ethereal and poignant narrative. The still water and solitary figure communing with a bird in this composition deftly awaken a powerful sense of quiet introspection and metamorphosis.



Artwork: Tea Laroux, *Flight*, 2023, Manipulated photography composite.

Yixuan Wu

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

Artist Biography

Yixuan Wu, visual artist, currently lives and works in New York. She received a MFA degree in Visual Arts from Columbia University in 2022 and a BFA degree in Photography from Rhode Island School of Design in 2019. Wu's sculptural arrangements addresses the subtle gestures that endow the objects of sensual qualities, the incongruous systems, and the uncanny. Embedding personal narratives into multiple cultural sources, her practice investigates fragmented recollections through layered intricacies. Wu's works have been the subject of exhibitions at Yeh Art Gallery at St. John's University, Chashama, Lenfest Center for the Arts and CICA Museum. She has been an artist in residency at MacDowell, Vermont Studio Center and NARS Foundation.

Contact Yixuan

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Artist Statement

The examination of domesticity has been a central theme throughout my practice. Depicting bewildering moments when the rationality of objects gets upended due to the failing of memory, I reconstruct and reconfigure vignettes of domesticities into substructures. By transforming objects through texture, placement, scale, and combinations, my sculptural arrangements post questions on the consciousness of well-being within "the house". The making of an individual sculpture often starts with a piece of hand blown glass and building structures to accommodate this fragile, organically-shaped object. I recognize glass as something that's translucent but never transmitted, a great metaphor for localizing a memory in time.

Drawing from past conversations with my grandma and her descriptions of the imagined objects and creatures inhabiting her room, my recent projects confront issues of aging and memory loss, weaving together visual

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narrations born from her disjointed memories caused by Alzheimer's. This project delves into the complexities of sensory deprivation related to memory loss to recontextualize the emotional intensities encoded within these shifting memories. Often inspired by therapeutic activities used to compensate for memory loss, these sculptures incorporate recurring elements and motifs reminiscent of environmental enhancements found in senior care facilities.

During this ongoing exploration, I am now beginning to diversify the scope of my material investigations through integrating food related materials including rice, millet, enoki mushroom, garlic skin, brisket soup, etc. This process revolves around transforming food into archivally stable, constructible materials, utilizing methods relating to fermentation, dehydration, and casting. These chosen materials are closely intertwined with cultural and intimate significance, and I seek to accentuate their emotional intensities through the interplay between familiarity and their defamiliarization within their altered context.

Homiens Curator's Comment

Yixuan's sculptural arrangement intrigues with its minimalist aesthetic and delicate balance of materials. The piece masterfully uses light and fragile glass to transform a simple domestic corner into a site of profound contemplation.

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Artwork: Yixuan Wu, *luminous air*, 2023, Blown glass, swing arm wall lamps, latex ceiling patch, 29" x 18" x 19" (737 mm x 457 mm x 483 mm).

Paige Young

Lives and works in the United States

Artist Biography

Paige Young is the owner of her own company that serves people around the world, telling stories of their journeys, lives, and both celebrated and human moments. She has photographed over 300 weddings, and has also made work revolving around grief, loss, body image, identity, and equal rights.

Besides running her own company she also is a full time visiting professor at Grand Valley State University teaching Theory in Art as well as Photography courses. She has an MFA and MAVCS as well as bachelor degrees in both Photography and Business.

Contact Paige

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Artist Statement

Grief is such a cyclical experience. As I have photographed many people going through the process I have learned that it never ends, it never fades, it just comes back hard in unique moments. It doesn't matter how long ago the passing of a human, a pet, or a lost chance at memories unable to be created was—it all feels recent in moments unexpected. However, there is also joy within these moments, which often people feel ashamed of. "Should we be laughing?" "Do I look sad enough?" Questions pop up within us that tell us to push down the things that bring smiles to our faces, but aren't these the things which keep us persevering after loss?

Homiens Curator's Comment

Paige's photograph offers a poignant and honest look at the solemnity of loss. Her discerning use of black-and-white film and balanced, respectful composition beautifully capture a quiet, human moment in time.

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Artwork: Paige Young, *Honorable loss*, 2024, Black and white film, 100ASA print, 8" x10" from darkroom (203 mm x 254 mm).



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