

HOMIENS



MEET THE ARTISTS

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Artwork: Qin Ni, 133.533: *Divinatory Procedure of Gas Mechanics*, 2022, Oil on wood, 25.6" × 21.3" (650 mm × 540 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

Batoul Ahmad

Lives and works in Qatar

Artist Biography

Batoul Ahmad is a Syrian Australian artist currently based in Doha, Qatar. She holds a Bachelor's degree in psychology from RMIT University and a Graduate Certificate in Visual Arts from the University of Melbourne. She has exhibited her work in numerous art galleries across Melbourne and has led art projects focused on marginalized communities. Additionally, she has curated and installed multiple art shows in collaboration with local city councils and organizations in Australia.

Through her practice, Batoul explores various incarnations of hyphenated identities through psychological manifestations such as dreams and memories. Working with found objects, video performance, sculpture, and painting, she embraces the different facets of the experience between and across borders, focusing on its surreality.

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Artist Statement

Dreams of a Landguage explores various incarnations of absence, loss, and hyphenated identity through the vulnerable state of dreaming. This artwork was inspired by a pillow and many sleepless nights. While studying Visual Arts at the University of Melbourne, I encountered numerous psychological challenges through art. Studying art helped me reflect on the self I am, leading me to unpack hidden narratives. My exhausting reflections and thoughts appeared in my dreams, and this artwork represents one of them.

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*I have been struggling to
find the right pillow
for my heavy head*

*I once had a dream
that I forgot
the meaning of a word
in Arabic*

I started weeping in the dream,

*When I woke up,
it felt like I'd wept
a language
the whole night,
and I couldn't remember
what the word was...*

What's worse?

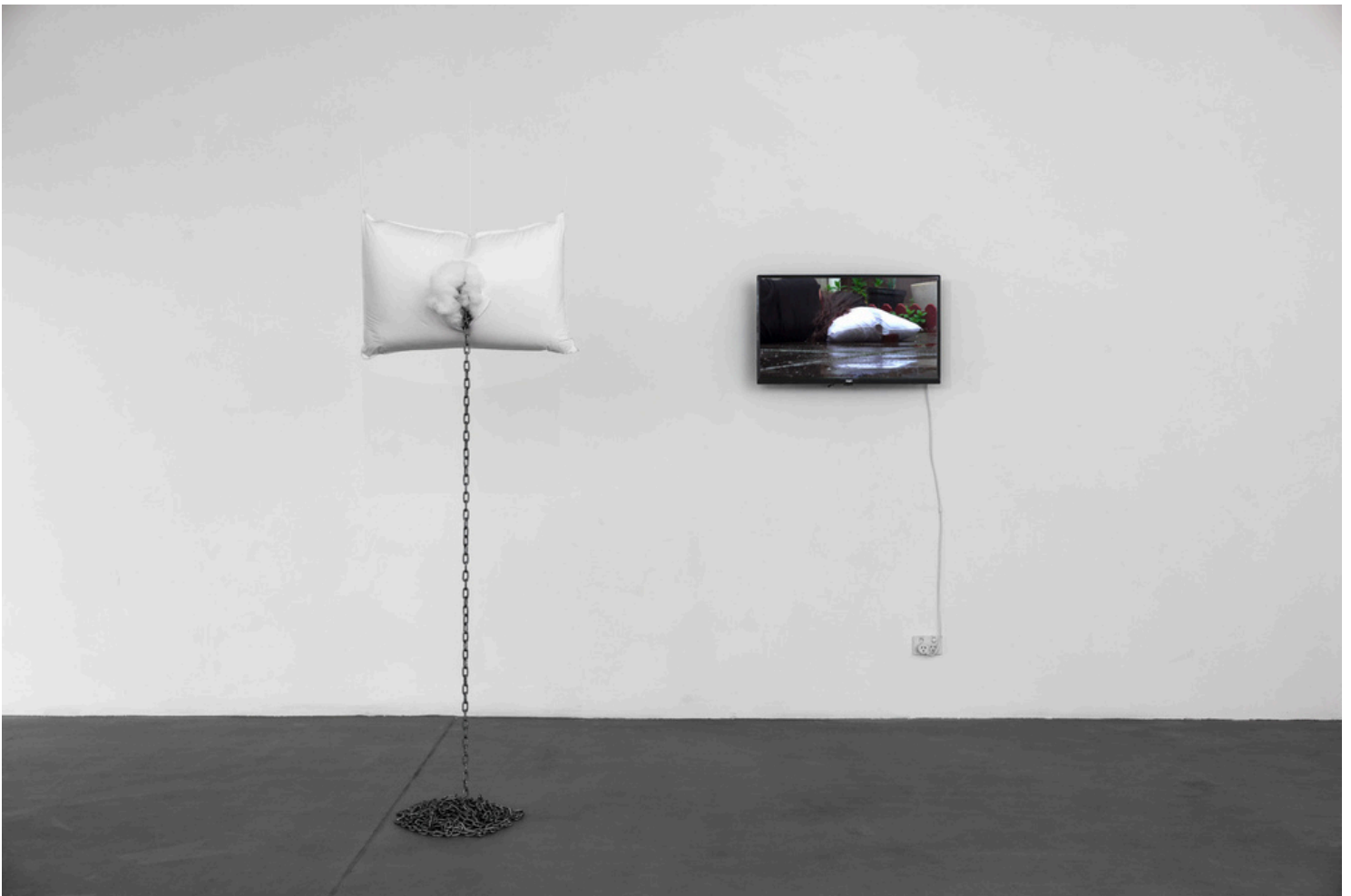
*What comes after
crossing borders?
or before?*

[Click here to view Dreams of a Landguage on Vimeo](#)

Homiens Curator's Comment

We're struck by the quiet poignancy of Batoul's dreamlike performance, where fragile threads and suspended forms evoke the weight of memory in transit. A delicate, haunting work that lingers in the mind.

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Artwork: Batoul Ahmad, *Dreams of a Language*, 2023, Video performance with pillow, fishing lines, and chains (00:01:40).

Kirsty Alley

Lives and works in the United Kingdom

Artist Biography

“We begin to confront the thingness of objects when they stop working for us.” — Bill Brown, *Thing Theory* (2001, pp. 1–21).

Consumerism is increasing every day—not only with the abundance of objects we buy, but also with the photographs we take and the videos we share. My interest in contemporary engagement with visual mediums drives me to explore how images come into being and are interacted with. I question where the materiality of art and photography sits now that the internet has become a fast-paced, shared environment for us all.

Through the non-instant processes of analog formats, I am slowed down; I aim to slow the viewer down too, creating work with an interactive and exploratory aspect. My work often involves fragmenting visual material, which sometimes results in the subject matter dissolving completely. However, I feel it is often more important for the physical material and process of the artwork to be engaged with over its subject matter, especially in our current climate of media saturation.

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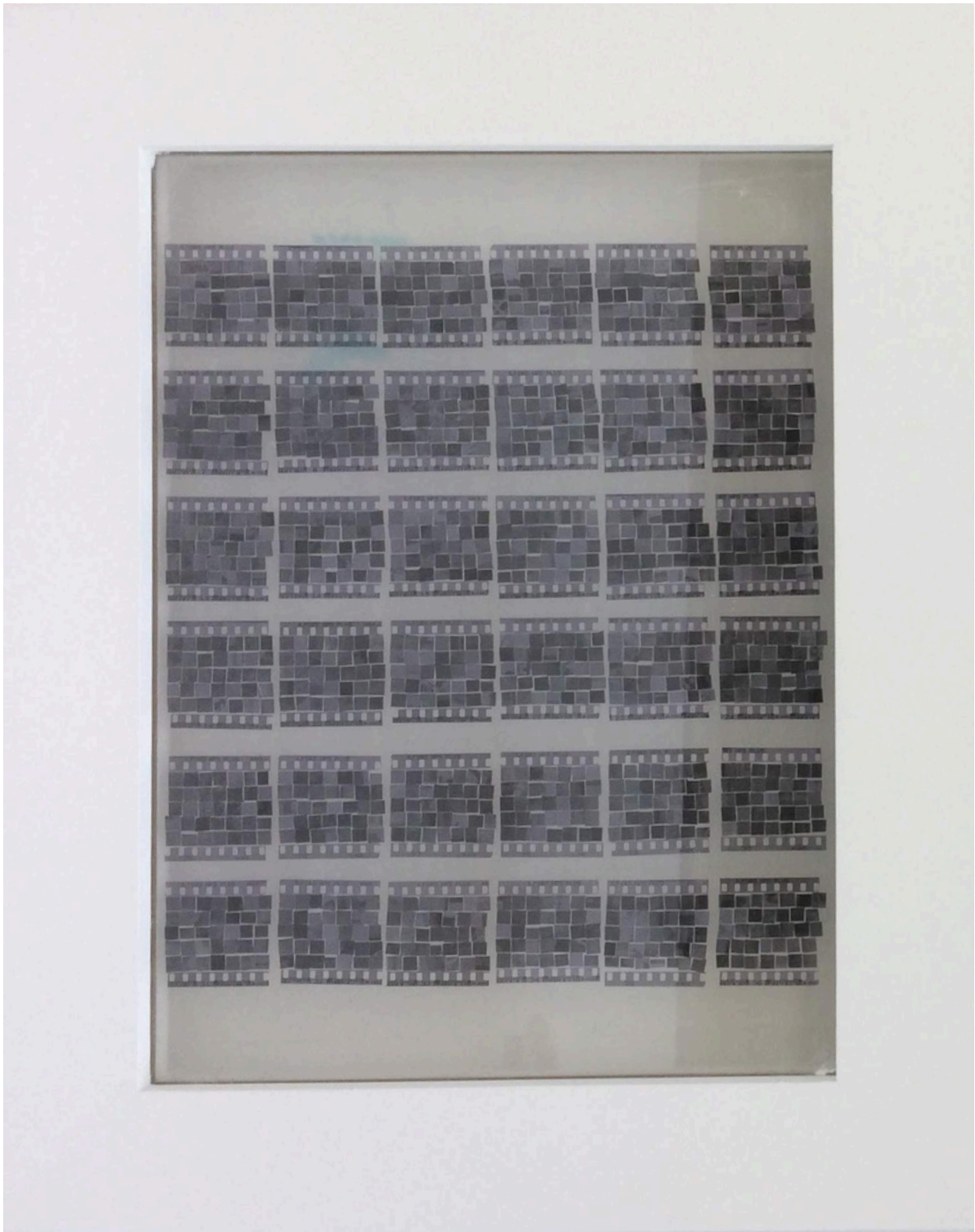
Artist Statement

144 Moments (2019) is a by-product of the interactive installation *144 Moments*. The installation invited viewers to enter a darkroom individually and chemically develop a pre-exposed photograph. Each viewer then left the darkroom with their photograph, only to watch it fade to black once overexposed to light.

I wanted each of the 144 photographs to be viewed only by myself and one other person, making the interaction with the photograph a more exclusive experience than we are accustomed to. Once I had exposed the photographic paper for the exhibition, I cut each of the 144 35mm film negatives into 5mm squares and reconfigured them into the work *144 Moments*, 35mm film negatives collaged. This was displayed alongside the interactive installation and allowed viewers—then and now—to explore fragments of media that will never be seen in their wholeness again.

Homiens Curator's Comment

Kirsty's fragmented negatives enchant us with their evanescence—tiny shards of vanished images glowing with the intimacy of impermanence. The piece captures the poignancy of what slips from view.



Artwork: Kirsty Alley, *144 Moments*, 2019, 35mm film, clear acrylic sheeting, MDF frames, 13.7" × 17.1" (347 mm × 434 mm), 1 of 4.

Stefania Andreev

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

Artist Biography

My work is defined by personal reflection, contemplation, and intimacy. The paintings I create serve as a visual diary in which I can revisit moments, feelings, emotions, and relationships. As a result, almost all of my work is self-portraiture. I started this practice of self-reflection to better process events in my life while also allowing myself to work intuitively from memory. It turned into more active attention to mindfulness and meditation in daily life. Recently I have been attending Yin yoga classes in the evenings. The combination of stretching and feeling your body with inward meditation has inspired me to be more attentive to my body and mind in relation to the physical world. I have noticed that I often forget my physical body if I am not actively looking at or using it. I feel like a pair of floating eyes and hands. In my work, hands and eyes often recur as touch and sight are the primary senses with which I navigate the world. I explore the relationship between my body and mind to the physical world and daily life. I exist in a constant in between. In between self-reflection and outward expression, between having a solid weighted body and a weightless one, between genders, and between body and soul.

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Artist Statement

In the Zone is a personified self-portrait. I try to convey the feeling of being “in the zone,” or fully focused on creating art. Being in this state feels almost magical and otherworldly as I forget myself and my body and allow myself to flow into my work. The cool-toned color scheme reflects a space of calmness needed for focus.

This gelatinous creature exists in a constant in between. In between self-reflection and outward expression on paper, between having a solid weighted body and a transparent weightless one, between genders, and between body and soul. I believe this unknown in-between state, where you forget yourself, is where the best art is created. The transparent and flowy watercolor and opaque and precise gouache become important in the process of conveying this in-between state. The blood pumping throughout the creature is the life force that spills into my creative projects. The eyes subtly appearing on the red paper symbolize breathing life and character into the work. The transparent body of the creature shows the importance of environment to an artist, as our surroundings become a part of us and influence our process. I find it interesting that when I am fully immersed in my painting, in my ideal state, I lose my worldly body and gender. I begin to question if my soul is separate from my body and what that means.

Homiens Curator's Comment

Stefania's ethereal self-portrait radiates with translucent energy, blurring body and spirit in a meditative rhythm. We find its shimmering stillness an exquisite mirror of creative immersion.

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Artwork: Stefania Andreev, *In the Zone*, 2024, Watercolor, gouache, and pencil on paper, 18" × 24" (457 mm × 610 mm).

Carol Burns

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

Artist Biography

Carol Burns is an award-winning artist based in Swindon, Wiltshire, known for her unconventional abstract works. Using vintage paper and a commitment to recycling, she explores themes of memory, transformation, dreams, and self, often seeking to capture a moment or feeling. Through abstract forms, Carol evokes personal and collective responses, blending bold experimentation with deep emotional resonance.

Her art has been widely exhibited, including at the Royal Cambrian Academy of Art, the Royal West of England Academy of Art, and The Mall Galleries in London. Carol has also been featured in *Celebrating Women in Art*, an international magazine that highlights influential female artists, and her work is included in the book *101 Contemporary Artists and More*. A major milestone came when one of her pieces was selected for the Venice Biennale, further solidifying her international presence. Last year, Carol had work featured in 20 juried shows, a testament to her continued recognition and influence in the art world. As a member of the RWA Artist Network, Carol's work continues to challenge and inspire both national and international audiences.

Contact Carol

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Artist Statement

I am interested in people. Every single individual on this planet is a multifaceted being comprising many different identities, with no single one providing the ultimate key to unlocking their character. I find our internal and external narratives captivating. After all, we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, and love by narrative. It enables us to share our internal world in a meaningful way and helps us make sense of the external world we inhabit. Finding a visual means of examining those narratives, and the abstract ideas contained within them, is endlessly fascinating to me, and it is those inner landscapes that I aim to capture within my work.

My paintings are not designed to be representational. I start with an idea or concept that I then explore through the layering of paint, intuitive mark-making, and collage. My process is a constant balancing act between control and instinct, reacting to the accidental and deliberately adding elements to provide contrast and interest. The end result is a work rich with history, color, and pattern, all of which combine to capture the essence of the initial idea. Each piece is intentionally left open to interpretation, meaning it is only complete when the viewer applies their own experiences and narratives to it.

Homiens Curator's Comment

Carol's layered abstraction resonates with narrative depth—textures, lines, and gestures balancing instinct and control. A masterfully realized composition that feels at once searching and assured.



Artwork: Carol Burns, *But First I Need To Know If That's Where I'm Really Heading*, 2024, Mixed media (acrylic paint, graphite, oil pastel, ink, colored pencil, and collage with vintage and handmade paper) on board, 12.2" x 16.1" (310 mm x 410 mm).

Yu DeWei

Lives and works in the United Kingdom

Artist Biography

Yu DeWei is a Taiwanese artist based in London. He first completed a degree in fashion marketing in Taiwan, where he discovered his passion for art and design, prompting him to self-study and research these fields. He later attended Central Saint Martins, earning a BA in Menswear in 2023. His work often delves into his fear of death, exploring themes of bodily transformation, spells, and the possibilities of life forms.

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Artist Statement

Water has always been a fascinating medium for me, seemingly oscillating between states of tangibility and intangibility. It is a fluid that cannot be grasped or held in the hand, only experienced through sensations of hot and cold, without providing any tactile feedback when in contact with the skin.

What I believe to be the feel of water is often perceived indirectly, such as through the thin rubber of a water balloon, which shapes the water into a form but limits its true essence. I wondered if the skin could become that medium to enclose water, allowing for the most direct experience of water's intangibility.

I chose to capture the moment when a stone hits water, creating ripples—the moment I most desire to touch. By using leather to shape this scene, I aim to attempt touching and experiencing the intangibility of water through the work itself.

Homiens Curator's Comment

Yu's sculptural ripples capture an impossible instant: stone striking water. We admire how the supple surfaces hold both solidity and fluidity, summoning touch where none exists.



Artwork: Yu DeWei, *Tangible Intangible Moments*, 2024, Leather, vintage French trimmings, stone, metal, and horse oil, 11" x 11" x 3.5" (280 mm x 280 mm x 90 mm).

Leo Drysdale

Lives and works in the United Kingdom

Artist Biography

Growing up in London (UK), Leo has always had a creative streak along with an active imagination. With a background in engineering and having studied mathematics and science at school, art was something he regularly came back to and was a constant in his life.

In 2020, Leo decided to focus more on his art with an emphasis on developing his own style. For the next two years, he looked at different artistic styles and painting mediums, going from acrylics to oils to charcoal and coloring pens, but it wasn't until he looked deeper into impressionism that he came upon pointillism and the works of Seurat, Signac, and Pissarro. He also really enjoyed the waviness of the brushstrokes from Van Gogh.

Since 2022, Leo has continued to examine pointillist works; however, he has developed his own style by using dotwork to incorporate elements of waviness into each of his pieces, most notably the sky.

What drew him, and continues to draw him, to pointillism is his fascination with how many small and seemingly insignificant additions, which are individually different, can come together to form a singular, beautiful piece of art.

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Artist Statement

While traveling to Tokyo with my wife, we visited a historic castle. I was struck by both the architecture of the castle and the clarity of the reflection in the water. I captured the moment in a photograph and later painted it upon returning home.

Homiens Curator's Comment

Leo's pointillist castle shimmers with patient devotion, each dot gathering to form tranquil reflection. We're particularly drawn to the soft wavering water, alive with quiet motion.



Artwork: Leo Drysdale, *Tokyo Castle*, 2024, Oil on canvas, 16" × 12" (406 mm × 305 mm).

Laura Beth Harris

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

Artist Biography

I'm a forager—of discarded objects, of dreams, of words. I'm interested in reconstructing fragments of experiences and histories into something meditative, zoomable, tactile, luminous. I've learned being an artist is a mindset: thinking in curiosity, in detail, in questions. I accumulate trash that I find, shadows dancing on my wall, pictures of various insect trails, strangers' thoughts. My pieces explore narratives mined from these collections. I currently work in mixed media, fibers, photograms, and printmaking processes: arranging, layering, weaving, playing with light. I hope to make real human connections by telling imperfectly beautiful, broken stories in my work.

I live in Philadelphia, a single mother of three children. I graduated with my BFA in Printmaking and Design from the University of Montevallo in Montevallo, AL. I am a Creative Director by day and otherwise carve out as much time as I can to collect, confect, work, and create.

Contact Laura Beth

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Artist Statement

I live suspended between places, Pennsylvania and Tennessee. On walks at either location, I've been foraging discarded silvery scraps: glints and bits and rocks and wrappers. There are tire-flatten sheets of tin foil, burnished lids and tubes, metal ribbons, as well as flakey mica minerals. With the fragmentation that I feel at times in this suspension, I assembled reflective shapes into an imperfect yet scintillating abstract mirror. The shards, slices, and organic elements—each with their own history of sorts—catch the light together in a collective oval array.

Homiens Curator's Comment

Laura Beth's tactile mosaic of foraged fragments gleams with honesty and light. The assembled oval is a triumph as both a fractured reflection and a luminous whole.



Artwork: Laura Beth Harris, *Mirror*, from *Debris* series, 2024, found objects and mixed media on wood canvas panel, 18" x 24" (457 mm x 610 mm).

Noah Hartley

Lives and works in the United States

Artist Biography

Noah Hartley is a multidisciplinary visual artist from Gastonia, North Carolina, whose work draws inspiration from the borders and boundaries that humans have placed against the natural world around them. He seeks to illustrate the relationship between order and chaos in both wildlife and humans.

He explores this through a combination of unconventional mixed media and traditional painting techniques. Freehand illustrations, hot glue barriers, and oil painting are used to control the outcome, while unpredictable elements such as acrylic paint pours, metallic leaf, and resin introduce change and the unknown.

Hartley's work has been shown nationwide, from Los Angeles to Charlotte and New York, and internationally in Iceland and Costa Rica. He is also one of the Visual Arts teachers at Hunter Huss High School in Gastonia. He prioritizes his responsibilities as a public educator not only because it inspires others to create, but also because it forces him to keep his craftsmanship sharp and skills ever improving.

Contact Noah

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Artist Statement

My work draws inspiration from the borders and boundaries that humans have placed against the natural world around them. I seek to illustrate the relationship between order and chaos in both wildlife and humans.

I navigate this through a combination of unconventional mixed media and traditional painting techniques. Freehand illustrations, hot glue barriers, and oil painting are used to control the outcome, while unpredictable elements such as acrylic paint pours, metallic leaf, and resin introduce change and the unknown.

Homiens Curator's Comment

Noah's rhythmic, incandescent composition achieves a compelling tension between surface and depth that is richly immersive. Metallic flashes and resinous pools powerfully echo nature's precarious balance.



Artwork: Noah Hartley, *Flow*, 2024, Mixed media (acrylic, oil, hot glue, metallic leaf, and resin on canvas), 18" × 24" (457 mm × 610 mm).

Anna Kim

Lives and works in the United States

Artist Biography

Anna Kim is a visual artist whose work explores the tension between comfort and discomfort, capturing moments when we feel both free and confined. Her art expresses a longing for connection, not only with others but also within herself. Through each piece, Anna reaches toward a sense of freedom from her inner conflicts and expectations, offering an honest look at the vulnerability that often lies beneath the surface.

Her work frequently reveals emotions that she, like many of us, might be hesitant to face directly. Feelings of doubt, uncertainty, or the desire for self-acceptance. By expressing these experiences in her art, she opens a door for others to see themselves reflected in her journey. Her vulnerabilities become not just personal explorations but sources of comfort and healing for those who view her work.

Anna's goal is to capture the true essence of what it means to be human, with all its highs and lows, and to encourage people to pause and reflect on the shared struggles, joys, and emotions that connect us all. She invites viewers to sit with these challenges, find understanding in them, and feel less alone in their own experiences.

Contact Anna

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Artist Statement

Sometimes, I surprise myself when I'm tired. A few weeks before I started this drawing, I made a call. "I'm not crying," I told him. "I'm just thinking. It's okay." I believed it too. Why wouldn't I be fine? I was being mature, and I was doing the right thing. But as he answered my question, something cracked.

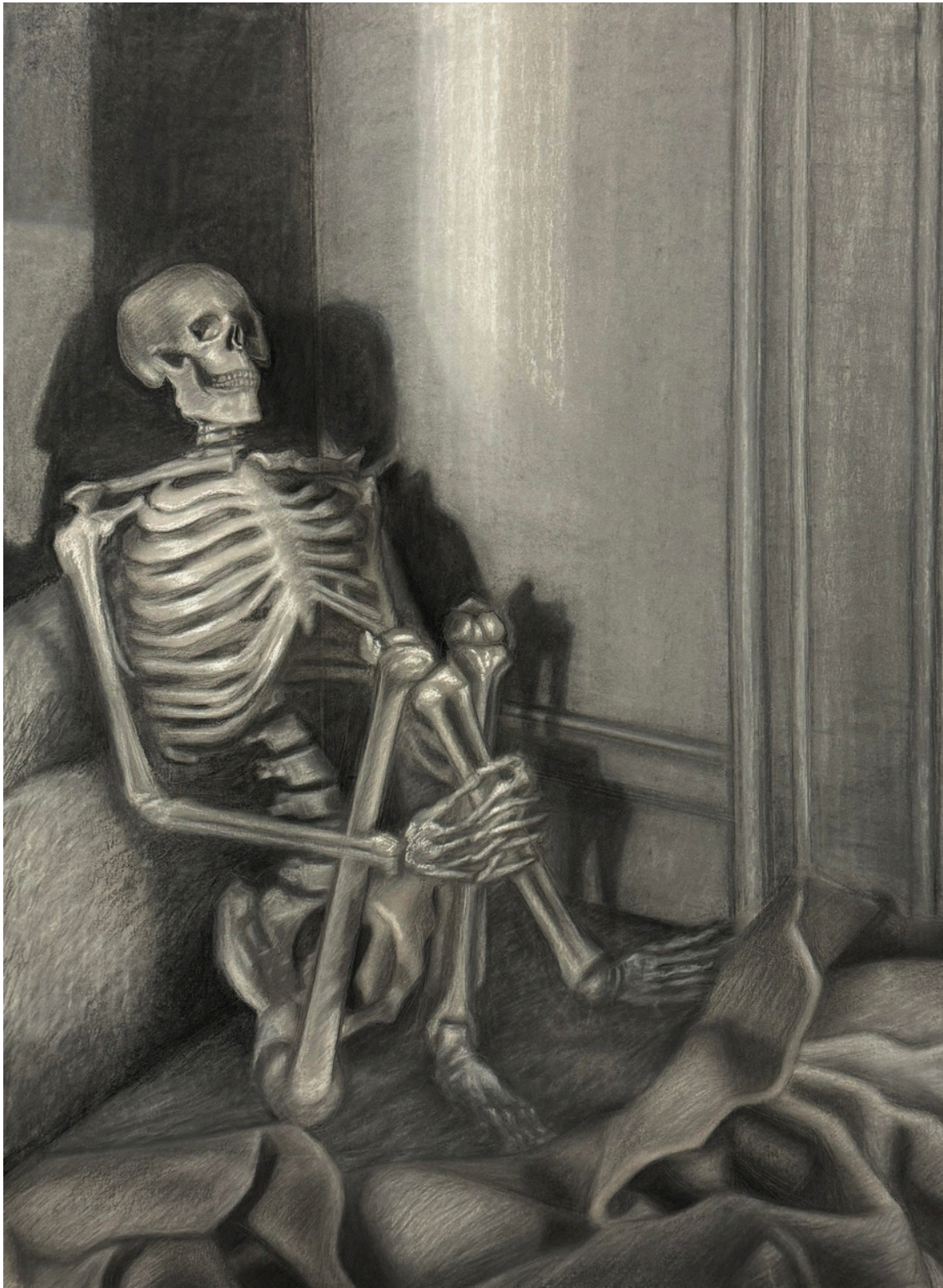
Just as kids throw tantrums when they're overwhelmed, I found myself lashing out, tired, after a long day. With every word, I felt a truth unraveling inside me, a weight I hadn't even realized I was carrying. It felt like I was sinking, like my own words were pulling me under, and before I knew it, I exposed everything. Still, even then, I clung to denial. "I don't need to calm down."

But it was too late. Vulnerability. Leaving me exposed. I still don't know who was right or wrong, if such lines even exist here. Maybe one day, in another moment of fatigue, I'll finally understand.

Homiens Curator's Comment

Anna's accomplished charcoal portrait sings with raw feeling, the soft contours of the piece exposing fragile truths which surface in moments of fatigue. We admire the tenderness with which Anna faces her own vulnerability in this work.

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Artwork: Anna Kim, *When Exhaustion Reveals the Child Within*, 2024, Charcoal, 30" x 22.5" (762 mm x 572 mm).

Ye-One Kim

Lives and works in the United States

Artist Biography

Ye-One Kim is a cross-disciplinary artist from South Korea, based in New York. She is currently working on themes that illustrate the inter-genre connections between languages, mathematics, multisensory installations, and visual culture.

By merging various materials such as text, video, sound, light, and sculptural objects with “chromamological” drawings or media art, she explores the idea of personal and collective identity, reflecting sociocultural narratives and histories. Her works simultaneously recompose their singularity by materializing their metamorphic origins to take on the texture of a wholly aesthetic entity.

Contact Ye-One

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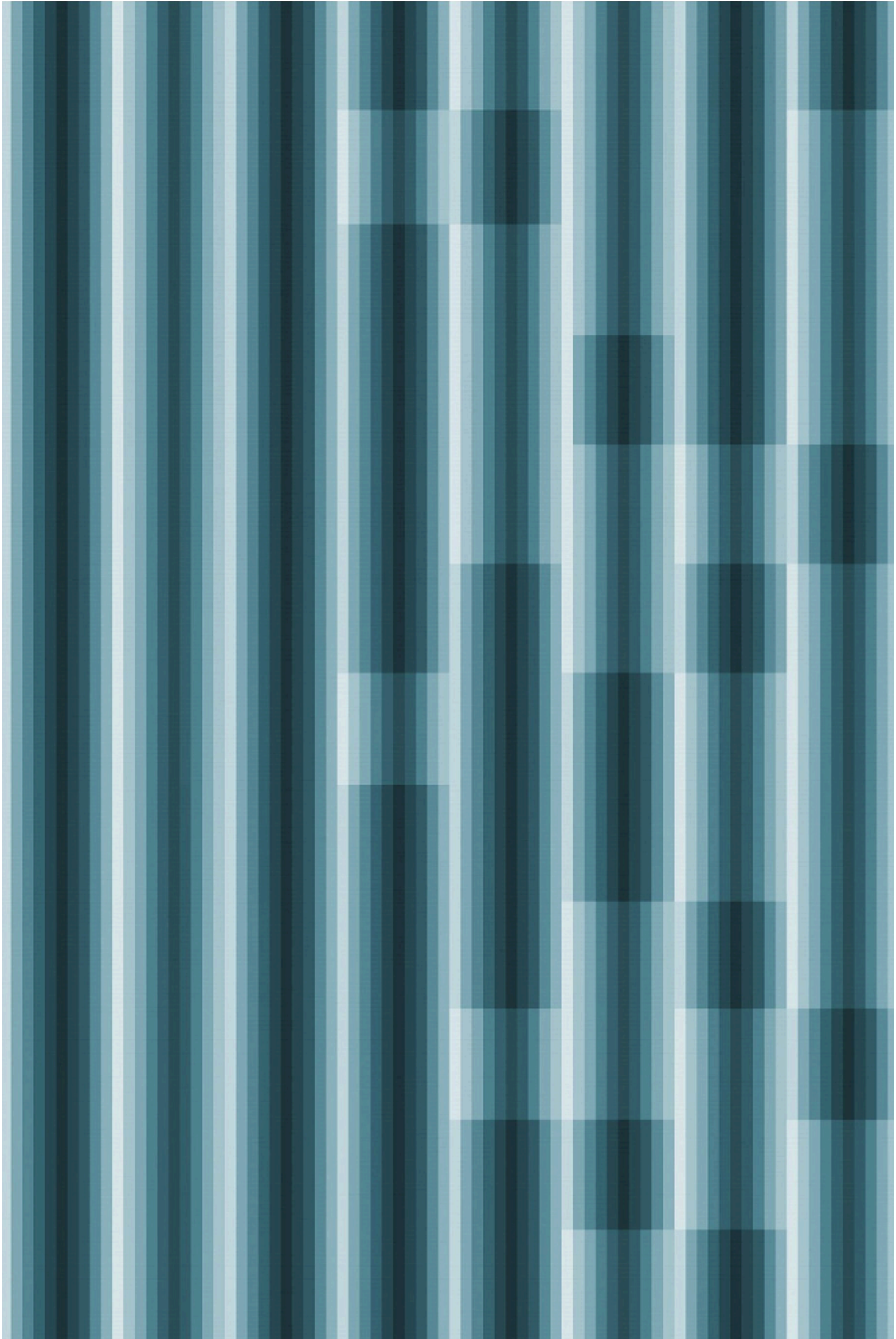
Artist Statement

The painting consists of flat tessellated planes that create depth and chiaroscuro in the viewer’s eyes, producing an illusionistic sense of space and reflection. A word denoting the title of the work is juxtaposed within the painting, transforming alphabetical texts into numeric values, which are then transposed into colors, substituting the semiotic parameters.

It explores the liminal dimensions of the multi-layered nature and the possibilities of crisscrossing verbal and non-linguistic information, documentary materials and paintings, morphological and abstract images, and the exposé and concealed, or reality and simulacra.

Homiens Curator’s Comment

Ye-One’s corrugating forms hum with shifting light, words dissolving into radiant abstraction. We find the chromatic intelligence of this piece deeply compelling and are drawn to Ye-One’s palette, and to the strength of these visual vibrations.



Artwork: Ye-One Kim, Luminescence, 2024, Oil on canvas, 25.6" × 17.7" (650 mm × 450 mm).

Lucine Kaplan

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

Artist Biography

Lucine is internationally known as the first and only artist to work in the medium of pantyhose as 2D fiber art, focusing on realism and portraiture. Her works are entirely fiber/textile—no lead, charcoal, ink, or paint is used. She grew up in the greater Philadelphia area, which, ironically, in the late 19th and 20th centuries, was referred to as the “hosiery capital of the United States” due to its high concentration of hosiery factories. Pantyhose as an art medium fell into her lap in 2013 during an AP Senior Art Class and has been her primary focus ever since.

She has exhibited and sold her work overseas, at fairs such as Aqua Art Miami and the LA Art Show, in galleries, and at auctions. She has also won first place in local juried art shows, including Phillips’ Mill. Lucine is currently an Artist in Residence at ArtWRKD and is represented by the gallery in her hometown of Newtown, Bucks County, Pennsylvania.

The artworks provided are part of Lucine’s *LIBERATION 2024* series, a re-imagination of *The Wizard of Oz*. Each piece is accompanied by a poem to narrate the storyline.

Contact Lucine

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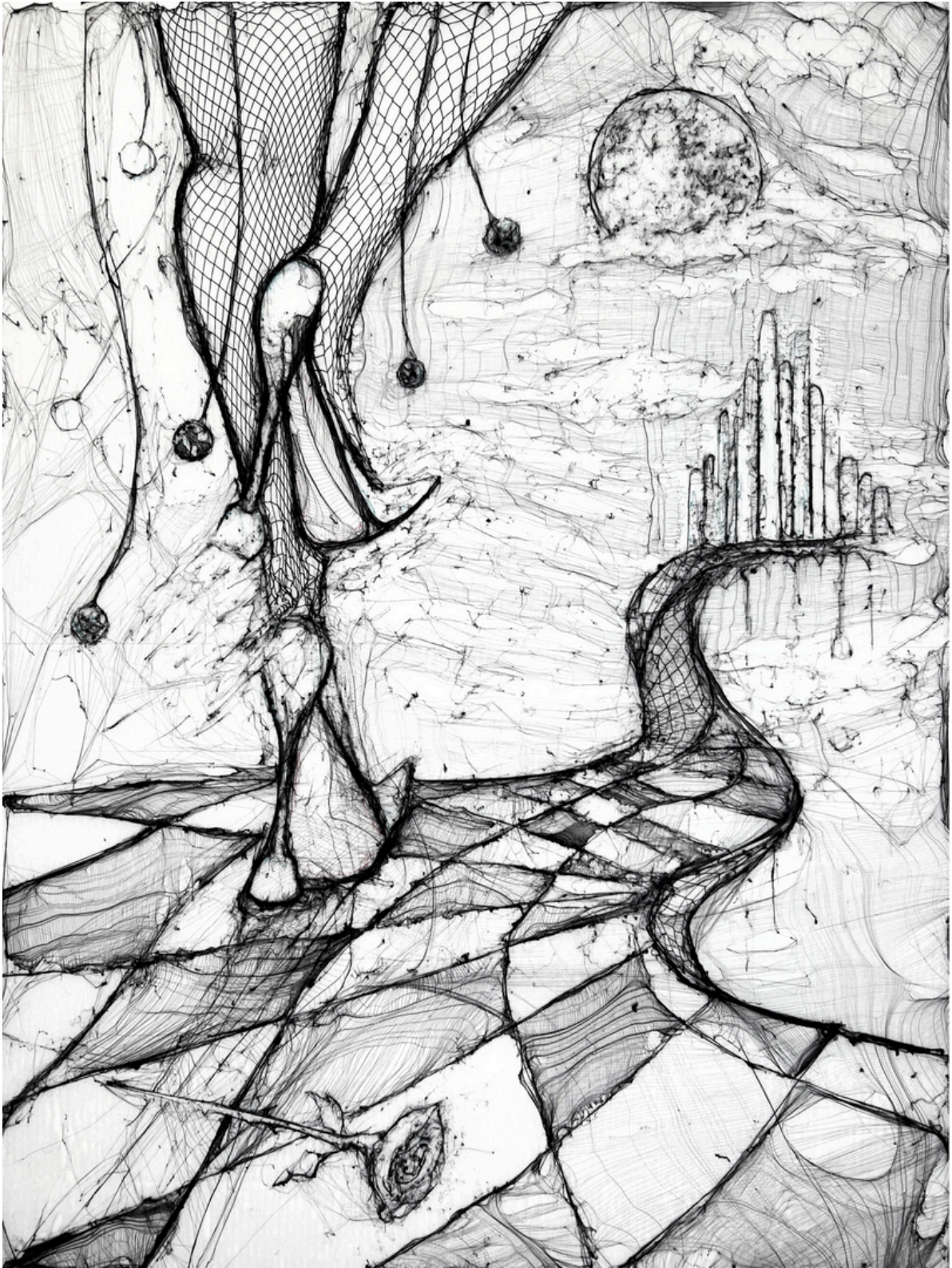
Artist Statement

Following the checkerboard road into the sky.
With goodness and grace, one step at a time.
“Where are you going?”
The Scarecrow inquires.

Above the Emerald City, where her angels
gather to fly.
Leaving her last breath of wickedness behind—
with all who attempted to sway her otherwise.
Trusting everything she needs is already inside.
No one can stop her, she’s off to see her guides.

Homiens Curator’s Comment

Lucine astonishes us with the sophistication of her abilities in this unlikely medium—threads stretched into radiant narrative. Her soaring figure embodies liberation with directionality and luminous grace.



Artwork: Lucine Kaplan, *TO THE MOON (Scene IV)*, 2024, Nylon pantyhose on hook, 36" × 48" (914 mm × 1219 mm).

Dick Langenberg

Lives and works in the Netherlands

Artist Biography

From 1986 to 1991, Dick studied at the Design Academy Eindhoven in the Netherlands, where he earned his Bachelor's degree.

As a knitwear and concept designer, he worked for many years in the fashion industry. Recently, he decided to follow his heart into the arts, working on a hand knitting machine. Innovation is his drive: to explore the boundaries of possibilities on the knitting machine on one side, and on the other, to use yarns not usually seen as knitting yarns. Each yarn is unique and requires an approach that suits its demands.

Creating 3D objects from a single yarn or a combination of yarns is an endless source of inspiration. Single layers or double fabrics, structures that eventually "mold" into shapes.

The repeating loops of the knit structure and the process of working on the machine are meditative. One must remain fully concentrated and present in the moment at all times.

Tiny differences in technique can enormously influence the outcome, and this is an ongoing process. Sometimes a "failure" shines a light and guides me down another road—uncertain where it will lead, but always ready for a new adventure, to surprise myself. That is the beauty of art, and hopefully, it can touch you.

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Artist Statement

Like the trees connected with their root system, invisible to the eye but helping and recharging not only their own kind but also their fellow wood neighbors.

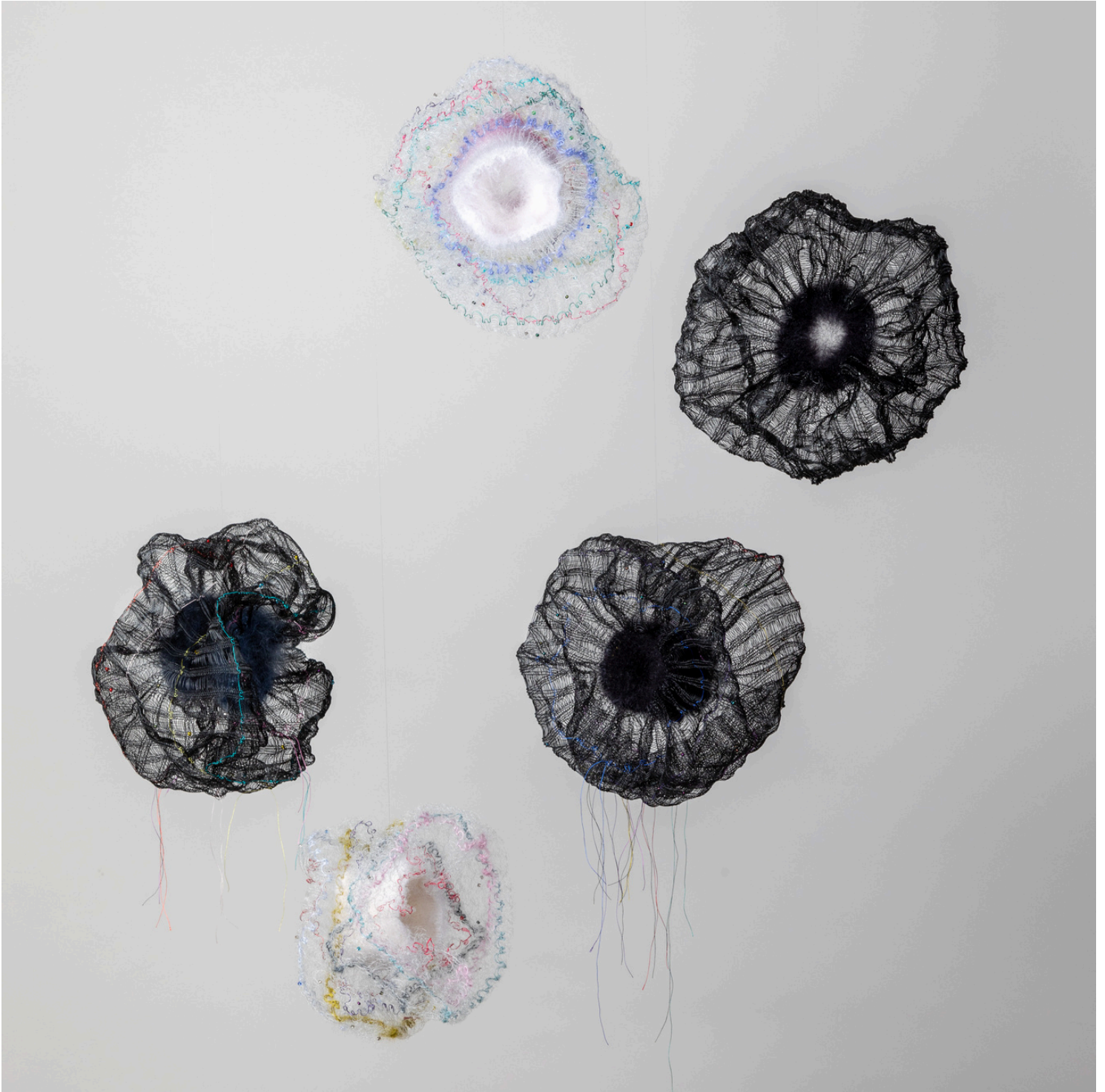
Like we are all energy, everything is energy, everything is connected.

Like the universe, in space everything is connected, invisible to the eye but all related. Black holes attracting everything around them and disappearing in their void—to where? Like white dwarfs, the ending of the life of a star, surrounded by stardust and shimmering stars.

Knitting with one yarn, connecting everything. Shape and volume created by change of yarn. See-through emptiness fully shaped and shapeless. Hollow with a hole inside which is soft, touchable, light or dark, the beginning and the end.

Homiens Curator's Comment

Dick's knitted forms captivate us with their meditative loops, at once voidlike and starborn. Their tactile presence evokes cosmic rhythms which astonish us, each form effortlessly light and ethereal, while conveying an absolute and punishing density of matter.



Artwork: Dick Langenberg, *Black Hole and White Dwarf*, 2024, Knitted polypropylene and polyamide in combination with mohair, elastic, and polyester yarns, decorated with beads, 5 pieces, each 7.9" x 7.9" x 5.5" (200 mm x 200 mm x 140 mm).

Justin Enrico Legaspi

Lives and works in Australia

Artist Biography

Justin Enrico Legaspi (b. 2006) is a Melbourne-based Filipino artist with a keen interest in fine arts and fashion design. Combining traditional and digital mediums, Justin's artistic practice delves into personal experiences, messages, and concepts intriguing to him. He frequently works with watercolor, charcoal, and oil pastel, often in mixed media formats. Justin also explores digital drawing using Procreate, blending traditional techniques with modern technology. Recently, he has begun experimenting with concrete sculpture, adding a new dimension to his practice.

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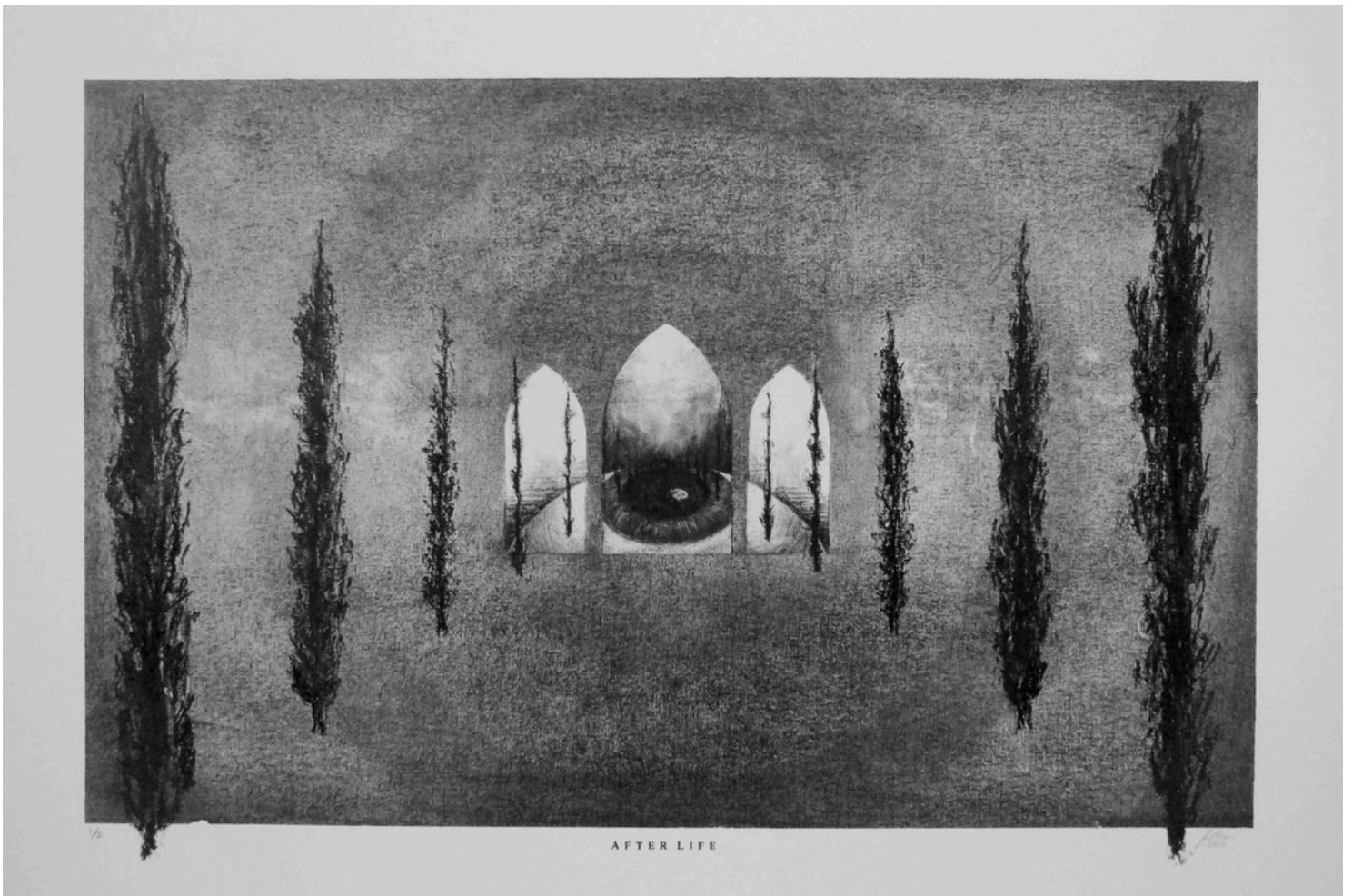
Artist Statement

Ungrounded cypress trees drift in the void toward the inevitable vanishing point. The view through lancet windows remains shrouded in darkness, unclear and ambiguous. An eye confronts you with an unwavering gaze.

After Life explores my personal fears and uncertainties about the inevitability of death and what follows. I am confronted by the unsettling notion that one belief or religion might hold the ultimate truth.

Homiens Curator's Comment

Justin's spectral composition arrests us with its subtle textures, gleaming windows, and unflinching, surrealist eye. This piece hovers between dread and transcendence, confronting mortality with intensity and exquisite artistry.



Artwork: Justin Enrico Legaspi, *After Life*, 2023, Inkjet print on etching rag (charcoal and pastel used in the creation process), 23.4" × 16.5" (594 mm × 420 mm).

Sophie Lee

Lives and works in Australia

Artist Biography

With artworks displayed in numerous group exhibitions, Sophie Lee is transfixed by texture, contrast, and dynamism. Her aesthetic is inspired by street art, punk, comic books, steampunk, zines, and the expressive creativity of her young child.

She honed her skills at the Griffith University College of Art and Design, earning a Bachelor of Visual Communication Design with an elective major in Fine Art. Accolades include being named Readers' Choice of the Big Day Art Award and a finalist in the Brain Art Competition.

Conceptually, Sophie's work is unified by a subtle rebellion against social norms and a beckoning for viewers to choose their own path. Across various mediums, she challenges dominant perspectives around hustle culture, identity, industrialization, and conformity.

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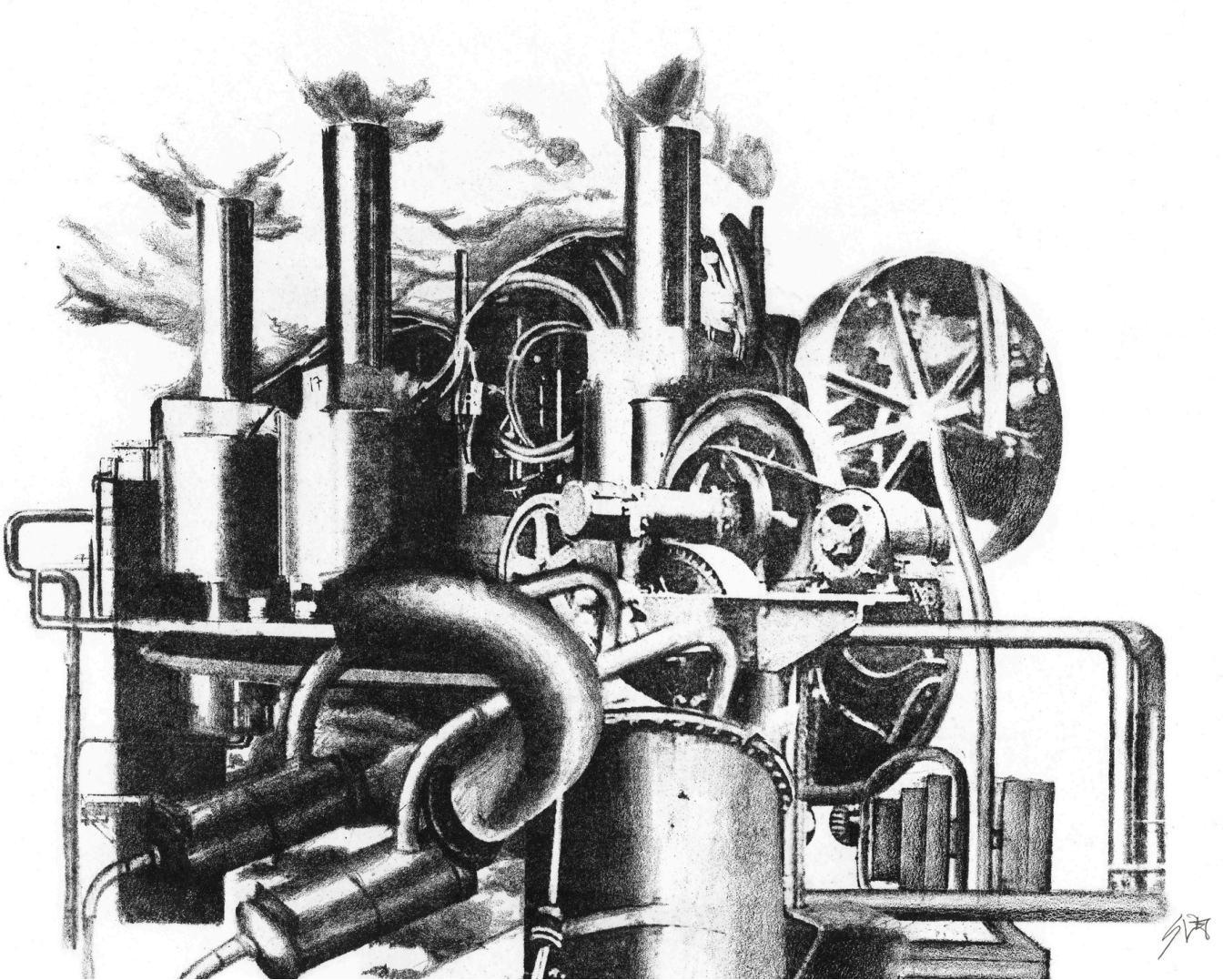
HOMIENS

Artist Statement

A nod to the industrial age and the barren landscapes of Shaun Tan, *Desolate Machine* examines the effects of industrialization on people and our natural environment. Cogs and machinery refer to a complex system developed with the best intentions but unforeseen consequences. Clouds of pollution emanating from the machine suggest adverse effects on people and places.

Homiens Curator's Comment

Sophie's lithograph crackles with industrial menace: Gears and fumes etched into stark imagery. We admire the balance she cultivates in this wonderful piece between playful invention and the looming consequences of industry.



Artwork: Sophie Lee, *Desolate Machine*, 2024, Lithograph on paper, 23.4" × 33.1" (594 mm × 841 mm).

Holli Levy

Lives and works in the United States

Artist Biography

Holli Levy's artistic journey started with mixed media, where she developed her creative skills, frequently working within journals to explore and develop her artistic expression. However, a transformative moment occurred when Holli visited a working gallery and encountered an artist using encaustic paint. The beauty of encaustic paintings, characterized by their depth and texture, captivated her. This experience led her to fully embrace and immerse herself in the world of encaustic painting.

Holli's style now merges her passion for nature and photography with her encaustic work. This fusion is evident in her paintings, which reflect the beauty and serenity she finds during hikes with her husband and dog. Her connection to the outdoors infuses her art with a sense of joy and tranquility. Holli's work has earned recognition through solo exhibitions and gallery awards, showcasing her unique approach and the evolution of her encaustic artistry.

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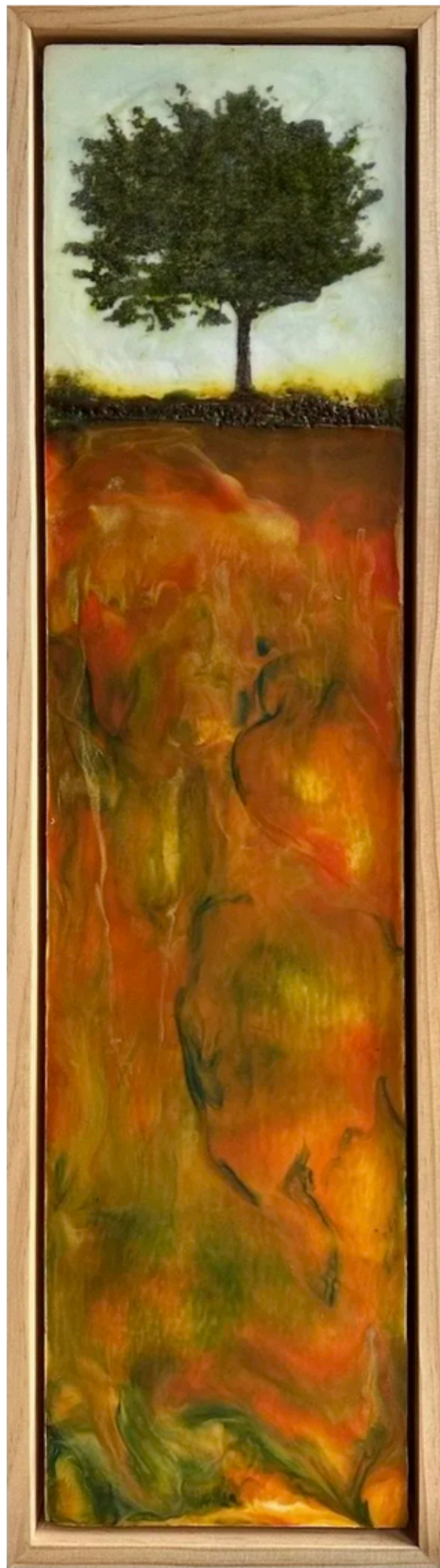
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Artist Statement

During the summer trees are in all their glory. They are green, lush, and strong. Have you ever wondered what might go on under the ground on which that statuesque tree is standing? My wonderings led me to this painting.

Homiens Curator's Comment

Holli's encaustic layers entice us to peer below the surface, roots whispering in luminous wax. We're drawn to the supple, hearth-like qualities of this painting which beautifully render the unseen with lyrical depth.



Artwork: Holli Levy, *What Lies Beneath*, 2024, Encaustic paint, photo printed on tengucho paper, oil stick, on birch panel, 25" x 7" (635 mm x 178 mm).

Loren Marks

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

Artist Biography

Loren Marks was born in Tāmaki Makaurau Auckland and now lives and works in Naarm/Melbourne. She earned her BFA from Whitecliffe College of Art and Design in 2012, where she received the Top Student Award in 2010 and was the recipient of the George Pearce First Year Scholarship in 2008.

Her work is held in the collection of The Arts House Trust in Auckland. She has exhibited widely, including *Free Verse* at Sanderson Contemporary (2023), *Contemporary Figurative*, curated by Dr. Julian McKinnon at Webbs, Pōneke Wellington (2023), *Paint Like a Girl* at The Tuesday Club as part of Artweek, Auckland (2023), *Across a Crowded Room* at Broker Galleries, Queenstown (2023), *Here and There* at Sanderson Contemporary, Auckland (2023), *In a Sense* at Daily Bread Ponsonby, Auckland (2022), *Lucida* in Newmarket, Auckland (2021), and the *Small Works Art Show* at Brunswick Street Gallery, Fitzroy, VIC, Australia (2021).

Her work has been featured in publications such as *Homestyle Magazine*, in Alice Lines' article "A Trip to Artist Loren Marks' Te Atatu Auckland Studio" (2023), and *Denizen* in "Loren Marks Speaks to Us About Her Mesmerizing Abstract Works in Her New Exhibition Here and There" (February 2023).

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Artist Statement

My paintings flow in free verse, emphasizing the materiality of paint and the eroded, fragmented figurative forms that emerge on the canvas. The experimental, unpredictable nature of paint is like an act of excavation—searching for and uncovering an unexpected narrative. This exploration reveals themes of human connection, relationships, and the self.

Homiens Curator's Comment

Loren's abstraction captivates us with its eroded figurative traces, shimmering in twilight hues. The work feels at once intricately layered and excavated, evocative of both mystery and connection.



Artwork: Loren Marks, *At Half Light*, 2024, Oil on canvas, 27.6" × 39.4" (700 mm × 1000 mm).

Emika Masumoto

Lives and works in Japan

Artist Biography

Emika Masumoto was born in Kochi, Japan in 1979. She graduated from Japan Institute of Photography and Film in 2001. She is a contemporary photo artist who lives and works in Hokkaido, Japan. She continues to create photographic works using Photoshop. Her distinctive style emanates picturesque photographs. They lure the viewer into a world of enchantment.

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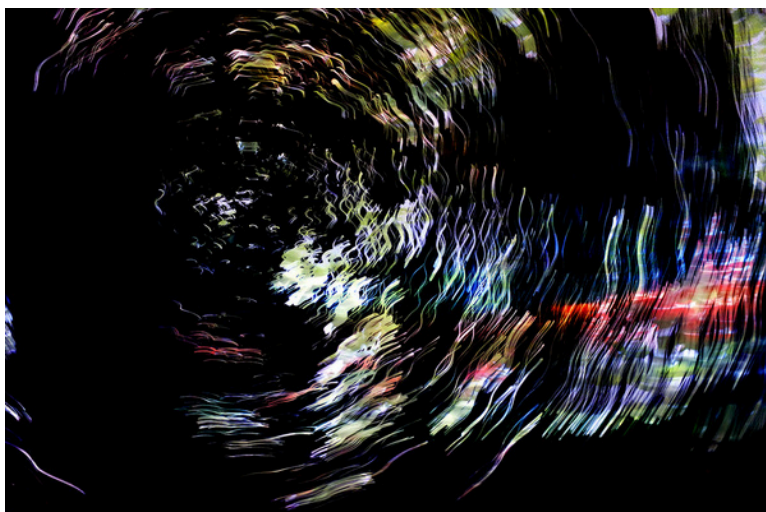
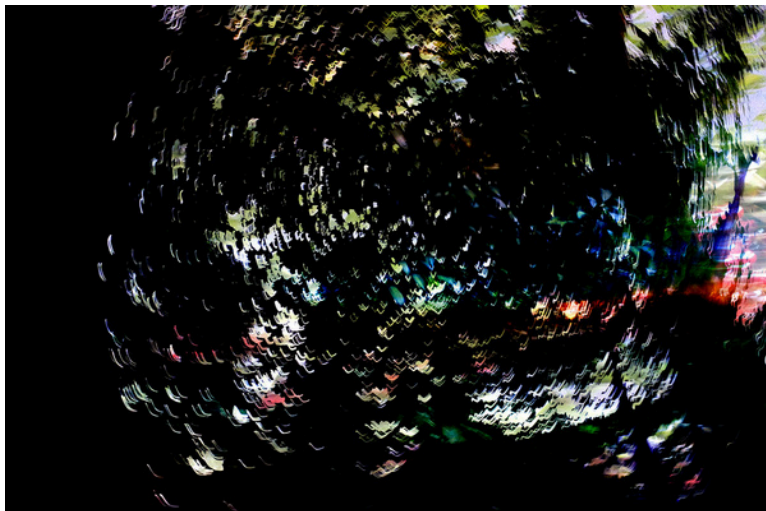
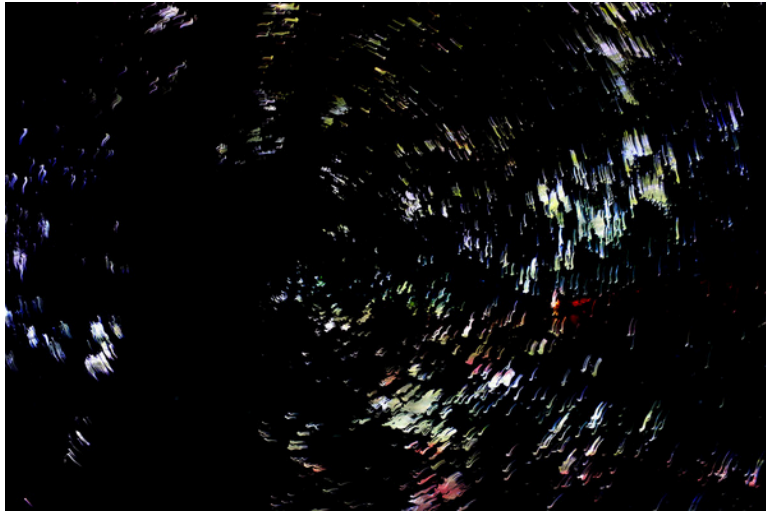
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Artist Statement

I explore the fluidity and vibrancy of colors that melt into each other, almost akin to a dance of light and shadow. Each swirl and streak captures a fleeting moment of movement, enchanting the viewer to interpret their own meanings in these abstract forms. This artwork reflects my fascination with capturing the transient, beautiful chaos of life, wrapping it in a vivid, entrancing visual symphony.

Homiens Curator's Comment

Emika's pigment prints swirl with chromatic vitality, like wings dissolving into light. These images charm us with their dance between control and abandon.



Artwork: Emika Masumoto, *Birds of the Air*, 2013, Photography printed with pigment ink on fine art paper, 11.7" x 17.7" (299 mm x 450 mm).

Fabienne Meyer

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

Artist Biography

Swiss artist Fabienne Meyer (b. 1998, Zurich) specializes in hyperrealistic charcoal drawings. In her works, she dedicates herself to depicting the emotions, thoughts, and feelings of her portraits. She aims to capture the essence of the human experience and to encourage the viewer to identify with the individuals she depicts.

Fabienne's drawings are characterized by a striking use of light and shadow, which she uses to bring her figures to life. Each image tells its own story and invites the viewer to reflect. Her works are not always beautiful or positive—she also addresses social problems in contemporary life. Through her art, she aims to raise awareness and inspire change.

She has been drawing her entire life, experimenting with various techniques, but finds hyperrealistic charcoal drawing the most rewarding. Self-taught, Fabienne has refined her skills over the years. Since beginning to exhibit in 2020, she has participated in international exhibitions across several countries.

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Artist Statement

Imagine your mind as a treasure chest, overflowing with all your experiences, memories, and emotions. Each drawer in this chest holds a treasure: a piece of your personality. Sometimes it is the drawer with childlike curiosity, other times the one with adult responsibility. Occasionally, we find hidden treasures in the depths of this chest that we did not even know existed.

Homiens Curator's Comment

Fabienne's hyperreal charcoal commands attention, every shadowed pore a window into inner life. We're drawn to the intimacy and psychological charge of this piece.

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Artwork: Fabienne Meyer, *Inside the Box*, 2024, Charcoal, 55" x 55" (1400 mm x 1400 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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Artist Statement

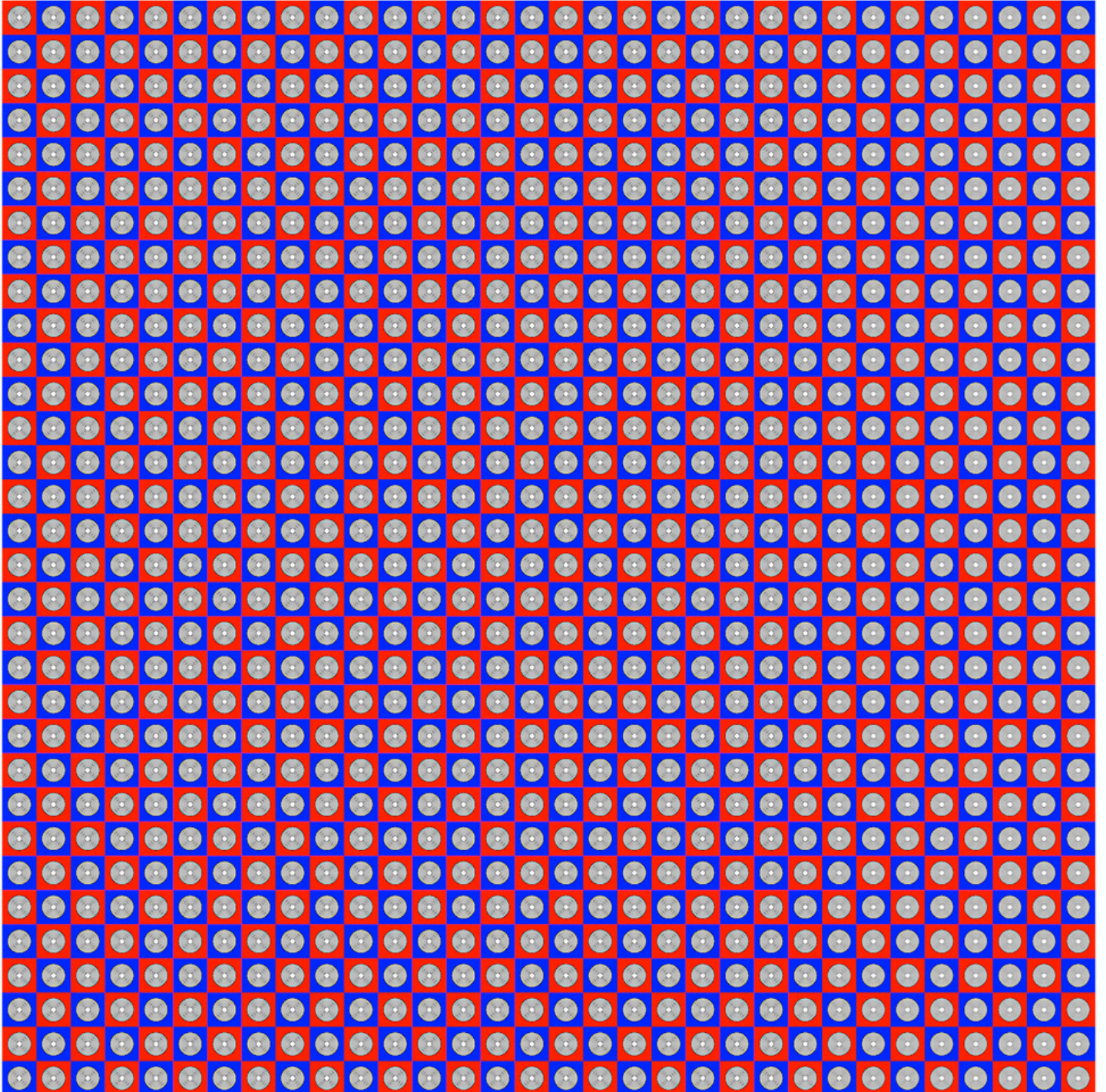
These works are created without a computer, freehand.

In all my works, there are hidden geometric illusions, you just have to look at the work in different angles, different distances. Some illusions will be entirely created by your neurons, they will remain a few seconds in your brain. There are also illusions in the work which you will not find right away, it takes time and depends entirely on your brain. It is also possible you will see color changes in the work.

I let you discover them. If you discover them, send me a message to share what you have found.

Homiens Curator's Comment

Youri's Op Art screenprint dazzles with shifting geometry, illusions flickering with each glance. We relish the kinetic dialogue Youri creates between eye and mind.



Artwork: Yuri Messen-Jaschin, *Anschauung*, 2019, Screen print on Somerset Velvet 100% cotton paper (280 gsm), 21.7" x 29.5" (550 mm x 750 mm).

Roger Mujica

Lives and works in Brazil

Finalist in the Homiens Art Prize for *Nostalgia Sunset*

Artist Biography

Roger Mujica is a passionate and award-winning international photographer whose work is fueled by nature's intricate shapes, vibrant colors, and the dynamic play of light. He aims to transcend traditional imagery to offer profound storytelling and transformation of perception, embedding depth and insight into the tapestry of life.

Originally trained in architecture and interior design, Roger worked in this field for over a decade before retraining his technical skill set with the advent of digital technology. His photography spans a wide range of genres, including architecture, landscape, travel, portrait, editorial, product, and fine art.

For Roger, photography is not just an art but something stitched into his soul. It helped him realize that the visual language of photography has the power to bring out messages, educate, and in some way influence people across the world, transcending the barriers of spoken language.

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Book: *Captured Moments: Embracing the Art of Photography*

<https://www.rogermujicaphotography.com/captured-moments>

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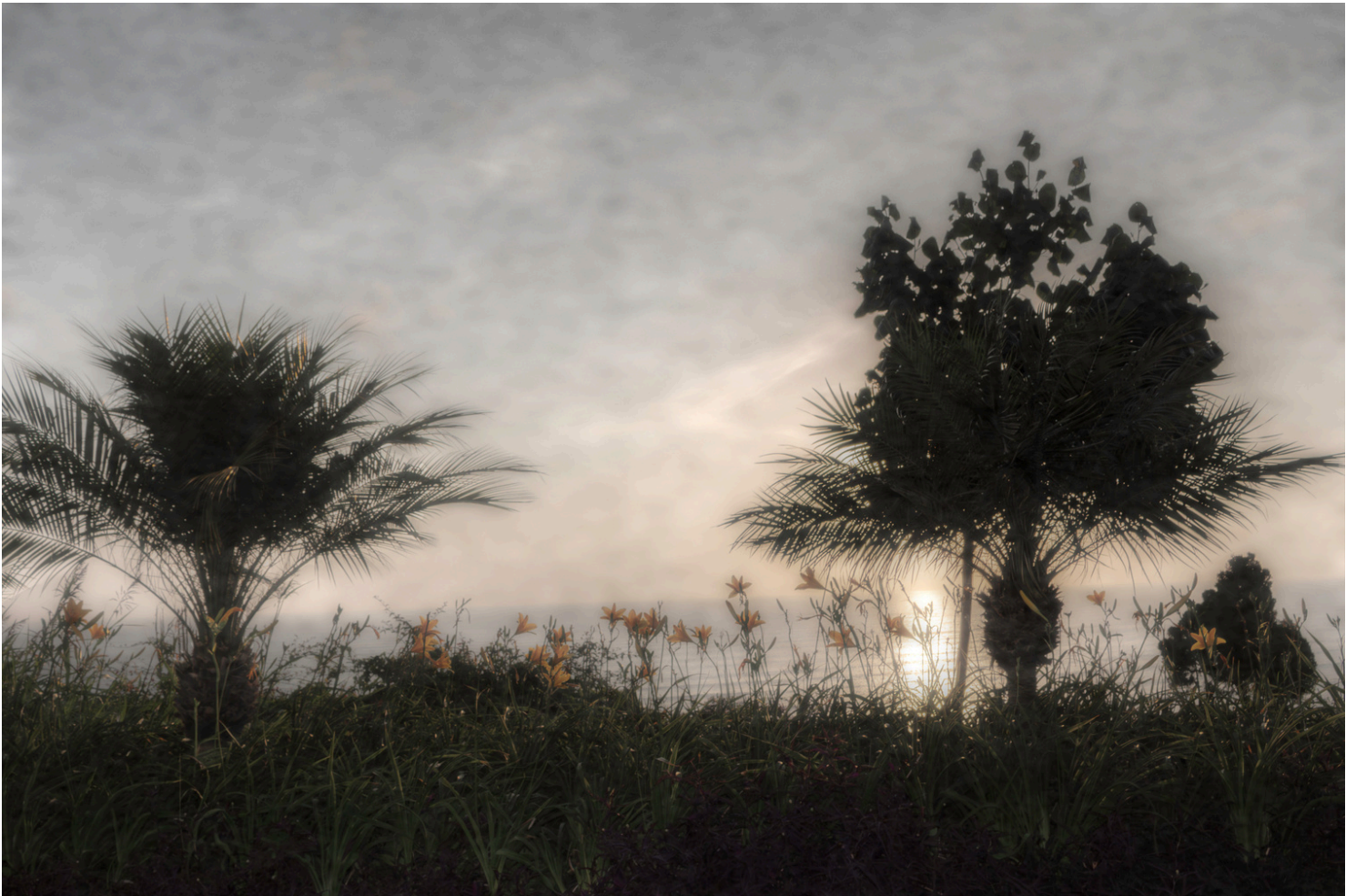
Artist Statement

Nostalgia Sunset captures the serene beauty of twilight as the sun dips below the horizon, casting a warm, golden glow over a tranquil landscape with small flowers. The image evokes a sense of longing and reminiscence, with soft hues of orange, blue, and dark cyan blending seamlessly into the sky. Gentle waves reflect the last light of day, while the silhouettes of trees in the foreground add a touch of melancholy.

This photograph invites viewers to pause, reflect, and lose themselves in memories of days gone by, wrapped in the comforting embrace of a perfect sunset.

Homiens Curator's Comment

Roger's photograph glows with aching warmth—an elegy in orange and cyan. We admire how it holds both the tenderness of memory and the melancholy of dusk.



Artwork: Roger Mujica, *Nostalgia Sunset*, 2018, Mixed digital photography and digital editing, Photo Rag Metallic (340 gsm), 8.3" × 5.5" (210 mm × 140 mm).

Qin Ni

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

Artist Biography

Qin Ni is a Chinese artist based in Paris. Her practice explores time, history, and memory through painting, installations, and video. Her virtual museum transforms personal memories into collective experiences through public exhibits. Recently, her oil paintings use scene-free images on wood or blank backgrounds to evoke narrative qualities, arranged like text.

She holds advanced degrees from Tsinghua University, Nantes Beaux-Arts, and the University of Angers.

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Artist Statement

In 2022, I temporarily gave up my art installation *Emotional Expression and Scenography in Paintings* to focus on painting on raw wood planks and blank backgrounds. I deleted a few images and rearranged others to make them feel like words, in a bid to create a kind of narration. I use images that leave a deep impression on me daily to capture a perpetual flow of ideas and inspiration. I believe this process is a quest to find a certain order in the ever-chaotic space-time.

This chaos creates a maze that becomes a perfect fit for the background provided by the natural grain of a raw wood plank. It gives the illusion of a slow-moving stream, a sense of vastness, poetry, a continuum in my art.

My creative process is analogous to the one I used when I was little to create worlds in my imagination. It is a mental space inspired by Michel Foucault's thoughts on heterotopia (1976) as well as Jorge Luis Borges's *Library of Babel*. In my mind, I picture a bunch of images in tiny individual pockets, floating freely. I close them up and let them drift away in no

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particular order, thus creating an endless source of ideas—a sea of thoughts.

About My Naming Method

I am deeply inspired by Borges's *Library of Babel*, a fictional, infinite world created through the endless arrangement of letters. Similarly, I am building a virtual world of my own, which is why all my works are titled based on a system akin to how libraries code books. I use the Dewey Decimal Classification to name my pieces. By referring to an index, you can find the meaning behind each work's code. Some codes correspond to actual references in the index, while others are interpretations I have invented using the same coding rules.

Homiens Curator's Comment

Qin utilizes humor to great effect, enticing us toward consummate balance through these drifting, thought-like miniature figures. The piece develops a cryptic rhythm which we find endlessly intriguing.

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Artwork: Qin Ni, 133.533: *Divinatory Procedure of Gas Mechanics*, 2022, Oil on wood, 25.6" × 21.3" (650 mm × 540 mm).

Claudius Phaedrus

Lives and works in the United States

Artist Biography

Claudius Phaedrus, a Seattle native, studied painting and fine art at the San Francisco Art Institute and Cornish College of the Arts before earning a bachelor's degree in Japanese language from the University of Hawaii. His early immersion in street art has profoundly shaped his bold, distinctive style. Over the years, his work has been exhibited in numerous solo and group shows both locally and internationally. In 2021, Phaedrus founded Enceladus LLC to streamline global art sales and promote his growing portfolio. His art merges the colorful energy of public spaces with fine art, creating visually arresting pieces that are conceptually rich and emotionally engaging.

After curating several pop-up shows in Seattle, Phaedrus is now focused on establishing a permanent gallery in Tokyo. Drawing inspiration from both classical and contemporary influences, including Warhol, Murakami, and Pantone, his work challenges traditional boundaries while remaining accessible and fun. A former sushi chef of 16 years, his passion for Japanese culture and language permeates his art.

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Artist Statement

These images are part of a series of art prints inspired by my travels through Tokyo. Japanese culture, and especially Tokyo, values the efficient use of space and the principle of not wasting anything, "mottainai もったいない." Notable examples of this can be seen in interior design, public space design, and graphic design (magazines, newspapers, etc.).

I was particularly inspired by how the covers of magazines use every possible inch to convey the maximum amount of information without becoming so convoluted that the main message is lost. With this series of prints, I tried to replicate that method, conveying the maximum amount of information with the most efficient use of space. I also wanted to make the work surreal and imaginative to mimic the feeling of experiencing a new culture for the first time, like when you first encounter a newsstand in a new country.

Homiens Curator's Comment

Claudius' giclée print radiates with magazine-like density, every inch alive with color and detail. He captivates us with his playful negotiation of information and spectacle, and rewarding evocation of Japanese culture.



Artwork: Claudius Phaedrus, *Azabu Girl*, 2024, Giclée fine art print, 11.7" x 16.5" (297 mm x 420 mm).

Maggie Shafran

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

Artist Biography

I am a London based multidisciplinary artist interested in themes of humanity, memory, fragility, the impermanence of life and the transformational quality of death. I am driven by a desire to preserve and examine objects and relationships. Taking cues from portraiture, appropriation art and still life tradition, I explore different approaches in order to present the world through my point of view. My practice relies on intimate connections with my subjects, a deep examining of their imagery through zooming and cropping that I translate between mediums.

I work in a variety of mediums and processes; including, oils, plaster casting, graphite, photography and collage. I recently completed an MA in painting at UAL Camberwell in 2023 after receiving a Graduate Diploma, with distinction, from The Royal College of Art in 2020. I earned an undergraduate BA in Fine Art at Pitzer College in 2014.

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Artist Statement

In this series, I explore, fragment and translate still life paintings by Jan Van Huysum. Considering the implications of the French word for still life, *nature morte*, which translates directly to “dead nature” I use drawing as a form of active viewing. I call attention to the carefully inserted details and symbols littered throughout the paintings. By zooming in, cropping, and sapping the images of color, I reveal the human presence and the numerous indicators of death, cycles of life and the passage of time contained within the bountiful energy of the original composition. I sew my fragmented pieces together, recalling the act of Frankenstein stitching flesh from separate bodies to make his monster. Similar to the way Van Huysum painted flowers in the same vase regardless of the impossibility of their coexistence in reality. An element of the grotesque residing within the beautiful, his imaginary bouquets are an exhumation and resurrection. His work exemplifies art's resistance to the limits of reality and the confines of impermanence, reflecting my own desires to evade endings. I cling to the present through the act of making, an ultimately fruitless attempt to contain the ravages of time.

Homiens Curator's Comment

Maggie's stitched drawing enchants us with its splicing of high-contrast fragments. We admire this rich, delicate confrontation with beauty's darker undercurrents, at once tender and searching.



Artwork: Maggie Shafran, *Very Little Worth Knowing is Taught by Fear*, 2024, Pencil and charcoal on watercolor paper, cotton thread, 25" x 35" (635 mm x 889 mm).

Emelia Simcox

Lives and works in Australia

Artist Biography

Emelia Simcox is a multidisciplinary artist whose practice spans etching, sculpture, installation, and murals, showcasing her versatility and innovative approach to art.

She studied etching at City Lit, London (2005–2006), before moving to Sydney to attend the College of Fine Art, UNSW (2007–2010). In 2023, she completed a short course in etching at the National Art School.

Her work has been exhibited internationally and in Australia. Solo exhibitions include *Seamless* (2010) and *Day 8* (2012) in Sydney, and *Aviatrix* (2014) in Sydney and Prague. She presented *Frames* (2016), a collaborative and solo project shown across Paris, London, Copenhagen, and Sydney. More recently, she participated in *Off Stage* (2024), a group exhibition at Alpha Gallery, Sydney, and from 2017 to 2023 completed a series of private mural commissions in Sydney and Melbourne.

Her contributions are marked by innovation and dedication to her craft, and her ability to transition between disciplines makes her practice both dynamic and impactful.

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HOMIENS

Artist Statement

My wire sculptures began with a fascination for wire looping, a practice rooted in Mexican basket weaving and popularized by Ruth Asawa. During lockdown, I began to combine this meditative, traditionally female practice with scenic art techniques to create work invoking the body. The wire, brutal and common, transforms into something strong, resilient, and beautiful through a sometimes painful hand-looping process.

For me, the work reflects my experience with women's health issues commonly overlooked by a male-dominated medical industry and often treated as taboo.

Homiens Curator's Comment

Emelia's organic wire form compels with its tensile strength and vulnerability, looping into visceral presence. We're delighted by Emelia's compelling ability to transform fragility into resilience.



Artwork: Emelia Simcox, *Progeny*, 2024, Wire, acrylic paint, and leather, 9.1" × 9.1" × 10.6" (230 mm × 230 mm × 270 mm).

Twinkle

Lives and works between the United Kingdom and India

Artist Biography

Twinkle is an India-based visual artist currently studying in the UK, specializing in expressive mixed-media artworks that explore the complexities of the human experience. Through the use of pen, pencil, and unconventional mediums such as boiled tea, she captures raw emotions and introspective narratives.

Her work is distinguished by intense contrasts, intricate linework, and layered textures that delve into themes of resilience, memory, and transformation. Artworks such as *Nights in Jail*, *After the Fall*, and *Echoes of Time* evoke a profound sense of vulnerability and strength, inviting viewers to engage deeply with themes of confinement, introspection, and the passage of time.

Twinkle's art has been exhibited in various local galleries, where it has gained recognition for its depth and unique storytelling approach.

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HOMIENS

Artist Statement

In *After the Fall*, I employ a mixed-media approach, combining pencil for intricate linework and tea water for expressive, earthy tones. The portrait captures a moment of shock and sadness following a profound betrayal. Dark, muted backgrounds isolate the figure, enhancing the intensity of his emotions.

The organic quality of tea water mirrors the rawness of human emotion, expressing the fragility of his shattered world and the weight of the sorrow that defines him.

Homiens Curator's Comment

Twinkle's portrait, washed in tea-stained hues, generates intimate sorrow. Her muted tones lend the figure an affecting and stark gravity which we find powerful and moving.



Artwork: Twinkle, *After the Fall*, 2024, Mixed media on paper (pen, pencil, boiled tea), 5.5" × 4.3" (140 mm × 110 mm).

Nicholas S. Watson

Lives and works in the United States

HOMIENS

Artist Biography

Nicholas S. Watson (Nick) was born in Newport, Rhode Island. From there, he began a life of world travel, eventually settling in Bulverde, Texas, in 2005. Along the way, Nick was many things: a Marine, a surfer, a painter, and more. As a child, he lived in far-flung places including Guam, Rhode Island (again), California, Hawaii, Wisconsin, and Tennessee.

Nick's travels took him to Vietnam, Thailand, the Philippines, Japan, Korea, Australia, Somalia, Hong Kong, Singapore, Diego Garcia, Austria, Slovakia, Bulgaria, Germany, and Egypt. These journeys exposed him to a wide range of art and culture, from museums and galleries in Singapore and Hong Kong to ancient castles in Japan.

All of these experiences have shaped Nick's appreciation of art, particularly color, and the limitless potential to create unique paintings with diverse palettes, contours, textures, and effects on the viewer. To him, color is ultimately a celebration of life, and life itself is art.

Now retired from his "normal" job, Nick lives with his wife, Francesca, in Bulverde, Texas, considered the gateway to the Hill Country. Together, they opened The Makery (makeryarts.com) in 2015, creating a space dedicated to "makers."

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Artist Statement

These paintings are part of an 18+ painting ongoing experiment using only the same two colors over white gesso, and some black accents, on various sized wood panels.

Homiens Curator's Comment

Nicholas' restrained palette magnifies subtle textures and rhythms across the surface of this piece. His ability is evident in his use of limited colors to achieve an exciting, unexpected, and vibrant sense of abundance.



Artwork: Nicholas S. Watson, *Abstract #029-24*, 2024, Acrylic on wood panel, 40" x 30" (1016 mm x 762 mm).

Leigh Witherell

Lives and works in the United States

Artist Biography

Leigh Witherell, born in Texas and raised in a small town in New Mexico, has carved a unique niche for herself in the world of art. Her use of unconventional technologies, combined with her ability to hear emotions as she listens to people, has given her the opportunity to give voice to her art.

Her journey into the art world is shadowed by the tragic death of her daughter, an event that led to the realization of her need to create art. Not just as a vocation but as a means of exploring emotional complexity and maintaining sanity.

Contact Leigh

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Artist Statement

Hidden Wounds is an evocative piece that delves into complex emotional territories with sensitivity and sophistication. The choice of a nude male figure as the focal point is a bold and refreshing departure from more traditional compositions that typically feature female forms. This decision not only challenges societal norms but also opens a dialogue about male vulnerability and the internalized emotions tied to sexuality and body image, especially within the context of an evangelical upbringing.

The use of acrylic paint conveys the rich interplay of light and shadow across the figure's back. Subtle gradations of warm and cool tones articulate musculature with depth and form. The color palette works harmoniously to emphasize the contours of the body, drawing the viewer into an intimate examination of the subject's physicality and, metaphorically, the emotional layers beneath the surface. This approach highlights the introspective nature of the piece and the

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hidden emotional traumas alluded to by the artist.

The abstracted suggestion of a bedroom setting further enhances the intimate atmosphere. The inclusion of pillows and an indistinct surrounding lends a dreamlike quality, juxtaposing the tangible realism of the body with a more ethereal, emotional backdrop. This creates an environment that invites reflection on the private struggles faced by the subject, allowing viewers to immerse themselves in the narrative.

Hidden Wounds is a powerful portrayal that challenges conventional narratives and invites the viewer to contemplate deeper societal issues surrounding male identity and vulnerability.

Homien's Curator's Comment

Leigh's nude figure resonates with quiet dignity, his back bathed in soft light. We value the vulnerability Leigh brings to her subjects, which contrasts beautifully against her strong sense of line.

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Artwork: Leigh Witherell, *Hidden Wounds*, 2024, Acrylic on canvas, 36" x 36" (914 mm x 914 mm).

Haoting Wu

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

Artist Biography

Haoting Wu (b. 1999), a textile designer who graduated from the Royal College of Art in London, was born and raised in China and currently lives and works in London. She is mostly motivated by occurrences in life; fabrics and prints serve as a diary to her.

Her designs create a deep relationship with color and texture, exploring the interplay between nature, emotion, and atmosphere. Various materials and mediums emerge in her work, including dye, laser cutting, digital embroidery, and screen printing. She typically integrates and combines different materials and techniques to deliver emotion. Her goal is to be driven by color and mood, expressing the deep, hidden emotional and psychological layers that lie beneath the surface of textiles.

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Artist Statement

This project revolves around my dog Robby, who passed away. He loved plants and enjoyed being close to people. From this point, I explore the interplay between nature, emotion, and atmosphere.

Tang Sancai, a type of ancient Chinese ceramic used primarily for funerary goods during the Tang Dynasty, also served as daily containers. These funeral vessels replicated or commemorated lives that had passed and acted as a connection between the living and the deceased. Using the main colors of Tang Sancai, I printed on warm wool in an attempt to reconnect with Robby.

This entire project is an interplay of imagination and actuality. I create pieces to remind people to cherish the moments in life that should not be lost in memory, evoking a profound connection and reflection on the beauty and transience of life.

Homiens Curator's Comment

Haoting's textile radiates warmth, its Tang-inspired palette layered with love. We are moved by how Haoting skillfully entwines remembrance here, with tactile beauty and exquisite detail.



Artwork: Haoting Wu, *Robby's Garden*, 2024, Digital embroidery, acid dye, and screen print on wool fabric, 26.4" × 34.6" (670 mm × 880 mm).

Yulia Yunik

Lives and works in Ukraine

Artist Biography

Yulia Yunik is an international abstract and mixed media artist based in Ukraine. Her work explores the deep connection between nature, human emotions, and transformation. Using materials such as epoxy resin, acrylic, and digital mediums, Yulia's art invites viewers to rediscover themselves and find inspiration for change. She has exhibited in prestigious galleries and won several awards in international competitions, including first place in Ten Moir Gallery's Green Spectrum Art Competition. Her creations are featured in exhibitions across the USA, Europe, and Asia.

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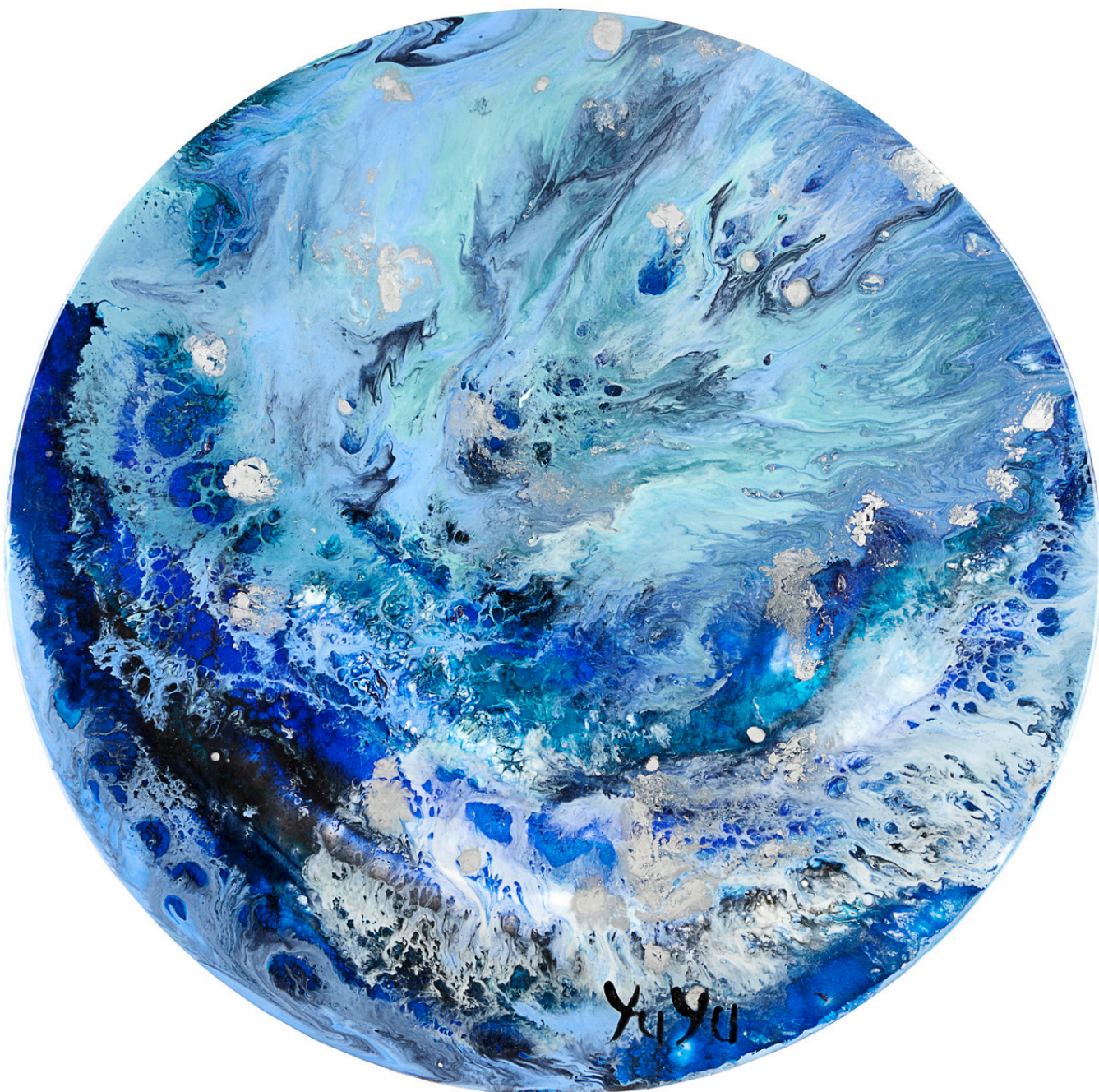
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Artist Statement

Inspired by the depths of the ocean, this artwork reflects the harmony that can be found beneath the turbulent surface. The resin layers and intricate details mimic the flow of water, creating a sense of depth and movement. This piece is a tribute to the inner strength and intuition of women, who, like the ocean, hold untold depths of wisdom and resilience.

Homiens Curator's Comment

Yulia's resin seascape draws us into deep currents of strength and intuition. The gleaming depths of this piece celebrate resilience with joy and elemental power.



Artwork: Yulia Yunic, *Harmony Beneath: Woman of the Deep*, 2024, Epoxy resin, alcohol inks on round MDF board, 23.6" (600 mm) diameter.

Alice Zakharenko

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

Artist Biography

Alice Zakharenko (b. 2000, New York City, USA) is a London-based interdisciplinary artist who works in print media, papermaking, painting, and drawing. Alice received her BFA from the School of the Art Institute of Chicago in 2022 and her MA in Print from the Royal College of Art in 2023. She has been awarded the Ochre Print Studio Residency Award (2024) and was shortlisted for the John Purcell Paper Prize at the Ochre Summer Exhibition 2024.

Zakharenko has co-curated exhibitions such as *Experiential Play* at Fine Liquids Gallery, *Aesthetics of Bliss* at 67 York Street, and *Assembly* at St. Giles Church Crypt. Notable group exhibitions include the *198th Annual Exhibition* at the Royal Scottish Academy, *Royal Watercolour Society Open 2024* at Bankside Gallery, *Dimensions* at Gallerie V, *Anonymous Drawings 2024* at Kunstraum Kreuzberg, *The Dispensary Open* at Hypha Studios x The Dispensary Gallery, *Spring Show* at AKA Contemporary, *Tokens* at Feelium Gallery & Studios, *Two Fold* at Southwark Park Galleries, *Summer Exhibition 2023* at The Green & Stone Gallery, and *4 Shows. 1 Exhibition* at the John David Mooney Foundation in Chicago, USA. Her work has been published in *t'ART Magazine* (2023) and *The Pluralist* (2023).

Contact Alice

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Artist Statement

Exploring the temporal qualities of repetition and difference, Zakharenko's bodies of work investigate memory, movement, rhythm, time, and identity. She examines how individuals measure time through their bodies and the environment without relying on the technologies they have invented. By elevating the ordinary to the realm of the extraordinary, her work challenges viewers to reconsider their perceptions of everyday life. Through the act of repetition, she not only celebrates the beauty found in the mundane but also prompts contemplation on the cyclical nature of human existence.

Zakharenko's works echo the pages of a diary. She translates thoughts of seemingly unnecessary everyday repetitions into focused and deliberate movements. She examines motifs encountered during moments of leisure and contemplation through lithino—lithography on linoleum—monoprint, drawings, painting, and embroidery. With her prints, she primarily works on handmade paper recycled from her worn clothes, such as denim and bedsheets. From rhythmic patterns observed in systems of transportation to the subtle nuances of routine walks, decorative adornments, and fleeting natural phenomena, each piece becomes a documentation of time and memories that pass gracefully and often inconspicuously.

Homiens Curator's Comment

Alice's tactile penciled forms mesmerize us with their rhythmic repetition, recalling both transit and time. We admire the ease with which Alice locates a meditative grace, while taking a humorous look at the crushingly ordinary.

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Artwork: Alice Zakharenko, *Peak Tube Rush*, 2024, Pencil on paper, 17.7" × 23.6" (450 mm × 600 mm).



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