

HOMIENS

# MEET THE ARTISTS



# MEET THE ARTISTS

## HOMIENS

Artwork: Garnet Willis, *Homo Sacer Series #9 (red)*, 2024, Reclaimed CNC cut plywood sheets from newly completed collaborative installation, glue, reclaimed paint, 21" x 20" x 2.75" (533 mm x 508 mm x 70 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



# Kimbriah Alfrenar

Lives and works in the United States

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## Artist Biography

My name is Kimbriah Alfrenar and I am a 21 year-old Haitian-American artist and author born and raised in South Florida. Art found me at a lunch table in elementary school, where a friend casually flipped open her sketchbook, and I became mesmerized. That moment sparked an obsession—I rushed home, pleaded for my own sketchbook, and from the moment I held it in my hands, I never stopped drawing. By high school, I had pages overflowed with doodles, failed tutorials, and experimental sketches. Somewhere in those pages, I discovered my favorite muse: people.

There's something endlessly fascinating about capturing a face—freezing a fleeting expression, distilling a soul and its surroundings onto paper. Each line, each shadow, is a quiet conversation between me and the world around me. That world continues to be my muse, whispering stories I translate into art, one piece at a time.

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## Artist Statement

This piece is a snapshot of my little brother standing in Legoland over five years ago. It's a fragment of our childhood frozen in time. Though the park itself was alive with bright colors and attractions, I intentionally used a cooler palette to evoke the wistfulness and nostalgia that now color those memories. Childhood feels both distant and vivid, a place I sometimes wish I could return to, if only for a moment.

## Homiens Curator's Comment

*Alfrenar's tender marker study uses a tempered palette to reframe a childhood vignette as a quiet, introspective memory. The work captures a specific sense of longing that transforms a personal snapshot into a universal reflection on the passage of time.*

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Artwork: Kimbria Alfrear, *LEGOLAND*, 2025, Marker on paper, 5" x 6" (127 mm x 152 mm).

# Nadia Bedei

Lives and works in Argentina

## Artist Biography

Nadia Bedei is a pastel artist whose work captures the interplay of light, color, and texture, creating immersive and emotionally resonant compositions. Inspired by nature and cultural narratives, her art explores the connection between humans and their surroundings, as well as the emotions that shape perception and memory.

Currently based in Argentina, she draws inspiration from the country's rich landscapes and diverse atmospheres, incorporating elements of light and texture to create works that invite viewers into a world where reality, imagination, and emotion intertwine. Her artistic practice focuses on themes of transformation, self-discovery, and the silent dialogue between people and the environments they inhabit. Nadia actively participates in exhibitions and projects that celebrate pastel as a dynamic and expressive medium, striving to evoke a deep connection between her work and the audience.

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## Artist Statement

This painting captures the awe-inspiring grandeur of the Perito Moreno Glacier in Patagonia. As an artist, I was mesmerized by the glacier's towering icy facade, shimmering in hues of blue, white, and gold. The painting seeks to reflect the ever-changing interplay of light and shadow on its crystalline surface, as the warm tones of the Patagonian sunset gently embrace the cold, stoic presence of the glacier.

Standing before this natural wonder, I felt a profound connection to the forces of nature—its power, its stillness, and its resilience. Through this work, I aimed to convey not just the visual beauty but the essence of this pristine landscape: the way the ice seems to breathe, the stillness of the surrounding mountains, and the quiet reflections in the frigid waters below. It's a moment of serenity, a tribute to the delicate balance of our planet.

## Homiens Curator's Comment

*Bedei's pastel application brings a luminous, tactile energy to the rugged Patagonian landscape. We are struck by how the work balances the immovable weight of the glacier with the fleeting brilliance of shifting atmospheric light.*



Artwork: Nadia Bedei, *Eternal Ice of Patagonia*, 2024, Soft pastel, pastemat, 11.8" x 15.7" (300 mm x 400 mm).

# Rory Brooke

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

## Artist Biography

Rory Brooke's work explores the contrast between the natural and the man-made, the beauty of what's often considered ugly. He is interested in underlying issues and context in society, including climate change, the environment, development and our neighbourhoods. His visual language has an emphasis on blocks of colour, strong geometric shapes and contrasting patterns and textures. He mainly focuses on landscape and seeks to draw out and emphasise abstract elements of composition. His usual mediums are screenprint and linocut.

Tai-Shan Schierenberg, painter, on Rory's work: "I love the flatness of the colours, and the way the pigment goes down is very beautiful... It's quite magical."

Kate Bryan, British art historian, curator, and arts broadcaster: "I think his colour palette is great. He's a very sophisticated artist."

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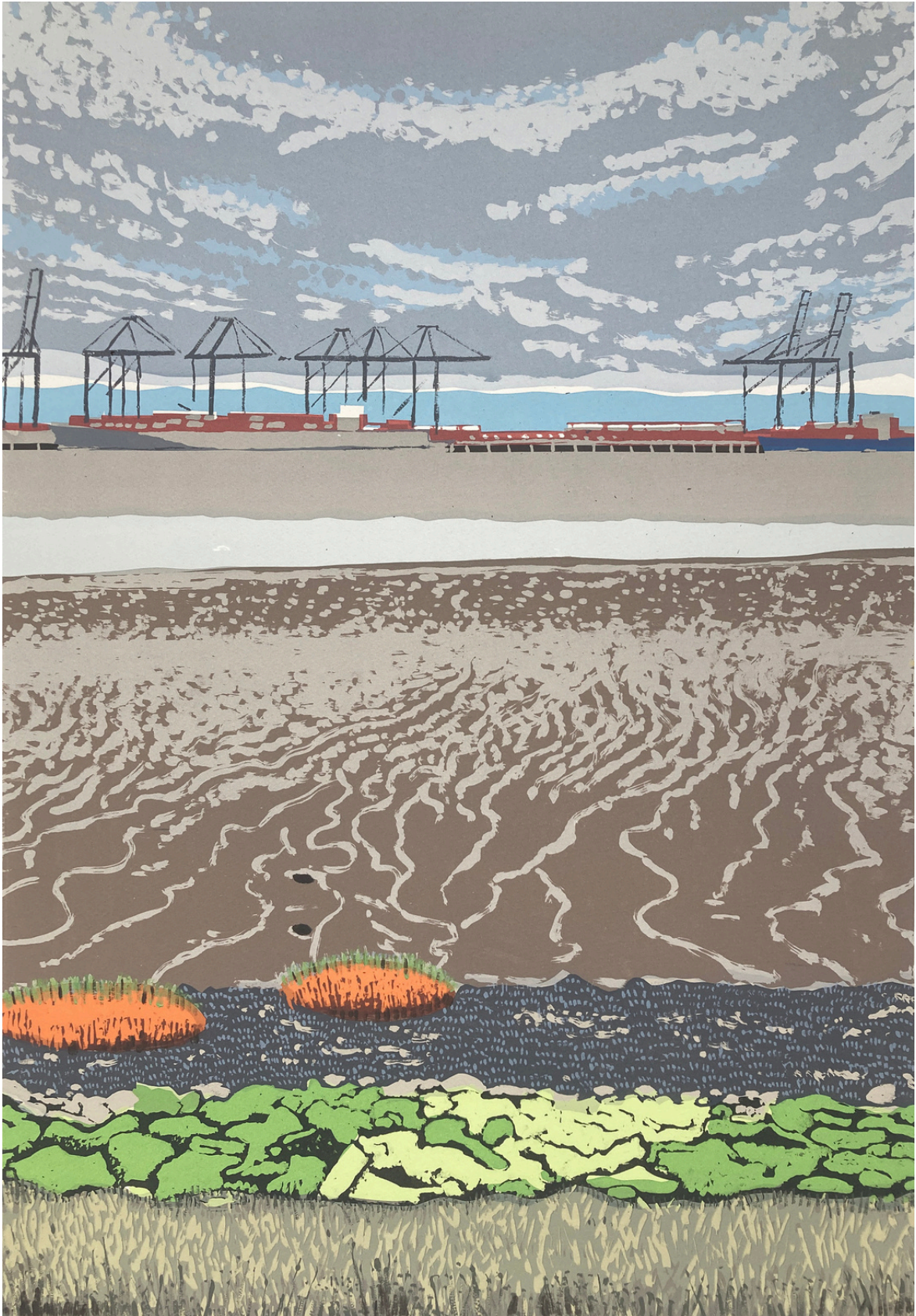
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## Artist Statement

This is a picture based on the view across the River Thames low tide flats and estuary to London Gateway container port. It explores horizontal layers of contrasting colors and textures and the vertical winding water channels in the mud.

## Homiens Curator's Comment

*Brooke's graphic sensibility distills the industrial horizon into a series of sophisticated, rhythmic planes. The print finds a strange elegance in the functional landscape, highlighting the graphic interplay between tide-carved mud and human architecture.*



Artwork: Rory Brooke, *London Gateway*, 2024, Screenprint on paper, 25.2" x 33.1" (640 mm x 840 mm).

# Christine Comeau

Lives and works in Canada

## Artist Biography

Christine Comeau is a visual artist, cultural manager and poet. Her practice encompasses contextual art, performance installation, sculpture-clothing and living poetry. Her research focuses on mobility, constraint and the physical and mental boundaries created by travel. Her work has been shown in solo and group exhibitions in Canada, the United States, Germany, Sweden, Italy, South Korea, and Brazil. Christine Comeau has received several awards and bursaries, including one from the Art Canada Council's Explore and Create program. She is a finalist in the 17th edition of the Arte Laguna Prize. She holds an interdisciplinary master's degree in art from Université Laval. She lives and works in Quebec City, Canada.

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## Artist Statement

Since the beginning of my career, my creations have been rooted in an exploration of mobility as a metaphor for a personal and collective quest for identity. To this end, I design temporary shelters inspired by the tents of nomadic peoples who, rather than putting down roots in one place, choose to roam, invest and inhabit the territory. The tent translates the idea of a house, a refuge, but also a portable shelter that accompanies us on our travels. From then on, it becomes both the reassuring symbol of a refuge and that of a shifting identity, forged by time and space traveled. I also imagine and make "relational clothes" in which two people must often slip into. In doing so, they are encouraged to connect with each other, both physically and symbolically, in a relationship of intimacy, sharing and negotiation. These clothes also become camouflage, blurring the external markers of the participants' individual identity. It results from it performed installations which

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induce an external as well as internal disorientation. Here again, the idea of a shifting identity is omnipresent.

## Collaborators

The project is fundamentally multidisciplinary and collaborative. For this reason, Christine Comeau began by inviting choreographer Sarah Bild to create a performance embodying slowness, the quest for lightness and self-confrontation. She then invited dancers Sara Hanley, Maria Kefirova and James Viveiros to take part in the work. Dressed in the hat-clothes she had made for them, they embodied the choreography and the artist's artistic reflections. Finally, following her instructions and under her direction, filmmaker Marc-André Bernier documented the performances so that she had all the visual material she needed to produce her art video. The video's soundtrack was produced by musician David Ryshpan.

[Click Here to View \*The Skinning of the Eel\* on Vimeo](#)

## Homiens Curator's Comment

*Comeau's inventive video piece uses performative movement and tactile textiles to explore the fluid nature of belonging. The work presents identity as a series of negotiations, where the body becomes a site of both refuge and transformation*

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Artwork: Christine Comeau, *The Skinning of the Eel* (still), 2022, Video, 00:12:49. View on Vimeo at <https://vimeo.com/685512610>

# Vassilina Dikidjieva

Lives and works in the United States

## Artist Biography

I was born in Bulgaria. I graduated from the Moscow Architectural Institute (MARHI) which is a successor of the famous VKHUTEMAS (Higher Art and Technical Studios) internationally acclaimed architectural and art school which together with the German Bauhaus school formed the foundations of world architecture and design of the twentieth century. During my higher education at MARHI, I studied extensively drawing, ink washes, graphics, painting, model building, sculpture and other art techniques in addition to the architectural subjects. The ability to draw was considered a foundation of the plastic arts and students were encouraged to experiment with color and form, and understand the principles of spatial composition.

Throughout my career as a professional architect, I worked in Bulgaria, Ethiopia, and New York. I currently live and work in New Jersey, USA.

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## Artist Statement

My recent paintings are focused on the connection between a Metropolis and its people and their impact on each other. As much as the people are part of the city, the city is also part of them. They project onto the city their aspirations, styles, and ideas, while the city could provide inspiration or disappointment, success or failure, be a friend or an enemy. It is a meeting place of cultures and knowledge where past and present meet. According to Aristotle, the Metropolis is a place where people live together for a noble goal. At the same time for many of them the city is just a dream and they remain a shadow, a reflection, a disappearing image on a shiny building surfaces or invisible figures in the city fabric.

## Homiens Curator's Comment

*Dikidjieva's architectural compositions view the city as a complex, geometric tapestry of human aspiration. The painting's layered forms suggest the vibrant, overlapping narratives that define our shared urban existence.*



Artwork: Vassilina Dikidjeva, *Metropolitan IV*, 2023, Oil on linen, 20" x 16" (508 mm x 406 mm).

# Shaun Forester

Lives and works in the United States

## Artist Biography

Shaun Forester is a Bio-Organic Artist working in Huntsville, Alabama. Shaun began his art career in his teen years, focusing mainly on painting. Developing an interest in biological subjects early on from his exposure to H.R. Giger and “Biomech” tattooing by the likes of Guy Aitchison and Markus Lenhard, he began painting horrors and science fiction designs, as well as surrealist anatomical studies in printmaking. Refining his approach led him to more and more abstraction, culminating in a series of charcoal wash paintings. From there, Shaun continued to refine his materiality, experimenting with combining mark-making techniques such as Impasto-Pointillism or oil glazing over pen-and-ink. Today, Shaun is pursuing his M.F.A. in Painting and Drawing at Athens State University, and seeks to bring more attention to biomechanical art.

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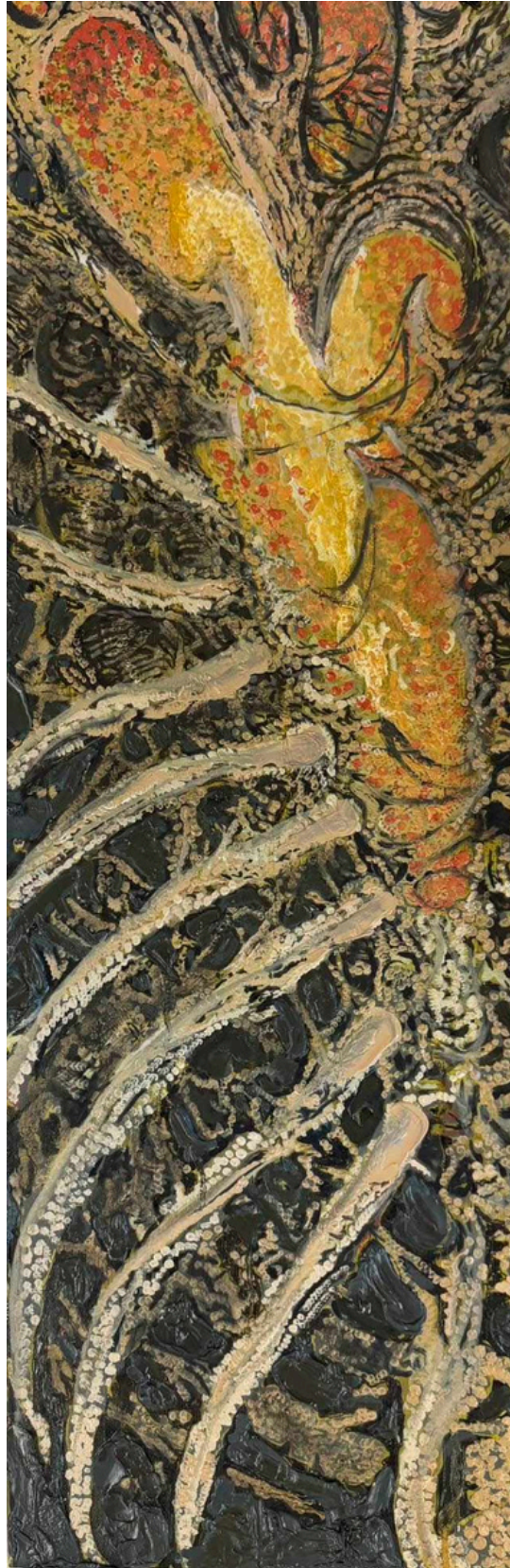
## Artist Statement

I describe myself as a "Bio-Organic Artist", focusing on abstract anatomical and biological subjects presented in twisted and dreamlike forms to create artwork that allures a viewer from afar, even if the design has dark or dangerous overtones. I combine naturalistic and abstract forms into compositions designed to draw a viewer in, and reward them with an unexpected experience once they make the intimate investment to inspect my work further, despite their immediate grotesque appearance. Sparking an audience's curiosity within the dangerous or ugly is at the heart of my visual communication objective. I believe some of the cinematic qualities of my work—the dark, mysterious, non-objective, alluring nature of something dangerous, the natural human urge to be attracted to something dangerous - is paramount to human curiosity. The most hurtful, sharp, ugly things in the world are also some of the most seductive, calling, and intoxicating.

## Homiens Curator's Comment

*Forester's intricate surface work finds a haunting beauty in the biological and the strange. We are drawn into a world where organic textures and dark overtones invite a deep, visceral curiosity about the body's hidden landscapes.*

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Artwork: Shaun Forester, *Silver Lining*, 2024, Oil on canvas, 12" x 36" (305 mm x 914 mm).

# Avril Haubrich

Lives and works in the United Kingdom

## Artist Biography

My artwork is a heartfelt expression of my deep love for nature and hope that people admire nature's beauty, respect it, and take care of it, during these challenging times for the environment.

Growing up in North Wales, surrounded by wildlife and natural landscapes, I found tranquillity and inspiration in these surroundings. This close connection to nature has profoundly influenced my artistic practice and belief that everyone should look after the natural world. I have travelled across all seven continents and witnessed first hand how change is impacting every corner of the globe. These experiences have shaped my creative journey, and my paintings are based on fond memories of my travels.

Through my work, I aim to evoke emotional feelings of love for nature and a strong desire to protect it. I work with high-quality oil paints, using a combination of brushwork and palette knife techniques, influenced by the Impressionists, my approach is to communicate my emotions and nature's vital significance and the importance of our relationship with it. I seek to engage viewers in reflecting on their own relationship with the environment and communicate a message to love nature, respect it, and take care of it for generations to come.

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## Artist Statement

Painted with brush and palette knife, in this painting I explore the subtle yet profound beauty of a desert under moonlight based on my memories of being in Arizona, aiming to capture the majestic quietude of the mountains, illuminated by a soft, ethereal glow. The lone cactus stands as a silent witness to the vast, tranquil scene. It's a representation of resilience, standing strong amidst the serene, yet harsh environment.

## Homiens Curator's Comment

*Haubrich's landscape possesses a quiet majesty, using vigorous texture to honor the silent endurance of the desert. The painting serves as an emotive plea for stewardship, rendered through a deeply personal connection to the natural world.*

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Artwork: Avril Haubrich, *Desert Moon's Embrace*, 2025, Oil on linen, 24" x 20" (610 mm x 510 mm).

# Chenyu Huang

Lives and works in the United States

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## Artist Biography

Chenyu Huang is a New York-based artist, curator, and educator originally from China. She holds a BFA in Fashion Design from Pratt Institute and an MA from Columbia University. Immersed within a realm of storytellers, Huang utilizes her artistic skills to capture the profound essence of nature and humanity. Her creations unfold a mesmerizing narrative, a celebration of life's intricacies and warmth.

In her expressive journey, Huang invites viewers to delve into the beauty emerging from the interplay of light and shadow within life's intricate tapestry. Her work has been exhibited in New York, Philadelphia, and California, offering viewers an immersive experience that celebrates the intricacies of life.

Beyond her artistic practice, Huang facilitates workshops that harness the transformative power of creative expression, empowering individuals to explore identity, healing, and self-discovery through art.

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## Artist Statement

This painting is from the *Sunshine Unveiled* collection, which explores the intersection of nature, memory, and human experience. Inspired by the awe-inspiring sunrises and sunsets that have captivated Huang during her travels around the world, she seeks to capture the power of light as it pierces through the clouds. The interplay of light and shadow within the paintings serves as a visual metaphor, inviting contemplation on the contrasts of life and the inherent beauty they hold.

The contrast of light and dark not only reflects her memories of what she saw during her travels while painting, but also invites the viewer to experience in the present moment the emotions she felt during those fleeting moments of creation, which have now become memories themselves.

## Homiens Curator's Comment

*Huang's expressive use of light captures the profound emotional weight of a single, ephemeral moment in nature. The work invites the viewer to linger in the glow of a memory, celebrating the warmth found in the world's quietest transitions.*



Artwork: Chenyu Huang, *Sunset over Koko Crater* from *Sunshine Unveiled* collection, 2023, Acrylic on canvas, 16" x 20" (406 mm x 508 mm).

# Haley von Katz

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

## Artist Biography

Haley von Katz is a visual artist with a background in drawing and design, and a deep love for color and the female entity.

Haley explores the connection between beauty, eroticism, and empowerment in her work, often materializing as powerful, entity-like Goddesses. Her work reflects the search for identity as a woman and channels emotion, meaning, and depth through the interplay of light and color on the body.

Influenced by the bold color palettes of modern abstract artists and the expressive drama of the Baroque era, she fuses these inspirations to create spiritual and otherworldly compositions that immerse viewers in a visceral experience of awe, beauty, and transformation.

She uses her art to celebrate the divine essence of femininity and invites others to embrace themselves fully, honoring vulnerability and strength as essential elements of the human experience.

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## Homiens Curator's Comment

*von Katz's portraiture radiates with a transcendent, spiritual intensity, elevating the feminine form through dramatic color and light. The painting feels like a modern icon, celebrating strength and self-actualization with visceral power.*

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Artwork: Haley von Katz, *God is a Woman*, 2025, Oil on canvas, 30" x 30" (762 mm x 762 mm).

# Wincy Kung

Lives and works in the United Kingdom

## Artist Biography

Wincy Kung is an artist, illustrator, spatial designer, and facilitator from Hong Kong, currently based in London. Her practice explores cultural heritage, architecture, and storytelling, with a focus on preserving and revitalizing intangible cultural heritage. She holds a Master's degree in Illustration with Distinction from the University of the Arts London, Camberwell College of Arts, and a Bachelor's degree from the School of Design, Hong Kong Polytechnic University.

Her project, *Bamboo Craft Festival*, has received international recognition across multiple disciplines, including art, architecture, illustration, and graphic design. She is the Asia Winner of the Art for Change Prize 2024 and has been awarded the World Illustration Awards, a Gold Medal in the Society of Illustrators 65th Annual, the International Design Award, and New Discovery of the Year in the Architectural Master Prize. Her work has also been recognized by the A' Design Award, Design Educate Award, Japanese Illustration Award, Hiii Illustration Award, and The Architectural Drawing Prize.

Her projects have been exhibited in London, Hong Kong, New York, Germany, Beijing, Greece, and Shenzhen and featured on major design platforms such as *DesignBoom*. Passionate about art and design education, she facilitates workshops, including "Exploring Cultural Heritage: Making, Sharing, Transforming."

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## Artist Statement

The project explores the Chinese Cultural Heritage in the context of globalization, looking at the festival performance, parade, and dance celebrated by Chinese New Year events in London China Town. These include the Dragon Dance Performance, the Northern and Southern Lion Dance, the Ying Ge Dance, and Paper Crafting Parade Float, and the Hanfu Parade. It aims to preserve and share traditional cultural practices, bringing in ideas of collective memories, and palimpsest to investigate how a community, traditional practice, and place can connect the past, present, and future.

## Homiens Curator's Comment

*Kung's detailed, panoramic vision acts as a vibrant archive of living tradition within a globalized setting. The work's intricate narrative layers bridge the gap between historical heritage and contemporary community.*



Artwork: Wincy Kung, *Celebrating the Chinese Cultural Heritage (1 and 2)*, 2025, Hand drawing and digital drawing, animation, 36.2" x 15.7" (920 mm x 400 mm) and 66.5" x 17.2" (1690 mm x 436 mm) respectively.

# Emily Landberg

Lives and works in the United States

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## Artist Biography

In my artistic practice, I explore the extraordinary within the ordinary, transforming mundane objects into vibrant symbols of everyday magic. My pop art monotype prints capture the essence of items like combs, eyeglasses, and other familiar artifacts, reimagining them through bold colors and dynamic compositions. Each piece is a celebration of the beauty and significance embedded in our daily lives.

Through the monotype process, I embrace spontaneity and imperfection, allowing each print to reveal a unique story. This technique mirrors the way we interact with and find meaning in the commonplace. My work seeks to elevate these often-overlooked objects, highlighting their inherent artistry and the subtle wonder they hold.

By infusing these everyday items with a pop art sensibility, I aim to invite viewers to reconsider their perceptions and recognize the magic that lies in routine moments. In doing so, I hope to inspire a deeper appreciation for the simple yet profound elements that shape our daily experiences. This is the art of living.

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## Homiens Curator's Comment

*Landberg's monotypes find a playful, rhythmic vitality in the objects that populate our daily routines. By elevating the commonplace through bold pop-art aesthetics, she encourages us to recognize the quiet artistry found in the familiar.*



Artwork: Emily Landberg, *Janky Comb No. 9*, 2024, Monoprint with acrylic, 11" x 14" framed (279 mm x 356 mm).

# Jia Rachel Lee

Lives and works in the United States

## Artist Biography

Jia Rachel Lee (b. 2008) is a visual multidisciplinary artist from Alpharetta, Georgia. She found her love of creating fairytale-like scenarios ever since she was a young kid, conjuring potions of "magic" and writing spell books to "live" her fairytale dreams. As she has grown older, Jia wants to keep this aspect of her life alive through her passion for creating visual art. "I want to maintain and bolster the enchanting dreams I've experienced vicariously through fairy tale stories and its universes, even in a world where reality can beat those dreams down." She has taken art studio classes ever since the 6th grade and has gained recognition for her work from state awards such as the Scholastic Art & Writing Awards and other local exhibitions. In the future, she hopes to pursue further education in design fields such as architecture and interior design.

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## Artist Statement

This piece exhibits the differing weights of struggles I have faced throughout my life, becoming more "heavier" and tricky to solve. I took inspiration from the Cinderella story to demonstrate the comparison of the tears (struggles). I represented these struggles/tears through Prince Rupert's drops and molten glass, depicting the more easily broken glass drops as "light-weight" struggles: struggles that can be easily fixed by my fairy-godmothers (my mentality and maturity). Sooner or later, however, a large, molten tear (created by resin) would form. And the fairy-godmothers, who could destroy the smaller tears, find themselves stuck and incapable of destroying the tear. Due to their failure, the tear grows bigger, becoming a struggle that is at the forefront of my mind; I am not mature enough to solve this problem.

## Homiens Curator's Comment

*Lee's multidisciplinary approach uses surreal symbolism to map the psychological weight of maturation and challenge. The work's material complexity serves as a powerful metaphor for the intricate process of internal growth.*



Artwork: Jia Rachel Lee, *beyond the realm of repair*, 2024, Oil on canvas, resin parts, spray paint, 36" x 24" (914 mm x 610 mm).

# Lily Li

Lives and works in the United States  
Winner of the Homiens Art Prize

## Artist Biography

Lily Li is a freelance illustrator at the School of Visual Arts (SVA) in New York. Her artistic practice focuses on social issues, inequalities, and the human experience, often using watercolor, pencil, gesso, and mixed media. Lily's work invites reflection on contemporary challenges, such as political and societal structures, exploring the tension between individual agency and oppressive systems. Her illustrations often feature symbolic elements and intricate narratives, highlighting marginalized voices and critiquing power dynamics. Currently, she is expanding her portfolio to include character design, scene painting, and other design-related fields, aiming to strengthen her position as a designer and illustrator. Lily's creative process is driven by a desire to provoke thought, inspire change, and push the boundaries of traditional illustration and fine art.

## Contact Lily

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# HOMIENS

## Artist Statement

The waitress finds herself trapped within the restaurant's surreal architecture—neither fully present nor entirely absent. The soft hues and fragmented forms represent the illusion of escape, where every step forward is haunted by the past. The restaurant she works in becomes both a sanctuary and a prison, reflecting the paradox of identity: can one ever truly sever ties with the place that shaped them, or is the desire for freedom an endless loop of return?

## Homiens Curator's Comment

*Li's haunting illustration navigates a surreal, liminal architecture where the self is both visible and obscured. We admire how the work uses delicate textures to critique the silent pressures of modern social structures.*

# HOMIENS



Artwork: Lily Li, *Future-End*, 2025, Wood panel, fiber gesso, watercolor, color pencil, 14" x 22" (356 mm x 559 mm).

# Xinyu Liu

Lives and works in the United Kingdom

## Artist Biography

Xinyu Liu is a multidisciplinary artist based in London. Working across sound, video, installation, animation, printmaking, graphic design, and text, her works investigate how technology and social media influence our daily lives and how they reconstruct the world in this post-truth era.

Recent exhibitions include *Unresolve*, South London Gallery, London (2024); *Interwoven Relationships*, Millbank Tower Podium, London (2024), *Where We're Calling From*, Copeland Gallery, London (2024) and *Diary of Young Artists*, Enjoy Art Museum, Beijing (2023). She is a residency artist at Bow Arts Shaftesbury Avenue.

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# HOMIENS

## Artist Statement

*Attention is All You Need* investigates disinformation, media bias and AI-generated content. The media can create 'news' not based on the event itself, but by filtering and shaping reality. When media aim for clickbait and sensationalism, they may prioritise information that provokes strong emotions or controversy, often at the expense of accuracy or nuance. The way we perceive the world depends on the maps that are drawn for us.

## Homiens Curator's Comment

*Liu's installation challenges our perception of truth in a digital age, using optical distortion to mirror our fractured media landscape. The work serves as a vital investigation into how information is filtered and reshaped for our consumption.*



Artwork: Xinyu Liu, *Attention is All You Need*, 2024, Mixed-media installation (archival inkjet print, optical trial glasses and LED spotlight), dimensions variable.

# Advay Mengle

Lives and works in the United States

## Artist Biography

Advay Mengle (b. 1989) is an American painter, photographer, and pastel artist, based in the San Francisco Bay. His signature paint style combines bold, vibrant color in acrylic and flashe with thick, irregular marks done almost entirely with palette knife to achieve a dynamic, marbled impasto surface, and gessoed canvas peeking through as a compositional element. Years of street, landscape, and wildlife photography inspire many of his compositions. Advay is a member of the California Art Club.

Outside of the arts, Advay is an engineer, technology executive, and entrepreneur, currently serving as founder and CEO of a tech startup, previously at Google, Microsoft, and VP Engineering of a robotics company. Advay is an inventor of over 25 granted patents in software architecture, artificial intelligence, digital commerce, and advertising. He is an advocate of the philosophy that every person can enjoy life as a polymath, stretching one's skills to as many fields as possible.

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# HOMIENS

## Artist Statement

*Firebrand* captures the unity between horse and rider in medias res, with vibrant, energetic marks and a riot of color. A central thoroughbred horse, all taut muscles and flaring mane, gallops across the canvas, its movement echoed by radiating streaks of paint, applied in thick impasto with palette knife. Astride it sits a poised, confident female figure, with flowing dark hair. Layers of acrylic streaks on top of flashe vinyl adds to the color contrast and sense of depth, especially as one views the piece from different angles.

## Homiens Curator's Comment

*Mengle's vibrant palette knife work creates a sense of unbridled kinetic energy and poise. The painting's marbled surface captures a moment of intense focus, celebrating the spirit of curiosity through bold, textured expression.*



Artwork: Advay Mengle, *Firebrand*, 2024, Acrylic and flashe vinyl on linen, 18" x 24" (457 mm x 610 mm).

# Malu Mirones

Lives and works in the United States

## Artist Biography

Maria, or Malu, Mirones is a Panamanian illustrator currently based in New York City. Malu is a self-taught artist with an innate and life-long passion for storytelling, taking inspiration from multiple mediums, particularly animation. While currently working in marketing, Malu is hoping to kick-start her career as an illustrator for children and young adult media. As an artist, she is committed to impactful storytelling for younger audiences, hoping to inspire and uplift kids and young adults the way her favorite pieces of media did when she was younger.

Malu's work focuses mostly on fantasy, magical realism, and finding wonder and adventure in everyday life.

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# HOMIENS

## Artist Statement

One morning I was listening to music and "By the Sleepy Lagoon" by Eric Coates started playing. As I listened to the tune, an image of a circus tent with a warm light cast on a dancing couple came to mind. The song transported me to this scene, and with this piece I attempt to take my audience with me to this melodic and naturally magical moment in my mind.

## Homiens Curator's Comment

*Mirones' digital work possesses an enchanting, narrative quality that transports us into a dreamlike world of wonder. We are drawn to the cinematic warmth of the scene, which captures the natural magic found in everyday imaginings.*



Artwork: Malu Mirones, *By the Sleepy Lagoon*, 2024, Digital painting, 22" x 28" (559 mm x 711 mm).

# Shyne Eghosa

Lives and works in Spain

## Artist Biography

Shyne Eghosa Obazee (b. 1975) is a self-taught Nigerian artist who discovered his passion for art in 2023. With no formal training, Shyne's work is rooted in Neo-expressionism, embracing the raw and unfiltered energy of Art Brut.

He works primarily with acrylics, oil sticks, fabric, and pastels on wood board, creating vivid, textured pieces that blend graffiti, comic elements, and abstract forms.

Drawing inspiration from Jean-Michel Basquiat, Paul Klee, and Barcelona's rich artistic legacy, Shyne's art reflects a fusion of vibrant urban themes. With a nod to the works of Antoni Clavé, Joan Miró, and Picasso, his work is deeply connected to African art, masks, and heritage.

Though new to the art scene, Shyne's talent was recognised when he was selected for the juried 2024 Chianciano Biennale in Tuscany, Italy. He has exhibited in Barcelona, where his bold compositions have captured the attention of local audiences. Currently represented by Tobian Art Gallery in Florence, Italy, Shyne continues to develop his distinctive artistic voice, saying "My art is a conversation between cultures, history, and my personal journey—each piece is a step forward in discovering who I am."

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# HOMIENS

## Artist Statement

*Fabric Persona* is an exploration of color and texture. I wanted to bring the depth and vibrancy of oil paint into fabric, using hand-dyed and acrylic-painted materials to create rich, dynamic hues. This piece emerged during my shift from oil to fabric, allowing me to experiment with layered, frayed edges that add depth and emotion. It's a study of identity—how materials, like people, can be reshaped, layered, and transformed.

## Homiens Curator's Comment

*Eghosa's tactile, neo-expressionist work pulses with a raw, conversational energy that connects personal history to broader cultural masks. The layered fabric creates a dynamic surface that feels like a living dialogue between identity and heritage.*



Artwork: Shyne Eghosa, *Fabric Persona*, 2024, Acrylic, fabric on wood board, 39.4" x 39.4" (1000 mm x 1000 mm).

# Stephanie Oplinger

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

## Artist Biography

Stephanie Oplinger is a multi-disciplinary visual artist from western Pennsylvania, specializing in painting, printmaking, and sculptural works that explore themes and connections between narrative images, feminine power, and divine mysteries. Across various mediums, Oplinger crafts evocative images embodying the strength and resilience of women. Oplinger's work has been shown at the State Museum of Pennsylvania, receiving an award in sculpture, at the Carnegie Museums and the August Wilson Center, receiving Visual Arts Runner Up Prize, and at Harlan Gallery, winning Best in Show. Her painting work is a part of the permanent Special Art Collection at Greater Latrobe SHS and is installed at the Westmoreland County Museum of American Art. She serves as a member of the exhibition committee for the Pittsburgh Print Group, as a member of the Gallery Committee at the Greensburg Art Center, and as a teaching resident artist through Southern Alleghenies Museum of Art. In 2022, Oplinger received her BFA in Studio Arts from PennWest University at California (CalU).

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## Artist Statement

Within my artistic work, I am driven by a profound dedication to unraveling and honoring the rich tapestry of the feminine experience. Through my explorations, I navigate the intricate web of emotions, challenges, and victories that define womanhood. Firmly believing that the narratives we weave, both visually and verbally, shape our perceptions and interactions with one another. I seek to reclaim and reshape the historical portrayal of women

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in Western art within my work, challenging the often harmful narratives that have defined these depictions.

My ceramic sculptures, such as *Defiance*, *Genesis*, and *Eve*, embody the strength and wisdom of ancient matriarchal figures. These pieces evoke a sense of timeless connection, serving as reminders of our shared ancestral origins and the enduring power of feminine resilience. By drawing inspiration from ancient forms and archetypes, I aim to create sculptures that resonate with universal truths about identity, belonging, and strength. My soft sculptures, like *Beauty Fetish* and *Hijacked Beauty*, delve into the cycles of self-objectification and commodification perpetuated by media and cultural ideals. These works critique the damaging messages surrounding beauty and the female body, while offering alternative narratives that empower women to reclaim their autonomy and self-worth.

While my art practice spans various mediums, including painting and printmaking, sculpture anchors my mission to foster introspection and empowerment. Through each piece, I aim to ignite conversations that transcend societal boundaries, urging individuals to reflect on the narratives that shape our collective understanding of gender and identity. My work is a call to embrace authenticity, honor shared histories, and celebrate the transformative power of the feminine spirit.

## Homiens Curator's Comment

*Oplinger's raku-fired sculpture carries the weight of ancient matriarchal wisdom, reimagining feminine power through earthy, elemental forms. The work acts as a resilient reminder of shared ancestral strength and biological truth.*

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Artwork: Stephanie Oplinger, *Genesis*, 2024, Ceramic clay, raku fired with horse hair, 11" x 9" x 5.5" (279 mm x 229 mm x 140 mm).

# Don Perley

Lives and works in the United States

# HOMIENS

## Artist Biography

Don Perley, an American artist, began his career in 1975. For the first 15 years, his work centered on experiments in acrylic painting and painted collages created from product packaging and other public advertising. By the year 2000 he had evolved into two lines of development—painted assemblages created with diverse malleable materials and abstract oil paintings bursting with color. Don has successfully developed a unique voice and language that presents the joyous and healing messages he finds in the heart of untamed nature. He is the recipient of several awards for painting in national juried competitions including best in show and best painting. Don has had solo gallery shows in Philadelphia, the Hudson Valley of New York, and New York City in the Chelsea gallery district. His work has also appeared in numerous group shows. Don Perley currently lives and works in Stamford, Connecticut, USA.

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## Artist Statement

My work is improvisational, layered and complex. It is also naturally jubilant and tender. I very much believe in the artist as alchemist who can transform the brokenness of our world into something more precious than gold.

In my work secrets are revealed slowly over time. The raw and rough of chance improvisational encounters, upon close observation, become delicate, soothing and healing.

My paintings have no center of focus—they push the eye from one passage to another on a journey of spontaneity. They draw the viewer into an exploration of the raw physical properties of paint, ink and materials that deform to present their essence, to offer themselves up.

What I create are arenas in which colors and materials display their properties freely in play and combine in unplanned and joyous ways. My intention is not so much the creation of art but more a search for spontaneous life springing out of improvisations in pure color. This is a fundamentally exuberant enterprise and I see it as direct painting, direct expression and direct communication.

## Homiens Curator's Comment

*Perley's improvisational canvases are joyous arenas of spontaneous color and material alchemy. The work invites us to witness a search for life within the paint itself, celebrating the healing power of unscripted creative play.*



Artwork: Don Perley, *Come Away*, 2021, Oil, acrylic, ink, pastel, pencil on canvas, 36" x 48" (914 mm x 1219 mm).

# Linda Reymore

Lives and works in the United States

# HOMIENS

## Artist Biography

Linda Reymore is an award-winning contemporary artist specializing in non-objective abstraction. She earned a Bachelor of Fine Arts from St. Mary's College, Notre Dame, Indiana, and later a Master of Science in Marketing Communications from Roosevelt University in Chicago while working in advertising.

In the mid-1970s, while living in North Carolina, Linda held a solo exhibition in a Kinston gallery, where several of her works were acquired for a corporate collection. Though her career took her beyond the art world, she remained deeply involved in the arts, serving on boards and leading arts organizations. For 17 years, she was President and Executive Director of the Treasure Coast Youth Symphony, using her business and design expertise to expand its reach.

Upon retirement, Linda returned to her artistic roots, gaining recognition in exhibitions worldwide. She is a Signature member of the International Society of Experimental Artists, MartinArts, the Martin Artisans Guild, and the St. Lucie Cultural Alliance. Now based in Florida, she continues to create and exhibit her work, pushing the boundaries of abstraction and inspiring new audiences.

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## Artist Statement

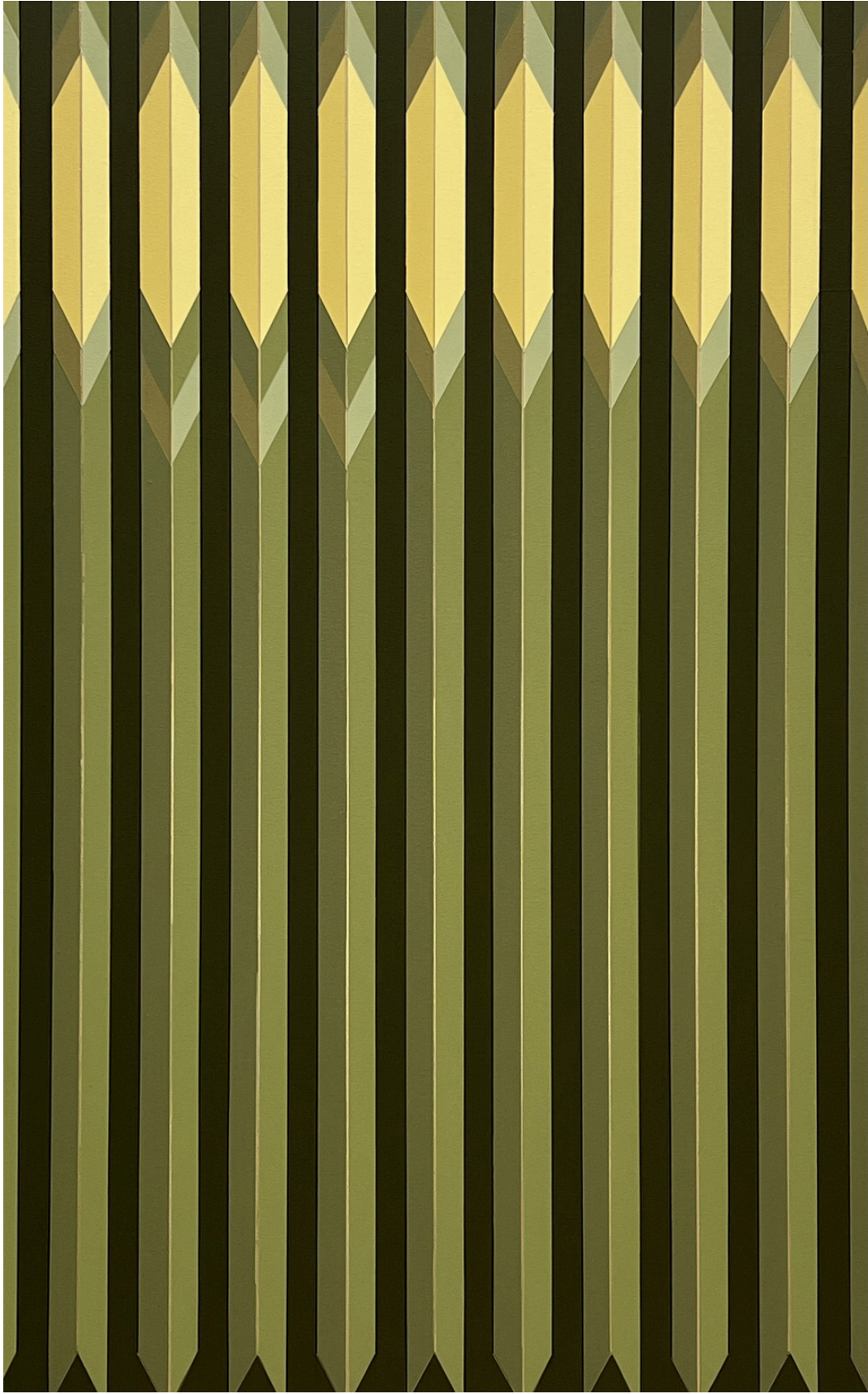
Much of my work is non-objective and minimalist, using acrylics on canvas with materials like cheesecloth, modeling medium, wire, and inks. My process is a puzzle-solving exercise—assembling and balancing elements until I find a composition that feels “comfortable” or “comfortably uncomfortable.” Shifting between shape, form, line, texture, and color keeps my work dynamic and continually inspiring.

This process led me to explore whimsical anthropomorphic forms, where even subtle hints of the human figure evoke spontaneous viewer interpretations. This interplay between abstraction and recognition fascinates me, turning each piece into a conversation shaped by perception and memory.

My patio studio, surrounded by Florida's lush vegetation, heavily influences my *Garden Series*, where nature's organic shapes are reimaged through geometric abstraction. I aim to capture the essence of the garden, blending its wildness with structured minimalism to create balanced, dynamic compositions

## Homiens Curator's Comment

*Reymore's minimal, non-objective abstraction resolves into a balanced landscape of geometric harmony and organic memory. The painting's rhythmic structure invites us into a contemplative space where simplicity becomes profound.*



Artwork: Linda Reymore, *Cornfield*, 2025, Wall paint, acrylic ink on canvas, 48" x 30" (1219 mm x 762 mm).

# Tetiana Ridosh

Lives and works in the United States

## Artist Biography

Creative and dedicated textured artist with a passion for transforming emotions into captivating visual art. With expertise in modeling paste, acrylics, epoxy resin, and textured mediums, I specialize in creating layered, dimensional pieces that evoke depth and invite exploration. My work combines modern techniques with a deep appreciation for natural textures. I create my own textured paste to achieve unique, high-quality finishes that enhance the depth and visual impact of each piece.

As an artist, I have always been passionate about helping others discover their inner creativity and connect deeply with their souls. This journey led me to develop my own Therapy Box, a unique tool that empowers individuals to create their own textured art. The box includes my specially crafted textured paste, designed to inspire self-expression and make the process of creating art both therapeutic and accessible.

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# HOMIENS

## Artist Statement

This textured paste artwork captivates with its vibrant and immersive blue hue, evoking a sense of calmness and endless depth. The rugged, sculptural surface features intricate ridges and organic patterns reminiscent of windswept dunes or ocean waves frozen in time. The tactile quality invites viewers to imagine running their fingers across the textured canvas, further enhancing the sensory experience.

The bold yet soothing shade of blue conveys tranquility and strength, while the layered textures hint at the complexities and raw beauty found in nature. This piece captures the essence of movement and stillness simultaneously, creating a harmonious balance that invites introspection and a moment of serene contemplation.

## Homiens Curator's Comment

*Ridosh's sculptural surface work creates an immersive sensory experience of tranquility and depth. We are captivated by the work's tactile ridges, which evoke the raw, sculptural beauty of nature's most enduring patterns.*



Artwork: Tetiana Ridosh, *Azure Reverie*, 2024, Textured paste mix with acrylic paint, 48" x 24" (1219 mm x 610 mm).

# Shiza Saqib

Lives and works in the United States

## Artist Biography

Shiza Saqib, born in Pakistan in 2002, is a multidisciplinary artist. She earned her undergraduate degree in Fine Art from the University of Edinburgh and the Iceland School of the Arts. She is pursuing graduate studies in Psychology at Columbia University, focusing on Spirituality, Mind, and Body Studies. Her work has garnered recognition through her selection for the RSA New Contemporaries exhibition following her thesis show and winning the ArtsThread Fine Art Prize as part of the Global Creative Graduate Showcase.

In her work, she delves into the synergy between self-exploration and the creative process, weaving together her Eastern roots, Sufi psychology, and experience as a yoga teacher. Central to her practice is achieving a 'flow state' through intuitive movement, breathwork, and repetition. Her work pivots towards an in-depth analysis of the art-making processes, highlighting the essential role of slowness, introspection, and somatic awareness.

Using miniature drawings and embroidery as a gateway to meditation and heightened awareness, she creates pieces by repeating specific words in my mother tongue, Urdu. These invite pause, offering a visual rhythm that harmonises with the viewer's tempo of stillness and motion.

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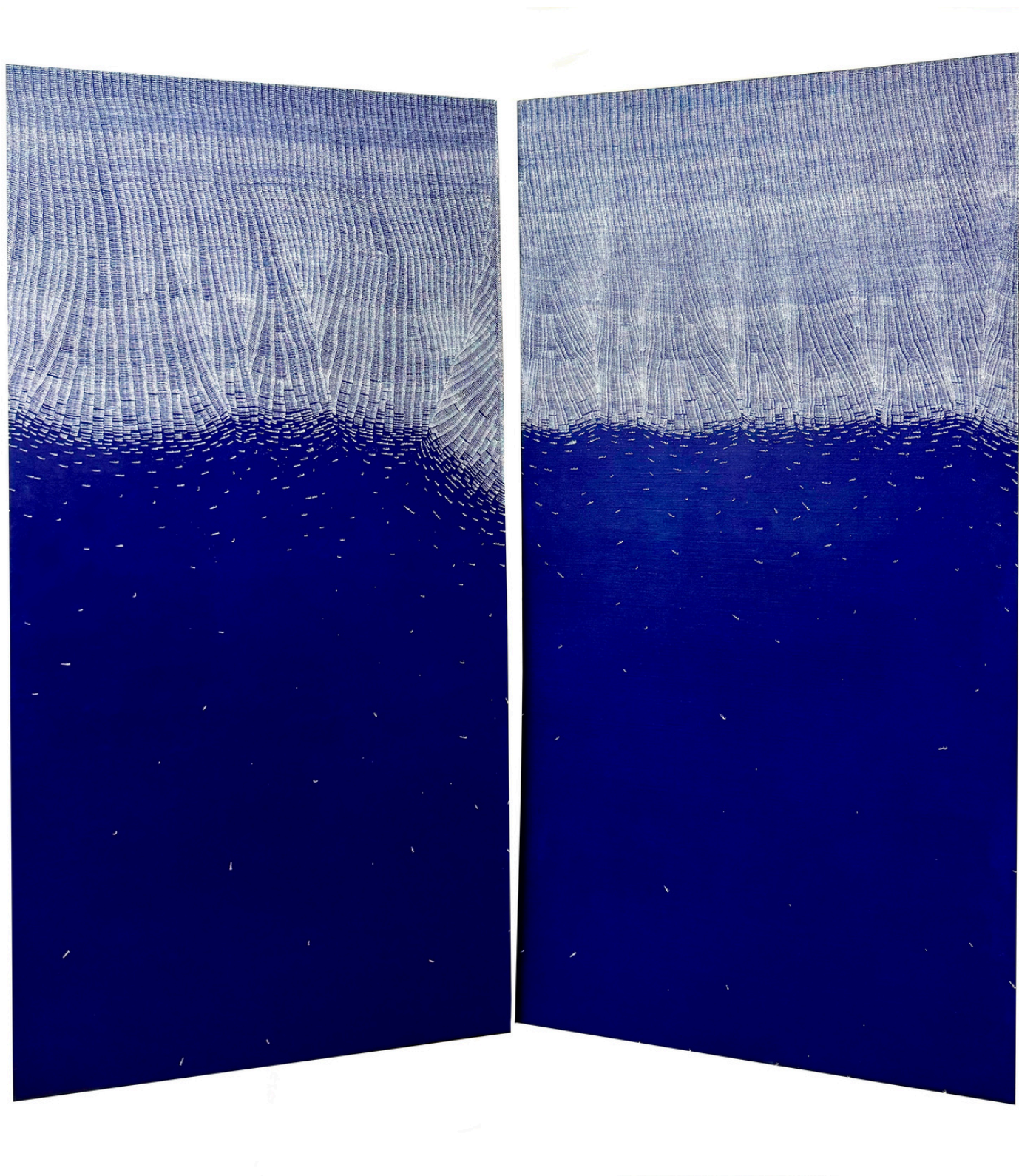
# HOMIENS

## Artist Statement

This diptych explores the sentiments of love, loss, and longing. It reflects the inescapable duality of existence—light and dark, birth and death, bitter and sweet—forever paired.

## Homiens Curator's Comment

*Saqib's diptych uses rhythmic repetition and somatic awareness to explore the delicate balance of human existence. The work's meditative quality offers a visual hush that honors the dualities of love and loss with profound grace.*



Artwork: Shiza Saqib, *Bittersweet*, diptych comprised of الفت (Love) and فرقت (Loss), 2025, Pen and acrylic on wood, each 24" x 48" (610 mm x 1219 mm).

# Rajul Shah

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

## Artist Biography

Rajul Shah (b. 1968, Mumbai) is a contemporary artist whose artistic formation includes mentorships with Masters in Japan, studies at Temple Tokyo Tyler School of Art and La Salle College of the Arts in Singapore. Her practice, marked by technical rigor and depth, is informed by a previous two decades of work in the healthcare industry, shaping a layered visual philosophy attentive to healing and transformation.

Her work merges Kintsugi, chakric symbolism and inquiries into the balance of energy within the human body. Layered tonalities, and luminous golden angular lines that hold fragmented structures together are metaphors for renewal and the reconstruction of brokenness.

Shah documents emotional and physical resilience as an evolutionary process considering the limits of medical intervention while affirming an inherent energetic phenomenon in the healing process. Her oeuvre is shaped by Indian origins, her US upbringing, Japanese study, and her dual base in Singapore and the US, imbuing her work with universal resonance.

Rajul Shah has exhibited internationally and been featured in *Art Seen Magazine* (2025) and *Create Magazine* (2025). Among other awards, Shah's work has also received an Honorable Mention in the *Artists Magazine's* 42nd Annual Art Competition to be published in January 2026.

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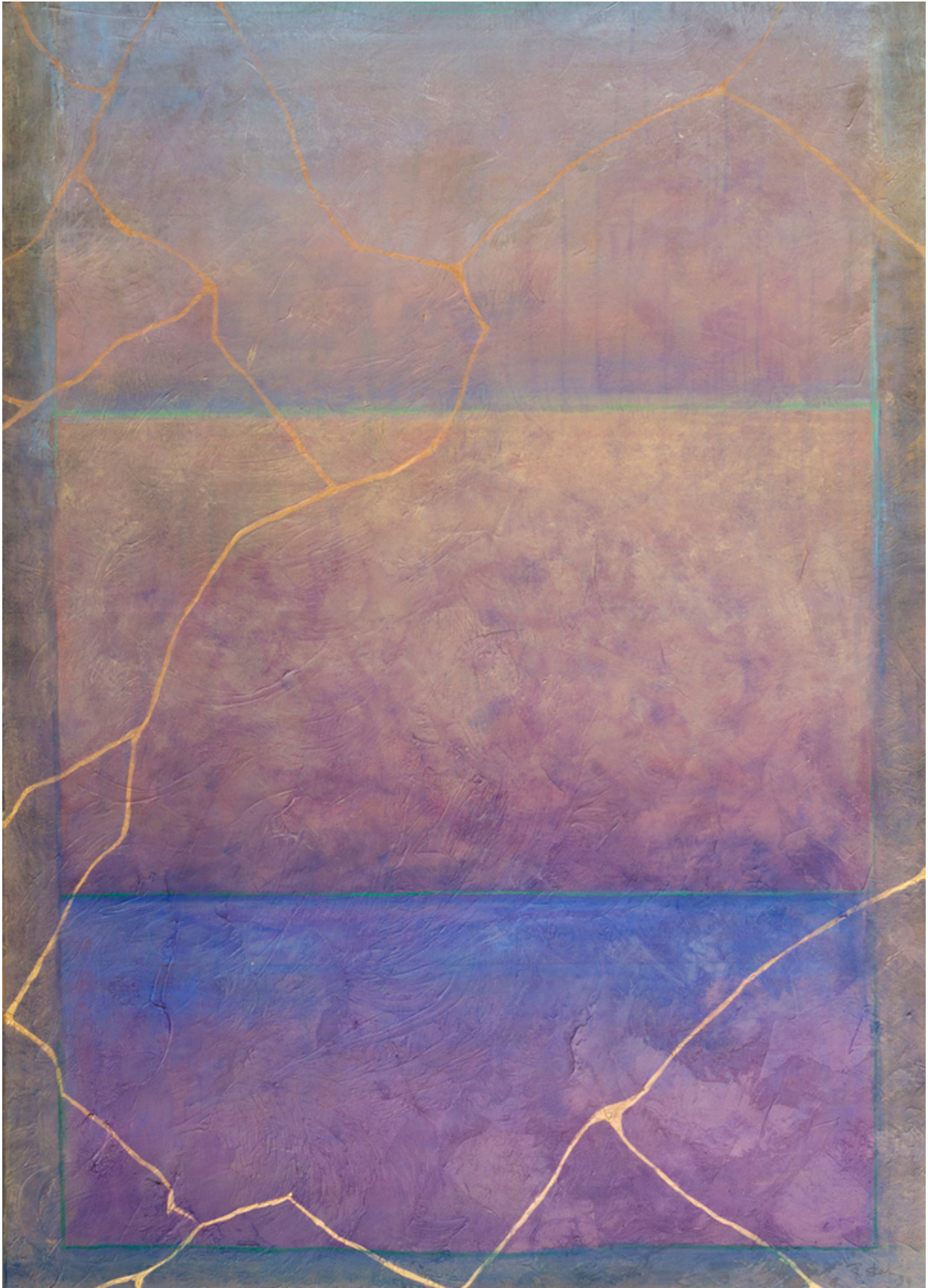
# HOMIENS

## Artist Statement

Using the aura associated with each chakra, abstract color fields with gold kintsugi lines represent the renewal and energy balance within each of the human body's chakras (energy centers). We have 7 energy centers in our body with each one responsible for the health of the musculoskeletal and organs in its area. Red (*ReBirth*) is the aura for the Root (1st) Chakra located at the base of the Spine and represents the Identity of a person. Yellow (*Warriors I*) is the aura for the Warrior (3rd) Chakra located in the Solar Plexus – this is the energy center for self-empowerment. Purple, Gold and White (*Spirit Rise*) represent the 7th Chakra located in the Crown – the energy center for peace and enlightenment.. Orange and Blue (*Essence*) represent the 2nd (Sacral Plexus) and 5th (Throat) chakras, which represent the “essence” of a person (which is built upon one's identity) and means of self-expression. Other chakras include the heart (5th) chakra whose aura is green and is the energy center from which we connect to the world; and the third-eye (6th) chakra whose aura is indigo and commands our ability to “see and understand” the world around us.

## Homiens Curator's Comment

*Shah's luminous, layered philosophy finds healing in the reconstruction of the broken, using gold as a metaphor for resilience. The work's chakric symbolism invites a spiritual introspection into the energetic balance of the body.*



Artwork: Rajul Shah, *Spirit Rise*, 2024, Acrylic, 23 karat gold leaf on linen, 35.4" x 47" (900 mm x 1200 mm).

# Nadia Da Silva

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

## Artist Biography

My work delves into themes of longing and otherness, navigating the intricate terrains of displacement, identity, and belonging. Growing up in a Catholic household as a non-binary immigrant, my practice explores my navigation of life in a feminine body, embodying the tensions and intersections of culture, gender, and faith. Through my art, I explore the body as both a personal and cultural landscape, bridging narratives of home and self. Born in Portugal and raised in Canada, my experience of duality informs my creative process. I mainly use oil paint, oil pastel, and ink on found surfaces, turning personal struggles into large, bright, and dramatic compositions that often teeter on the edge of chaos. This vibrancy reflects a transformation of internal conflict into works that engage with memory, place, and identity.

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# HOMIENS

## Artist Statement

*Mother I Suffer* is a deeply personal exploration of memory, grief, and unresolved tension. Created with oil paint, charcoal, oil pastel, and ink on canvas, the piece reflects my experience growing up in a religious immigrant household, where devotion and distance coexisted. It captures the push and pull of my relationship with my mother—an emotional entanglement of love, resentment, and an aching desire for something that remains just out of reach. Through layered textures and expressive marks, the work embodies a realization I've carried into adulthood: that I can never win, that reconciliation is impossible, that the mother I long for exists only in fragments of memory. *Mother I Suffer* does not seek resolution but instead sits within the discomfort of longing, loss, and the weight of inherited faith.

## Homiens Curator's Comment

*Da Silva's dramatic portraiture confronts the weight of inherited faith and the complexities of displacement. The painting's expressive marks sit within the discomfort of longing, turning internal conflict into a powerful, chaos-tinged beauty.*



Artwork: Nadia Da Silva, *Mother I Suffer*, 2024, Oil, charcoal, oil pastel, ink on canvas, 20" x 24" (508 mm x 610 mm).

# Tahnee Stockhem

Lives and works in the United States

## Artist Biography

Tahnee Stockhem (b. 1988, Brussels, Belgium) is an artist currently living and working in the Twin Cities (Saint Paul), Minnesota, USA. She earned her BFA from Ensav La Cambre in Brussels in 2016. Stockhem's professional experience includes gallery assistant and curatorial internships, as well as a storyboarding internship with internationally renowned artistic director Luc Petit. Her work has been featured in group exhibitions, including a 2024 showing at Gallery13 in the Aloft Hotel and a 2013 exhibition in Clervaux, LU. In 2022, she held a solo exhibition at the University Club of Saint Paul, and in 2023, her artwork *Retreat* was awarded first place in a juried exhibition at The Pablo Center at the Confluence in Eau Claire, Wisconsin.

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# HOMIENS

## Artist Statement

The theme has been ongoing for 10 years of abstract research that started during my years in college, La Cambre Ensav, Brussels. This is a vision made with a sense of purpose to show how the imagination can be stretched, how far it can go.

With minimum materials, such as pencils and paper, drawing has always been a fascination to me.

The audience is called to question their environment through the products we consume—what we eat in our daily lives. I use the process of expression, putting the power of the mind into work, where curiosity should thrive. This is where boundaries don't exist, where we explore the possibilities of the brain. This is a representation of self-discovery, achieving beyond what society dictates.

My work fits within the context of contemporary art because it isn't tied to just one specific aesthetic like Classicism or Modern Art. Even though my work relates a lot to Belgian influences from the Surrealism era (Magritte to Spilliaert).

The goal is to create an alternative to reality.

## Homiens Curator's Comment

*Stockhem's graphite explorations stretch the boundaries of the imagination, using minimal materials to question the limits of reality. The work serves as a sophisticated representation of self-discovery through the infinite possibilities of the mind.*

# HOMIENS



Artwork: Tahnee Stockhem, *Other dimensions*, 2018, black and white graphite, 31" x 21" (787 mm x 533 mm).

# Moyan Wang

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

## Artist Biography

Moyan Wang was born in China in the year 2000 and is currently an MFA student at UNC-Chapel Hill. She uses ceramics, paintings, and sculpture to explore the intersections of the personal, social, and historical trauma of China and the Chinese diaspora, drawing connections between the private and the public, the mythological and the realistic. Using materials and objects with rich cultural history, she creates enigmatic metaphors for unspoken stories.

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# HOMIENS

## Artist Statement

I've been haunted by encounters with fragmented Chinese Buddhist statues and paintings—some abandoned in the land of their origin, others displaced into Western museums. These remnants often bear the marks of historical trauma: vandalized during political upheavals, eroded by time and neglect, or looted to fill colonial collections. Yet, their enduring beauty offers a glimpse into the richness of a once-splendid culture now lost to time.

As a Chinese international student, I see reflections of myself in the statues and paintings: either remaining in my homeland, threatened by political forces, or emigrating abroad, feeling adrift and uprooted. Through painting, I draw parallels between my inner turmoil and the collective wounds of Chinese history, etched into these fragments of cultural heritage.

## Homiens Curator's Comment

*Wang's evocative use of found objects creates an enigmatic space where personal and collective traumas are tenderly witnessed. The work acts as a poignant metaphor for the displacement and enduring beauty of cultural heritage.*



Artwork: Moyan Wang, *Witness*, 2024, Oil and golden foil on found wooden drawer, urushi lacquer on dried orange peel, 15" x 14" x 3" (381 mm x 356 mm x 76 mm).

# Garnet Willis

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

## Artist Biography

Garnet Willis is a Canadian interdisciplinary artist, audio engineer, composer and instrument builder. He combines his disparate skills as designer, wood and metal-worker, sound engineer and electronics geek to produce multivariate artworks that explore the interplay between physical form, musical interface, and sound. His artistic practice explores the crossroads between sensation, form over time, sentient matter, and material agency. He enjoys team collaborations—especially when he gets to design and build new types of lively and challenging objects. Recently in his own work he has revisited his background in music composition to develop stochastic shapeshifting sculptures that utilize complex material calculations driven by internal stresses resulting in unpredictable, real-time changes in physical form. He has garnered prestigious international awards for his artworks, compositions and recordings, including the Bourges Prize (1995), and the Ars Electronica Golden Nica (2025.) He has had his work exhibited and performed in the USA, UK, France, Austria, Germany, Italy, Mexico, the Netherlands, Belgium, Portugal, Croatia and Colombia. He has written/built many commissioned works including his “flux” series of self-playing electromagnetic sound sculptures.

## Contact Garnet

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## Artist Statement

Homo Sacer: the outcast, the exile, a liminal being whose existence, cursed and at the same time sacred, is neither governed by the law nor accountable to it; a being whose fate is at the mercy of the gods and whose death at the hands of others can be neither murder nor sacrifice; a being whose life is of pure indifference to the state from which they are banned, and thus liberated.

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This series of constructions first suggested itself to me as I was stacking left-over plywood from which various parts of my kinetic sculptures and other projects had been cut. In the stack, a jangle of contraposed negative spaces caught and held my attention, and began to suggest new life and possibility where, before, I had seen only cast-offs. From the very first, my work has been about finding ways to liberate the voice of my materials (frequently, but not always or only, wood): to allow texture, grain, density and resonance to find a vocabulary that can speak for itself. At that moment, the scrap heap in my wood shop announced itself in a language that I realised had surrounded me since childhood but to which, until that moment, I had never paid attention. Immediately, I started experimenting with these internal form/spaces by changing the order of sheets, and sometimes swapping one sheet for another, with each change resulting in a thoroughgoing transformation—each speaking in its own patois of its own laws, its own properties, its own dynamics. Each alteration or addition has to settle—and I have to learn the inflexions of each new regional dialect. Changes unfold gradually over extended periods of time until the piece pronounces its own conclusion. Through this slowly unfolding process, each work in the *Homo Sacer* series becomes a society of exiles that have found their common tongue: a dynamic family that could only coalesce once released from external expectation to the freedom of uncertainty that opens beyond the intentional and quotidian.

One middle layer of this piece (#9) has been painted red. This “peek a boo” addition of colour to positive space in internally masked layers is something I am continuing to enjoy experimenting with.

## Homiens Curator’s Comment

*Willis’s plywood construction liberates the voice of reclaimed materials through a sophisticated interplay of negative space. The work’s unpredictable internal dynamics suggest a complex society of forms emerging from released expectation.*



Artwork: Garnet Willis, *Homo Sacer Series #9 (red)*, 2024, Reclaimed CNC cut plywood sheets from newly completed collaborative installation, glue, reclaimed paint, 21" x 20" x 2.75" (533 mm x 508 mm x 70 mm).

# Qian Xu

Lives and works in the United States

## Artist Biography

Qian Xu's painting practice explores intangible and intimate interpersonal relationships while evoking nostalgic reflections on childhood memories. Her distinctive style blends realism and abstraction, drawing inspiration from her illustrative background. Through luminous, childlike color palettes and continuous shapes, she captures playful conversations that unfold on the canvas. Emphasizing painterly mark-making and gesture, Xu integrates themes of meditation, the passage of time, fantasy, desire, nature, and loss. Her work serves as a bridge between personal introspection and universal human experiences, inviting viewers to connect with their own emotions and memories.

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## Artist Statement

*Trinity* is a vibrant exploration of interconnectedness, memory, and emotion, rendered through a harmonious fusion of realism and abstraction. The composition centers on a richly detailed pansy, its petals unfolding with fluid, gestural brushstrokes that evoke a sense of organic movement and transformation.

## Homiens Curator's Comment

*Xu's emotive fusion of realism and abstraction captures the fluid, interconnected nature of memory and interpersonal bonds. The painting's gestural brushstrokes and inviting palette create a nostalgic bridge to our most intimate experiences.*



Artwork: Qian Xu, *Trinity*, 2023, Oil on canvas, 30" x 40" (762 mm x 1016 mm).

# Jeehee Yoo

Lives and works in the United States

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## Artist Biography

Jeehee Yoo (b. Seoul, Korea) is a multidisciplinary artist in New York. She holds an MFA in Mount Royal School of Art from the Maryland Institute College of Art, a Post-Baccalaureate in Painting and Drawing from the School of the Art Institute of Chicago, a BFA in Korean Painting, and a double major in History of Art from Ewha Womans University in Seoul. Her diverse educational background, including attending Columbia Summer School, has contributed to her multidimensional approach to art, seamlessly merging Korean traditional elements with contemporary perspectives. Her work has been exhibited at various places, most recently in the Nars Foundation Residency Program. Her open studio has been reviewed by Isa Farfan in *Hyperallergic* and she has been interviewed in the *New Visionary Magazine*.

## Contact Jeehee

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## Artist Statement

In my artistic exploration, I intertwine traditional Korean paper with recycled materials to delve into the interplay of time, space, absence, and presence. The act of repurposing discarded remnants into new forms serves as a profound metaphor for the passage of time itself, and the void that exists within and around us. Through techniques such as crafting paper pulp and clay, and sewing or weaving these materials, I endeavor to redefine our perception of past, present, and future, bridging the gap between tangible reality and intangible emptiness.

Reflecting on the concept of negative space found in East Asian art, I contemplate emptiness and absence, conveying ambiguity, evoking feelings of dreamlike melancholy, or

grasping at the edges of vaguely remembered sensations. As I immerse myself in the intricate dynamics between absence and presence, I find inspiration in the overlooked entities that hold profound significance yet evade conscious attention. Everyday objects and spaces become symbols of personal identity, familial heritage, and cultural essence. These elements possess a profound significance that becomes palpable only in their absence.

Rather than seeking to define what is inherently Korean in a traditional sense, I find myself drawn to the subtle nuances and everyday experiences that shape cultural identity. Informed by Korean traditions and culinary rituals, I explore themes of resilience, communal support, and cultural values. The shapes and forms of containers and dishes used in food presentation influence my artistic expression, symbolizing security, belonging, and cultural identity.

Through my ongoing artistic endeavor, I strive to communicate the significance of these seemingly mundane facets of our lives. My work invites viewers on a contemplative journey to reflect not only on the interplay of time and space but also on the elusive nature of existence itself, as captured through ordinary objects and enveloping spaces.

## Homiens Curator's Comment

*Yoo's repurposing of traditional and discarded materials creates a profound dialogue between absence and cultural essence. The work's rhythmic shadows redefine our perception of time, finding significance in the mundane remnants of a life lived.*



Artwork: Jeehee Yoo, *Shadow of Rhythms*, 2024, Paper pulp, papier-mâché, acrylic, 23" x 84.5" (584 mm x 2146 mm).

# Shuman Yu

Lives and works in the United States

## Artist Biography

My name is Shuman Yu. I'm an Asian American artist who creates life-size oil portraits in a surreal style. My paintings are often inspired by political and historical events related to my own experiences, as they dissect social issues and bring a new perspective to my viewers.

## Contact Shuman

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# HOMIENS

## Artist Statement

*Madame Butterfly* is an opera composed by Giacomo Puccini in 1904. It is a tradition that centers around the romantic encounter of an American soldier and a benevolent Japanese woman. For me, the story of *Madame Butterfly* is living evidence of cultural colonization. Her missing face represents the untold story. In her, I saw a woman catering to social expectations, and seeking balance between Eastern tradition and Western influence.

## Homiens Curator's Comment

*Yu's surreal, life-size portraits provide a haunting perspective on the untold stories of cultural colonization. The painting's missing face and historical symbols demand a careful dissection of social expectations and identity.*



Artwork: Shuman Yu, *Madame Butterfly and Cambodia Lion with Cupid Wings*, 2024, Oil, charcoal, oil pastel on canvas, 100" x 80" (2540 mm x 2032 mm).



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