HOMIENS



MEET THE ARTISTS

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Artwork: Eona Jiawei Gao, *Thorn*, 2024, Ceramic, 10" x 10" x 12" (254 mm x 254 mm x 305 mm).

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Contents

HOMIENS

Preface 4

Momentarily We Were Glimmering
Tomo Avalean 6

Willow Weaving
William Barnardo 8

Fierce Fish
Jennifer Bowman-Day 10

Fossil 2
Gerardo Bravo 12

Family Prosperity
Yizhong Chen & Mei Mei Chen 14

Cornered Peperomia
Manda Comisari 16

Barn #6
James Cooper 18

Duality of Woman
Angel Daze 20

Dragon Blood Tree
Mary Hill 22

Ciiiiiiiiiiigarette
Artie Hinz (with Alexander Maslyuk) 24

Thorn
Eona Jiawei Gao 26

Perfect Pour
Steve Kavalec 28

Pixel Weaving August 12 1988
Aomi Kikuchi 30

Outside the boundaries #2
Michael Larson 32

Clearing the Text
Chu Ling-Jung & Tang Zi-Xian 34

Infinity
Youri Messen-Jaschin 36

Haori
Megumi Ohata 38

Keep Going
Stephanie Rado Taormina 40

Moon Ripple
Mark J. Richards 42

PFKNR
Kevin Alexander Rivera Vazquez 44

¡Es tu cumpleaños!
Osvaldo Rodríguez Ruiz 46

Golden Happiness - Life is Wonderful!
Andrea Schimböck 48

Highland Cow
Samantha Tzambazis 50

I am (not) my Grandmother's Granddaughter
Jamie Walton 52

Green with Patience
Darcy Whent 54

The Bath
Leigh Witherell 56

Ephemeral I
Yvette Yujie Yang 58

Lost in Translation
Yachan Yuan 60

In God We Trust
Yulia Yunik 62

Underneath It All
Yifan (Belinda) Zhang 64

Preface

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

Tomo Avalean

Lives and works in the United States

Artist Biography

I am Tomo Avalean, a painter currently based in Providence, Rhode Island. I paint to tell tales about the queer body and what it feels like to have a body. I'm constantly exploring human relations. What does it mean to hold hands with one another? What does it mean to hurt one another? I find myself constantly learning how to deal with big emotion through my paintbrush.

I've been consumed by thoughts of relationships and the complexity of human connection. I find myself asking questions about the nature of intimacy and the boundaries that define it. I am curious about two being one. I want to know more about the difference between me and us. I'm drawn to the tension between individuality and togetherness, wondering what it is to actually separate. My work also touches upon an ongoing exploration of the lines and limits between love and hate, intimacy and estrangement.

Contact Tomo

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Artist Statement

Momentarily We Were Glimmering is a reflection on the ephemeral nature of love and the stories we tell ourselves to sustain it, even when it's bound to unravel. The piece draws from a doomed relationship I allowed myself to inhabit, not out of ignorance, but out of a longing for a different outcome—a different narrative that might magically take shape if I clung tightly enough.

This work is about the human need to love something deeply, to claim it as yours in a world where permanence often feels out of reach. It's about the way love, in its purest form, seeks closeness and connection, yet can become muddled by fear and insecurity. What begins as a tender desire to protect can evolve into possessiveness, cloaked in the illusion of care. I put on my rose tinted glasses and walk towards it all.

Homiens Curator's Comment

Avalean's monumental oil portrait utilizes surreal, exaggerated proportions to capture the overwhelming psychological intensity of human connection and possessiveness. We are deeply moved by how the subject's fiercely gripping hands and starry, rose-tinted gaze brilliantly materialize the complex tension between tender vulnerability and a doomed, clinging attachment.



Artwork: Tomo Avalean, *Momentarily We Were Glimmering*, 2022, Oil on canvas, 72" x 66" (1829 mm x 1676 mm).

William Barnardo

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

Artist Biography

I am an oil painter, installation artist, and musician, based in the South West and I work all over the UK.

My paintings are figurative with striking compositions and use of color. Influenced by the posthumanist and process philosophy (e.g that of Bennett, Deleuze, Nietzsche) my subjects are often deterritorialized by their actions and context. In this way subjects of portraits, instead of looking out, draw the viewer in.

Contact William

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Homiens Curator’s Comment

Barnardo's striking oil on linen composition utilizes dramatic chiaroscuro to isolate his subject in a moment of profound, quiet absorption. By enveloping the weaver in a vast, atmospheric darkness and turning her gaze inward toward her craft, he brilliantly subverts traditional portraiture to draw the viewer directly into her intimate, process-driven world.



Artwork: William Barnardo, *Willow Weaving*, 2023, Oil on linen, 29.9" x 20.1" (760 mm x 510 mm).

Jennifer Bowman-Day

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Lives and works in Australia

Artist Biography

English-born, Jennifer Bowman-Day, developed a passion for photography in 1992 when she emigrated to Australia.

Later, she became hampered by tremors, and it was during recovery from brain surgery in 2023, Jennifer discovered her joy for painting.

She continued to work in the public service until 2024, when early retirement provided the opportunity to pursue life as an artist, creating artworks based on her own photographs.

When Jennifer's hand tremor is slight, she enjoys producing artworks with fine brushstrokes but on days when it is more pronounced she explores more abstract styles, the results which even surprise her!

Contact Jennifer

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Artist Statement

This fish was painted from an underwater photograph I took many years ago. Luminous against the dark waters. He looked fierce in his surprise, and came up very close to my face mask.

Homiens Curator's Comment

Bowman-Day's striking watercolor captures an arresting, close-encounter perspective of marine life with remarkable immediacy. Her bold contrasts and luminous pigments brilliantly evoke the dynamic tension and unexpected intimacy of an underwater gaze.



Artwork: Jennifer Bowman-Day, *Fierce Fish*, 2024, Watercolor on watercolor paper, 11" x 7.9" (280 mm x 200 mm).

Gerardo Bravo

Lives and works in the United States

Artist Biography

Born in Mexico City (1964), the artist divides his time between Washington D.C. and his hometown. A multidisciplinary creator, his work encompasses painting, sculpture and installation. He studied at the National Academy of Arts, San Carlos in Mexico City from 1994 to 1999. Known for his abstract paintings, which evoke an atmosphere of solemn austerity, this mood extends to his sculptures and installations where he uses ceramics and natural materials such as earth and stone to create mystical environments. His work has been exhibited in institutions such as the Anahuacalli Museum in Mexico City, the Cultural Institutes of Mexico in Ottawa, San Francisco, and Miami, and at the VIII Rufino Tamayo Biennial at the Rufino Tamayo Museum of Contemporary Art, Mexico City, and is part of numerous public and private collections such as the World Bank in Washington D.C. and the Mexican Embassy in Berlin.

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Artist Statement

The image of the fossil implies memory and recognition of the past. In these works, I explore the layered nature of contemporary life and interpret reflections on time, memory, and our relationship with existence. My aim is to highlight the relevance of the present moment, both individually and collectively, where control and loss leave traces that influence our interpretation of reality and shape our memory, which becomes a reference for truth. With my art I do not seek to impose a closed vision of reality, but rather I value abstraction as a means to establish an open connection to sensitivity. Reality, for me, is understood through personal experience, thus allowing access to the deep truths about our existence.

Homiens Curator's Comment

Bravo's austere oil on canvas achieves a remarkably mystical atmosphere through luminous, sweeping brushstrokes that appear suspended within a profound, dark void. We are deeply moved by how this ethereal, sculptural imprint masterfully evokes the layered fragility of human memory, inviting a sensitive and open contemplation of time and existence.



Artwork: Gerardo Bravo, *Fossil 2*, 2024, Oil on canvas, 34" x 34" (863 mm x 863 mm).

Yizhong Chen & Mei Mei Chen

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Live and work in China

Artist Biography

This painting was completed by my husband, Yizhong, and I. After graduating from an art school, we have been engaged in our own art painting studio.

Contact Yizhong and Mei Mei

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Artist Statement

This painting implies that a harmonious family will prosper. This painting uses the most common Chinese style of lotus, fish, and birds to show a common family. No matter how bad the environment is, only a harmonious family can grow in the mud like a lotus and continue to work hard to bloom into a beautiful flower.

Homiens Curator's Comment

Yizhong and Mei Mei beautifully adapt traditional Chinese iconography through precise, light brushstrokes to celebrate the enduring strength of familial harmony. We are captivated by the delicate, serene balance of the piece, where vibrant, flourishing lotus blossoms, graceful koi, and perched birds encircle elegant central calligraphy. The piece celebrates these classic motifs as a profound and uplifting visual metaphor for resilience, unity, and growth together.



Artwork: Yizhong Chen & Mei Mei Chen, *Family Prosperity*, 2025, Acrylic on PVC foam board, 21.7" x 31.5" (552 mm x 800 mm).

Manda Comisari

Lives and works in the United States

Artist Biography

Manda Comisari is a fine artist, illustrator, and author specializing in gouache on paper. She was the first in her family to be born in the United States, to parents who emigrated from Argentina.

In 2010, Manda spent a year traveling internationally before pursuing her BFA in Fine Art at the University of California Santa Barbara. After graduation, she launched a successful art business, collaborating with private and commercial clients worldwide. Additionally, she worked as an editor for scripts in the film and TV industry and as a story editor for middle-grade and early-reader children's books. In 2018, Manda's love of adventure led her to Scotland, where she earned a Master's degree in Illustration from Edinburgh College of Art, graduating with distinction. She later relocated her practice to London. In 2022, she conceptualized, wrote, and illustrated *Unusual Animal Messages*, published by CICO Books.

Her work has been recognized by International Artists Magazine, Society of Animal Artists, David Shepherd Wildlife Foundation, Best of Artists, Pentawards, Creativity Awards, BuzzFeed, AOI World Illustration Awards, Brightness Illustration Awards, and 3x3 Magazine of Contemporary Illustration.

Manda currently lives in Los Angeles with her partner and small dog.

Contact Manda

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Artist Statement

I have always been drawn to stories with a strong emotional core. My latest collection of artworks is inspired by the interplay between the seen and unseen, inviting viewers to examine these dynamics through the lens of common houseplants. Each piece transforms the pot into an x-ray, revealing an elaborate network of roots that otherwise remain hidden.

While the visible parts of plants attract our attention, I'm most fascinated by their buried roots. Beneath the soil, they form a tangled and intimate world—some roots are thick with rhizomes, others delicate and wispy. This hidden complexity mirrors our own lives. Just as houseplants present a facade to the world, we too have outer selves that mask the knotted and messy layers within. Our inner worlds are quirky, tangled, beautiful, and wild.

The idea for this series came about after a medical misdiagnosis left me without my eyesight for almost all of 2023. Unsure of how to interact with the world without the use of my eyes, I spent most of my time indoors and filled my flat with houseplants. While I could no longer take my dog for a walk by myself, I had new incentive to get up in the morning to take care of the plants I was sharing space with. When I could finally see 8 month later, I repotted my leafy companions and became fascinated by their root systems. I realized that my experience mimicked that of my houseplants—their foliage is the first thing anyone notices. Because I looked the same as I always had, no one realized I couldn't see. They saw a facade of wellbeing, but my insides were a mess of conflicting emotions.

Through this collection, I invite viewers to explore and investigate what lies beneath the surface, both in nature and ourselves. Turns out, we all have weird roots in one way or another.

Homiens Curator's Comment

Comisari's pristine gouache composition employs a clever x-ray perspective to reveal the intricate, tangled roots beneath a seemingly perfect exterior. Her crisp handling of vibrant, flat color blocks brilliantly transforms a familiar domestic still life into a profound visual metaphor for our unseen emotional complexities.



Artwork: Manda Comisari, *Cornered Peperomia* from *We All Have Weird Roots* series, 2024, Gouache on paper, 8" x 8" (203 mm x 203 mm).

James Cooper

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

Artist Biography

American, born 1952, Torrance, CA. Lives and works, Solvang, CA. Mostly self-taught. Working only with traditional transparency film or print film in 35mm and 645 formats. The finished photograph is the unmanipulated film image. Regularly exhibits work throughout the US and abroad. Reviewers and jurors have noted the work as suggestive of Hiroshi Sugimoto and color field painting.

Suggestive of the American modernism Precisionism movement, the work is characterized by the reduction of compositions to simple shapes and underlying geometrical structures, with clear outlines, minimal detail, unexpected viewpoints and framing, and an emphasis on the abstract form of the subject.

Precisionists paintings, drawings, and prints also showed the influence of recent work by American photographers, such as Paul Strand, and the style is evident in Ellsworth Kelly's photographs, from the 1950s through the 1980s of barns, their interlocking forms evoking the planes of his own paintings and sculptures.

Contact James

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Homiens Curator's Comment

Cooper's unmanipulated C-print brilliantly utilizes extreme negative space and unexpected framing to distill the rural landscape into its most essential, abstract geometry. We are delighted by how the solitary structure, dwarfed by a vast and sweeping sky, masterfully evokes the Precisionist tradition while offering a profound, contemplative meditation on scale, isolation, and beauty.



Artwork: James Cooper, *Barn #6*, 2021, C-print, unmanipulated transparency film image, 20”x30” (508 mm x 762 mm) image size, 24”x34” (610 mm x 864 mm) paper size, edition of three c-prints, edition of three pigment prints. Signed, numbered and captioned in ink on the verso.

Angel Daze

Lives and works in the United Kingdom

Artist Biography

Angel Daze (Anouk Couldrey), is a 20 year old fine artist based in Brighton, England. Her practice is focused on a surreal and expressionist depiction of life. Her paintings are often an intense representation of emotion with hints to symbolism and romanticism. They often are surrounding concepts of existentialism, identity, pain, mental illness, and beauty. She draw inspiration from both personal experience, social commentaries, poetry and politics.

Her artistic influences include Edvard Munch, Dorothea Tanning, and Frida Kahlo.

She has a background of painting and fashion design with a Foundation diploma in Art and Design from Greater Brighton Metropolitan College (GBMC), and is now at the beginning of her independent career as a professional artist. She has participated in to artist open houses in Worthing, in June 2023 and September 2024. She has also had her jewellery designs exhibited at the One Star Gallery in Melbourne, Australia in December of 2024.

Contact Angel

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Artist Statement

This is slightly inspired by *Les Demoiselles d'Avignon* by Picasso but with a feminist twist. It references the "can you separate the art from the artist" concept, but that's not necessarily the point of this piece. It's a remake of it but from a female artist. The thought behind it is how so many artists have been using sex workers as their models for paintings for centuries despite the fact that they considered them to be unworthy of respect. This painting is bringing to light the faces of women and showing them as real, and intricate people.

Homiens Curator's Comment

Daze's vibrant gouache composition boldly reclaims art historical narratives through a fiercely expressionistic, feminist lens. Her fluid, intensely saturated washes of color achieve a profound psychological depth, elevating the traditional muse into a deeply complex and autonomous subject.



Artwork: Angel Daze, *Duality of Woman*, 2024, Gouache on paper, (140 mm x 195 mm).

Mary Hill

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

Artist Biography

Mary Hill is a multi-media artist living and working in Adelaide, South Australia. Originally completing a degree majoring in painting at the South Australian School of Art (now part of the University of South Australia) she later went back to study photography. Mary exhibited as an art photographer for over 20 years and more recently has returned to painting with a passion.

Contact Mary

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Instagram: @mary.l.hill

Artist Statement

Sparked by my love of the Gawler Ranges in South Australia I have recently returned to painting with a passion and drive.

My work is concerned with “experiencing” the world around me. When I paint I get closer to, and feel, what it is I see and hope that viewers can have an experience of that as well.

Since June 2024 I have limited my color palate to three reds (magenta, cadmium red and pilbara red) one green (viridian) and white. I build the painting by layering each color individually, allowing each layer to influence the next.

When I read that this *Dragon Blood Tree*, located in the Adelaide Park Lands, was dying I had to paint it.

Homiens Curator’s Comment

Hill’s striking oil painting utilizes a boldly restricted, luminous palette to immortalize the magnificent, sprawling architecture of her poignant arboreal subject. We are thoroughly excited by her methodical layering of pigment, which translates the tree's intricate, radiating canopy and its dramatic cast shadows into a vibrant, pulsing visual experience.



Artwork: Mary Hill, *Dragon Blood Tree*, 2025, Oil on canvas, n.d.

Artie Hinz

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

Artist Biography

Artie Hinz is a 3D and motion designer working in the field of experimental graphics, blending reality and the absurd. He uses advanced technologies to craft realistic visuals exploring themes of death, beauty, decadence, and time, seamlessly mixing reality with computer-generated imagery.

Contact Artie

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Website: https://artiehinz.com/
Instagram: @artie_hinz

Artist Statement

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Click here to watch *Ciiiiiiiiiigarette* on Artie's website.

Homiens Curator's Comment

Hinz's hyper-realistic 3D animation transforms the burning of an everyday cigarette into a breathtaking, fast-paced spectacle, amplified by sweeping kinetic camera angles and immersive sound design. We are impressed by how his visceral acceleration of the burning spiral lifts the absurd into a thrilling, cinematic meditation on time and decadence.



Artwork: Artie Hinz, Alexander Maslyuk (Sound Designer), *Ciiiiiiiiiigarette* (still), 2024, 3D Animation / CG, 1080 x 1920px (Vertical video), 00:00:15.

Eona Jiawei Gao

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

Artist Biography

Eona Jiawei Gao is a multidisciplinary artist based in New York, whose work bridges nature, self-reflection, and the delicate balance of strength and fragility. Drawing inspiration from organic forms and textures, her creations celebrate the resilience of the natural world while inviting introspection into the human experience.

Eona's artistic journey has been one of exploration and transformation. Initially working as a multimedia artist creating animations, videos, and installations, she later experimented with various media, including wood, to explore themes of identity and materiality. Following the pandemic and a personal hiatus, she rediscovered her practice through clay, embracing ceramics for its meditative and transformative nature.

Ceramics now play a central role in her work, embodying the duality of strength and fragility. Through symbolic motifs like ears and blossoms, Eona reflects on themes of transformation, interconnectedness, and the quiet power of vulnerability.

Eona holds an MFA in Digital Arts from Pratt Institute and a BA in Animation from the Beijing Institute of Fashion Technology. With over eight years of professional experience in design and multimedia, her art continues to resonate through its emotional depth and universal themes, connecting people to nature, to each other, and to the shared human journey.

Contact Eona

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Artist Statement

Thorn is a dynamic ceramic piece that explores the tension between beauty and discomfort. The black lava-textured glaze provides a rugged base, while the top features a delicate pink flower bud encircled by 16 sharp, black metallic thorns, symbolizing the interplay of vulnerability and protection. The vase's central section is adorned with 8 ears—4 left and 4 right—in soft pink and light green hues, evoking the freshness and renewal of spring. Between each ear, triangle-shaped cutouts create a sense of openness and lightness. The lower section is finished with slender vertical elements glazed in blue with blue sparkles, offering a subtle, shimmering contrast to the bold textures above. This piece invites viewers to contemplate themes of resilience, growth, and the beauty found in juxtaposition.

Homiens Curator's Comment

Gao's idiosyncratic ceramic vessel masterfully navigates the fertile tension between vulnerability and defense through a striking lexicon of biomorphic forms. Anchored by a rugged, lava-textured base, the sculpture sprouts an unexpected chorus of pastel ears and menacing metallic spikes that fiercely guard a delicate central blossom. This surreal, highly tactile juxtaposition transforms raw clay into a potent meditation on the resilience required to nurture soft, quiet growth within an abrasive world.



Artwork: Eona Jiawei Gao, *Thorn*, 2024, Ceramic, 10" x 10" x 12" (254 mm x 254 mm x 305 mm).

Steve Kavalec

Lives and works in the United States

Artist Biography

Steve was born in Spalding, Nebraska, in 1960. His career in art started when he landed his first commercial art job shortly after high school. Deciding to hone his skills in his chosen craft, he applied and was accepted to the Art Institute of Seattle. After completing his degree in Visual Communications, he moved back to his childhood home of Ft. Collins, Colorado. He spent the next twelve years working in various forms of Graphic Design and Print Media.

Always wanting to improve his skills, Steve found himself back in school at the Colorado Institute of Art where he received a degree in graphic design and graduated 1st in his class. He was soon designing web sites and applications. Over the next several years, Steve found that his true passion was exploring and experimenting in the field of fine art. Steve began studying oil painting at the Art Students League of Denver. The League was a good fit. It enabled Steve to quickly learn many techniques from both teaching-artists and students. With the constructive feedback, Steve's painting skills quickly grew. One of his favorite sayings is, "I always learn something about art from everyone, whether they are an artist or not." Steve is currently living in Fort Collins, Colorado, with his wife, Joan and dog Joey. He has two children Breanne and Kevin. Both are out pursuing their own paths but are seen and thought of often.

Contact Steve

Email: skavalec@hotmail.com

Artist Statement

Welcome to my world of oil paintings, where folly is celebrated, and beauty is found in the old and overlooked. My art embraces chaos and captures reality on my terms, allowing me to present what I find fascinating—even if it means being a bit selfish. Perfection isn't my goal; instead, I find perfection in moments of imperfection, adding my unique vision to each piece.

Inspired by the wisdom that nothing is truly new in art, I borrow techniques and ideas from the artist who inspire me. Ken Valastro's loose style, Jill Soukup's use of underpainting and color, and Christian Hook's creativity and artistic approach all influence my work. However, every class, artist, and person I encounter adds something valuable to my journey as a painter.

Experimentation is at the heart of my process. I constantly try new approaches, sometimes achieving great success and other times crashing and burning—but never giving up. This spirit of exploration keeps my art varied and dynamic. I never want to fall into the rut of painting the same subject in the same way. My joy lies in the creative process and the thrill of discovery. I prefer working in larger formats—after all, if you're going to make a statement, why not go big? I typically use 18 colors on my palette and paint using wet-on-wet and wet-on-dry methods.

Born in Nebraska and raised in Colorado, my artistic journey has been profoundly shaped by these environments. I honed my skills at the Art Institute of Seattle and the Art Institute of Colorado, with additional classes at the Art Students League of Denver. My goal is to demonstrate my artistic worth to myself and others. I aim to approach my work with a childlike sense of wonder, enjoying the time I have and connecting with others through my creations. My ultimate aspiration is to create something I would love to immerse myself in from time to time.

Homiens Curator's Comment

Kavalec's luminous painting deftly elevates a fleeting slice of life into an absorbing study of character and atmosphere. Employing a richly saturated palette and delightfully loose, expressive brushwork, he infuses the scene with a spontaneous, breathing energy. This spirited approach to contemporary realism warmly invites the observer to linger within the convivial setting, honoring the vibrant magic found in ordinary, everyday interactions.



Artwork: Steve Kavalec, *Perfect Pour*, 2024, Oil on canvas, 48" x 36" (1219 mm x 914 mm).

Aomi Kikuchi

Lives and works in Japan

Artist Biography

Aomi Kikuchi is a multidisciplinary artist. She creates 2D/3D art including sculpture, garments and objects. She holds a BFA from Kyoto University of Art and Design and an MFA from Pratt Institute.

She was awarded prizes and book publications including Art Talent Prize, *World Wide Art Magazine* in 2024.

Her source of inspiration is the Buddha's philosophy and Japanese aesthetics. By understanding and accepting the impermanence and insubstantial nature of this world, we can control our attachments and cravings and alleviate our suffering. Wabi-sabi is appreciation of imperfection, and mono-no-a-wa-re is having compassion towards all living beings.

By creating works that emphasize fragility and vulnerability, she intends to make people aware of the pointlessness of clinging to materialistic desires and help them to realize the importance of having compassion.

She sees crafts as the crystallization of human cultural wisdom, and actively learns about them and creates innovative works freely across materials and techniques from other fields. Her awareness of environmental issues led her to incorporate waste materials and everyday items into her work. With a new perspective, she is able to find value as art material in things that are no longer used for their original purpose.

Contact Aomi

Email: aomikikuchi@gmail.com
Website: https://www.aomikikuchi.com/

Artist Statement

I make sculptures, wall pieces and garments using textiles and found objects. The source of inspiration is Japanese aesthetics: wabi-sabi (imperfection) and mono no aware (sympathy), and Buddha's philosophy: impermanence, insubstantiality, and suffering. My work addresses infinity as the succession of fleeting activities.

Through my artwork, I convey that compassion is a meaningful solution to alleviating cravings. I focus on personal desires and suffering, and on people and things that are forced to suffer in order to satisfy the greed of others. Fear and disgust are also causes of suffering.

I work to help people let go of negative emotions by finding new perspectives and turning negative emotions into positive ones. I am continuously examining the difference between art and craft and the potential of craft as an artistic expression. I pursue innovative art without being bound by preconceived notions.

Homiens Curator's Comment

Kikuchi's inventive indigo textile translates the rigid language of digital pixels into a highly tactile, fraying meditation on impermanence. By elevating discarded scrap thread into an ephemeral woven portrait, the work serves as a deeply affecting embodiment of vulnerable, imperfect beauty.



Artwork: Aomi Kikuchi, *Pixel Weaving August 12 1988,* 2024, Scrap thread, indigo, weaving, 63” x 67” (1600 mm x 1702 mm).

Michael Larson

Lives and works in the United States

Artist Biography

Michael Larson is a multifaceted artist whose career seamlessly blends music and visual arts.

Beginning in the early grunge scene, he embraced roles as an artist, band manager, musician, and record executive. Relocating to San Francisco, Larson honed his skills in sculpture and painting. After a hiatus to raise his family, he returned to the art world, creating themed works that delve into his personal experiences and psyche.

His *Spolia* series explores the concept of repurposing significant objects, reflecting feelings of disconnection and the quest for belonging. Larson's work often symbolizes the amplification of biases through social media and AI, using funnels to depict chaotic ideas and red lines to represent boundaries crossed in the pursuit of human connection. His studio is located in Sausalito, California, at the Liberty Ship complex.

Recent exhibitions include shows at the O'Hanlon Center of the Arts in Mill Valley, Bluestream Gallery in San Francisco, and participation in Marin Open Studios.

Larson studied at the University of Washington Art School, San Francisco School of Art, and San Francisco Art Institute. He also founded and published the *4-5-1 Art/Music/Poetry* magazine.

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Artist Statement

The *Spolia* series explores the complex interplay between past and present, examining how objects of significance are absorbed and transformed over time. Drawing inspiration from the architectural term “spolia” - referring to repurposed artifacts in new constructions - this body of work delves into themes and liminal spaces between worlds.

Through my art, I investigate the tension between original meaning and reinterpretation, often subverting familiar symbols to challenge dominant narratives. This process mirrors my personal experience of existing between realms - navigating the sighted and non-sighted world growing up, and engaging with “outsider” art and music.

The series reflects on the universal human experience of feeling disconnected - from one's past, present, or cultural identity. It speaks to those who find themselves in the interstices of society.

Ultimately, *Spolia* celebrates the unique perspective gained from this “in-between” state. It embraces the defiance and joy found in carving out one's own space amidst opposing forces, inviting viewers to reflect on their own experiences of belonging and displacement.

Homiens Curator’s Comment

Larson's textural mixed-media panel brilliantly captures the psychological weight of liminality through a stark white fissure that cleaves heavily worked layers of silver leaf and oil. This dramatic structural rupture, quietly intersected by a symbolic red boundary line, serves as a visceral and compelling visual metaphor for navigating displacement and fiercely claiming one's own space.



Artwork: Michael Larson, *Outside the boundaries #2* from *Spolia* series, 2024, Oil, oil pastel, silver leaf on wood, 36" x 24" x 1" (914 mm x 610 mm x 25 mm).

Chu Ling-Jung & Tang Zi-Xian

HOMIENS

Live and work in Taiwan

Artist Biography

Chu Ling-Jung (starring, script, Art Director) applies dramatic thinking to the performance arts, presenting her works through dramatic chapters. She dramatizes established events in life, dividing each performance art piece into different chapters that connect to form a dramatic whole. By changing her appearance and adjusting the form of performance, she layers narratives and extends the plot through expressive movements. She uses various objects and tools to transform her body, controlling and resisting the physiological phenomena of the female body through performance.

Tang Zi-Xian (Director, Producer, Editor, Cinematographer, Composer) is currently studying in the master's program of the Film Department at the National Taiwan University of Arts, focusing on directing, producing, and photography. He is a film creator whose core focus is on Taiwan's unique environment and disadvantaged groups. His university graduation work, Betel Palms, was successfully nominated for Best Short Film at the 7th Pingyao International Film Festival and received nominations for the Golden Harvest Awards and the PTS Innovative Story. Tang Zi-Xian excels at using delicate visual language and deeply rooted narrative methods to capture characters and stories that are often overlooked, with the intention of drawing the audience's attention to social diversity and tolerance. His works not only showcase the uniqueness of Taiwan's diverse culture but also aim to convey warmth and resonance through imagery, highlighting the small beauties and resilience of life. He advocates using lenses to document reality and employing artistic cinematic vocabulary to build emotional bridges between people.

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Artist Statement

Clearing the Text describes the dyslexic patient's intense desire to comprehend text, the despair of being unable to read, and the attempt to regain the ability to read by integrating their body into the text through various methods.

Homiens Curator’s Comment

Chu and Tang's collaborative short film movingly materializes the cognitive friction of dyslexia through an elegant, monochromatic visual language. Chu's gaze and delicate handling of fragments beautifully capture her intense longing for comprehension, turning a private psychological struggle into a compelling, embodied choreography.



Artwork: Chu Ling-Jung & Tang Zi-Xian, *Clearing the Text* (still), 2024, Short film (digital) (00:11:26).

Youri Messen-Jaschin

HOMIENS

Lives and works in Switzerland

Artist Biography

An extraordinary mastery of freehand drawing is necessary to achieve a completed work. Quickly, sometimes very quickly, the world tilts. Some are just impressed by the patience it must have taken the artist to invent these infinitely repeated forms that, when combined, give another dimension to the work. Others feel drawn, even absorbed, by these optical undulations created from shadows and lights, arranged to form non-existent shapes except for the one who observes them.

Each observer brings their interpretation, influenced by their state of mind, emotions, and even physiology. Some may feel a sensation of movement or vibration, while others perceive an unexpected depth or three-dimensionality. It is this ability to transform a simple image into an immersive experience that gives Op Art its power.

Others still feel unwell. They must look away to avoid a sort of nausea caused by a rolling or pitching of the brain. This is the essence of mastered kinetic or Op Art. Colors, lines, circles, a sophisticated arrangement of lines of different thicknesses, and the optical illusion vibrates to the point of physical sensation.

Youri works on it to the limits of the retina's and a sane mind's endurance. As he explains, “I calculate each line so that the distances between them or their thickness create an illusion. The human eye cannot simultaneously receive two violently contrasting colored surfaces. Just as the superimposition of different intertwined grids, first in black and white then in color, gives a changing effect as soon as the gaze moves while everything is static.”

In the end, Op Art is an invitation to see beyond apparent simplicity, to embrace the play between illusion and reality, and to celebrate the complexity of human perception. It is a testament to how art can transcend the limits of the visible to touch the invisible.

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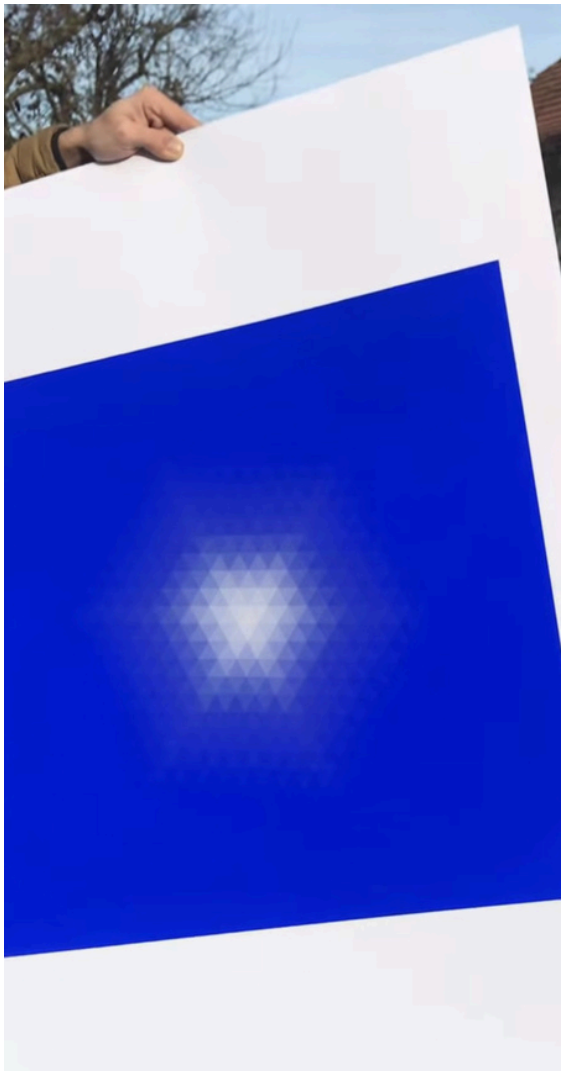
Artist Statement

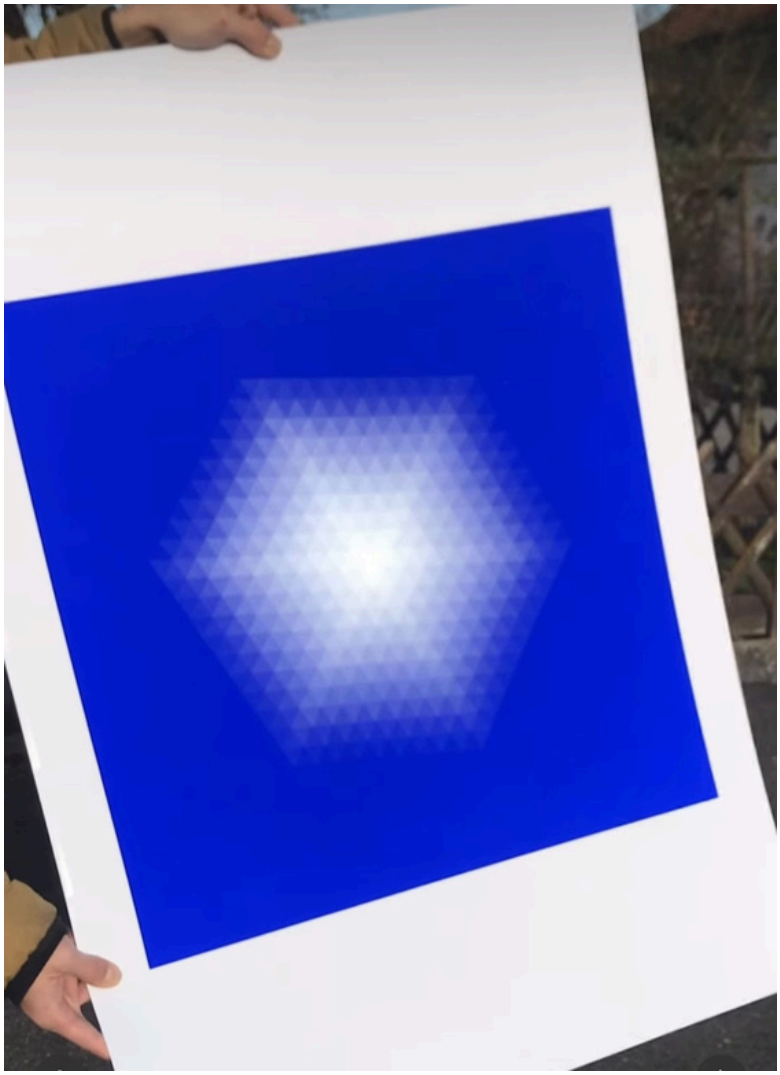
A captivating new artwork: geometric shapes that appear and disappear, transforming into smaller dimensions, latest screen print on paper. How is it possible for a static shape, printed on a flat surface, to seemingly change dimensions so strikingly before the viewer’s eyes?

Through meticulous mastery of contrasts, optical vibrations, and the dynamic interplay of colors, the artwork appears to transform under the viewer’s gaze, creating a unique and almost magical experience. This art transcends mere visual perception, inviting the viewer on an immersive journey where geometry and color constantly reinvent themselves.

Homiens Curator’s Comment

Messen-Jaschin’s captivating screenprint is a masterful feat of Op Art, utilizing meticulously calculated geometric repetitions to push visual perception to its absolute physical limits. We are mesmerized by how the static surface dynamically shifts, pulses, and transforms depending on the viewer's vantage point, creating a profoundly immersive kinetic experience.





N.B. These images are of the same artwork. When looking from different angles, the work changes format and color.

Artwork: Youri Messen-Jaschin, *Infinity*, 2024, Screenprinting on paper (580 gsm), 24" x 24" (610 mm x 610 mm), 15 prints.

Megumi Ohata

Lives and works in the United Kingdom

Artist Biography

Megumi Ohata is a London-based interdisciplinary and special effects artist, primarily of Japanese heritage with a mixed Korean background. They are renowned for innovative creations that feature unique artificial skin textiles imprinted with their own skin textures.

Ohata earned a distinction in MA Contemporary Art Practice from the Royal College of Art, London in 2023, following a First Class Honours Degree in BA Illustration at Camberwell College of Art, University of the Arts London in 2019. Their work has been presented at prestigious venues including Tate Modern, Cromwell Place, and HSBC HQ. They were runner-up in The Batsford Prize fashion category in 2019 and received the Great Britain Sasakawa Foundation Arts & Culture Grant in 2022. In 2023, they delivered an artist talk, Reimagining the Human Body, at Tate Modern. In 2024, their artworks were acquired by the Adamovskiy Foundation for its collection, selected as a finalist for the 2024 Ingram Prize, and were elected as a member of the Royal Society of Sculptors, marking a significant recognition of their unique artistic vision and further solidifying their position within the contemporary art world.

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Artist Statement

In 2021, Ohata developed a technique for creating artificial skin textiles by embedding their own skin textures into a unique faux skin. This innovation was showcased in a Haori kimono jacket, offering a contemporary interpretation of the 'Hyakkiyakou Emaki'—a historic Japanese picture scroll from the Muromachi to Edo periods in Japan. The artwork reimagines these ancient scrolls as tattoos, weaving narratives of 'Yōkai', ethereal phenomena deeply rooted in Japanese folklore. It delves into themes of cultural heritage and Posthuman philosophy by illustrating the ancient coexistence of humans and non-human entities.

Ohata's work transcends conventional aesthetics, aiming to create interactive, wearable art that fosters a journey of self-acceptance and a deeper connection to one's skin. This concept is vividly embodied through an installation where *Haori* and casts of the artist's feet are suspended from the ceiling, symbolising personal struggles with child abuse, discrimination, gender identity, and the haunting sensation of 'no home,' reminiscent of 'floating like a ghost'.

This installation not only redefines traditional forms but also invites viewers into a deeply personal space, urging them to engage with and reflect on the underlying human conditions and the complex layers of identity and heritage.

Homiens Curator's Comment

Ohata's hauntingly suspended installation employs visceral, skin-imprinted silicone to bridge ancient Japanese folklore with profound posthuman vulnerability. The translucent garment and surreal, dangling casts create a remarkably ethereal presence, translating the painful sensation of rootlessness into an exquisitely uncanny and deeply intimate monument.



Artwork: Megumi Ohata, *Haori*, 2024, Silicone, pigment, thread, foam, wood, metal, rope, 74.8" x 5.9" (1900 mm x 150 mm) (height variable).

Stephanie Rado Taormina

HOMIENS

Lives and works in the United States

Artist Biography

Stephanie Rado Taormina (b. 1965) is an American artist best known for her large-scale abstract paintings using mixed media to embody bold colorful canvases that reflect her inner power and vision. Mostly self-taught; she has been painting her entire life as her own form of therapy and self-expression. Stephanie's work has been exhibited in group and juried shows and her work has been collected by private collectors & corporations throughout the country.

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Artist Statement

Keep Going (2024) is an abstract diptych painting born from a deeply introspective process. Created during a time when I was grappling with feelings of dread and doubt about the creative path I had been pursuing for years, this piece embodies the internal conflict we face when questioning our identity, purpose, and direction. It reflects the universal struggle of wondering whether to stay the course or take a radical shift—and the fear of disappointing others or altering how our legacy will be perceived.

The creation of *Keep Going* was an act of liberation. I approached it intuitively, allowing myself to explore and play with a softer, more delicate color palette. The peach, flesh tones, yellows, and golds evoke a sense of gentleness and hope, while the interplay of white represents light breaking through, symbolizing clarity and the emergence of optimism even in tangled, uncertain times. The grounding presence of dark green serves to anchor the composition, offering a stabilizing contrast to the airy, uplifting hues.

Homiens Curator's Comment

Rado Taormina's intuitive diptych transforms internal conflict into a triumphant, large-scale celebration of gestural freedom and emotional resilience. We are captivated by how her luminous palette of soft peach and gold, firmly anchored by sweeping strokes of deep green, visually manifests the hard-won clarity that emerges from periods of uncertainty.



Artwork: Stephanie Rado Taormina, *Keep Going* (diptych), 2024, Acrylic, oil pastel on canvas, 80" x 72" (2032 mm x 1829 mm).

Mark J. Richards

HOMIENS

Lives and works in the United States

Artist Biography

Mark J. Richards' paintings are a combination of mind work and body work; thought and action, color and expression.

Mark believes landscape painting is first and foremost the artist's expression of self within the context of the natural environment.

Ephemeral motifs of land, sea, and sky, are an attempt to quantify and to understand the relationship of the artist to and from their place between and among them.

Richards' *Color Seasons* are presented as portrait paintings that impact viewers to critically think about their world view, our environment, and their place within it: landscape paintings as being, doing, and finding out.

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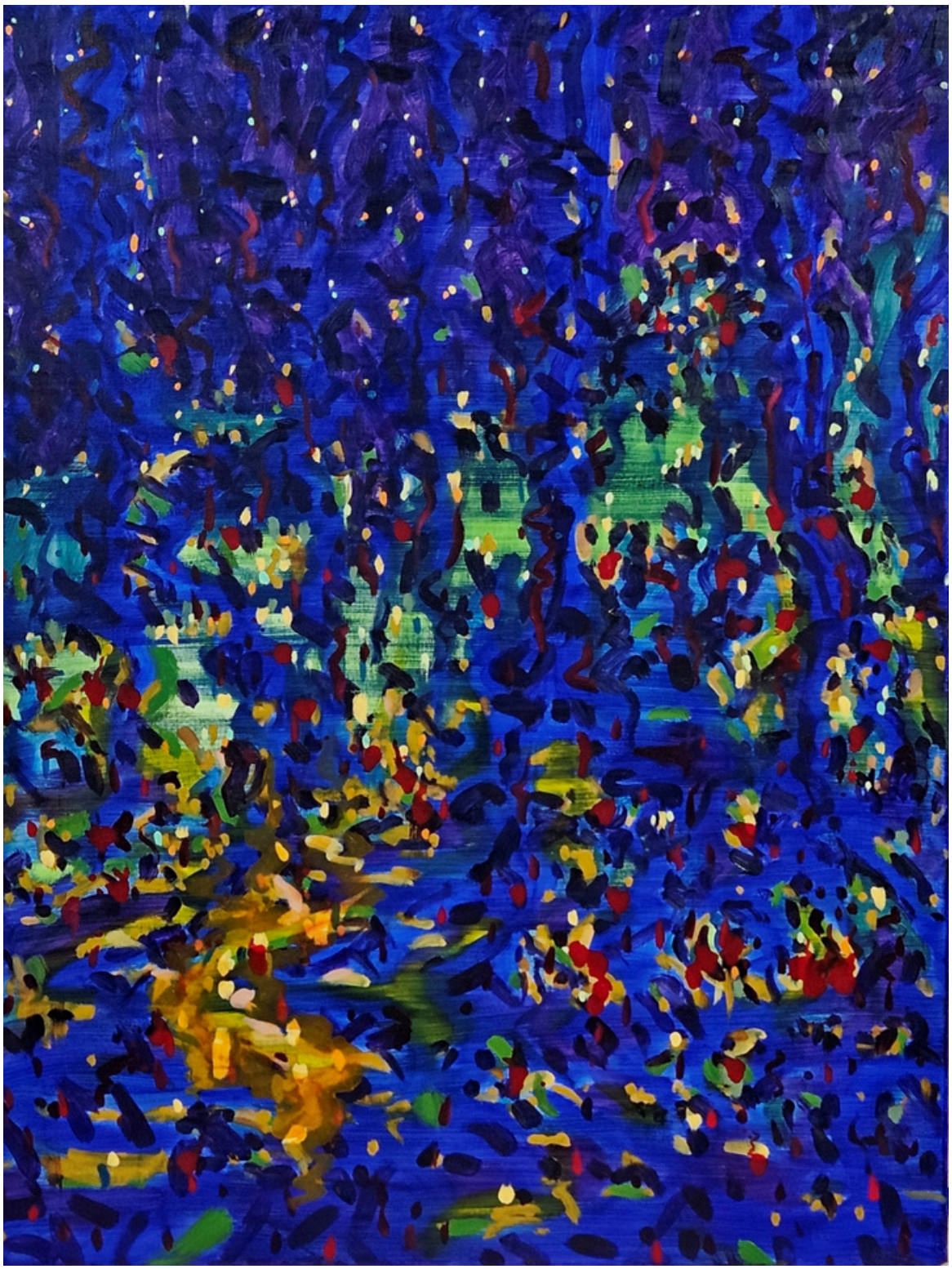
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Artist Statement

My recent work has developed to the edge of abstraction with an emphasis on color exploration. The spirit of place and time is enhanced through this high chroma palette. From the series *Color Seasons* these images are derived from nature and ask viewers to search and explore for unspoken emotions and meanings. Each *Color Seasons* rich chroma and bold forms are created with painterly touch. The ephemeral undulation of forms and colors ask the viewer for immediate reflection. This technique suits the temporary nature of the motifs presented with long, freely applied sweeps of thick paint coursing across each canvas; colors surging forward and back. I present these landscapes as portrait paintings that drive viewers to critically think about our environment: landscape paintings as being, doing, and finding out.

Homiens Curator's Comment

Richards' vibrant oils push the boundaries of traditional landscape painting toward a dynamic, high-chroma abstraction. We are excited by his expressive, rhythmic application of thick paint, where sweeping fields of deep blue are punctuated by luminous, pulsating dabs of yellow, green, and red. This mesmerizing interplay of color and form masterfully captures the ephemeral spirit of the natural world, transforming a fleeting moonlit ripple into a profound, contemplative portrait of our environment.



Artwork: Mark J. Richards, *Moon Ripple* from *Color Seasons* series, 2024, Oil on linen, 40" x 30" (1016 mm x 762 mm).

Kevin Alexander Rivera Vázquez HOMIENS

Lives and works in Puerto Rico

Artist Biography

Kevin Alexander Rivera Vázquez (Guayama, Puerto Rico, 1996), a graduate in Industrial Engineering with a specialization in Project Management from the University of Puerto Rico, Mayagüez Campus, has successfully integrated his passion for the arts with his academic background. His engagement with the arts began at a very young age, influenced by his mother, Carmen Vásquez, an artist and fine arts instructor. This interaction with his mother spurred his involvement in the realm of visual arts from childhood to the present.

His exceptional talent has afforded him unparalleled opportunities to showcase his work at various renowned artistic events and spaces. Notable among his recent achievements is his participation in the "Chroma Exhibition" held at the Artly Mix Cultural Space in Sao Paulo, Brazil, in 2023. Additionally, in 2022, his artworks were featured in significant events such as the "Rescatando la cultura 4: Bomba de Puerto Rico," organized by the Puerto Rico Association of Plastic Artists, at Casa Aboy, San Juan, Puerto Rico. He was also a part of the "Eighteenth Ponce Art Biennial," which took place at the Adelina Coppin Alvarado Library Gallery in Ponce, Puerto Rico. Another significant milestone was his involvement in the opening ceremony of "Haciendo de la Patria Arte," situated at the Ficus Rotunda, Tropical Medicine Building, El Capitolio, San Juan, Puerto Rico.

In the realm of mural art, he has been selected to participate in prestigious local festivals such as Pintalto and Monument Art, leaving a notable artistic imprint.

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Artist Statement

The habit and the assimilation of the daily life of human beings make us not enter into reflection with situations or moments in our lives and, therefore, we ignore them. However, these dynamics that occur on a daily basis make the behavior of the human being different, and we react sporadically.

Therefore, the purpose of my work is to expose the reactions of the human being within a nature that are inevitable: As are the duels, frustrations, and the processes that we can have in our lives that, once these processes are finished, become stages.

Taking into account what has been discussed, the daily and adequate medium to carry these artistic expressions is the acrylic medium, where I make use of realism so that people can feel reflected within my works.

Homiens Curator’s Comment

Rivera Vazquez’s exquisitely rendered acrylic composition captures the gleaming, tactile quality of metallic foil balloons with astonishing precision. His masterful handling of light and reflection is delightful, and brilliantly elevates popular cultural iconography into a vibrant, intimately scaled celebration of identity and a fierce Puerto Rican sense of pride.



Artwork: Kevin Alexander Rivera Vazquez, *PFKNR*, 2024, Acrylic on canvas, 5" x 3" (127 mm x 76 mm).

Osvaldo Rodríguez Ruiz

Lives and works in Puerto Rico

Artist Biography

Osvaldo Rodríguez Ruiz (b. 1998, Patillas, Puerto Rico) is a visual artist and writer. He earned his B.S. in Digital Animation from Atlantic University in 2023. Since 2021, Osvaldo has developed his artistic career through self-teaching, exploring digital animation and illustration while blending traditional and digital techniques. Despite challenges in southeastern Puerto Rico, his work has gained recognition. He has showcased his art at events like Tintero: Festival of Comics (2023), Manga Criolla (2023), and Comic Con (2023), among others. Osvaldo's work features primary colors and a playful style, inspired by figures like Dr. Seuss, Waldo, and Charlie Brown, blending fun with deeper themes.

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Artist Statement

My work is a reflection of my personal journey and the artistic expressions that guide it. The primary colors—red, blue, and yellow—serve as the foundation of my creative process, offering clarity, balance, and direction. These colors, deeply woven into my visual style, symbolize the simplicity and purity of beginnings, reminiscent of my childhood experiences.

I work across a variety of mediums, from traditional painting to digital and 3D art, aiming to blend the past with the present. While each medium tells a unique story, the underlying theme remains constant: a longing to reconnect with the innocence, wonder, and hope of my youth.

Through my art, I seek to inspire optimism, growth, and renewal, grounded in the belief that life always holds room for something brighter. By using color, form, and movement, I invite others to rediscover joy and embrace the world with renewed awe and hope.

Homiens Curator’s Comment

Rodríguez Ruiz’s endearing digital illustration beautifully harnesses the soft, tactile aesthetics of traditional media to evoke a profound sense of childhood nostalgia. The composition's luminous, central glow and whimsical character design achieve a remarkably joyful energy, offering the viewer a heartwarming invitation to rediscover the pure optimism of youth.



Artwork: Osvaldo Rodríguez Ruiz, *¡Es tu cumpleaños!* 2024, Digital illustration, 12.4" x 17.9" (315 mm x 455 mm).

Andrea Schimböck

HOMIENS

Lives and works in Austria

Artist Biography

From early childhood, painting has been more than just a hobby for Andrea. It was and still is a real passion for her.

This is one of the reasons she decided to attend an art school with focus on visual design. By the time she was in art school, she was already displaying her works in banks and popular bars in the local areas. At that time Andrea became interested in the possibility of combining another passion with her expressive artwork: language and literature. She understood the powerful combination of the two subjects. This passion not only opened doors to new worlds, philosophies and perspectives but also gave her the opportunity to discover new sides of herself. In addition to her flair for the arts she decided to study Romance languages and literature.
The intense immersion in Italian and French languages as well as the confrontation with literary and linguistic themes had a fundamental influence on her vision of the art of painting.

As a result, her paintings became more expressive, colorful and, in a sense, bolder. For her, being creative means expressing the search for freedom and truth and living her inspiration.

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Artist Statement

Nothing could describe my artwork better than the song "Don't Worry, Be Happy" by The Busters.

For this reason, I would like to quote a few lines from it here:

"[...],Don't worry, be happy
In every life we have some trouble
When you worry you make it double
Don't worry, be happy
Don't worry, be happy
[...]Cause when you worry your face will frown
And that will bring everybody down
Don't worry, be happy
Don't worry, be happy
Don't worry, be happy
Don't worry be happy"

Homiens Curator's Comment

Schimböck's radiant acrylic on paper composition brilliantly captures the essence of unbridled optimism through its sweeping, sunburst-like background of golden and warm-toned bands. We are moved by her bold, expressive brushwork and the infectious vitality of her laughing subject, which masterfully translates a carefree, joyful philosophy into a striking and profoundly uplifting portrait.



Artwork: Andrea Schimböck, *Golden Happiness - Life is Wonderful!* 2022, Acrylic on paper, 23.4" x 33.1" (595 mm x 840 mm).

Samantha Tzambazis

HOMIENS

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

Artist Biography

Samantha Tzambazis is a 29-year-old professional artist and graphic design student with a passion for self-expression through creativity. A self-taught artist, she thrives on exploring new mediums and styles, continually pushing the boundaries of her artistic journey. While her favourite mediums are graphite and charcoal, Samantha has recently embraced the challenge of working with various paints, adding depth and vibrancy to her portfolio. She pours her heart into every piece, believing that each creation reflects a part of her life's journey. Samantha's ultimate hope is that her art resonates with others, forging meaningful connections through shared emotion and experience.

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Homiens Curator's Comment

Tzambazis's atmospheric charcoal and graphite drawing elevates a familiar pastoral subject into an arresting study of texture and quiet monumentality. By intricately rendering the dense, sweeping layers of the animal's coat against a softly luminescent background, she imbues the creature with a striking sense of soulful intelligence and gentle strength. This exquisite manipulation of tonal depth invites viewers into a deeply intimate, meditative encounter.



Artwork: Samantha Tzambazis, *Highland Cow*, 2025, Charcoal, graphite, PanPastel, conte on illustration board, 30" x 40" (762 mm x 1016 mm).

Jamie Walton

Lives and works in Australia

Artist Biography

Jamie Walton is an artist living in the Northern Suburbs of South Australia. Living on the borders of the world-renowned Barossa winery region, she has grown up surrounded by nature and wildlife not often seen in the metropolitan regions of the state. Walton uses her art to express her emotions and struggles with her mental health, as well as her connection to the land she grew up on and the subtle beauty found in the remote regions she called home. Combining disciplines is where she has found her niche, exploring a mixture of photography with traditional embroidery and quilting techniques.

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Artist Statement

For as long as I can remember, there has been a very present rift between my father and his mother, my Nan.

When I was younger I was she was often in our lives, but our visits became less and less until the visits stopped almost altogether. As a child I would often question my parents why, only to get the answer that I was too young to know, or we were just too busy.

My Nan was someone I was often compared to, when it came to our looks and mannerisms – she taught me many crafting skills, such as knitting and sewing, and was always making us quilts and bears.

As I finally got older, I found out what she did to cause the rift, and my view of her soured. I no longer liked being compared to her, and I grew into my own as a person.

As she came back into our lives, I was now subject to her criticism. I had dyed hair, I had tattoos, I was a goth – none of that was to her ideals, and I was the opposite of her. As I began to create this quilt, in a way to use the skills she taught me and turn them into my own skills, I came to heal the distaste I had to being compared to her. I realised that it wasn't a bad thing to be compared to my Nan – I could be similar to her, but I could still be my own person.

The photos included on the quilt are of the landscape I grew up visiting with her – a connection to her I never lost, despite losing contact with her.

This quilt renewed our relationship, and it also brought me to the realisation that I'm am my grandmother's granddaughter, and my own self – I can exist as both without having to sacrifice the other, and I am more than content with that.

Homiens Curator's Comment

Walton's poignant textile piece gracefully intertwines traditional quilting techniques with photographic memories to navigate the complicated emotional terrain of familial bonds. By reclaiming inherited crafts to forge her own narrative, she creates a deeply touching, tactile monument to personal healing and independent identity.



Artwork: Jamie Walton, *I am (not) my Grandmother's Granddaughter*, 2023, Mixed fabric remnants, embroidery thread, 35mm film prints, 66.9" x 59.1" (1700 mm x 1500 mm).

Darcy Whent

HOMIENS

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

Artist Biography

Darcy Whent (b. 2002, Wales) is a Fine Art graduate from Bath Spa University, currently based in Bristol, with a studio at Pennywell Studios. Her practice interrogates the emotional and psychological dimensions of motherhood, exploring the societal expectations, inherited behaviors, and personal memories that shape our understanding of the maternal figure. Using painting and drawing as her primary mediums, Darcy blends personal archives with found imagery to create layered narratives that blur the line between memory and imagination.

Her works often juxtapose intimate, diary-like reflections with expansive, scene-like compositions, evoking the dynamic interplay between the personal and the universal. Pattern plays a significant role in her work, symbolizing domesticity, comfort, and confinement, while addressing themes of identity, care, and control. Through her practice, Darcy reimagines childhood memories, reflecting on the fluidity of truth and the evolving perception of familial roles.

In 2023, Darcy was shortlisted for the Freelands Painting Prize and recently held her debut solo exhibition, *On All Fours*, in London.

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Homiens Curator's Comment

Whent's striking oil on linen composition masterfully visualizes the psychological complexities of identity and confinement by staging a delicate feminine profile within the jaws of a stylized horse. We are captivated by her clever use of echoing, and her decorative linework against a vibrant terracotta wash. This piece perfectly blurs the boundaries between intimate memory and surreal imagination.



Artwork: Darcy Whent, *Green with Patience*, 2025, Oil on linen, n.d.

Leigh Witherell

Lives and works in the United States

Artist Biography

Leigh Witherell, born in 1969 in Denver City, Texas, USA, is an emerging contemporary Figurative Impressionist visual artist currently based in Melbourne, Florida, USA. Witherell is best known for her compelling ability to capture scenes of human emotion through contemporary compositions, often reflecting profound and intimate moments.

Her work delves into authentic intimacy and the exploration of the most private moments of the human experience. Characterized by organic, earth-tone color palettes and dynamic brushwork, her paintings often evoke deep emotional and provocative responses. Significant projects include a series of works that portray the silent, powerful moments of interpersonal relationships and a series focused on parental grief spurred by her own personal tragedy in 2021. The latter experience triggered a seismic shift in her personal philosophy and life goals. This new personal drive has her attention tightly focused on creating artwork that celebrates love and encourages introspection about how we approach and interact with others on a societal and personal level.

She has exhibited in many exhibitions, held a solo show in Madrid and completed a residency in Portugal. Her works can also be found in many private collections around the world.

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Artist Statement

The Bath captures a tranquil and introspective moment through its delicate and thoughtful composition. Immediately, the viewer is drawn to the serene atmosphere, largely attributed to the harmonious blend of warm tones and cool blues. This nuanced color palette successfully echoes the soothing nature of the scene, bringing a serene and calming energy to the piece. The choice of acrylics has been expertly employed here, allowing for vibrant colors and dynamic expressions that come alive against the larger backdrop.

The inspiration from Georges Seurat's *Bathers at Asnieres* is apparent yet uniquely translated into a modern context. Like Seurat, I've crafted a scene that feels both intimate and expansive, utilizing the interplay between the indoors and the suggestion of an outdoor landscape viewed through the window. The abstract patterns outside the window not only reinforce the tranquil setting indoors but also provide a glimpse of the world beyond, sparking the viewer's imagination. This juxtaposition adds depth and intrigue, encouraging viewers to contemplate the interaction between inner refuge and external vibrancy.

The loose and expressive brushwork adds a layer of dynamism to the painting. By opting for this style, I've imbued the work with a sense of movement that contrasts beautifully with the restful demeanor of the figure. This choice enhances the figurative aspect of the work, merging traditional impressionism with your contemporary vision. The treatment of the bather's hair and closed eyes especially deserves commendation, as these details add an elegance and sophistication to her calm presence. The contemplative visage of the figure invites the beholder to pause, enhancing the painting's emotional resonance.

Homiens Curator's Comment

Witherell's sophisticated interior scene masterfully balances the quiet intimacy of solitude with a radiant, atmospheric warmth. Her clever integration of deep red accents against a rhythmic palette of blues and soft tans complements a superb command of line, which continually draws the eye toward the light-filled window.



Artwork: Leigh Witherell, *The Bath*, 2025, Acrylic on canvas, 36" x 36" x 2.5" (914 mm x 914 mm x 64 mm).

Yvette Yujie Yang

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

Artist Biography

Yvette Yujie Yang is a multidisciplinary artist based in London. Born in China and raised in Cyprus, her work reflects an inherent understanding of cross-cultural storytelling. After graduating from the University of Edinburgh in animation, she expanded her practice from digital art to sculptural work.

Her work examines distinctly human experiences: from the uncertainty of growth explored in her animated short *Over the Meadow*, to the desire to preserve fleeting moments captured in her *Ephemeral* series. Each piece, regardless of medium, serves as a bridge connecting viewers through shared emotional moments.

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Artist Statement

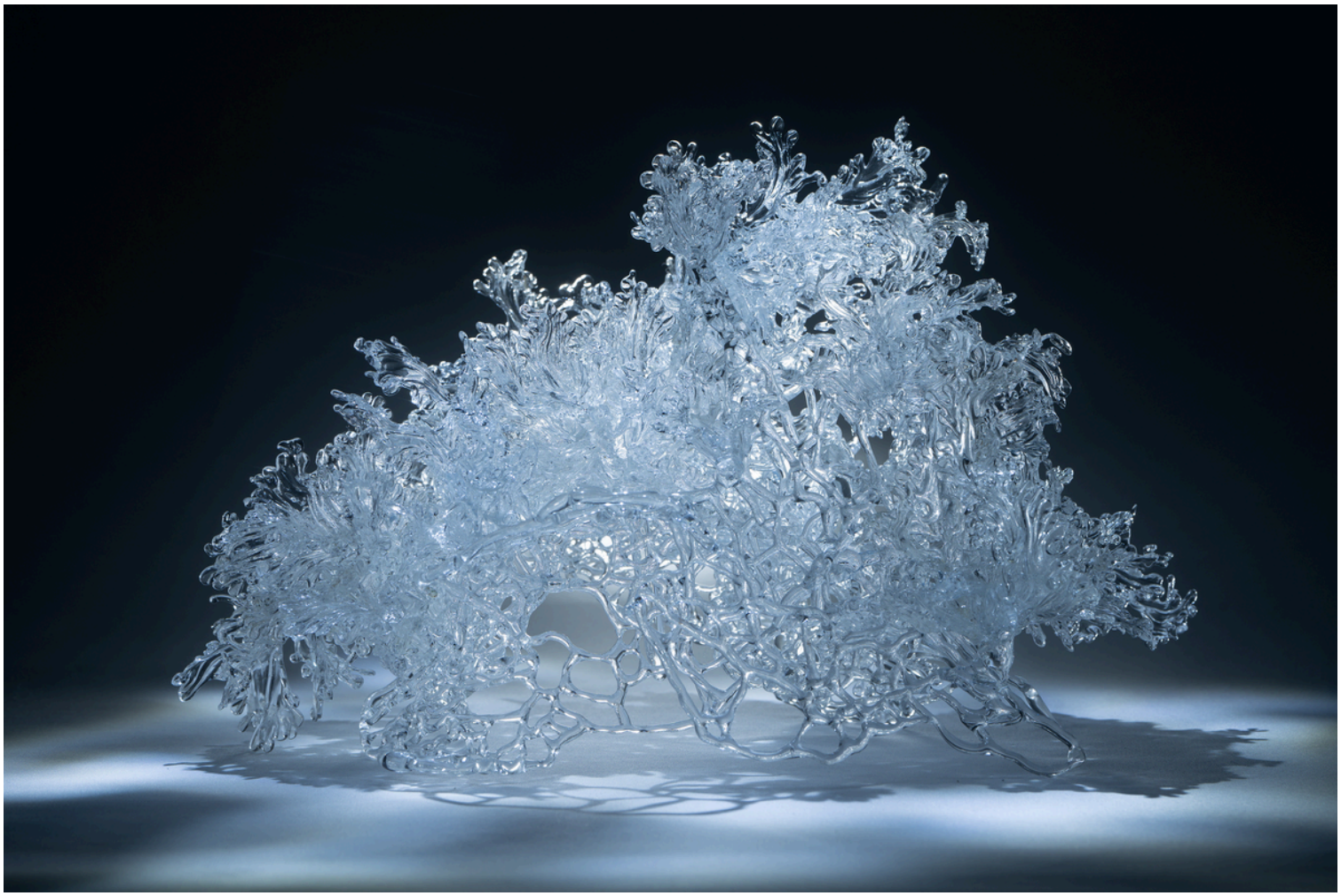
Ephemeral I is, at first glance, utterly fragile, yet it holds a curious power, inviting us to ponder the limits of form. In this piece, Yang captures a fleeting instant, as if time paused mid-splash, where movement is harnessed through careful craftsmanship in a single, crystalline form.

Through an intuitive process, molten glass was shaped without preliminary plans, each piece melted and manipulated in response to the material's natural flow and gravity. This spontaneous approach becomes integral to the work itself, mirroring the theme of "ephemerality". Like a splash frozen in time, it preserves the chaotic beauty of fluid dynamics in solid form.

The crystalline tendrils appear to dance, defying gravity, as if refusing to accept their own limitations. This tension between fragility and resilience speaks to something deeply human—our desire to preserve fleeting experiences while acknowledging their temporary nature. Yang's sculpture stands not as an attempt to defeat time, but as a celebration of moments made visible, inviting viewers to ponder the delicate balance between impermanence and preservation. The work becomes a metaphor for our collective yearning to transcend boundaries, where fragility transforms from liability into a source of unexpected strength. Through glass, we witness how something seemingly delicate can hold profound power, suggesting that true resilience often lies in embracing rather than denying our own ephemeral nature.

Homiens Curator's Comment

Yang's exquisite glass sculpture brilliantly suspends the chaotic beauty of fluid dynamics into a singular, crystalline form. We are impressed by her intuitive, gravity-defying manipulation of the molten material, which masterfully transforms apparent fragility into a profound visual metaphor for our deeply human desire to preserve fleeting, ephemeral moments.



Artwork: Yvette Yujie Yang, *Ephemeral I*, 2024, Glass, 30" x 24" x 20" (762 mm x 610 mm x 508 mm).

Yachan Yuan

Lives and works in China

Artist Biography

Yachan Yuan is a Visual Effects Artist at Framestore, specializing in VFX and visual design. Driven by a profound passion for the intersection of art and technology, Yuan's work explores how digital techniques can transform narratives, infusing them with depth, emotion, and visual resonance. Through innovative projects, Yuan masterfully blends the beauty of traditional artistic expression with the boundless possibilities of digital techniques, creating visually appealing and groundbreaking works.

Yuan holds an MFA from the Savannah College of Art and Design, with an academic journey that also spans Tongji University and Aalto University. This diverse educational background has shaped Yuan's distinctive perspective, merging Eastern and Western artistic traditions while embracing the dynamic evolution of digital media.

Throughout a thriving career, Yuan has contributed as a VFX compositor to notable projects such as Jimmy Kimmel Hosting Oscars 2024, Apex, Call of Duty, and Toyota Camry – Limitless Vibes. Yuan has also collaborated with renowned brands like Xfinity, Apple, and Uber Eats, crafting visuals that captivate audiences and tell compelling stories.
For Yuan, visual storytelling is more than aesthetics—it is an art form that creates experiences resonating both emotionally and intellectually. Always eager to push creative boundaries and explore new techniques, Yuan is fueled by a deep belief in the transformative power of digital art.

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Artist Statement

Mångata (Swedish), Gluggaveður (Icelandic), and Saudade (Portuguese). These words carry profound cultural meanings in their native languages but pose challenges in direct translation into other languages.

- Mångata: The road-like reflection of moonlight on water.

- Gluggaveður: Weather that looks nice outside but is actually cold or windy and is best enjoyed from indoors.

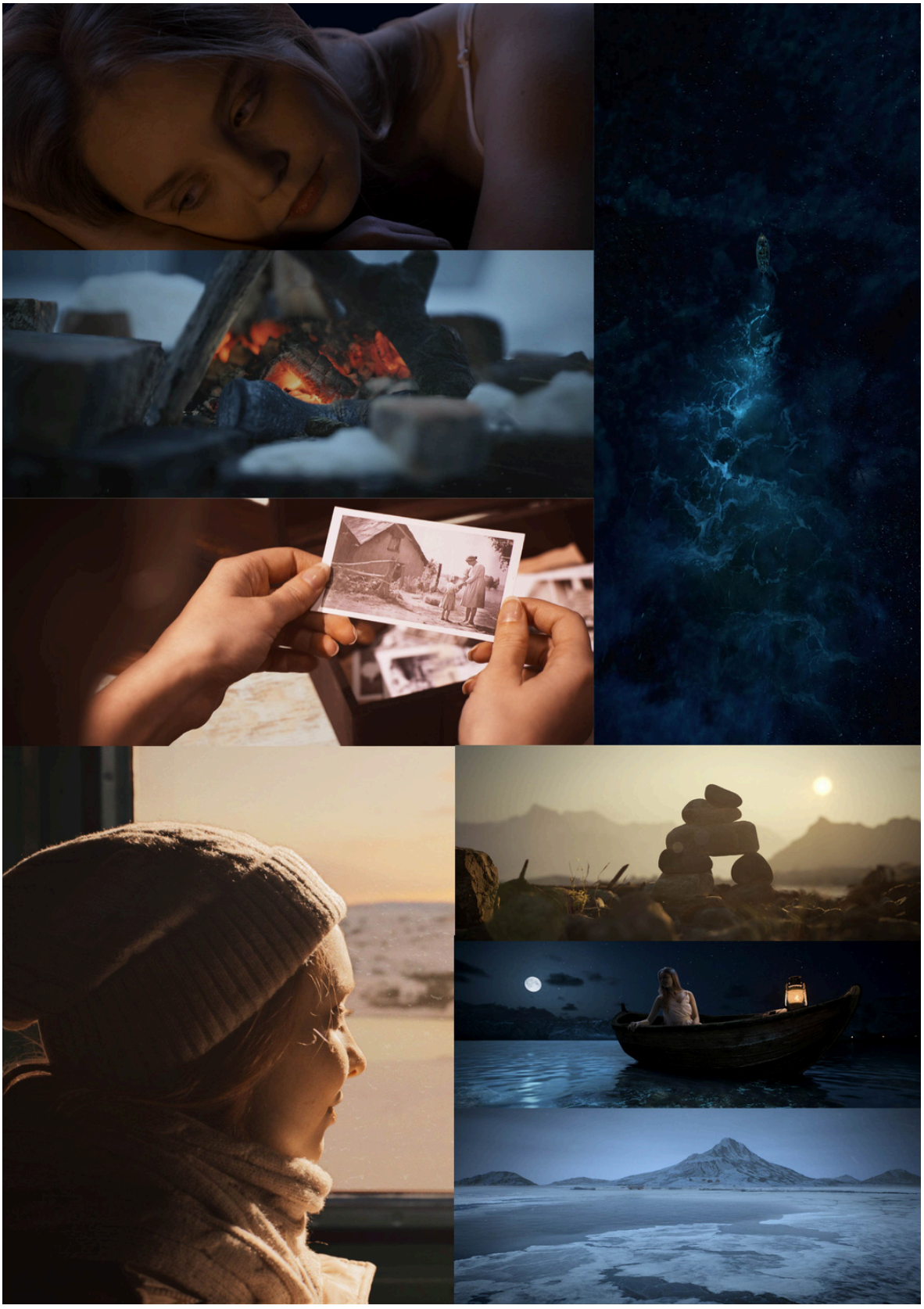
- Saudade: A feeling of longing, melancholy, or nostalgia.

These words, which lack direct translations into other languages, are commonly referred to as "untranslatable words." With the combination of live-action plate and visual effects, Lost in Translation invites audiences to experience the beauty and depth of language, offering a perspective on bridging cultural and linguistic diversity.

Click here to watch Lost in Translation on YouTube.

Homiens Curator's Comment

Yuan masterfully translates the profound emotional nuances of culturally specific, "untranslatable" words into a deeply evocative and universal visual language. Her seamless integration of live-action cinematography and immersive visual effects is aesthetically rewarding, and yields a remarkably poetic cinematic experience.



Artwork: Yachan Yuan, *Lost in Translation* (assorted stills), 2024, Experimental film, 00:02:40.

Yulia Yunik

Lives and works in Ukraine

Artist Biography

Yulia Yunik is a contemporary artist exploring the intersection of abstraction, symbolism, and mixed media.

With a background in law and business, she transitioned into the art world, experimenting with epoxy resin, alcohol inks, and digital techniques.

Her work, inspired by transformation, nature, and human connection, has been exhibited internationally, including in the USA, London, and Florence. She has received numerous awards, including the 1st Place Winner at Ten Moir Gallery's Green Spectrum Competition.

Yulia aims to inspire personal growth through her art, encouraging viewers to embrace change and inner strength.

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Artist Statement

A declaration of faith and resilience, reflecting the hope for peace and the belief in a better future for Ukraine.

Homiens Curator's Comment

Yunik's dynamic digital artwork brilliantly simulates the thick, sculptural textures of impasto paint to deliver a resonant message of cultural endurance. The emergence of vibrant golden blooms from shattered, egg-like vessels serves as an exquisite visual testament to the triumphant survival of hope and life amidst destruction.



Artwork: Yulia Yunik, *In God We Trust*, 2024, Digital artwork, 11.7" x 16.5" (297 mm x 420 mm).

Yifan (Belinda) Zhang

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Lives and works in the United States

Artist Biography

Yifan (Belinda) Zhang is a Singaporean artist currently pursuing a BFA in Painting at the Rhode Island School of Design. She is interested in exploring the physical, psychological, and emotional aspects of the human experience. She questions tensions and dichotomies occurring inter- and intrapersonally through personal experiences that navigate various societies' perceptions of what a person should or should not be. Implemented norms and discriminatory views on appearance, behaviors, beliefs, et cetera create contradictions and questions that she seeks answers for; a journey of discovery and analysis through the form of art.

Contact Yifan (Belinda)

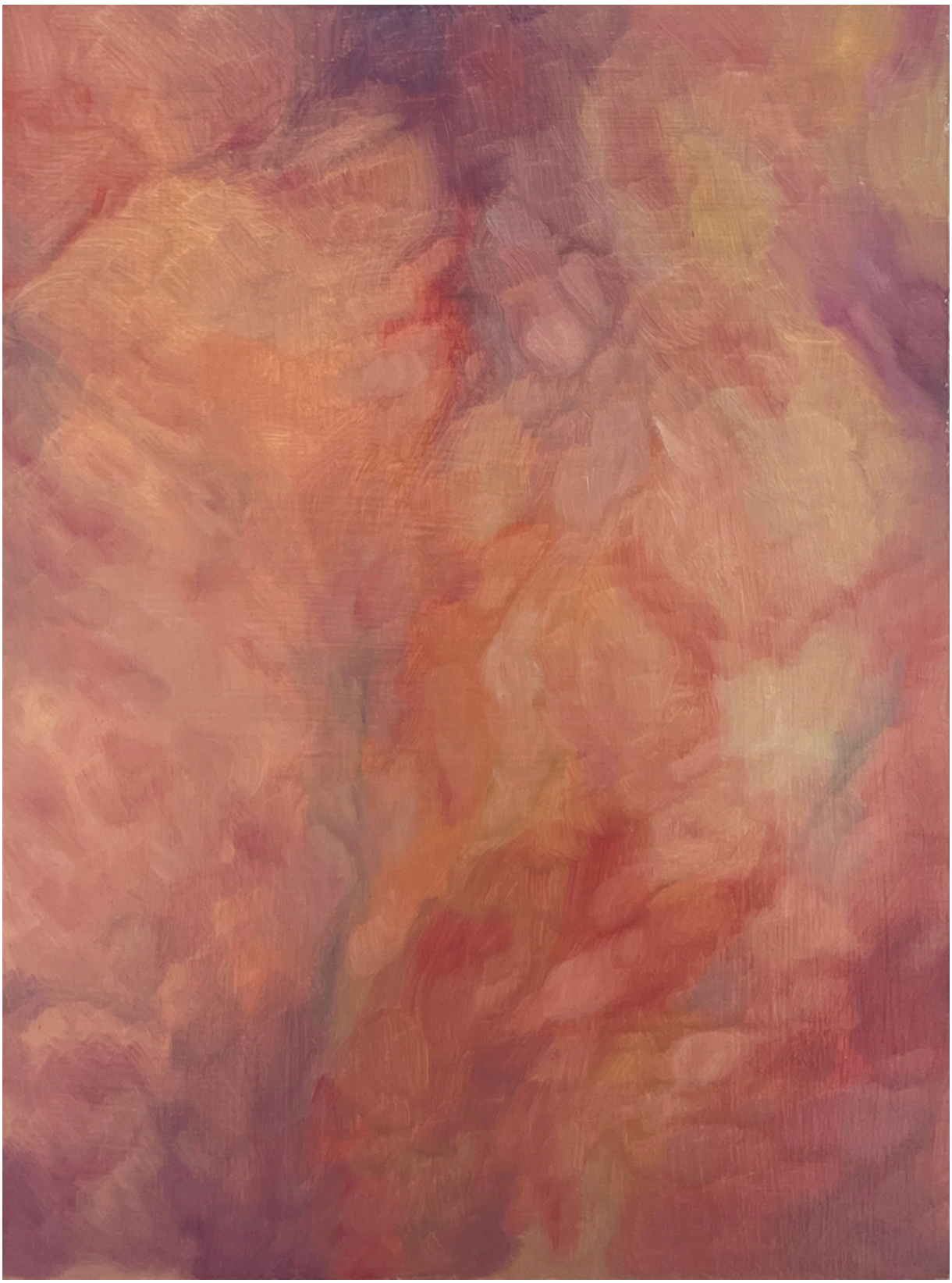
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Artist Statement

The act of self-reflection and looking internally. Each pathway that our blood flows through echoes aspects of human life and nature — the ever-extending roots of flora and fauna, the infinite choices and paths one can go down in life... Yet, regardless of which route we take or choice we make, everything ultimately culminates in a system (metaphorically, spiritually, and literally) unique to our body and psyche.

Homiens Curator’s Comment

Zhang's ethereal abstract composition beautifully translates the internal architecture of the human body into a soft, pulsing landscape of warm, visceral hues. By employing delicate, sweeping brushstrokes, she elevates biological pathways into a profound visual meditation on the unique physical and psychological systems that shape our existence.



Artwork: Yifan (Belinda) Zhang, *Underneath It All*, 2024, Oil on panel, 12" x 9" (305 mm x 229 mm).

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