



MARIA ELENA FAMOR

ARTIST

Filipino/ Korean, 1974

Geoje City

“THE MASK OF HAPPINESS ”, 2020

Size 91cm x 65 cm

Made from from plastic toys of tiny lego blocks, beads, synthetic pearls, buttons, glitters, acrylic paint

MARIA'S ECO-ART COLLECTION

“The Mask Behind Happiness”

Behind the Smile is an exploration of the hidden struggles that many endure while presenting a cheerful facade to the world. This work delves into the phenomenon often described as “smiling depression” or “high-functioning depression”—a complex experience where individuals appear outwardly happy and composed, yet silently bear profound sadness and emotional turmoil beneath the surface.

Through layered imagery and symbolic contrasts, this piece invites viewers to consider what remains unspoken or unseen in the people around us. The bright, joyful exterior is interwoven with subtle hints of darkness, suggesting the inner pain that can be masked by a simple smile. It is a reminder that appearances can be deceiving, and that compassion and understanding are essential, even for those who seem the happiest.

Ultimately, Behind the Smile is not only about struggle, but also about resilience—the quiet strength it takes to face each day, and the hope that breaking the silence can open doors to healing.



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"THE LOOP OF WASTE ", 2022

Made from plastic beach trash, personally picked up at Deokpo and Heungnam Beaches,
Geoje Island, South Korea

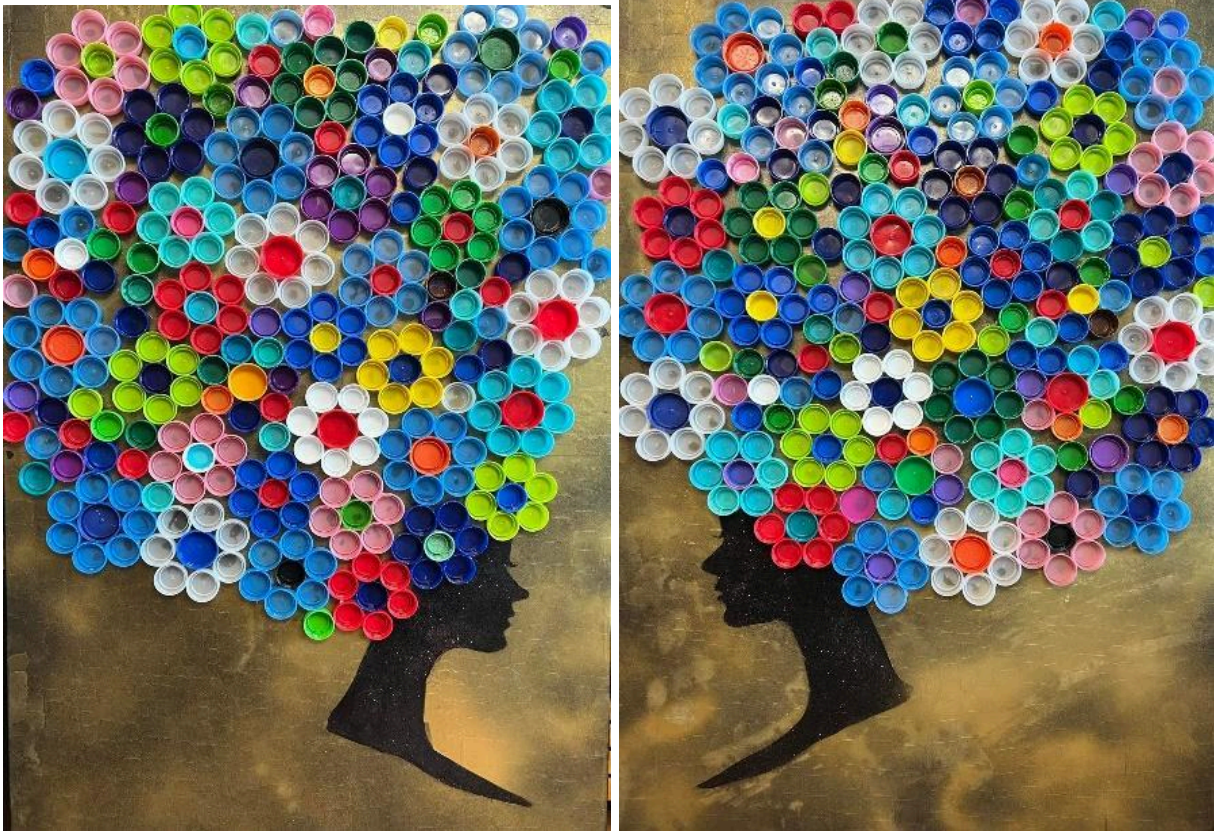
MARIA'S ECO-ART COLLECTION

"The Loop of Waste"

Collected by my own hands from the shifting tide lines, the ocean's plastic debris becomes the substance and story of this piece. Arranged as a circular form—echoing the endless cycles of consumption, carelessness, and consequence—I placed a single discarded glove at its heart. Around it spiral countless fragments of colorful microplastics, each one broken down by sun and salt, each a silent witness to our ongoing neglect.

The glove, once a symbol of human touch and protection, now sits at the center as a warning: our impact is never distant from ourselves. These plastics, abandoned on beaches and transformed by the sea, fragment into smaller and smaller pieces, entering the marine ecosystem and, inevitably, finding their way back to us.

This work is both invitation and plea—to reflect not just on what we cast away, but on what ultimately returns. It calls on each of us to take responsibility for our consumption, to remember that every piece of waste has a journey, and that ocean's suffering will, in time, become our own.



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“BEAUTY BEYOND THE MIRROR”, 2021

Made from Plastic bottle caps, spray paint, acrylic paint and glitters

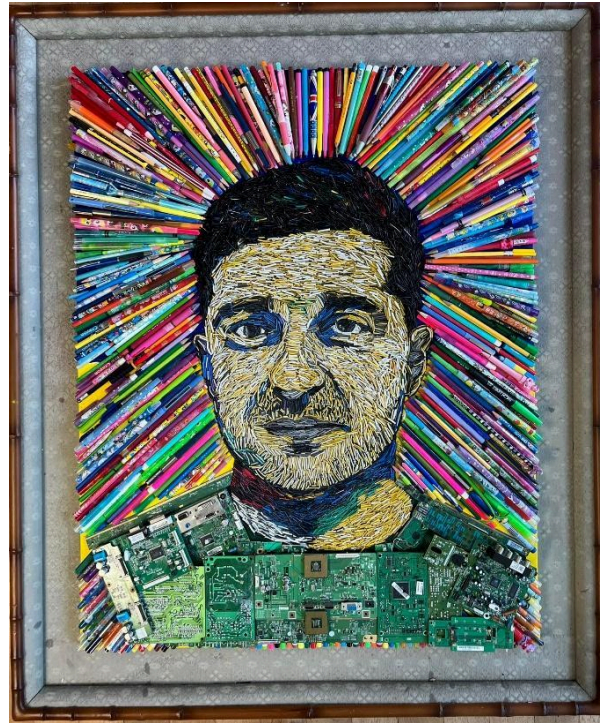
MARIA'S ECO-ART COLLECTION

“Beauty Beyond the Mirror”

In this evocative artwork, an Afro woman stands as both the subject and the symbol of resilience and beauty. Her hair, masterfully adorned with floral designs crafted from vibrant plastic bottle caps, defies conventional notions of allure. These recycled materials, once discarded and unvalued, now frame her face in a radiant crown—a statement that beauty isn't defined by rarity or tradition but by transformation and creativity.

Her gaze is proud, confronting a world that too often judges by skin tone and hair texture, trapping individuals within narrow standards. Yet, the intricate, colorful blossoms in her hair reject this shallow perspective. They remind the viewer that beauty is not anchored in the surface—color, ethnicity, or outward appearance—but in the strength, individuality, and warmth that people carry within.

The fusion of upcycled materials and natural elegance tells a story of overcoming. Each flower, each color, is both a celebration of diversity and a protest against exclusion. This Afro woman's presence radiates the truth: authentic beauty blooms brightest when it springs from courage, identity, and self-love, transforming the ordinary into the extraordinary.



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“ AN EPITOME OF A TRUE LEADER”, 2022

Made from electronic waste, used ballpens, pencils, crayons,,
MARIA'S ECO-ART COLLECTION

“The Epitome of a Great Leader”

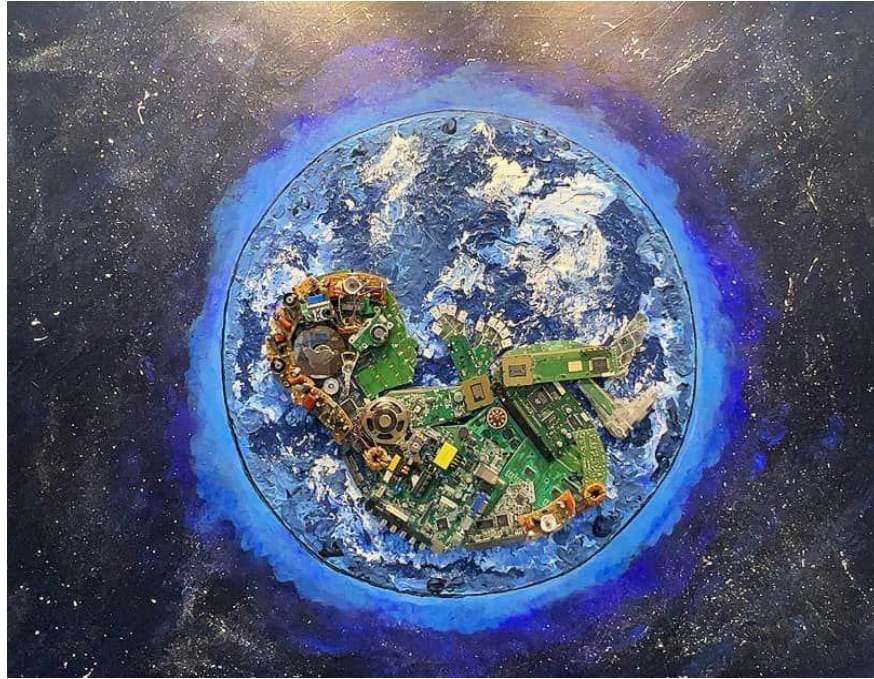
Forged from discarded ballpens, tangled wires, and the intricate veins of a circuit board, this sculpture portrays Volodymyr Zelensky, the resilient leader of Ukraine. Each material, carefully chosen, carries its own symbolism, together weaving a portrait of inspiring leadership.

The ballpens—once tools for writing stories and signing decrees—stand for the power of words, diplomacy, and the written commitment to a nation's ideals. Wires, once conduits of energy and connection, now represent the vital threads of unity binding people together, even when tensions threaten to tear them apart. The circuit board, the brain of forgotten machines, becomes the symbol of intelligence, quick decision-making, and adaptive strategy in moments when the path forward is uncertain.

Zelensky emerges from these remnants not just as a physical form but as a mosaic of character and conviction. His figure, shaped from what the world once discarded, reminds us that true greatness is not born from conventional strength alone but from the ability to transform hardship into hope.

Titled "The Epitome of a Great Leader," this work pays tribute to Zelensky's unwavering courage and his refusal to abandon his country and people amid oppression. In the heart of conflict, he remained—a leader standing tall, inspiring resilience and unity.

Through this assemblage, every pen, every wire, every circuit sings the story of leadership: greatness forged from humble beginnings, from voices joined, and from lives deeply connected.



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“ TECHNO-WOMB: THE GENESIS OF TOMORROW”, 2022

Made from electronic waste, acrylic paint

MARIA'S ECO-ART COLLECTION

“Techno-Womb: The Genesis of Tomorrow”

Suspended within the boundaries of our fragile planet, a fetus takes form—not flesh and blood, but an intricate lattice of e-waste, wires, circuit boards, and the silent stories of obsolete phones. This vision is the threshold of the next epoch, where humanity’s future is conceived not by nature’s hand alone, but in the shadow of our inventions.

Each salvaged component is more than material; it is a prophecy. Wires and circuits, once humming with purpose, now entwine the fate of generations, signaling an era where intelligence and existence may be crafted instead of born. The world—or womb—has become a cradle of paradox: nurturing potential yet burdened by the toxic legacy of our technological hunger.

Technology’s promise gleams in every microchip and pixel, offering leaps beyond imagination. Yet, as birth rates decline and the pace of innovation blurs the line between organic and artificial, a question glows at the core: Are we shaping a future where hope is engineered, and humanity manufactured alongside machines? In this new dawn, the birth of a child might emerge from the circuitry—a testament to ingenuity or a warning of what we may lose.

This artwork is a visionary meditation on the age that lies ahead. It foresees a world where the miracle of life and the marvel of invention are inseparable, and where the challenge will be not only to invent, but to

preserve what is fundamentally human. Earth, transformed both womb and workshop, implores us to choose—do we bequeath a legacy of endless renewal, or entrap emerging life in an entanglement of waste?

Within this techno-womb, the silhouette of tomorrow pulses: fragile, extraordinary, and waiting for our answer.