

HOM GALLERY PRESENTS

BEHIND CLOSED DOORS.

homgallery.art

ABOUT HOM GALLERY

This is a gallery, in an unconventional space.

Small, but intentional.

An apartment turned into a platform
for artists, collectors, and people who want to engage with work up close.

We show emerging talent in a living environment,
and create a space to discover, support, and acquire work.

The program rotates regularly.

New artists. New Media. Painting,
photography, sculpture, performance, sound
each show reshapes the space.

ABOUT BEHIND CLOSED DOORS.

Behind Closed Doors explores the lives that unfold within the spaces we inhabit, from kitchens, dining rooms, and bedrooms to the most intimate space of all: the human body. These spaces hold ritual, celebration, conflict, memory, intimacy, desire, grief, and everything in between. What happens behind closed doors isn't always contained by walls; sometimes, the closed door is our own skin.

Presented inside HOM Gallery, a gallery within a Brooklyn home, the exhibition brings these works into the very environment they explore. From the innocent to the intimate, the physical to the psychological, the familiar to the unexpected, Behind Closed Doors considers the spaces that contain our most personal experiences, and what we choose to reveal.

SAMUEL ABELOW

@SAMUELABELOW

Samuel Abelow is a NYC-based visual artist whose paintings explore Jewish mysticism, archetypal symbolism, and contemporary spiritual life. Since 2022, he has lived in Crown Heights, Brooklyn, where the study and practice of mysticism, together with the experience of New York City, have informed his work.

My Lech Lecha (Go Out, Go to Yourself) is a series of watercolor and mixed-media studies exploring domestic space as a stage for dramatic psychic events, much as in dreams. This selection relates to the exhibition's focus on home by imagining the domestic interior not as a fixed environment, but as an inner landscape where memories, dreams, and symbolic associations unfold.

My Lech Lecha (Go Out, Go to Yourself) [Triptych]

Watercolour, pastel, colored pencil and acrylic on paper

Two framed 9x12 in. and one framed 11x15 in.

Price: \$700 each. Full set \$1500



DANIELLE ATKINS

@DANIELLEBARONATKINS

Using my youngest son's discarded graffiti stickers, I created a series of collages that construct imagined liminal spaces. The ladders initially ascended toward the heavens, echoing Jacob's dream, but over time they began to branch in multiple directions, suggesting uncertainty rather than transcendence alone. These shifting pathways became metaphors for navigating identity, faith, and belonging.

Working through the theme of Behind Closed Doors, these intimate collages reflect the unseen emotional landscapes of home, the quiet negotiations, fears, and resilience that unfold within domestic spaces but remain largely invisible to the outside world. In the aftermath of October 7, my role as a Jewish mother took on new urgency. Behind the closed doors of my home, I found myself balancing protection and vulnerability, tradition and uncertainty, while searching for a place within a world that suddenly felt unfamiliar. Like Jacob, who encounters the divine in a moment of isolation and transformation, these works explore how profound struggles often occur in private, revealing the invisible spaces where identity is continually wrestled with and reimaged.

1.Liminal Space No.10 10x20

Mixed media on canvas

\$375

2.Liminal Space no.1 10x8

Mixed media on canvas

\$375

3.Liminal Space No.2 10x8

Mixed media on canvas

\$375



KAIMANA BANES

@KAIMANASTONEWARE

I am a ceramicist from the North Shore of Oahu, shaped by an upbringing in Japanese zen culture and a life lived close to the ocean. My work celebrates imperfection, the quiet beauty found in cracks, uneven surfaces, and natural forms. Each piece represents a deep feeling, an inner truth or strength, the kind we often keep hidden behind closed doors.

Figures 6x3

Stoneware

\$200



Wavering Rim

Stoneware

\$300



Drip Vase

Stoneware

\$300



MIKI BELENKOV

@MIKI.THE.ARTIST

Miki Belenkov is a mixed-media painter and fiber artist based out of NYC. Their artwork juxtaposes "old" and "new" to explore themes of embodied identity, sustained heritage and identity in a digital culture, intimacy, and the impact of "the onlooker" using a medley of portraiture, digital, reappropriated, and repurposed imagery, and references to domestic life. The selected works specifically use the imagery of rugs and tablecloths to create familiarity, mundanity, and comfort to the artist's reflections on intimacy in "Rupture" and "Repair" and heritage in "Hermit|Hierophant."

1. Hermit|Hierophant 66x66 (2020-22)

Mixed textile media, polymer clay; vintage tablecloth; found objects.

\$8500

2. Rupture 8x8 (2016)

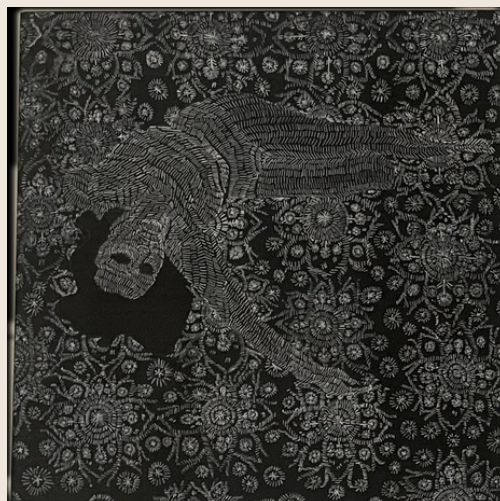
White ink on ink stained wood panel.

\$250

3. Repair 6x8 (2024)

White ink on black paper, mounted on recycled cardboard

\$250



SARA BROOKE

@SARAS_SCRIBBLES

I was in my small New York City apartment reading about Chagall when I spontaneously decided to paint dancers on my face. At the time, I had no idea why I made this decision. Through reflection, I realized that my home, my apartment with the small corner that I use as my art studio, gave me permission to play, reflect, and explore. This surrealist self-portrait is an exploration of my identity as a painter and dancer.

Sara Brooke is a New York-based painter and art therapist. Her work captures dance, movement, and emotion through dynamic lines and vibrant colors.

There are dancers on my face 20x24 (2025)

Oil on canvas

\$720



YEHUDA BLUM

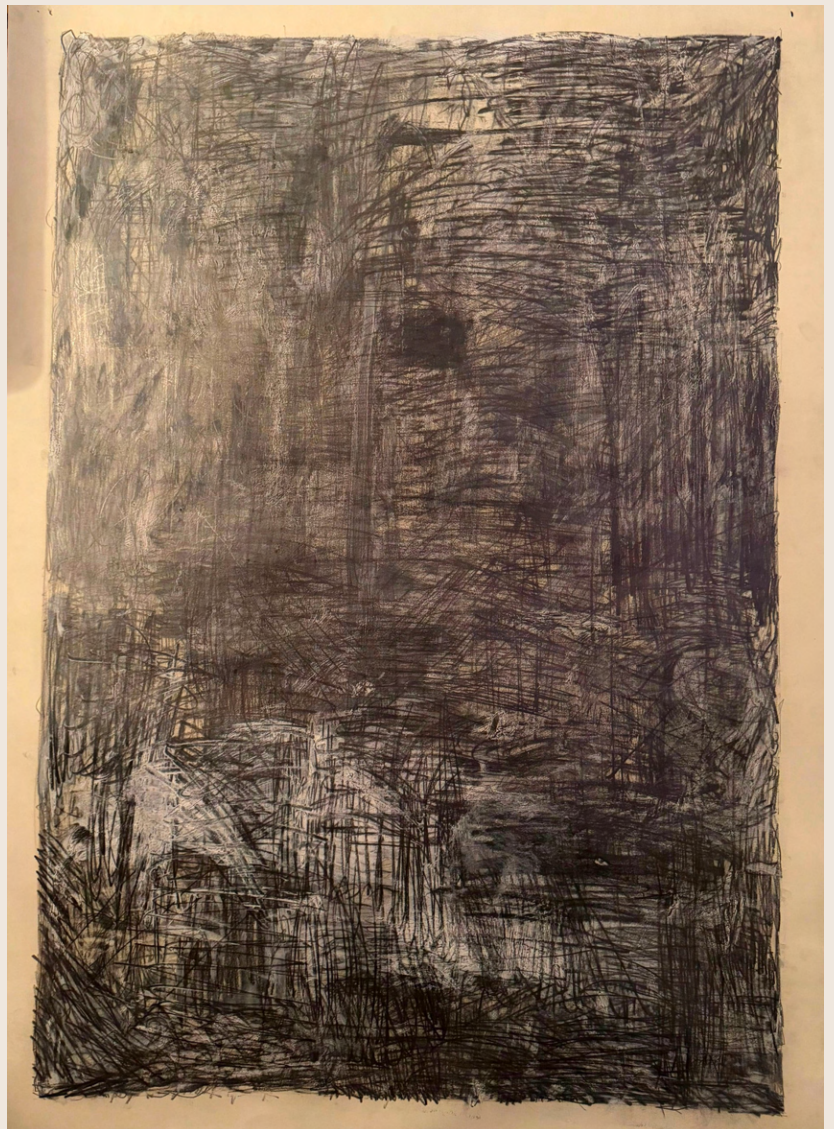
@YEHUDABLUM

Created in my apartment using the wall as a hard backing. Conceived as an even, contesting artifactual screen, where the desires to court places of special attentiveness vie with the impetus to scour all suggestiveness into an abstract ground

Substrate 42x30 (2022)

Graphite and Gesso on paper

\$1350



ELLIOT COWAN

@ELLIOTCOWAN

My work explores the energy that exists between abstraction, animation, sculpture and drawing. Drawing on my background in animation and fine art, I create spontaneous compositions and constructions that transform everyday objects, memories, and observations into expressive visual experiences that invite viewers to discover their own meanings.

A Piece of Lego To The Knee approaches the idea of home through a shared domestic experience. Few objects are as strongly associated with family life as a Lego brick, and the unforgettable pain of unexpectedly stepping on one has become an almost universal memory of living in a home filled with children, creativity, and play. By abstracting this familiar object and the emotional reaction it provokes, the drawing transforms an ordinary household moment into something symbolic. Rather than depicting a house directly, the work reflects the small joys, frustrations, and memories that define what home truly feels like, making the familiar both humorous and deeply personal.

A Single Piece Of Lego To The Knee

Acrylic, Ink, Pencil

Price: \$400



DEKEL HARARI

@DEKELHARARI

I am a multidisciplinary artist working with painting, newspapers, and found printed material to explore how identity is constructed, concealed, and reshaped by the information surrounding us. My figures often appear partially hidden, fragmented, or absorbed into the news itself - caught between private experience and public narrative.

In my work, the newspaper carries the public world, events, opinions, and narratives, into the most private space we have. We read it at home, behind closed doors, absorbing the lives, conflicts, and ideas of people we may never meet. Gradually, that outside world begins to shape the person reading it: forming opinions, influencing thought, and covering the figure layer by layer. The outside world remains exposed and readable, while identity, memory, and private experience become less and less visible.

1. Above The Fold 30x24 (2026)

Mixed Media

\$1750

2. Clarification 30x24 (2026)

Mixed Media

\$1500

3. The Story Behind The Story 30x24 (2026)

Mixed Media

\$2000

4. Continued on A1 48x24 (2026)

Mixed Media

\$1750



NOA IRONIC

@IRONIC.NOA

This painting stages desire as spectacle rather than secret, mythic figures (horse, sun, reclining nude) rendered in searing purple and gold, their intimacy lit as if by floodlight rather than shadow. Yet the title's tension holds: what's depicted feels ritualistic, private, almost forbidden, a scene glimpsed rather than witnessed, charged with the same unease as something seen through a keyhole. The clashing mythologies (equine, solar, human) suggest desire as something ancient and instinctual, kept from polite view yet always present beneath the surface. "Behind Closed Doors" becomes less about concealment and more about what's finally let out.

Eating Ass, Touching Grass 60x38

Oil On Canvas

\$9000



JOSHUA KATCHER

@JOSHUA_KATCHER

Joshua Katcher is a Jewish artist living in Brooklyn. In *Pardes* he explores identity and belonging through a portrait of his husband, James, who is of Iranian descent, nude on his father's Persian rug. Their intertwined histories appear through a fallen Shabbat candle that ignites the rug, evoking the hatred and violence directed at Jewish tradition, pride, and visibility, and a split pomegranate whose juice stains his hand, evoking his family's bloodshed resisting the Iranian regime. In recent years, they have become increasingly estranged from communities once considered safe when their lived experiences conflict with prevailing political narratives. Symbols of family, ritual, and belonging become ever more precious as they stain and burn.

Pardes 34x40 (2026)

Oil on Canvas

\$4000



LASALLE

@JOHNLASALLE_25

Lasalle is a multidisciplinary artist, curator, and muralist based in Atlanta, Georgia. His practice explores Black identity, intimacy, memory, and queer life through painting, video, installation, and public art. Drawing and fabric remain ongoing studies and experiments within his practice, allowing him to explore the figure, texture, color, and emotional presence.

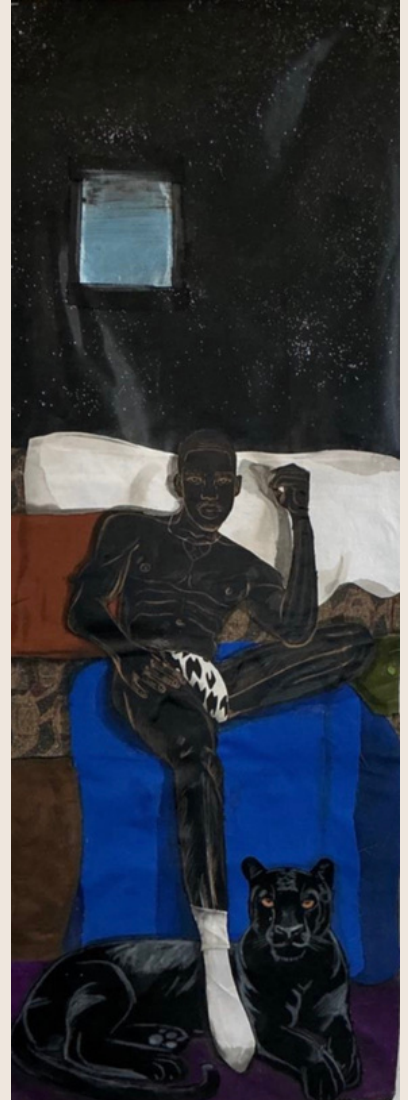
This body of work examines the Black body through themes of intimacy, vulnerability, strength, and self-discovery. Through painted figures, layered textiles, domestic imagery, and the recurring black panther, Lasalle creates dreamlike spaces where personal memory, desire, protection, and imagination intersect

Lounge Studies #1 40 ½ x 44in \$1200

Sacred Space Studies #3 32 x 35 in \$1000

Will You Still Love Me Tomorrow? 36 x 24 in \$750

Posca Markers and Fabric



LUCILA LAGRÚ

@LUCILALAGRU.ART

I am an Argentinian Jewish artist working with ink, printmaking, and embroidery. My work combines self-portraiture, symbolic imagery, and occasional Yiddish or Hebrew text to explore the tension between connection and distance, protection and exposure, grief and repair. These works examine intimate internal states: the feeling of safety and transformation that being deeply loved can create, the invisible bonds that persist even when they are denied, and the experience of offering one's inner world to another. I strive to create personal visual stories about pain, resilience, and the desire to be seen clearly.

1. Chrysalis 11x14 (2026)

Hand-pulled two-block woodcut

\$450

2. The Offering 9x12 (2026)

Ink and alcohol marker

\$475

3. The Unraveling 9x12 (2025)

Ink and embroidered thread

\$500

4. Bashert: The Pull 9x12 (2025)

Ink and embroidered thread, 2025

\$500



ALI SARACOGLU

@ALISARACH95

Ali Saracoglu is a New York-based Ebru artist originally from Izmir, Turkey. His practice centers on the Turkish art of paper marbling, exploring color, movement, and the meditative nature of water. For *Between Refuge and Exile*, he steps outside his usual practice, combining Ebru with collage, personal archives, and found materials. Mapping his current apartment through marbled room fragments, pinned objects, and red thread, the work reflects on displacement, memory and the search for home after a decade in exile, tracing the fragile line between having shelter and feeling that you belong.

Between Refuge and Exile

Ebru-marbleized paper, printed paper, pins, thread, and corkboard

Price: \$750



LAUREN SEIDEN

@LAURENRSEIDEN

Lauren Seiden recasts graphite, a traditional drawing medium, into sculptural form, foregrounding drawing as labor, repetition, and material transformation. Through obsessive, manual mark-making with pencil, she burnishes surfaces until graphite compresses into a reflective sheen. The reflective surface is not applied but accumulated, an index of time and sustained pressure.

Lauren utilizes once-used clothing and fabric which can easily be anthropomorphized, as it is infused with a prior life and relationship with the body. Her work builds upon these layered histories through the tensions she forms within or between materials. The forms she crystallizes in time, the concealment of soft stone in defiantly hard fabric, speak to the tensions and perceptions we are confronted with in our lives - perception versus reality.

Within the context of "Behind Closed Doors," this work evokes physicality within the context of our society, leaving once experienced (or worn garments), frozen and memorialized; creating a visual insight and understanding of the body's place in specific societal histories.

Puckered 9x12.5 (2026)

Graphite pencil and mixed medium on fabric

\$3000



ANNA STARCK

@ANNA_STARCK_AS

In The Story of the Stars, an intimate struggle unfolds behind closed doors. Echoing Maslow's hierarchy, the donkey embodies the instinctive self and its fundamental needs, while the human figure represents the soul's longing for transcendence. Through conflict, resistance, and eventual union, the two figures become a single being, suggesting that transformation begins not through rejecting our earthly nature, but through integrating it.

The Story Of The Stars 1-3 from 20 17x22cm (2026)

Pencil on paper

Price: \$300/each - \$750 set



TIFFANY WANG

@TIFFANYJW614

I am an artist and archivist based in Brooklyn. My work explores how ordinary places and objects become beloved through lived experience. Diary 1987 depicts my grandfather's diary, which I discovered after his passing. Like a home, a diary becomes meaningful through the life lived within it. This painting honors my grandfather's memory while preserving an object that continues to hold his presence.

Diary 1987 10x8 (2024)

Acrylic on wood panel

Not For Sale

