

Humanity 2026

CICA Museum

January 21 - February 8, 2026

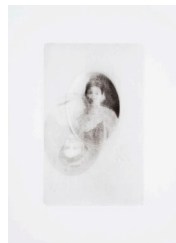
2026.01.21 - 2.8

Featured Artists 참여 작가: Andy Mattern, Bai Bautista-Buckingham, Berend Bode, Brooks Cashbaugh, Daniel Kuge, Deborah Sfez, Fabiola Retamozo, Fateme Sehat, Galina Tuisova, Galit Meushar, Haein Kang, Jennifer Zeng, Junus Karimow, Kelley Booze, Leo Hainzl, Lucie Veronica Feighan, Mani Mehrzad, Mengyu Zhao, Minglu Du, Olga Kovaleva, Anna Ponomarenko, Maria Berezhnaya, Omurhan Alptekin-Torres, Sogand Farahani, Sopho Mamaladze, Sujin Park / 박수진, Sven Pfrommer, Tasmina K Majles, Tianxi Wang, Yi Yang, Zahrasadat Mir Feyzi, Zhang Zhixian, Yoon Chung Han / 한윤정

This exhibition illuminates humanity and humanity from personal, cultural, technological, regional and political perspectives, and explores a new humanism for our times. We present works in a variety of media, including photography, painting, video art, interactive art, sculpture, and installation art.

본 전시는 개인적, 문화적, 기술적, 지역적, 정치적 관점에서 인간성과 인류를 조명하며, 현 시대를 위한 새로운 인본주의를 탐구합니다. 사진, 회화, 비디오 아트, 인터랙티브 아트, 조각, 설치미술 등 다양한 매체의 작품을 선보입니다.

Andy Mattern

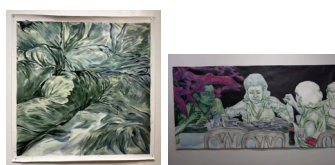


“Ghost No 68” (2023)

Hiding on the backs of some long-forgotten photographs are “ghost” images, faint traces of other pictures that pressed up against the surface for decades. In fact, these apparitions are a side effect of platinum photography, whose key ingredient can react with nearby papers, leaving a mirror image. Although platinum photography has long been revered for its permanence and rich tones, its use declined before the First World War because platinum was needed for explosives. This destructive ability is the same power that accidentally produces ghost images. In this project, I reanimate found ghost images as modern platinum prints, returning them to their original form. This process is intended to harness the mysterious visual qualities of the source images and point to a surprising wrinkle in the fabric of the medium: while no one is looking, the photographs are reproducing themselves.

Andy Mattern is a visual artist working in the expanded field of photography. His photographs and installations dissect the medium itself, reconfiguring expectations of photography's basic ingredients and conventions. His work is held in the permanent collections of the San Francisco Museum of Modern Art, the New Mexico Museum of Art, and the Museum of Fine Arts, Houston, among others. His photographs and exhibitions have been reviewed in publications such as Artforum, The New Yorker, Camera Austria, and Photonews. He holds an MFA in Photography from the University of Minnesota and a BFA in Studio Art from the University of New Mexico.

Bai Bautista-Buckingham



“Point Nemo”
“Ghost Tricking” (2023)

"Ghost tricking" is an acrylic and oil painting of a family meal with a flock of pink sea gulls, a bottle of coke, a glass, and an opened pack of children's benadryl cutting in. This painting was made by referencing a photo of my family having a meal in the Dominican Republic when I was about five, and drawing from the faint memories attached to that moment. Some parts of the painting are fully rendered while others are faint and watercolor-like. The painting considers the unreliability of memory- how as time goes on memories warp, combine, and fade.

Bai Bautista-Buckingham is a Chicago-based, Arizona-born, interdisciplinary artist working primarily in painting and mixed-media installation. Her artwork varies in theme, but currently navigates using humor as a crutch while attempting to remain earnest. Throughout her practice, Bautista-Buckingham utilizes religious iconography and Y2K aesthetics to question western hyper-independent, hyper-consumerist values and how they often come at the cost of sincerity, intimacy, and empathy. To a similar effect, her paintings and sculptures often reference pop culture or familiar and nostalgic items that reinforce aspects of cultural identity. The paintings range from colorful, crowded group portraits, to studies of fabric that border on abstraction. Bautista-Buckingham's text-based works, as well as found object sculptures, are inspired by the visual language of Jenny Holzer and Felix Gonzalez-Torres.

Berend Bode



"The Navigator" (2025)

"X-Time" (2024)

"The Navigator" depicts a couple within a surreal miniature world teeming with burning trees and struggles, where a small boat battles an overwhelming wave. Presented as "navigators," the figures appear poised for intervention, embodying a spark of hope amidst the turbulence. The work reflects humanity's fragile situation in the face of global crises like environmental destruction and conflict, yet underscores the necessity of human agency and responsibility ("navigators") to find direction and shape future prospects in challenging times.

"X-Time," rendered in stark black and white, depicts a family – father, mother, son – lost within a menacing Arctic seascape before a colossal iceberg. This scene of exposure points to the vulnerable future of humanity in the face of the forces of nature, climate change, and the threat of war and destruction.

Berend Bode (Germany, b. 1976) is a contemporary painter known for his multi-layered visual language, which references classic films, historical events, and social media. Growing up in an artist family, he discovered his passion for painting at an early age. In 1997, Bode exhibited in Cuba alongside the world-famous photographer Alberto Korda. This exhibition, as well as his direct engagement with photography, had a lasting influence on his later works.

Born in Bremen, he studied painting and sculpture at the University of the Arts Bremen under Professor Karin Kneffel and David Bade. Bode's art is a complex and captivating world of enigmatic symbols, large surfaces, and metaphorical bubbles. Situated between abstraction and figuration, his paintings are characterized by an expressive visual language that explores both formal freedom and narrative diversity. His preferred motifs include events and figures from the 20th and 21st centuries, which he often connects with contemporary critical or distressing social developments. His spontaneous, gestural brushwork stands in stark contrast to the precisely composed real and surreal image layers.

Brooks Cashbaugh

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"Glow Prayer" (2024)

Glow Prayer depicts a standing figure. She appears to glow, radiating light in a murky and nebulous world.

Brooks Cashbaugh is a painter based in Iowa City, Iowa. Working physically in oil paint, he references digital imagery to explore the overlap of culture, color, and capitalism. His work uses this whiteness to represent the extractive, colonizing impulse of capitalism, which penetrates our homes, straining our intimate spaces and desire for comfort with the pain of others.

Cashbaugh holds an MFA from the University of Iowa and a BFA from Indiana University. He currently teaches painting and drawing at Cornell College in Mt. Vernon, IA. Cashbaugh has shown work in New York, Chicago, Minneapolis and throughout the Midwest. He currently lives in Iowa City with his wife, Laura.

Fabiola Retamozo



“From the series Drawing Calais to Barcelona” (2024)

Created during a 1,400 km hike *from Calais to Barcelona*, *The French Lady* captures a moment of spontaneous connection. It was inspired by a French woman who welcomed the artist into her home to draw an experience that reflects the project's central theme: creating art through human connection and shared stories along the journey.

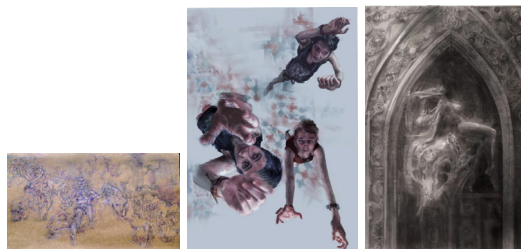
Born in Bolivia, I lived in several countries until the age of seven, an experience that exposed me to diverse cultures and art forms, which continue to influence my work. I moved to London 22 years ago and currently work from my studio at Acme Studios in London. As a mother of two teenagers, I graduated with a 2.1 degree in Fine Art from the Sir John Cass School of Art at London Metropolitan University in 2015, balancing part-time work and family life throughout my studies.

My practice focuses on drawing, painting, installation, performance, and collaborative art, drawing inspiration from artists such as Paul Klee, Aboriginal art, Hundertwasser, Dalí, and the community art movement. Deeply influenced by Bolivian artists like Mamani and Marina Núñez del Prado, I aim to bring the values of my homeland and environmental consciousness into my work. Line and space are central to my practice, and I use materials like handmade paper, ink, metal, and copper to create pieces that resemble visual poetry, exploring form, meaning, and texture. Recently, I've incorporated metal and copper for new tactile qualities, while my drawings remain grounded in everyday life, focusing on line and perspective. Negative space plays a vital role, helping to create a flat visual expression where lines either follow or defy contours, forming the emotional depth of each piece, echoing Francis Bacon's idea that painting is “the pattern of one's own nervous system being projected on canvas.”

A significant project was my 1,400 km hike from Calais to Barcelona, during which I created 16 drawings inspired by personal encounters and landscapes, reflecting both solitude and connection. I believe that collaborative art and human interaction are at the heart of creative expression, and my work seeks to engage spoken, written, and visual language in dialogue.

Beyond my practice, I facilitate workshops and curate exhibitions across London, and I'm an active member and event organizer for Drawing London on Location. In 2018, I published a book with the group and have exhibited in 23 locations. Notable achievements include being a UK finalist for the VIA Art Prize (2018), finalist runner-up at the Saatchi Gallery (2013), and a finalist in the 6th Landscape Competition at Art Show International Gallery (2022). My recent exhibitions include the Art Show International Gallery in New York (2022), with an upcoming show at The Assembly House Trust in June 2025.

Fateme Sehat



“The weight of many” (2024) “Grasping at silence” (2024) “Sanctuary of fragmented “ (2025)

“*The Weight of Many*” While creating this piece, I felt suffocated caught in a tangle of lives, expectations, and contradictions. We call it shared humanity, but under its weight, we often crush one another and ourselves.

The figures here are stripped of identity: genderless, voiceless, suspended in a space shaped like human anatomy. They are both victims and structure held in place not by connection, but by each other.

I struggled with whether to distort their forms or preserve something recognizably human to show how fractured meaning affects even the body.

I chose color pencil for its delicacy to create a tension between softness and weight, between fragile form and harsh feeling. This piece is not about who we are, but what remains when everything else falls away.

“*Grasping at Silence*” depicts three suspended figures reaching into a void for something uncertain perhaps imagined, lost, or never real. Set in a space without time or place, framed by a fragile geometric form, the piece reflects a disconnection from

meaning and belonging. It explores the tension between faith and doubt, suggesting that the act of reaching despite silence and uncertainty may itself be what gives us meaning. Like a mirror to our existential condition, it quietly asks: what are we reaching for, when nothing feels certain anymore?

“Sanctuary of the Fragmented” stages a modern ritual where a solitary figure offers themselves without knowing what they are giving up or why. Suspended between presence and absence, the fragmented body shaped by memory, pride, and confusion rests within an altar-like structure that evokes sacredness without offering salvation. Stripped of cultural or religious ties, the space reflects the rootless condition of modern humanity. Here, sacrifice is not an act of reverence, but a haunting question: in a world stripped of

Fateme Sehat is a Persian visual artist and concept designer whose work merges surreal digital illustration with philosophical inquiry and identity deconstruction. Trained in Fashion Design at Alzahra University of Tehran, she brings structural precision to fragmented, timeless spaces where bodies float, identities blur, and silence holds weight. Deeply influenced by thinkers like Foucault, her work interrogates the self as a shifting, performed construct, reflecting themes of internal conflict, ritual, and existential ambiguity. As a concept designer, she creates psychologically charged characters and environments using digital media infused with the tactile sensibilities of traditional techniques. Her award-winning conceptual fashion design, recognized at Tehran's Fashion and Technology Week, marked a direct convergence of her academic background and artistic vision. Currently, she is developing a body of work exploring the postmodern crisis of identity, where selfhood is not assumed, but continually unraveled.

Galina Tuisova



“Angular_Momentum_of_Time” (2024)

“Between_Here_and_Eternity” (2024)

“Unity” (2023)

The series *In the Circle of Humanity* reflects on the deep interconnectedness of the human condition. Each painting, created in a round format, symbolizes the cyclical nature of life and shared emotional experience. Through the use of layered acrylics and abstract gesture, the works speak to inner rhythm, transformation, and unity. The circular form serves not only as a visual motif but also as a meditative field that invites introspection and a quiet sense of belonging. This series explores both timeless and deeply personal themes: presence, motion, memory, and the invisible threads that link us across space and spirit.

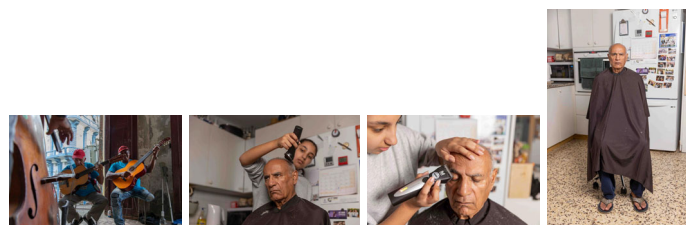
“Angular Momentum of Time” This work reflects on the acceleration of inner and outer time. It explores the balance between movement, resistance, and the unknown.

“Unity” This work expresses the idea of wholeness and shared human presence. Through flowing forms and balanced composition, it evokes harmony, connection, and inner peace.

“Between Here and Eternity” This piece suggests a bridge between present awareness and the infinite. It speaks of stillness as a space of potential growth and subtle change.

Galia Rude is a German-Russian visual artist based in Asbach, Germany. Her work explores emotional perception, time, and the inner landscape of human experience. Using abstraction, circular forms, and layered color, she creates meditative compositions that evoke connection, movement, and reflection. Rude's art bridges intuitive gesture and structural clarity, and has been exhibited internationally. She works primarily with acrylic on canvas.

Galit Meushar



“Street Rhythm” (2019)
“In Her Hands” (2024)
“In Her Hands” (2024)
“In Her Hands” (2024)

“Street Rhythm” Sometimes you need to pause to really see.

Not just what catches the eye, but what quietly waits — in the corner, in the background, in the heart. This photograph speaks of people we don't always notice. Of small, human moments that usually pass us by. It's not an image of great drama, but of life — as it is: with rhythm, with wounds, with persistence.

This image doesn't try to explain, judge, or decide what we should think. It simply asks us to pay attention. To linger. To go deeper. To remember — that even behind a smile or a melody, there's a story waiting to be seen.

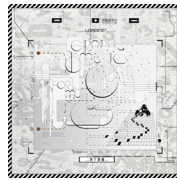
“In Her Hands” A contemporary humanistic photograph that moves between personal documentation and social interpretation. In a quiet, everyday domestic scene, an intergenerational relationship is revealed through a gentle gesture of care, closeness, and trust.

The home kitchen becomes a space of reflection – between the private and the public, between routine action and a charged visual representation. The camera does more than document; it gives the moment meaning, memory, and emotional weight.

The use of the body – both elderly and young – places the work within the realm of body art, where touch becomes a statement. A simple act transforms into an expression of compassion, connection, and humanity.

Galit Meushar, a photographer and artist born in 1973, living and working in Herzliya, Israel. I hold a BA in Jewelry Design from Shenkar College and have studied photography and visual theory through various programs, including Gavra Studio and “HaMerhav” – the School of Art and Photography led by Sagit Zluf Namir. My work has been exhibited in group and international exhibitions in museums and galleries in Israel and worldwide, including Italy, the UK, Greece, and the USA. I have received awards in prestigious photography competitions such as the ND Awards and the Annual Photography Awards. My artistic practice focuses on themes of identity, memory, and femininity, combining personal storytelling with a creative exploration of reality.

Jennifer Zeng



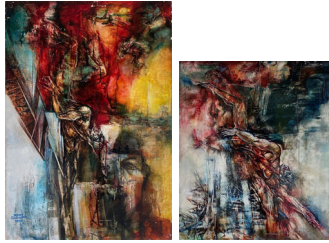
“Ghost Broke The Shell_Musical Subway” (2019)

Musical Subway envisions Tachikoma navigating an underground system of musical logic—part transport map, part emotional labyrinth. The human voice remains distant as he follows coded paths, seeking connection in a world where harmony is mapped but never fully reached.

Yan(Jennifer) Zeng is a product designer with a background in architecture and product design. She holds a master's degree from the University of Pennsylvania and works at the intersection of XR, AI, and spatial experience. Her practice blends storytelling, critical design, and emerging technologies to explore identity, inequality, and human-machine interaction.

Her work has been exhibited at the Penn Museum and recognized internationally, receiving the A' Design Award Gold Prize and awards from global hackathons hosted by institutions such as MIT and Google. Drawing from experiences across Shenzhen, New Zealand, and the U.S., she brings a cross-cultural perspective to speculative design, combining analog sketching with digital tools like 3D modeling and spatial composition.

Junus Karimow



“Apokalypse” (2010)
“Defeated Demon” (2002)

The two selected paintings, *“Apocalypse (2010)”* and *“Defeated Demon (2010)”*, belong to Junus Karimow’s broader series exploring the psychological and spiritual impact of destruction, war, and inner conflict.

“Apocalypse” depicts a dramatic scene of upheaval and transformation. With intense color contrasts and a dynamic composition, the painting shows a devil figure falling into a symbolic abyss, while a steep, narrow staircase rises between fragmented worlds. The terrified human face in the lower corner expresses horror, despair, and helplessness — a reflection of the existential trauma caused by war and collapse. The transparent layering of oil paint gives the image both weight and depth, evoking a haunting, meditative atmosphere that balances between devastation and renewal.

“Defeated Demon” portrays the downfall of a mythic being, caught in mid-fall within an apocalyptic landscape. The palette is dominated by raw reds and dark, earthy tones that underline the intensity of collapse. The demon’s tense, twisted body, with expressive facial features and muscular strain, captures the moment of total surrender — the end of resistance. Karimow’s graphic, forceful brushwork conveys a raw emotional charge. This work does not only represent mythic evil but invites reflection on personal and collective failure, punishment, and the eternal human struggle between light and darkness.

These works are painted in oil on wood panel and reflect the artist’s interest in visualizing unseen emotional realities. Both pieces are symbolic, layered, and deeply expressive — echoing Karimow’s lifelong artistic concern with catharsis, moral tension, and inner transformation.

Junus Karimow is a Russian-German painter born in 1952 in Yangiyul, Uzbekistan. He studied at the Surikov Art Institute in Moscow and has exhibited his works international-ly since the 1980s. His expressive, symbol-rich oil paintings often explore the relationship between myth, inner struggle, and human transformation. Karimow’s work reflects a strong personal style influenced by his Central Asian heritage, academic training, and spiritual inquiry. He currently lives and works in Asbach, Germany.

Leo Hainzl



“Dignity” (2025)

The background is a pink wall, from which a person emerges with a clumsy movement. In numerous layers of dark blue paint, the creature alludes to its mental vulnerability and physical imprisonment. At the right edge of the picture is a stone-like object. The work is an exploration of autonomy in a fragile democracy and a call for self-empowerment.

Leo Hainzl was born in Bruck Mur (Austria) in 1968. Interested in art history from a young age. Between 1987 and 1993 stays abroad in Italy, Iceland and Israel. From 1994 to 1999 study of painting and graphics at the University of Applied Arts in Vienna. After graduating in autumn 1999, the first solo exhibition “Interregional Aspects and Visual References” at the Kunsthau Muerz Gallery. Since 2000 numerous solo and group exhibitions in galleries and museums in Austria, Germany, Slovenia, Switzerland, United Kingdom, South Korea and the United States of America. Works can be found in the collections of the City of Vienna, the Universalmuseum Joanneum in Graz (Austria) and in the Ruse Art Gallery (Bulgaria). In 2011 the previous formal and thematic work production was mentioned in General Artist Encyclopedia (De Gruyter, Munich). From 2011 to 2013 another course in art and cultural studies at the University of Applied Arts in Vienna. Admission as a full member in 2021 at the Kuenstlerhaus (Association of Austrian Artists), Vienna. In 2022 several participations in group exhibitions organized by Itsliquid Group and curated by Luca Curci in Venice (Italy). The catalogs “Dehydration” (2022) and “Demagination” (2023) consist exclusively of recent works and texts in English, Italian, German by the Austrian artist. In 2024, Leo Hainzl took part in numerous art projects and exhibitions on social issues around the world.

Lucie Veronica Feighan



“Loss” (2016)
“Absent” (2016)
“Hungry” (2016)
“Support” (2016)

Two years before his death, Frank my partner, lost his sight. This series of photographs reflects everyday fragments of Frank’s life; benchmarks to navigate his passage and the impressions his presence leaves on the world. They show a ritual of order, a monastic-like isolation. His absence in the images captures his presence more poignantly.

“Loss” His house slippers are the slippers of millions of others, marked by time and the shape of feet. They are placed by a bedside table. Close enough so that they will be found, far enough so that they do not pose as a trip hazard. They await a new day.

“Absent” His pillows are pummeled from a night’s sleep, the duvet is tangled, the bath towel damp from the morning shower. His bed is a landscape of slumber and activity. It is often the absence of these everyday scenes we mourn most when our loved ones are gone.

“Hunger” His lone place-setting reflects the countless number of people that eat alone daily. It speaks of those that hunger for company and food. The glass is half-filled with water, the bowl is expectant while the spoon captures the reflection of the photographer.

“Support” The walking stick that gave support to his every step needs to be supported when not in use. It rests in the bin at a jaunty angle, as if at any moment it will set off solo.

Lucie Veronica Feighan is a multi-media artist born and raised in Ireland. After a successful career in the health field, Feighan started in 2015 to devote herself more to art. She now works full-time as an artist and writer. Her primary honours degree was in Applied Psychology from University College Cork, Ireland in 1983. Subsequently, she studied diverse crafts at the Grennan Craft College, Kilkenny, followed by masterclasses in textiles. In 1985, she attended Huddersfield University, UK and became an Associate of the Textile Institute in 1986, winning the Courtauld’s Prize. In 2016, she earned a Masters with Distinction in Fine Art & Design. Feighan’s projects address universal themes of illness, death, loss and love. Her artwork has been widely exhibited and is held in collections around the world. She lives and works in London.

Mani Mehrzad



“The Moon, Bird and Love” (2025)

Love and death are the two fundamental and universal human experiences. They begin and end us, shape and undo us, give and take. In this work, I did not aim to explain, but to stand at the threshold of both—at that fragile edge where existence trembles silently between longing and loss.

The dark arches are not merely architectural forms; they are metaphors for silence, for the weight of memory, for the invisible border between life and death. Two bodies—one light, one dark—lie intertwined, not in sleep or desire, but in a quiet surrender. Two white birds drift across the scene—weightless, directionless. To me, they embody the spirits of my parents. To others, they may become whatever remains unseen yet deeply present.

The Moon, the Bird, and Love offers no answers, no explanations. It is an invitation to pause. A question whispered from within—a place where love gives meaning to death, and death deepens the mystery of love. Perhaps what you see is only what is left behind. But what moves within you... is still unfolding.

Mani Mehrzad (b. 1981, Tehran) is a contemporary Iranian artist whose practice blends Persian miniature painting with modern aesthetics and philosophical depth. Holding a Ph.D. in Philosophy of Art, his work reflects a balance between intricate craftsmanship and bold, expressive abstraction. Mehrzad’s paintings have been exhibited internationally in cities including

Madrid, Milan, San Francisco, Toronto, Tokyo, Taipei, Tbilisi, and Dubai, with highlights such as the Chairman's Award at Art Revolution Taipei, participation in the Florence Biennale, and successful sales at the Magic of Persia Auction (Christie's, Dubai). Through series like *The Lost Riders*, *The Geography of Snow*, and *In the Middle of Nothing*, he seeks to challenge conventional narratives and redefine Persian contemporary art on a global scale.

Mengyu Zhao



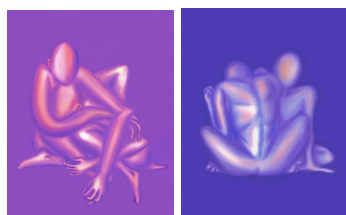
“Letter from a Stranger” (2024)

As an invited artist for Art in Odd Places 2024: CARE Public Art Festival, supported by public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs, I created *Letter from a Stranger*, a public installation presented along Manhattan's 14th Street from October 18–20, 2024. *Letter from a Stranger* explores the essence of humanity through small acts of care and connection in the midst of urban anonymity. The design incorporates elements inspired by New York City's street art, paying homage to Manhattan's iconic graffiti. The project's debut in New York City was met with warmth and enthusiasm, as strangers exchanged handwritten letters through a brightly patterned mailbox, transforming fleeting urban encounters into moments of care.

Letter from a Stranger is now reimaged for the contemplative setting of the CICA Museum. This uniquely designed mailbox, along with the interactive experience that it offers, is brought from the crowded streets of Manhattan to the CICA Museum, providing museumgoers with a quiet pause—an invitation to write, to listen, and to be seen. On display at the museum is a new iteration of the mailbox that honors its public origins while responding poetically to the architecture and stillness of the museum. The concept behind the mailbox resonates with the theme of the exhibition “Humanity” in that, at its heart, this work is a meditation on humanity—on the way we reach for one another, even in passing. The carved surfaces echo a city's voice; the letters exchanged carry the intimacy of confession, care, and curiosity. At the same time, the project is also deeply personal. As someone who moved to New York after graduating from Harvard, I have felt the city's intensity and isolation, its generosity and grit. *Letter from a Stranger* is a reflection of that journey—an offering to others who, like me, are learning how to hold space for connection in a world that rarely slows down.

Mengyu Zhao is the co-founder of the award-winning architecture studio TrayStudio and a designer at Kohn Pedersen Fox (KPF), based in New York City. With a Master of Architecture from Harvard University and a Bachelor of Architecture from Tsinghua University, Mengyu expands her practice across architecture, art, and beyond to shape meaningful human experiences. Her professional journey spans an array of landmark projects around the world—including the San Diego International Airport (Gensler), Singapore Changi Airport (KPF), and Beijing Baiziwan Social Housing (MAD)—which have been featured in major outlets such as CNN, NBC, FOX, Dezeen, ArchDaily, and more. Her work has been recognized with top honors and awards. Her project Sunken Madison Garden won Gold in both the International Design Awards and the MUSE Design Awards; her project *De Bord en Bord* was the Silver winner of the 2025 New York Architectural Design Awards; and her projects *Beach Bloom* and *Weaving Urban Carpet* each received Honorable Mention at the 2024 International Design Awards. She has also received multiple other global awards and recognitions. Her work has been published on platforms such as Architizer and the Harvard Urban Review. As a multidisciplinary designer and artist, she explores the intersections of public space, memory, and identity. In 2024, she was invited to present *Letter from a Stranger* at “Art in Odd Places,” a public art festival in New York City, with coverage by Artnet and other media. The project will also be exhibited at the CICA Museum in South Korea in January 2025. She has also exhibited work in the “Guangzhou: City of Design” exhibition, featured by China News and others.

Minglu Du



“We Are Not What We Are” (2023)

We Are Not What We Are is a digital illustration inspired by the artist's own queer relationship. Drawing from surrealism and figurative art, the work employs the artist's signature reflective metallic surfaces and fluid interactions to express the balance between strength and vulnerability, intimacy and distance, embodying the spirit of resistance and the love that arise from connection within the global queer community.

Minglu Du, born in 1998 in Guiyang, China, is an interdisciplinary artist based between Providence, USA, and Shanghai, China. Her work spans illustration, experimental animation, digital games, and installation, often integrating literature and sound. She creates metaphorical metallic forms and surreal creatures to explore themes of societal inequality, queer experience, and emotional trauma. Through thick, twisted shapes, sharp color contrasts, and dense textures, her work aims to evoke visceral responses to give voice to overlooked and silenced experiences.

Olga Kovaleva, Anna Ponomarenko, Maria Berezhnaya



“Fragile” (2022)

“Fragile” is a digitized process of reflection on the vulnerability and defenselessness of human nature. We speak of the fragility of human efforts, human relationships, and the fragility of the human being itself. We explore the boundary between the humane and the heartless, love and aggression.

The mechanical, routine breaking of plates symbolizes the repetitive acts of destruction in society that occur without reflecting on past experiences. We speak of the thoughtlessness of actions that lead to irreversible changes and losses. We grieve.

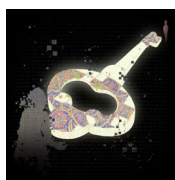
Olga Kovaleva, Anna Ponomarenko, and Maria Berezhnaya are three Russian artists working in the fields of digital art, performance, and video. Collaborating on projects such as *Fragile*, they combine visual metaphor and improvisational process, engaging with themes of interaction, presence, and emotional experience.

Omurhan Alptekin-Torres



“Rest” (2025)

Sogand Farahani



“The Final Key” (2025)

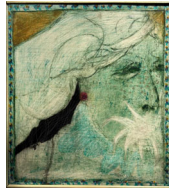
“The Final Key” is a digital painting that questions the evolving boundary between humanity and artificial intelligence. Rather than taking a side, the work adopts a philosophical, neutral stance to pose a fundamental question: What prevents a machine from being a true artist?

At the center of this exploration is the idea of lived experience—something often cited as the critical missing element between human and machine creativity. The painting features a mechanical entity reaching toward a symbolic key. This key, adorned with Iranian tile motifs and the figures of people living, creating, and experiencing, represents the essence of being human. Binary code flows through the background, depicting an AI attempting to decode and replicate lived experience.

By integrating elements of cultural heritage and digital symbolism, the piece explores the possibility that one day, machines may blur the line between synthetic and organic consciousness. But even if they do, will they ever truly ‘live’?

Sogand Farahani is an Iranian freelance illustrator and visual designer with over five years of professional experience. She holds a BA in Graphic Design from Soore Art University in Tehran. Her work lies at the intersection of visual storytelling, digital illustration, and cultural expression. In her projects, she also explores more conceptual themes in her personal art, particularly through the blending of traditional and contemporary cultural motifs. Her style leans toward expressive detail and playfulness, often drawing from cultural symbolism to create vibrant, emotionally layered visuals.

Sopho Mamaladze



“Her” (2025)

“HER” captures a quiet, atmospheric moment suspended in time. On the right side of the painting, there is a woman holding a white flower in its mouth — a silent, meditative gesture. Surrounded by gentle tones and delicate textures, the image radiates stillness and introspection. The hand-painted frame becomes part of the painting’s rhythm, subtly enclosing the work in its own world of calm.

Sopho Mamaladze (b. 2001, Tbilisi, Georgia) is a visual artist whose work explores identity, transformation, and the emotional imprints of memory.

In 2019, she began her BFA studies at the Tbilisi State Art Academy in the field of Fine Art, graduating in 2024.

In 2021–2022, Mamaladze was awarded an Erasmus+ scholarship to study in Paris at the École Nationale Supérieure d’Arts de Paris-Cergy (Ensapc) on Fine Art program for half a semester.

Mamaladze is part of a new generation of Georgian artists reimagining tradition through a contemporary lens. Her mixed-media practice is often characterized by symbolic forms, layered textures, and a deep engagement with the inner world. Figures in her work appear in shifting states - neither fixed nor fully defined - offering a visual language that reflects psychological, mythological, and environmental change.

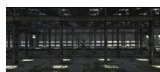
Sopho’s interest in ancestral memory, feminine presence, and speculative transformation informs much of her visual vocabulary. She draws on elements of folklore, nature, and dream logic to create open-ended narratives - spaces where the personal and the collective intersect.

At the core of her work is an ongoing investigation of boundaries: between self and other, body and landscape, past and future. Through intuitive composition and symbolic imagery, she invites viewers into a world that is both intimate and expansive, familiar yet strange.

Mamaladze’s work resonates deeply with the current moment, engaging with the complexities of daily life and the urgent questions of our time. Her visual narratives echo the challenges and transformations of a world in flux - environmental degradation, cultural hybridity, and the search for belonging in an era of rapid change.

She continues to participate actively in exhibitions and projects both in Georgia and internationally, sharing her evolving practice with diverse audiences.

Sujin Park / 박수진



“Womensday”
“행복약”

“The Happy Women’s Day” poster was drawn using a white grandmother as a model. Most women in their 20s are of various races.

This would be the image of Women’s Day. However, women are not only of various races but also of various age groups. also exists. So, I made a poster celebrating Women’s Day with an old white man. The next work is Happiness Pill. Happiness pills are about happiness.

“Happiness Pill” is a work that came out of defining happiness. No animal is as happy as people. There will be no animal that worries and pursues this. And in no time has the feeling of happiness been mentioned so often.

There would never have been a time when things were considered urgent and important. However, we cannot say that only positive experiences are happiness.

However, we cannot say that only positive experiences are happiness. It is said that it is closer to happiness if you forget about happiness and the leisure in everyday life that you find again after a negative experience.

I think. People who chase happiness are not happy, and people who are not happy end up holding fake happiness. so if there was a drug that would make you instantly happy, what kind of advertisement would it be? What kind of copy should I publish? Thinking about happy pill advertisement, I ended up making a stud.

Sujin Park: I dropped out of Yonsei University and graduated from Bauhaus University in Germany, majoring in visual design. Afterwards, I worked as a designer.

and is currently working as a design tool instructor. I have always found CICA's recruitment of writers interesting, and even before graduation,

I have applied before. I thought this was an opportunity to show off my personal work, so I created two posters.

A dog is attached.

Sven Pfrommer



“SAIGON BLUR XCI” (2015)
“BURMA BLUR XVIII” (2015)
“HUMAN VISION I” (2015)
“JAVA JAZZ XXIV” (2018)
“JAVA JAZZ XXIII” (2018)

Photographer **Sven Pfrommer** has made the act of observing people in motion a central focus of his artistic work. With his long-running series HUMAN BLUR, he explores urban spaces where he, as the photographer, remains the only static element—watching as crowds flow past in a stream of kinetic energy.

These fleeting moments, charged with human energy, are captured through motion blur—transforming bustling individuals into abstract forms. People move through streets, stations, and public events seemingly without purpose, unaware of the silent observer in their midst. Though movement cannot be stopped, it can be recorded—distilled into images that offer only a hint of identity.

Pfrommer’s color-saturated, blurred compositions render figures anonymous. Contours dissolve; personalities disappear. What remains are silhouettes—reduced to form, light, and color. This deliberate abstraction dematerializes the individual, turning them into graphic elements shaped by overlapping layers and shifting shadows.

Since 2002, Pfrommer has continuously developed the HUMAN BLUR series, receiving international recognition for his distinctive visual language. His work examines the tension between presence and absence, permanence and transience—inviting viewers to reflect on the fleeting nature of human existence in contemporary urban life

Sven Pfrommer is a Berlin-based artist working at the intersection of photography, painting, and digital media. His work explores themes such as urbanity, identity, and movement, blending photographic observation with abstract transformation. By combining his own images with painterly interventions, digital techniques, and collage, he creates multilayered compositions rich in texture and atmosphere. Trained in Germany and the UK, Pfrommer has exhibited internationally, with shows in cities including New York, Singapore, Hong Kong, Los Angeles, Sydney, and Manila.

Tasmina K Majles



“Boundaries”

Tasmina Khan Majles is a Bangladeshi-Australian multidisciplinary artist based in Naarm/Melbourne, Australia. Her creative practice rigorously interrogates the multiplicity of human perspectives and the intricate interplay between nature, the subliminal,

and the constructed realities we inhabit. Drawing from her lived experiences in diaspora, she engages with critical themes of transnational identity, assimilation, and self-realisation, particularly as they pertain to her identity as a first-generation female immigrant. Thus, her work often depicts the complex emotions of straddling two worlds — her birthplace and another of her chosen homeland.

Tianxi Wang



“ Hold me tight” (2025)

I am Tianxi, a freelance artist currently based in London. After completing my degree in Illustration, I decided to expand my art practice into a wider field. I create artworks that explore the complex interplay of personal emotions and the intricate relationships between myself, my family, society, and the environment around me.

Painting, for me, is a meditative process- an externalization of inner thoughts and feelings. I experiment with oil paint, acrylic, oil stick, and collage, constantly pushing the boundaries of texture and materiality to communicate through the language of art. My work balances the surreal and the tangible, inviting viewers to engage with both personal intimacy and universal resonance.

Through color, movement, and form, I capture the unspoken nuances of familial bonds and the emotional landscapes that shape human experience. By weaving together lived experiences with cultural and environmental influences, I create reflective spaces that encourage a deeper exploration of the connections between individuals, their surroundings, and the emotions that lie beneath the surface.

Tianxi is a freelance artist based in London, after completing her degree in Illustration, she decided to expand her art practice into a wider field, including creating painting, illustration, and mix media works. Her work delves into the intricate interplay of personal emotions and the complex relationships between family, society, and the surrounding environment. Exploring themes of identity, memory, and connection, Tianxi creates paintings that reflect deeply personal yet universally resonant experiences.

Experimenting with oil paint, acrylic, oil stick, and collage, Tianxi experiments with textures and techniques to bring artistic visions to life, trying to expand the possibilities of material and the language of art. By integrating collage into paintings, a synthesis of textures emerges, allowing the work to transcend traditional boundaries and become an exploration of indefinable styles. Tianxi embraces a sense of playfulness and spontaneity, using pieces cut from magazines to explore the possibilities of composition. This experimentation with randomness invites unexpected connections and interactions between shapes, colors, and textures, creating dynamic and layered compositions that feel both organic and deliberate.

Tianxi's process of painting is deeply meditative, serving as a way to externalize inner thoughts and feelings into visual narratives. These narratives strike a balance between the surreal and the tangible, offering a reflective space for viewers. By weaving lived experiences with cultural and environmental influences, Tianxi creates art that inspires a deeper exploration of the connections between individuals, their surroundings, and the emotions that lie beneath the surface. Through these works, Tianxi seeks to evoke both personal intimacy and universal resonance, encouraging others to engage with their own inner worlds and shared human experiences.

Yi Yang



“A Cyborg Mythology” (2019)

“*A Cyborg Mythology*” is a speculative reimagining of Greek mythology through the lens of contemporary technology. The Olympian gods are reinterpreted as cyborg entities—hybrid figures forged from myth and machine. Just as ancient deities reflected human form and aspiration, this work envisions their evolution in an era where identities are increasingly mediated by technological systems. The piece investigates the shifting dynamics between humanity and machinery, examining how belief

systems, spiritual narratives, and technological innovation intersect. Engaging with themes of creation, control, and transformation, the work considers how reliance on non-living systems continually reshapes both the material world and the cultural imagination.

Yi Yang is a NYC-based multimedia artist working primarily with wearable devices, sculpture, interactive installation, performance, sound, and video. They received a BFA from the Central Academy of Fine Arts and an MFA from the Rhode Island School of Design. Her works have been exhibited in the Central Academy of Fine Arts Museum (Beijing, CN), the Museum of Contemporary Art Beijing (Beijing, CN), and the Rhode Island School of Design Museum (RI, US).

Zahrasadat Mir Feyzi



“Determinism and Free Will” (2024)

“Determinism and Free Will” (2024, walnut wood) A hand-carved chess sculpture materializing the tension between fate and human agency. The interplay of walnut and rosewood grains mirrors life's unpredictable structures, while each piece symbolizes individual choices within systemic boundaries. The work challenges viewers to contemplate: Are we players or pawns in existence's game?

Zahrasadat Mir Feyzi is a multidisciplinary artist working with wood, ceramics, and textiles to explore the boundaries between reality and imagination. Her practice, guided by the principle "Unreal, On real," reinterprets Persian craft traditions through contemporary narratives. She holds a BA in Handicrafts from Alzahra University.

Zhang Zhixian



“1001 Nights-circuit boards” (2024)

Zhang Zhixian is a researcher, artist, and curator whose interdisciplinary practice explores the critical intersections of mental health, technology, and society. Her work draws from years of experience in peer-led mental health organizations, curating exhibitions, and conducting artistic research into social complexity through networked pathways, investigating how individuals can find their belongings within an increasingly uncanny and intricate system.

Central to her research is the concept of mutual witnessing and care—a reciprocal model of presence and attention that embraces vulnerability and resists isolation. From mutual acts of seeing and being seen, changing and being changed, caring and being cared for, Zhang translates her research and observations also into artistic language of the spiritual dimension of system complexity. Working across mediums such as painting, writing, installations, and participatory art, she captures ephemeral moments where larger systems subtly manifest within everyday experiences.

Bai Bautista-Buckingham

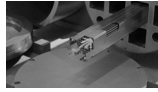


“god please” (2024)

“god please” was originally shown on VHS and is an approximately 20 minute long silent video with subtitles. The footage was shot in Arizona during the first few days of 2024 while I was home from college visiting my family for the holidays. I grew up in the desert and lived in that scenery for 20 years, but now when I go back I feel like I'm seeing it for the first time. god please.mp4 is like a diary entry confessing worries and fears to the viewer through sometimes nonsensical, sometimes painfully

blunt subtitles. Ultimately it boils down to very human anxieties; the feeling that time is passing too fast, the fear of being left behind, the worry that you've forgotten something important.

Daniel Kuge



“PROLOG” (2024)

Daniel Kuge's artistic works are speculations about how descendants might view our technological society and remains of human activities. How are anthropogenic traces, industrial artifacts, and the relationship between humans and their objects read and interpreted? How does mankind inscribe itself into the world with their objects and machines? Kuge simulates the perspective of a posterity. Unclear which time, unclear which knowledge, unclear whether humanoid. Archeology from a future perspective. Decoding and interpretation of legacies for which the language, instructions and context have not survived. Formations formed by angular bodies that keep their contexts, origins, relationships and meanings hidden behind sterile surfaces. Locating the reference points at a singular point in space and time becomes more difficult and leads to a simultaneity of past, present and future. They oscillate between a structural component and a cult object, between micro and macro, between monumentality and silence, between the material and the virtual.

Daniel Kuge reflects in his artistic practice on interpretations of civilizational legacies and perspectives of a future world. Kuge has showcased his art, which includes film, painting, sculpture, and photography, at renowned film festivals and international exhibition venues such as the Braunschweig International Film Festival, Shoot the Lobster in New York City, The Wrong Biennale, Kunsthalle Kohta Helsinki, Kunsthalle Recklinghausen, Museum Kunstpalast Düsseldorf, Kunstverein Braunschweig, Temporary Gallery in Cologne, and Stuttgart Film Winter. Daniel Kuge has received numerous grants; he is a NEUSTART KULTUR scholarship holder of the Stiftung Kunstfonds, was shortlisted for the Kunstpreis Junger Westen and Nordwestkunst, and is a prize winner of the GROSSE Kunst Ausstellung NRW. He completed his studies in Visual Communication and Fine Arts in Düsseldorf and Braunschweig, Germany. His professors and mentors were Michael Bryntrup, Frances Scholz, Hartmut Neumann, Kota Ezawa, Jan Verwoert, Schirin Kretschmann, Gunnar Friel, Christian Jendreiko and Gerhard

Deborah Sfez



“IN QUEST OF HAPPINESS”

This film was created from an encounter that generated fundamental questions about existence, belief, and the role of memory in establishing a human identity.

In interviewing this Ivorian friend, I was unexpectedly surprised, disconcerted, and disoriented when I discovered his conviction, asserting in a serious tone: "God exists!"

This man therefore does not know "doubt," "hesitation," or "uncertainty" that we find among the twentieth-century philosophers and writers who shaped the minds of their contemporaries.

He does not accept Camus's absurdity; the meaninglessness of the world, according to Sartre, is unacceptable to him; Beckett and Ionesco are nothing but lost souls in his eyes. For Sartre, man could either be aware of the absurdity of his existence, or blind and believe in a certain meaning that would empower him in front of life's obstacles he encounters.

Africa, considered the land where the oldest evidence of life has been found, dating back 2,800,000 years, is for me a good starting point in this intriguing quest for the original happiness of humans. By juxtaposing two contradictory voices, belonging to two different cultures, while navigating between these two oceans, I wanted to question this anxiety that haunts us humans, about our origin and our obvious end.

Deborah Sfez, born in 1964, is an internationally recognized multidisciplinary artist whose work spans Cote d'Ivoire, France, and Israel. Her diverse artistic practice encompasses photography, moving images, filmed performances accompanied by her written texts, and original composed music and sound. With a unique approach that blends various mediums, Sfez's work elicits profound emotional responses while delving into themes of identity in personal, collective, political, and historical contexts. Sfez's unconventional path is rooted in her broad academic and professional background. She holds a BA in French and English Literature from Haifa University, which shaped her narrative voice and literary sensitivity. She further honed her skills in fashion design at Esmod in Paris and specialized in theater costume design at the Rakefet Levi School in Tel Aviv. These

diverse disciplines inform her artistic research, providing a rich tapestry of knowledge and technique that she integrates seamlessly into her creative projects.

Despite her multifaceted abilities, Sfez avoids labeling herself as a poet, photographer, or actor. Instead, she views these forms of expression as tools to connect with her audience and evoke a complete emotional experience. Her work investigates the intricate layers of identity—be it individual or collective—and examines the interplay of political, national, and historical influences. Deborah Sfez's art transcends traditional boundaries, offering viewers a holistic experience that challenges perceptions and invites deep reflection. Her distinctive blend of mediums and themes places her at the forefront of contemporary art, earning her international acclaim and recognition.

Haein Kang



“Veiled” (2025)

“*Veiled*” is an experimental mixed media animation based on the testimony of an Iranian woman. The story begins with her uncomfortable experience of being forced to wear the hijab as a child, and follows her deepening awareness of structural sexism in Iran.

While living abroad, she becomes emotionally involved in the mass hijab protests sparked by the death of Mahsa Amini in 2022. The film explores women's rights, personal autonomy, and the protest movement in Iran while experimenting with a variety of mediums, including generative artificial intelligence. *Veiled* is a document of one Iranian woman's yearning for freedom and a message to promote the rights of individuals facing structural discrimination around the world.

Heejoo Kim is a Korean-born, US-based new media artist and experimental filmmaker. She received her BFA from the School of the Art Institute of Chicago (SAIC) and Hongik University, and her MFA from SAIC and the University of Illinois at Chicago. She has taught at SAIC, Columbia College Chicago, the University of Montana, and Bowling Green State University, and is an associate professor at the University of Connecticut.

Heejoo is an internationally recognized artist whose work addresses critical social issues, including micro-aggressions, feminism, racism, and human rights. Her experimental approach challenges conventional narratives through innovative structures that integrate storytelling and cutting-edge technology. Professor Kim's interdisciplinary research engages audiences in ways that push the boundaries of visual narrative and provoke deep reflection on societal issues.

Internationally active artist Haein Kang explores uncharted territory at the intersection of art and technology. Born in South Korea during a time of rapid democratization and industrialization, her artistic journey evolved from traditional painting to new media art influenced by Bay Area conceptual movements.

Dr. Kang's career began with the 2002 Construct Award from the San Francisco Art Commission and a 2009 solo exhibition at the Seoul Olympic Museum of Art. Trained in computational media engineering at Sogang University, she creates innovative expressions using emerging technologies.

Her boundary-pushing work has received international recognition, including an Honorary Mention at the 2019 Prix Ars Electronica. With a Ph.D. from the University of Washington, Dr. Kang is an assistant professor at Vanderbilt University while maintaining a creative practice in Nashville, Seattle, and Seoul.

Kelley Booze



“Looking Out at Morning (It's Nice Outside)” (2024)

“*Looking Out at Morning (It's Nice Outside)*” is a 10-minute, 31-second video loop projection, capturing an early morning park scene that meanders as if searching for a place to rest. Filmed through a telescope mounted on an observation deck, the perspective comes from a singular, internal point, yet the expanse between the viewer and the landscape creates a sense of distance, further blurred by the shifting focus of the camera lens. This tension between the quiet, intimate sounds and the distant, shifting visuals amplifies a sense of both external observation and internal reflection, pulling the viewer into a space suspended between here and there.

The video reflects a captured moment of my embodied presence within the landscape, shown without added effects or supplemental narrative. Its simplicity preserves the integrity of the experience, emphasizing direct perception and the unfolding

of time and place as I encountered them. At the time, I was simply walking through a familiar park, quietly present in the early morning. The recording became an act of collection, like slipping an interesting rock into my pocket, an intuitive gesture of noticing something meaningful without immediately knowing why.

Despite its outward projection, this work remains intimate, offering a sense of seeing through someone else's eyes—my eyes. My slow, hushed breath accompanies the gentle scan of the environment, pausing at moments of interest. The image stills at times, but if observed closely, one can discern the rhythm of my heartbeat. At one point, my reflection appears in a window of an empty building, merging the view from within with the one beyond. In this moment, the boundary between inside and outside is blurred, as if the two are quietly acknowledging each other.

In its simplicity, *Looking Out at Morning (It's Nice Outside)* reflects a quiet kind of presence that feels both individual and shared. The act of noticing, of being in the moment, connects us to something other than ourselves, revealing how the everyday, when observed closely, can carry a deeper resonance. This piece gestures towards something universally human—a silent acknowledgment of our presence in the world, as both observers and participants, alongside the more-than-human world.

Kelley Booze is an interdisciplinary artist based in the Midwest of the United States. Her work explores themes of presence, perception, and the connections between the human and more-than-human. Through minimalist approaches and an emphasis on direct perception, Booze's practice seeks to blur the boundaries between self and environment, prompting viewers to reconsider their relationship to time, space, and the world around them. Using a variety of mediums across disciplines, her work invites reflection on the subtle interactions between the self and the environment. Booze holds an MFA from Miami University of Oxford, Ohio, and a BFA from Columbus College of Art and Design, Ohio. She currently serves as a visiting assistant professor of painting and drawing at a small liberal arts college.

Yoon Chung Han / 한윤정



Dreaming Babies

The major difference between humans and machines is that humans can self-replicate (create life). Machines cannot replicate themselves. However, with the advancement of modern science and technology, humans are developing technologies for the birth of more perfect and healthy superhumans through genetic manipulation. This topic has sparked significant controversy in both the scientific community and society due to ethical issues. Genetic modification is a technology that changes the characteristics of living organisms by inserting, deleting, or altering specific genes. This technology is being researched with the aim of treating human diseases, preventing genetic disorders, and enhancing human abilities. However, selecting traits such as appearance, intelligence, and personality through genetic modification—known as designer babies—has triggered major ethical debates and could exacerbate social inequality. For example, Chinese scientist He Jiankui announced the birth of twin babies with HIV resistance using CRISPR-Cas9 technology, an event that caused worldwide controversy and led to his legal punishment. The author experienced the process of egg retrieval and Preimplantation Genetic Testing (PGT), selecting embryos based on genetic tests, freezing only those that passed, and discarding those that did not. What defines an embryo with "normal" genes, and should those with "abnormal" genes be discarded? Currently, many human embryos that do not pass PGT testing are not brought to birth and are discarded worldwide. Are these embryos that do not pass the PGT test effectively babies that were never born? Humanity today, in the quest to produce a perfect baby, may become the last generation that fails to give birth by waiting too long for perfection. The imperfect babies deemed unworthy could represent the final generation of discarded humanity. How will babies created from embryos that passed genetic testing differ from previous generations?

This interactive artwork allows the audience members to explore 23 speculative baby designs created by human-AI collaboration and explore how human birth, death, and rebirth occur within the PGT process and how embryos filtered or passed the test develop into certain forms of babies. What happens when issues occur with one of the 23 chromosomes, leading to corresponding defects, or when a chromosome evolves too perfectly, resulting in a super-powered baby? To survive in the future society, the ideal human might look and be shaped differently than we currently imagine. Paradoxically, the most perfect baby could appear as an oddly mutated baby, while the imperfect babies may look more like what we envision as a normal baby. In this artwork, each speculative baby possesses a unique superpower and an ethereal, mysterious appearance, depicted in a dreamlike state. They appear to be in sleep mode, envisioning their extraordinary potential, which is represented by the surrounding objects. Audience members can explore AI-generated narratives, which detail the possible functions and diseases linked to each chromosome. Through this, they can uncover the connections between visual elements, speculative storytelling, and genetic information. By exploring the speculative human designs presented in this artwork, viewers can reflect on the various possibilities of human birth, future methods of genetic modification, ethical dilemmas, and the relationship between future humans, nature, and the environment.