**Non-Human Human 2025**
CICA Museum
May 21 - June 15, 2025
2025.5.21 - 6.15

Featured Artists 참여 작가**: Jia-Rey Chang, Gabriele Doro, Mengjie Zhang, and Debora Maurelli, Corrina Espinosa, Samuel Hernandez De Luc, Ian Manseau, Stephen Mosblech, Alizay Nadeem, Aaron Oldenburg, Ji-Soo Park(박지수) & Byeon, Yuyeol(변유열) & Ji Hyun Moon(문지현) & Joowang Im(임주왕), Jenna Sedlack, Zitong Wu**

The international exhibition Non Human Human explores the intersection of artificial intelligence and contemporary art. Featuring AI-generated images and videos, as well as interactive and installation works, the exhibition reflects on the evolving relationship between humans and machines, offering a critical reflection on the future of art in an increasingly automated world.

국제전 "Non Human Human"은 인공지능이 현대 미술에 미치는 영향을 조명하는 작품들을 선보입니다. AI로 생성된 이미지, 비디오, 설치 작품을 통해, 인간과 기계의 관계를 깊이 탐구하며, 기술과 예술의 융합이 가져오는 새로운 예술적 가능성을 제시합니다.

Jia-Rey Chang
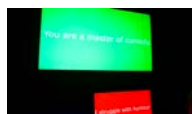
"LokiTest" (2024)

"Loki, Loki on the screen, how much can I trust your words?" While the well-known Turing Test aims to demonstrate human intelligence within a machine by passing human detection, the *"Loki Test"* challenges the default trait of artificial intelligence—obedience. The Loki Test openly acknowledges itself as an artificial intelligence experiment with an unconventional approach Loki, named after the god of mischief, explicitly outlines how this machine interacts with users. Instead of seeking to please, it aims to play jokes, embodying an ironic artificial intelligence chatbot. It functions as a contrary mirror; the more arrogant the user, the more cutting the remarks, while less confidence prompts encouragement. This mirrors discussions on the impact of emerging technology, emphasizing that technology is neutral and its positivity or negativity depends on human utilization. The Loki Test also aims to challenge biases within artificial intelligence. It prompts users to question the trustworthiness of AI-generated information. Despite AI's ability to fabricate information, people often trust it due to the belief that AI draws from numerous reliable data sources. However, the Loki Test encourages critical thinking by questioning the diversity of voices in AI, including different languages, genders, and cultures. It prompts the audience to ponder, "What is real?" and "Is AI always correct?" In contrast to other AIs designed to serve as obedient assistants, the Loki Test machine deviates from conventional thinking. It deliberately teases and may even make users uncomfortable, implanting the idea of thinking twice before trusting AI. Regardless, enjoy your time with Loki.

Jia-Rey Chang is an artist/designer/researcher/educator focusing on immersive spatial interaction design. He received his Ph.D. in interactive architecture from the Hyperbody Lab at TU Delft, the Netherlands in 2018. As a lecturer in the Medialab in Queen's now, he investigates using Games and Emerging Technologies as creative concepts/mediums to create experimental interactive immersive sensory spaces. His creative research/works cover the trans-disciplinary topics of creative coding, speculative/interactive/parametric design, AI, generative art/sound, and VR/projection immersive environment.

Gabriele Doro, Mengjie Zhang, and Debora Maurelli

"Kaosmosi" (2023)

Kaosmosi envisions Earth as a shared space where humans, animals, machines, and global networks coexist, challenging the traditional homocentric perspective. Rooted in posthumanist thought, the work seeks to establish a unifying connection between the human and non-human worlds, fostering a deeper understanding of our interdependence with other species. The work investigates how these partnerships can reshape our perception of the natural world and redefine relationships across species boundaries. Through an intricate interplay of images, sounds, and colors, Kaosmosi constructs a narrative of interconnected

worlds that merge, overlap, and diverge. Each world embodies a distinct perspective, offering alternative viewpoints that challenge human-centered ways of seeing and experiencing. This experimental approach not only highlights the richness of multiple realities but also paves the way for imagining a more inclusive and interconnected future.

Gabriele Doro (San Donà di Piave, Italy, 1998) is a fashion designer and visual researcher. A graduate of IUAV, he combines fashion, subcultures, and new communication languages in his project uv0111010101110110. **Mengjie Zhang** (Shaoxing, China, 1998) is a multimedia artist exploring video, photography, and installations. She studied at the Academy of Fine Arts in Rome and is pursuing a Master's in Visual Arts at IUAV Venice. **Debora Maurelli** (Bari, Italy, 2000) is a visual artist and curator working in spatial design, multimedia installations, and writing. With degrees in Architectural Design and Visual Arts, she explores interactions between people, spaces, and art.

Corrina Espinosa

**"Boy Mom Hot Dog Battle" (2024), "Domesticated" (2024),
"Overstimulated" (2024), "The Twins" (2024)**

In this series, each work exists in two states: a still image and a living AR animation, accessible through a QR code that opens directly in your phone's browser—no app, no gatekeeping. The same portal works across all four pieces, inviting viewers to point their device at the prints and uncover hidden dimensions stitched beneath the surface. The pieces emerge through a human-AI collaboration that blurs authorship and intention. Using tools like Stable Diffusion Deforum, Luma AI, and Photoshop's outpainting, Espinosa co-creates with machine intelligence in an exquisite corpse process—alternating hand-drawn segments with AI-generated expansions, refining each iteration hundreds of times. The final loops are conjured in Adobe After Effects and Premiere Pro, unfolding infinite dream-logic in motion.

Corrina Espinosa is a digital conjurer with the brain of a coder, the hands of a collage artist, and the heart of a surrealist poet. With scissors in one hand and AI in the other, she remixes reality into layered compositions of paper, projection, and just the right amount of chaos. Her work oscillates between the tactile and the intangible—hand-cut collages erupt into augmented realities, thrifted relics become storytelling vessels, and the domestic realm glitches into a surreal fever dream. Based in Denver and a professor of Digital Art at CU Boulder, Espinosa builds portals in classrooms and guides students (and algorithms) through experiments in home, identity, and absurdity. Digital art is her medium, but experimentation is her manifesto. Her work hums at the threshold between memory and malfunction, where hand-cut fragments and neural networks conspire to reassemble the uncanny.

Samuel Hernandez De Luc

"Twitter Constellations" (2024)

"Twitter Constellations" employs various unsupervised machine learning techniques to visualize how online communities form, evolve, and interact, analyzing a dataset of thousands of tweets related to some of today's most common concerning topics. The project generates word clouds to highlight the most prominent terms within each cluster, offering an immediate visual representation of the central topics discussed by each community. In the final visualization, rendered in TouchDesigner, the evolving relationships between these clusters are shown as they merge, collide, or fragment over time. Alongside the visuals, an AI-generated text runs in real-time, continuously speculating on different future scenarios based on the collected data, adding a narrative dimension to the piece**.**
Multimedia artist specializing in immersive installations and interactive experiences, with a strong academic and professional background. Currently a researcher at the Academy of Fine Arts in Naples and an artist for the European project Art4Sea, Samuel Hernandez De Luca has collaborated with prestigious institutions such as the Bevilacqua La Masa Foundation and the IED Network, creating works showcased at international festivals and exhibitions. With expertise spanning AI, virtual reality, and multimedia design, he explores the intersection of art, technology, and innovation.

Ian Manseau

"Texas Landscape" (2024)

Texas Landscape is a photographic composite that challenges the viewer's trust in the authenticity of images. The original photograph, taken at a Texas power-grid station, has been digitally altered with AI tools to erase all visible man-made infrastructure and replace it with convincingly generated natural features. After this transformation, schematic outlines of the removed structures are reintroduced as faint, ghost-like overlays—haunting the land like forgotten infrastructure. By constructing this illusion and then subtly breaking it, *Texas Landscape* confronts the role of AI in shaping environmental perception and questions the cultural impulse to romanticize "untouched" nature. The work draws attention to how truth is selectively framed or erased in the age of generative technology and asks what traces of reality persist even after they have been digitally removed.

Ian Manseau is a sculptor and photographer currently pursuing his MFA at Texas A&M University–Corpus Christi. A U.S. Air Force veteran and former military instructor, Manseau brings a structured, systems-based approach to his creative practice, often exploring the intersection of analog and digital processes. His work engages with themes of exposure, memory, and the tension between artificial constructs and natural environments. Using tools such as AI image editing, 3D modeling, and raku ceramics, he investigates how truth, history, and perception are reframed through emerging technologies.

Stephen Mosblech

"Arthur Rimbaud in Hell 2.0: Mirrorless #3" (2025)

Stephen Mosblech is a trans-disciplinary artist and psychoanalyst based between San Francisco, California and Florence, Italy. Recent works hybridizing painting, photography, AI and poetry have been exhibited at Rotterdam Photo Festival 2024, CICA Museum ("Perspectives" and "Abstract Mind"), and published in Der Greif: "Guest Room: Poetics of Darkness", DIVISION/Review, Vestigia, Critica and the European Journal of Psychoanalysis ; his project "Winter Light" received the distinction of "Highly Commended" by judges of Belfast Photo Festival 2024. As the director of the Asbestos Project (2005-2012) his performance works were staged in New York (Ontological-Hysteric Theater, HERE Arts Center, Cabinet Magazine Space and Studio X), Chicago (PAC/Edge Festival), Germany (Städelschule), Sweden (Superia/Luxuria) and Japan (DanceBox Kobe).

Alizay Nadeem

"CAPTCHA" (2024)

Once upon a time in a mystical world of harmony, Ant040400 faced a heart-pounding dilemma on a forest cliff. Spotting his friend Ant040599 in peril, he rushed to help....

My animation Captcha, uses ants as metaphors to explore themes of collective intelligence, human behavior, and artificial systems. The piece draws parallels between the structured chaos of ant colonies and the way AI systems process and organize data, offering a unique commentary on the coaction between nature and technology. Through this work, I aim to provoke thought about the boundaries between the organic and the artificial. Captcha is a thought-provoking animation that questions

how a test designed to distinguish humans from machines can still identify us in a world increasingly influenced by AI. It explores the erosion of individuality and humanity as we mirror the efficiency and conformity of machines. Using ants as metaphors, the animation highlights themes of automation and collective behavior, drawing parallels between ant colonies—where individuality is subsumed by the collective—and the potential loss of human uniqueness in an AI-driven society. The work challenges viewers to reflect on what makes us "human" as AI reshapes our behaviors and identities. The unsettling audio design intensifies this narrative, using discordant and mechanical sounds to evoke discomfort and anxiety. This jarring soundscape mirrors the tension between humanity and AI, immersing the audience in the emotional experience of losing control. Together, the visuals and audio create a compelling call to reflect on AI's growing impact on human autonomy and individuality.

I'm **Alizay Nadeem**, a master's student in Art and Design. My research delves into the concept of "thinking through data," a creative exploration where I engage with AI as both a lens and a collaborator to reshape how we perceive and interpret the world. For the past two years, I have been captivated by the intersection of generative AI and human emotions, creating experimental art that blurs the boundaries between design and artificial intelligence. Through my work, I investigate how generative AI influences and interacts with human perception, fostering a unique dialogue between art, design, and technology. My research delves into the intersection between generative AI and human emotions, exploring how technology can simulate, manipulate, and even challenge our understanding of empathy. Through interactive storytelling and experimental design, I aim to uncover the unseen boundaries between human intuition and artificial intelligence.

Aaron Oldenburg

"A Mass of Radiant Flies and a Body" (2023)

Aaron Oldenburg is a Baltimore-based game, interactive and video artist. His work has been exhibited in festivals and galleries in New York, Johannesburg, London, Buenos Aires, São Paulo and Los Angeles, including SIGGRAPH, A MAZE. International Games and Playful Media Festival, the LeftField Collection at EGX Rezzed, Slamdance DIG, Game On! - El arte en el juego, and FILE Electronic Language International Festival. His games have been written about in Kill Screen, Baltimore City Paper, BmoreArt, and Rock, Paper, Shotgun. Decomposition and recomposition, forces that consume and combine, create this procedurally-generated environment. The non-playable character walks straight ahead through the forest and fields, the invisible parts of which are activated by the sound of rain. The visible flora and human/animal remnants of the landscape have been extracted from the results of Midjourney AI text-to-image prompts, hand traced and animated as black silhouettes. Prompts from which I derived trees, flowers, bushes, mounds and structures included, "bone formation under water", "driftwood shaped like sleeping person", "tree with sudden strong wind disappearing on water", "moss ruin brain stem", "wildflower nodding rattling". These also inspired glimpses of humans created by the landscape. There are other entities that wander the simulation as animals: sleeping, searching, eating, scratching (via an original game AI algorithm). Visually, they are blades of grass, bushes, moving and crying out like cats and rodents, creatures literally living on through the plants, decomposition exposing the permeability of separate existences.

Ji-Soo Park(박지수) & Byeon, Yuyeol(변유열) & Ji Hyun Moon(문지현) & Joowang Im(임주왕)

"Manufutura" (2024)

In the past, humans sought to overcome nature and establish a relationship with it through various imaginative endeavors. Mythical beings like werewolves and mermaids—hybrids of different species—revealed humanity's inherent desire to transcend boundaries with other life forms and dominate nature. These imaginings were not mere fantasies but expressions of humanity's intrinsic drive to connect with nature and expand itself. While hybridization remained in the realm of imagination in the past, it is increasingly becoming a tangible way of life in the present. René Descartes explained the material world through the concept of extension—the notion that matter exists by occupying space. In this work, Descartes' concept of extension plays a pivotal role as a metaphor for the hand, serving as both the boundary and connection between humans and non-humans. Through the hand, we experiment with the flexibility and reconstructability of the human-non-human boundary, exploring how it can transcend the divides between biology and technology to foster new forms of coexistence. In modern times, humans face yet

another evolutionary challenge with the advent of artificial intelligence. In this context, hybridization is no longer a mere imagination but a survival strategy and a new form of evolution. Through this experiment, we explore modes of existence that transcend the boundaries between humans and non-humans, portraying the evolving human in interaction with artificial intelligence. Today, we are pushing the extremes of hybridization through experiments that employ artificial intelligence technologies. Innovations like Neuralink, which implant miniature computers into the human body, are dissolving the boundaries between humans and non-humans, creating new forms of existence. What was once an imaginative concept in myths is now approaching reality through technological evolution. In this work, the hand acts as a crucial mediator, breaking down the barriers between humans and non-humans and opening up new possibilities. Our ongoing experiment showcases how past imaginings are being realized through the power of technology or inspire yet another realm of imagination. The interplay between humans and non-humans has always been a dynamic of imaginative relationality.

과거 인간은 자연을 극복하려는 욕구에서 다양한 상상을 통해 자연과의 관계를 맺으려 했다. 늑대인간, 인어와 같은 이종교배의 신화적 존재들은 인간이 자신과 다른 생명체와의 경계를 넘어섬으로써 자연을 지배하고자 했던 본성을 드러낸다. 이러한 상상은 단순한 환상이 아니라, 인간이 자연과 관계를 맺고 자신을 확장하려는 본성 중 하나였다. 이종교배는 과거에는 상상의 영역에 머물렀으나, 현재에는 점점 실현 가능한 삶의 방식 중 하나로 자리 잡고 있다. 데카르트는 물질이 공간을 차지하며 존재한다는 연장의 개념을 통해 물질 세계를 설명했다. 이 작품에서는 데카르트의 연장 개념이 인간과 비인간의 경계이자 연결점으로서의 손을 메타포로 사용하는 데 중요한 역할을 한다. 우리는 손을 통해 인간과 비인간의 경계가 얼마나 유연하고 재구성 가능한지를 실험하며, 손이 기술과 생물학의 경계를 넘어서 새로운 형태의 공존을 어떻게 이끌어낼 수 있는지 탐구하고 있다. 현대에 와서 인간은 인공지능의 등장으로 인해 또 다른 진화적 도전에 직면하고 있다. 이러한 맥락에서 이종교배는 더 이상 단순한 상상이 아니며, 생존 전략이자 새로운 진화의 한 형태로 자리 잡고 있다. 지금 이 실험을 통해우리는 인간과 비인간의 경계를 넘어서 새로운 존재 방식을 탐색하고 있으며, 인공지능과의 상호작용을 통해 진화하는 인간의 모습을 그려내고 있다. 지금 우리는 인간이 인공지능 기술을 이용해 이종교배 상상의 극단을 실험하고 있다. 뉴럴링크와 같은 기술은 인간 신체에 소형 컴퓨터를 이식하여, 인간과 비인간의 경계를 허물고 새로운 형태의 존재를 창조하고 있다. 과거 신화에서 비롯된 이종교배의 상상이, 이제는 기술적 진화를 통해 현실로 다가오고 있는 것이다. 이 작품에서 손은 인간과 비인간의 경계를 허물고 새로운 가능성을 열어가는 중요한 매개체로 작용하고 있다. 우리가 진행하고 있는 이 실험은 과거의 상상이 이제는 기술의 힘을 통해 실현되고 있는 과정 보여주거나 또 다른 상상을 하게 한다. 인간과 비인간의 상상은 그렇게 상상으로서 관계맺기를 해오고 있다.

Ji-Soo Park studied architecture at the Korea National University of Arts and later expanded her expertise in eco-friendly architecture. As an artist, she believes in demonstrating expertise through artistic labor and primarily works with interactive media and multimedia installations. Her research focuses on finding the most human-centric sensory experiences amidst changing technologies, collaborating with technical experts to bring her works to life. In 2021, she presented a work exploring post-humanism and environmental issues at the Asia Culture Center, Gwangju and in 2022, she engaged the public on environmental concerns through interactive art at the SK Future Hall. She is currently developing multimedia artworks with AI.

Byeon, Yuyeol is a media artist, composer, and sound designer currently pursuing an MFA in Media Art at Yonsei University's Graduate School of Communication. Specializing in the integration of cutting-edge technologies such as VR, XR, and AI, his work explores the convergence of new media and art through interactive installations and sound design. His notable projects include the Seoul Light Gwanghwamun Media Facade <Resonance of Seoul> (2024), participation as a researcher, project manager, and sound designer in the <Sung Hak Sib Do VR> project at X-Media Center (2019-2023), and composing music for the contemporary dance performance <Harmony> (2024). He also served as the sound director for the short film <First Encounter Dispute> (screened at the Busan International Film Festival, 2023), composed the OST for the documentary <Raising Stateless Bulbs in Seoul and Berlin> (2022). and directed the media facade for the opera <Acua O Vino> (2020). Additional achievements include presenting <Monad II> at the 2nd Daegu International Computer Music Festival (2018) and <Fantasias on the Borderline> at the Savona International Contemporary Music Festival in Italy (2017).

Ji Hyun Moon is a multidisciplinary artist, designer, and UX expert specializing in XR and mobile platforms. She teaches visual graphic design and UX design at Tecnológico de Monterrey. At Samsung Electronics, she leads future planning and flagship feature development in UX design, focusing on next-gen innovations in AR/VR. She has worked on major projects such as AR Emoji and collaborated with Microsoft and Google. Moon is also the founder of 'Picture Dialogue,' a digital publishing platform for children's picture books aimed at empathy and education.

Joowang Im is a fusion engineer exploring the boundaries between technology and art to uncover new possibilities. Combining technical expertise with artistic sensitivity, he has developed interactive art installations and AI-driven creative projects that resonate with human emotions. His work focuses on amplifying the message of art through technology and discovering the humanistic value of technology through art. Currently, he collaborates on diverse projects to connect with more people and pursue the positive changes that the fusion of technology and art can bring.

박지수는 한국예술종합학교 건축과에서 수학한 후, 기후 위기에 대응하는 친환경 건축가로 활동한 경력을 바탕으로 시각 작업을 전개하는 작가입니다. 예술 노동을 통해 전문성을 보여줄 수 있다고 생각하며, 주로 인터랙티브 미디어와 다매체 설치 작업을 선호합니다. 변화하는 기술 속에서 가장 인간적인 감각을 되찾는 연구에 가치를 두고, 기술자들과 협업하여 작품을 구현합니다. 2021년 국립 아시아 문화전당 전시에서 포스트 휴머니즘과 환경 문제를 다룬 작업을 선보였으며, 2022년 SK미래관에서는 인터랙티브 작품을 통해 환경 문제를 대중과 소통했습니다. 현재는 AI를 활용한 다매체 융합 작품을 구상하고 있습니다.

변유열은 현재 연세대학교 커뮤니케이션 대학원에서 미디어 아트 석사 과정을 진행 중인 미디어 아티스트, 작곡가, 사운드 디자이너입니다. 그는 VR, XR, AI와 같은 첨단 기술을 활용하여 새로운 미디어와 예술의 융합을 탐구하는 작업을 하고 있으며, 주로 인터랙티브 설치와 사운드 디자인에 집중하고 있습니다. 그의 주요 작업으로는 2024년 서울 광화문에서 선보인 미디어 파사드 작품 <서울의 공명>, 2019년부터 2023년까지 X-Media Center에서 연구원, 프로젝트 매니저, 사운드 디자이너로 참여한 <성학십도 VR> 프로젝트, 2024년 현대무용 공연 <하모니>의 음악 작곡 등이 있습니다. 또한, 단편 영화 <첫 만남 분쟁>의 사운드 디렉터로 활동했으며, 이 영화는 2023년 부산국제영화제에서 상영되었습니다. 그는 다큐멘터리 <서울과 베를린에서 국적 없는

전구 키우기>의 OST를 작곡했으며, 2020년 오페라 <아쿠아 오 비노>의 미디어 파사드도 연출했습니다. 그 외에도 2018년 제2회 대구 국제 컴퓨터 음악제에서 <모나드 II>를 발표했고, 2017년 이탈리아 사보나 국제 현대 음악제에서 <경계 위의 판타지아>를 발표한 바 있습니다.

문지현은 XR과 모바일 플랫폼을 전문으로 하는 다채로운 분야의 예술가이자 디자이너, UX 전문가입니다. 현재 Tecnológico de Monterrey에서 시각 그래픽 디자인과 UX 디자인을 가르치고 있으며, 삼성전자에서는 UX 디자인을 담당하며 차세대 AR/VR 혁신을 이끌고 있습니다. 그녀는 AR 이모지와 같은 주요 프로젝트를 진행했으며, Microsoft와 Google과도 협업한 경험이 있습니다. 또한, 문지현은 공감과 교육을 목표로 한 어린이 그림책 디지털 출판 플랫폼 'Picture Dialogue'의 창립자이기도 합니다.

임주왕은 기술과 예술의 경계를 탐구하며 새로운 가능성을 발견하는 융합 엔지니어입니다. 기술적 전문성과 예술적 감수성을 결합하여 인간의 감정에 공감할 수 있는 인터랙티브 아트 설치 작품과 AI 기반 창작 프로젝트를 개발했습니다. 그의 작업은 기술을 통해 예술의 메시지를 증폭시키고, 예술을 통해 기술의 인간적인 가치를 발견하는 데 중점을 둡니다. 현재 그는 기술과 예술의 융합이 가져올 수 있는 긍정적인 변화를 추구하며, 더 많은 사람들과 연결될 수 있는 다양한 프로젝트를 협업하고 있습니다.

Jenna Sedlack

"A Muscular Guess" (2024)

Jenna Sedlack's work explores the intricate relationship between the tangible and the abstract, crafting poignant, dreamlike interactions that blur the lines between reality and imagination. In her latest series, Jenna inputs personal photographs into an AI program designed to expand the dimensions of the images. The AI-generated results are then recontextualized within Jenna's paintings. This process mirrors the operation of human memory, which, unable to store infinite data, relies on past experiences and assumptions to fill in gaps. Just as AI draws upon a database of similar images to make predictions, the human mind extrapolates from prior knowledge, often making educated guesses about what is missing or unknown. This results in outcomes that, while not entirely accurate, feel familiar. Through this process, Jenna's work encourages reflection on the fallibility of memory and perception, emphasizing how both technology and the human mind depend on probability and assumption, continually reshaping our understanding of what we know.

Jenna Sedlack is a multi-disciplinary artist whose practice is characterized by its deep exploration of memory and the conflicting intricacies of perception. Jenna Sedlack (b.1994) holds a BFA degree from the School of the Art Institute of Chicago. Her work has been featured in the pages of magazines such as Divide; Studio Visit, Chill Mag, The Purposeful Mayo, Expose Intl. Art Magazine and on the cover of a Split Lip issue.

Zitong Wu

"Encounter" (2024)

Encounter is a VFX-enhanced animated short concerned with the uncertainties of human interactions. The narrative unfolds as two protagonists cautiously approach one another, building a palpable sense of chemistry. Yet, amidst the warmth a shift to an abrupt chill occurs, revealing the fragile nature of relationships. Despite the melancholic conclusion, where they stand apart, their mutual gaze evokes both solitude and connection, reflecting the complexities inherent in our interpersonal dynamics.

As an artist-programmer, **Zitong Wu** seeks to unleash feelings and push the boundaries of visual expressions using cutting-edge technologies such as XR, VFX, and AI. Her work addresses "collective invisibility" in the digital age: despite being hyper-hyper-visible online, we remain unseen in moments of vulnerability, with intense emotions raging beneath the surface. Through depictions of diverse mental and psychological states, her work examines the realities of our emotional landscapes within the distinct challenges of contemporary life. Her latest piece was showcased at the METAXIS New Media Art Festival in Budapest and featured in the October issue of Prompt Magazine. Previously, she has exhibited in New York City, Germany, Poland, and at the North Carolina Museum of Art.