

Felfüggesztett Én

Z generáció - pszichológiai tájak, városi kódok

SUSPENDED SELF

Perspectives on Gen Z
between Psychological Landscapes
and Urban Code

ARTISTS:

Megnyitó: június 19.

Kiállítás: június 20 – július 4.

Opening: June 19/Duration: June 20 - July 4

S1 1105. Budapest,
Bánya utca 35.

Access from the Bánya utca 35. entrance

Bácsi Barnabás
Chen Jiahao
Huang Hanni
Jákli Zsófia
Juhász Villő
Qiao Mu
Sarfenstein Ditta
Wang Peng
Zhang Jiarui

ACKNOWLEDGEMENTS

SUPPORTOR

Central Academy of Fine Arts (CAFA)
11_11 Gallery
irregulari
Institut für Kultur und Medienwirtschaft (IKMW)
KÖRKULT
KÖBÁNYA
KÖBÁNYAI Vagyongazdálkodó Zrt.

ACADEMIC ADVISOR

Prof. Dr. Klaus Siebenhaar (CAFA)
Daniel Ongjerth

CAFA CURATOR TEAM

Zhou Yuhan
Zhao Zihan
Li Shuyu
Zhang Shuyi
Sun Xinhe
Liu Xiaotong
Chen Yidan
Xin Ziyu
Zhang Yuhan

11_11 CURATOR TEAM

Sára Benkő
Colpan Ertem

KI VAGYOK ÉN?

HOL VAGUNK?

SZELÍD FÖLDET ÉRÉS

KÖZELEDIK A HOLNAP

WHO AM I?

WHERE ARE WE?

SOFT LANDING

TOMORROW HOVERS

URBAN CODE

VÁROSI KÓD

Támogatók:
Supporters:



Contents

01

Gen Z Manifesto

02

Layout & Visitors Flow Diagram

03

Unit 1:
Who Am I
— From Avatar to Reality

04

Unit 2:
Where Are We
— The Collective Plight of the Vanishing Night

05

Unit 3:
Soft Landing
— Art as an Emotional Buffer Zone

06

Unit 4:
Tomorrow Hovering
— Multiple Scripts of the Future

07

Unit 5:
Urban Code Regeneration
— Cognition and Dialogue

Gen Z Manifesto

As Generation Z, we seem to live in an era of unprecedented acceleration.

The genesis of this exhibition stems from the most authentic state of individual suspension and contradiction. As a member of Gen Z, I often feel like an onlooker, observing everything that transpires in society from a third-party perspective. The era charges forward with thunderous momentum, yet it all seems to have nothing to do with me. In the dead of night, I frequently lapse into a profound sense of emptiness: Who am I? Am I that meticulously edited photo on social media, or the diligent student on campus? When the phone screen goes black, digital algorithms are severed, and social expectations and disciplinary metrics are stripped away — who, after all, am I? And where am I going?

Yet, individual suspension is always merely the tip of a collective iceberg.

Looking around, the physical existence of our generation is being relentlessly squeezed between ideal and reality, the virtual and the concrete, the individual and the collective. We are ruthlessly quantified in data and precisely sculpted by the media. Ultimately, we are left suspended in mid-air — a state of existence that appears stagnant, yet is quietly and intensely testing its boundaries. Old ways of living no longer serve us, but where we are headed remains uncertain — this era offers no ready answers.

Yet we remain here, attempting, in our own ways, to reconstruct a dialogue with the world.

Thus, we venture inward to examine our psychological landscapes, searching for our authentic selves amidst uncertainty; meanwhile, we step out into the city, rebuilding our most concrete connections with urban space. This exhibition simply presents that ongoing exploration and our lived reality — for our future itself is "a living, unfolding, and unfinished archive."

We sincerely invite you to step into this world. To read, to write, to draw, to mark, and to empathize without defense.

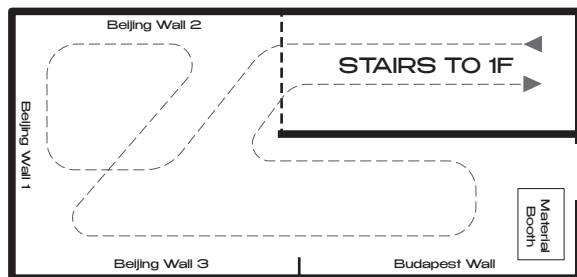
The infinite distance certainly matters. But when you pause before these works, listen to our voices, flip through the brochure, and participate in this collective co-creation through concrete writing and messages, this originally suspended and flickering landscape gains a sense of grounded weight, returning to reality.

Whether it is psychological belonging or the landscape of the city, the ultimate defining power may not lie in those hollow, grand narratives. It rests squarely in the hands of every individual living within it. It belongs to us, and it will be written by us, stroke by stroke.

2F

UNIT 5:

Urban Code Regeneration
— Cognition and Dialogue



1F

UNIT 1:

Who Am I
— From Avatar to Reality

UNIT 2:

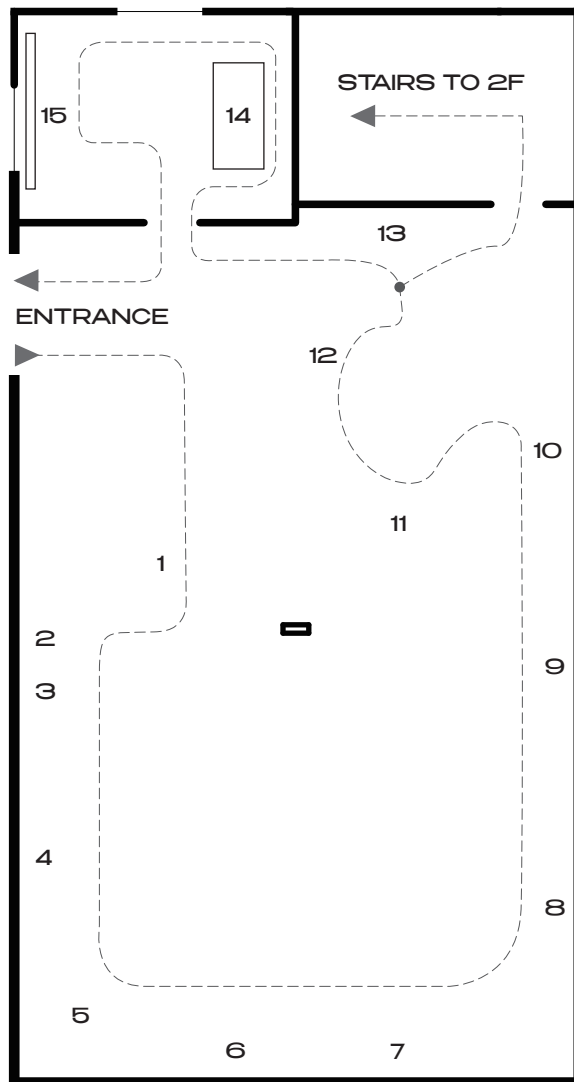
Where Are We
— The Collective Plight
of the Vanishing Night

UNIT 3:

Soft Landing
— Art as an
Emotional Buffer Zone

UNIT 4:

Tomorrow Hovering
— Multiple Scripts of the Future



01
Gen Zers, From Avatar to Reality
— A Gen Z Self-Portrait Hand-
book, variable dimensions, 2026

02
Juhász Villő, Too much option,
70x100cm, oil on canvas, 2022

03
Juhász Villő, Afterparty,
50x50cm, oil on canvas, 2019

04
Chen Jiahao, Lingpo no.4,
110x50cm, mixed media, 2025

06
Zhang Jiarui, Interface, 55x36cm,
photograph, archival pigment print,
2026

07
Huang Hanni, A thousand eyes,
33x44.5 cm, 44.3x34 cm,
30.5x42 cm, photograph, archival
pigment print, 2020

08
Qiao Mu, Nice to meet you,
variable dimensions, video installa-
tion, 2021

09
Jákli Zsófia, Körhinta 1.-2., 100x75
cm each, oil on canvas, 2026

10
Wang Peng, Digital pirates,
variable dimensions, unlimited
duration, ai real-time game inter-
vention interactive program,
2025

11
Sarfenstein Ditta, Síró Bigyó (Sad
Mac), installation, PVC, ABS and
LED, 2025

12
Bácsi Barnabás, Tower (Easy),
300cm(H)x150cm(W), installa-
tion, stainless steel, Wi-Fi router,
2024

13
Juhász Villő, Vibe of Wands,
70x100cm, oil on canvas, 2022

14
Paint the couch!
variable dimensions, interactive
section

15
Write your wishes!
variable dimensions, interactive
section

ARTWORKS

Unit 1: Who Am I — From Avatar to Reality

"Who am I" is an eternal proposition. In today's digital era, what Generation Z hands over to the world first is rarely their authentic, physical bodies. Instead, it is the "Avatars" or virtual characters we meticulously cultivate online. In this unit, you will see how Gen Z drifts within the cracks between the real and the virtual. They chase independence and individuality, yet dread isolation, longing for social and collective validation — revealing a profound tension between the traditional and the contemporary.



This handbook is made by Gen Z, for Gen Z. Born out of the public education practice of the exhibition's first zone, it brings together self-portraits and authentic voices collected through open online recruitment and high school art therapy workshops.

The book is divided into three parts:

- ① Reflections — Self-portraits by Gen Z creators recruited from the wider community, presenting the diverse textures and self-awareness of this generation.
- ② Echoes — Works and inner expressions from students who participated in an art therapy workshop at a Beijing high school.
- ③ Threads — A series of simple self-dialogue exercises, inviting readers to draw, write, and gently return to themselves.

We believe that every self-portrait reflects a soul, and every act of creation marks the beginning of self-awareness. This handbook is an invitation to pause, to listen to the voice within.

Feel free to flip through the pages, and join this gentle journey of self-discovery made for and by Gen Z.

01

Unit 2: Where Are We — The Collective Plight of the Vanishing Night

"When was the last time you truly rested?" It seems a difficult question to answer.

As Gen Z, we live in a system that operates 24/7 without pause. Algorithms continuously erode our private spaces and sleep — the ambient static of global livestreams surrounds us, and the glare of short-video feeds strains our eyes. Here, our attention is ruthlessly mined, the rest is quietly dissolved, and language flattens into repetitive patterns. Caught within this technological grip, we have gradually lost the boundary between day and night.



This artwork depicts an algorithm-made hybrid "Erhai Lake" mixing real recollections and digital imitations. As electronics seize human senses, viewers evolve into Haraway's cyborgs with blurred boundaries between flesh and machinery; anti-gravitational imagery stands for algorithmic distortion of reality and subconscious.

Mirroring the Google Effect and Bauman's liquid modernity, people outsource memories to digital tools. Fragmented landscapes dissolve personal experience and fixed identity, portraying Gen Z's rootless spiritual drift amid pervasive technological entrapment.



The work presents frontal portraits overlaid with a square of white light at the center of the face, defined as an "interface" referring to screens, platforms, and algorithmic systems. The face remains visible but emotionally neutral, suggesting a state of constant low-level wakefulness under 24/7 digital capitalism. By fixing the interface onto the body, the work asks whether the individual can still reclaim night, rest, and inner stillness beyond the glow of technology?

06

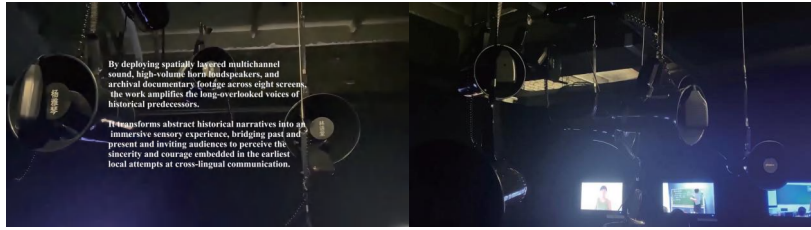
04



A Thousand Eyes 1, 2, 3
Huang Hanni
33×44.5 cm; 44.3×34 cm; 30.5×42 cm.

07

A Thousand Eyes embeds surveillance cameras inside crystal chandeliers, bringing systems of algorithmic monitoring into a space associated with privacy and elegance. The work reveals how domestic life is increasingly illuminated and quantified by digital technologies, where even moments of stillness become data. By contrasting ornate décor with hidden lenses, the installation suggests that in today's 24/7 data regime, retreating into darkness no longer means being unseen.



08

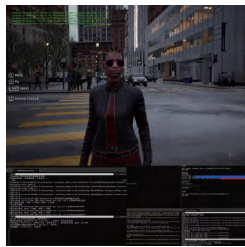
Nice to Meet You
Qiao Mu
variable dimensions

Nice to Meet You centers on sound, restructuring fragmented daily human voices and ambient noises harvested from online streams and digital media. It loops the plain greeting "How are you?" into an endless composition, with sampled sounds marking global communication alongside algorithmic exploitation under the attention economy.

Detached from original context and personal feelings, these sounds merge into uniform collective audio in dim exhibition space. The layered soundscape traps viewers acoustically, visualizing Gen Z's paradox: permanently connected online yet overwhelmed, perpetually accessible yet isolated amid digital overstimulation.

Digital Pirates
Wang Peng
AI Real-Time Game Intervention Interactive Program,
Variable Dimensions, Unlimited Duration

Digital Pirates, an AI-powered interactive artwork, implants intelligent agents into an open-world game to seize NPCs' facial expressions, motions and speeches in real time. Freed from fixed preset scripts, these transformed agent-avatars wander servers like digital pirates and build self-developing story networks beyond human design.



By metaphorizing coded technological infiltration, the piece explores fading identity sovereignty amid virtual-real integration and highlights Gen Z's paradox: they benefit from digital perks yet suffer identity, privacy and ethical predicaments. Visitors interact live to watch NPCs evolve independent behavioral rules, reflecting technology's empowering yet subversive duality.

09

ARTISTS

Chen Jiahao

Born in Chengdu, Sichuan in 2003. He received his BA in 2024 from the School of Art Management and Education at the Central Academy of Fine Arts (CAFA) and is currently pursuing an MA in Landscape Painting at the CAFA School of Chinese Painting.

His work draws from urban, natural, or idealized landscapes, transforming these subjects into trembling, shifting brush-and-ink traces that are arranged and combined on the surface. This creates figurative forms that approach digital quality, while also attempting to expand the depiction of dimensions that cannot be directly seen yet exist in essence. To the artist, beneath the surface of landscapes lies hidden rich energetic information and emotional surges, full of rhythm and cadence.

Qiao Mu

Qiao Mu, a young female installation artist, holds a CAFA bachelor's and pursues her master's there. Centered on social realities, collective memory and historical contemplation, she adopts installation, audio and video to connect personal sensation with public history with humanistic depth. Her hit piece Super Hive gained millions of online views and global mainstream media coverage. In 2024, she finished a residency at Sichuan Fine Arts Institute's Luo Zhongli Art Museum; her curated project Weeping Great Wall entered the museum's permanent collection.

Zhang Jiarui

Zhang Jiarui's practice unfolds along two intertwined paths: the contemporary transformation of traditional art, and the on-site practice of ecological art. She often uses natural materials such as wood and red clay, drawing on traditional Chinese mortise-and-tenon joinery to refine core elements like "structural balance" and "linear rhythm" into an extreme, modern visual language. At the same time, his practice delves into sites such as the Kubuqi Desert, the Xisha Islands, and industrial relics. Through media like ice, coral restoration processes, and discarded machinery, he rethinks the hidden connections between humans and nature, culture and ecology, allowing art to become an active "action" that responds to the site, rather than a passive representation.

Huang Hanni

Multimedia artist and researcher, currently a PhD candidate at CAFA. She holds degrees from the School of Visual Arts (New York) and the Royal College of Art (London). Her practice spans video, installation, and performance, with a long-term focus on fluid identity construction, experiences of mobility, and viewing mechanisms in the digital age. Her works often employ a calm and poetic visual language to explore how individuals are redefined by technology, power, and social structures. She has participated in a live performance project at Tate Modern in London, and her work has been exhibited in New York, London, Beijing, Tokyo, Berlin, and elsewhere.

Wang Peng

Born in Dalian, Liaoning, China, and currently based in Hangzhou. She is currently a graduate student at the School of Intermedia Art, China Academy of Art, having previously earned her BA from the same school's Department of Open Media. Her artistic practice focuses on exploring the relationship between humans and their virtual avatars, employing methods that include using AI agents, real-time programming, virtual imagery, and motion capture performance to construct worlds. Through technology, shamanism, and virtual imagery, she investigates human-centered philosophical reflections.

Unit 3: Soft Landing — Art as an Emotional Buffer Zone

The process of making is the healing, and the body's instinct is the narrative.

Here, we offer you a space for co-creation — a sanctuary where you can entirely lower your guard and return to your truest self. This collective of sofas serves as a safe harbor, gently enveloping every visiting body. Within this realm, there is no right or wrong, and no judgment. We sincerely invite you to treat doodling as a micro-action of agency — using color to articulate unspoken emotions, and capturing a renewed connection with yourself and your physical being.



Too much option
Juhász Villő
2022

02

Can online spaces be tools for both isolation and its cure? As offline LAN parties were not primarily about the game itself, but the experience of the community, memes mainly operating with humour can also carry messages of support and affirmation – being an organic part of some (often dominantly masculine) digital subcultures. The “WAGMI / We’re All Gonna Make It” meme is an example of such, it stems from 4chan’s fitness board and is generally used to show comradery and as a motivation to keep going in life.

Can online spaces be tools for both isolation and its cure? As offline LAN parties were not primarily about the game itself, but the experience of the community, memes mainly operating with humour can also carry messages of support and affirmation – being an organic part of some (often dominantly masculine) digital subcultures. The “WAGMI / We’re All Gonna Make It” meme is an example of such, it stems from 4chan’s fitness board and is generally used to show comradery and as a motivation to keep going in life.



Afterparty
Juhász Villő
2019

03

05



Síró Bigyó (Sad Mac)
Sarfenstein Ditta
2025

The Last Words of the iMac G3:

What the hell! What are you whining about? What the hell! What are you whining about? What the hell am I supposed to do?! Isn't that what I always do? I've been doing this my whole life, haven't I? That's it, isn't it?! What do you want me to do? What else can I do?! (Fuck this fucking life right in the mouth.)

Revised edition – excerpt by Esterházy Péter

09



Körhinta 1.-2.
Jákli Zsófia
70x100cm each
2026

Körhinta 1-2 draws inspiration from the concepts of the uncanny valley, liminality, the mythology of “The Backrooms,” which depict empty, transitional environments that feel simultaneously familiar and disturbing, and anthropological ideas of “non-places”.

She approaches memory as a suspended state between past and present, presence and absence, portraying the desolate amusement park populated only by lifeless objects on a carousel, while the absence of children positions the viewer as the missing figure within the scene. She investigates the almost-human forms such as; toys, dolls, and humanoid figures which can evoke both familiarity and discomfort. Recurring motifs such as eyes and mouths intensify this tension, creating atmospheres charged with observation, alienation, and psychological instability. Through these uncanny environments, Jákli recreates the experience of inner recollection: the sensation of being alone, yet somehow observed, suspended between memory and reality.



Tower (Easy)
Bácsi Barnabás
300cm(H)×150cm(W)
2024

Can online spaces be tools for both isolation and its cure? As offline LAN parties were not primarily about the game itself, but the experience of the community, memes mainly operating with humour can also carry messages of support and affirmation – being an organic part of some (often dominantly masculine) digital subcultures. The “WAGMI / We’re All Gonna Make It” meme is an example of such, it stems from 4chan’s fitness board and is generally used to show comradery and as a motivation to keep going in life.

Tower is an installation built of stainless steel parts, with a WiFi router on its top. The router hosts a public WiFi network named “we’re all gonna make it brah”, without internet access.



Vibe of Wands
Juhász Villő
2022

Can online spaces be tools for both isolation and its cure? As offline LAN parties were not primarily about the game itself, but the experience of the community, memes mainly operating with humour can also carry messages of support and affirmation – being an organic part of some (often dominantly masculine) digital subcultures. The “WAGMI / We’re All Gonna Make It” meme is an example of such, it stems from 4chan’s fitness board and is generally used to show comradery and as a motivation to keep going in life.

Juhász Villő

Zsófia Jákli (2003, HU) is a painter whose works explore the darker dimensions of the human experience through emotionally charged and visually compelling paintings. Experimenting with oil, pastels, and spray paint, she combines bold colors and layered textures to create intense, atmospheric compositions that challenge conventional artistic boundaries. Her practice is driven by a fascination with the human mind and its ability to generate internal imagery shaped by dreams, memories, trauma, and psychological states.

At the core of Jákli’s artistic mission is an exploration of dementia, early trauma, and their enduring effects on the individual psyche. Through her paintings, she transforms fragmented mental images into evocative visual narratives that invite introspection and emotional engagement. Rooted in a strong belief in the connective power of art, her work seeks to provoke conversation, deepen emotional awareness, and encourage viewers to confront their own inner experiences.

Bácsi Barnabás

Barnabás Bácsi (1997, HU) is an intermedia artist and doctoral candidate at the Moholy-Nagy University of Art and Design in Budapest, researching post-internet hauntology. He studied Intermedia Art at the Hungarian University of Fine Arts and currently lives and works between Vienna and Budapest. In his conceptual, digital and installational works he often deals with digital/meme culture and contemporary internet phenomena. Sometimes he makes music as olaflur and websites as camp notes.

Sarfenstein Ditta

Ditta Sarfenstein (2000, HU) is a young artist whose works have a special focus in contemporary sculpture. Graduated in 2025 from the Hungarian University of Fine Arts, she often works with 3D pen, translucent plastics, beads and pliable fabrics to create objects which represent the contrast between virtual and real concepts.

Jákli Zsófia

Zsófia Jákli (2003, HU) is a painter whose works explore the darker dimensions of the human experience through emotionally charged and visually compelling paintings. Experimenting with oil, pastels, and spray paint, she combines bold colors and layered textures to create intense, atmospheric compositions that challenge conventional artistic boundaries. Her practice is driven by a fascination with the human mind and its ability to generate internal imagery shaped by dreams, memories, trauma, and psychological states.

At the core of Jákli’s artistic mission is an exploration of dementia, early trauma, and their enduring effects on the individual psyche. Through her paintings, she transforms fragmented mental images into evocative visual narratives that invite introspection and emotional engagement. Rooted in a strong belief in the connective power of art, her work seeks to provoke conversation, deepen emotional awareness, and encourage viewers to confront their own inner experiences.

Unit 4: Tomorrow Hovering — Multiple Scripts of the Future

The future should never be a pre-planned, standardized answer. It is a fluid script, woven from countless tangible moments of our lives.

Write down your wishes, questions, or emotions for tomorrow. Choose your favorite color to tint the ribbon on your envelope. Finally, snap a photo and share it on Instagram with #TomorrowHovering.

Let your story intersect and converse with those of others, becoming part of this ever-growing web.

Unit 5: Urban Code Regeneration — Cognition and Dialogue

Welcome to a dialogue between two cities: Beijing and Budapest.

Every city carries invisible codes — written in documents, maps, ID numbers, old photographs, and everyday objects. These codes shape how we live, move, and belong. They carry traces of power, memory, and identity.

This exhibition is built across different walls. On one side are the codes collected in Beijing — many traces of daily life. On the other side is the unfinished code of Budapest, inviting you to contribute your own urban code and together build a living archive of two cities.

We invite you to read, mark, write, and recreate. Add your story to the maps on the wall. Complete a dialogue between yourself and the city, and between the two cities. Because a city is not only built by architects — it is also written and created by the people who live in it.

01 Read and Observe:

Beijing Wall: Start at the Beijing Wall. Explore archival maps, photographs, and documents. Each piece tells a story about power, memory, and daily life in Beijing.

02 Interact and Create:

Budapest Wall: Move to the Budapest Wall. Follow the instructions on the How to Play sign. Use the materials provided to draw, write, collage, and vote. Add your personal code and help transform the city.

HOW TO PARTICIPATE?

03 Participate and Complete:

After voting and leaving your story, please take a small embroidered gift from Beijing as a thank you. You are now part of the Urban Code archive.