

INTIMATE TRANSGRESSIONS

烽火妇女泪哭—慰安妇

Inter Art Gallery, 798, Beijing October 2015

映艺术中心/映画廊

NEW YORK
BEIJING
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SHANGHAI
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A multi-media exhibition featuring 35 international artists
which explores the impact of war & genocide rape

这次新媒体展览将展出35位来自世界各国艺术家的作品，共同探讨战争和种族灭绝性强奸带来的影响

Cover picture: Gao Yuan (Comfort Women Series) 封面图片: 高媛 慰安妇系列
Designer: Kelly Duan, Liao Yuwen (Ivan) 设计: 段祺丽, 廖宇文

Center for Asia Pacific Affairs
 亞太事務研究中心
 CAPAA



Embassy of Ireland
 爱尔兰驻华大使馆



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CAPA MISSION STATEMENT

CAPA aims to promote awareness of humanitarian issues through a diverse program of arts events and activities.

The NYC based organisation offers a number of platforms to artists and a range of activities to the general public in order to achieve its aims. CAPA has a strong commitment to facilitating cross cultural and international project which ensure that its aims have global relevance.

Sam Chen, president of CAPA

亚太中心的宗旨：

举办多元艺术展览与活动，推动与促进对人道主义情怀之认识。

本组织设于纽约市，为艺术家和一系列活动提供面向大众的多类平台，以实现其宗旨。亚太中心致力于跨文化国际项目，确保其宗旨之全球视野内涵。

CAPA 主席，Sam Chen 先生

The inspiration and starting point for this visual arts project is the disturbing situation of the 'Comfort Women' during and after WW2. As we have approached the 70th anniversary of the end of WW2 in 2015 it is important to address the place these comfort women occupy in the ongoing narrative of violence towards women all over the world.

The women principally from Korea, China, the Philippines, Taiwan and

这次视觉艺术项目的灵感来源是慰安妇在二战期间及之后的悲惨处境。且正值二战胜利70周年之际，我们很有必要让大家知道这些慰安妇在当今世界范围内持续不断的对女性的暴力事件中是占有一席之地的。

这些慰安妇主要来自南北朝鲜、中国、菲律宾

other countries occupied by the Japanese, were abducted, forced into sexual slavery and treated with such extreme brutality, that most did not survive the war. Following the end of hostilities their plight was sidelined, no one was held accountable for their sufferings and their story was wiped from Japanese history books by those in power.

70 years on; organised war rape and genocide rape are now standard practise in many armed conflicts and women on every continent are affected. We wish to highlight this appalling abuse of human rights by presenting an exhibition where artists from all over the world explore the complex legacy bequeathed to our society by these destructive phenomena. While

、台湾和其他被日本占领的国家。她们成为性奴隶，被异常残酷地对待，且多数没能在战争中存活下来。战后，她们的困境也解除了，但没人对她们的苦难负责，这段故事也被日本当权者从历史教科书中抹去。

70年过去了，有组织的战争强奸和种族灭绝强奸仍然会在很多武装冲突中发生，每个大陆的女性都有波及。我们希望通过这个展览来突出骇人听闻的对人权的践踏。来自世界各地的艺术家将会一起来探讨这些破坏性现象留给社会的复杂的遗留问题。虽然展览将研究个人和集体的责任问题，但它不是一部恐怖的纪录片，它会探讨悲伤和人性的流失和人类的承受能力；它的目的是带入观点和前瞻。

作为参与“烽火妇女泪”展览的艺术家和策展人，希望我们的项目帮助到公共认知的转变。

the exhibition will investigate individual and collective accountability, it will not be a documentary of horrors, rather it will speak of loss and resilience, of sorrow and our shared humanity; its purpose is to bring insight and perspective.

We the artists and curators involved in the Intimate Transgressions exhibition, hope that our project will act as a tool for the transformation of public perception.

It was very important for us, that the artists who accepted our invitation to participate should come from every continent, work in a wide range of media and be both female and male. We wanted this exhibition to have a universal voice, relevance and visual appeal.

Our curation is open ended and generative, with integrated, interactive public workshops, guided tours and linked panel discussions. The exhibition which we deinstall at the end of the run will have evolved from the one which we installed at the beginning, it will be a transformative experience for all those involved.

We believe that the transformation of atrocity into provocative and thoughtful art is a meaningful way to bear witness, to confront hard evidence and to give an unflinching response.

Fion Gunn & Niamh Cunningham 2015



接受我们邀请的艺术家应是来自各个大洲、创作媒介多样、男性女性兼有的。我们希望这次展览有世界性的呼声、相关性和视觉呈现。

我们的策展是开放且具生成性的，有整合的、互动的公共工作坊，导览和相关的小组讨论。巡展的最后一个展览是从第一个演变过来的，对于所有参与者都是革命性的体验。

我们相信将暴行变为具有挑衅性和有思想性的艺术是见证真相并给出立场坚定的回应的有效途径。



PARTICIPATING ARTISTS

Andi Arnovitz

Israel-以色列

Francesca Arri
Italy-意大利

Chen Meitsen 陈美岑
Taiwan/France-台湾/法国

Niamh Cunningham 瑞莲
Ireland/China
爱尔兰/中国

Rita Duffy
Northern Ireland-北爱尔兰

Regina José Galindo
Guatemala-危地马拉

Gao Yuan 高媛
Taiwan/US-美国/台湾

Anita Glesta
USA/Australia
美国/澳大利亚

Fion Gunn 飞扬
Ireland/UK-爱尔兰-英国

Gauri Gurjinder
India/China-印度/中国

Heidi Hatry
Germany-德国

Huang Zhiqiong 黄志琼
China-中国

Denise Keele –Bedford
Australia/China
澳大利亚/中国

Lei Yan 雷燕
China-中国

Li Zhen 李镇
China-中国

Michael Lisle-Taylor
UK-英国

Monika Lin
USA-美国

Ma Yanling 吗嫣冷
China-中国

Phoebe Man 文晶莹
Hong Kong-香港

Teresa Margolles
Mexico-墨西哥

Meng Liping
China-中国

Atsuko Nakamura 中村敦子
Japan-日本

Pan Yiqun 向承美
China-中国

Sul Park

Korea-韩国
Qing Qing 庆庆
China-中国

Gail Ritchie
Northern Ireland-北爱尔兰

Alessandro Rolandi
Italy/China-意大利/中国

Shao Kang 邵康
China-中国

Xin Song 宋昕
China-中国

Bharat Singh
India/China-印度/中国

David Turner
Northern Ireland-北爱尔兰

Wang Ning 王宁
China-中国

Tami Xiang 向承美
Australia/China
澳大利亚/中国

Zhang Fen 张峰
China-中国

Zhang Xin 张欣
China-中国

Andi Arnovitz (Israel-以色列)



Born in 1959 in Kansas City, Missouri, USA, Andi Arnovitz now lives and works in Jerusalem, Israel. She creates installations, artists books, prints and large scale paper pieces from a wide range of media. These pieces reflect various tensions that exist within religion, gender and politics.

Her work is included in the collections of the United States Library of Congress, Yale

University, the Yeshiva Museum in NYC, as well as numerous private collections in both the United States and in Europe.

In March of 2015 Andi had a major show titled “Threatened Beauty” open at the Museum of Islamic Art in Jerusalem

Andi Arnovitz

于1959年出生于美国密苏里州的堪萨斯市，现在在以色列的耶路撒冷生活工作。她广泛使用各种媒介来创作作品，如装置、艺术家书籍、印刷品和大尺寸纸艺。这些作品反映了宗教、性别和政治中存在的各种矛盾。

她的作品被美国国会图书馆、耶鲁大学、纽约的Yeshiva博物馆以及美国和欧洲数不清的私人藏家收藏。

2015年的3月，安迪在耶路撒冷的伊斯兰博物馆有个重要展览叫“恐吓的美丽”。

<http://www.andiarnovitz.com/>



Mothers and Sons I 母子1
etching/aquatint/watercolour 蚀刻 / 凹铜版腐蚀
制版 / 水彩 (edition of 6) 56 x 76cm 2014

Arnovitz explores the politics, myths and challenges of the woman within Judaism, as well as the cultural and political expectations of what a woman is in the 21st century. Living in Israel means having sons and daughters who have to go into the army. Of concern to her as a mother, is this specific aspect of war and violence, and the never ending worry for their physical and emotional well being.

Arnovitz的作品探讨了政治、神学、犹太教女人面临的挑战，和女人在21世纪被赋予的文化和政治期望。生活在以色列意味着儿女不得不参军。作为一个母亲，她特别关注的是战争和暴力中的子女的身体及精神上的安康。



Wearing our Worries 身披忧虑
textile 布 (lifesize) 2011

Francesca Arri (Italy - 意大利)



Francesca Arri

出生于1983年意大利阿斯蒂，毕业于都灵美术学院。2008年，其作品入选由Maria Teresa Roberto编纂的第十四版“New Arrivals”。迄今为止，Arri已多次参加意大利重量级展览及国际盛会，其中包括：米兰Fondazione Hangar Bicocca展、以色列特拉维夫当代艺术展以及伦敦Unhinged节、国际摄影艺术节、2012和2013年都灵行为艺术节、2014年都灵美术学院艺术展以及第12届伊斯坦布尔双年展。Arri同时还是都灵解码协会和威尼斯Altolab创办成员，并与高媛合作，为本次展览创作了作品《说声对不起，让我原谅你》。

Born in Asti, Italy in 1983, Francesca Arri graduated from the Accademia Albertina delle Belle Arti in Turin, where in 2008 her work was selected for the 14th edition of New Arrivals by Maria Teresa Roberto. She has participated in numerous important exhibitions in Italy and internationally including: Fondazione Hangar Bicocca in Milan, Museum of Contemporary Art in Tel Aviv and Fondazione 107, Turin as well as various international festivals including Unhinged festival, London; Inmediterraneum, International

Festival of Video Art (Palermo, Athens, Madrid, Cordoba, Montevideo); Turin Performance Art 2012, 2013 and 2014 Accademia Albertina, Pistoletto Foundation and the 12th Istanbul Biennial at Marmara University.

Arri is a founding member of Association Decipher (Turin) and Altolab (Venice) and collaborated on 'Say Sorry: I'll Forgive You' with Gao Yuan for the Intimate Transgressions Exhibition.

<http://contemporaryperformance.org/profile/2i5z3j9gs5dvs>

Andi Arnovitz (Israel-以色列)



作为视觉艺术家，Francesca Arri擅于通过各种媒介运用表演性语言。在这部作品当中，她以自己的身体为工具，描述了一个可触世界。皮肤一旦变成了可塑物体，更加有利于创造出着眼于当前社会现实的状态，显得畸形怪异、充满讽刺、匪夷所思。

Say Sorry, I'll Forgive You'

说声对不起，让我原谅你

**Mixed media Installation ,
dimensions variable** 混合

材料装置，尺寸不定

Francesca Arri is a visual artist that uses a performative language through different media.

Her body becomes her tool through which she describes a tangible world: her skin is an object that has to be modeled, and that gives the opportunity to create grotesque, ironic and improbable situations emphasizing the realistic condition of our society.

Chen Mei-Tsen 陈美岑 (France/Taiwan-法国/台湾)



陈美岑

陈美岑在法国巴黎居住工作，是台北的新苑艺术画廊的签约画家。

她通过绘画、摄影、装置、雕塑来记录重要的时刻。在她的新作中，她将城市的物质和精神的变化比喻成树杈，用有机茧来代表艺术家，像是人间天堂。

陈美岑在欧洲、亚洲和俄罗斯有不计其数的个展和群展。

Chen Meitsen lives and works in Paris, France, and is represented by Galerie Grand Siècle in Taipei.

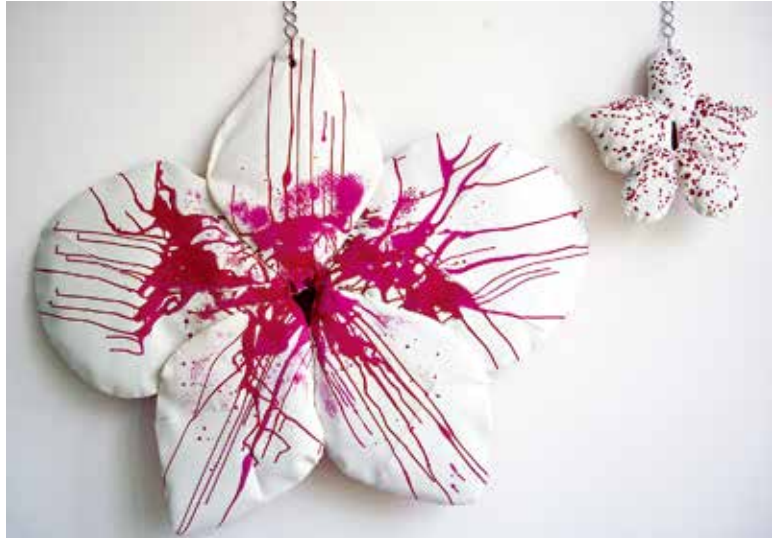
She makes an inventory of vital moments by means of drawing, photography, installation, sculpture and painting. In her new works, she depicts the cities' physically and mentally chang-

ing, as the ramifications of trees, such an investigation of artist's identity in an organic cocoon, in an earthly paradise.

Chen Meitsen has had numerous solo and group exhibitions in Europe, Asia and Russia.

<http://www.meitsen.com>

Chen Mei-Tsen 陈美岑 (France/Taiwan-法国/台湾)



FORMOSA ORCHID series 福摩萨兰花系列
lambskin, hand seamed, cotton, acrylic paint, meat hook, 小羊皮, 手工缝合, 棉花, 丙烯颜料, 挂肉钩
133 x 116 x 14 cm, 50 x 47 x 9 cm, 2015

Formosa Orchid is inspired by the trauma of Taiwanese women caused during and after the Second World War. These women endured in silence all their lives both in body and mind, the deep impact of barbarity.

The Formosa Orchid - a pristine flower shape which is carefully stitched and seamed with white lambskin as

福摩萨兰花灵感来源于二战中及战后台湾女性受到的创伤。暴行给这些女人身心带来了巨大的创伤，她们默默忍受了一生。福摩萨兰花——形状并不精细花朵是用白色小羊皮精心缝制的，用来象征牺牲；它呈现出来的脆弱和优雅意指女性的外阴部。花朵挂在肉钩上，就像等待被屠夫宰杀的胴体。

《福摩萨兰花》是我对这个愈渐堕落的世界的抗议。

symbol of sacrifice; it exposes an elegant fragility which references the female genital. Hanging on a meat hook like a carcass at the butcher's, ready for consumption.

Formosa Orchid is my protest against the world which is descending into a state of chaos.

Niamh Cunningham 瑞莲 (Ireland-爱尔兰)



Photo照片由 Weixiaohao - China Daily, 照片由魏晓昊拍摄- 中国日报

Born 1966 in Dublin Ireland, Niamh Cunningham has lived and worked in Europe, Africa, and Asia. Cunningham's scientific background underpins the investigative approach evident in all her work. She began knitting installations using different textiles after arriving in China in 2010.

Some of this work was highlighted in a recent documentary by CCTV news channel My China series- An Eastward Calling. The artist uses her

own hair for some textile installations and believes the transparency of the media reflects self awareness. Qualities such as the tensile nature and the limited elasticity of the media represent the fragility and resilience of the human spirit. She has co curated annual cross cultural collaborative IRISH WAVE group exhibitions in Beijing and Shanghai with founder Fion Gunn IRISH WAVE exhibitions since 2012.

She recently installed a commission of paintings in Huaxin hospital and is represented by Dong Yue Art Museum.

Arri is a founding member of Association Decipher (Turin) and Altolab (Venice) and collaborated on 'Say Sorry: I'll Forgive You' with Gao Yuan for the Intimate Transgressions Exhibition.

Niamh Cunningham

瑞莲于1966年在爱尔兰的都柏林出生，曾在欧洲、非洲和亚洲工作过。瑞莲的科学专业背景支撑着她的调查方法，这一特点在她很多作品中都有所体现。

她于2010年来到中国后开始用不同的纺织材料编织装置。其中一些作品被CCTV新闻频道《我的中国》系列——《从西方到东方》纪录片报道。艺术家用自己的毛发做成装置，认为这种材料的透明度反映了自我意识。

她和创始人Fion Gunn从2012年开始共同策划了北京和上海的年度跨文化合作群展《爱尔兰浪涛》。她最近有一些绘画作品由东岳美术馆代理，在清华大学第一附属医院华信医院展出。

www.niamhcunningham.com

Hair Lock

The work for this project is made from my hair. Hair is often considered symbol of womanhood. As I sort and select the individual strands of hair, I test the physical qualities which I feel also reflect psychological qualities. For example one hair might be very thin and yet carry amazing elasticity. This flexibility reminds me of the resilience and endurance of the human spirit. The ability to recover and regain, to heal and to function fully once



Knitted hair 36 x 66cm

more. However there is a breaking point and once the hair is stretched too much the strand becomes warped and snaps.

Other white hairs are thick and tensile and can hold a shape easily because of this wire like quality. These hairs are strong, they don't break easily but they lack flexibility of the finer coloured hair.

When the different hairs are gathered together they will not break even under considerable pressure. The object I have made represents a lock and chain.

Hair Lock

这件作品是以我自己的头发为原材料。头发通常被认为是女性的象征。我测试发质，选择哪些头发可供使用，我觉得物理特质也反映了心理特质。比如一根头发可能非常细但仍富有弹性。这种灵活性让我联想起人类精神

中的韧性和耐力。恢复，愈合，再一次发挥作用。不过，一旦头发被过分拉伸超过了极限，就会卷曲或者断裂。

其他白色的头发更粗更易拉伸，能像金属线一样保持形状。这些头发很结实，不容易断裂，但是和较细的有颜

色的头发相比，它们缺少柔韧性。

当不同的头发编织到一起的时候，即使承受相当的压力，它们也不会断裂。

我正在做的这个项目表现的是锁和锁链。

Rita Duffy (Northern Ireland-北爱尔兰)

Rita Duffy

生于贝尔法斯特，是北爱尔兰首屈一指的当代艺术家。她擅长通过比喻叙事进行创作，并从个人生活经历中获得主题，包括爱尔兰身份、历史及政治。在长达25年的工作室创作过程中，她多次与诗人、建筑师和电影导演合作，作品多次获得业内好评，也让

Duffy获奖无数。目前她正负责纪念爱尔兰战争革命的2016年重点国家项目Souvenir。她将继续探索爱尔兰边界地区的人民身份问题。



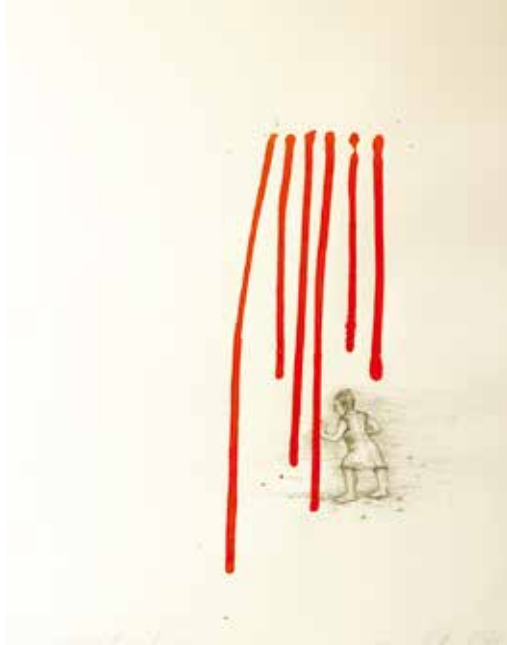
Rita Duffy, born in Belfast, is one of Northern Ireland's leading contemporary artists who began her work concentrating primarily on the figurative/narrative tradition. Her art is often autobiographical, including themes and images of Irish identity, history and politics. Over 25 years of studio practice she has frequently collaborated with poets, architects and filmmakers to critical acclaim. She is the recipient

of numerous awards including the Leverhulme Fellowship and the Pollack Krasner.

Currently she is developing Souvenir, a major national project commissioned for 2016, which in Ireland, is seminal year for remembering wars and revolution. Her work continues to grow and question issues of identity from a new location on the Irish border.

<http://ritaduffystudio.com>

Running Away From Derry, 2013 《逃离德里》



Charcoal and ink on Canaletto, 木炭, 墨 70 x 50 cm

Duffy's work references both her personal lived experience as an artist growing up in Belfast and her facility with the language of magic realism and the surreal. For her this is a way to navigate the strange and frightening times she lived through. Having witnessed the reality of everyday violence, Duffy is aware of the role which art can play in post conflict societies and her

Duffy的作品展现了其作为艺术家在贝尔法斯特的个人生活经历，她对魔幻现实主义及超现实语言运用自如，用于探索匪夷所思、充满恐惧的经历。Duffy曾每天都要面对暴力，她要借助艺术的力量展

own output, which springs from the personal, is universally relevant.

For the Intimate Transgressions project, Duffy exhibits a quartet of drawings which consider the physical and psychological impact of war on women. In her work, the women are shown stitching, weaving, running or in repose as they reflect on and react to the reverberations of trauma and war.

现社会冲突。其作品虽然源于个人经历，却具有普世意义。

本次展览中，Duffy将展出四组绘画，探讨战争对女性的身心影响。她笔下的女性面对战争和创伤，或做针线活，或四处奔跑，或安静休息。

Regina José Galindo (Guatemala-危地马拉)

Regina Jose Galindo

1974年，艺术家 Regina Jose Galindo 出生于危地马拉市并一直生活和工作在阿根廷。她的行为艺术创作常表现政治和社会的不公现象，艺术家本人也凭借影像作品 *Himenoplastia* 于 2005 年拿到了维也纳双年展的金狮奖。除此之外她 2014 年还在卢布尔雅那市获得了第 29 届平面艺术双年展大奖，并且 PAC 为她举办了名为 *Estoy Viva* 的行为艺术影像展。Galindo 的作品曾在南美，美国和欧洲多地展出。



Born in Guatemala City in 1974, Regina Jose Galindo lives and works in Antigua, Guatemala. She is known for her performance art regarding political and social injustices and received the Golden Lion award at the Venice Biennale in 2005, in the category of "artists under 30", for her video *Himenoplastia* She has won numerous awards including

the Grand Prize from the 29th Biennial of Graphic Arts in Ljubljana and in 2014, Padiglione d'Arte Contemporanea (PAC) exhibited a selection of her work in *Estoy Viva*. Galindo's work has been exhibited throughout South America, the United States, and Europe.

www.reginajosegalindo.com



'La Verdad'

Video Performance, 2013, Dimensions variable, 1 hour 10 minutes

I make art straight out of actual situations of pain and impunity going on in Guatemala, factoring in the endurance indigenous people retain in their struggle to expose and defend their truth, which is also mine. Anaesthesia is a metaphor for the power systems that destroy, rob us of

our resources, and fracture society at large.

Although I say I do not make political art I consider myself a political entity, which is how I live every aspect of my life. This is reflected in my practice as an artist. I am purely a reflection. In making

this performance, I never pretend to be the voice of the women who were victims of sexual violence by state representatives. They are the ones who gave me a voice. There is no life without history, without force. Without the victim's voice, my truth would have never come to light.

这个作品是我想表现出真实的危地马拉市的残忍和不公现象。当地土著们用他们无比的毅力挣扎着去揭露并保卫这个真相，我和他们是一样的。麻醉剂象征着权力，正在肆意破坏和掠夺我们的资源并且破坏了社会和谐。尽管我说我不是在做政治秀，但我确是作为一名政治人去过我的日

子。作为一名艺术家，我只会作为一面镜子来反映出这些问题。在创作这件作品的时候，我并不是作为因为国家不公待遇而遭到性暴力的女性受害者发言，而是通过她们发出声音。没有历史的话就没有生活，而没有这些受害者的声音，我想要说的真相也会永远被淹没。

Gao Yuan (Taiwan-台湾)



Gao Yuan

高媛出生于台湾高雄，她现在经常往返于纽约、台北和北京。她是一个艺术摄影师，使用来自古代绘画、涂鸦艺术、甚至纹身等的符号和标志，探讨文化认同和社会多层次艺术。这些题材也源于其台湾、日本、中国和美国的国际化背景。

高媛的短片、影像和静态人像摄影体现了不同文化现象的见证，揭示了表面现象和审美构图下的心理和社会意义。她获得了2012年立陶宛考那斯双年展的大奖，2009年的Terna当代艺术奖和2004年的纽约Soho图片库大赛奖。她的作品在欧洲、亚洲、美国均有展览。

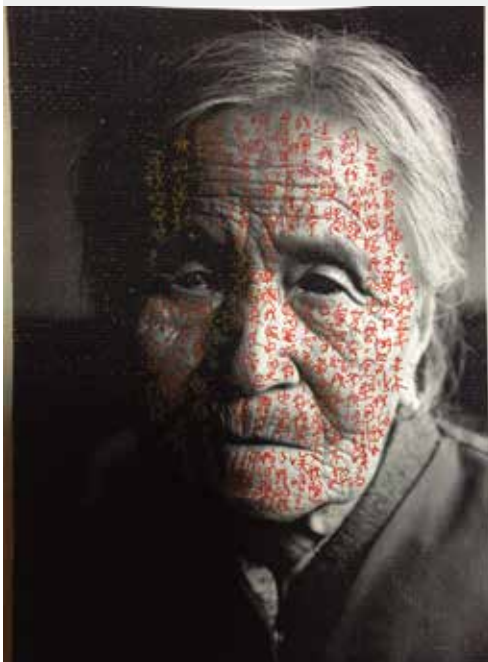
Gao Yuan was born and raised in KaoShing, Taiwan, she currently splits her time living and working in New York City and Taipei and Beijing, China. She is a fine art photographer who explores cultural identity and the multi-layered arts of society using symbols and signs from ancient painting, graffiti art, and even tattoos inspired by her international background in Taiwan, Japan, China, and the U.S.

Yuan's short films, videos and still photography portraits

bear witness to different cultural phenomena, revealing psychological and social meanings underneath the surface appearances and aesthetic arrangements.

She received the Grand Prize at Kaunas Lithuania Biennial 2012, the Terna Contemporary Art Prize in 2009 and an award at the Soho Photo Gallery Competition, New York (2004). Her work has been the subject of frequent exhibitions in Europe, Asia, and US.

Say Sorry, I'll Forgive You'说声对不起，让我原谅你



Mixed media Installation , dimensions variable
混合材料装置，尺寸不定

当我在山西见到这14位生还的慰安妇后感到异常心痛。她们衰老着并正走向死亡，她们是二战的幸存者，但依然承受着战争带来的伤痛。我觉得自己有使命做

这个项目，因此联系了组织者和策展人，并一起筹备策划了《烽火妇女泪》这个展览。全世界都应该了解这段被遗忘的历史及其留下的可怕痼疾。希望我的作品能促

When I met those 14 surviving Comfort Women in San Xi I felt really sad. They are getting old and they are going to die soon, they are the last remnants of World War II and they still bear the scars.

I felt impelled to create this project so I made contact with the organisers and curators and we began planning Intimate Transgressions. It is so important that the whole world should know this forgotten

使日本政府道歉并承担对这些慰安妇的责任。这并不是个体责任，我也懂得该为这件事情负责的人也不在世上了，然而，当权者应该承认他们前辈犯下的罪行。

history and understand its terrible legacy. I hope my artworks might encourage the Japanese Government to say sorry and to accept responsibility for what was done to these women. It is not personal, I understand that those responsible are dead, however, those in power should acknowledge the damage wrought by their predecessors. The Christian God says 'Forgive others as Christ has forgiven you', the message of my artwork is 'Say Sorry, I'll Forgive you'.

上帝说“原谅他人吧，就像主原谅你一样”。我的作品要传达的是“说声对不起，让我原谅你”。

Anita Glesta (USA/Australia-美国/澳大利亚)

Anita Glesta has successfully realized several public art projects. Her multimedia installation piece GERNIKA/GUERNICA, was first exhibited under the auspices of the Lower Manhattan Cultural Council & WhiteBox , NY in 2007 and has since been featured at the MOCAK (Krakow) and the Sackler Museum Beijing in 2012 and 2013.

Her recent work WATERSHED, a public art projection, is featured on the face of the National Theatre & Waterloo Bridge, Thames River Festival, London 2015.

Glesta has been the



photo 照片由Louis Lanzman拍摄

recipient of numerous grants and awards, including the Pollack/Krasner Foundation Fellowship, the New York State Council for the Arts New Media Technologies Grant, the New York Foundation Fellowship for the Arts in Environmental Structures, the Puffin Grant, and an Australia Council Grant.

Glesta created and taught in the Public Art Residency Program, “Reconfiguring Site” at School of Visual Arts, NYC 2006 – 2013.

Anita Glesta

曾成功创作多个艺术项目。她的多媒体装置作品 GERNIKA/GUERNICA在曼哈顿下城文化机构和纽约白盒子的赞助下于2007年进行首次展出，并在2012和2013年在波兰克拉科夫的MOCAK和北京的Sackler博物馆进行特别展出。

她最近的一个公共投影艺术作品 WATERSHED (分水岭) 在伦敦2015泰晤士河艺术节期间，在国家剧院和滑铁卢大桥表面进行投射展出。

Glesta曾获得过多个艺术基金和奖项，其中包括Pollack/Krasner基金

会奖金、纽约州议会艺术&新媒体技术基金奖、纽约基金会环境结构艺术奖、海鹦基金奖以及一项澳洲委员会奖。

Glesta创立了一门公共艺术培训项目课程，并于2006-2013年在纽约视觉艺术学校任教。