



Cao Chagndi, 2009

wood, paint, inkjet prints, electroluminescent wire, lights, fake landscaping, media players, lcd screens, speakers, transformer.

117 x 117 x 127 cm

Caochangdi is a sculpture of the artist village in Beijing, where I did a residency at Galerie Urs Meile in 2008/9. Caochangdi was often under threat of demolition. In 2011, Caochangdi narrowly escaped demolition by the Chinese Authorities. In 2018, many artists and galleries were evicted and Ai Weiwei's studio was demolished. Many of the other buildings still remain, at least for now.

Galerie Urs Meile, Beijing, solo exhibition, 2009.

Anonyme Skulpture, Galerie im Taxispalais, Innsbruck, Austria, 2011.

Anonyme Skulpture, Kunstmuseen Krefeld, Krefeld, Germany, 2011.

作品：草场地，2009

材料：拼贴、手绘、木材、油漆、喷墨打印、LED发光线、假景观、媒体播放器、液晶屏、扬声器、变压器，117 x 117 x 127 厘米，草场地是北京艺术家村落，艺术家于2008/9年在麦勒画廊驻地期间创作。草场地经常面临拆迁威胁。2011年，草场地的许多艺术空间被中国政府拆除。2018年，许多艺术家和画廊被驱逐，许多工作室也被拆除。仍有许多其他建筑仍然保留，以及艺术相关空间在坚守。

作品参展经历：Anonyme Skulpture, Innsbruck Taxispalais画廊，奥地利，2011

Anonyme Skulpture, Krefeld艺术博物馆，德国，2011

麦勒，北京，个展，2009



作品Cao Changdi 草场地 2009 局部



Kotti, 2018

***will be in Museum der Dinge, Berlin exhibition May 2024-January 2025**

Wood, paint, inkjet prints, plastic, electroluminescent wire, lights, media players, lcd screens, speakers, transformer
72 x 122 x 90 cm

Completed in 1974, Zentrum Kreuzberg was built as social housing, but experienced issues due to poor construction and politics. In 2012 Kotti & Co was formed by neighbors to fight against the ever-rising costs. Due to the work of Kotti & Co, the municipal housing company Gewobag acquired the Zentrum Kreuzberg in 2017, saving the tenants from threat of eviction and rising costs

First We Take Manhattan, Künstlerhaus Bethanien, Berlin, Germany, 2018 Smaller Worlds, Ludwig Museum, Budapest, Hungary, October 2022 - January 2023. video at 00:17: <https://vimeo.com/442763743>
video at 00:17: <https://www.youtube.com/watch?v=6pGllENzI28>

作品名称：Kotti, 2018, 此作品将于2024年5月至2025年1月在柏林Museum der Dinge 美术馆展出

作品材料：拼贴、手绘、木材、油漆、喷墨打印、塑料、LED发光线、媒体播放器、液晶屏、扬声器、变压器

作品尺寸：72 x 122 x 90 厘米

Zentrum Kreuzberg于1974年完工，最初作为社会住房建造，但由于施工质量差和政治问题而面临困境。2012年，邻居们成立了Kotti & Co，抗击不断上涨的居住费用。由于Kotti & Co的工作，市政住房公司Gewobag于2017年收购了Zentrum Kreuzberg，拯救了租户免于被驱逐和不断上涨的费用威胁。

作品展览经历：First We Take Manhattan, 柏林Künstlerhaus Bethanien, 德国, 2018

Smaller Worlds, 布达佩斯Ludwig博物馆, 匈牙利, 2022年10月 - 2023年1月



Chongqing, 2009

wood, paint, inkjet prints, electroluminescent wire, lights, fake landscaping, water, media players, lcd screens, speakers, transformer.

160 x 120 x 110 cm

The sculpture Chongqing is a representation of one of the fastest changing cities in China. I revisited Chongqing in 2018 and found out that Shibati, the neighborhood in the foreground, had been demolished in 2012 to make room for new expensive buildings.

Created during a residency at Galerie Urs Meile, Beijing, 2008/9

Galerie Urs Meile, Beijing, solo exhibition, 2009.

Villa Heike, Berlin, 2021.

作品：重庆, 2009

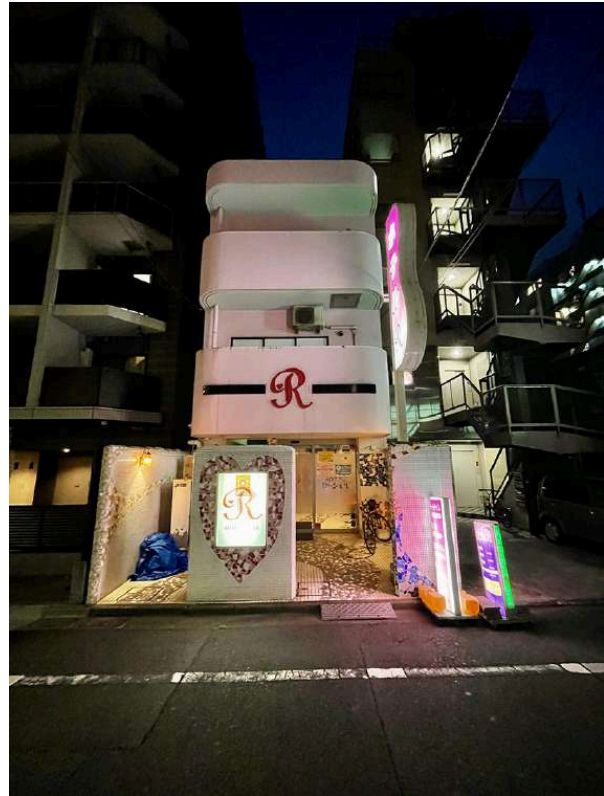
材料：拼贴、手绘、木材、油漆、喷墨打印、电致发光线、灯光、假景观、水、媒体播放器、液晶屏、扬声器、变压器
160 x 120 x 110 厘米

雕塑**重庆**代表了中国变化最快的城市之一。2018年艺术家再次访问重庆时发现，前景中的石板街社区已在2012年被拆除，为新的高价建筑腾出空间。

此作品创作于2008/9年在北京尤伦斯美术馆驻地期间

作品展览经历：尤伦斯美术馆，北京，个展，2009年

Villa Heike，柏林，2021年



Hotel Rochelle SM, 2022

55 x 42 x 30 cm

wood, paint, plaster, plastic, fake landscaping, lights, media player, lcd screen, speakers, transformer

In the top room, a video plays which shows two different interviews/shoots I did with people in the rooms in masks. photo of real hotel on right.

Tell me you love me, Tokyo Arts and Space, Tokyo, Japan, 2023.

作品：Rochelle SM, 酒店 2022

材料：拼贴、手绘、木材、油漆、石膏、塑料、假景观、LED、媒体播放器、液晶屏、扬声器、变压器

在顶层房间中播放的视频展示了艺术家在房间里与戴着面具的人进行的两次不同的采访/拍摄。右侧是真实酒店的照片。

展览经历： Tell me you love me, 东京艺术空间, 日本东京, 2023年



Club Awake, 2023

55 x 40 x 30 cm

Wood, paint, inkjet prints, plastic, lights, media players, lcd screens, speakers, transformer

Club Awake is a recreation of one of Smappa Group's male host clubs in Shinjuku, Tokyo. While in Tokyo last year for a residency with Tokyo Arts and Space, I researched male host clubs in Shinjuku. A male host club is a place where men entertain women with drinks, flirtation and conversation.

Video interviews between myself and the hosts plays inside the club.

Tell me you love me, Tokyo Arts and Space, Tokyo, Japan, 2023.

清醒俱乐部, 2023

拼贴、手绘、木材，油漆，喷墨打印品，塑料，LED，媒体播放器，液晶屏，扬声器，变压器

Club Awake 是对 Smappa 集团在东京新宿的男性主题俱乐部之一的再现。艺术家在东京艺术空间进行驻地期间，研究了新宿的男性主题俱乐部。男性主题俱乐部是一个男人招待女人的场所，提供饮品、调情和谈话。

俱乐部内播放着我和男主人之间的视频采访。

《告诉我我爱你》，东京艺术空间，东京，日本，2023年。



Sozialwohnungen Admiralstrasse, 2020 mixed media sculpture with video

78 x 137 x 40 cm

This is a sculpture of the Brutalist social housing complex down the street from me, in Berlin. The back is open, and is decorated and painted.

In May 2012, tenants of this Berlin social housing complex were told to either pay a rent increase or move out. The neighbors organized into a group called Kotti & Co, and eventually the municipal housing company Gewobag acquired the building, saving the tenants from eviction and steep rent raises.

video at 01:04: <https://vimeo.com/442763743>

video at 00:17: <https://www.youtube.com/watch?v=6pGIIENZl28>



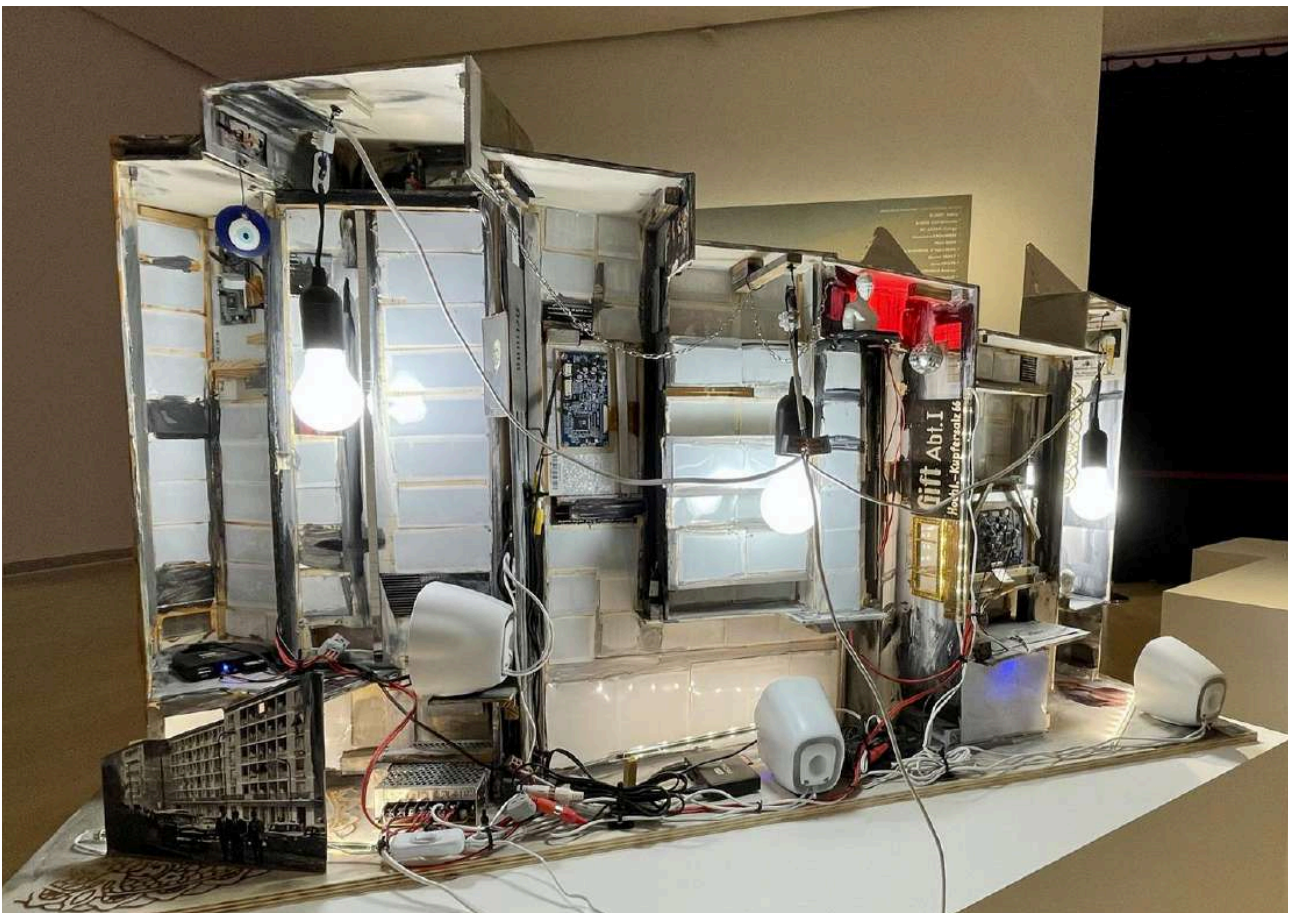
Sozialwohnungen Admiralstrasse, 2020

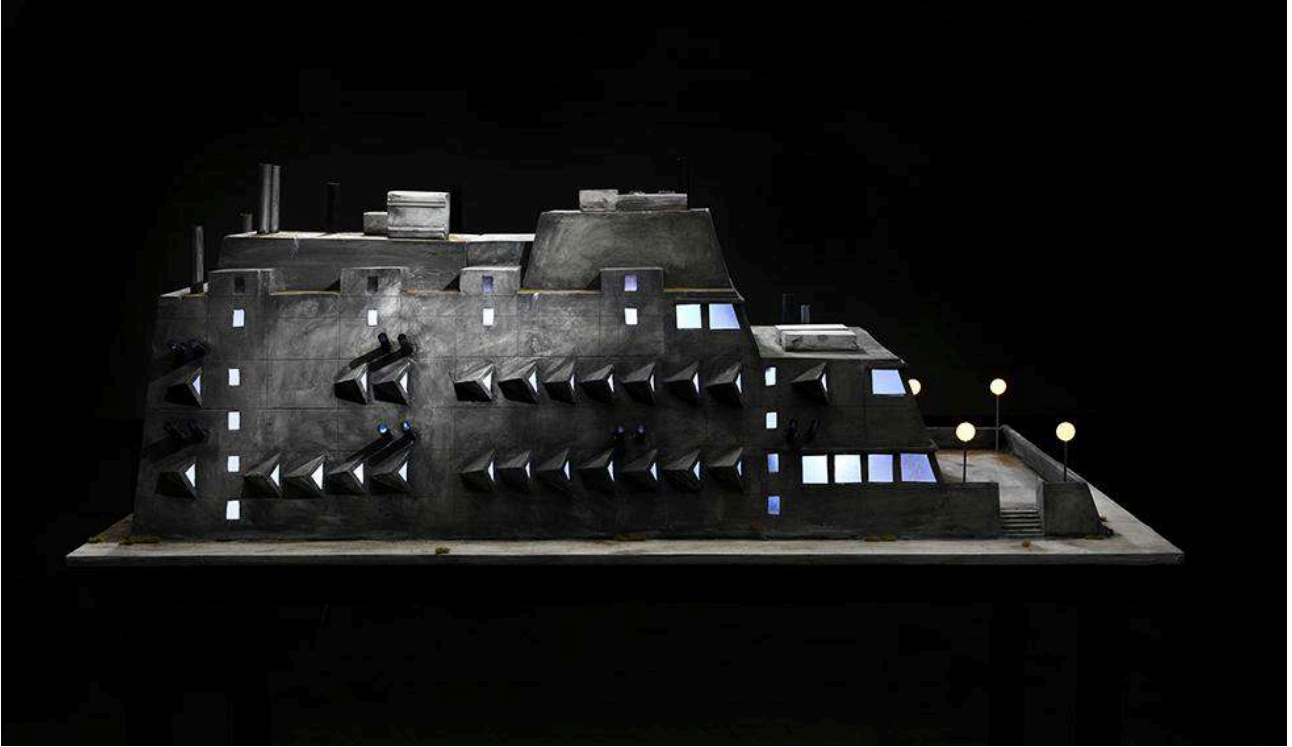
混合媒体雕塑/带视频

78 x 137 x 40 厘米

这是艺术家所在柏林街道附近的一座布鲁塞尔式社会住房建筑的雕塑。背面是开放的，并且装饰和涂漆。

在2012年5月，柏林这座社会住房综合体的租户被告知要么接受租金上涨，要么搬出去。邻居们组织成一个名为 Kotti & Co 的团体，最终市政住房公司 Gewobag 收购了该建筑，挽救了租户免于被驱逐和高额租金上涨。





Mäusebunker, 2021

mixed media sculpture with video, 48 x 70 x 130 cm

Mäusebunker is the nickname for the Charité Research Facility for Experimental Medicine, Berlin. A scientific research building where many animal

experiments took place, the building was set to be demolished after the facility relocated. But a petition, along with exhibitions and major news coverage, has helped to save it. My Mäusebunker sculpture is a loose recreation of the building, capturing its essence. Videos play in the front windows and back, with clips from mouse experiments and dissection, mouse cartoons, Luis Buñuel's *Exterminating Angel*, among other clips.

Mäusebunker & Hygieneinstitut. Architture die G+M Hänska/Fehling+Gogel, IUVA Venezia, Pavillon-Days of the Venice Biennale of Architecture, Venice, Italy, 2022.

Suddenly Wonderful! Berlinische Galerie, Berlin, Germany 2023.

Mäusebunker, 2021

混合媒体雕塑/带视频, 48 x 70 x 130 厘米

Mäusebunker 是柏林夏里特医学实验研究设施的绰号。这是一个进行许多动物实验的科学研究建筑，该建筑在设施搬迁后被计划拆除。但是一份请愿书，加上展览和主要新闻报道，挽救了它。艺术家的 Mäusebunker 雕塑是对建筑的松散再现，捕捉了其本质。视频在前窗户和后窗户播放，其中包括老鼠实验和解剖的片段，老鼠卡通，路易斯·布努埃尔的《灭绝的天使》等其他片段。

Mäusebunker & Hygieneinstitut. Architture die G+M Hänska/Fehling+Gogel, IUVA 威尼斯，威尼斯建筑双年展馆，意大利，2022年。

Suddenly Wonderful! 柏林画廊，柏林，德国，2023年。



Mexicalichina, 2011

wood, metal, paint, fake landscaping, lights, electroluminescent wire, lcd screens, media players, speakers, transformer

137 x 77 x 99 cm (with legs)

Mexicalichina combines the cultures of China, Mexico, and California. Drawing upon recent trips and residencies in China and Mexico, I combine buildings, restaurants, billboards, and cultural icons into a blend of sights and sounds that are very familiar to those living in California.

Exhibited in 2050: A Brief History of the Future, Royal Museum of Fine Arts Brussels, Belgium; Palazzo Reale, Milan, Italy. <https://vimeo.com/709485986>

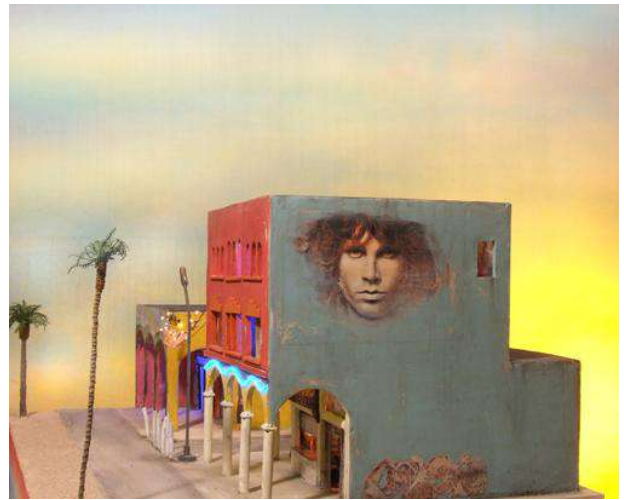
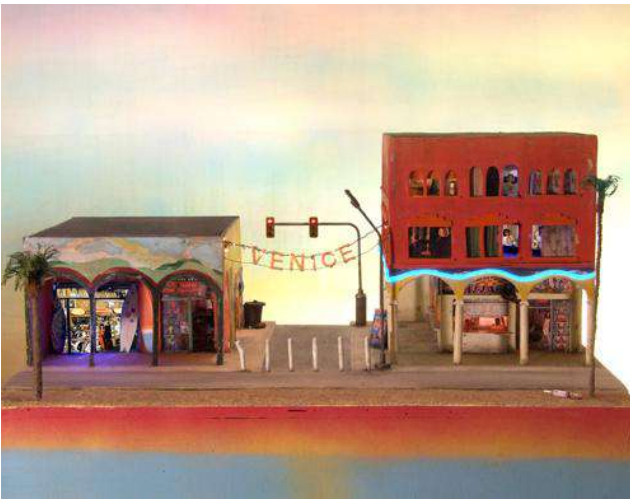
墨西哥式的中国城, 2011

木材、金属、油漆、人造景观、灯光、电致发光线、液晶屏、媒体播放器、扬声器、变压器

137 x 77 x 99 厘米 (带腿)

Mexicalichina 结合了中国、墨西哥和加利福尼亚的文化。借鉴了最近在中国和墨西哥的旅行和驻地经历，艺术家将建筑物、餐馆、广告牌和文化象征结合在一起，创造出一种对加利福尼亚居民非常熟悉的视听融合体验。

曾在《2050：未来简史》，布鲁塞尔皇家美术馆，比利时展出；以及 Palazzo Reale，米兰，意大利。



Venice Beach, 2009

wood, paint, lights, lcd screen, media players, fake landscaping, transformer 115.5 x 68.5 x 52 cm

威尼斯海岸, 2009

拼贴、手绘、木材、油漆、灯光、液晶屏、媒体播放器、人造景观、变压器

115.5 x 68.5 x 52 厘米



The Fall, 2014

wood, paint, lights, fake landscaping and water, plastic, LCD screens, media players, speakers, transformer
81 x 71 x 46 cm

The Fall is an apocalyptic work, addressing what the world might be like if pollution and neglect to the environment continues. In the building, videos from La Jetée, Chernobyl Diaries, and The Road play. In the underwater McDonald's, the video plays scenes of the BP oil disaster, pigs dumped in a Shanghai river, fracking issues with tap water on fire, the "Toxic Avenger", the Japan tsunami, and more. The graffiti on the bottom part are images found in Chernobyl. <https://vimeo.com/92567757>

The Fall, 2014

拼贴、手绘、木材、油漆、灯光、假景观和水、塑料、液晶屏、媒体播放器、扬声器、变压器

81 x 71 x 46 厘米

《The Fall》是一件末日主题的作品，探讨了如果污染和对环境的忽视继续下去，世界可能会变成什么样子。在建筑物中，播放着《航站记》、《切尔诺贝利日记》和《荒野求生记》等影片。在水下的麦当劳，视频播放了BP石油灾难、上海河流中的被丢弃的猪、龙头水着火的水力压裂问题、《剧毒复仇者》、日本海啸等场景。底部的涂鸦是在切尔诺贝利发现的图像。 [视频链接](<https://vimeo.com/92567757>)



拼贴、手绘、Four Seasons Total Landscaping and Fantasy Island Adult Books, 2020

wood, plaster, paint, metal, lights, lcd screen, media player, speakers, transformer

38 x 70 x 43cm

Trump's lawyer, Rudy Giuliani, had a press conference to contest the election at the Four Seasons Total Landscaping instead of the Four Seasons Hotel (a huge mistake) The video that plays in the window combines footage of the press conference with clips of Giuliani trying to flirt and have sex with the young reporter in Borat 2. I overlaid audio of uncontrolled laughter, fart sounds, yelling, and sound effects.

Exhibited at Kreuzberg Pavillon, Berlin, 2021. Also in the short film A Poem is a City, documentation video: <https://vimeo.com/485686175>

四季全景花园和梦幻成人书店, 2020

木材, 石膏, 油漆, 金属, 灯光, 液晶屏, 媒体播放器, 扬声器, 变压器

38 x 70 x 43厘米

特朗普的律师鲁迪·朱利安尼 (Rudy Giuliani) 在四季全景花园举行新闻发布会, 而不是在四季酒店 (这是一个巨大的错误)。在窗户中播放的视频结合了新闻发布会的片段和朱利安尼在《玻璃杯》第二部中试图与年轻记者调情和发生性关系的片段。艺术家叠加了无法控制的笑声、放屁声、喊叫声和音效。

在柏林 Kreuzberg Pavillon 展出, 2021年。也在短片《诗是一座城市》中展示。



Wild at Heart, 2020

mixed media with video

20 cm x 47 cm x 28 cm

Sculpture based on the David Lynch film Wild at Heart.

Can be seen at the beginning: <https://vimeo.com/442763743> Sculpture has its own wooden legs, or can be shown on shelf or pedestal

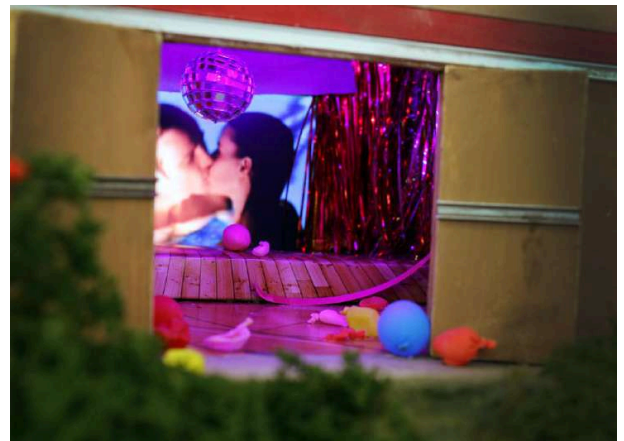
我心狂野, 2020

混合媒体/带视频

20厘米 x 47厘米 x 28厘米

基于大卫·林奇电影《野心狂心》的雕塑。

雕塑有木制支架，也可以展示在架子或基座上。



Prom Night, 2016

mixed media with video

39 cm x 39 cm x 39,5 cm

Prom Night is influenced by the teen romance movies I grew up with, and contain video clips from Reckless, Fast Times at Ridgemont High, Valley Girl, Prom Night, Little Darlings, and Pretty in Pink.

毕业舞会, 2016

混合媒体/带视频

39厘米 x 39厘米 x 39.5厘米

《毕业舞会》受艺术家成长过程中观看的青少年浪漫电影的影响，其中包含了《鲁莽》、《理智之举》、《谷女》、《毕业舞会》、《小甜心》和《粉红佳人》等影片的视频片段。



Wait for the Clouds to Part to See the Moonlight, 2021

mixed media light sculpture

50 x 143 x 8 cm

Wait for the Clouds to Part to See the Moonlight is actually Keep the cloud open to see the moonlight, a Chinese saying. It means to persevere, even when things look dark. This is also a tattoo on my back that I received two years prior to creating the artwork.

守得云开见月明，2021

混合媒体灯光雕塑

50 x 143 x 8 厘米

《守得云开见月明》实际上是一个中国谚语，意为坚持不懈，即使事情看起来很黑暗。这也是艺术家背上的一个纹身，在创作这件艺术品两年前艺术家就有了这个纹身。



Safari Inn, 2021

mixed media sculpture with video, unique

49 x 83 x 25 cm

During the 2020 lockdown, I rediscovered my obsession for motels, as an idea of escape, travel and freedom. I made drawings of several motels from images found online, including Safari Inn. A year later, I created this work.

Safari Inn, 2021混合媒体雕塑与视频，独一无二

49 x 83 x 25 厘米

在2020年疫情期间，艺术家重新发现了她对汽车旅馆的痴迷，它代表了逃离、旅行和自由的理念。艺术家根据在网上找到的图像绘制了几家汽车旅馆的草图，包括Safari Inn。一年后，创作了这件作品。



Cheetahs, 2016

wood, paint, lights, electroluminescent wire, cold cathode lights, LCD screen, media player, speakers, transformer

46 x 52 x 10 cm

Edition of 5, 2 a.p.

Cheetah's Stripclub plays video in the club. The image is a photo collage using original and found images. The Cheetah's sign is backlit.

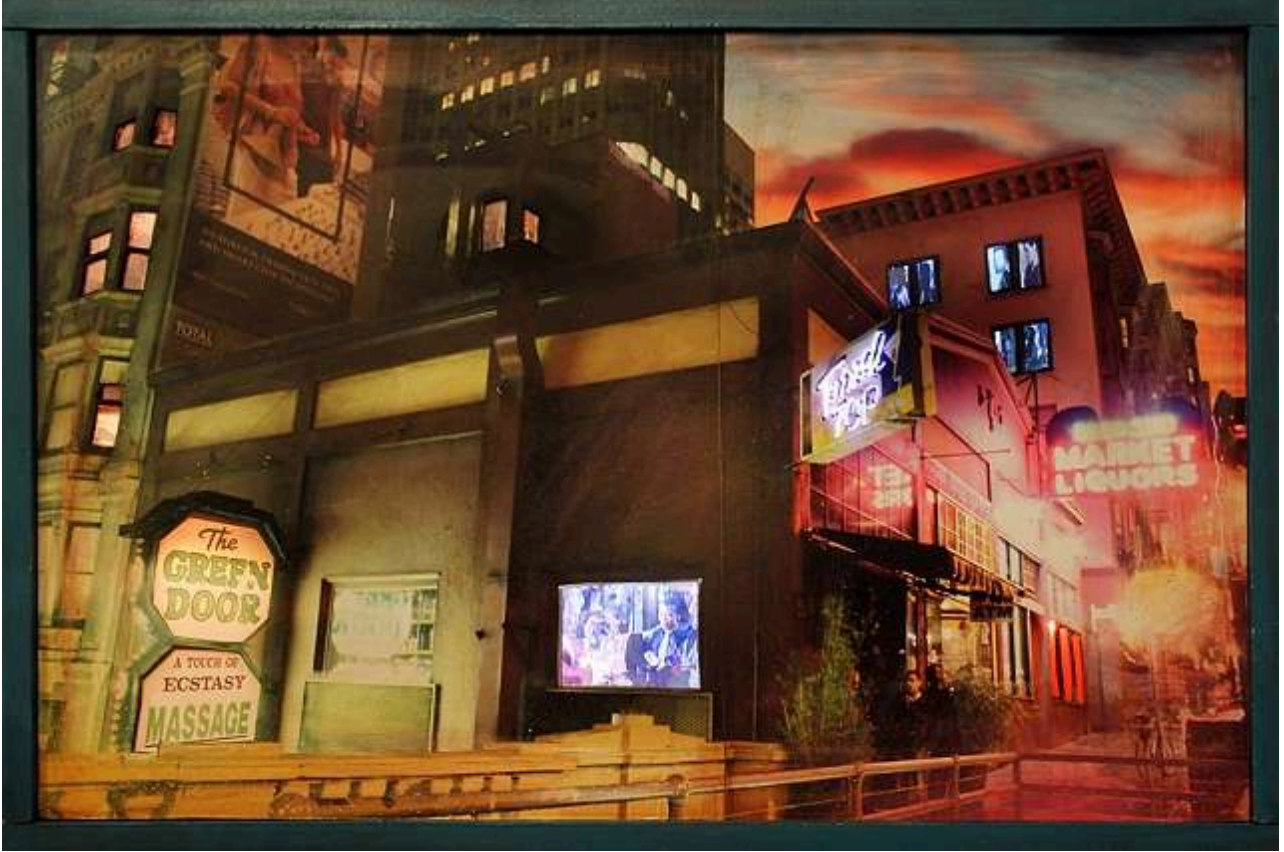
猎豹, 2016

拼贴、手绘、木材、油漆、灯光、电致发光线、冷阴极灯、液晶屏、媒体播放器、扬声器、变压器

46 x 52 x 10 厘米

限量版5件, 2版艺术家试印版

《猎豹》脱衣舞俱乐部在俱乐部播放视频。图像是使用原始和找到的图像进行的照片拼贴。《猎豹》标志为背光。



Tunnel Top, 2012

41 x 59 x 9 cm

Wall piece: wood, inkjet prints, paint, lights, lcd screens, media players, speakers, transformer.

Edition of 5, 2 ap **(last available)**

This piece is about San Francisco, bars, cities, and also the singles scene, referencing both the scene as seen from a grown woman's view, and also that from the times in the 1970's.

Vimeo link: <https://vimeo.com/109755860>

Tunnel Top, 2012

41 x 59 x 9 厘米

墙上装置：拼贴、手绘、木材、喷墨打印、油漆、灯光、液晶屏、媒体播放器、扬声器、变压器

限量版5件，2版艺术家试印版（最后一件可用）

这件作品是关于旧金山、酒吧、城市，以及单身情景，既参考了成年女性视角下的情境也参考了上世纪70年代的风情。



Harvey, San Pablo Avenue, Oakland, 2008

edition of 5 (2 available)

13.5" high x 31" wide x 4" deep

wood, paint, lights, digital images, lcd screen, media player, speaker, transformer

The composite image is from San Pablo Avenue, Oakland around midnight. While shooting there, Harvey, a local man who grew up there, talks to us about politics, violence, and many other social topics.

Harvey, 奥克兰圣巴勃罗大道, 2008年

限量版5版 (剩余2版)

高13.5英寸 x 宽31英寸 x 深4英寸

拼贴、手绘、木材, 油漆, 灯光, 数码图像, 液晶屏, 媒体播放器, 扬声器, 变压器

复合图像取自奥克兰圣巴勃罗大道, 大约在午夜时分。在那里拍摄时, 当地人哈维 (Harvey) 与艺术家谈论政治、暴力和许多其他社会话题。



Hugs, 2021

Edition of 5 (3 remaining)

Hugs offers what most people need after the long lockdown. The sign is attached to a well-worn building with a warm light inside.

Hugs, 2021

限量版5版（剩余3版）

Hugs在长时间的封锁之后提供了大多数所需要的情感内容。这个标志挂在一座磨损的建筑物上，里面有温暖的灯光。



A Poem is a City, 2021

Short film by Tracey Snelling and Arthur Debert

A Poem is a City by Charles Bukowski (1969)

produced by Künstlerhaus Bethanien

2:09

Set to a narration of Charles Bukowski's *A Poem is a City*, Snelling becomes a character in her mini cityscapes, wandering the streets, night and day. From Berlin to Shanghai to Philadelphia, she takes on different personas as the settings change. This is a continuation of Snelling's exploration of the culture and architecture of cities, and the evocative moods that constantly shift within a landscape.

<https://vimeo.com/510727106>

video and photo, edition of 10, 2 a.p.

《诗是一座城市》，2021

Tracey Snelling和Arthur Debert联合制作的短片

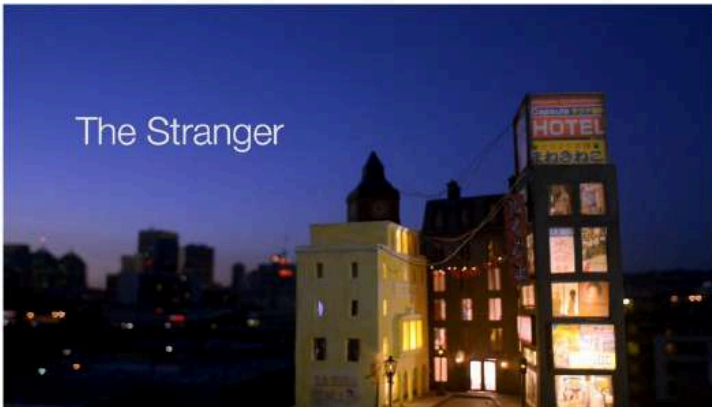
Charles Bukowski的诗作《诗是一座城市》（1969年）

由柏林Künstlerhaus Bethanien制作

时长：2:09

根据查尔斯·布科夫斯基的《诗是一座城市》朗诵，Snelling在她的微型城市景观中成为一个角色，漫游在街头，日夜兼程。从柏林到上海再到费城，随着环境的变化，她扮演不同的角色。这是Snelling对城市文化和建筑的探索的延续，以及在一个景观中不断变化的引人入胜的情绪。

视频和照片，共10版，2版艺术家试印版



The Stranger, 2015. Film 5:00

Collaboration with Idan Levin

The Stranger tells the story of a man who wanders the world. He has no home, yet everywhere is his home. As he wanders from place to place through different distinct cultures, the idea of belonging and identity is explored. Small-scale sculptures are combined with the outdoor environment to act as the sets, with The Stranger superimposed into the small locales. There are two narrated poems, one in English and Spanish, the other in Hebrew and Arabic, with concurrent subtitles below. The poems are similar, yet one speaks of being alone, and the other speaks of us all being one. Part pioneer, part wanderer, The Stranger travels from Tokyo to Istanbul, from Beijing to Texas, and in the end, finds that we are all one. <https://vimeo.com/106785669> video and photo, edition of 10, 2 a.p.

The Stranger, 2015/影像作品 5:00, 与Idan Levin合作

《The Stranger》讲述了一个在世界各地游荡的人的故事。他没有家，但到处都是他的家。当他穿越不同的独特文化，从一个地方流浪到另一个地方时，归属感和身份的概念得到了探索。小型雕塑与户外环境结合，作为布景，《The Stranger》被叠加到这些小场景中。有两首旁白诗，一首是英语和西班牙语，另一首是希伯来语和阿拉伯语，并在下方配有同步字幕。两首诗相似，一首讲述孤独，另一首讲述我们都是一体的。既是先驱者，又是流浪者，《The Stranger》从东京到伊斯坦布尔，从北京到德克萨斯，最后发现我们都是一体的。

视频和照片，共10版，2版艺术家试印版

TRACEY SNELLING (翠斯·斯内林) 在北加利福尼亚州参加摄影课程期间, 获得了接触替代摄影工艺和当代艺术家作品的机会。在那里, 她开始自己尝试摄影。之后, 她花了几年时间在加利福尼亚保护部队工作, 这是一个致力于环境和火灾保护的倡议, 然后在新墨西哥大学学习视觉艺术。为了支付学费, 她在美国国家森林局工作, 担任消防员。

毕业后, 她主要从事艺术创作, 并以摄影和拼贴为媒介, 进行了大量实验性的创作。她运用了诸如涂抹日常图像和照片, 或者利用底片等混合技术, 营造出超现实的氛围。她的照片拼贴作品《1881 Chestnut Street》是一个纽约砂岩建筑的扩展二维展示, 由1940年代《生活》杂志的剪贴图组成, 这激发了她创建建筑类型雕塑系列的灵感。

斯内林的作品曾在世界各地的画廊、博物馆和机构展出, 包括比利时皇家美术博物馆、米兰皇宫、纽约艺术与设计博物馆、克雷费尔德艺术博物馆、波哥大的米格尔·乌鲁蒂亚艺术博物馆和奥斯陆的斯滕森博物馆。

她的电影作品曾在圣弗朗西斯科国际电影节、塞萨洛尼基国际电影节、威尼斯的Circuito Off、葡萄牙的阿尔基塔图拉斯电影节等场合展出。

斯内林目前居住和工作在加州奥克兰和柏林。

斯内林的作品涵盖雕塑、装置、视频和摄影, 灵感来自社会学、窥视主义以及图形和建筑场所。她的作品展现了人们在各种不同地点的经历。

2005年, 她创作了《El Mirador》, 这是一个模型, 展示了一个带有六扇窗户的Abode酒店。作品后面的DVD播放机播放了一系列电影片段, 剪辑后似乎彼此互动。原作《El Mirador》约高51厘米, 但在伦敦的个展上, 斯内林制作了一幅近两米高的作品, 名为《Big El Mirador》。该作品还在圣丹斯电影节和奥克兰地下电影节上展出。在2006年的巴塞尔艺术展期间, 《El Mirador》的展出引起了迈阿密新时报的关注, 该报表示斯内林的作品散发着一种超现实的氛围, 充满了令人心碎的不幸福感。她试图让观众对他人或不完美的事物产生渴望, 好像在劝阻人们不要介入他人的情感生活。

2007年, 斯内林的模型作品以“Dulces”的名义在伦敦展出。

斯内林最初在视频作品中使用现成素材, 但在2008年, 她受到了Selfridges百货公司的委托, 为大型装置《Woman on the Run》创作了原创视频素材。这个装置中, 艺术家自己和一些朋友扮演了不同的角色。与合作制片人Idan Levin一起, 她还不断为每一次展览添加新元素。伦敦的首次展览之后, 在美国的不同博物馆还有五场展览。

2013年, 她创作了《Mystery Hour》系列作品。这些作品包括大幅海报和精美的建筑模型; 《ArtForum》将其比作中低档电影的原型世界和虚构B级片, 这些片的前提既令人恐惧又引人发笑。

在2015年的短片《The Stranger》中, 她再次与Levin合作。这部影片探讨了归属感和身份认同的现象, 其中有两首诗分别用英语和西班牙语以及希伯来语和阿拉伯语朗诵, 每首诗都配有相对应的字幕。

她的多媒体装置《One Thousand Shacks》(2016年) 还涉及到极端贫困中人们不同的、脆弱的生存环境。这些迷你小屋的墙壁尺寸为4.9×3米, 制作材料包括照片、金属丝、木材等。每个小屋代表着生活在痛苦环境中的人们, 并不是无助的受害者, 而是勇敢和充满希望的社会成员。

《One Thousand Shacks》的一个变体也是科隆Krupic Kersting画廊《裸城市》展览的一部分, 展出时名为《Tenement Rising》。这个展览于2016年底举行。

斯内林的委托作品《Criminal City》将于2017年秋季在法兰克福历史博物馆开幕。在这个项目中, 艺术家将探讨法兰克福作为一个犯罪城市的形象, 并将她的作品作为法兰克福历史博物馆的八大特色之一展示出来。这些作品将涉及红灯区、警察行动、侦探广告以及Hauptwache咖啡馆等, 共同营造出一种“邪恶的印象”。从2017年7月1日至2018年4月30日, Tracey Snelling还将在柏林的贝塞尼亚艺术家之家担任奖学金艺术家。

SELECTED SOLO EXHIBITIONS/ 部分个展

2024 How We Live, Haus am Lützowplatz, Berlin, Germany.

About Us, curated by Luca Massimo Barbero, The Human Safety Net, Generali, Venice, Italy.

INTERZONE, exhibition with Maik Wolf, Flottmann-Hallen Herne, Herne, Germany.

2023 Tenement Rising, Museo di Arte Contemporanea Palazzo Forti, Verona, Italy. Tell me you love me, Tokyo Arts and Space, Hongo, Tokyo, Japan.

A Poem is a City, short film, Berlin Independent Film Festival, Berlin, Germany.

2022 How to Build a Disaster Proof House, site-specific installation and exhibition, Roman J. Witt Residency, University of Michigan, Ann Arbor, Michigan.

A Poem is a City, short film, Ann Arbor Film Festival, Ann Arbor, Michigan.

- 2021** A Poem is a City, video in rotation on SFE.TV and French cable, Paris, France. Four Seasons Total Landscaping, Kreuzberg Pavillon, Berlin, Germany.
- 2020** BIG FUCK, Open Windows, Kuenstlerhaus Bethanien, Berlin, Germany. I can't forget you, Cokkie Snoei, Rotterdam, The Netherlands.
- The Architect, pop-up, H27, Berlin, Germany.
- 2019** RE:Search:Gallery, with the Frank Mohr Institute, Groningen, The Netherlands. Clusterfuck 9, San Jose Institute of Contemporary Art, San Jose, California.
58. Venice Biennale, Shanghai/Chongqing Hot Pot/Mixtape, in collaboration with Swatch, Arsenale, Venice, Italy.
- Metropolis, Studio la Città, Verona, Italy.
- 2018** Asphalt Jungle, Jules Maeght Gallery, San Francisco, California.
- First We Take Manhattan, Künstlerhaus Bethanien, Berlin, Germany. 2017 Film screening, Ausland, Berlin, Germany.
- Here and There, University of Michigan, Institute for the Humanities, Ann Arbor, Michigan.
- 2016** One Thousand Shacks, Urban Institute of Contemporary Arts, Grand Rapids, Michigan.
- SFAC Kiosk Poster Series, temporary public project, San Francisco, California. Clusterfuck 3, New Image Art, Los Angeles, California.
- The Naked City, Krupic Kersting Galerie, Cologne, Germany.
- 2015** The Stranger--screening, Architecture Film Festival Lisbon, Lisbon, Portugal; The Luggage Store Gallery, San Francisco; Jules Maeght Gallery, San Francisco, CA.
- 2014** Krupic Kersting Galerie, Cologne, Germany. 2013 Nothing short film, AC Institute, New York, NY.
- Everything is Everything, Aeroplastics Contemporary, Brussels, Belgium.
- Nothing short film, Circuito Off, Teatrino Palazzo Grassi, Venice, Italy; Crocker Art Museum, Sacramento, California.
- 2012** Nothing short film, TinT Gallery, in conjunction with the Thessaloniki International Film Festival, Thessaloniki, Greece; San Francisco International Film Festival, San Francisco, California.
- Woman on the Run, Virginia MOCA, Virginia Beach, Virginia.
- Another Day in Paradise, Bucknell University, Lewisburg, PA. Woman on the Run, SECCA, Winston Salem, North Carolina.
- 2011** Woman on the Run, Frist Museum, Nashville, Tennessee. Raging Lotus, Exploratorium, San Francisco, California.
- 2010** Ten-Year Survey, Rena Bransten Gallery, San Francisco, California. Woman on the Run, 21C Museum, Louisville, Kentucky.
- Shanghai Zenda MOMA, Zhujiajiao, China.
- Bordertown, New Frontier on Main, Sundance Film Festival, Park City, Utah.
- 2009** Woman on the Run, Smack Mellon, Brooklyn, New York. Greta Garbo Slept Here, Tache-Levy, Brussels, Belgium. Dirty Pretty Things, Cokkie Snoei, Amsterdam and Rotterdam, the Netherlands. Where Mr. Wong Sent Me, Galerie Urs Meile, Beijing, China.
- 2008** Another Town, Wedel, London.
- Woman on the Run, Selfridges, London.
- 2007** Another Shocking Psychological Thriller, Houston Center for Photography, Houston, Texas.
- Monsters, Tache-Levy, Martin Margiela Building, Brussels, Belgium.
- Dulces, Wedel, London.
- 2006** Dark Detour, de Saisset Museum, Santa Clara, California.
- 2005** The Comfort, the Beauty, the Shame, Lokaal 01, Breda, Netherlands.
- Convenient, SF Camerawork, San Francisco, California.
- 2004** Last Picture Show, Stephen Cohen Gallery, Los Angeles, California.

SELECTED GROUP EXHIBITIONS 部分群展

- 2024** just tell me a story, Migrant Bird Space, Berlin
- 2023** Fancy Some Friction, Honey? Cookie Snoei: 33 Years, 33 Artists, Kunsthal Rotterdam, Rotterdam, The Netherlands.
- Bocanera Gallery, Milan, Italy.
- She-Devil, Bienalsur Biennale, Buenos Aires, Argentina.
- Suddenly Wonderful - Future ideas for large West Berlin buildings, Berlinische Galerie, Berlin, Germany.
- Unfixed Concrete Ideal, Boston City Hall, Boston, Massachusetts.
- Power Couture, Pan American Art Projects, Miami, Florida.
- Room With a View, Hashimoto Contemporary NYC, New York, New York. Haimaz, Heimr, Hjem, Heem, Hañ, Home, Utah Museum of Contemporary Art, Salt Lake City, Utah.
- 2022** Smaller Worlds: Diorama in Contemporary Art, Ludwig Museum, Budapest, Hungary.
- Once Guarded, Ever Emerging Mag, KHB Studios, Berlin, Germany. 2021 THINKING OUT LOUD, Pulpo Gallery, Murnau am Staffelsee, Germany
- Villa Heike, Berlin, Germany.
- 10 Years of Swatch, MAXXI Museum, Rome.
- Come What May, Aeroplastics Contemporary, Brussels, Belgium.
- Mäusebunker & Hygieneinstitut: Experimental Setup BERLIN Architecture di G + M Hänska I Fehling + Gogel, curated by Ludwig Heimbach, Università luav di Venezia, Architecture Biennale, Venice, Italy.
- Intimacy and spectacle in the age of social media, Vitrine Installation, Sofia Art Projects, Sofia, Bulgaria.
- Light Year 70, Manhattan Bridge Projection, Brooklyn NY.
- 2020** Light Year 69: Evoke, Manhattan Bridge Projection, Brooklyn NY.
- Profitopolis, Museum der Dinge, Berlin, Germany.
- Räume Hautnah, Draiflessen Collection, Mettingen, Germany.
- 2019** Self-immersed, Joseloff Gallery, Hartford Art School, University of Hartford, Hartford, Connecticut. 13. Biennale Havana, Matanzas, Cuba. Eros, Fox Jensen, Sydney, Australia, Auckland, New Zealand.
- 30 Years of Dutch Courage, Cokkie Snoei, Rotterdam, Netherlands. à la prochaine, Jules Maeght Gallery, San Francisco, California.
- 2018** Zombies: Pay Attention! Aspen Art Museum, Aspen, Colorado.
- No Place Like Home, Studio la Città, Verona, Italy. Exhibition 5, Kunsthau Kollitsch, Klagenfurt, Austria.
- Is It a Game? collaborative installation, Kreuzberg Pavillon, Berlin, Germany. Il Terzo Giorno, Palazzo del Governatore, Parma, Italy.

bitch MATERial, Kunstquartier Bethanien, Berlin, Germany.
2017 She-Devil 9: Today, Studio Stefania Miscetti, Rome, Italy.
 Collection Jacques & Miny Defauves, Bonnefantenmuseum, Maastricht, the Netherlands.
 Typically Frankfurt!, 10 year installation, Historisches Museum Frankfurt, Frankfurt, Germany.
 Artist as Maggid: Jewish Tales and Creatures, The Contemporary Jewish Museum, San Francisco, California.
 OFF-SPRING: New Generations, 21c Museum, Oklahoma City, Oklahoma. Lil SWIM, The Luggage Store Gallery, San Francisco, California. Turn the Page: The First Ten Years of Hi-Fructose, Akron Art Museum, Akron, Ohio, Virginia MOCA, Virginia Beach, VA.
2016 2050: A Brief History of the Future, Palazzo Reale, Milan, Italy. Forever, Bobox Art Space, Kortrijk, Belgium.
2015 2050: A Brief History of the Future, Royal Museum of Fine Arts Brussels, Belgium.
 Dark Ages, Aeroplastics Contemporary, Brussels, Belgium.
 Imagining Home, Baltimore Museum of Art, Baltimore, Maryland Krachtwerken, Gemeentemuseum Helmond, Helmond, Netherlands.
 Triennale Brugge 2015, Brussels, Belgium.
 The Art in Literature and Literature in Art, Artium, Basque Centre-Museum of Contemporary Art, Vitoria-Gasteiz, Spain.
 The Auction, Terrance Higgins Trust, Christie's, London, UK.
 Feel Big, Live Small, Apex Art, New York, NY.
2014 Art in Motion, Jules Maeght Gallery, curated by Natasha Boas, San Francisco, California.
 The Remarkable Lightness of Being, Aeroplastics Contemporary, Brussels, Belgium.
 L'expo dans le chapeau, La Vitrine am, curated by Raphael Cuir, Paris, France. ArtPrize, GRCC Collins Art Gallery, Grand Rapids, On Dry Land, Negev Museum, curated by Ravit Harari, Be-er Sheva, Israel. Brussels Cologne Contemporaries, Cologne, Germany.
 Home: Shelter and Habitat in Contemporary Art, Schneider Museum of Art, Ashland, Oregon.
2013 drinnen binnen buiten draussen, Galerie Roy, Zülpich, Germany, Kers Gallery, Amsterdam, the Netherlands.
 The Storytellers, El Museo de Arte de Banco de la Republica, Bogota, Colombia.
 Once More, Lokaal 01, Breda, the Netherlands.
 Parallax Views, San Jose Institute of Contemporary Art, San Jose, California.
 As Tears Go By* (who cries with me?), Cokki Snoei, Rotterdam, the Netherlands. Theatrical Gestures, Herzliya Museum for Contemporary Art, Herzliya, Israel. Raw China Art Expo, Rotterdam, the Netherlands.
2012 Not Another End of the World Exhibition, Aeroplastics Contemporary, Brussels, Belgium.
 Nervous Women, Museum Dr. Guislain, Ghent, Belgium.
 Otherworldly: Artist Dioramas and Small Spectacles, Lille 3000, Lille, France. Signature, Schriftuur, Bruges Cultural Centre, De Bond, Bruges, Belgium.
 The Storytellers, Stenersen Museum, Oslo, Norway.
 The End of Everything/A New Beginning, LARMgalleri, Copenhagen, Denmark. Streetopia, Luggage Store Gallery, San Francisco, California.
2011 Otherworldly: Artist Dioramas and Small Spectacles, Museum of Art and Design New York, New York.
 Anonyme Skulpturen, Galerie im Taxispalais, Innsbruck, Austria, Kunstmuseen Krefeld, Krefeld, Germany.
2010 Accrochage, Galerie Urs Meile, Beijing, China.
 Cokkie Snoei, Amsterdam, the Netherlands.
 The House in My Head, Kunsthallen Brandts, Odense, Denmark. Pop-Up Magazine, Herbst Theater, San Francisco, California.
2009 Narratives, Pan American Art Projects, Miami, Florida.
 That's All Folks!, Stadshallen, Bruges, Belgium.
 Achtung Baby, Gemeentemuseum Helmond, Helmond, the Netherlands. Low Blow, Stux Gallery, New York, New York.
2008 Road Trip, San Jose Museum of Art, San Jose, California.
2007 XXS-Size Does Matter, Sommer Gallery, Tel Aviv, Israel.
 Museum of Breda, Breda, the Netherlands. Emergency Room, P.S.1 MOMA, Long Island City, New York.
 Regeneration, Kentler International Drawing Space; Smack Mellon, Brooklyn, NY.
2006 Searchers, White Box, New York, New York.
 New Code, Studio La Citta, Verona, Italy.
 Looking Through Walls, Crocker Art Museum, Sacramento, California. Photosynkyria, Tint Gallery, Thessaloniki, Greece.
 Headlands Institute, Marin Headlands, California.
2005 Cohen Amador Gallery, New York, New York.
 Regeneration, Douglass College, Rutgers University, New Brunswick, New Jersey.
 Blueprints, Intersection for the Arts, San Francisco, California.
2004 Epic, Southern Exposure, San Francisco, California.

SELECTED PUBLICATIONS 部分媒体报道、发表及出版

Beach, Charlotte, "Tracey Snelling Builds Immersive Sculptures Inspired by Berlin, Film, and Everything in Between," Print Magazine, September 5, 2023. "Pollock-Krasner Foundation Announces \$2.7 Million in Grants," ArtForum, July 20, 2023.
 Hanzlicek, Erik, "Suddenly Beautiful: Zurück zum Beton," nd, June 6, 2023.
 Menendez, Cesar, "Exposición en Miami explora relación entre poder y moda," Dario la Americas, June 16, 2023.
 Dückers, Tanja, "Was Berlin mit den Utopien von gestern machen könnte," Berliner Morgenpost, June 14, 2023.
 Bernau, Nikolaus, "Ausstellung zu West-Berliner Architekturikonen: Ideen für Riesenbauten und Energiefresser gesucht." Tagesspiegel, May 26, 2023. "Back to Art: Berlinische Galerie Is Reopening," SLEEK, May 26, 2023. "Tracey Snelling: Places in Between," Zoom Talk, Art Caffe, Seoul, Korea, November 13, 2022.
 Tillinger, Zsofi, "Nézd meg a világot egy kulcslyukon át a Ludwig Múzeumban!" Roadster, November 8, 2022.
 Kocsis, Katica, "Kisebb világot, más univerzumok, wunderkammerek," Kultura Hu, November 7, 2022.
 "Tracey Snelling: Those Dim Regions Where the Shadows Lurk," Ever Emerging Mag, Berlin Edition, 2022.
 "Sofia Art Projects Vol. 1. Intimacy and spectacle in the age of social media," Kultura.BG, June 11, 2021.

- Vladimirova, Julia, "Американската артистка Трейси Снелинг: София ми напомня Ню Орлиънс," *Impressio*, June 15, 2021
- Morris, Ashira, "Critics' Picks: Intimacy and spectacle in the age of social media," *Artforum*, June 2021.
- "The center of Sofia becomes an art backdrop," *Radio Bulgaria*, June 10, 2021. "Sofia Art Projects starts with international exhibition," *Eurotop Sofia*, June 2021.
- Grossmann, Valentina, "Berliner Brutalismus in Venedig," *NXT A*, May 2021. Leo Hegic, Denis, "MON Studio Sessions: Tracey Snelling." *Museum of Now*, April Fontaine, Pearl, "Tracey Snelling Awarded the 2020 Foundwork Artist Prize," *Whitewall*, January 8, 2021. Cohen, Alina, "Tracey Snelling," *Foundwork*, December 2020.
- "Foundwork Artist Prize Names 2020 Recipient," *Artnews*, December 16, 2020. "Arte visits the Open-Air Art Fair Wiedererwachen," *Arte Journal*, December 14, 2020.
- Henninger, Danya, "Four Seasons Total Landscaping becomes high-end diorama art in Berlin," *Billy Penn*, December 12, 2020.
- Biggs, Carolyn, "The Miniatures Trend is Having a Moment," *MarthaStewart.com*, September 30, 2020.
- Sokolsky, Luc, "Tracey Snelling," *LucLikes*, May 15, 2020.
- Michiel Teeuw, "Clusterfuck, memes en kleurexposies: Tracey Snelling en Dragan Glamocic'in NP3", *Kunstspot.nl*, November 16, 2019. "XIII Bienal de la Habana," *Art Nexus #113*, September 2019. Edalatpour, Jeffrey, "Seeing Red: The American Psyche is laid bare in the SJICA's new exhibit, 'Clusterf*ck'," *Metro Active*, August 7, 2019. Conrad Murray, Derek, "Tracey Snelling@SJICA," *Square Cylinder*, July 18, 2019. Reinhold, Elke, "Why Swatch Goes Through as a Country," *Die Welt*, July 2, 2019.
- Steer, Emily, "Swatch Hits a Decidedly Upbeat Note at the Venice Biennale," *Elephant*, June 15, 2019.
- Tagariello, Maria Luisa, "Swatch alla Biennale Arte 2019. Un orologio ci salverà?" *Vanity Fair Italia*, May 13, 2019.
- Pacciardi, Giulia, "Swatch Loves Art and Returns to the Venice Biennale for the Fifth Time," *Collateral*, May 13, 2019.
- Fallea, Sabrina, "Swatch loves art e la 58esima Biennale di Venezia," *Vogue Italia*, May 14, 2019.
- Ugo Baudino, Chiara, "Siamo stati nella Shanghai 3D di Tracey Snelling alla Biennale di Venezia," *Marie Claire*, May 13, 2019.
- Pappagallo, Camilla, "Il monde come condominio polifonico," *Juliet Contemporary Art Magazine*, March 22, 2019. Bianchera, Jessica, "No Place Like Home," *Exibart*, January 16, 2019. Testino, Arianna, "Un posto chiamato casa. Otto artisti a Verona," *Artribune*, January 10, 2019. Cohen, Alina, "These Artists Draw Inspiration from Vampires, Zombies, and the Supernatural," *Artsy.net*, January 8, 2019. Saenger, Peter, "Inspired by Zombies," *Wall Street Journal*, December 21, 2018. Schultze-Fischedick, Valeria, "Tracey Snelling," *BE #25, Künstlerhaus Bethanien*, August 1, 2018. *Iceview Volume 3*, July 2018.
- "Asphalt Jungle," *Wall Street International*, May 8, 2018. Boas, Natasha, "(Re)Assembling with Tracey Snelling, First We Take Manhattan catalogue, Künstlerhaus Bethanien, 2018. Tannert, Christoph, "Buildings as Sculpture: Replicated, Reproduced, Exaggerated, Interrogated, Interpreted," *First We Take Manhattan catalogue, Künstlerhaus Bethanien*, 2018.
- "Il Terzo Giorno: a Parma la mostra che sostiene l'ambiente," *Parma Repubblica*, March 15, 2018.
- Cordray, Julianne, "Tracey Snelling at Künstlerhaus Bethanien," *BPigs*, Feb 11, 2018.
- Bers, Miriam, "Art Night with Tracey Snelling," *GoArt! Berlin*, February 13, 2018. Kohl, Philipp, "Künstlerin zeigt ihre Schmuttel-Vision vom Leben am Berliner Kotti," *BZ*, January 24, 2018.
- Vernissage TV, "Tracey Snelling: First we take Manhattan / Künstlerhaus Bethanien, Berlin," video story, February 7, 2018.
- "Kunst am Puls der Zeit im 'Kunsthaus Kollitsch'," *Kleine Zeitung*, November 6, 2017.
- Taiuti, Lorenzo, "She Devil. Artiste e video a Roma," *Artribune*, November 4, 2017.
- Rainer H. Schlender, "Ein Museum für morgen," *Frankfurt Allgemeine Zeitung*, October 5, 2017.
- "Frankfurts Stadtmuseum mit neuem Konzept," *Berliner Zeitung*, October 4, 2017.
- Kimpel, Katrin, "Neues Historisches Museum FrankfurtStadtgeschichte ohne Staub, aber mit Schneekugel," *Hessenschau*, October 8, 2017. "Stadt Geschichten," *Journal Frankfurt*, September 22 - October 5, 2017. Stillbauer, Thomas, "Ist Frankfurt eine kriminelle Stadt?" *Frankfurter Rundschau*, August 30, 2017.
- Rose Sharp, Sarah, "Miniature Dioramas That Contain the Chaos of the World," *Hyperallergic*, April 13, 2017.
- Frye, Isabel, "Artist Tracey Snelling opens up the life behind windows," *The Michigan Daily*, March 19, 2017.
- "ArtPrize artist investigates world's poor, social issues, strength," *Cultured.GR*, September 23, 2016.
- Vernissage TV, "Tracey Snelling: The Naked City," September 19, 2016. Kobel, Stefan, "Sympathetically ambitious - DC Open Part 1: Cologne." *Artmagazine*, September 9, 2017. Kohlick, Anne, "Jenseits des Puppenhauses," *Monopol*, September 2016. "Wohin am Wochenende?" *Monopol*, September 2, 2016. Valerio, Marco, "La Breve storia del futuro in mostra a Palazzo Reale," *Milano Weekend*, March 22, 2016. Masoero, Ada, "Breve storia del futuro. In 50 opere," *ilgiornaledellarte.com*, March 24, 2016.
- Hestetika, Redazione, "2050: breve storia del futuro," *Hestetika Magazine*, March 23, 2016.
- Michals, Susan, "The Best Art to See in L.A. This January," *Huffington Post*, January 7, 2016.
- Tandy, Katie, "Voyeuristic Artist Tracey Snelling Reminds Us to Look Closer," *The Establishment*, November 11, 2015.
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AWARDS, GRANTS, FELLOWSHIPS 部分获奖/驻留

Adolph and Esther Gottlieb Foundation 2023 Individual Support Grant, 2023. Pollock-Krasner Foundation Grant, New York, New York, 2023. 美国 Arbeitsstipendien, Stiftung Kunstfonds, Bonn, Germany, 2022. 德国
TOKAS Artist Residency, Tokyo, Japan, 2022. 日本
Roman J. Witt Residency, University of Michigan, Ann Arbor, Michigan, 2021. Foundwork Art Prize, New York, 2020. 美国
Cité internationale des arts, Paris, France, 2020. 法国
Joan Mitchell Foundation residency, New Orleans, Louisiana, 2018. 美国基金会驻地
Künstlerhaus Bethanien residency, Berlin, Germany, 2017-2018. 德国
Institute for the Humanities Public Policy Fellowship, University of Michigan, Ann Arbor, MI, 2017.
Joan Mitchell Foundation, Painters and Sculptors Award, New York, NY, 2015 Center for Cultural Innovation, Artistic Innovation Grant, Los Angeles, CA, 2014 ArtPrize, Seed Grant for "The Stranger" film, Grand Rapids, MI, 2014 电影节奖项
KALA Fellowship, Berkeley, CA, 2007. 伯克利学者驻留

SELECTED COLLECTIONS 部分收藏

Berlinische Galerie, Berlin, Germany 柏林画廊收藏, 德国
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Baltimore Museum of Art, Baltimore, Maryland Baltimore 马里兰美术馆收藏, 美国
University of Michigan Museum of Art, Ann Arbor, Michigan Himalayas Museum, Shanghai, China 喜马拉雅美术馆收藏, 中国
Museum of Fine Arts, Houston, Texas 休斯顿美术馆收藏, 美国
Crocker Art Museum, Sacramento, California Crocker 美术馆收藏, 美国
Selfridges, London, UK Selfridges 伦敦收藏, 英国
West Collection, Oaks, Pennsylvania 西部收藏, 宾夕法尼亚, 美国
Microsoft Art Collection, Redmond, Washington 微软艺术收藏, 雷德蒙德, 华盛顿, 美国
Facebook, Menlo Park, California 脸书艺术收藏, 加利福尼亚, 美国
The Progressive Art Collection, Mayfield Village, 进程中的艺术收藏, 宾夕法尼亚, 美国
Pennsylvania Angel Collection of Contemporary Art, Israel 当代艺术天使收藏, 以色列
Collection of Lampe and Plompen, Den Haag, Netherlands Collection of Jacques & Miny Defauves, Netherlands 海牙L&P收藏, 荷兰
Alain Servais Collection, Brussels, Belgium 苏维雅收藏, 布鲁塞尔, 比利时