



Art *for* Impact  
**BEIJING+30**  
**DIGITAL ART**  
**EXHIBITION**



The **Art for Impact: Beijing+30 Digital Art Exhibition** emerges as a powerful celebration of creativity and advocacy for gender equality. Hosted by the United Nations Economic and Social Commission for Asia and the Pacific (ESCAP) and UN Women, the exhibition highlights a curated selection of digital artworks created by finalists of the Art for Impact: Beijing+30 Digital Art Competition.

This initiative invited artists from across the Asia-Pacific region to visually explore the 12 critical areas of concern outlined in the Beijing Platform for Action, including poverty, education and training, health, violence against women, armed conflict, economic empowerment, power and decision-making, institutional mechanisms, human rights, media representation, the environment, and the girl child.

These works reflect the artists' unique interpretations of these themes while advocating for equality and social change.



# ARTISTS:

**Ally Zlata** (Australia)

**Anmol Mathur** (India)

**Angela Gulistani** 'Kimia' (Afghanistan)

**Anzi Nadilla** 'Anzi Matta' (Indonesia)

**Chen Xiyue and Zhou Xuan** (China)

**Danhou Linlin** (China)

**Denise Rafaeli Cadorniga** (The Philippines)

**Eunbin Amylia Hong** (Republic of Korea)

**Fasya Des Qinthara** (Indonesia)

**Fatemeh Mirbemani** (Iran)

**Gu Hui** (China)

**Hasina Akbari** (Afghanistan, lives in Pakistan)

**Hau Nguyen Thi Bich** (Viet Nam)

**Nguyễn Phúc Thùy Hà** (Viet Nam)

**Nguyen Minh Ngoc** (Viet Nam)

**Nguyen Thi Hong Hanh** (Viet Nam)

**Pham Van Khanh** (Viet Nam)

**Queena Chen** (Viet Nam)

**Ruomei Yu** (China)

**Salsabilla Ramandha** (Indonesia)

**Shailza Rai** (India)

**Sofia Huang** (China)

**Tanvina Mamun** (Bangladesh)

**Trần Lê Thùy Linh** (Viet Nam)

**Worawalan Suwanwaiphatthana** (Thailand)

**Xiaolin Xu and Sunyi Wang** (China)

**Xiaoyu Xiong** (China)

**Zhao Hang** (China)

**Curator:** Kittima Chareeprasit

**The exhibition showcases approximately 30 outstanding pieces**, carefully selected to represent the depth and diversity of submissions received. Among them, three winning artworks were chosen by an esteemed panel of jurors, including Adulaya Hoontrakul, Director of the Bangkok Art and Culture Centre (BACC), Thailand, Azusa Hashimoto, Chief Curator of the National Museum of Art, Osaka, Japan and Kittima Chareeprasit, Chief Curator of MAIIAM Contemporary Art Museum, Chiang Mai, and MAIELIE Artspace, Khon Kaen, Thailand.

*The jurors brought their expertise and regional insights to identify works that combine artistic excellence with compelling efforts to advance gender equality, in alignment with the goals of the Beijing Declaration and Platform for Action.*



# THE WINNERS

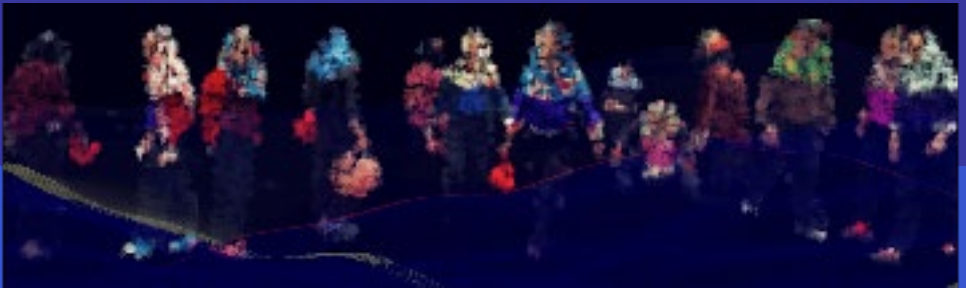


First Place

# XIAOYU XIONG

Shuozhou City, China

*Who is Hui'an Woman? (2022)*  
*Moving image, two –channel video*



**Beijing+30 critical area of concern:** Women in Power and Decision-making, Human Rights of Women, Women and the Media

The artwork *Who is Hui'an Woman?* is a two-channel video that explores the complex and layered identity of Hui'an women in China. This work examines their essential role in preserving ancient culture and heritage. Featuring a self-directed Nanyin performance by local artists, the piece highlights the women's agency, perspectives and self-expression, offering an authentic insight into their lives. *Who is Hui'an Woman?* is a testament to the resilience of Hui'an women, who have sustained their cultural identity through art and music for over a thousand years.

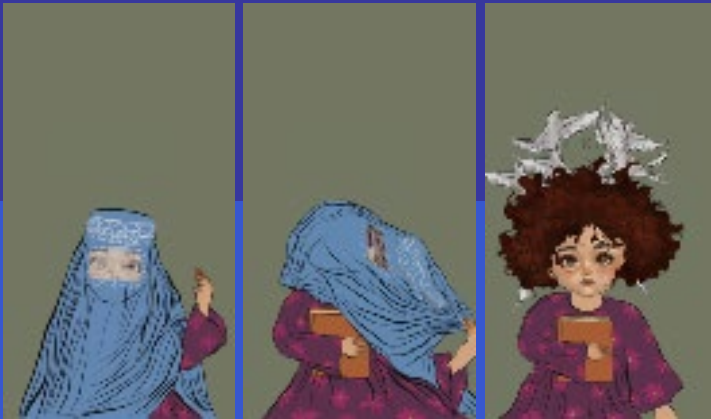
*Please note that this is an excerpt from the full video.*

Second Place

# ANGEL KIMIA GULISTANI

*Kabul, Afghanistan*

*Flying (2024)*  
Animation



**Beijing+30 critical area of concern:** Women and Poverty, Education and Training of Women, Violence against Women, Women and Armed Conflict, Human Rights of Women, Women and the Environment

This digital artwork highlights the impact of restrictive educational policies on individuals and communities in Afghanistan. For over three years, access to education has been severely limited, affecting millions of women and girls. The artist uses the image of a burqa to symbolize the obstacles to education, while simultaneously recognizing the significance of personal choice and cultural expression. The artwork advocates for an inclusive world where everyone can learn, think freely, and reach their full potential.

Thurd Place

# SEYEDEH FATEMEH MIRBEMANI YAZDI

*Mashhad, Iran*



*Women under men's  
gaze (2024)*

*Digital art*

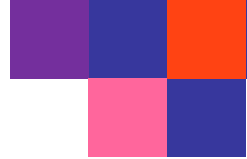
**Beijing+30 critical area of concern:** Human Rights of Women

This artwork challenges traditional expectations, with the artist underscoring the importance of autonomy and decision-making power for all individuals. The bold colours and abstract forms evoke the complexities of navigating societal norms and highlight the need for greater gender equality. Through this piece, the artist aims to spark conversation about the universality of human rights, emphasizing that women's rights extend beyond equal pay or job opportunities to encompass the right to make choices about their own lives.



# ENTIRES





# ALLY ZLATAR

Australia



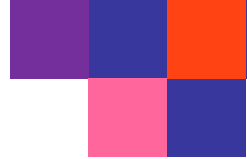
## Out of Reach (2023)

Collage

**Beijing+30 critical area of concern:** *Women and Poverty, Violence against Women, Women and Armed Conflict, Human Rights of Women, The Girl Child*



**Out of Reach** reflects the artist's personal journey toward gender equity, emphasizing the importance of recognizing and sharing the challenges individuals face. The artwork sheds light on systemic barriers that limit access to resources and prevent voices from being heard. Through this work, the artist seeks to empower individuals, especially women and girls worldwide, to seek support while fostering empathy and understanding for those whose voices need amplification. **Out of Reach** underscores the role of creative arts in advocacy, providing a means for individuals to express and navigate their lived experiences and overcome cultural barriers such as language, education, and limited resources.



# ANMOL MATHUR *India*



## The perfume is not sand (2024)

*Digital art (fluid)*

---

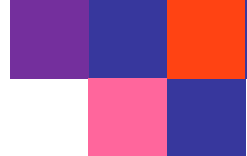
**Beijing+30 critical area of concern:**

*Violence against Women, Women and the Environment*

---

**This artwork aims to represent the significant role women play in society** and sheds light on the pervasive issue of violence that threatens their safety and well-being. Despite facing significant threats to their freedom, women continue to demonstrate resilience and fight for a gender-equal society.





# ANZI MATTA



*Indonesia*

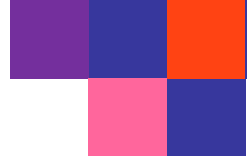
## Collaborative Leadership: Women at the Forefront of Change (2024)

*Digital (Procreate) with Halftone*

**Beijing+30 critical area of concern:** *Women in Power and Decision-making*



**This artwork focuses on the participation of Southeast Asian women in grassroots movements**, highlighting the importance of inclusivity and equal representation in decision-making processes. The circular table depicted in the artwork symbolizes equality and the significance of every person's voice being heard. The documents and maps represent strategic planning and decision-making, crucial elements of effective grassroots movements.



# CHEN XIYUE AND ZHOU XUAN *China*



## Appreciation of Women's Clothing (2024)

*Short film*

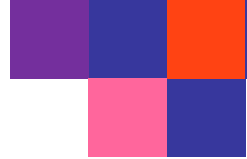
---

**Beijing+30 critical area of concern:** *Education and Training of Women*

---



**This video documents a public event, Appreciation of Women's Clothing, held at Xiyue Shan Fang in Hangzhou Xixi National Wetland Park on 25 May.** This event showcased the beauty and power of women through a display of traditional Chinese clothing, blending classical and modern styles. Twenty-five people from diverse backgrounds and age groups participated as models, highlighting the significant contributions of women throughout history and in contemporary society.



# DANHOU LINLIN

China



## Untitled

*Digital paint*

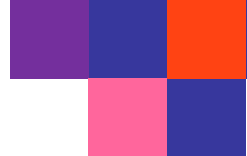


---

**Beijing+30 critical area of concern:** *Women in Power and Decision-making, Human Rights of Women, Women and the Media*

---

**This artwork envisions a world free from gender inequalities,** where individuals can pursue their aspirations and express themselves authentically. The artist challenges traditional gender roles and expectations, imagining a society where people are not limited by societal norms.



# DENISE RAFAELI CADORNIGA

*The Philippines*



## Unseen: Female Magik (2020)

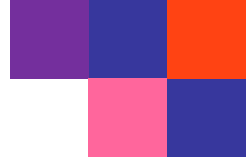
*Drawn with ink and colored digitally*

---

**Beijing+30 critical area of concern:** *Women and the Media, Women and the Environment*

---

**This illustration celebrates the strength and resilience of diverse women, challenging narrow beauty standards and promoting harmony with nature.** It directly confronts oppressive systems, including colonial mindsets and Eurocentric beauty ideals, that often marginalize non-Western features. By embracing the natural beauty of all women, the artwork fosters self-love and encourages the flourishing of feminine energy connected to nature and ancestral wisdom. Furthermore, the illustration emphasizes the importance of environmental sustainability, highlighting the interconnectedness of people and nature. It advocates for a way of life that honours the Earth and aligns with women's roles in environmental stewardship.



# EUNBIN AMYLIA HONG

*Republic of Korea*



## Imperfect beauty (2023)

*Acrylic paint on paper, scanned and  
digitally remastered*

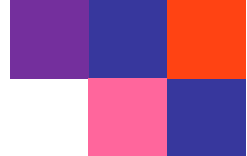
---

**Beijing+30 critical area of  
concern: Women and Health,  
Human Rights of Women**

---

**This artwork explores the journey of self-acceptance and the complexities of beauty.** It features an imperfect human torso with missing ears and a partially obscured face. Despite these imperfections, the figure is portrayed using harmonious colours, creating a sense of beauty at first glance. The artist seeks to challenge conventional beauty standards and emphasize that beauty stems not from flawlessness but from the unique qualities that make each person who they are.





# FASYA DES QINTHARA

Indonesia



## Heart of Equality; Gender Equality in Healthcare (2024)

*Digital Illustration*

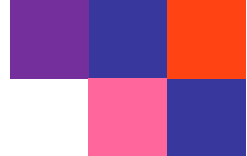
---

**Beijing+30 critical area of concern:** *Women and Health*

---

**This artwork serves as a visual call for gender equality in healthcare, challenging traditional gender roles and advocating for universal access.** By juxtaposing pink and blue surgical gloves representative of healthcare professionals. The piece subverts conventional gendered associations, with the pink glove overlaying the blue as a statement on gender equality in surgical and medical fields. At the centre, a heart-shaped puzzle composed of diverse faces symbolizes the importance of inclusive healthcare and emphasizes the need for greater gender balance representation and equality in all aspects of care.





# GU HUI *China*



## Inner voices (2024)

*Photoshop*

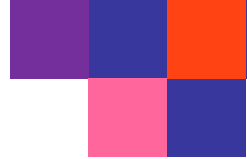
---

**Beijing+30 critical area of concern:**  
*Women and Health*

---

**This artwork explores women's health and well-being from a personal and societal perspective.** The artist uses X-ray images of their own body as a medium, incorporating natural elements to create a visual commentary on the interconnectedness of personal health, societal well-being, and the environment. The artist prompts viewers to contemplate the health of their professions, their mental well-being, and the overall impact of the environment on individual health.





# HASINA AKBARI

Afghanistan



## Whisper of Little Dreams in Fragile Peace (2024)

*Digital painting*

---

**Beijing+30 critical area of concern:** *Education and Training of Women, Women and Armed Conflict, Human Rights of Women, Right to Education for Women*

---

**This digital painting amplifies the voices of silenced Afghan women, including the artist.** As a refugee in Pakistan, the artist's journey is marked by uncertainty, yet symbolized through the young girl in the artwork who hopes for a better future. The books she carries reflect the experiences of girls in Afghanistan who lack access to education, while the doves represent the elusive peace many long for. Through art, the artist hopes to inspire collective action for a more just and equitable world.



# HAU NGUYEN THI BICH

Viet Nam

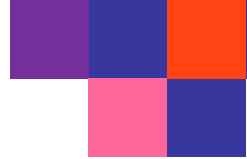


## Step out of Darkness (2022)

*Vector art; graphic design*

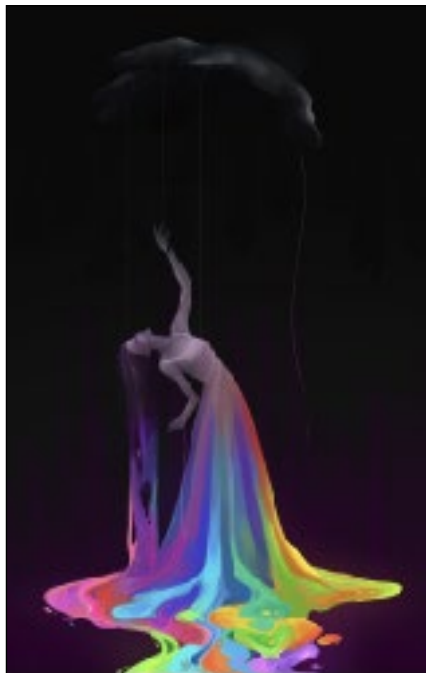
**Beijing+30 critical area of concern:** *Violence against Women*

**This artwork is a call to action for people to recognize and address domestic violence, highlighting the importance of self-awareness and support systems.** It aims to empower individuals to seek help and break free from abusive situations. Many people experiencing domestic violence may not even realize they are in danger due to a lack of understanding about violent behaviors, particularly emotional abuse. The artist encourages people to learn about the signs of domestic violence and reflect on their own experiences. Step out of Darkness serves as a reminder that no one should suffer in silence and that support is available.



# NGUYỄN PHÚC THÙ HÀ

*Viet Nam*



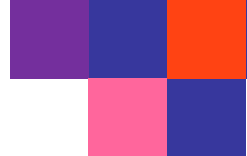
## The Broken Puppet (2024)

*Digital painting, Adobe Photoshop*

**Beijing+30 critical area of concern: *Human Rights of Women***

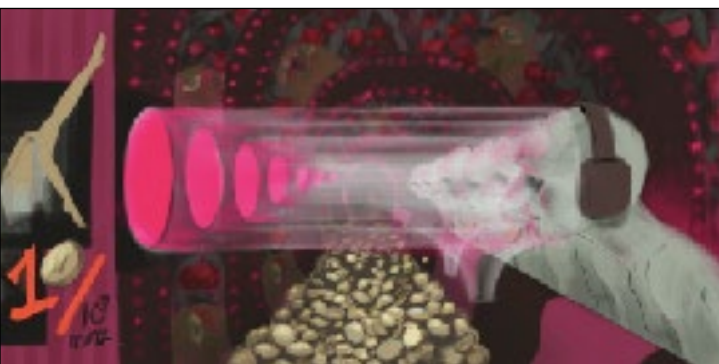


**This artwork challenges traditional notions of gender roles and expectations, advocating for the equal and fair treatment of all people regardless of gender or sexuality.** It questions the societal norms that limit individual freedom and self-expression. The broken puppet symbolizes breaking free from manipulation and control. The vibrant colours in the artwork symbolize a journey to break free and embrace one's true self, reclaiming the life and energy that have been drained away.



# NGUYEN MINH NGOC

*Viet Nam*

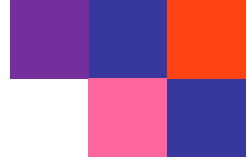


## A Fantasy of the Utopia (2024)

*Digital illustration*

**Beijing+30 critical area of concern: *Women and the Media***

**This artwork critiques the entertainment media industry's tendency to objectify and commodify individuals, particularly those who identify as women.** Inspired by Hieronymus Bosch's "The Garden of Earthly Delights," this piece examines the complex interplay between media producers, consumers, and the portrayal of gender. The artwork utilizes a spiral layout adorned with glimmering lights, symbolizing the allure and pervasiveness of media. The central figures, depicted as consumers with faces pressed against tubes leading to vibrant screens, represent the addictive and consumption of media content. *A Fantasy of the Utopia* challenges viewers to consider the long-term consequences of media's influence on societal perceptions of gender and identity. It raises questions about the ethical implications of objectification, the commodification of individuals, and the impact of media consumption on individual perspectives and societal values.



# NGUYEN THI HONG HANH

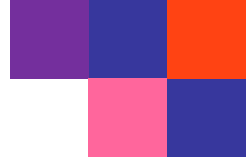
Viet Nam



## Untitled

**Beijing+30 critical area of concern:** *Education and Training of Women, The Girl Child*

**This painting captures the resilience and determination of young people in the mountainous regions of VietNam where communities often encounter challenges such as poverty and limited infrastructure.** The artist celebrates the commitment of those striving for education under difficult circumstances, especially young people in remote areas who are working to overcome barriers and shape brighter futures. Highlighting the courage of young girls in the highlands, the artwork conveys their efforts to assert control over their lives and challenge restrictive customs, including practices like child labour and early marriage. Through this work, the artist aspires to inspire a sense of shared humanity and remind us of the importance of supporting those in less privileged circumstances.



# PHAM VAN KHANH

*Viet Nam*



## Empowered Voices (2024)

*Adobe Photoshop and Procreate*

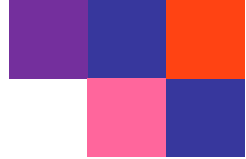
---

**Beijing+30 critical area of concern:**  
*Education and Training of Women, Women and the Economy, Women in Power and Decision-making*

---

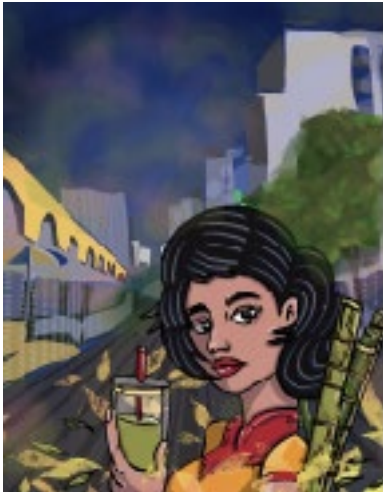
**This digital artwork highlights the strength and influence women have in shaping a more equitable and inclusive society.** It portrays a diverse group of people, signifying their collective contributions toward progress and development. Their raised hands, united in a single direction, represent the power of collaboration and shared purpose in advocating for equality and empowerment. Empowered Voices not only acknowledges the advancements made but also serves as a reminder of the ongoing efforts needed to achieve gender equality. It emphasizes the importance of amplifying the voices of all individuals, particularly those from marginalized communities, in all aspects of society. The artwork envisions a future where diverse perspectives are valued and contribute to a more just and equitable world for everyone.





# QUEENA CHEN

*Viet Nam*



## Cỏ mía (2024)

*Adobe Fresco*

---

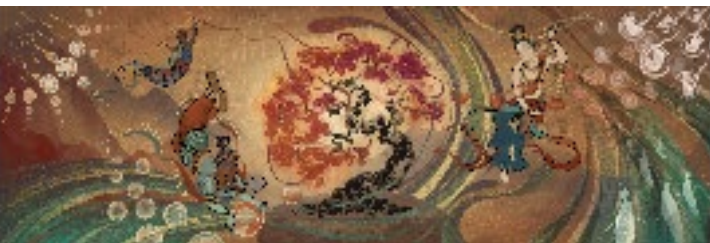
**Beijing+30 critical area of concern:**  
*Women in Power and Decision-making,  
Women and the Media*

---

**This artwork reimagines the character Cỏ Mía (Miss Sugarcane), a beloved figure in Vietnamese street culture, as a powerful sword master wielding sugarcane stalks as weapons.** The artist uses this transformation to represent the strength and resilience of women as they break barriers and take on leadership roles in areas traditionally dominated by men. Cỏ Mía, often associated with childhood nostalgia and the sugarcane juice carts of Ho Chi Minh City, becomes a symbol of empowerment, challenging traditional gender roles and expectations. The sugarcane swords represent the resourcefulness and adaptability of Vietnamese culture, highlighting how women turn challenges into opportunities for growth and advancement. The artist, an international business student, was inspired by the significant role Vietnamese women play in shaping both the cultural identity and local economies of Viet Nam. Cỏ Mía utilizes her iconic status in Vietnamese culture to advocate for gender equality and challenge the societal limitations placed on women.

# RUOMEI YU

China

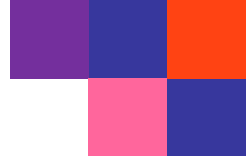


## Moksha (2024)

*Digital art created through Procreate*

**Beijing+30 critical area of concern:** *Institutional Mechanisms for the Advancement of Women, Human Rights of Women*

**This digital painting, Moksha, imagines a future where biotechnology separates pregnancy and childbirth from the human body.** Drawing inspiration from Dunhuang art of northwestern China, the artist reimagines the ornamental figures known as Fei Tian, traditionally depicted as female and often unnamed, giving them agency and placing them at the centre of the painting. Moksha is a Sanskrit term meaning liberation from the cycle of death and rebirth. By presenting a hypothetical world where artificial wombs exist, the artwork invites viewers to contemplate the implications of such technology on gender roles, the division of labour, and societal perceptions of womanhood and motherhood. This artwork does not advocate for or against this technology but rather prompts viewers to consider its potential benefits and drawbacks, encouraging a deeper understanding of its complexities.



# SALSABILLA RAMANDHA

Indonesia



## Being a woman (2024)

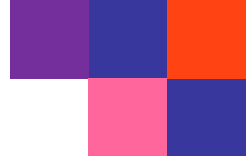
*Charcoal technique, with digital touch*

---

**Beijing+30 critical area of concern:** *Violence against Women*

---

**Being a woman often comes with complex challenges. Women who embrace their self-worth command respect; yet, some may feel threatened by their strength, resorting to various means of control.** This control often begins by influencing women's mindsets, sometimes even pushing them to question their own self-worth. Through societal pressures and unrealistic standards, women are often objectified, with emphasis placed on physical beauty. This artwork encourages women to recognize their inherent value and resist societal pressures that may seek to undermine their autonomy. It reminds us that women's worth extends far beyond external validation or others' approval. With or without external affirmation, women hold their own power and dignity. Ultimately, this piece seeks to inspire all women to embrace their strength and remember that they are, and have always been, queens in their own right.



# SHAILZA RAI

India



## I am my dreams, adolescent girls of Jharkhand (2024)

*First exploration on watercolor paper with acrylic and recreated digitally using Procreate.*

---

**Beijing+30 critical area of concern:**  
*Education and Training of Women, Women and the Economy, Women in Power and Decision-making, The Girl Child, Adolescent Girl Career Aspiration*

---

**This artwork is the cover image for a knowledge product focusing on gender norms and strategies for positive change in rural Jharkhand, India.** The image centres on a common aspiration among adolescent girls in Jharkhand, to become a police officer. The artist highlights this ambition because many girls in this region, facing gender-based violence and discrimination, hope to join the police or armed forces to protect themselves and others. The artist has carefully incorporated details that reflect the lives of these girls, including the pink plaster walls often found in rural homes, school uniforms, and a football that symbolizes their efforts to enter the police force through a sports quota. The mirror and the act of self-reflection represent visualizing one's dream and making it a reality.



# SOFIA HUANG

China



## Come Back to Me

*Digital illustration*

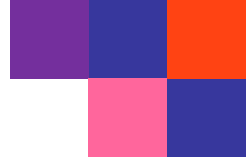
---

**Beijing+30 critical area of concern:** *Violence against Women, Women and the Environment, The Girl Child*

---

**This artwork delves into the profound emotional and psychological impacts of sexual abuse, focusing on a young individual's journey to reclaim their sense of self.** Through evocative symbolism, the artist portrays the lasting scars left by trauma, including references to harmful practices that cause deep physical and emotional wounds. The figure's gaze into a pond—a symbol of femininity and self-reflection—reveals a longing to rediscover their sense of identity and wholeness. Flowers within the scene evoke delicate yet resilient elements of femininity, illustrating the pain endured while also hinting at the potential for healing.





# TANVINA MAMUN

Bangladesh

## Feminist approach in fighting gender-based violence (2024)

*Digital Painting*

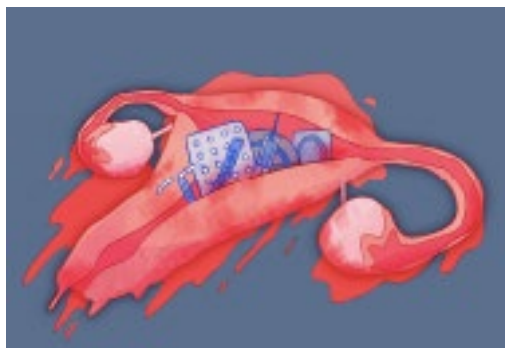


**Beijing+30 critical area of concern:** *Violence against Women*

**This artwork is dedicated to the ongoing struggle for gender equality in Bangladesh, where individuals, particularly women and girls, face various forms of violence and discriminations.** Through bold, intense colors, especially red, the artist symbolizes the strength and resilience of those advocating for equality. The artist brings attention to the vulnerability of individuals from marginalized socio-economic backgrounds to violence and highlights the social stigma that often prevents survivors from seeking justice and support. This artwork condemns the normalization of violence against women, calling for greater awareness and action to address the systemic issues that sustain gender inequality.

# TRẦN LÊ THÙY LINH

Viet Nam



## My body autonomy (2024)

*Digital art*

**Beijing+30 critical area of concern:**  
*Women and Health, Human Rights of Women, Women and the Media*

**This artwork, titled *My Body Autonomy*, explores the complexities of reproductive health and the societal stigma surrounding it.** The image depicts a uterus and ovaries severed from the body, symbolizing the disconnect between individuals and their reproductive systems. Various contraceptive methods are placed within the uterus, representing the limited agency often afforded to individuals in matters concerning their own bodies. The artwork challenges the notion that individuals should passively accept mistreatment, abuse, and discrimination related to reproductive health. It calls attention to the harmful societal norms that shame and silence discussions about menstruation, pregnancy, and other reproductive experiences. The artwork envisions a future where reproductive health is destigmatized, celebrated, and met with understanding and respect. It champions a world where all individuals, regardless of their gender identity or economic background, have access to comprehensive and inclusive reproductive healthcare.

# WORAWALAN SUWANWAIPHATTHANA

Thailand



## The Reflection of Beijing women (2024)

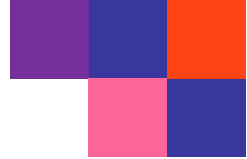
Digital art  
created through Procreate



**Beijing+30 critical area of concern:**  
*Women in Power and Decision-making,  
Human Rights of Women, Women and the  
Media, The Girl Child, Digitalization*

**This artwork centres around an equal sign, symbolizing the core theme of gender equality. Interpreted as an eye, the sign also suggests the vigilance needed to monitor progress toward equality.** The composition is divided into two contrasting halves. In the outer section, the imagery portrays a world marked by gender inequality, highlighting the challenges and limitations imposed by societal norms. This side reflects individuals, particularly women, restricted by traditional roles, their voices often unheard and their potential suppressed. At the centre of the image, however, women are depicted as confident and active participants in society, thriving in diverse roles as leaders, innovators, and creators. Bright tones and harmonious elements convey the positivity and opportunities that arise from gender equality, underscoring its profound impact on individuals and communities alike. When women are afforded equal rights and opportunities, their lives and the world are transformed for the better.





# XIAOLIN XU AND SUNYI WANG *China*

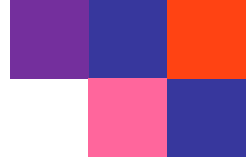
## Thirty Years, Three Generations: Women's Health and the Path to Sustainable Development Goals (2024)

*Photoshop*



**Beijing+30 critical area of concern:** *Women and Health*

**This artwork uses symbolism to represent the progress made in women's health over three generations and how this progress links to the United Nations Sustainable Development Goals (SDGs). The "3" symbolizes the three generations of women, while the "0" reflects the 17 SDGs. The "30" together represent the 30th anniversary of the Beijing Declaration and the progress made in women's lives over the last three decades. The artist chose to focus on women's health because it is a critical aspect of achieving gender equality and overall well-being.**



# ZHAO HANG

China



## I am a disabled woman in which times [2023]

*Video, sound*

---

**Beijing+30 critical area of concern:** *Women and girls with disabilities, Women and Health*

---

**This artwork, presented in the poetic form of Spoken Word, explores the social environment and personal experiences of individuals with disabilities.** The artist aims to shed light on the challenges and perspectives of persons with disabilities, emphasizing the importance of writing and creative expression as powerful tools for sharing their stories and advocating for greater understanding and inclusion. The artist's work is inspired by the principles of feminism, advocating for equality and challenging societal norms. By using their art as a platform, Zhao Hang hopes to amplify the voices of persons with disabilities and raise awareness about the importance of the rights of persons with disabilities.



Art *for* Impact  
**BEIJING+30**  
**DIGITAL ART**  
**EXHIBITION**



