

## Beyond Being Hmong: Artists as Individuals

Large print art information is in numerical order (ID#) and grouped by artist. Match the ID# on art tags to get more information.

### Tori Hong

ID# 1	<b>Washing Rice</b>	\$50	Ink and markers (print, 2018)
ID# 2	<b>On Purpose</b>	\$50	Ink and markers (print, 2018)
ID# 3	<b>Childhood Herbs</b>	\$50	Pen and Ink (print, 2019)

### Pa Na Lor

ID# 4	<b>Burning Poppy</b>	\$175	Woodblock monoprint, Ink and Prisma Color Pencils on Okawara
ID# 5	<b>Golden Dreams</b>	\$175	Woodblock monoprint, Ink on Okawara
ID# 6	<b>Sprouts</b>	\$175	Woodblock monoprint, Ink on Okawara
ID# 7	<b>My Grandmother, The Shaman: Excerpt</b>	NFS	Experimental animation installation

### Billy Thao

ID# 8	<b>Halina Thao</b>	NFS	Watercolor
-------	--------------------	-----	------------

From the artist: Halina Thao is a watercolor portrait of my niece, Halina. This piece was made in one take. There was no preparation and no sketch. The two ideas I had were: I wanted to explore Impressionism, and I wanted to hone my portrait skills. My method of creating pieces in one-take is allowing myself to discard what I've learned and sketched in the past, to intuitively paint and to discover my abilities. My nieces and nephews are the love of my life, and by knowing, understanding and the love I have for them, I explore the love by instinct.

ID# 9	<b>Lovina Thao</b>	NFS	Watercolor
-------	--------------------	-----	------------

From the artist: Lovina Thao is a watercolor portrait of my oldest niece, Lovina. This portrait was made in one take with no preparation and no sketch. I only had a reference, my materials (pencil, pen and watercolors). I explored Impressionism, and I discarded everything I learned from the past couple months to allow myself to instinctively paint. In addition, it allowed me to become part of the watercolor paint, the brush and the work itself. Within this work, I explored innocence and childhood.

## Beyond Being Hmong: Artists as Individuals

Large print art information is in numerical order (ID#) and grouped by artist. Match the ID# on art tags to get more information.

ID# 10	<b>Mom</b>	NFS	Graphite pencil
<p>Mom is a graphite pencil portrait of my mom, Zoua Xiong. Everyone knows a parent plays an incredible role within the life of a child. My mom played a big part within my life - her wise words, her sorrowful stories and polite demeanor shaped who I am today. I am fascinated by black and white portraits. I supposed black and white portraits are timeless. They tell a story of the individual. They're historical. Or all of the above. For my mom, I decided to create a black and white portrait to show her legacy - her love and sacrifice for her children and her family.</p>			
ID# 11	<b>Elephants</b>	NFS	Acrylic
<p>Elephants is an acrylic landscape painting. This was my first official landscape painting using acrylic. In the summer of 2018, I dedicated my time to painting landscapes to explore time and space, and Impressionism and Expressionism. Inspired by Monet, Van Gogh and the Neo-Expressionism movement, I played with heavy and raw brush work. I only focused on layering and not realistic details. I did not intentionally planned to add the elephants but I added them to give the audience a focal point. A few months later, I interpreted the painting and realized: it's not about the landscape, but it is about family. Consequently, and unexpectedly, this painting would eventually open the door to my journey into children's book illustration.</p>			
ID# 12	<b>Pandas</b>	NFS	Acrylic
<p>From the artist: Pandas is an acrylic painting, painted within the summer of 2018. I was inspired by Chinese landscape painting and, therefore, I explored and created this art piece. My method for this piece was painted in one take with no preparation and no sketch. Influenced by Chinese philosophy of Daoism, I painted this piece, not by instinct, but by heart. I was also influenced by Impressionism and Expressionism and chose to use heavy brush work and layering colors on top of each other. Within this painting, compared to my other landscape paintings, I intentionally included the pandas as a representative of family - a mother who watches her children, and a father who brings back food. Within this painting I consciously realized that it was closely related to children's illustrations, and it was the first step into the children's illustration journey.</p>			
<b>Pabgha Vaaj</b>			
ID# 13	<b>Unbreakable</b>	NFS	Watercolor on cold-pressed postcard paper

## Beyond Being Hmong: Artists as Individuals

Large print art information is in numerical order (ID#) and grouped by artist. Match the ID# on art tags to get more information.

From the artist: "Unbreakable" is about a girl who possesses magical powers that radiate positive energy when she dances in her uniform. It is up to her to find seven other members who also possess similar powers to revive the dying culture of their community as it weakens by the thick polluted smoke of assimilation. It is "unbreakable" to me because nothing can be fully assimilated as long as there are values, care; love, etc., emphasis and effort preserving the culture. This is a Hmong-inspired piece fused with girl-magical-power theme. Watercolor and cold-pressed paper.

ID# 14	<b>The Magic Unleashing of Inner Strength</b>	NFS	Watercolor on cold-pressed postcard paper
--------	---	-----	---

From the artist: Relating this to mental strength and resistance

ID# 15	<b>Compassionate</b>	NFS	Watercolor on cold-pressed postcard paper
--------	----------------------	-----	---

From the artist: Relating this to self-compassionate love and care

ID# 16	<b>Reunion: Being Welcomed Again</b>	NFS	Watercolor on cold-pressed postcard paper
--------	--------------------------------------	-----	---

From the artist: Inspired by Hmong textiles and traditional clothes

ID# 17	<b>Storytelling with Qi Hnub</b>	NFS	Watercolor on cold-pressed postcard paper
--------	----------------------------------	-----	---

From the artist: This is a black and white illustration with my version of whimsical style of Qi Hnub as she shares her story. Behind her, the audience see what her story is about. As a young kid, the things shown doesn't seem all butterfly, unicorns, and rainbows. There are some things that are dark, hungry, confusing, yet all of these different elements connect. From personal experience, listening and reading into Hmong stories, a good story usually have bittersweet ending. It's not always a happily ever after nor the couples in love stories don't always live together in the end.

### Victoria Kab Vang

ID# 18	<b>Elephant Foot: Next Generation</b>	NFS	Digital drawing
--------	---------------------------------------	-----	-----------------

From the artist: Digital drawing of my version of what the Hmong elephant foot looks like with different elements that is not traditional.

ID# 19	<b>Hmotifs: NextGen</b>	\$50	Digital drawing
--------	-------------------------	------	-----------------

## Beyond Being Hmong: Artists as Individuals

Large print art information is in numerical order (ID#) and grouped by artist. Match the ID# on art tags to get more information.

From the artist: Digital drawing of my narrative told by Hmong symbols that I call my Hmotifs. In this piece, we grow from knowledge (represented by ram's horns) and become so much more.

ID# 20	<b>Flourish</b>	\$50	Digital drawing
--------	-----------------	------	-----------------

From the artist: Digital drawing using Hmong elements at its core.

ID# 21	<b>Pov Pob</b>	\$25	Digital drawing
--------	----------------	------	-----------------

From the artist: This is a digital drawing I made while sitting with my father. The circle is meant to double at the men Hmong hats and together as the ball used for ball tossing.

### Kazua Melissa Vang

ID# 22	<b>#textureofsurviving</b>	\$150	Photograph
--------	----------------------------	-------	------------

From the artist: "#textureofsurviving" is series of portraits of my mother, a Hmong woman, Mai Chee Vang Yang, during the time of her recovery in the hospital and the life of a caregiver. Looking back and reflecting on my relationship with my mother has three parts; first when I was born to when I started elementary school. Second, when my father had a stroke and years after with constant care for him. And third, the most recent, when my mother had her stroke almost to a year ago. These stages of my relationship with my mother has shifted and changed our care to each other, but at the core between us is truly our own definition of being a Hmong mother, a Hmong daughter.

ID# 23	<b>#textureofsurviving</b>	\$150	Photograph
--------	----------------------------	-------	------------

From the artist: part of #textureofsurviving series

ID# 24	<b>#textureofsurviving</b>	\$150	Photograph
--------	----------------------------	-------	------------

From the artist: part of #textureofsurviving series

ID# 25	<b>#textureofsurviving</b>	\$150	Photograph
--------	----------------------------	-------	------------

From the artist: part of #textureofsurviving series

ID# 26	<b>#textureofsurviving</b>	\$150	Photograph
--------	----------------------------	-------	------------

From the artist: part of #textureofsurviving series

## Beyond Being Hmong: Artists as Individuals

Large print art information is in numerical order (ID#) and grouped by artist. Match the ID# on art tags to get more information.

### Gaoshua Vang

ID# 27	<b>Euphyllia</b>	\$750	Oil and pastel marker on canvas panel
--------	------------------	-------	---------------------------------------

From the artist: Euphyllia, a guardian of corals, feels the threat of climate change in her ocean world. Rising ocean temperatures are contributing to coral bleaching and infectious diseases. Rise in sea level can increase sedimentation runoff for reefs, leading to smothering of coral. Yet, she remains strong to those she protects. Unfortunately, even a guardian is not

### PaChia Vang

ID# 28	<b>In-Between Series</b>	NFS	Photograph
--------	--------------------------	-----	------------

From the artist: There isn't one human being that my grandma would never speak to. If you know my grandma, you know that she is a very social person. If you have met my grandma, chances are she has spoken to you.

I have been living with my grandma for two years now. Right after graduating from college, I moved into her small house in the Frogtown area of St. Paul. I spent four years living in college dormitory and I chose to live with her to stay in the city and for other personal reasons.

We do not have the ideal grandma and granddaughter relationship. I don't listen to my grandma at times and some days go by where we do not have a conversation. My Hmong and her English are not strong, but we are able to understand each other. Most of the time. We don't always share our meals together. As she and my aunt eat boiled pig skin and mustard greens, I may eat out with my partner or cook myself Chicken spaghetti as my way of self-therapy. Sometimes we drive each other crazy with our differences and stubborn personalities.

Living under her roof has taught me a lot about having responsibility and I have learned to see my grandma in her "in-between moments." The quiet moments of simply being grandma.

## Beyond Being Hmong: Artists as Individuals

Large print art information is in numerical order (ID#) and grouped by artist. Match the ID# on art tags to get more information.

ID# 29	<b>In-Between Series</b>	NFS	Photograph
ID# 30	<b>In-Between Series</b>	NFS	Photograph
ID# 31	<b>Bones</b>	NFS	Photograph

From the artist: I wanted to capture what it is was like being raised by my grandparents. Just like many of my nieces and nephews today, my grandparents helped watched my siblings and me when we were little. We were young and exposed to two different cultures. From watching many Hmong feature-length films and PBS to eating a mix of traditional Hmong food and Tortoni pizza rolls. We were lucky that our grandparents still instilled Hmong culture in us, despite where we were.

### Khou Vue

ID# 32	<b>International Hmong Woman</b>	\$50	Digital print on Hahnemuehle textured paper
ID# 33	<b>Hmong Culture Study - 3 pc Series</b>	\$24 each	Digital print on Hahnemuehle textured paper

### Anisha Yang

ID# 34	<b>Pang</b>	\$100	Digital Drawing
--------	-------------	-------	-----------------

From the artist: Digital. Going back to a memory of being a child at the Hmong New Year crowding around the stage trying to catch a glimpse of the Hmong dancers in their beautiful shiny outfits performing traditional Lao/Hmong dances with their graceful hand gestures.