

**PROUD
ASIAN
WOMEN+**



Los Angeles
County
**Arts &
Culture**

ON BECOMING

Curated by Jeanne Ann Heo, Jacquie Li, Jiyoung Carolyn Park

May 15th to June 12th, 2021
131 N Avenue 50, Los Angeles, CA 90042

*“All this time I told myself we were born from war—but I was wrong, Ma. We were born from beauty.
Let no one mistake us for the fruit of violence—but that violence,
having passed through the fruit, failed to spoil it.”*
- Ocean Vuong, *On Earth We're Briefly Gorgeous*

A longstanding history of xenophobia in America has kept the voices of Americans from the Asian and Pacific Islander diaspora pushed to the margins. Racist tropes and narrow representation have shaped the American consciousness and the psyches of Asian American Pacific Islander (AAPI) women. The hateful and scapegoating rhetoric of the past four years under the Trump administration stoked a 150% increase in hate crimes against Asian-Americans, which led up to the racially motivated mass murder of six Asian women by a white supremacist on March 16, 2021. AAPI women have one of the highest depression and suicide rates of all racial ethnic groups in the US and yet are 3x less likely to seek help than white Americans. Despite this lack of representation, Americans from the Asian and Pacific Islander diaspora have continued to break through harmful stereotypes and defy old assumptions of agency.

Featuring the work of 33 artists and creators of AAPI heritage based in Los Angeles, ON BECOMING is a 4-week exhibition coinciding with Mental Health Awareness Month, Asian-American Pacific Islander Heritage

Month, and LGBTQ Pride Month. We asked artists to examine our occupation of liminal spaces, in which we are invisibilized or subject to the white gaze or male gaze, and what it means to become free – mentally, physically, and spiritually. The show challenges viewers to see us in all of our complexity and stand in solidarity with us until we all get free...together.

For additional information, please contact avenue50studio@gmail.com

LEAH KNECHT

"These recent works speak to the hate crimes committed against the AAPI community, and using my grandparents as surrogates, they prevail against the haters. In "Dragon Lady," there is a found comic of a blond woman shooting a rifle, with the caption "Boom," but she is behind bars made of chopsticks, with my grandmother in an upper layer of resin, partially obscuring her as well. Dragon Lady is sometimes used as a pejorative, but is a symbol of strength in this work. I dissected a folk-art Dragon puppet I brought home from Japan, and it sits atop the work like a protective gargoye.

"Target Demographic" has another found comic of a gang with pistols, shouting "Get Them," and a shooting target, partially covered by the practice calligraphy, with my grandfather in the top layer, projecting calm and resolve.

"Model Minority" explores this stereotype of Asians, and includes a Buddha figurine that had lost its face, replaced by my grandfather's image, and partially masked by a Smiley face. We were always told to smile and not make waves, yet this just perpetuates the burden of this stereotype. A model train is suspended on top, as a nod to all the Chinese immigrants who helped build our railroad system.

By understanding my heritage, and the history of racism against AAPI, I can recognize and confront the subtle slights and stereotypes that I used to let slide. I can speak out, and advocate for change and understanding."



Dragon Lady

Kitchen drawer, fan, shuji on rice paper, transparency, comic, chopsticks, Japanese dragon puppet

18.5H x 13.5W x 4"D



Model Minority

Kitchen drawer, ivory Buddha, jewelry box, shuji on rice paper, model train, found objects
17H x 13.5W x 3"D.

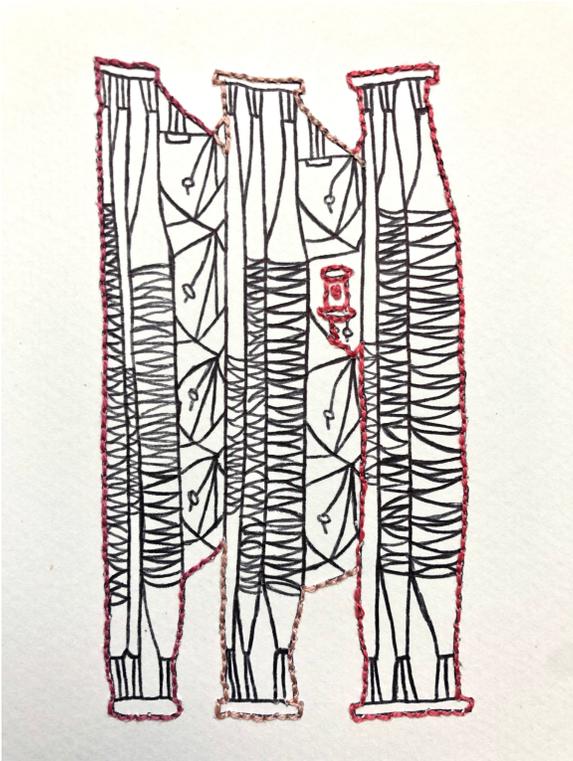


Target Demographic

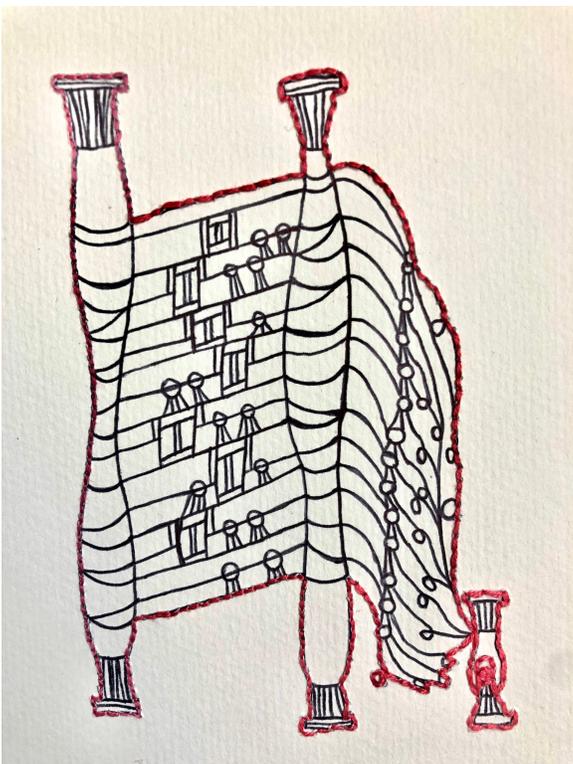
Kitchen drawer, transparency, resin, shuji on rice paper, brush holder, military figurines, comics, shooting target.
19H x 13.5W x 4"D.

MIGGIE WONG

"Sewing on Houses is a series of work that showcases the complex nature of today's cultural mutations and human relations. The images of buildings are references from personal memories and reflections upon the relationship between architectural design across cultures and history, human communication, and hardships in relationships. Sewing is often completed at the doorways as a representation to allow an entry into awareness, and opportunities for solutions, healing, and change."



Tapestry Weaving House 1601
Weaving on paper
5"x7"



Tapestry Weaving House 1602
Weaving on paper
5"x7"

BRENDA CHI

"I did this piece to show a moment of vulnerability, self reflection, pain. On being free, as an AAPI woman is to be vulnerable and show my emotions. I am strong enough to stand by my voice, the good and bad, and when we take up the space, they're going to know we are people, we are not stereotypes or fantasies. Our gift to ourselves is to let ourselves mess up, forgive ourselves, and strive to be better for us, for our family, and our greater communities. Like the woman in my piece, we will always need those moments of reflection amidst the smoke."



Mood
Acrylic ink on red envelope
6.5"w x 8.5"h

YEU Q NGUYEN

"Lately I've been questioning if my smile, my mask and armor, makes me complicit in the enabling and perpetuating of hateful, degrading attacks against AAPI women. I wonder if the sense of control I gain from such defense has offered my soul real protection against my attackers, or has it only made me appear a more vulnerable and compliant victim? I smile upon those who look at me and see not a woman, but a mirror that reflects their own fractured selves and broken vision of the world. In smiling I escape their voyeurism. In smiling my truth is invisible to their gaze but visible to my heart. In smiling I stare back at them with my whole self behind their cracked image of me. While smiling I cry and, in that instant, I become free."



A Smile Is a Beguiling Armor
Macramé weaving with beads and chopstick
11" x13"

LESLIE YICK

"10 WEAST (pronounced we-east), is situated on the California Interstate 10 freeway, toward the future. The work embodies this feeling of always moving. On the road of life we are constantly changing and this change is the constant that binds all of life. The directions we all share are forward into the future and this thought is an exploration of belonging through our shared constant. Ever on the road toward something better, each of us towards a better me, a better we, a better world."



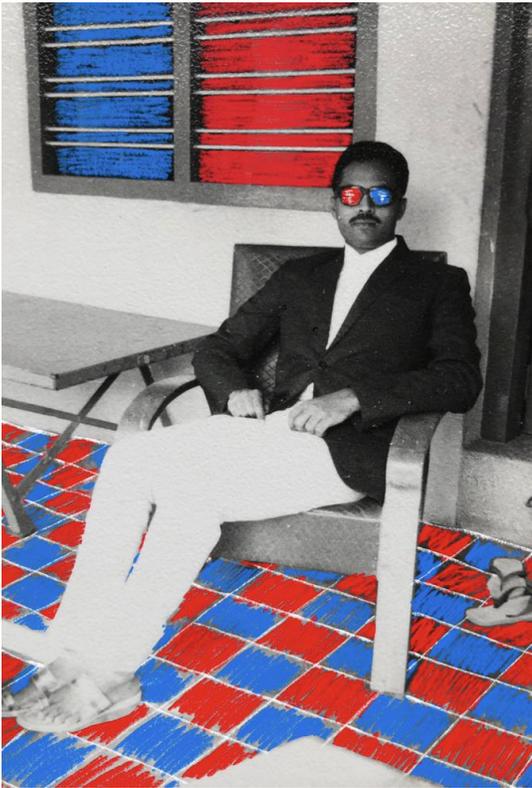
10 WEAST
Acrylic on canvas
9x12" (each panel)

PRIYA MOHAN

"On a personal level, seeing images of my parents when they were just starting out makes me want to connect with that version of them so desperately—a dream of a daughter wanting to meet her parents again when they were young. My current work arose out of that desire and my use of color is an attempt to jolt these images to life. My work also challenges the notion that South Asian Americans are a monolithic group. We are not "worker bees" or "model minorities." We come from a variety of socio-economic backgrounds, with unique cultural, religious and linguistic traditions. We have a variety of lived experiences and colorful personalities. We are three-dimensional."



We Are 3D - III
Giclee print
8"x10"



We Are 3D - I
Giclee print
7" x 9"



Gazing
Giclee print
6.6" x 8.75"



The Garden
Giclee print
5.6" x 6"

CHRISTINA LEE

“Over the years, I have learned to find my voice by getting to know and embrace my authentic self. This is work that I continue to develop and practice through therapy. Though I used to view liminal spaces negatively, and with much anxiety, I have come to realize that liminal spaces can also be transformative spaces. They can be opportunities to confront who we are and how we show up in the world, where we find growth and change. There is potential in liminality. My sense of self - my artistic, cultural, sexual, and spiritual identity - is fluid and ever evolving, and that is something I find liberating and empowering. Embracing this potential for change, rather than fearing it, is how I am finding freedom.”



Off I Go (편다)
Inkjet print on rag paper
11"x14"



Killing Commendatore
Inkjet print on rag paper
11"x14"

JASMINE JEAN (UYECHI) WILMANY

“Through my paintings, at the age of 45 and with honest introspection, I question the facts of my life, what they meant to me then and what they mean to me now and how my new knowledge will affect my relationships in the future. Through this work, I am able to have a voice and express my personal narrative. This piece is chaotic and dark. When I look at it, I see my emotions represented genuinely; but others may feel unsure of how it represents an Asian American woman at all. This painting is intended to illustrate emotions. The overall look of the painting is messy and ugly; and as a survivor of trauma, abuse, mental illness, and discrimination, that is often how I feel.”



Portrait 001
Acrylic on canvas
20"x16"

TEVY KHOU

“I'm constantly trying to find my voice and learning to become free through my art. It sounds like bullshit people say in movies, but it is true for me. If I couldn't do art, I don't know what I would do. My mom probably hopes I'd be a doctor or a lawyer. I think I'd hate my life. Every morning I wake up and think about drawing or a narrative I wanted to explore and how I could do it in my illustrations. I'm busy thinking about how I can put into art this thing that happened a long time ago. I've been thinking about it for years, and it takes courage to mine experience beyond any sense of pain or guilt or anger to put into a piece.”

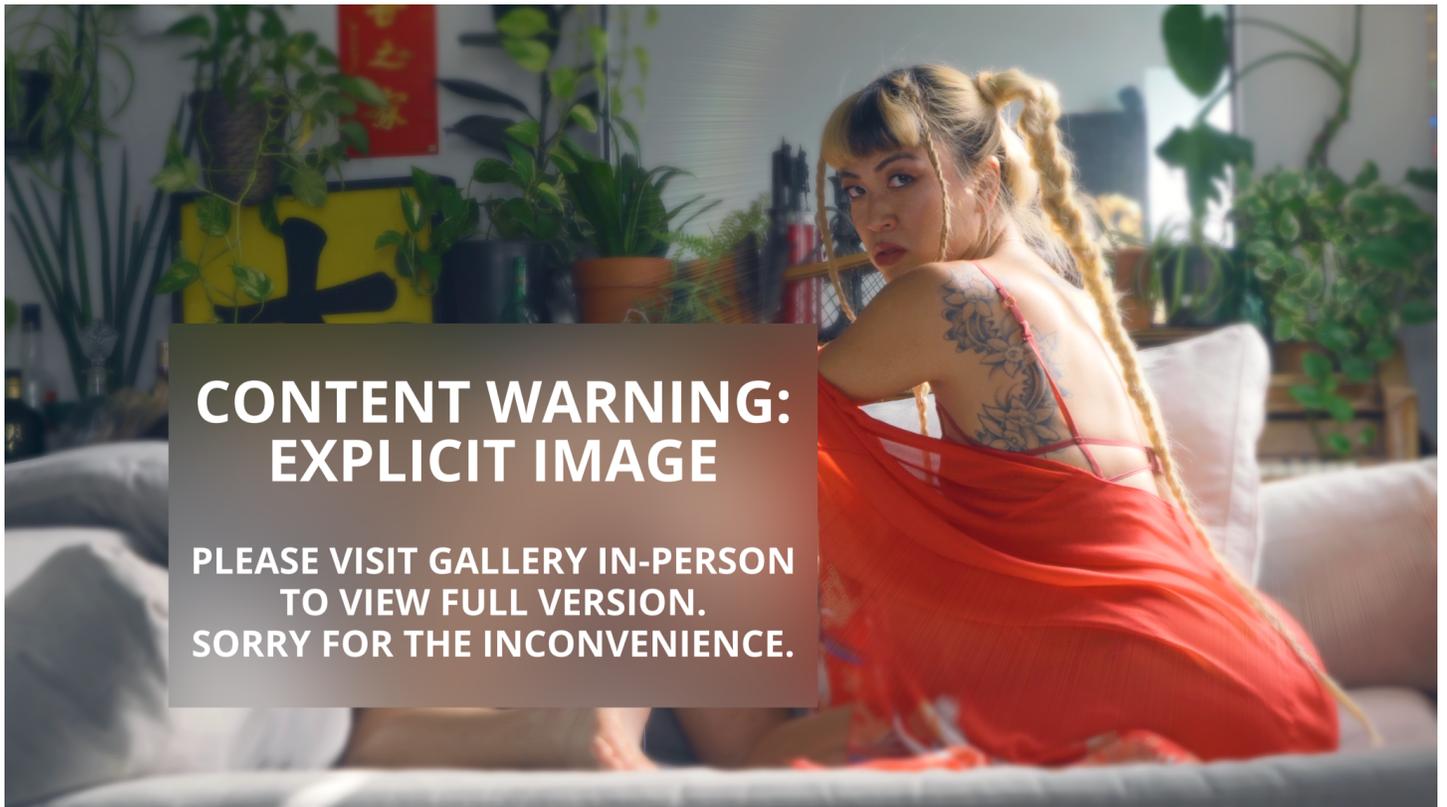


Séance and seers and death
Archival giclee print
22"x24"

TIEN VU

“Exploring my creative capacity and venturing out of my depth when it comes to asserting my professional self, my art, my involvement as a community member, and becoming more vulnerable and open to both accepting new wisdom and sharing my own experiences, are ways that I am finding my voice and learning to become free. Becoming comfortable and confident and at times irreverent about my sexuality, sensuality, compassion, heritage, background, hardships, accomplishments, and the endless room to grow has played an integral part in me becoming free from the societal and self-imposed restrictions placed upon myself.

This work explores the themes of belonging and authenticity by presenting the complicated relationship between the need to belong and the need to remain authentic and how, at first appearance, it seems that you must sacrifice one for the other. But by also showing how you can redefine what it means to be authentic and belong, and what that can look like. How you can become powerful and intentional about asserting yourself and your desires without feeling the need to placate the challengers of your experience be it your traditional parents, skeptical peers, societal norms and/or



**CONTENT WARNING:
EXPLICIT IMAGE**

**PLEASE VISIT GALLERY IN-PERSON
TO VIEW FULL VERSION.
SORRY FOR THE INCONVENIENCE.**

stereotypes or any thing else in between.”

Ass-imitation

Giclee print on rag paper

24"x16"

CRYSTALLEE FARRIS

"I photographed this work to be an extension of my relationship with self, with other AAPI women and non-binary people, with the unknown, and with the outside world. It represents a vision I hold true, as I explore what powers me from within, ever-encouraging the free exchange of empathy and support with others of the Asian diaspora. This pain manifesting in my body, our bodies—it is heavy. But I have found a new stillness in this time of unrest. This photograph is an ode to our ability to uplift and hold each other without hesitation or need to bring anything but ourselves from periphery to focus.

This work is me. This photograph is us. It is femme and queer and naked—seeking safety and space with each other, leaning into each other's body and mind landscapes, when welcomed. We do not seek to mask or dull the aches of being foreign in a place we belong, or should belong, but so often do not. The weight, the burden of it, we shoulder together to free ourselves despite the fight for right, representation, protection and permission to enter spaces where we are minority. We may exist to be seen and centered, uplifted with or without agenda. Through a year of loss and longing, this work is an extension of myself and what the AAPI community has provided me."



*Untitled
41"x30"*

EMMA KOH

“The wooden plank the model is wearing is an old torture device used on prisoners in ancient times in Korea, and most East Asian countries. Prisoners were built into these devices and sometimes chained to the ground or wall, where they could not move or go to the restroom - where they were utterly trapped within their already barred cells, and in some cases, die. This prison device is a translation of the weight we carry with us as Asians living in America, and the shame we carry in our daily lives without knowing. The use of juxtaposition in meaning and concepts like color and non color, weight and space, are devices to articulate the exploration of freeing oneself of the bondage created within our own implicit biases based on Western (white) cultural assimilation.

As Asians in America, our survival in this country has been based on how well we blend in, and in order to do so, our connection to our ancestry, culture, and customs is what was sacrificed - our identity. The complexities of growing up in a country where you are endlessly judged and labeled based on how you look has affected our development in society to ever truly "succeed". Because not only have we been invisibilized by society, but we have inadvertently invisibilized ourselves, and the notion that to hide who we truly are is something that we have welcomed with open arms, and embraced the idea of rejecting our own selves. But the truth is, if we cannot accept ourselves, then how can we ever expect society to embrace us fully? These pieces are of mourning for the identity we've been forced to hide, as well as a liberation of the shame we had, and might still have, within ourselves because of how society has treated us and our foreignness.”



Prisoners of our own shame
Acrylic print
24"x36"

JACQUIE LI



Reach

Inkjet print on archival paper
21"x15"

SAMUEL YANG

"My work was part of a healing process that helped me accept where I grew up, and more importantly, become more confident about who I am as a person. I realized that my upbringing didn't limit me the way I thought it did and I didn't need to surround myself with people who would judge me for something so innocuous. I like to think of myself as someone much more freer, but I believe my healing process is a work in progress, as something to constantly work on. These photos represent the different stages of my growth as a person as reflected by the different parts of this city that I grew up in. In some sense, my work is also a yearning to belong somewhere, to feel like I am a part of this city even if others might not think so."



Service
16"x20"

JULIE TRINH

"In relation to this image, I think this was the first time in my life I felt proud of myself. I know that sounds corny and that I should be grateful for the many accomplishments I've made big and small, but the difference here was that I was vulnerable. I spent so much of my life doing things to seek approval from peers, friends, or the satisfaction of my parents. I destroyed so much joy in my life and felt that who I was came from this idea I created in my teenage years rather than asking who raised me. She did. She raised me to be kind to the world and others. She raised me to love myself first and be proud of being Vietnamese. She taught me my native tongue. My grandma doesn't have any photos of herself as they burned in a house fire in the '90s. I used that voice and created these images. She loves them more than any photo she's ever taken, she tells me. I think I feel free in the sense that you feel really good about something, it makes your stomach nervous."



Our Yard
12"x16"

JEANNE ANN HEO



Becoming
Inkjet print on archival paper
21"x15"

NICOLE YIM

"These pieces were created in tandem with a short film called "HanMi" which explores the Korean-American diaspora in Los Angeles. The name 恨美 presents a double entendre, the first character "한" is an essential element of Korean identity and way of being which describes grief and resentment characterized by imperialism and neo-colonialism, but is also a shortened name for "Korean", and "미" has a double meaning of "beauty", but also a shortened symbol of "America". So the name presents exactly what I want to make, a beautiful and sad depiction of Korean-Americanness. These photos reflect these intentions."



Sisterhood
Inkjet print on archival paper
22"x28"

JIREH DENG & GRACE WIDYATMADJA

"For this collaborative project, I committed to shaving my head and I found a lot of relief in the way that I was able to find beauty in myself beyond the definitions of heterosexual standards. As a queer Asian American, I've felt at many points invisible in my life hiding my sexual orientation amongst my religious and cultural community. As a second generation Asian American, our family's stories of assimilation have largely been regulated to silence in the American imagination. In these photos we see how in playing with the available natural lighting I am metaphorically and literally "coming out of the shadows". Barefaced and head shaven, there's a vulnerability and honesty that I'm trying to portray also through my words I wrote in companionship to these photos. I never thought I could look as confident and powerful as I see myself portrayed in these photos and it's a testament to the work that Grace does to make her subjects feel seen and present in the moment she captures them through her lens."

"Jireh and I came together to work on this project not knowing exactly what to expect but we let our conversations navigate what we would create. I remember sharing how difficult it was for me to grow up thinking that I was only allowed to be a one specific type of person. As descendants of immigrants, we wanted to explore this concept of identity, culture, and traditional societal standards. We felt exhausted growing up in this society that made us feel like we had to sacrifice such large parts of our identity for the sake of assimilation, but we found strength in our shared experiences. I wanted these photos to embody the power and poise that Jireh carries as an artist. Her strength and vulnerability gave me the hope that we will no longer feel forced into the shadows. Our identity is our truth and our truth will live to see the light of day."



object permanence

when i reach
falling in perpetuity between
home & foreign

it just escapes me
the precipice of
oceans

when i walk into a room how do i name myself?

the celestial being
the stalwart embrace
the eroded cliffside
the mountains fall
the bias

a flashing beacon in the night
a rooted tree knotted around
a shift in weight & the sea rises
such things hold
a stake in the future

how long has it been since someone has touched me?

caress
kiss
crawl under

the flat planes of my face
the almonds of my eyes
the yellow flush of my skin

*will you have me as strong-willed & unbending as others
prefer where i am always lost, never found?*

i'm begging you not
i'm on my knees interceding
end of sorrow
end of want

to look away
to the gods of tomorrow
abolish peril
abolish fruit & labor

my siblings and I meet
before our reflection & bless

touching as cherubim
that image holy

Object Permanence

15"x20"

HANNAH SOMERA

"My work is textured, layered, changes over time due to its natural element and movement, and so must we. I was diagnosed with ADHD with overlapping traits of ASD that I have ignored for a very long time. Creating and being in the moment empowers my creative side that functions as is. It is not up for debate, it does not require treatment, and every hindrance in the executive function of my frontal lobe would actually silence my ability to create if I focused more on making my brain typical and to everyone's standards. Doesn't that run parallel with who we are as Asian Women? Must we always live to fit others expectations? Must we strive to be successful in a Neurodivergent world that has created a model minority myth as well? Who is making these rules? I don't agree with them and I'm so happy I've found an outlet that I feel like I can express that through without words."



Kasiyahan
Preserved flora, metal wire
2'x5'

KELLY WANG SHANAHAN

"I struggled most my life figuring out where I belonged — not 100% Chinese but not 100% white. I spent much of my youth denying my Chinese heritage and being embarrassed by it while in America. Yet when I was in China I was never Chinese enough, regardless of speaking Mandarin or understanding and being raised in the nuances of our culture. Yet I found my voice through discovering an ancient Chinese silk (that's been made for 500 years in one town) and building a brand off of it. While the silk we use is an ancient manifestation of Daoism, Mother Earth, and culture, how we apply the silk is 100% a reflection of the diversity and fluidity of Los Angeles lifestyle and storytelling. This is who I am — I am a product of thousands of years of ancestral love and growth — yet also raised street-style in Los Angeles with modern opportunities (and distractions!). The meaning of Ziran comes from ancient Daoist philosophy and means "natural, spontaneous, and free - to push away outside influence and embrace your own authenticity."



Wu Wei Patchwork
100% xiang yun sha silk scraps
25" x 50"

MICHELLE SEO

"I want to grapple my incapacitating fear of being judged so much. Strangle it by the throat and kill it, send it to hell and have it killed off there as well. Thus I unapologetically and boisterously take up space—over pack my work in color, claustrophobia, and chaos because I feel so overlooked and invisible."



Vessel 2 (Brain)
6" x 6" x 9"



Vessel 5 (Flower)
6" x 6" x 9"

PLAYGROUND

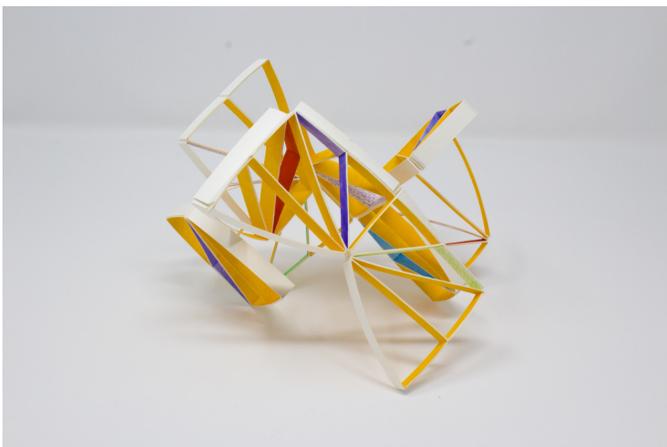
"These pieces are a reflection of the softness and transformative quality of my perception of femininity apart from the colonized vision through men's eyes. These are self portraits of myself in astral body form embodying the archetype of witch healer."



Hecate I
Bronze Casting
2" x 15"

ALEX PAIK

"While my work is primarily seen as about formal and visual concerns, the way that these sculptures can be changed and rearranged speak to the experience of someone who has had to code-switch and navigate between different cultures and contexts. Which version of me is my authentic self? I think that actually all parts of ourselves are equally inauthentic but the sum of these parts start to form our true identity in the in-between spaces. Their adaptability speaks to the ways that the racially triangulated position of the AAPI communities are forced to adapt and contort themselves to fit into the black/white binary of racial dynamics in the US."



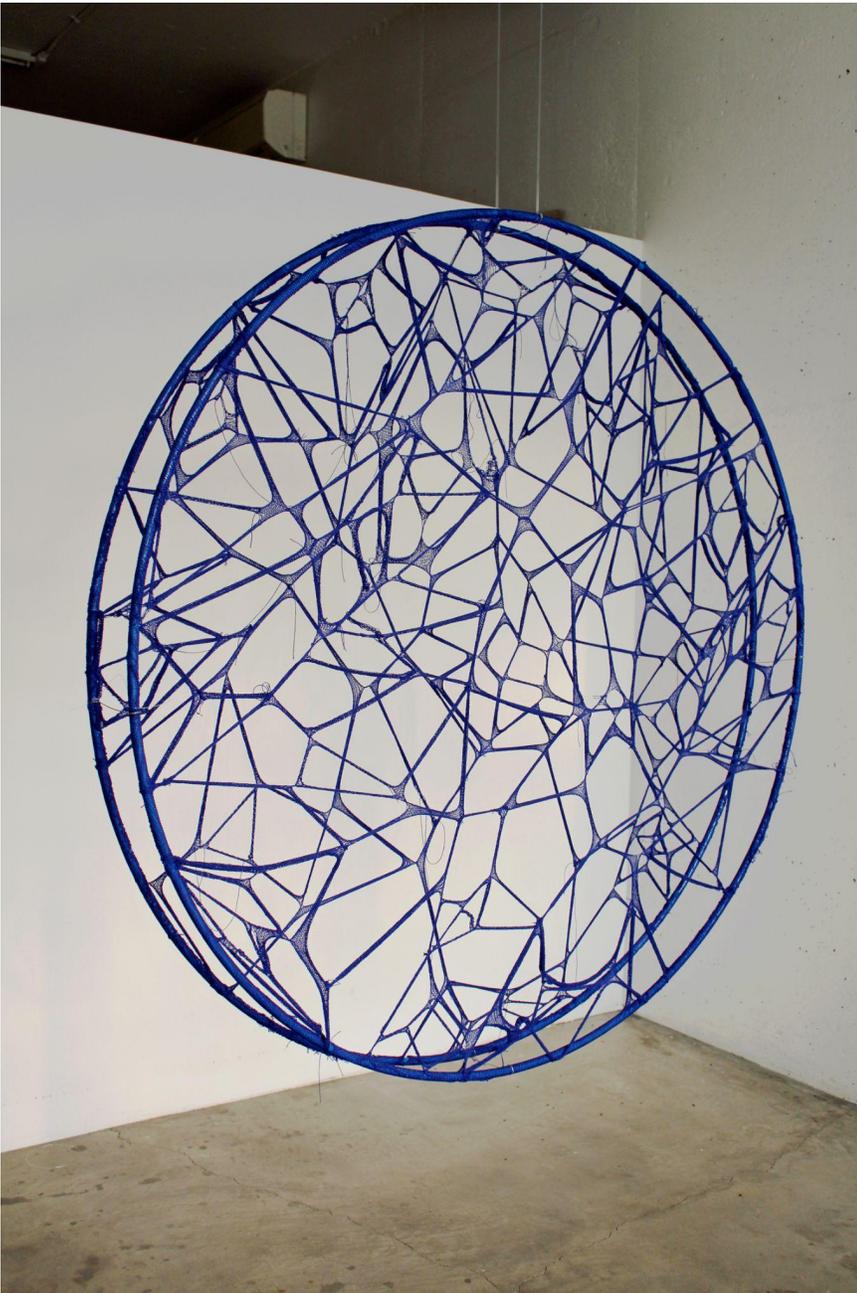
Phrase #2 from Partial Parallelogram (X)
Gouache, colored pencil, paper
dimensions variable

AMABELLE AGUILUZ

"Water is everything, it creates form, it is life. There is a direct link to how one can feel and how one can heal their bodies with water."

These works connect with the idea that we are all interconnected to the water element. In my personal experience, water has been the greatest teacher of patience, acceptance and learning. My connection to water has brought healing in my journey and has taught me to be present and open to each and every experience.

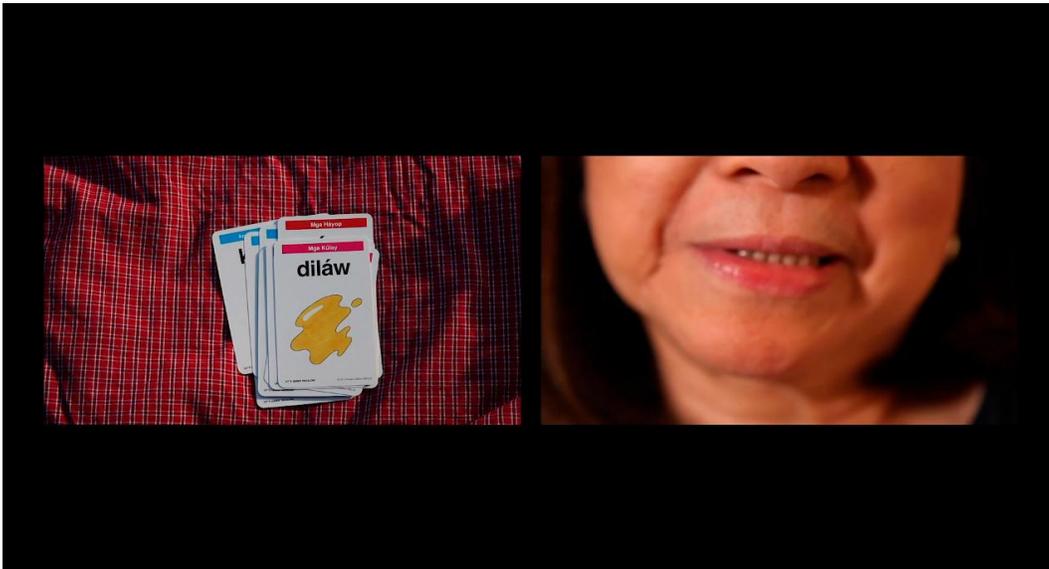
The flow of life and connecting to water using multiple modes of healing has supported me on a path of true authenticity and knowing. Water runs through our bodies. Water is infinite. Water is freedom. Water is a connection to the source. Water is memory and what brings me to wholeness, love and peace."



cycles, 2020
found materials and steel
55" W x 55" H x 4.5" D

KAT DE GUZMAN

“As an Asian-American, there seems to be a common feeling about not completely belonging to neither one’s Asian identity nor their American identity. I am learning to be my authentic self by embracing my Filipinx identity more than ever and unlearning the Westernized assimilation that I thought would help me get through, but was detrimental for myself. Overall, I accept that I will not reach a resolution about my identity as it is an ongoing process of both learning and unlearning. It motivates me to push forward the work I do as this is important for myself and the future Filipinx generations that are to come.”



*Nagsasalita Ka, Nagsasalita
Ako (Pt. 1)
2:30*

CHRISTINE YERIE LEE

“In Headroom, a hybrid word from the English and Korean translations for headbang, my mom and I perform imaginary rituals as a visceral process to create a dialogue between changing states of self and site. Hair is simultaneously dead and living, functioning as a tapestry of histories, biologies, and traditions. These body scores untangle, reverse, and abandon the directionality of determinism. The (un)raveling is a transference of memories, pain, and bliss, and transforms into a shared intergenerational heirloom that enables a reclamation of joy. In order to preserve traditions, we reinvent them.”



Headroom

life would be short

3:00

WOOHEE CHO

"The video starts and ends with two poetry that I wrote in the early covid19 outbreak. At that time, writing a poetry helped me figure out my emotions, feelings, not necessarily grounding, but more like liberating these challenging situations.

When I get to see these news about hate crime toward Asian Americans in this country, I couldn't process how I'm supposed to feel and react. The situation was so surreal to me that I was stuck in the home all the sudden while seeing these news. The news felt like almost getting detached from my real life, but at the same time they utterly affected me. These screen showed me a taxing reality, and then if I changed my sight from iPhone, everyday life was just there continuously. I was scared about mundanity, domesticity - how much detached they were sometimes.

Both reality made me feel unsafe, insecure in different way. I started filming my mundane life, I archived. About mundane life, I have a robot cleaner that cleans the house every 6PM. It's weirdly interesting. They're like company because they just came into my room every 6 to 7 PM. They hold me accountable. When they were stuck on wire or ran out of the battery in the middle of nowhere, I feel for them. It's like me being stuck in the middle of something but still trying to get through, and sometimes burned out. Sometimes it's really scary because they are trying to wipe out everything on the floor, even my body."



Singular
10:36

KRISTY CHOI

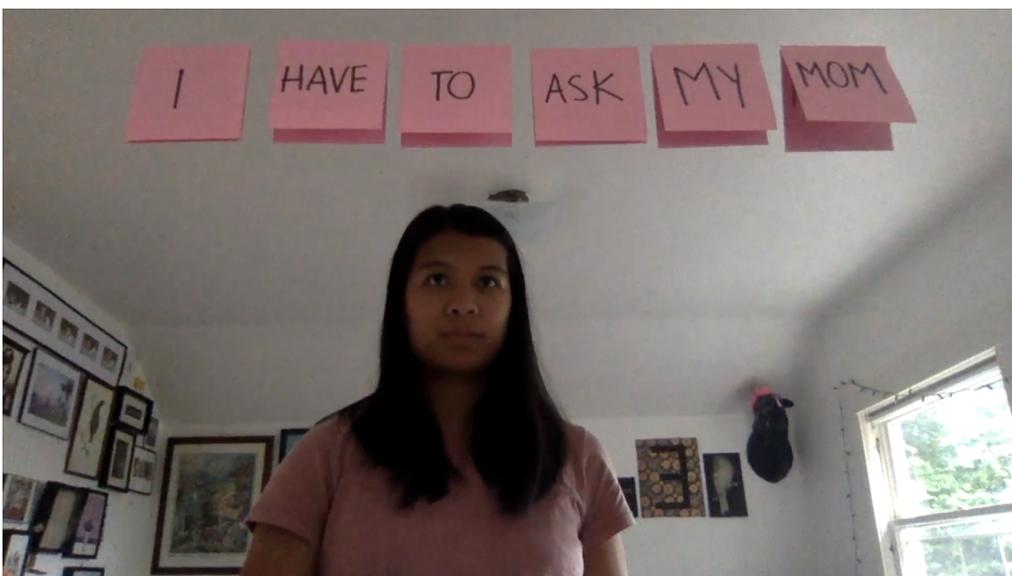
"Who were our mothers before they became our mothers? I believe the act of making can be a site of psychological and social rehearsal, giving people a reason to try out new forms of communication or performance that have real impact on their off-screen reality. HERSELVES is an attempt to unhaunt the silences in my relationship with my mother and to find new freedom in our relationship with each other."



Herselves
8:58

RACHEL LEE MILLENA

"My work "I HAVE TO ASK MY MOM" is a short filmed performance piece that explores the theme of belonging and authenticity specifically through examining my relationship with my mother. I struggle with expressing my love for her in the exact words "I love you", but as we know, there are many ways to authentically convey love that aren't through those words. The title means two things: first, questions I have to ask her motivated by curiosity and lack of knowledge about her inner self and life; and second, asking her permission to do literally anything: go to sleepovers, quit an activity, date boys, etc-- one of the most used phrases of my youth, where the answer would mostly be no. I wrote this piece about a year ago in the early throes of the pandemic, after not living at home with my mom for almost three years. I was really feeling the distance between us both physically and emotionally and wanted to show her I was thinking about her constantly even if I didn't have a traditional way of expressing it. At the same time, I was trying to prove to myself that this kind of art was something that I could create; that I belong as a writer, performer, creator--outside of the confined box I was putting myself in. And here it is, and here we are."



I have to ask my mom
10:30



ON BECOMING

1.	Farris, Crystalee	Untitled 41"x30", Inkjet print on archival paper	\$3,200	
2.	Shanahan Wang, Kelly	Wu Wei Patchwork 25" x 50", 100% xiang yun sha silk scraps	\$500	
3.	Koh, Emma	Prisoners of our own shame 24"x36", Acrylic print	\$950	
4.	Li, Jacquie	Reach 21"x15", Inkjet print on archival paper	\$300	
5.	Yang, Samuel	Service 16"x20", Digital photograph	\$150	
6.	Trinh, Julie	Our Yard 12" x 16", Digital photograph	\$60	
7.	Heo, Jeanne Ann	Becoming 21"x15", Inkjet print on archival paper	\$300	
8.	Yim, Nicole	Sisterhood 22"x28", Inkjet print on archival paper	\$200	



ON BECOMING

9.	Somera, Hannah	Kasiyahan 2' x 5', Preserved flora, Metal wire	\$1,100	
10.	Deng, Jireh/ Widyatmadja, Grace (collab)	Object Permanence 15" x 20", Visual art and poem	\$250	
11.	Lee, Christina	Killing Commendatore 11"x14", Inkjet print on rag paper	\$300	
12.		Off I Go (편다) 11"x14", Inkjet print on rag paper	\$300	
13.	Mohan, Priya	We Are 3D – III 8"x10", Giclee print	\$250	
14.		We Are 3D – I 7" x 9", Giclee print	\$250	
15.		The Garden 5.6" x 6", Giclee print	\$225	
16.		Gazing 6.6" x 8.75", Giclee print	\$225	
17.	Yick, Leslie	10 WEAST 9x12" (each panel), Acrylic on canvas	\$222 each	



ON BECOMING

18.	Chi, Brenda	Mood 3.5"w x 6.5"h, Acrylic ink on red envelope	\$180	
19.	Nguyen, Yeu Q	A Smile Is a Beguiling Armor 11" x13", Macrame weaving with beads and chopstick	\$575	
20.	Wong, Miggie	Tapestry Weaving House 1601 5"x7", Weaving on paper	\$300	
21.		Tapestry Weaving House 1602 5"x7", Weaving on paper	\$300	
22.	Knecht, Leah	Dragon Lady 18.5H x 13.5W x 4"D, Kitchen drawer, fan, shuji on rice paper, transparency, comic, chopsticks, Japanese dragon puppet	\$980	
23.		Model Minority 17H x 13.5W x 3"D, Kitchen drawer, ivory Buddha, jewelry box, shuji on rice paper, model train, found objects	\$980	



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24.		Target Demographic 19H x 13.5W x 4"D, Kitchen drawer, transparency, resin, shuji on rice paper, brush holder, military figurines, comics, shooting target	\$980	
25.	Paik, Alex	Phrase #2 from Partial Parallelogram (X) Dimensions variable, Gouache, Colored pencil, Paper	\$1,000	
26.	Seo, Michelle	Vessel 2 (Brain) 6" x 6" x 9", Ceramic	\$250	
27.		Vessel 5 (Flower) 6" x 6" x 9", Ceramic	\$250	
28.	PLAYGROUND	Hecate I 2" x 15", Bronze Casting	NOT FOR SALE	
29.	Aguiluz, Amabelle	cycles 55" W x 55" H x 4.5" D, Found materials and steel, 2020	\$12,000	
30.	Wilmany, Jasmine Jean (Uyechi)	Portrait 001 20" x 16", Acrylic on canvas	\$4.42	
31.	Khou, Tevy	Séance and seers and death 22"x24", Archival giclee print, Framed	\$300	

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