

**ISEA2017**  
**23rd INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART**  
**XVI INTERNATIONAL IMAGE FESTIVAL**  
**LEARNING CALL**

- Title

The Relationship Between Hmong Women and Hmong Fashion in the Central Valley

- Duration (only workshops and tutorials)

Half day \_\_\_\_ Full day \_\_\_\_

- Organizers and presenters' names and affiliations

Douagee Cheng  
Glenda Drew

- Abstract (ready for diffusion). 200 words maximum.

This project examines the relationship between Hmong fashion and Hmong women in the Central Valley. Hmong women have assimilated into the American culture yet they continue to negotiate their identities through the commercialization and consumption of Hmong fashion. Through this cultural authentication framework, Hmong women are agents of change by selecting, characterizing, incorporating, and transforming Hmong fashion trends and techniques. Social media and Hmong media have become major sites for transmitting trends. Increase in personal capital of Hmong women fosters the growth of the Hmong fashion industry. The qualitative research examines personal experiences and observations of Hmong women who identify as entrepreneurs, producers, consumers, and self-designers in the Hmong fashion industry. The analysis of historical data and artifact collection constructs a timeline of fashion trends suggesting three time periods: Wrap Turban Era (Early 20th Century-1975), French Coin Era (1975-2000), and Eclectic Fusion (2000-present). The interactive website is a resource page for this research. It allows users to access datas collected and an archive of Hmong fashion photos.

- Rationale, instructional methods, and description

This project datas, original artworks, and photography will come from the creator and her research partner. However, photographs from exhibition like the Hmong Story 40 will be cited and use. The photo archive uses a js library and the data collection will use the d3.js library.

- Plan to solicit participation (only workshops and tutorials)

- URL of website (only workshops and tutorials)

- Technical Rider. Please provide the requirements (technological equipment, materials and characteristics of space) (only workshops and tutorials)

- Biographies of the Author(s).

Douagee Cheng is a current UC Davis student majoring in Design with a double minor in Textiles and Clothing and Community and Regional Development. She has showcased two collections at the UC Davis Annual Picnic Day Fashion Show hosted from the Design Department. Both of these collections took inspirations from her identity as a Hmong woman. Her major in Design allows for a creative work yet constructive criticism on different platforms. Her minor in Textiles and Clothing aids in analyzing the construction and changes in trend of Hmong clothing through the sociology of fashion. Her minor in Community and Regional Development also brings to light to look at other theories and concepts that will apply to the cultural identity of Hmong women in the roles that they play in their community. Moreover, she is connected to the Hmong community in Sacramento through an outreach of youth higher education

with the Hmong Student Union at UC Davis. Outside of school, she is a part of the Hmong pageant community in California who earned the title 2nd Runner Up Miss SeaGames USA 2014.

**Author:**

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Organization:

Web page:

**Title:** The Relationship Between Hmong Women and Hmong Fashion in the Central Valley

**Abstract:** This project examines the relationship between Hmong fashion and Hmong women in the Central Valley. Hmong women have assimilated into the American culture yet they continue to negotiate their identities through the commercialization and consumption of Hmong fashion. Through this cultural authentication framework, Hmong women are agents of change by selecting, characterizing, incorporating, and transforming Hmong fashion trends and techniques. Social media and Hmong media have become major sites for transmitting trends. Increase in personal capital of Hmong women fosters the growth of the Hmong fashion industry. The qualitative research examines personal experiences and observations of Hmong women who identify as entrepreneurs, producers, consumers, and self-designers in the Hmong fashion industry. The analysis of historical data and artifact collection constructs a timeline of fashion trends suggesting three time periods: Wrap Turban Era (Early 20th Century-1975), French Coin Era (1975-2000), and Eclectic Fusion (2000-present). The interactive website is a resource page for this research. It allows users to access datas collected and an archive of Hmong fashion photos.

**Keywords:** Hmong Women, Hmong Fashion, Agency, Culture, Authentication,

**Sub-themes:** Please select one or more sub-themes

Media art, landscape and heritage

The cultural dimensions of bio-creation and peace

Design, Art, Science, and Technology