

University of California, Santa Barbara  
Davidson Library  
Department of Special Collections  
California Ethnic and Multicultural Archives

**GUIDE TO  
THE SELF HELP GRAPHICS ARCHIVES  
1960 – 2003 [bulk 1972-1992]**

**Collection Number:** CEMA 3

**Size Collection:** 27 linear feet of organizational records and four hundred sixty six silk screen prints.

**Acquisition Information:** Donated by Self Help Graphics & Art, Inc., 1986-2004

**Access restrictions:** None

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**Location:** Del Norte

## ORGANIZATIONAL HISTORY

Self-Help Graphics & Art, Inc. is a non-profit organization and serves as an important cultural arts center that has encouraged and promoted Chicano art in the Los Angeles community and beyond.

The seeds of what would become Self-Help Graphics & Art, Inc. were planted in 1970 during the height of the Chicano Civil Rights movement when two young Mexican artists, Carlos Bueno and Antonio Ibañez and several Chicano artists, including Frank Hernandez, met Franciscan nun and Temple University-trained Master Artist, Sister Karen Bocalero. Reflective of the contemporary social and political climate, Bueno and Ibañez were frustrated by the inaccessibility and lack of facilities available to young Chicanos wishing to develop their talents as artists. The cost of private art schools was prohibitive to most Chicanos. While it is generally conceded that art is an intensely personal expression that holds no creative boundaries, some in the art world did not yet accept the concept of a unique Chicano art that would serve as an expression of cultural values. In this context, they set out to develop a plan that would remedy this situation; a plan that would not only serve the needs of aspiring Chicano artists, but that would also serve the greater East Los Angeles community.

Long hours of careful planning and canvassing the community for support ultimately paid off. With a grant from the Order of the Sisters of St. Francis, the trio (who by this time were joined by others interested in serving their cause) were able to acquire 2,000 square feet of space that had once served as a gymnasium in the heart of East Los Angeles. Its subsequent conversion into an art studio and gallery enabled the group to open the doors of Self-Help Graphics in 1972. The organization was so well-received by the surrounding community and by aspiring artists that operations soon outgrew the 2,000 square foot facility. Continuing the search for funding through public as well as private resources, a grant from the Campaign for Human Development in 1973 enabled SHGA to acquire an additional 7,000 square feet adjacent to the existing studio and gallery space.

Once Self-Help Graphics & Art was firmly established as an art center, the core members of the group began to think beyond the walls of the studio and imagine how in addition to developing their own talents and furthering Chicano art, they could reach out in a way that would benefit the greater East Los Angeles community. Placed in its larger historical context, Self-Help Graphics & Art's efforts may be seen as a microcosm of the macrocosmic Chicano Power movement of the late 1960s and early 1970s. One of the goals of this movement was to foster an appreciation for Chicano roots. Chicano activists placed an emphasis on their mesoamerican past rather than on their European Spanish heritage. Many contemporary activists argued that rather than honoring and preserving this heritage, the dominant Anglo socio-cultural norms were eroding the indigenous culture. Like these activists, Self-Help Graphics & Art feared that within such an atmosphere, young Chicanos would not only soon forget their cultural values, but would also develop a negative sense of their heritage and of themselves in light of the Anglo socio-cultural practices and values being taught in the public school system and disseminated by the popular media.

Self-Help Graphics & Art spent long hours developing and planning ways through which in addition to exposing barrio children to a variety of artistic media, they could utilize art forms to instill within these children a positive sense of self, community, and culture. Many of the children that Self-Help Graphics & Art wished to help were either immigrants themselves, or the sons and daughters of immigrants not far removed from their Mexican past. Since participation in art does not require a sophisticated command of spoken or written language, art was perceived as an excellent vehicle by which to achieve this end.

While Self-Help Graphics & Art held workshops on its premises to educate neighborhood children (as well as adults) about art and culture, the sheer physical geography of East Los Angeles isolated much of the target group from their services. In an effort to remedy this shortcoming, they set out to devise a plan that would bring the art studio to the surrounding community.

In August 1975, following an exhaustive fund raising campaign, Self-Help Graphics & Art instituted the Barrio Mobile Art Studio. The organization acquired and customized a van for this purpose. This specially equipped van introduced children to filmmaking, silkscreen, photography, sculpture, batik, painting, and puppetry. Through contract with the Los Angeles Unified School District, Self-Help Graphics & Art was able to bring its program to

various East Los Angeles elementary schools and thus provide a level of multicultural education in the arts to children who currently had none in their curriculum. The Barrio Mobile Art Studio program was enormously successful and well-received by students, teachers, school administrators, and civic leaders. It remained in operation until Self-Help Graphics & Art phased out the program in 1985. Arguably, the Barrio Mobile Art Studio served as a prototype for the types of multicultural curriculum programs that the Los Angeles Unified School District would later adopt.

Self-Help Graphics & Art has played an active role in community affairs. Included among these activities are the sponsoring of numerous workshops and art exhibitions. Ever since 1974 the organization staged the now nationally recognized East Los Angeles Día de los Muertos Celebration. This holiday, which is traditionally celebrated on November 1 and has its origins in Mexico, was originally conceived of as a one-time celebration to be staged by Self-Help Graphics & Art. The following year the community demand for this event was so great that the organization decided to continue sponsoring the annual event. With support from the National Endowment for the Arts and the National Endowment for the Humanities, the East Los Angeles Día de los Muertos celebration grew into an event that attracted national attention. The elaborate celebration continued to survive and thrive not only because of grant money received from numerous public agencies and private foundations, but through the widespread community support that served as the backbone for producing the celebration. This three day celebration accomplished some of Self-Help Graphics & Art's goals by educating East Los Angeles residents of their heritage, introducing them to the creative processes involved in art, and ultimately, helping to build a stronger community. By 1985, the Día de los Muertos celebration had become so popular among the residents of East Los Angeles that the program could be sustained without the primary support of Self-Help Graphics & Art. With assurance that others would take up the responsibility for planning and organizing the event, the organization decided to take a secondary role in staging the celebration. Such a role allowed SHGA to devote more time and energy to the primary reason behind its founding: furthering Chicano Art and providing a training ground for aspiring Chicano artists.

Self-Help Graphics & Art has developed a national reputation for the exceptional quality of the screenprints produced by artists at the facility, while its private gallery, the Galería Otra Vez, also receives much praise and is well-recognized as an important arena for exhibiting artists' works. With its continued emphasis on advancing Chicano art, Self-Help Graphics & Art remains one of the most important centers in the country for training Chicano artists.

## SCOPE NOTE

The Self-Help Graphics & Art, Inc. Collection (SHGA) consists of eight series distributed among fifty-seven archival boxes that occupy twenty-seven linear feet of space. These boxes hold information pertaining to the everyday operation of SHGA. In addition, the collection contains one hundred twenty-nine silk screens that were produced at the East Los Angeles facility. There are eight portfolio containers for the silk screen prints. The organizational records cover the years 1960-1992, while the silk screen collection holds works that were produced between 1983-1991. The collection is arranged in the eight series as follows:

## SERIES DESCRIPTIONS

**Series I: Internal Administrative Records, 1960-1992.** Series I consists of seven subseries and is housed in nineteen archival boxes.

**Subseries I Correspondence, 1960-1992,** is comprised of both incoming and outgoing correspondence. Much of the incoming correspondence (arranged alphabetically by sender) are letters of support from various public and private institutions. These letters call attention to the valuable social and cultural benefits provided to the East Los Angeles area as a result of the community activities sponsored by Self-Help Graphics & Art. Outgoing correspondence (arranged chronologically) largely consists of copies of letters and reports which were mailed to current and potential financial supporters in an effort to keep them apprised of the services SHGA provided to the community, as well as to inform them of the successes of its outreach programs. Public relations materials of this kind were used to acquire future support and to help ensure continued support from those already financially

assisting SHGA. The multitude of outgoing correspondence found in subseries I reflects the tireless efforts of a grassroots organization struggling to secure funding for continued operation.

**Subseries II, Educational Programs, 1972-1992** consists of documents which may be used to trace SHGA's efforts to expose the low-income and otherwise culturally isolated East Los Angeles community to various types of art media and techniques for producing art. In addition to developing an appreciation for the arts, the participants in these SHGA- sponsored educational programs were encouraged to use art as means of cultural expression. Another goal of SHGA's programs was to instill within each participant a sense of pride in his or her Chicano culture. In addition to housing documents which describe the educational programs implemented by SHGA at local public and private schools, this subseries consists of information pertaining to the many programs sponsored at locations throughout the East Los Angeles community, as well as those held at the SHGA Avenida Cesar Chavez facilities. Of particular interest are the contracts between the Los Angeles Unified School District and SHGA which outlined the policies and guidelines for services rendered by SHGA to the District. Also of interest are documents which detail the program agenda and goals of the activities which SHGA developed for the many East Los Angeles schools it visited.

**Subseries III, Exhibitions, 1980-1990** consists of loan agreements, print purchase receipts, and documents relating to exhibitions sponsored by SHGA. The organization has sponsored exhibitions and loaned prints to galleries both nationally and internationally. While the exhibition documentation represents a small number of the exhibitions actually staged, the materials preserved in this subseries are indeed rich.

**Subseries IV, General, 1973-1991** consists of a wide variety of material which is related directly and indirectly to activities of SHGA during the years noted. Contracts for artworks commissioned by SHGA, minutes of meetings of various Chicano artist organizations, and information which highlights various Chicano issues on the state and local level are among the most significant holdings in this subseries. They reflect the social and political climate under which SHGA operated during various phases of its existence. (Minutes of SHGA staff meetings are found in subseries VI, **Personnel, 1972-1990**).

**Subseries V, Grant Proposals, Reports, and Applications, 1972-1989** is the largest subseries in Series I. The California Arts Council, the Campaign for Human Development, the City of Los Angeles, and the National Endowment for the Arts figure prominently among the many institutions which provided funding to SHGA. Documentation of various gifts and grants awarded by these agencies are a large part of this subseries. This subseries includes copies of applications for funds submitted to various public and private foundations, detailed proposals of the programs for which SHGA requested funding, and actual contracts between SHGA and various supporters. These contracts reveal the amount of the grant and detail the provisions of the award. Included in this subseries are a multitude of letters of inquiry from Sister Karen Boccalero to various organizations requesting information on the types and conditions of grants offered by these groups. Also included are a number of replies from agencies which rejected SHGA's requests for support.

**Subseries VI, Newspapers, Magazines, and Miscellaneous Articles, 1971-1984** primarily consists of clippings which highlight the accomplishments of and services provided by SHGA. Most of the articles in this subseries deal in general with SHGA's activities and programs. Articles which deal primarily with the Barrio Mobile Art Studio and the Día de los Muertos will be found in their appropriate series. The clippings in this subseries were originally found in Spanish as well as English language publications. There are also materials which do not deal directly with the activities of SHGA, but were housed in the organizational files of SHGA and are retained in this collection at the request of Sister Karen Boccalero.

SHGA subscribed to numerous periodicals which focused on Chicano art and culture. These periodicals, which SHGA kept among their organizational files for reference, were not produced by SHGA, and because they are among the titles that are already held by the Davidson Library, they have been removed from the SHGA archives.

**Subseries VII, Personnel, 1972-1990**, the final subseries in Series I, holds applications, resumes, and other personnel-related documents pertaining to artists and other staff employed by SHGA. These records, however, provide only an impressionistic view of SHGA's personnel history and should not be interpreted as a complete

collection of the personnel files of all those who were a part of SHGA during the 1972-1990 period. Such detailed records of a potentially sensitive nature have not yet been made available by SHGA. Included in this subseries is an incomplete collection of SHGA staff meeting minutes which illuminate the decision making process of, and issues dealt with, at SHGA.

**Series II, Barrio Mobile Art Studio, 1972-1986 (BMAS)**, is divided into seven subseries and is distributed among twelve archival boxes. Subseries I, **Correspondence, 1974-1986**, consists of copies of letters written by teachers and other school officials in the Los Angeles Unified School District to state and local officials. The letters inform these officials of the Barrio Mobile Art Studio's valuable service to the district's school children. School employees urged these officials to support SHGA's request for grants from city, county, and state agencies. Four of the seven folders in this subseries contain "thank you" notes written by school children expressing gratitude to BMAS staff artists for visiting their schools and for introducing them to various artistic media.

**Subseries II, General, 1975-1980**, consists of a variety of documents relating to the daily operation of the Barrio Mobile Art Studio program. This subseries provides a wealth of information on the many schools visited by the mobile studio. Of particular interest are copies of the worksheets that were distributed to the school children during BMAS visits, as well as the detailed lesson plans developed by the staff artists. These items testify to the careful planning that went into each mobile studio visit. Also included in this subseries are evaluations of the program by teachers whose classrooms were visited by the BMAS. These short-answer evaluations shed light on what the school teachers perceived to be the strengths and weaknesses of the BMAS educational program.

**Subseries III, Grant Proposals, Reports, and Applications, 1974-1979**, consists of eleven file folders of documents relating to SHGA's efforts to secure funds for the continuation of the BMAS program. This subseries contains applications to the California Arts Council as well as to local fund-granting agencies. Because most agencies required that SHGA submit with the grant application information about the BMAS program's operation, the goals and objectives of the program, and a projected budget, richly detailed program descriptions as well as information about BMAS operations costs may be gleaned from the documents.

**Subseries IV, Newspaper and Magazine Articles, 1976-1978**, is the smallest of the seven subseries in Series II. This subseries consists of a selection of articles from English as well as Spanish language publications. While the majority of these articles survey the history and accomplishments of the Barrio Mobile Art Studio, there are a few which highlight other SHGA endeavors, such as the Galería Otra Vez, and focus on SHGA personalities, such as Carlos Bueno and Antonio Ibañez.

**Subseries V, Personnel, 1972-1988**, is comprised of six file folders and contains copies of various personnel-related documents, such as employment applications and program evaluation forms. Like the personnel subseries in the series I, there are no files in this subseries which give detailed information on individual artists associated with SHGA. Included here, however, is a thin file folder with material that deals exclusively with the career of Carlos Bueno, one of the founding artists of SHGA.

**Subseries VI, Photographs, Negatives, and Slides, 1973-1982**, is housed in six archival boxes. The vast majority of the photographs in this subseries were taken by SHGA staff members. These photographs document many of the BMAS visits to schools and artists at work in the SHGA Avenida Cesar Chavez facilities. Two of the forty-five folders in this subseries consist of photographic prints purchased by SHGA. These are primarily comprised of photographs of pre-Columbian architectural ruins, sculpture, pottery, paintings, and other artifacts from Latin and South America. Also included are candid photographs of contemporary indigenous peoples from the regions noted above. The items noted above served as visual tools for artists wishing to study their cultural roots and incorporate old world techniques and subjects into contemporary Chicano art.

**Subseries VII, Color Photocopies, Flyers, and Invitations, 1977-1978**, holds seven file folders of color photocopies and one of flyers and invitations. Many of the color photocopies capture the activities of artists and children at work at the BMAS and in the SHGA studio. Others are of the works produced by the SHGA artists. Still others are photographic reproductions of well known pieces of art from a variety of cultures from several periods in the history of art. Included in this subseries are many color photocopies of photographs of Latin and South

American indigenous peoples. SHGA sponsors numerous activities at its Avenida Cesar Chavez facility and receives a multitude of invitations from groups and institutions hosting workshops, art shows, and other community activities. Preserved in this subseries is both a selection of flyers distributed by SHGA announcing activities at its studio, and many of the invitations that it received.

**Series III, El Día de los Muertos, (Day of the Dead), 1960-1991**, is divided into seven subseries and is housed in six archival boxes. Subseries I, **Correspondence 1974-1987**, consists of both incoming and outgoing correspondence and is held in two file folders. The incoming correspondence is primarily from children to members of the SHGA staff. These are "thank you" letters which were written in appreciation of the staff for visiting classrooms during the Día de los Muertos holiday season. The one folder in this subseries which holds the outgoing correspondence consists of three letters.

**Subseries II, General 1971-1991**, consists of nine file folders. This subseries contains a series of documents (such as applications for parade permits and insurance contracts) which reflect the bureaucratic processes involved in staging the Día de los Muertos celebration (technically a private event) on public property. Included in this subseries are copies of the itinerary of activities planned by SHGA for the Día de los Muertos celebration. Unlike Series II, the General subseries in Series III does not hold extensive or detailed information on the lesson plans that SHGA staff used when presenting Día de los Muertos to local elementary schools. Curriculum information of this kind is embedded in subseries III (please see its description for details).

**Subseries III, Grant Proposals, Reports, and Applications 1976-1983**, is the largest subseries in Series III. This subseries contains twenty-four file folders, most of which hold applications for federally supported grants. The applications seek support for the Día de los Muertos parade and celebration -- the single most costly and widely attended event sponsored by SHGA up until 1985 when it discontinued being its primary organizer. Most of the grant applications in this subseries were to the National Endowment for the Arts (NEA) and to the National Endowment for the Humanities (NEH). In order to evaluate requests for financial support, both the NEA and NEH required that detailed reports attesting to a project's past or potential success and cultural value be submitted with the grant application. As a result of these reports, a wealth of detailed information on the Día de los Muertos celebration may be found in this subseries. In addition to the detailed curriculum plans which deal with the Day of the Dead holiday that were used by the Barrio Mobile Art Studio staff, newspaper clippings, photographs, and negatives also accompany the reports and will be valuable to researchers.

**Subseries IV, Magazine, Newspaper, Journal, and Miscellaneous Articles, 1968-1991**, holds an extensive collection of materials which deal almost exclusively with the Día de los Muertos. Most of the articles in this subseries were originally featured in Spanish as well as English language publications, however, SHGA also produced several short articles for publicity and cultural education purposes. These articles are found in this subseries.

**Subseries V, Photographs, Negatives, and Slides, 1960-1985**, is contained in seventeen file folders. The vast majority of the photographs and slides were taken by SHGA staff members in an effort to document the festivities of Día de los Muertos celebration. Also included is a sampling of photographs of the holiday as celebrated in Mexico. See also series V.

**Subseries VI, Color Photocopies, Flyers, Invitations, and Posters, 1975-1986**, is contained in five file folders. Included in this subseries are photographs documenting activities at the SHGA facilities, posters and flyers announcing SHGA's upcoming events, and photocopies of SHGA-produced essays that inform potential celebration participants of the Día de los Muertos historical background and cultural significance. The flyers distributed by SHGA are in themselves illustrative of the type of art produced by SHGA during the Día de los Muertos celebration.

**Subseries VII, Notecards, n.d.**, the final subseries in Series III, consists of two folders of notecards produced and sold by SHGA artists during the Día de los Muertos celebration.

**Series IV, Magazine, Newspaper, Journal, and Miscellaneous Articles, 1963-1991**, houses fifty-six file folders of documents which cover a wide variety of topics. Many of the articles in this collection do not deal exclusively with SHGA, rather, they address East Los Angeles community issues which indirectly affected SHGA. Others focus on Chicanos at the state, local, and national level. It should be noted that this collection is not limited to clippings; many of the file folders contain entire periodicals. These range from scholarly journals to other artists' newsletters and journals, and from community publications (such as social directories) to Chicano popular culture magazines. Included in this collection are a variety of pamphlets, booklets, and brochures which call attention to a multitude of Chicano concerns and issues. Of particular interest is a ninety-nine page booklet titled *Art in Education Approach*. This work was written by SHGA staff members and published by the organization in 1983. The illustrated booklet describes in detail the Exemplary Arts Project and the activities and approaches that SHGA developed to use in their elementary school multicultural education programs. This publication booklet was written to serve as a manual for teachers wishing to use art in the classroom.

**Series V-Photographs, Negatives and Slides, 1920-1991.** This series consists of four archival boxes that hold an impressive array of photographs capturing many subjects and spanning six decades. Additionally there are seventeen slide albums which contain a voluminous collection of visual images. Within this series are dozens of black and white photographs of members of the Los Angeles Chicano community. Many of these photographs are not dated, but most of them were presumably taken between 1920 and 1950. Notable among the many photographs of SHGA staff members in this series are several large, color, glossy prints of artist Linda Vallejo instructing senior citizens how to paint self-portraits. Unique to the Series V is a collection of several photographs of art shows that were held at SHGA's Galería Otra Vez. Of special interest in this series are several photographic proofs documenting United Farm Workers' leader, César Chavez, and episodes of the farm workers' movement, as well as an additional set of proofs which show members of the Chicano student organization, MECHA rallying in protest of the 1978 *Bakke v. the University of California Supreme Court* decision. The series' prominent feature is a large collection of slides. Housed in 13 albums, these slides provide visual images of various art works such as assemblage, graphic arts, drawings, indigenous Chicano art, installation art, murals, paintings, performance and conceptual art, photographs, and sculptures related to the SHGA, and of center activities and programs. These slides are an unusually rich source of Chicano art and culture. **A separate catalog is available for this slide collection. See Appendices A and B covering the years 1973-2003.**

**Series VI, Color Photocopies, Flyers, Invitations, and Posters, 1973-1992**, is held in forty-one file folders housed in five archival boxes. Many of the color photocopies picture SHGA staff at work in the Avenida Cesar Chavez studio while others are of the artists' works. In some cases, the photocopies are mounted on paperboard. Also included in this collection is a multitude of invitations to community events both sent from, and received by, SHGA.

**Series VII-Note Cards, n.d.** Series VII, the last series in the SHGA archives is housed in two archival boxes. This collection of notecards and postcards consists of cards whose cover designs were created by use of metal plate etchings and through the silkscreen process. While none of the notecards in this series are dated, the names of the particular artist or artists responsible for their creation are written on the flap of the glassine envelope in which they are stored. The images depicted on the covers of these cards range from animals, to humans, to Aztec designs, to abstract drawing. Folder four of box 40 is the only folder in this series which has postcards. Most of these announce some event sponsored by SHGA. The front of each card possesses an original design created by one of the many SHGA artists.

**Series VIII-Graphic Arts and Poster Collection.** Series VIII represents the voluminous serigraph and poster collections in this archive. The collection presently consists of 466 serigraphic prints and an assortment of posters. Self-Help Graphics & Art is one of the most active and prolific Chicano silk screen poster workshop collectives in the country. Nowhere is this more evident than in its Atelier Screen Print program, which began in 1983 to provide emerging artists with the opportunity to practice their creative talents and to help them gain exposure. The Atelier program has two goals: to bring some of California's best Chicano artists together in a collaborative atmosphere where they can create fine art serigraphs, and to generate income from the sales of their artwork to help perpetuate the program.

Many of the now-prominent Chicano/Latino artists produced their early work at Self-Help Graphics; such artists include Carlos Almaraz, Michael Amescua, Barbara Carrasco, Yreina Cervantez, Richard Duardo, Diane Gamboa, Antonio Ibanez, Leo Limon, and Michael Ponce, to name a few. The silk screen collection is a rich source of documentation and reflects the evolution of the Chicano art movement. A diversity of themes, including social, political, and cultural issues, are represented in these intense and personal artistic statements.

There have been three master printers involved in the Atelier program from its inception in 1983 to the present. The first was Stephen Grace, responsible for producing Ateliers I through VII. His tenure as a master printer with the program is represented by sixty archival quality limited edition prints by forty-two artists. Grace's successor, Oscar Duardo, is the brother of the renowned artist and master printer Richard Duardo. In addition to maintaining Self-Help Graphics' high standards of printing, the former Durado is someone whose talent and commitment has sparked considerable enthusiasm and creativity at Self-Help Graphics. Duardo's successor José Alpuche, continued Self-Help Graphics fine print-making tradition. **A separate catalog is available for this series. See Appendix C for a complete guide.**

## OVERSIZE

Oversize materials (which include but are not limited to posters and flyers) that were too large to be included in legal sized archival boxes have been removed from their original series and placed in a flat box for preservation purposes. If an item has been removed from its original series and placed in oversize, a note indicating its location in oversize has been left in the original place of the item.



## CONTAINER LISTING FOR THE SELF HELP GRAPHICS ARCHIVES

### SERIES I-INTERNAL ADMINISTRATIVE RECORDS, 1960-1992

Box	Folder	Contents
<b>Correspondence, Incoming, 1971-1984</b>		
1	1	About Productions-Aztlán Multiples
1	2	Bakersfield College-Bustamante
1	3	Cafe Cultural-(California, State of) Governors Office
1	4	California State University, Dominguez Hills-Centro Cultural de la Raza
1	5	Centro de Estudios Economicos y Sociales del Tercer Mundo A.C.-Cuadra
1	6	Dallas, City of-Dorothy Chandler Pavilion
1	7	East Long Beach Neighborhood Center, Inc.-The Exhibit Planners
2	1	Family Health Center-Future Perfect
2	2	Galería de la Raza-Guldeman
2	3	Hakim-Hydro Engineering
2	4	ICVC-Kramer
2	5	Labate-Lorraine
2	6	Los Angeles Area Chamber of Commerce (Los Angeles, City of) Los Angeles Street Scene Fest
2	7	(Los Angeles, City of) Mayor's Office-Personnel Department
2	8	Los Angeles City Schools-(Los Angeles, County of) Urban Affairs, Department of
2	9	Los Angeles County Art Education Council-Los Angeles Weekly
2	10	Los Dos Streetscapers-Lundgren
3	1	Macías-The Music Center Mercado
3	2	Nasrallah-Outram
3	3	P & R Secretarial Service-Publishers Association of Southern California (PASCAL)
3	4	Rafferty-Ryan
3	5	Saint Josephs' School-System Development Corporation
3	6	Taller Mexicano de Grabado-Trojan Security Services, Inc.
3	7	Ukrainian Art Center-University of California, Irvine
3	8	University of California, Los Angeles-University of Wollongong
4	1	Vaca-Vracko Finishing
4	2	Wachtell-Zucht
<b>Correspondence, Outgoing, 1960-1992</b>		
4	3	Inactive, 1960-1975
4	4	Inactive, 1976
4	5	Funding: Letters of Request, 1971-1976
4	6	Campaign for Human Development(CHD), 1974
4	7	Publicity Correspondence, 1974-1976
4	8-9	1977
4	10	1978
5	1	1979
5	2	1980-1982
5	3	1983-1985
5	4	1986-1988
5	5	1989-1992
5	6	n.d.

### **Educational Programs, 1972-1992**

5	7	Art Activity Workshop, 1977
5	8	Artists in Schools and Communities, 1977
5	9	Batik Classes, [1975]
5	10	Children's Exhibit-Rio Hondo College, Arrangements for Exhibition, 1983
5	11	Children's Summer Arts Program, 1972-1974
5	12	Contact Sheets, 1979-1980
5	13	Etching Workshop, 1991
5	14	Etching Workshop, 1992

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
6	1	Evaluation Forms, n.d.
6	2	Exemplary Arts in Education Program-El Rancho School District, Pico Rivera, 1981-1982
6	3	Exemplary Arts in Education Program-El Rancho School District, Pico River, 1982-1983
6	4	Experimental Silkscreen Atelier Evaluation Form, 1985- 1986
6	5	Life Drawing Workshop (Otis Art Institute of Parson's School of Design), Summer 1983
6	6	Life Drawing Workshop, 1984-1985
6	7	Los Angeles City College-Contracts and Information, 1977-1978
6	8	Los Angeles City Schools Information (Bi-cultural Programs, Health Education and Welfare News-Los Angeles Unified School District), 1976-1977
6	9	Maravilla Youth and Senior Citizen Organizational Project(MYSCOP) Food Co-op, 1980
6	10	Monoprint Silkscreen Workshop, 1987-1988
7	1	Multicultural Arts Program-Herb Workshop Packet, 1980
7	2	Multicultural Arts Program-Workshop Packet, 1980-1981
7	3	Multicultural Program Los Angeles School District Contacts, 1977-1979
7	4	Multicultural School Contracts, Policies, Procedures, Responsibilities, Sample Forms, etc., 1979
7	5	Multicultural School Contracts, 1980
7	6	New Directions: Los Angeles City College, 1972-1974
7	7	Packet for Presentation to Schools for Multicultural Program, 1978
7	8	Printing Workshop, 1988-1990
7	9	Resource Contact Sheets for Visiting Artists Program, 1984
7	10	Self-Help Graphics & Art, Inc. Program Outlines, 1975
7	11	Self-Help Graphics & Art, Inc. Workshops, 1973-1975
7	12	Silkscreen/Watercolor Workshops, 1984-1985
7	13	Tuesday Night Film Series-List of Film Titles, 1974
7	14	Video Workshop, 1986-1990
V1127/VHS		KCET "Life and Times" n.d.

### **Exhibitions, 1980-1990**

8	1	Arrangements for Exhibitions, 1984-1986
8	2	Artists Donor Reports, n.d.
8	3	Atelier Program, 1983-1986
8	4	Chicano Art: Resistance & Affirmation (CARA) Exhibit at UCLA Wight Gallery, 1988
8	5	Donation of Art Work to the Seminario de Estudios Chicanos, 1988
8	6-7	Exhibition Print Program, 1990
8	8	"Fusion" Exhibition, 1985
8	9	Galeria Otra Vez Exhibitions, 1980-1981
8	10	"Grafica Chicana" at Museo del Chopo, Mexico City, 1984

8	11	International Exhibitions, 1987-1988
8	12	Inventory List of Art Prints for Exhibits & Consignments, 1984-1985
8	13	Letter from Seminario de Estudios Chicanos y Fronteras Requesting Donations of Art Work, 1990
8	14	Loan Agreements, 1986-1987
8	15	Prints on Consignment, 1984-1988

Box	Folder	Contents
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9	1	Resource Contact Sheets, 1984-1986
9	2	"Social Commentary-Selected Self-Help Graphic Prints," 1988
9	3	"Taller de Seragrafia," IV International Festival de la Raza, Tijuana, Mexico, 1987
9	4	"Taller de Seragrafia," Bills, 1987-1989
9	5	Traveling Exhibitions, 1985-1986
9	6	Miscellaneous, 1985-1986

**General, 1973-1991**

9	7	Articles of Incorporation, By-laws and Social Action Through Art Proposal, 1973
9	8	Artists Union for Revolutionary Art(AURA) Minutes, 1975
9	9	Atlantic Swimming Pool Mural, 1980-1981
9	10	Bank of America Mural Contract, 1975
9	11	California Arts Council-Bills, 1978
9	12	California Coalition of Hispanic Organizations, 1978
9	13	Caltrans Ceramic Tile Community Mural, 1979
9	14	Centro Leadership, Training and Development Project Description, 1978
9	15	Certificate of Appreciation, 1976
9	16	"Cholo Film Treatment" by Moises Medina, 1976
9	17	City Arts Program-Agreement, Invoices and Documentation Lists, 1979
9	18	Community Arts Programs in Los Angeles-Draft, 1977-1978
9	19	Concilio de Arte Popular, 1977-1978
9	20	Donation Slips, 1976-1978
9	21	Downtown Gallery Exhibits, 1983
9	22	El Rancho Unified School District Directory, 1980-1981
9	23	Estimates for Tile Mural, 1980
10	1	Governor's Statewide Chicana Issues Conference, 1980
10	2	Governor's Statewide Chicana Issues Conference- Invoices, 1980
10	3	Guest Lectures-Speakers and Topics
10	4	Los Angeles Task Force on the Arts, Preliminary Working Document, August 29, 1986
10	5	Mailing List, 1984-1985
10	6	Meeting of Chicano Artists on Bicentennial Committee, 1975
10	7	Model Release Agreement, 1974
10	8	National Association Pro-Spanish Speaking Elderly, 1976
10	9	OJOS Mailing List, 1974-1975
10	10	Our Lady of Guadalupe-Procession and Poster Contest, 1979-1984
10	11	Photocopies of Stencils by Carlos Buenos, 1976-1977
10	12	Photographic Study of La Cultura Del Barrio-Minutes of Meeting, 1974
10	13	Press Releases, 1985-1990
11	1	Prints Sold on the "Gil Plan," 1983-1987
11	2	Report on The Task Force on Hispanic American Arts, 1979
11	3	Schedule of Events, 1985-1986
11	4	Self-Help Graphics Completed Hall Reservation Contracts, 1983-1986
11	5	Self-Help Graphics & Art, Inc. Logos, 1974
11	6	VEX Alternative Space for Musicians-Flyers and Concept Proposal, 1980

11	7	Miscellaneous Items, 1976-1991
<b>Box</b>	<b>Folder</b>	<b>Contents</b>
		<b>Grant Proposals, Reports, &amp; Applications, 1970-1989</b>
11	8	Brody Arts Fund Application, 1988-1989
		<b>California Arts Council(CAC)</b>
11	9	Artistic and Administrative Development Grant, 1987-1989
11	10	Artists in Residence Grant, Linda Vallejo, 1979
11	11	Artists in Residence Grant, Margaret Garcia, 1987
11	12	Artists in Residence Proposals, 1979-1980
11	13	Artists in Schools and Community 1978-1979
12	1	1979
12	2-3	1980-1981
12	4	Contract for Multicultural Technical Assistance Program, 1989
12	5	Expanding Participation Funds Grant, 1980
12	6	Grant Application and Correspondence, 1976-1977
12	7	Miscellaneous Information, 1977
12	8	Multicultural Advancement Program Application, 1987-1989
12	9	Multicultural Grant Application and Supporting Materials, 1987-1988
12	10	Multicultural Grant Report, 1988-1989
		<b>Organizational Grant</b>
12	11-12	1977-1978
13	1	1977-1978
13	2-3	1978-1979
13	4	1979-1980
13	5	1982-1983
13	6	1984-1985
13	7	1986-1987
13	8	Silkscreen Project, 1976-1977
13	9	Technical Assistance Contract, Forms and Correspondence, 1978-1980
13	10	California Community Foundation, Grant Application, 1987
		<b>Campaign for Human Development (CHD)</b>
13	11	Proposal, copies, 1975
13	12	Proposal and Budget Sheet, 1976
13	13	Proposal and California Arts Council(CAC) Grant Agreement, 1972-1977
14	1	Proposal and Grant Application for Hispanic Filmmakers, 1975-1980
14	2	Quarterly Reports/Applications for Funding, 1973- 1974
14	3	CETA Title VI Grant (original), Affirmative Action Plan, Personnel Policies and Procedures, 1978
14	4	CETA Title VI and Public Art as Education Proposals, 1978
14	5	CETA Program-Yearly Summary Reports, 1980-1983
14	6	City of Los Angeles Arts Support Grant Application, 1987
		<b>City of Los Angeles Cultural Grant</b>
14	7	1984-1985
14	8	1985-1986
14	9	1986-1987

14	10	1987-1988
14	11	Conrad Hilton Foundation, 1974
14	12	Cultural News and Services Grant and CAC (original), 1977-1978
14	13	Dutch Sisters Grant (original), 1978
14	14	Ethnic Heritage Grant Application, Barrio Mobile Art Book and Xeroxed Pictures, 1980-1981

Box	Folder	Contents
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15	1	Ethnic Heritage Studies Program, 1979
15	2	Ethnic Heritage Studies Program-Concept Paper of Proposal, 1980-1981
15	3	Funding Foundations, Information and Criteria, 1970-1977
15	4	Funding Foundations, 1973-1975
15	5	Foundation Replies, Incoming and Outgoing, 1972-1975
15	6	Hollywood Turf Club Associated Charities, Inc., 1974
15	7	Liberty Hill Foundation Proposal (original), 1979
15	8	Los Angeles Clearing House, 1978
15	9	Los Angeles County Department of Community Development Funding, 1977-1978
15	10	The <i>Los Angeles Times</i> Fund, 1975

**Mayor's Cultural Grant**

15	11	Application and Inservice Training For Artists Materials, Barrio Mobile Art, 1976-1978
15	12	1977

16	1	1977-1978
16	2-3	1978-1979
16	4	1979-1980
16	5	Mayors Grant and Correspondence, 1977-1980
16	6	Metropolitan Life Foundation-Museum Grant for Minority Visual Arts, 1987
16	7	Mexican American Opportunity Foundation(MAOF) Proposal and Correspondence, 1977
16	8	Mexico City Mural Project Support Material for Robert Delgado, 1987
16	9	Mexico Mural Project Application and Letters of Rejection, 1988
16	10	Municipal Arts Grant, City of Los Angeles, Office of the Mayor, 1977-1978
16	11	Municipal Arts Grant, City of Los Angeles, Office of the Mayor, 1979
16	12	Municipal Arts Program Description and Budget, 1977- 1978

**National Endowment for the Arts (NEA)**

16	13	Artist Spaces and Gallery Grant (Original), 1979- 1981
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**Expansion Arts Grant**

16	14	1985-1986
16	15	1986-1987
16	16	1987-1988
16	17	Individual Grant Application, 1980-1981

17	1	Grant Application, 1982-1983
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**"Ojos En Los/LA Through Our Eyes" (original)**

17	2	1975
17	3	1975-1976
17	4	Organization Grant Application, 1987-1988

**Visual Arts Grant**

17	5	1982-1983
17	6	1986-1987
17	7	1987-1988

17	8	1988-89
17	9	National Endowment For The Humanities(NEH) Brochures and Guidelines, 1976-1977
17	10	National/State/County Partnership Grant Application, 1985-86
17	11	National/State/County Partnership Grant Application, 1987
17	12	Poverello Fund, 1977
17	13	Poverello Fund (original), 1978-1979
17	14	Proposal Due Dates and Program Outline, 1974-1975
17	15	Proposals-Pasadena Silkscreen Factory and Campaign for Human Development, n.d.
17	16	Revenue Sharing, 1972

Box	Folder	Contents
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18	1	Revenue Sharing Request. Los Angeles County-Pasadena Community Service Commission Proposal Sample, 1973
18	2	UNO/SCOC Olympic Legacy Proposal Application, 1985
18	3	Miscellaneous Information, 1977-1979

**Newspaper, Magazine, and Miscellaneous Articles, 1971-1984**

18	4	1971-1974
18	5	1975-1977
18	6	1978
18	7	1979
18	8	1980
18	9	1983
18	10	1984-n.d.

**Personnel, 1972-1990**

18	11	Alma Family Services, 1984
18	12	Applications and Resumes, 1977
18	13	CETA-Past Workers, 1975-1983
18	14	City Volunteer Corps, 1977
19	1	Court Referral Community Service Program, 1975-1985
19	2	Free-lance Application and Training Record, Richard Duardo, 1977
19	3	Information on Artist Job Bank, 1976
19	4	In-Service Training, 1976-1977
19	5	Jessie Escobedo Work Study Contract, 1976
19	6	Letter of Resignation: Gloria Amalia Flores, 1977
19	7	Letters of Reference, 1984-1990
19	8	Minutes, Board Meetings, 1977-1982
19	9	Minutes, Staff Meetings, 1975
19	10	Minutes, Staff Meetings, 1980
19	11	The Music Commission, 1980-1981
19	12	National Endowment for the Arts(NEA) Questionnaire for Contract Information, Miscellaneous Personnel Forms, 1978
19	13	Pasadena City Art Center. CETA Workers, 1979-1981
19	14-17	Resumes, Miscellaneous, n.d.
19	18	Resumes, Miscellaneous Photographs, 1972-1975
19	19	Resumes of Humanists, 1977-1978
19	20	Self-Help Graphics Studio and Personnel Policies, 1976

**SERIES II-BARRIO MOBILE ART STUDIO, 1972-1988**

Box	Folder	Contents
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		<b>Correspondence, Incoming, 1974-1986</b>
20	1	Benson-(Los Angeles, County) Board of Supervisors, 1974-1986
20	2	Los Angeles Philharmonic Association-United Teachers Los Angeles, 1974-1986
		<b>Letters of Support from Children</b>
20	3	Assumption School, n.d.
20	4	Murchison St. School, n.d.
20	5	Misc. Schools, n.d.
20	6	Robert F. Kennedy School, n.d.
		<b>Correspondence, Outgoing</b>
20	7	1975-1976
		<b>General, 1975-1980</b>
20	8	City of Los Angeles Bicentennial Award, July 4, 1976
20	9	Guest Book, 1975-1976
20	10	Mobile Art Project Concept Paper, n.d.
21	1	Mobile Art Studio Aesthetic Workshop, n.d.
21	2	Program Components: 6 months-5 day week, n.d.
21	3	Program Components: 9 months-3 day week [1975]
		<b>Program Records: Documentation, Curriculum Plans, Participants, Schedules, etc.</b>
21	4-7	October 1975-August 1976
22	1-4	March 1977-November 1977
23	1-3	December 1977-December 1978
23	4	April 1979-July 1980
24	1	April 1979-July 1980
		<b>Grant Proposals, Reports and Applications, 1974-1979</b>
24	2	California Arts Commission Application (original), 1975-1976
24	3	California Arts Council Proposal "Alternatives in Education Program" (original), 1976
24	4	California Arts Council: Artists in Residence-- Linda Vallejo, 1978-1979
24	5	Department of Community Development, Original Contract, 1977-1978
24	6	General Revenue Sharing Program for Community Organizations, Budget and Program Description, 1975- 1976
24	7	Mobile Arts Education and Training Proposal to City of Los Angeles, 1977-1978
24	8	Program Description, Budget and School Visits Schedule, 1976
24	9	Program Description for LA County Office of Urban Affairs, 1974
24	10	Program Proposal: Mayor's Office of Urban Development, 1976
24	11	Revised Proposal, Original Submitted Through GLCAA, (original), 1975
24	12	Revised Proposal, (copies) Original Submitted Through GLCAA, 1975
		<b>Newspaper and Magazine Articles, 1976-1978</b>
25	1	1976
25	2	1977-1978
25	3	n.d.
		<b>Personnel, 1972-1988</b>
25	4	Blank Forms: Applications, Checklists, Evaluations and Studio Policies. n.d.
25	5	Carlos Bueno, 1972

25	6	Employment Application, 1980
25	7	Minutes of Meetings, 1975-1976
25	8	Minutes of Meetings and Miscellaneous Documents, 1977-1988
25	9	Miscellaneous Forms, Schedules, Staff Directory, etc. n.d.
25	10	Orientation Materials and Program Description, 1975-1976
25	11	Procedures, 1975-1976

Box	Folder	Contents
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**Photographs, Negatives, and Slides, 1973-1982**

**Visual Tools**

26		1974- n.d. [Oversize]
27		n.d.

**Workshop Documentation**

28	1	1973
28	2-4	1975
28	5-14	1976
28	15	1977
29	1	1977
29	2-5	1978
29	6	1980
29	7	1982
29	8-13	n.d.
30	1-12	n.d.
31	1-5	n.d.

**Color Photocopies, Flyers and Invitations, 1977-1978**

**Color Photocopies**

31	6	1978
31	7-11	n.d.

**Flyers and Invitations**

31	12	1977-1978
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**SERIES III-EL DÍA DE LOS MUERTOS (DAY OF THE DEAD), 1960-1991**

**Correspondence, Incoming, 1974-1987**

32	1	(Los Angeles, City) Mayor-Urbina
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**Correspondence, Outgoing**

32	2	1974-1991
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**General, 1971-1991**

32	3	Día de los Muertos Confirmation of Participation and Statements of Interpretation, 1991
32	4	Día de los Muertos Exhibition and Celebration, 1991
32	5	Día de los Muertos Parade Application, 1978
32	6	Día de los Muertos Youth Project, 1978
32	7	Día de los Muertos Youth Project, Humanist's Evaluations, 1978
32	8	Employment Regulations & Job Description for Program, n.d.



32	9	Miscellaneous Information on Day of the Dead, 1971
32	10	Printing Receipts, 1976
32	11	Research by Participants in NEH Grant for Day of the Dead. n.d.

Box	Folder	Contents
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**Grant Proposals, Reports & Applications, 1976-1986**

32	12	City of Los Angeles Cultural Grant Application, 1979- 1980
32	13	City of Los Angeles Folk Art Grant Application, Contract, Invoice and Final Report, 1985-1986
32	14	National Endowment for the Arts (NEA)-Grant Application, 1976

**NEA Día de los Muertos**

32	15-16	Report-Original and Copy, 1976
33	1	Report, 1977
33	2	Grant-Original, 1978
33	3	Report, 1978
33	4	Proposal-First Draft, 1979
33	5	Proposal, 1979
33	6	Report, 1979
33	7	Grant-Copy, 1980
33	8	Report, 1980
33	9	NEA Expansion Arts Program Grant Application, 1981
33	10	NEA Final Descriptive Report of Día de los Muertos, 1981
33	11	NEA Expansion Arts Program Grant Application, 1982- 1983
34	1	National Endowment for the Humanities (NEH), Día de los Muertos Youth Project-Original Grant Application, 1978

**NEH El Día de los Muertos Youth Project**

34	2	Application Copy, 1978
34	3	Proposal, 1978
34	4	Proposal with Revisions, 1978
34	5	Original Report, 1978
34	6	Grant-Original, 1978-1979
34	7	Proposed Concept Paper, 1979
34	8	Report, 1979

**Magazine, Newspaper, Journal and Miscellaneous Articles,1968-1991**

34	9	1968-1969
34	10	1975-1976
34	11	1977
35	1	1978-1979
35	2	1980-1981
35	3	1982-1983
35	4	1984-1987
35	5	1988-1991
35	6-7	n.d.

**Photographs, Negatives and Slides, 1960-1985**

35	8	1960-1977
35	9	1974
35	10	1974-1978

35	11	1976-1980
35	12	1977
35	13	1978

Box	Folder	Contents
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36	1	1978
36	2	1979-1980
36	3	1985
36	4-11	n.d.

**Color Photocopies, Flyers, Invitations and Posters, 1975-1986**  
**Color Photocopies**

37	1	n.d.
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**Invitations, Flyers and Posters**

37	2	1975-1978
37	3	1979-1986
37	4	n.d.
37	5	Pink Paper cutout/Papel Picado, Olvera Street, Los Angeles and poster

**Note Cards**

37	6-7	n.d.
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**SERIES IV-MAGAZINE, NEWSPAPER, JOURNAL AND MISCELLANEOUS ARTICLES, 1963-1991**

38	1	1963-1964
38	2	1970-1971
38	3	1974
38	4	1975
38	5	1976
38	6	1977
38	7	1977-1978
38	8	1978

39	1	1978
39	2	1979
39	3-6	1980
39	7	1981

40	1	1981
40	2-3	1982
40	4-5	1983
40	6-7	1984

41	1-2	1985
41	3-4	1986
41	5-6	1987

Box	Folder	Contents
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42	1-6	1988
42	7-8	1989

43	1-2	1989
43	3-6	1990
43	7	1991
44	1	1991
44	2-8	n.d.
45	1-5	n.d.

## **SERIES V-PHOTOGRAPHS, NEGATIVES AND SLIDES, 1920-1986**

<b>Photographs</b>		
46	1	1920-1945
46	2	1951-1972
46	3	1973
46	4	1978
46	5	1979-1986
46	6-11	n.d.
47	1-14	n.d.
48	1-14	n.d.
49	1-4	n.d.

<b>Negatives</b>		
49	5	1973
49	6	1975
49	7	1976-1977
49	8-15	n.d.

### **Slides**

A separate guide to the slides is available. See Appendix A and B

## **Series VI-Color Photocopies, Flyers, Invitations and Posters, 1973-1992**

<b>Color Photocopies</b>		
50	1	1974-1979
50	2-3	n.d.
<b>Flyers, Invitations and Posters</b>		
50	4	1973-1974
50	5	1975-1976
50	6	1977
50	7	1978
50	8	1979-1980
50	9	1981-1982
50	10	1983
50	11	1984
50	12	1985

**Box    Folder    Contents**

51	1-2	1986
51	3-8	1987
51	9-12	1988
52	1-2	1988
52	3-4	1989
52	5-6	1990
53	1-2	1990
53	3	1991-1992
53	4-7	n.d.
54	1-4	n.d.

#### **SERIES VII-NOTE CARDS, N.D.**

55	1-5	n.d.
56	1-6	n.d.

#### **SERIES VIII-GRAPHIC ARTS AND POSTER COLLECTION**

**A separate guide to the SHG silkscreen prints is available. See Appendix C**

##### **Oversize Originally From**

57	1	Box 12 Folder 11
57	2	Box 25 Folder 5
57	3-4	Box 31 Folder 12
57	5-6	Box 34 Folder 10
57	7	Box 36 Folder 11
57	8	Box 37 Folder 3
57	9-12	Box 37 Folder 4
57	13	Box 38 Folder 3
57	14	Box 38 Folder 6
57	16	Box 39 Folder 5
57	17-18	Box 40 Folder 1
57	19	Box 40 Folder 2
57	20	Box 40 Folder 4
57	21	Box 41 Folder 5
57	22	Box 45 Folder 5
57	23-24	Box 50 Folder 4
57	25-27	Box 50 Folder 5
57	28	Box 50 Folder 6
57	29-31	Box 50 Folder 7
57	32	Box 50 Folder 11
57	33-35	Box 52 Folder 3
57	36	Box 52 Folder 4
57	37-39	Box 52 Folder 6
57	40	Box 53 Folder 3
57	41-44	Box 53 Folder 4
57	45-46	Box 53 Folder 6

## **SERIES IX-SISTER KAREN BOCCALERO'S PHOTOS AND ARTWORK**

<b>Box</b>	<b>Folder</b>	<b>Contents</b>
		<b>P, 1976-1986</b>
58	1	City of Los Angeles Cultural Grant Application, 1979- 1980

# **Appendix A**

## **Slides**

- Artist Unknown;** *(title unknown)*; November 1975; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 6.  
**ID No. Cat.1 001(1-6).**  
**Assemblage**
- Artist Unknown;** *(title unknown)*; November 7, 1976; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; no. of slides: 3.  
Comments: Altars and ofrendas for *Day of the Dead* celebration and exhibition at Self-Help Graphics.  
Cross-reference with Installation Art and Indigenous Chicano Mediums and Art Forms.  
**ID No. Cat.1 002(1-13).**  
**Assemblage**
- Artist Unknown;** *(title unknown)*; November 7, 1976; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 15.  
Comments: Details of altars from *Day of the Dead-Altar* Exhibition at Self-Help Graphics. Cross-  
reference with Center Activities and Programs and Indigenous Chicano Mediums and Art Forms.  
**ID No. Cat.1 003(1-15).**  
**Assemblage**
- Artist Unknown;** *(title unknown)*; November 6, 1977; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 10.  
Comments: Cross-reference with Installation Art, Center Activities and Programs and Indigenous Chicano  
Mediums and Art Forms.  
**ID No. Cat.1 004(1-10).**  
**Assemblage**
- Artist Unknown;** *(title unknown)*; November 6, 1977; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 11.  
Comments: From *Day of the Dead-Altar* Exhibition at Self-Help Graphics. Cross-reference with Center  
Activities and Programs and Indigenous Chicano Mediums and Art Forms.  
**ID No. Cat.1 005(1-11).**  
**Assemblage**
- Artist Unknown;** *(title unknown)*; November 6, 1978; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 35.  
Comments: From *Day of the Dead* Exhibition at Self-Help Graphics, organized by Michael M. Amescua  
and Linda Vallejo. Cross-reference with Center Activities and Programs and Indigenous Chicano  
Mediums and Art Forms.  
**ID No. Cat.1 006(1-35).**  
**Assemblage**
- Artist Unknown;** *(title unknown)*; 1989; altar, ofrenda  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics. Cross-reference with Center  
Activities and Programs and Indigenous Chicano Mediums and Art Forms.  
**ID No. Cat.1 007.**  
**Assemblage**

**Artist Unknown;** *Untitled*; November 7, 1982; altar, ofrenda

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 12.

Comments: Cross-reference with Installation Art and Indigenous Chicano Mediums and Art Forms.

**ID No. Cat.1 008(1-12).**

**Assemblage**

**Amescua, Michael M. Cecilia Castañeda Christopher Yáñez Cindy Honesto Sarah Pineda Linda Vallejo  
Karen Boccalero and Mari Yáñez;** assistants: CSO Youth Program; *(title unknown)*; November 5,  
1978; altar, ofrenda

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 20.

Comments: Cross-reference with Indigenous Chicano Mediums and Art Forms.

**ID No. Cat.1 009(1-20).**

**Assemblage**

**Cervantez, Yreina;** *Untitled*; n.d.; altar, ofrenda

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 16.

Comments: Cross-reference with Indigenous Chicano mediums and Art Forms.

**ID No. Cat.1 010(1-16).**

**Assemblage**

**Gomez, Pat;** *Outside*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.1 011.**

**Assemblage**

**Gomez, Pat;** *Ritual Hand*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.1 012.**

**Assemblage**

**Gomez, Pat;** *Tabloid Figure*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.1 013.**

**Assemblage**

**Los Cipotes;** *Los Cipotes*; July 1987; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 1.

Comments: Cross-reference with Center Activities and Programs and Installation Art and Indigenous  
Chicano Mediums and Art Forms.

**ID No. Cat.1 014.**

**Assemblage**

**Urista, Arturo;** *María Ester Urista 1942-1989*; 1989; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics. Cross-reference with Center  
Activities and Programs and Indigenous Chicano Mediums and Art Forms.

**ID No. Cat.1 015.**



## **Assemblage**

**Vallejo, Linda;** *Day of the Dead Fan*; 1989; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '89* Exhibition. Cross-reference with Center Activities and Programs and Indigenous Chicano Mediums and Art Forms.

**ID No. Cat.1 016.**

**Assemblage**

**Yáñez, Larry;** (*title unknown*); n.d.; altar, ofrenda

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Cross-reference with Indigenous Chicano Mediums and Art Forms.

**ID No. Cat.1 017.**

**Assemblage**

**Aguirre, José Antonio;** *Calaca Alucinada en L.A.*; January 26-30, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 001.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Aguirre, José Antonio;** *It's Like the Song, Just Another Op'nin' Another Show...*; January 8-12, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "This print is intended to be a tribute to the memory of Carlos Almaraz and to those that have also died from AIDS. The image of the cross coming from the head/photograph of Almaraz is combined/appropriated with a few symbols from Carlos' own iconography, developed with my own treatment and color perception." J.A. Aguirre.

**ID No. Cat.2 003.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Aguirre, José Antonio;** *Firedream*; March 7-11, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "My work is closely related to personal experience. This visual poem tells the story of a relationship that was so intense that it was extinguished by the fire of passion. This love is being reborn through a new fire of life but it has to face a deconstruction of its past and in a cathartical experience overcome the present to be able to grow into the future." J.A. Aguirre.

**ID No. Cat.2 002.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Alferov, Alex;** *Icon*; February 15-20, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 004.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Alferov, Alex;** *Koshka*; January 24-29, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "I live in Hollywood, in a part of the city that used to be residential but is now in a state of change. There are a lot of stray cats in this neighborhood. The cats are forced to survive on their own. The cities are in the same state of plight. I have used the stray cat as a symbol of what happens to a city in decline and to its inhabitants--an electric neon existence of surviving at any cost--casting an uncertain shadow to its future." A. Alferov.

**ID No. Cat.2 005.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Alferov, Alex;** *Oriental Blond*; October 3-7, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Color House; no. of slides: 1.

Comments: *Oriental Blond* is a portrait that speaks of the two diverse background cultures from which Mr. Alferov has come. The bright blond side of the face is the white cultural roots while the blue side represents his oriental ancestry. The body of Mr. Alferov's work speaks about the conflicts and resolutions of meeting middle ground through cultural and emotional diversity.

**ID No. Cat.2 006.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Alicia, Juana;** *Sobreviviente*; January 29-February 2, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Color House; no. of slides: 1.

Comments: "Originally done as a book illustration on the theme of 'Tales of survival and disappearance in Argentina', then as a pastel painting, a lithograph and now as a silkscreen, the image has evolved to mean an expression of the tenacity and spiritual inner light of all women who persevere in oppressive situations, be they imprisoned in concentration camps, jails or their own homes." J. Alicia.

**ID No. Cat.2 007.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Amemiya-Kirkman, Grace;** *Where's My Genie in the Bottle*; October 23, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: Content of print: Depression, the escape--the glamour, addiction, the high--the hysteria--emptiness.

**ID No. Cat.2 008.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Amescua, Michael M.;** *Mara 'akame*; January 10-15, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Color House; no. of slides: 1.

Comments: "Other shamans dream that someone wants to throw a cloud which will destroy all of the people. All of us will end from this cloud. Others say they dream that a giant animal will fall and, where it falls, everything will burn in a great fire. The only way to stop this is to renew the candles so the gods are contented. The shamans know how; they did this once a very long time ago. Maybe they will do it again, maybe not. They will dream what they have to do." Ulu Temayk, *Mara'akame* (Huichol Shaman).

**ID No. Cat.2 009.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Amescua, Michael M.;** *Toci*; January 14-19, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "'Toci' mother of the gods and heart of the earth. The divine grandmother. Mother Earth. She says, 'Look at me, I am beautiful, do not destroy me'." M. Amescua.

**ID No. Cat.2 010.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Amescua, Michael M.;** *Xolotl*; January 2-6, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "Xolotl guides the sun thru the underworld. Here he is asking, 'Who will speak for the animals, will they all drown in mankind's pollution or will you speak and act now, today, this minute to pick up your own garbage?'" M. Amescua.

**ID No. Cat.2 011.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Anton, Don;** *The Single Word*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 012.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Avila, Glenna;** *Plumas Para Paloma*; March 20-24, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "A personal piece celebrating the birth of my first child, Sara Paloma, depicted at 4 months. The 2 weavings are used to symbolize two cultures from her background--Mexican and Indian--and also the textures and interweavings of one's life. The photographs symbolize her connections to her past (she is named for her great-grandmother Sarah). The feathers on the rug symbolize feathers of the dove which in Native American cultures stand for good deeds and power in one's life. This print represents gifts she has received from her past." G. Avila.

**ID No. Cat.2 013.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Avila, Glenna;** *Untitled*; March 3-6, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 014.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Baray, Samuel;** *Advenimiento de Primavera*; February 5-9, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, National Endowment for the Arts Visual Arts, Self-Help Graphics; slide photographer: Color House; no. of slides: 1.

Comments: "*Advenimiento de Primavera*--the arrival of spring. Ancient and contemporary Angels of Los Angeles. There are very few angels that sing." S. Baray.

**ID No. Cat.2 015.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Baray, Samuel;** *Santuario*; March 9-13, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 016.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Bautista, Vincent;** *Calaveras in Black Tie*; October 30-November 3, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: Three calaveras attending a *Día de los Muertos* art opening, a party and celebration.

**ID No. Cat.2 017.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Bert, Guillermo;** *...And His Image Was Multiplied*; January 22-26, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Refer[s] to the alienation of people who live in a super metropolis experience. Human beings  
are separated from direct contact with nature. The person becomes a mere reflection of self. These entities  
are defined by the image of them within the little box of a television set." G. Bert.

**ID No. Cat.2 018.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Bert, Guillermo;** *Dilemma in Color*; November 16-21, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Adam Avila; no. of slides: 1.

Comments: "The ambivalence of thoughts amid the strong influence of television and the hidden energy  
that makes it possible. The conflict is intensified by the aggressive, brilliant colors." G. Bert.

**ID No. Cat.2 019.**

**Atelier (Self-help Graphics and Art, Inc.)**

**Boccalero, Karen;** *Without*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer:  
Adam Avila; no. of slides: 1.

**ID No. Cat.2 020.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Botello, David;** *Long Life to the Creative Force*; February 13-19, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "The elder represents long life in a peaceful setting. The plumed serpent is 'Quetzalcoatl'  
representing the 'creative force' but also 'chaos' which surrounds the elder and wants the heart as the final  
sacrifice of life. The braids on the heart are her/his life's story; the nopales cactus are new life still  
growing. The cat is the jaguar, 'Tezcatlipoca', death lingering over your left shoulder, waiting for the  
person giving up on life. Message: We must remain in balance, rest and soothe our hearts, not succumb to  
desires, etc., around us." D. Botello.

**ID No. Cat.2 021.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Botello, Paul;** *Reconstruction*; November 27-December 1, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide

photographer: Color House; no. of slides: 1.

Comments: "This piece is about the reconstruction of man with the help of a woman. Time swings back and forth, half man, half skeleton. The pregnant woman lying down shackled is a reference to the responsibility of motherhood." P. Botello.

**ID No. Cat.2 022.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Brehm, Qathryn;** *Untitled*; February 16-20, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 023.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Calderón, Rudy;** *Manifestation of Trinity*; December 7-11, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

Comments: "*Manifestation of Trinity* is an attempt to portray analogies between the ancient and the universal concept of Trinity and recognizable manifestations in life that are triple in nature, the three primary colors from which all other colors emerge, and the family unit of father, mother and child from which all nations take form. Spirit endows matter with dynamic conscious life." R. Calderón.

**ID No. Cat.2 024.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cárdenas, Mari;** *In Our Remembrance Is Our Resurrection*; December 10-11, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: ARCO, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 025.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cárdenas, Mari;** *Untitled*; ca. Fall 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: Self-Help Graphics, ARCO; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 026.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Carrasco, Barbara;** *Negativity Attracts*; March 26-30, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "The print is the result of minimalizing detail work in order to focus more clearly on color and content (form). *Negativity Attracts* reflects male-female relationships often seen as conflicting yet attracting because of, or in spite of, differences." B. Carrasco.

**ID No. Cat.2 027.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Carrasco, Barbara;** *Self-Portrait*; ca. 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; no. of slides: 2.

**ID No. Cat.2 028(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Carrasco, Barbara;** *Self-Portrait*; February 24-March 1, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 029.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cervantez, Yreina;** *Camino Largo*; February 6-March 27, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 2.

Comments: Cross-reference with Installation Art and Indigenous Chicano Mediums and Art Forms.

**ID No. Cat.2 030(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cervantez, Yreina;** *Danze Ocelot*; ca. Fall 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 033.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cervantez, Yreina;** *El Pueblo Chicano con el Pueblo Centroamericano*; March 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 031.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cervantez, Yreina;** *La Noche y los Amantes*; February 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 032.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Cervantez, Yreina;** *Victoria Ocelotl*; December 4-10, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, ARCO; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 034.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Chamberlin, Ann;** *Stadium*; February 21-26, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: Soldiers playing and posing in a menacing manner.

**ID No. Cat.2 035.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Coronado, Sam;** *Pan Dulce*; November 7-11, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: Based on distorted perspective creating abstract-like forms and accented by lines to frame the objects. Shadows are also incorporated into the design with use of shape and color. The subjects are familiar ones to most Mexican-Americans; they evoke an ethnic feeling unique to the culture which has

introduced this type of pastry, "Molletes", to our society. "The subjects I paint are a reflection of the bi-cultural work that surrounds me. These subjects express the rebirth of ideas and feelings which are emerging in today's society." S. Coronado.

**ID No. Cat.2 036.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Costa, Sam;** *Media Madness*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer:

Adam Avila; no. of slides: 1.

**ID No. Cat.2 037.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Davis, Alonso;** *Act on It*; March 5-14, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide

photographer: Adam Avila; no. of slides: 1.

Comments: The *Vote Series* is a group of paintings and prints that emphasize the vote. The artist reacted to apathy on the part of many of our citizens. He was born in the south when the right to vote was denied his family because of their race. "Many people... particularly in the south have made great sacrifices to assure the right to vote for all people, and the *Vote Series* is intended to be a nonpartisan motivator and consciousness raiser for all citizens." A. Davis .

**ID No. Cat.2 038.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Davis, Alonso;** *King Melon*; January 19-23, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide

photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 039.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Davis, Alonso;** *Now Is the Time*; March 15-19, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide

photographer: Color House; no. of slides: 1.

Comments: "The print emphasizes the power and impact of the right to vote. This print is to raise the consciousness of the Jesse Jackson Presidential Campaign." A. Davis.

**ID No. Cat.2 040.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**De Batuc, Alfredo;** *Comet Over City Hall*; December 9-12, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide

photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 041.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**De Batuc, Alfredo;** *Seven Views of City Hall*; January 13-16, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide

photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 042.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Delgado, Roberto;** *Guatemala*; November 21-25, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Pregnant female figure in anxious position with umbilical attachment to ground--fertility of people; of the earth. Soldier as a set piece in the game of exploitation between countries. The clown figure from pack of 'Payaso' cigarettes common to Guatemala. Three headed dog whose symbolism probably has some deep mythological story that has to do with Hades, the river Styx, Dante Alighieri, and so on, but it's just an image from the Mexican state of Guerrero that looked cool." R. Delgado .

**ID No. Cat.2 043.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Delgado, Roberto;** *Loto*; December 19-20, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 044.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Delgado, Roberto;** *Untitled*; March 5-14, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 2.

Comments: Slide # 2, artist with print.

**ID No. Cat.2 045(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Donis, Alex;** *Champ de Bataille*; October 13-19, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Color House; no. of slides: 1.

Comments: "It was a dream, it was all a dream." A. Donis.

**ID No. Cat.2 046.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Donis, Alex;** *Río, por no llorar*; November 28-December 2, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Basically my print is a statement about oppression. It's about people who struggle to survive while their lands are stripped away and their resources siphoned. I recently read the lyrics to a song which I think most clearly defines my piece: '...So take a good look at my face, you'll see my smile looks out of place, look even closer, it's easy to trace the track of my tears'." A. Donis.

**ID No. Cat.2 047.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Duardo, Richard;** *The Father, the Son and the Holy Ghost*; February 29-March 6, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Well, it was quite a spontaneous activity indeed. The content of this image is totally appropriated from the commonplace of contemporary culture. Their layout is to indicate the following: Mickey, omnipotent god (benevolent and happy); the robot, man on earth, a replicant of god--Symbols: O.K, meaning everything is swell on earth." R. Duardo.

**ID No. Cat.2 048.**



**Atelier (Self-Help Graphics and Art, Inc.)**

**Duardo, Richard;** *Untitled*; January 27-February 2, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 2.

Comments: Fourteen color image of Boy George .

**ID No. Cat.2 049(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Duardo, Richard;** *Untitled*; January 25-February, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

Comments: Female torso, on abstract field including Japanese characters, *Made in U.S.A.*

**ID No. Cat.2 050.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Flores, Florencio;** *Jaguar*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer:  
Adam Avila; no. of slides: 1.

**ID No. Cat.2 051.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gamboa, Diane;** *Little Gold Man*; February 12-16, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Color House; no. of slides: 1.

Comments: "I continued to build texture and detail. The Little Gold Man himself is the focal point of the other figures in the piece, but at the same time is one of the many figures involved in this print, as in other prints I have created through the Atelier program. I attempted to work on an image using a new technique that is very different from my other prints." D. Gamboa.

**ID No. Cat.2 052.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gamboa, Diane;** *She's My Puppet*; October 21-23, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, National Endowment for the Arts Visual Arts, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 053.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gamboa, Diane;** *Three*; March 17-20, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 054.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gamboa, Diane;** *Untitled*; January 9-18, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 055.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gamboa, Diane;** *Untitled*; October 6-9, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 5.

**ID No. Cat.2 056(1-5).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**García, Margaret;** *Anna Comiendo Salsa*; December 1-5, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 058.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**García, Margaret;** *Romance*; January 4-8, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "The print is symbolic of the sexual tensions in the first stages of 'Romance'. The fork foams on the appetite of those involved. Chili, sex, something that feels so good can burn so bad." M. García.

**ID No. Cat.2 059.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**García, Margaret;** *Untitled*; February 24-27, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, National Endowment for the Arts Visual Arts, California Arts Council; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 060.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**García, Margaret;** *Untitled*; February 24-27, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 061.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**García, Lorraine;** *Untitled*; November 6-11, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 057.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gil de Montes, Robert;** *Movie House*; February 8-12, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Color House; no. of slides: 1.

**ID No. Cat.2 062.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gonzalez, Yolanda;** *El Vaquero*; December 11-15, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "Designed for Plaza de la Raza Cultural Center. The legend of the cowboy, my concept is, 'life is to be lived' and El Vaquero is certainly living life. His motion is free; with the air blowing through his scarf and hair, he has no worries. Life should be as free and fun loving as El Vaquero." Y. Gonzalez.

**ID No. Cat.2 063.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Gonzalves, Ricardo;** *Don Juan's Got the Blues*; December 5-9, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "The image of the coyote is a representation of the brujo Don Juan as he is transformed into animal form. This work is an expression of an indigenous epistemological view that considers an alternative reality. Don Juan is presented here as an animal warrior on a mission to preserve and advance Chicano culture. ¿Y qué?" R. Gonzalves.

**ID No. Cat.2 064.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Grace, Gerry;** *Ancient Dreamers*; November 10-14, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 065.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Guerrero-Cruz, Dolores;** *El Perro y la Mujer*; February 15-19, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

**ID No. Cat.2 067.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Guerrero-Cruz, Dolores;** *La Mujer y el Perro*; February 15-19, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "The dog or perro symbolizes men or man. It's a concept of men chasing women. This woman does not want to be chased and therefore hides in her room, holding her body in despair." D. Guerrero-Cruz.

**ID No. Cat.2 068.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Guerrero-Cruz, Dolores;** *Mujeres y Perros*; March 2-6, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 069.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Guerrero-Cruz, Dolores;** *Peacemakers*; November 4-7, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Adam Avila; no. of slides: 1.

Comments: This print depicts the irony of three Chicano children growing up in an Anglo society with images of the society, therefore losing the heritage. It also speaks to the idea that children can be taught to save the world from nuclear war with their peacemaking friends.

**ID No. Cat.2 070.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Guerrero-Cruz, Dolores;** *Perro en mi Cama*; October 31-November 4, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "This is part of my series on women and dogs. The other prints consist of the dogs on the prowl for women. In this print, the dog accomplishes his goal. Here he lies comfortably with the woman with a smug smile on his face because of his achievement. These dogs represent men who continually harass women with their cat calls." D. Guerrero-Cruz.

**ID No. Cat.2 071.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Guerrero-Cruz, Dolores;** *Untitled (The Bride)*; February 19-28, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

Comments: "The bride is a statement about my struggle as an artist, who leaves the professional field of art in order to survive as a single parent. During this time, this woman feels like she is slowly dying because she is not able to be what she wants to be. This is not against marriage, but a statement that one must be what she really wants to be before she can be anything else. Women have a harder struggle than men simply because we are women; I hope that for the women of tomorrow the struggle will be easier to make their lives better." Dolores Guerrero-Cruz.

**ID No. Cat.2 066.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Hamada, Miles;** *Untitled*; November 5-6, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: ARCO, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 072.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Hamilton, Vijali;** *Sight One*; February 23-27, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 073.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Healy, Wayne;** *Sawin' at Sunset*; March 16-20, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 074.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Hernández, Ester;** *The Cosmic Cruise*; January 15-18, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Color House; no. of slides: 1.

Comments: "The theme is our interconnectedness with each other and The Universe. The car represents

movement in space and time is represented by the images of four women: La Virgen de Guadalupe (the driver), the Mexican Indian grandmother, the modern Chicano mother and child. The Aztec moon goddess Coyolxauqui signifies our link with the past. The print is part of my ongoing tribute to La Mujer Chicana." E. Hernández.

**ID No. Cat.2 075.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Herrón, Willie;** *Untitled*; October 23-November 1, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Visual Arts and California Arts Council; slide photographer:

Adam Avila; no. of slides: 1.

**ID No. Cat.2 076.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Hoyes, Bernard;** *Journey to the Astral World*; October 19-23, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, National Endowment for the Arts Visual Arts, California Arts Council; slide

photographer: Adam Avila; no. of slides: 1.

Comments: "Revivalist sect of the new world conjuring ancient spirits through the releasing of doves.

This ritual opens the door to the spiritual world, praying, prancing, dancing, clapping of hands; trumpeting in the night transcends the participants into the world of the Eternal." B. Hoyes.

**ID No. Cat.2 077.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Hoyes, Bernard;** *Macumba Ritual*; October 20-25, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide

photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 078.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**LaMarr, Jean;** *Some Kind of Buckaroo*; March 12-15, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, National Endowment for the Arts Visual Arts, California Arts Council; slide

photographer: Color House; no. of slides: 1.

Comments: "The warrior spirit continues in contemporary times. Encroachment on sacred land area of nature by people for U.S. military testing, and fencing off lands keeping Indian people from sacred areas." J. LaMarr.

**ID No. Cat.2 079.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Lane, Leonie;** *Vulcán de Pacaya*; March 6-10, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide

photographer: Color House; no. of slides: 1.

Comments: "This print is based on my New Year's Eve 1988-89 spent with 14 people on top of Vulcán de Pacaya just south of Guatemala City, Guatemala. The combination of the active volcano, fireworks, campfire and fireflies is a potent mixture of heat, light and symbols. The volcano is a symbol for many things--underlying tensions exploding to the surface--political, social, sexual and emotional. This night and this mountain serve as a stage for reflection on events of the present and future. Fire is a catalyst for change, ignition of passion, destruction of the old, commencement of the new." L. Lane.

**ID No. Cat.2 080.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Leal, Steven;** *Untitled*; October 29-30, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: ARCO, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 081.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Lenero Castro, José;** *Camine, No Camine*; January 20-23, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 082.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Lenero Castro, José;** *Susana*; January 24-30, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 083.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Limón, Leo;** *Dando Gracias*; October 16-22, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, ARCO; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 084.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Limón, Leo;** *Madre Tierra--Padre Sol I*; December 8-11, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 085.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Limón, Leo;** *Madre Tierra--Padre Sol II*; December 8-11, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 086.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Limón, Leo;** *Soñando*; January 6-9, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; no. of  
slides: 1.

**ID No. Cat.2 087.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Limón, Leo;** *Wovoka's Corazón*; October 21-24, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 088.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Maradiaga, Ralph;** *Lost Childhood*; October 1-9, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 089.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Martínez, Daniel;** *The Promised Land*; November 10-14, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 090.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Montaño Valle, Ernest;** *The Dream*; March 13-17, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Primer trabajo realizado conjunto con ayuda Chicana, la característica principal se refiere a la situación real--abstracta del dibujo que interpreta el sueño, así como la utilización de colores con la elisura tónica, colores un tanto absurdos pero relacionados." E. Montaño Valle.

**ID No. Cat.2 091.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Montoya, Dalilah;** *Tijerina Tantrum*; February 27-March 3, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Color House; no. of slides: 1.

Comments: "The *Tijerina Tantrum* is about Reyes Tijerina, the Aloncia, the forest station and the U.S. Military. The image in the center symbolizes Shiva Energy that is through her dance of the Tijerina Tantrum; energy spins off igniting the tension between Reyes-Aloncia and the Forest Ranger-Military. In general this print embraces the energy generated by the politically turbulent 60's." D. Montoya.

**ID No. Cat.2 092.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Montoya, Malaquías;** *Sí Se Puede*; January 9-13, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "These images deal with struggle. I use the maguey plant as a symbol of strength. In this image the plant and its power are the manifestation of the frustration of the poor represented by the person looking out of the rectangular box. The maguey is ripping through the American flag, which I use here as a symbol of those things which oppress people." M. Montoya.

**ID No. Cat.2 093.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Norte, Armando;** *Savagery & Technology*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer:  
Adam Avila; no. of slides: 1.

**ID No. Cat.2 094.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Norte, Armando;** *Shadows of Ghosts*; December 18-22, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide

photographer: Color House; no. of slides: 1.

Comments: "We wear the scars of our past, bad experience, touch them and feel the fear, the anger, the pain, over and over again. Those moments from our past are but a collage of fading images. Shadows of ghosts. We must look forward, to life." A. Norte.

**ID No. Cat.2 095.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Norte, Armando;** *Untitled*; November 19-20, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, ARCO; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 096.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Ochoa, Victor;** *Border Bingo/Lotería Fronteriza*; October 25-30, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 097.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Oropeza, Eduardo;** *El Jarabe de los Muertianos*; January 16-February 17, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 2.

**ID No. Cat.2 098(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Oropeza, Eduardo;** *Onward Christian Soldiers*; 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; no. of slides: 1.

Comments: Slide photograph from *Ateliers VI and VII* exhibition and reception at Self-Help Graphics, organized by Self-Help Graphics staff and Sister Karen Bocalero. (April 1986).

**ID No. Cat.2 099.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Oropeza, Eduardo;** *Onward Christian Soldiers*; December 15-18, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 100.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Jesús;** *Arreglo*; October 8-9, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, ARCO; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 101.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Jesús;** *The Best of Two Worlds*; November 9-13, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

Comments: "Mexican-Americans. These three generations formulated the passionate Mexican-American heritage. But the Mexican-American was to enter his own revolution: to fight for his identity; to establish



his values in a country which differed in culture and in values from the three generations that had preceded him. Now the fifth generation has to respond to a new-age culture: electronics, space, sex, materialism, Ronald Reagan, etc. Like the cactus which supports the eagle on the Mexican flag, they are all undeniably Mexican-rooted!" J. Perez.

**ID No. Cat.2 102.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Jesús;** *Say Yes;* January 30-February 3, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Between hope and hopelessness, any child, including the child within us, is fragile, vulnerable, and dependent on an external world for its very survival. Many factors will shape and mold its future. Needy children, through no fault of their own, are subject to a murky world of oppression. As a volunteer chair of a YMCA fundraising campaign, I see many campaigners and donors who are making a difference in many of these children's lives. I salute these volunteers who dare 'say yes' to the YMCA and help us to 'Say yes!' to life." J. Perez.

**ID No. Cat.2 103.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Jesús;** *Try Angle # 1;* November 2-6, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 104.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Jesús;** *Untitled;* December 29-31, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 105.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Juan;** *Vértigo;* November 24-28, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 106.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Perez, Louie;** *Thinking of Jesus and Mary;* February 6-10, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Based on series of pastel sketches on newspaper. The religious imagery of the sacred hearts of Jesus and Mary conveys personal religious convictions in a purely aesthetic approach. The print medium has recreated the newspaper accurately, while the image retains the immediacy of the original. I've also used monotype to enhance the attitude of making art at the moment. The overall piece conveys an irony in the juxtaposition of religious symbols and the disposable, temporary material on which they are executed." L. Perez.

**ID No. Cat.2 107.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Ponce, Michael;** *Familia;* March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer:  
Adam Avila; no. of slides: 1.

**ID No. Cat.2 108.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Rodriguez, Elizabeth;** *Untitled*; October 7-10, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 109.**

**Atelier (Self-help Graphics and Art, Inc.)**

**Rodriguez, Elizabeth;** *Untitled*; October 27-30, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 110.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Rodriguez, Joe Bastida;** *Night Falls as I Lay Dreaming*; February 19-23, 1990; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Color House; no. of slides: 1.

Comments: "This print depicts a young girl who, while in her sleep, visualizes her fear of a snake curled  
close to her which may strike as it reaches towards the sunset. Images of unborn children within a tree  
(tree of life) and the dark clouds shaped like an eagle edge towards the sunset, reflecting an old Indian wise  
man that oversees her presence. Symbols relate to the notion of the fear of losing one's cultural identity  
and of the hope for children to maintain their heritage." J. Bastida-Rodriguez .

**ID No. Cat.2 111.**

**Atelier (Self-help Graphics and Art, Inc.)**

**Rodriguez, Reyes;** *A Part of You and Me*; 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "The print is inspired by my daughter. The coming together of two Latin cultures, one  
Brazilian and the other Chicano. The snake is transformed from an Aztec symbol to the streets of Rio. On  
the upper left corner is the diety Yemanja, Goddess of the Sea, and in front of her are lilies associated with  
Chicano and Mexican art. A calavera peeks through on the right hand side." R. Rodriguez.

**ID No. Cat.2 112.**

**Atelier (Self-help Graphics and Art, Inc.)**

**Romero, Frank;** *Carro*; February 3-6, 1986; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, National Endowment for the Arts Visual Arts, California Arts Council; slide  
photographer: Adam Avila ; no. of slides: 1.

**ID No. Cat.2 113.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Romero, Frank;** *Cruz Arroyo Seco*; January 18-22, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Color House; no. of slides: 1.

Comments: The white cross standing in a field of yellow sunflowers exists in Arroyo Seco, New Mexico,  
in the local cemetery. Arroyo Seco is near Taos, New Mexico, and the background is an indication of the  
magic mountain sacred to the Pueblo Indians.

**ID No. Cat.2 114.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Romero, Frank;** *Cruz Hacienda Martínez*; January 18-22, 1988; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Color House; no. of slides: 1.  
Comments: "The print depicts a small cross hanging in the Martínez Hacienda in Taos, New Mexico. I've  
tried to convey an emotional feeling this kind of imagery evokes." F. Romero.  
**ID No. Cat.2 115.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Romero, Frank;** *Frutas y Verduras*; October 16-20, 1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide  
photographer: Color House; no. of slides: 1.  
**ID No. Cat.2 116.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Romero, Frank;** *Pingo con Corazón*; February 3-6, 1986; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Adam Avila; no. of slides: 1.  
**ID No. Cat.2 117.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Romero, Frank;** *Untitled*; October 12-17, 1986; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide  
photographer: Adam Avila; no. of slides: 1.  
**ID No. Cat.2 118.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Salazar, Daniel;** *Eternal Seeds*; December 1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts; no. of slides: 1.  
**ID No. Cat.2 119.**  
**Atelier (Self-help Graphics and Art, Inc.)**

**Salazar, Daniel;** *Eternal Seeds*; December 4-8, 1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.  
Comments: "The love and sacrifice of Jesus Christ is to plant seeds of eternal life." D. Salazar.  
**ID No. Cat.2 120.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Segura, Daniel;** *Like Father, Like Son*; March 1983; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer:  
Adam Avila; no. of slides: 1.  
**ID No. Cat.2 121.**  
**Atelier (Self-Help Graphics and Art, Inc.)**

**Segura, Daniel;** *This Is Pain*; December 18-20, 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, ARCO; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 122.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Self-Help Graphics Group Poster;** *Atelier IV Group Poster*; November 6-December 13, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 123.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Self-Help Graphics Group Poster;** *Atelier V Group Poster*; 1985; silkscreen, collage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 124.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Self-Help Graphics Group Poster;** *Untitled*; March 1-3, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 125.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Sparrow, Peter;** *Omens*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 126.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Sparrow, Peter;** *Untitled*; January 8-15, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 127.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Taylor, Neal;** *Balance of Knowledge--Balance of Power*; October 11-16, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

Comments: "*Balance of Knowledge--Balance of Power* deals with the individual coming to a point in himself and society, being educated by its own example. The use of the arch for knowledge and balance; the spiral for inner strength, understanding and compassion; the lightning for physical strength and endurance. Power to the person." N. Taylor.

**ID No. Cat.2 128.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Thomas, Matthew;** *Cosmic Patterns Print II*; October 2-6, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide

photographer: Adam Avila; no. of slides: 1.

Comments: "The inner worlds made visible to our senses through symbols: form, color and line are used." M. Thomas.

**ID No. Cat.2 129.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Thomas, Matthew;** *Untitled*; October 11-14, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 130.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Torres, Eloy;** *The Pope of Broadway*; November 19-30, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 2.

**ID No. Cat.2 131(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Torres, Eloy;** *Untitled*; December 3-13, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, National Endowment for the Arts Visual Arts, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 132.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Urista, Arturo;** *Duel Citizenship*; November 23-27, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council; slide photographer: Adam Avila; no. of slides: 1.

Comments: "The fight represents the differences in ideologies concerning the decision-making about citizenship. The decision is either to maintain Mexican citizenship and deny any involvement in policy making in the United States or to give up Mexican citizenship and, much more, to become U.S. citizens. The images that I include are: A flag: a country's symbolic identity; el Apache: a reminder of the country's cultural roots; the drum: the disciplining of a country's ideologies; el valiente: the defender of one's country." A. Urista.

**ID No. Cat.2 133.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Urista, Arturo;** *El Llamado Dividido*; October 24-28, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "*El Llamado Dividido* or *The Divided Call* is images and messages that constitute a call for unity under cultural/social and political beliefs, but are divided because of social upbringing." A. Urista.

**ID No. Cat.2 134.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Urista, Arturo;** *The Travel Back*; 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide photographer: Color House; no. of slides: 1.

Comments: "The migration of the cultural from the logic of Blind Justice back to the spirituality of the Mayans. The imagery depicts women as the sole identity of the movement towards the roots of cultural

awareness; from Mexico to the U.S. and back." A. Urista.

**ID No. Cat.2 135.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Urista, Arturo;** *Welcome to Aztlán*; February 2-6, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 136.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Valadez, John;** *Untitled*; March 19-26, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, National Endowment for the Arts Visual Arts, Self-Help Graphics; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 137.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Valdez, Patssi;** *The Dressing Table*; November 14-18, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "Depict[s] a section of my environment." P. Valdez.

**ID No. Cat.2 138.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Valdez, Patssi;** *Scattered*; November 30-December 4, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

Comments: "This print is autobiographical: The breaking away of the old and the emergence of the new self." P. Valdez.

**ID No. Cat.2 139.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Vallejo, Linda;** *Black Orchid*; January 5-9, 1987; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 140.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Vallejo, Linda;** *Untitled*; December 4-13, 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide  
photographer: Adam Avila; no. of slides: 2.

**ID No. Cat.2 141(1-2).**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Walker, J. Michael;** *Mexico Frantico*; February 1-5, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts; slide  
photographer: Color House; no. of slides: 1.

Comments: "The print deals with ways of thinking of Mexico: the banner is tourist brochure style; the eagle is folk-artsy; the snake is designy; the cactus is just a cactus. The frame is a stream-of-consciousness

field of images (visual, historical, narrative and musical and sensual) that I associate with Mexico and Mexicanos. The calaveras of Posada accompany the cantante on her guitar--her song of love becomes the lovers in a desert on the bottom of the frame. Hidden behind the eagle is the Virgen de Guadalupe, the unofficial symbol of Mexico." J. M. Walker.

**ID No. Cat.2 142.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Yepes, George;** *Amor Matizado*; October 17-21, 1988; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; slide photographer: Color House; no. of slides: 1.

Comments: "The title *Amor Matizado* translates into *Blended Love*, hence a blending of thought, ideas, personal preference. The idea began as a skeleton and a woman kissing, then it became a man and a woman, then ultimately as both figures drew closer to completion, the end result was two women. My print as the artist on this design was that of an impartial observer." G. Yepes.

**ID No. Cat.2 143.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Zains, Maria;** *Phantom Fear II*; March 1983; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 144.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Zaragoza, Alex;** *Raised in the U.S.A.*; February 21-25, 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts; slide photographer: Color House; no. of slides: 1.

Comments: "This work portrays passages of my life as a Mexican raised and educated in the U.S. Having left Mexico at a very young age, I had to adjust to a new culture, new environment, and hardest of all, a new language. Thinking back, it was an experience impossible to match, but easy to express. Mom once said, 'Vamos a Estados Unidos, donde todo es color de rosa.' (We are going to the U.S. where everything is like paths covered with rose petals [sic]). It has not been that easy!" A. Zaragoza.

**ID No. Cat.2 145.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Zoell, Bob;** *Sunflowers for Gauguin*; October 14-17, 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts; slide photographer: Adam Avila; no. of slides: 1.

**ID No. Cat.2 146.**

**Atelier (Self-Help Graphics and Art, Inc.)**

**Boccalero, Karen ;** assistants: Mari Yáñez; *Day of the Dead '77 Bread-Making (Pan de Muerto) Workshop*; November 1977;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 5.

**ID No. Cat.3 110(1-5).**

**Center Activities and Programs**

**Centro de Artistas Chicanos; Leo Limón;** *CAC Workshop*; June 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
slide photographer: Leo Limón; no. of slides: 9.

**ID No. Cat.3 001(1-9).**

**Center Activities and Programs**

**Los Angeles Cultural Affairs Department and Self-Help Graphics;** *General Meeting to Discuss Artists' Needs;* April 13, 1989;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; slide photographer: Arturo Urista; no. of slides: 1.

**ID No. Cat.3 002.**

**Center Activities and Programs**

**Self-Help Graphics;** *Atelier Exhibition;* January 20, 1984;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

**ID No. Cat.3 003(1-4).**

**Center Activities and Programs**

**Self-Help Graphics;** *Atelier IX Workshop Meeting;* March 1987;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council, Visual Arts, Self-Help Graphics; no. of slides: 1.

**ID No. Cat.3 004.**

**Center Activities and Programs**

**Self-Help Graphics;** *Atelier VIII and IX Exhibition and Reception ;* May 1987;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 29.

**ID No. Cat.3 005(1-29).**

**Center Activities and Programs**

**Self-Help Graphics;** *Atelier XIV;* April 8, 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; no. of slides: 14.

**ID No. Cat.3 006(1-14).**

**Center Activities and Programs**

**Self-Help Graphics;** *California Arts Council Workshop;* December 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 24.

**ID No. Cat.3 007(1-24).**

**Center Activities and Programs**

**Self-Help Graphics;** *California Arts Council Workshop;* March 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council; no. of slides: 18.

**ID No. Cat.3 008(1-18).**

**Center Activities and Programs**

**Self-Help Graphics;** *Carlos Bueno Working on Mural;* n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.3 009.**

**Center Activities and Programs**

**Self-Help Graphics;** *Cinco de Mayo Celebration;* May 5, 1985;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 27.

**ID No. Cat.3 010(1-27).**



### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '75* ; November 1975;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 5.

Comments: Musicians, reception and exhibition.

**ID No. Cat.3 011(1-5).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '75 Procession;* November 1975;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 5.

**ID No. Cat.3 012(1-5).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76* ; November 7, 1976;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

Comments: Musicians performing during *Day of the Dead* celebration.

**ID No. Cat.3 013(1-4).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76* ; November 7, 1976;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 15.

Comments: Participants at Cemetery.

**ID No. Cat.3 014(1-15).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76* ; November 7, 1976;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 16.

Comments: Participants.

**ID No. Cat.3 015(1-16).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76 Celebration;* November 7, 1976;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 12.

Comments: Celebration with priest at cemetery.

**ID No. Cat.3 016(1-12).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76 Celebration and Exhibition;* November 1976;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 2.

**ID No. Cat.3 017(1-2).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76 Procession;* November 7, 1976;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.

**ID No. Cat.3 018(1-6).**

### **Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '76 Reception;* November 1976;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 14.

**ID No. Cat.3 019(1-14).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '77;* November 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 1.

Comments: Musicians performing during *Day of the Dead* celebration.

**ID No. Cat.3 020.**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '77;* November 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; no. of slides: 33.

Comments: Participants.

**ID No. Cat.3 021(1-33).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '77;* November 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.

Comments: Priest at cemetery.

**ID No. Cat.3 022(1-7).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '77;* November 6, 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 16.

Comments: Participants at Cemetery.

**ID No. Cat.3 023(1-16).**

**Center Activities and Programs**

**Self-Help Graphics;** assistants: Leo Limón; *Day of the Dead '77 Celebration;* November 6, 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 3.

Comments: Cross-reference with Installation Art.

**ID No. Cat.3 024(1-3).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '77 Procession;* November 6, 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 28.

Comments: Procession from Evergreen Cemetery to Self-Help Graphics during a *Day of the Dead* celebration.

**ID No. Cat.3 025(1-28).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '77 Reception;* November 1977;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; no. of slides: 12.

**ID No. Cat.3 026(1-12).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78* ; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 14.  
Comments: Art left at cemetery and pictures of cemetery before event.  
**ID No. Cat.3 027(1-14).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78* ; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 33.  
Comments: Participants at Cemetery.  
**ID No. Cat.3 028(1-33).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78*; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.  
Comments: Indian ceremony during *Day of the Dead '78* celebration.  
**ID No. Cat.3 029(1-6).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78* ; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 9.  
Comments: Members of the community performing Aztec dances during a *Day of the Dead* Celebration.  
**ID No. Cat.3 030(1-9).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78* ; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 19.  
Comments: Participants in the *Day of the Dead* Celebration.  
**ID No. Cat.3 031(1-19).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78* ; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 15.  
Comments: Musicians performing during a *Day of the Dead* celebration.  
**ID No. Cat.3 032(1-15).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Celebration*; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 11.  
**ID No. Cat.3 033(1-11).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead 78' Celebration*; November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 64.  
**ID No. Cat.3 034(1-64).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Celebration and Exhibition;* November 6, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Humanities and Self-Help Graphics; no. of slides: 2.  
**ID No. Cat.3 035(1-2).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Celebration with Zoot Suit Group ;* November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 15.  
Comments: Zoot Suit group among participants.  
**ID No. Cat.3 036(1-15).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Procession;* November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 11.  
**ID No. Cat.3 037(1-11).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Procession;* November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 10.  
Comments: Procession with Teatro Campesino.  
**ID No. Cat.3 038(1-10).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Procession;* November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 20.  
**ID No. Cat.3 039(1-20).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Procession with Performance by Xipe-Totec;* November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 28.  
Comments: Procession with performance of Aztec dancing by the group Xipe-Totec during a *Day of the Dead* Celebration.  
**ID No. Cat.3 040(1-28).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '78 Sugar Skull-Making Workshop;* November 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Humanities and Self-Help Graphics; no. of slides: 14.  
**ID No. Cat.3 041(1-14).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79 ;* November 1979;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 28.  
Comments: Participants at Cemetery.  
**ID No. Cat.3 042(1-28).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79;* November 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 57.

Comments: Performance of Aztec dances at cemetery during a *Day of the Dead* celebration.

**ID No. Cat.3 043(1-57).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79* ; November 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 1.

Comments: Musicians at reception.

**ID No. Cat.3 044 .**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79 Celebration and Exhibition;* November 2, 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 2.

**ID No. Cat.3 045(1-2).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79 Exhibition and Reception* ; November 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 18.

**ID No. Cat.3 046(1-18).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79 Procession;* November 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 6.

Comments: Performance by Aztec dances during a *Day of the Dead* procession.

**ID No. Cat.3 047(1-6).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '79 Procession;* November 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 31.

**ID No. Cat.3 048(1-31).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '80* ; November 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 8.

Comments: Participants.

**ID No. Cat.3 049(1-8).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '80* ; November 2, 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, National Endowment for the Arts, ARCO, City of Los Angeles; no. of slides: 3.

Comments: Musicians and dancers.

**ID No. Cat.3 050(1-3).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '80* ; November 2, 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, National Endowment for the Arts, ARCO, City of Los Angeles; no. of slides: 48.

Comments: Participants .

**ID No. Cat.3 051(1-48).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '80 Exhibition;* November 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 27.

Comments: Cross-reference with Photography.

**ID No. Cat.3 052(1-27).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '80 Procession;* November 2, 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts, Self-Help Graphics, ARCO, City of Los Angeles; no. of slides: 19.

**ID No. Cat.3 053(1-19).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '80 Reception;* November 2, 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics, National Endowment for the Arts, ARCO, City of Los Angeles; no. of slides: 14.

**ID No. Cat.3 054(1-14).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 ;* November 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 21.

Comments: Participants at Cemetery.

**ID No. Cat.3 055(1-21).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 ;* November 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 3.

Comments: Musicians at reception.

**ID No. Cat.3 056(1-3).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 ;* November 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 11.

Comments: Performing dances.

**ID No. Cat.3 057(1-11).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 ;* November 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 41.

Comments: Participants at Self-Help Graphics and Evergreen Cemetery.

**ID No. Cat.3 058(1-41).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 Procession;* November 1981;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 47.

**ID No. Cat.3 059(1-47).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 Reception;* November 1981;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 85.

**ID No. Cat.3 060(1-85).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 Workshop;* November 1981;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 90.

**ID No. Cat.3 061(1-90).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '81 Celebration and Exhibition;* November 1981;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 5.

**ID No. Cat.3 062(1-5).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '82 ;* November 7, 1982;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 53.

Comments: Participants.

**ID No. Cat.3 063(1-53).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '82 ;* November 7, 1982;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 13.

Comments: Play by ASCO Ballet Rouge.

**ID No. Cat.3 064(1-13).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '82 Celebration;* November 7, 1982;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 3.

**ID No. Cat.3 065(1-3).**

**Center Activities and Programs**

**Self-Help Graphics;** *Day of the Dead '82 Reception;* November 7, 1982;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 4.

**ID No. Cat.3 066(1-4).**

**Center Activities and Programs**

**Self-Help Graphics;** *El Fin del Sol;* November 5, 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.

Comments: Teatro Campesino's play.

**ID No. Cat.3 067(1-7).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Gamboa and Navarro Exhibition;* May 6, 1984;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 17.

**ID No. Cat.3 068(1-17).**  
**Center Activities and Programs**

**Self-Help Graphics;** *John Valadez Exhibition;* December 9, 1983;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts; no. of slides: 22.

**ID No. Cat.3 069(1-22).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Maria Zains Exhibition;* June 1983;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 12.

**ID No. Cat.3 070(1-12).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Miranos Exhibition;* June 1980;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.

**ID No. Cat.3 071(1-6).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Multi-Cultural Program;* March 1980;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 59.

**ID No. Cat.3 072(1-59).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Opening Reception for Atelier VI;* March 1986;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 1.

**ID No. Cat.3 073 .**  
**Center Activities and Programs**

**Self-Help Graphics;** *Patssi Valdez's Painting Class;* February 1987;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: California Arts Council; no. of slides: 1.

**ID No. Cat.3 074.**  
**Center Activities and Programs**

**Self-Help Graphics;** *Political Exhibition;* December 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, and Self-Help Graphics; no. of slides: 13.

**ID No. Cat.3 075(1-13).**  
**Center Activities and Programs**

**Self-Help Graphics;** *Video Class;* February 1987;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;



fund: California Arts Council resident artist and Self-Help Graphics; no. of slides: 1.

**ID No. Cat.3 076.**

**Center Activities and Programs**

**Self-Help Graphics; Alex Alferov; *Atelier at Los Angeles Nicole*; April 1988;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 17.

**ID No. Cat.3 077(1-17).**

**Center Activities and Programs**

**Self-Help Graphics; Alex Alferov; *Self-Help Graphics Exhibition*; November 7-December 6, 1989;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
slide photographer: Dolores Guerrero-Cruz; no. of slides: 8.

**ID No. Cat.3 078(1-8).**

**Center Activities and Programs**

**Self-Help Graphics; artist: Diane Gamboa; *Day of the Dead '82*; 1982;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; no. of slides: 1.

Comments: Celebration with fashion show of Paper Fashions.

**ID No. Cat.3 079.**

**Center Activities and Programs**

**Self-Help Graphics; Arturo Urista and Paul Botello; *Algo Nuevo Exhibition*; March 11-April 8, 1988;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 34.

**ID No. Cat.3 080(1-34).**

**Center Activities and Programs**

**Self-Help Graphics; Beth Gregory and Mari Cárdenas; *AIC-CAC Workshop*; August 1982;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 30.

**ID No. Cat.3 081(1-30).**

**Center Activities and Programs**

**Self-Help Graphics; Beth Gregory and Sarah Pineda-Rico; *Miranos Children's Exhibition of Soft-Sculpture/Batik*; June 1980;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.

**ID No. Cat.3 082(1-6).**

**Center Activities and Programs**

**Self-Help Graphics; Beto de la Rocha, Carlos Almaraz, Frank Romero and Judith Hernández; *Los Four Exhibition*; October 7, 1974;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Campaign for Human Development; no. of slides: 1.

**ID No. Cat.3 083 .**

**Center Activities and Programs**

**Self-Help Graphics; Betty Lee and Richard Espinoza; *It's the Law Exhibition*; March 16, 1989-April 10, 1989;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 8.

**ID No. Cat.3 084(1-8).**

**Center Activities and Programs**

**Self-Help Graphics; Cecilia Castañeda; *Miranos Exhibition*; June 1980;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 39.  
**ID No. Cat.3 085(1-39).**  
**Center Activities and Programs**

**Self-Help Graphics; Cecilia Castañeda; *Soft Mask Workshop*; n.d.;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 8.  
**ID No. Cat.3 086(1-8).**  
**Center Activities and Programs**

**Self-Help Graphics; Consuelo Norte; assistants: Sandra Hahn and Frances España; *Day of the Dead '89 Exhibition*; November 3, 1989;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 11.  
**ID No. Cat.3 087(1-11).**  
**Center Activities and Programs**

**Self-Help Graphics; curator: Michael M. Amescua; *Fire Show 1985*; October 19, 1985;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 1.  
**ID No. Cat.3 088.**  
**Center Activities and Programs**

**Self-Help Graphics; Diane Gamboa; *Day of the Dead '82*; November 7, 1982;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 13.  
Comments: Paper Fashion by ASCO.  
**ID No. Cat.3 089(1-13).**  
**Center Activities and Programs**

**Self-Help Graphics; Dolores Guerrero-Cruz and Michael M. Amescua; *1989 Christmas Fair*; December 10, 1989;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts; slide photographer: Dolores Guerrero-Cruz; no. of slides: 4.  
**ID No. Cat.3 090(1-4).**  
**Center Activities and Programs**

**Self-Help Graphics; Dr. Beverly Johnson; *Slide Presentation on Jean Canol*; October 1978;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.  
**ID No. Cat.3 091(1-7).**  
**Center Activities and Programs**

**Self-Help Graphics; Edgar Aparicio; *Edgar Aparicio Exhibition*; December 5, 1986-January 18, 1987;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 21.  
**ID No. Cat.3 092(1-21).**  
**Center Activities and Programs**

**Self-Help Graphics; Eloy Torrez; *Hollywood Mural Presentation*; November 1983;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 7.

**ID No. Cat.3 093(1-7).**

**Center Activities and Programs**

**Self-Help Graphics; Frances España; *L.A. Festival*; ca. 1989;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: L.A. Festival; slide photographer: Dolores Guerrero-Cruz and Michael M. Amescua; no. of slides: 13.

**ID No. Cat.3 094(1-13).**

**Center Activities and Programs**

**Self-Help Graphics; Frances España; *Video Class*; June 1989;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts, California Arts Council, and Self-Help Graphics; no. of slides: 20.

**ID No. Cat.3 095(1-20).**

**Center Activities and Programs**

**Self-Help Graphics; Gil Cárdenas; *Atelier Prints from Los Angeles Prints Contemporary Graphics Art*;**

November 1986;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Self-Help Graphics; no. of slides: 15.

**ID No. Cat.3 096(1-15).**

**Center Activities and Programs**

**Self-Help Graphics; instructor: Beth Gregory; *Barrio Mobil Art Studio--Folk Tale--"How the Basilish Obtained His Crest"*; April 1978;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Community Development City of Los Angeles; no. of slides: 1.

Comments: Mayan folk tale puppet show by students.

**ID No. Cat.3 097.**

**Center Activities and Programs**

**Self-Help Graphics; instructor: Beth Gregory; *Puppet Show at Hamel Street School--Barrio Mobil Art Studio*;**  
May 1978;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: Community Development, City of Los Angeles; no. of slides: 1.

**ID No. Cat.3 098.**

**Center Activities and Programs**

**Self-Help Graphics; instructor: Jean LaMarr; assistants: Michael M. Amescua; *Four Color Process Printing Workshop*; April 1990;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; slide photographer: Michael M. Amescua; no. of slides: 1.

**ID No. Cat.3 099.**

**Center Activities and Programs**

**Self-Help Graphics; instructor: Joe Gatto; *Drawing Class*; 1985-86;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: California Arts Council resident artist and National Endowment for the Arts Expansion Arts; no. of slides: 1.

**ID No. Cat.3 100.**

**Center Activities and Programs**

- Self-Help Graphics; Jack Alexander; *Tile Workshop*; June 1980;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 3.  
**ID No. Cat.3 101(1-3).**  
**Center Activities and Programs**
- Self-Help Graphics; Jesús Perez; *The Waitress Series Exhibition*; March 8-30, 1991;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 18.  
**ID No. Cat.3 102(1-18).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; assistants: Stephen Grace; *Atelier I Workshop*; ca. 1983;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 18.  
**ID No. Cat.3 103(1-18).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; *Atelier III Workshop*; April 1984;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; no. of slides: 9.  
**ID No. Cat.3 104(1-9).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; assistants: Stephen Grace; *Atelier III Workshop*; September 1984;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: California Arts Council, National Endowment for the Arts, Self-Help Graphics; no. of slides: 15.  
**ID No. Cat.3 105(1-15).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; *Atelier IV and V Exhibition*; April 21, 1985;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; no. of slides: 13.  
**ID No. Cat.3 106(1-13).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; assistants: Stephen Grace; *Atelier V Workshop*; ca. 1985;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: National Endowment for the Arts, California Arts Council, Self-Help Graphics; no. of slides: 21.  
**ID No. Cat.3 107(1-21).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; *Atelier VI and VII Exhibition and Reception*; April 1986;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 10.  
**ID No. Cat.3 108(1-10).**  
**Center Activities and Programs**
- Self-Help Graphics; Karen Boccalero; assistants: Sam Baray, Mitz Baray and Dolores Guerrero-Cruz; *Atelier XII and XIII 1989 Exhibition*; April 23, 1989;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics; no. of slides: 29.  
**ID No. Cat.3 109(1-29).**

### **Center Activities and Programs**

**Self-Help Graphics; Karen Boccalero;** *Day of the Dead '78 Bread-Making (Pan de Muerto) Workshop;* November 6, 1978;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Humanities and Self-Help Graphics; no. of slides: 11.

**ID No. Cat.3 111(1-11).**

### **Center Activities and Programs**

**Self-Help Graphics; Karen Boccalero and members of El Colegio de La Frontera Norte ;** *Las Mujeres de la Raza Project Monoprint Workshop ;* August 1989;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
slide photographer: Michael M. Amescua; no. of slides: 12.

**ID No. Cat.3 112(1-12).**

### **Center Activities and Programs**

**Self-Help Graphics; Karen Boccalero; instructor: Jean La Marr;** *Etching Workshop;* April 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
slide photographer: Michael M. Amescua; no. of slides: 12.

**ID No. Cat.3 113(1-12).**

### **Center Activities and Programs**

**Self-Help Graphics; Karen Boccalero; instructor: Jean La Marr;** *Etching Workshop;* July 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
slide photographer: Michael M. Amescua; no. of slides: 10.

**ID No. Cat.3 114(1-10).**

### **Center Activities and Programs**

**Self-Help Graphics; Leo Limón;** *Silkscreen Workshop;* August 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 22.

**ID No. Cat.3 115(1-22).**

### **Center Activities and Programs**

**Self-Help Graphics; Mari Yáñez and Cecilia Castañeda;** *Day of the Dead '78 Mask-Making Workshop;* October 1978;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Humanities and Self-Help Graphics; no. of slides: 12.

**ID No. Cat.3 116(1-12).**

### **Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua;** *Against Cocaine Paperwork;* March 1-28, 1987;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 4.

**ID No. Cat.3 117(1-4).**

### **Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua;** *Fire Show V;* May 12-23, 1989;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Visual Arts and California Arts Council; slide photographer: Arturo Urista; no. of slides: 7.

**ID No. Cat.3 118(1-7).**

### **Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua;** *Fuego Nuevo Show*; November 1985;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 19.  
**ID No. Cat.3 119(1-19).**  
**Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua;** assistants: Karen Boccalero and Leo Limón; *Michael M. Amescua Studio Exhibition*; April 16, 1984;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 10.  
**ID No. Cat.3 120(1-10).**  
**Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua;** *New Fire Exhibition*; October 19, 1985;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 7.  
**ID No. Cat.3 121(1-7).**  
**Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua, Arturo Urista and Dolores Guerrero-Cruz;** *Pintura Fresca Exhibition*; February 12-March 10, 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts; no. of slides: 6.  
**ID No. Cat.3 122(1-6).**  
**Center Activities and Programs**

**Self-Help Graphics; Michael M. Amescua, Linda Vallejo and Self-Help Graphics Staff**; assistants: Cecilia Castañeda; *Day of the Dead '78 Workshop*; September 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 14.  
Comments: Music jam.  
**ID No. Cat.3 123(1-14).**  
**Center Activities and Programs**

**Self-Help Graphics; Ricardo Duffy;** assistants: Sandra Hahn and Leonardo Ibañez; *Day of the Dead '90 Exhibition*; November 2, 1990;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; slide photographer: Ed Carreon; no. of slides: 3.  
**ID No. Cat.3 124(1-3).**  
**Center Activities and Programs**

**Self-Help Graphics; Rick Raya and Richard Valdez;** *For the Love of Art Exhibition and Reception*; January 6-26, 1991;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts; slide photographer: Gloria Westcoat; no. of slides: 12.  
**ID No. Cat.3 125(1-12).**  
**Center Activities and Programs**

**Self-Help Graphics; Rudy Calderón, Curtis Gutierrez and Nick Gadbois;** *III Exhibition*; August 6-31, 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 7.  
**ID No. Cat.3 126(1-7).**  
**Center Activities and Programs**

**Self-Help Graphics; Salvador Hernández, Luis Ituarte, Chaz Bojórquez and Xavier Quijas; *Tradición y Futuro Exhibition*; February 8, 1991;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts Expansion Arts; no. of slides: 18.  
**ID No. Cat.3 127(1-18).**  
**Center Activities and Programs**

**Self-Help Graphics; Sarah Pineda-Rico and Beth Gregory; *Batik/Silkscreen Workshop* ; n.d.;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 38.  
**ID No. Cat.3 128(1-38).**  
**Center Activities and Programs**

**Self-Help Graphics; Sarah Pineda-Rico and Beth Gregory; *Batik/Silkscreen Workshop for Adults*; n.d.;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 14.  
**ID No. Cat.3 129(1-14).**  
**Center Activities and Programs**

**Self-Help Graphics; Sarah Pineda-Rico and Beth Gregory; *Batik/Silkscreen Workshop for Teenagers*; n.d.;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 16.  
**ID No. Cat.3 130(1-16).**  
**Center Activities and Programs**

**Self-Help Graphics; Sergio Zenteno; *New Language Exhibition*; June 3, 1990;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; no. of slides: 4.  
**ID No. Cat.3 131(1-4).**  
**Center Activities and Programs**

**Self-Help Graphics; Stephen Grace; *Demonstration of Silkscreen Techniques to High School Students*; 1986;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; no. of slides: 1.  
**ID No. Cat.3 132.**  
**Center Activities and Programs**

**Self-Help Graphics; Yreina Cervantez; *Workshop--Visiting Artist John Valadez*; June 1986;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts, California Arts Council, and Self-Help Graphics; no. of slides: 11.  
**ID No. Cat.3 133(1-11).**  
**Center Activities and Programs**

**Self-Help Graphics; Yreina Cervantez, Gloria Alvarez, Frances España, Maríalice Jacob, Norma Alicia Pino and Kay Torres; *Alerta Exhibition*; June 19, 1987;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts, Self-Help Graphics; slide photographer: Shifra Goldman; no. of slides: 3.  
**ID No. Cat.3 134(1-3).**  
**Center Activities and Programs**

**Limón, Leo; (title unknown); 1990;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 026.**

**Drawing**

**Artist Unknown;** *La Cruda*; n.d.; pen and ink

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.

**ID No. Cat.4 001.**

**Drawings**

**Aguirre, José Antonio;** *Untitled*; n.d.; dry point

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 002.**

**Drawings**

**Alicia, Juana;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.4 003(1-2).**

**Drawings**

**Alicia, Juana;** *Sin Hogar*; ca. 1986; pencil on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 004.**

**Drawings**

**Audifred, Magda;** *(title unknown)*; n.d.; ink

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.4 005(1-2).**

**Drawings**

**Bueno, Carlos;** *Somos de la Vida Caliente (detail)*; n.d.; india ink on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 006.**

**Drawings**

**Bueno, Carlos;** *Somos de la Vida Caliente (detail)*; n.d.; india ink on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 007.**

**Drawings**

**Bueno, Carlos;** *Burla a la Gente*; n.d.; india ink on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 008.**

**Drawings**



- Bueno, Carlos;** *Eduardo*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 009.**  
**Drawings**
- Bueno, Carlos;** *Homosexual*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 010.**  
**Drawings**
- Bueno, Carlos;** *Las Vanidosas*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 011.**  
**Drawings**
- Bueno, Carlos;** *Miedo*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 012.**  
**Drawings**
- Bueno, Carlos;** *Mujer*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 013.**  
**Drawings**
- Bueno, Carlos;** *La Ociocidad Es Madre De Todos Los Vicios*; 1974; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 014.**  
**Drawings**
- Bueno, Carlos;** *Oh Shit*; n.d. india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 015.**  
**Drawings**
- Bueno, Carlos;** *Pensativa*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 016.**  
**Drawings**
- Bueno, Carlos;** *La que Ama Intensamente*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.4 017.**  
**Drawings**

- Bueno, Carlos;** *La que Está Muerta de Amor*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.4 018.**  
**Drawings**
- Bueno, Carlos;** *Somos de la Vida Caliente*; n.d.; india ink on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 3.  
**ID No. Cat.4 019.**  
**Drawings**
- Cuaron, Mita;** *Dreaming*; n.d.; pencil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.4 020.**  
**Drawings**
- García, Ed;** *(title unknown)*; 1970;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 5.  
**ID No. Cat.4 021(1-5).**  
**Drawings**
- Garza, José A.;** *(title unknown)*; ca. 1975; pencil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 6.  
**ID No. Cat.4 022(1-6).**  
**Drawings**
- Gonzalez, Yolanda;** *Rest in Peace My Child*; n.d.; pen and ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.  
**ID No. Cat.4 023.**  
**Drawings**
- Gronk;** *(title unknown)*; n.d.; pen and ink, markers  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 11.  
**ID No. Cat.4 024(1-11).**  
**Drawings**
- Hernández, Frank;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 23.  
**ID No. Cat.4 025(1-23).**  
**Drawings**
- Limón, Leo;** *(title unknown)*; n.d.; pen and ink, pencil and color pencils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 10.  
**ID No. Cat.4 027(1-10).**

## Drawings

**Limón, Leo;** *Agustin's Song*; n.d.; pen and ink, pencil and color pencils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 028.**

**Drawings**

**Limón, Leo;** *Amor Flies Away*; 1989; pen and ink, pencil and color pencils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 029.**

**Drawings**

**Limón, Leo;** *Cortina of Smoke*; 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 8.

Comments: From *Cortina of Smoke* series.

**ID No. Cat.4 030(1-8).**

**Drawings**

**Limón, Leo;** *El Copycat*; 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 031.**

**Drawings**

**Limón, Leo;** *From 5 Puntos*; 1989; pen and ink, pencil and color pencils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.4 032(1-2).**

**Drawings**

**Limón, Leo;** *In the Light of La Luna*; 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.4 033(1-3).**

**Drawings**

**Limón, Leo;** *Locura*; ca. 1986; pen and ink on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 034.**

**Drawings**

**Limón, Leo;** *Los Fires*; n.d.; pen and ink, pencil and color pencils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 035.**

**Drawings**

**Limón, Leo;** *Mirando Las Marigolds*; 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 036.**  
**Drawings**

**Limón, Leo;** *Spiritual Cielos*; 1988; pen and ink, pencil and color pencils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 037.**  
**Drawings**

**Reyes, Miguel Angel;** *(title unknown)*; 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 038.**  
**Drawings**

**Reyes, Miguel Angel;** *(title unknown)*; 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 039.**  
**Drawings**

**Romero, Nancy;** *Peppers #2*; 1989; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.4 040.**  
**Drawings**

**Starbuck, Peggi;** *Eye/fly*; n.d.; pen and ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.4 041(1-2).**  
**Drawings**

**Starbuck, Peggi;** *Fish and the Mermaid*; n.d.; pen and ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.4 042(1-2).**  
**Drawings**

**Starbuck, Peggi;** *Owl*; n.d.; pen and ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.4 043(1-2).**  
**Drawings**

**Starbuck, Peggi;** *Porthole Fish*; n.d.; pen and ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.4 044(1-2).**  
**Drawings**

**Starbuck, Peggi;** *Seahorse*; n.d.; pen and ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.4 045(1-2).**

**Drawings**

**Starbuck, Peggi;** *Unicorn*; n.d.; pen and ink

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.4 046(1-2).**

**Drawings**

**Torrez, Eloy;** *Mr. Penski*; n.d.; pen on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 047.**

**Drawings**

**Torrez, Eloy;** *Untitled*; n.d.; pen on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 048.**

**Drawings**

**Torrez, Eloy;** *Untitled*; n.d.; pen on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 049.**

**Drawings**

**Watanabe, Joan;** *(title unknown)*; n.d.; oil, paint and pencil

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 5.

**ID No. Cat.4 050(1-5).**

**Drawings**

**Watanabe, Joan;** *Roll Over*; n.d.; pencil, charcoal and pastel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 051.**

**Drawings**

**Watanabe, Joan;** *Untitled*; n.d.; oil, photos, straw, sticks and stones

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.4 052.**

**Drawings**

**Artist Unknown;** *(title unknown)*; 1977; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 2.

Comments: Poster design for *Day of the Dead* celebration and exhibition at Self-Help Graphics (November 6, 1977).

**ID No. Cat.5 002(1-2).**

**Graphic Arts**

**Artist Unknown;** *Resistencia Poster*; 1983;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

Comments: Poster for *Resistencia* Exhibition of Willie Herrón at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (September 30, 1983). Cross-reference with Center Activities and Programs.

**ID No. Cat.5 001(1-2).**

**Graphic Arts**

**Artist Unknown;** (*title unknown*); 1989; collage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 003.**

**Graphic Arts**

**Artist Unknown;** (*title unknown*); n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Political* Exhibition at Self-Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA, during the month of December 1988.

**ID No. Cat.5 004.**

**Graphic Arts**

**Artist Unknown;** (*title unknown*); n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Political* Exhibition at Self-Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA, during the month of December 1988.

**ID No. Cat.5 005.**

**Graphic Arts**

**Artist Unknown;** assistants: Design: Leo Limon; *Day of the Dead 1980 Poster*; November 1980;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics, National Endowment for the Arts, City of Los Angeles; no. of slides: 1.

Comments: Cross-reference with Center Activities and Programs.

**ID No. Cat.5 006.**

**Graphic Arts**

**Artist Unknown;** *Day of the Dead '74*; October 1974; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics; no. of slides: 1.

Comments: Poster for *Día de Los Muertos* celebration.

**ID No. Cat.5 007.**

**Graphic Arts**

**Artist Unknown;** *Mayan Bank--Past, Present, Future*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 8.

Comments: Details of works by children during the *Miranos* Exhibition of soft sculpture at Self-Help Graphics, organized by Sarah Pineda-Rico and Beth Gregory. Cross-reference with Center Activities and Programs.

**ID No. Cat.5 008(1-8).**

**Graphic Arts**

**Aguirre, José Antonio;** *Ecos de Mayo...Nostalgia de mi Tierra*; August 1982; linoleum cut

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.  
**ID No. Cat.5 009.**  
**Graphic Arts**

**Aguirre, José Antonio;** *La Evolución de la Revolución;* 1987; linoleum cut  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 010.**  
**Graphic Arts**

**Aguirre, José Antonio;** *No Tools;* 1987; relief etching  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 011.**  
**Graphic Arts**

**Aguirre, José Antonio;** *Sacrifice;* 1987; linoleum cut  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 012.**  
**Graphic Arts**

**Alaniz, Cynthia;** *Journey;* n.d.; felt tip  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 013.**  
**Graphic Arts**

**Alferov, Alex;** *(title unknown);* n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.  
**ID No. Cat.5 014(1-3).**  
**Graphic Arts**

**Alicia, Juana;** *El Paseo del Siglo/The Ride of the Century;* 1984; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.5 015(1-2).**  
**Graphic Arts**

**Alicia, Juana;** *La Ponkalavera Güera;* 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 016.**  
**Graphic Arts**

**Ambris, Isaac H.;** *(title unknown);* n.d.; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 017.**  
**Graphic Arts**

**Amemiya-Kirkman, Grace;** *Behind the Woman;* 1989; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 018.**

**Graphic Arts**

**Amemiya-Kirkman, Grace;** *Nature Becomes a Dream*; 1990; monoprint/linocut

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 019.**

**Graphic Arts**

**Amemiya-Kirkman, Grace;** *The Remembering*; 1990; monoprint

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 020.**

**Graphic Arts**

**Amescua, Michael M.;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 021.**

**Graphic Arts**

**Amescua, Michael M.;** *Día de los Muertos*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 022.**

**Graphic Arts**

**Amescua, Michael M.;** *Mariposo*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 023.**

**Graphic Arts**

**Aranda, Guillermo;** *Visions of Dreams*; 1986; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.5 024.**

**Graphic Arts**

**Arellanes, Antonio;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.5 025.**

**Graphic Arts**

**Audifred, Magda;** *(title unknown)*; n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.5 026(1-2).**

**Graphic Arts**



**Ayala, David;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.5 027(1-2).**

**Graphic Arts**

**Ayala, David;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.5 028.**

**Graphic Arts**

**Ayala, David;** *Queen of Hearts*; 1989; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 029.**

**Graphic Arts**

**Baral, Joan Mall;** *Albuquerque*; 1985; collage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 030.**

**Graphic Arts**

**Baral, Joan Mall;** *Cruisin'*; 1985; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 031.**

**Graphic Arts**

**Baral, Joan Mall;** *Gracias*; 1985; collage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 032.**

**Graphic Arts**

**Baral, Joan Mall;** *Paradise Cove*; 1980; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 033.**

**Graphic Arts**

**Baral, Joan Mall;** *TV Times*; 1981; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 034.**

**Graphic Arts**

**Bejarano, Guillermo;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 035.**

## Graphic Arts

**Boccalero, Karen;** *(title unknown)*; n.d.; silkscreen, various mediums

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 15.

**ID No. Cat.5 036(1-15).**

**Graphic Arts**

**Boltuch, Glenna;** *Growing Up in America*; 1986; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 037.**

**Graphic Arts**

**Boltuch, Glenna;** *Portrait of Janine*; 1986; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 038.**

**Graphic Arts**

**Boltuch, Glenna;** *Portrait of Rosa*; 1986; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 039.**

**Graphic Arts**

**Brehm, Qathryn;** assistants: *Untitled*; *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

**ID No. Cat.5 040(1-4).**

**Graphic Arts**

**Bueno, Carlos;** *Al Cuidado de las Virgenes*; ca. 1973; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 041.**

**Graphic Arts**

**Bueno, Carlos;** *Baño del Narcizo*; ca. 1974; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 042.**

**Graphic Arts**

**Bueno, Carlos;** *Huichol*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 043.**

**Graphic Arts**

**Bueno, Carlos;** *Invierno*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 044.**

## **Graphic Arts**

**Bueno, Carlos;** *Luna Vanidosa*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 045.**

**Graphic Arts**

**Bueno, Carlos;** *Necesita Ayuda*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 046.**

**Graphic Arts**

**Bueno, Carlos;** *Novia*; ca. 1973; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 047.**

**Graphic Arts**

**Bueno, Carlos;** *Novia en Feria*; ca. 1973; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 048.**

**Graphic Arts**

**Bueno, Carlos;** *Novia Roja*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 049.**

**Graphic Arts**

**Bueno, Carlos;** *Novia Tipo Oriental*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 050.**

**Graphic Arts**

**Bueno, Carlos;** *Novia Venadita*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 051.**

**Graphic Arts**

**Bueno, Carlos;** *Otoño*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 052.**

**Graphic Arts**

**Bueno, Carlos;** *Primavera*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 053.**

## Graphic Arts

**Bueno, Carlos;** *Vato Loco*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 054.**

**Graphic Arts**

**Bueno, Carlos;** *Verano*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 055.**

**Graphic Arts**

**Cárdenas, Mari;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 32.

**ID No. Cat.5 056(1-32).**

**Graphic Arts**

**Carrasco, Barbara;** *(title unknown)*; 1982; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster for *Día de las Madres* Celebration at Memorial Park, Pasadena, CA (May 9, 1982).

**ID No. Cat.5 057.**

**Graphic Arts**

**Cervantez, Yreina;** *Carmen Cortez*; 1975; lithography

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.5 058(1-3).**

**Graphic Arts**

**Cervantez, Yreina;** *Felicia and the Fox*; 1974; lithography

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.5 059(1-2).**

**Graphic Arts**

**Chacón, Gloria;** *(title unknown)*; ca. 1980; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Flyer for *Día de los Muertos* Celebration November 2, 1980 Self-Help Graphics (3802 Brooklyn Ave., Los Angeles, Ca.).

**ID No. Cat.5 060.**

**Graphic Arts**

**Chacón, Gloria;** *Xiconen*; 1980; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 061.**

**Graphic Arts**

**Chamberlin, Ann;** *Canoe, Talud-Tablero*; n.d.; monotype on chine collé

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 062.**  
**Graphic Arts**

**Chamberlin, Ann;** *Clouds, Green Things;* n.d.; monotype with oil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 063.**  
**Graphic Arts**

**Chamberlin, Ann;** *Curtains, Hand;* n.d.; monotype with oil on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 064.**  
**Graphic Arts**

**Chamberlin, Ann;** *Fire, Cape;* n.d.; monotype with oil on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 065.**  
**Graphic Arts**

**Chamberlin, Ann;** *Olla, Canoe, Coffee;* n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 066.**  
**Graphic Arts**

**Chamberlin, Ann;** *Olla, Little Lifeboat;* n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 067.**  
**Graphic Arts**

**Chamberlin, Ann;** *Olla, Loveboat, Icewater;* n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 068.**  
**Graphic Arts**

**Chamberlin, Ann;** *Olla, Spinning;* n.d.; monotype with pencil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 069.**  
**Graphic Arts**

**Chamberlin, Ann;** *Olla, Volcanos;* n.d.; monotype on gouache  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 070.**  
**Graphic Arts**

**Chamberlin, Ann;** *Pennants, Smoke;* n.d.; monotype with oil on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 071.**  
**Graphic Arts**

**Chamberlin, Ann;** *U.F.O.s;* ca. 1984; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 072.**  
**Graphic Arts**

**Christensen, Anna;** *Judy Buffalo Reads "Portnoy's Complaint" (detail);* 1988; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 073.**  
**Graphic Arts**

**Christensen, Anna;** *Rachel Sitting in the Big Red Chair (detail);* 1988; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 074.**  
**Graphic Arts**

**Christensen, Anna;** *Dineh Elder;* n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 075.**  
**Graphic Arts**

**Christensen, Anna;** *Joe Benally, Big Mountain;* 1987; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 076.**  
**Graphic Arts**

**Christensen, Anna;** *Judy Buffalo and the Spirit Wall;* 1988; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 077 .**  
**Graphic Arts**

**Christensen, Anna;** *Judy Buffalo Reads "Portnoy's Complaint";* 1988; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 078.**  
**Graphic Arts**

**Christensen, Anna;** *Katharine Smith and Child;* 1987; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 079.**  
**Graphic Arts**

**Christensen, Anna;** *Larry Booth Takes a Coffee Break;* 1988; monoprint

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 080.**  
**Graphic Arts**

**Christensen, Anna;** *Living on the Land;* 1987; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 081.**  
**Graphic Arts**

**Christensen, Anna;** *Mary and the Bougainvillea;* 1988; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 082.**  
**Graphic Arts**

**Christensen, Anna;** *Rachel Sitting in the Big Red Chair;* 1988; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 083.**  
**Graphic Arts**

**Christensen, Anna;** *We Are Told We Have To Move, But We Will Not Go;* n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 084.**  
**Graphic Arts**

**Christensen, Anna;** *Woman With Her Sheep;* 1987; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 085.**  
**Graphic Arts**

**Coronado, Sam;** *Abuelito;* October 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 086.**  
**Graphic Arts**

**Davenport, Margaret;** *Cosmic Mixer;* 1986; paper on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 087.**  
**Graphic Arts**

**Davenport, Margaret;** *Reclining Figure;* 1986; paper on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 088.**  
**Graphic Arts**

**Davenport, Margaret;** *Weightless;* 1986; paper on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 089.**  
**Graphic Arts**

**De Batuc, Alfredo;** *Día de los Muertos 1981*; 1981; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 090.**  
**Graphic Arts**

**Duardo, Richard;** *(title unknown)*; n.d.; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 091.**  
**Graphic Arts**

**Ehrenberg, Felipe;** *(title unknown)*; 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 092.**  
**Graphic Arts**

**Fernández, Christina;** *Oppression Series*; n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 093.**  
**Graphic Arts**

**García, Margaret;** *De Batuc*; n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 094.**  
**Graphic Arts**

**García, Margaret;** *Hyena I*; n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 095.**  
**Graphic Arts**

**García, Margaret;** *Hyena II*; n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 096.**  
**Graphic Arts**

**García, Margaret;** *Perro Fuego*; n.d.; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 097.**  
**Graphic Arts**

**García, Margaret;** *Viejo Perro*; n.d.; monotype



Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 098.**

**Graphic Arts**

**García, Margaret;** *Wolf-Dog Ceres [sic] Cactus*; n.d.; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 099.**

**Graphic Arts**

**García, Rupert;** *Attica Is Fascismo*; 1976; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

**ID No. Cat.5 100.**

**Graphic Arts**

**García, Rupert;** *Human Rights Day*; 1976; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: For Amnesty International Human Rights Day December 10, 1976 based upon *El Grito Rebelde*.

**ID No. Cat.5 101.**

**Graphic Arts**

**Gronk;** *(title unknown)*; ca. 1981-1983; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 10.

**ID No. Cat.5 102(1-10).**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *Altar Madness*; 1991; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 103.**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *El Beso*; 1990; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 104.**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *Mujeres y Perros*; 1987; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 105.**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *Peace Makers*; 1985; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 106.**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *Untitled (The Bride)*; 1985; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 107.**  
**Graphic Arts**

**Hernández, Ester;** *La Ofrenda*; 1988; screenprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 108.**  
**Graphic Arts**

**Herrón, Willie;** *Los Illegals*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Resistencia* Exhibition of Willie Herrón at Galería Otra Vez (3802 Brooklyn Avenue, Los Angeles, CA), organized by Self-Help Graphics (September 30, 1983). Cross-reference with Center Activities and Programs.  
**ID No. Cat.5 109.**  
**Graphic Arts**

**Hoyes, Bernard S.;** *Birthin*; n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Rag* Series.  
**ID No. Cat.5 110.**  
**Graphic Arts**

**Hoyes, Bernard S.;** *Celestial Bodies in Eclipse*; n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Rag* Series.  
**ID No. Cat.5 111.**  
**Graphic Arts**

**Hoyes, Bernard S.;** *Chicken in Rag*; n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Rag* Series.  
**ID No. Cat.5 112.**  
**Graphic Arts**

**Hoyes, Bernard S.;** *Dying Bull*; n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Rag* Series.  
**ID No. Cat.5 113.**  
**Graphic Arts**

**Hoyes, Bernard S.;** *Hands on Rags*; n.d.; monoprint  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Rag* Series.  
**ID No. Cat.5 114.**  
**Graphic Arts**

**Hoyes, Bernard S.;** *Rag Existence*; n.d.; monoprint

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Rag* series.

**ID No. Cat.5 115.**

**Graphic Arts**

**Hoyes, Bernard S.;** *Rag Nouveau*; n.d.; monoprint

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Rag* Series.

**ID No. Cat.5 116.**

**Graphic Arts**

**Hoyes, Bernard S.;** *Redemption Song*; n.d.; multimedia

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Rag* Series.

**ID No. Cat.5 117.**

**Graphic Arts**

**Ibañez, Antonio;** *(title unknown)*; n.d.; taffeta silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 118.**

**Graphic Arts**

**Ibañez, Antonio;** *Día Alegre*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 119.**

**Graphic Arts**

**LaMarr, Jean;** *The American Indians U.S. Constitution*; 1988; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 120.**

**Graphic Arts**

**LaMarr, Jean;** *From the Boudoir*; 1988; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 121.**

**Graphic Arts**

**LaMarr, Jean;** *Lighting Up No. 1*; 1988; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 122.**

**Graphic Arts**

**LaMarr, Jean;** *Only in America No. 3*; 1988; monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 123.**  
**Graphic Arts**

**LaMarr, Jean;** *She's Black Mountain*; 1988; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 124.**  
**Graphic Arts**

**Leal, Steven;** *(title unknown)*; n.d.; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

**ID No. Cat.5 125(1-4).**  
**Graphic Arts**

**Limón, Leo;** *(title unknown)*; 1978;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster for *Beto's Dream* by *Teatro Urbano*.

**ID No. Cat.5 126.**  
**Graphic Arts**

**Limón, Leo;** *(title unknown)*; 1979;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster for *Teatro Urbano* play *The Silver Dollar*.

**ID No. Cat.5 127.**  
**Graphic Arts**

**Limón, Leo;** *(title unknown)*; 1980;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster for *7th Annual International Film Festival: Los Angeles the Ethnic Experience 1980*.

**ID No. Cat.5 128.**  
**Graphic Arts**

**Limón, Leo;** *(title unknown)*; 1982;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster for Santa Monica Mountains Folklife Festival.

**ID No. Cat.5 129.**  
**Graphic Arts**

**Limón, Leo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 20.

**ID No. Cat.5 130(1-20).**  
**Graphic Arts**

**Lucero, Linda;** *Poster to Lolita Lebrón*; 1977; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 131.**  
**Graphic Arts**

**Maradiaga, Ralph;** *(title unknown)*; ca. 1973; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: Poster for *El Sol Nunca Muere* Exhibition at Galería de la Raza (September 7, 1973).  
**ID No. Cat.5 132.**  
**Graphic Arts**

**Maradiaga, Ralph;** *(title unknown)*; ca. 1973; photo silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 133.**  
**Graphic Arts**

**Oropeza, Eduardo;** *Onward Christian Soldiers*; December 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and California Arts Council; no. of slides: 1.  
**ID No. Cat.5 134.**  
**Graphic Arts**

**Ortega, Tony;** *Amantes*; ca. 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 135.**  
**Graphic Arts**

**Ortega, Tony;** *Cholo con Blaster*; ca. 1987-1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 136.**  
**Graphic Arts**

**Ortega, Tony;** *El Don y la Doña García*; ca. 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 137.**  
**Graphic Arts**

**Ortega, Tony;** *La Familia García*; ca. 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 138.**  
**Graphic Arts**

**Ortega, Tony;** *Grupo Folklórico*; ca. 1987-1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 139.**  
**Graphic Arts**

**Ortega, Tony;** *Grupo Folklórico Mexicano*; ca. 1987-1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 140.**  
**Graphic Arts**

- Ortega, Tony;** *Hombres con Ponchos*; ca. 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 141.**  
**Graphic Arts**
- Ortega, Tony;** *Los Musicos*; ca. 1987-1989; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 142.**  
**Graphic Arts**
- Ortega, Tony;** *Puesto con Chicas*; ca. 1985; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 143.**  
**Graphic Arts**
- Ortega, Tony;** *San Antonio Cinco de Mayo*; ca. 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 144.**  
**Graphic Arts**
- Ortega, Tony;** *La Troca Lowrider*; ca. 1987-1989; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 145.**  
**Graphic Arts**
- Ortega, Tony;** *Unto con Cigarro*; ca. 1987-1989; monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 146.**  
**Graphic Arts**
- Osorio;** *(title unknown)*; n.d.; airbrush on silk  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 147.**  
**Graphic Arts**
- Pinkel, Sheila;** *(title unknown)*; 1983; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.5 148.**  
**Graphic Arts**
- Pinkel, Sheila;** *(title unknown)*; 1985; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 8.  
**ID No. Cat.5 149(1-8).**  
**Graphic Arts**

- Pinkel, Sheila;** *(title unknown)*; n.d.; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 10.  
**ID No. Cat.5 150(1-10).**  
**Graphic Arts**
- Ponce, Michael D.;** *(title unknown)*; n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: *Día de los Muertos* Poster.  
**ID No. Cat.5 151.**  
**Graphic Arts**
- Reyes, Miguel Angel;** *(title unknown)*; n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.  
**ID No. Cat.5 152(1-6).**  
**Graphic Arts**
- Smith, Susan;** *Craig and Kim*; 1974; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 153.**  
**Graphic Arts**
- Smith, Susan;** *K Mart*; 1972; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 154.**  
**Graphic Arts**
- Smith, Susan;** *Lucky*; 1973; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 155.**  
**Graphic Arts**
- Sparrow, Peter V.;** *(title unknown)*; n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.  
**ID No. Cat.5 156(1-6).**  
**Graphic Arts**
- Sparrow, Peter V.;** *(title unknown)*; n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 157.**  
**Graphic Arts**
- Sparrow, Peter V.;** *Cleo*; n.d.; linocut  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 158.**  
**Graphic Arts**

**Thylor, Neal;** *Thank You Bucky*; n.d.; collage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 159.**

**Graphic Arts**

**Uribe, Mario;** *Plan B*; n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 160.**

**Graphic Arts**

**Uribe, Mario;** *Plan III*; n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 161.**

**Graphic Arts**

**Uribe, Mario;** *Plan IV*; n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 162.**

**Graphic Arts**

**Uribe, Mario;** *Zen*; n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 163.**

**Graphic Arts**

**Urista, Arturo;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 164.**

**Graphic Arts**

**Urista, Arturo;** *Amarillo*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 165.**

**Graphic Arts**

**Urista, Arturo;** *Mosquito*; 1985; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 166.**

**Graphic Arts**

**Urista, Arturo;** *Statement #1*; 1984; ink

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 167.**

**Graphic Arts**



- Urista, Arturo;** *Statement #2*; 1984; ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 168.**  
**Graphic Arts**
- Urista, Arturo;** *Statement #3*; 1984; ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 169.**  
**Graphic Arts**
- Urista, Arturo;** *Vato*; 1985; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 170.**  
**Graphic Arts**
- Valadez, John;** *Beautifulado*; 1976; serigraphy  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 171.**  
**Graphic Arts**
- Valdez, Patssi;** *(title unknown)*; n.d.; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.  
**ID No. Cat.5 172(1-6).**  
**Graphic Arts**
- Valdez, Patssi;** *Altar for Day of the Dead*; 1988; silkscreen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 173.**  
**Graphic Arts**
- Vallejo, Linda;** *Conversation*; n.d.; litho monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 174.**  
**Graphic Arts**
- Vallejo, Linda;** *Lofty Cynicism*; 1975; litho monotype  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.5 175.**  
**Graphic Arts**
- Vallejo, Linda;** *Potato Prints*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
Comments: From *Miranos Children* Exhibition of soft sculpture at Self-Help Graphics, organized by Sarah Pineda-Rico and Beth Gregory. Cross-reference with Center Activities and Programs.  
**ID No. Cat.5 176(1-2).**

## Graphic Arts

**Vallejo, Linda;** *Ronald*; 1976; litho monotype

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 177.**

**Graphic Arts**

**Valverde, Richard;** *(title unknown)*; 1980; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster for *Día de los Muertos* Photography Exhibition at Self-Help Graphics (November 2, 1980).

**ID No. Cat.5 178.**

**Graphic Arts**

**Watanabe, Joan;** *Fault Line*; n.d.; offset litho

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.5 179(1-2).**

**Graphic Arts**

**Yáñez, Antonio;** *(title unknown)*; n.d.; serigraphy

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Poster designed for *Día de los Muertos* Exhibition at Self-Help Graphics.

**ID No. Cat.5 180.**

**Graphic Arts**

**Yáñez, Larry;** *(title unknown)*; n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 16.

**ID No. Cat.5 181(1-16).**

**Graphic Arts**

**Yepez, George;** *(title unknown)*; n.d.; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.5 182(1-2).**

**Graphic Arts**

**Yudell, Janice;** *Mad Miss Whale*; n.d.; color xerox

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 183.**

**Graphic Arts**

**Zebala, Aneta;** *Chamber Music*; 1984; silkscreen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 184.**

**Graphic Arts**

**Zenteno, Sergio;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *New Language* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics. Cross-reference with Center Activities and Programs.

**ID No. Cat.5 185.**

**Graphic Arts**

**Zenteno, Sergio;** (*title unknown*); n.d.; silkscreen and paint

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.5 186.**

**Graphic Arts**

**Artist Unknown;** (*title unknown*);

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Political* Exhibiton at Self-Help Graphics during the month of December, 1988.

**ID No. Cat.7 001.**

**Installation Art**

**Artist Unknown;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *New Fire* Exhibition, organized by Michael M. Amescua. Cross-reference with Center Activities and Programs.

**ID No. Cat.7 002.**

**Installation Art**

**Amado, Ofelia;** (*title unknown*); November 2, 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics. Cross-reference with Center Activities and Programs.

**ID No. Cat.7 003.**

**Installation Art**

**Amescua, Michael M.;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.7 004.**

**Installation Art**

**Electra;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.7 005(1-2).**

**Installation Art**

**Gomez, Pat;** (*title unknown*); November 2, 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics. Cross-reference with Center Activities and Programs.

**ID No. Cat.7 006.**

**Installation Art**

**Gonsalves, Ricardo;** *Fatal Contradiction*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.7 007(1-2).**  
**Installation Art**

**Lopez, José;** *Untitled*; November 3, 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics. Cross-reference with Center Activities and Programs.  
**ID No. Cat.7 008.**  
**Installation Art**

**Sparrow, Peter V.;** *L.A. Store*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 17.  
**ID No. Cat.7 009(1-17).**  
**Installation Art**

**Yáñez, Larry;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.7 010.**  
**Installation Art**

**Artist Unknown;** *(title unknown)*; June 1980; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
Comments: Details of tile murals during the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 001(1-2).**  
**Murals**

**Artist Unknown;** *(title unknown)*; June 1980; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 26.  
Comments: Details of tile murals during the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 002(1-26).**  
**Murals**

**Artist Unknown;** *(title unknown)*; June 1980; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.  
Comments: From *Miranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 003(1-3).**  
**Murals**

**Alicia, Juana;** *Earth Book*; ca. 1987; skyline collage  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.8 004.**  
**Murals**

- Amescua, Michael M.;** *(title unknown)*; June 1980; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: From the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 005.**  
**Murals**
- Amescua, Michael M.;** *(title unknown)*; n.d.; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 3.  
Comments: From *Miranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 006(1-3).**  
**Murals**
- Boltuch, Glenna;** *L.A. Freeway Kids Olympic Mural 1984;* 1984;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 fund: Los Angeles Olympic Organizations; no. of slides: 1.  
**ID No. Cat.8 007.**  
**Murals**
- Boltuch, Glenna;** *Black Folk Art Museum;* 1983;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.8 008.**  
**Murals**
- Bueno, Carlos;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: Detail of mural.  
**ID No. Cat.8 009.**  
**Murals**
- Chacón, Gloria;** *(title unknown)*; June 1, 1980; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: From *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 010.**  
**Murals**
- Chacón, Gloria;** *(title unknown)*; n.d.; tile mural  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: From *Miranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.  
**ID No. Cat.8 011.**  
**Murals**
- Delgado, Roberto;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.8 012.**

## **Murals**

**Delgado, Roberto;** *Hombre de Oxchue*; 1979;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: A detail from Phil Meisinger's mural *Hombre de Oxchue* (7'x 5').

**ID No. Cat.8 013.**

## **Murals**

**Garza, José A.;** *(title unknown)*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.8 014.**

## **Murals**

**Gonzalez, Frank;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

Comments: From the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.

**ID No. Cat.8 015(1-4).**

## **Murals**

**Gonzalez, Frank;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.

**ID No. Cat.8 016.**

## **Murals**

**Gonzalez, Frank;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Míranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.

**ID No. Cat.8 017.**

## **Murals**

**Limón, Leo;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.

**ID No. Cat.8 018.**

## **Murals**

**Limón, Leo;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Míranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.

**ID No. Cat.8 019.**

## **Murals**

**Los Streetscapers;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 9.

**ID No. Cat.8 020(1-9).**

**Murals**

**Los Streetscapers;** *Education Suite*; 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.8 021(1-2).**

**Murals**

**Los Streetscapers;** *La Familia*; 1977;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.8 022.**

**Murals**

**Los Streetscapers;** *Filling Up on Ancient Energies*; 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.8 023(1-2).**

**Murals**

**Pineda-Rico, Sarah;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From the *Tile Workshop* at Self-Help Graphics, organized by Jack Alexander. Cross-reference with Center Activities and Programs.

**ID No. Cat.8 024.**

**Murals**

**Pineda-Rico, Sarah;** *(title unknown)*; June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Miranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.

**ID No. Cat.8 025.**

**Murals**

**Pinkel, Sheila;** *(title unknown)*; n.d.; serigraphy mounted

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Mural from park, La Brea, CA.

**ID No. Cat.8 026.**

**Murals**

**Romero, Frank;** *Going to the Olympics 1984*; 1984; acrylic on concrete

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.8 027.**

**Murals**

**Torrez, Eloy;** *Hollywood Mural: Legends of Hollywood*; November 1983;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.8 028(1-3).**

**Murals**

**Uribe, Mario;** *Ramada Hotel Mural*; 1989;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.8 029.**

**Murals**

**Vallejo, Linda;** (*title unknown*); June 1980; tile mural

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Miranos* Exhibition of tile mural at Self-Help Graphics (June 1980). Cross-reference with Center Activities and Programs.

**ID No. Cat.8 030.**

**Murals**

**Artist Unknown;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 15.

Comments: From *Carnalismo* Exhibition at Tijuana, Mexico, organized by Self-Help Graphics (September 1987). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 001(1-15).**

**Paintings**

**Artist Unknown;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *New Fire* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Michael M. Amescua through Self-Help Graphics (October 19, 1985). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 002.**

**Paintings**

**Artist Unknown;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 5.

Comments: From *Day of the Dead* Exhibition at Self-Help Graphics (November 2, 1980). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 003(1-5).**

**Paintings**

**Alferov, Alex;** (*title unknown*); n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 004(1-2).**

**Paintings**

**Alferov, Alex;** (*title unknown*); n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 005.**

**Paintings**



- Alferov, Alex;** *(title unknown)*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 006.**  
**Paintings**
- Alferov, Alex;** *(title unknown)*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 007.**  
**Paintings**
- Alferov, Alex;** *(title unknown)*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 008.**  
**Paintings**
- Alicia, Juana;** *(title unknown)*; ca. 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 4.  
**ID No. Cat.9 009(1-4).**  
**Paintings**
- Alicia, Juana;** *Auto-Vision*; 1987; pastel on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 2.  
**ID No. Cat.9 010(1-2).**  
**Paintings**
- Alicia, Juana;** *Corazón*; 1987; pastel on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 011.**  
**Paintings**
- Alicia, Juana;** *Danzante*; 1987; watercolor on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 012.**  
**Paintings**
- Alicia, Juana;** *Mi Dicotomía*; 1987; pastel on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 013.**  
**Paintings**
- Alicia, Juana;** *Rosa*; 1987; pastel on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 014.**  
**Paintings**

- Ambreis, Isaac H.;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 015.**  
**Paintings**
- Amemiya-Kirkman, Grace;** *(title unknown)*; 1989;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 016.**  
**Paintings**
- Amescua, Michael M.;** *(title unknown)*; n.d.; spray and enamel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 017.**  
**Paintings**
- Amescua, Michael M.;** *(title unknown)*; n.d.; spray and enamel on metal  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 018.**  
**Paintings**
- Amescua, Michael M.;** *Xolotl*; n.d.; spray enamel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 019.**  
**Paintings**
- Aranda, Guillermo;** *(title unknown)*; 1987;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 020.**  
**Paintings**
- Aranda, Guillermo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 021.**  
**Paintings**
- Aranda, Guillermo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 022.**  
**Paintings**
- Aranda, Guillermo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 023.**  
**Paintings**

**Aranda, Guillermo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 024.**  
**Paintings**

**Aranda, Guillermo;** *Calling the Dancers*; October 1986;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 025.**  
**Paintings**

**Aranda, Guillermo;** *Eagle Warrior*; May 1987;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 026.**  
**Paintings**

**Aranda, Guillermo;** *Mazatl Deerman*; 1984;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 027.**  
**Paintings**

**Aranda, Guillermo;** *White Hawk Maiden*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 028.**  
**Paintings**

**Audifred, Magda;** *(title unknown)*; n.d.; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.  
**ID No. Cat.9 029(1-3).**  
**Paintings**

**Audifred, Magda;** *(title unknown)*; n.d.; watercolor, ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 030.**  
**Paintings**

**Audifred, Magda;** *(title unknown)*; n.d.; oil, acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 031.**  
**Paintings**

**Audifred, Magda;** *(title unknown)*; n.d.; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.9 032(1-2).**  
**Paintings**

**Ayala, David;** *Pieta*; n.d.; acrylic-enamel on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 033.**  
**Paintings**

**Ayala, David;** *Untitled*; n.d.; acrylic-enamel on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 034.**  
**Paintings**

**Ayala, David;** *Untitled*; n.d.; acrylic-enamel on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 035.**  
**Paintings**

**Baral, Joan Mall;** *Abstraction #4*; 1986; watercolor  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 036.**  
**Paintings**

**Baral, Joan Mall;** *Self-Portrait*; 1984; oil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 037.**  
**Paintings**

**Bert, Guillermo;** *Concurrent*; ca. 1988-1989; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 038.**  
**Paintings**

**Bert, Guillermo;** *The Flasher*; 1987; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 039.**  
**Paintings**

**Bert, Guillermo;** *Seeds of Illusion 1,2 and 3*; 1988; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 040.**  
**Paintings**

**Bert, Guillermo;** *Seeds of Illusion #2*; 1988; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 041.**  
**Paintings**

**Bert, Guillermo;** *Seeds of Illusion #3*; ca. 1988-1989; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 042.**

**Paintings**

**Bert, Guillermo;** *Two Silents Echos [sic]*; 1987; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 043(1-2).**

**Paintings**

**Bert, Guillermo;** *The Warning*; 1987; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 044.**

**Paintings**

**Bojórquez, Chaz;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 045.**

**Paintings**

**Botello, David;** *Self-Portrait with Jaguar and Serpent*; ca. 1978; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 046.**

**Paintings**

**Botello, Paul J.;** *(title unknown)*; ca. 1985-1986; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 047.**

**Paintings**

**Botello, Paul J.;** *Bridge*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 048.**

**Paintings**

**Botello, Paul J.;** *For You*; 1989;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 049.**

**Paintings**

**Botello, Paul J.;** *Security*; 1984; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 050.**

**Paintings**

**Botello, Paul J.;** *Temptation*; 1987; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 051.**

**Paintings**

**Bueno, Carlos;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 052.**

**Paintings**

**Bueno, Carlos;** *Isabel, Novia de Pueblo*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 053.**

**Paintings**

**Bueno, Carlos;** *Novia de Metepec*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 054.**

**Paintings**

**Bueno, Carlos;** *Novia de Pueblo*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 055.**

**Paintings**

**Bueno, Carlos;** *Remedios, Novia de Pueblo*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 056.**

**Paintings**

**Bueno, Carlos;** *Tristeza*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 057.**

**Paintings**

**Calderón, Rudy;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 058.**

**Paintings**

**Calderón, Rudy;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 059.**

**Paintings**

**Calderón, Rudy;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.9 060(1-3).**

**Paintings**

**Calderón, Rudy;** *Innerman*; 1986; oil on window screen

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 061.**

**Paintings**

**Calderón, Rudy;** *Walking With My Child*; 1984; oil and gold enamel on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 062.**

**Paintings**

**Carbajal, Ricardo;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 063(1-2).**

**Paintings**

**Cervantez, Yreina;** *Despedida a las Ilusiones*; 1985; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 064.**

**Paintings**

**Cervantez, Yreina;** *Homenaje a Frida Kahlo*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 065.**

**Paintings**

**Cervantez, Yreina;** *La Muerte de Artemio Cruz*; 1974; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 066.**

**Paintings**

**Cervantez, Yreina;** *Self-Portrait*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 067(1-2).**

**Paintings**

**Cervantez, Yreina;** *Still Life with Titere*; 1975; Prismacolor pencils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 068(1-2).**

**Paintings**

**Chamberlin, Ann;** *Pier*; n.d.; oil on aluminum

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 069.**

**Paintings**

**Chamberlin, Ann;** *Sacrifice*; n.d.; oil on aluminum

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 070.**

**Paintings**

**Coronado, Sam;** *(title unknown)*; 1986;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

**ID No. Cat.9 071(1-4).**

**Paintings**

**Coronado, Sam;** *(title unknown)*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 072.**

**Paintings**

**Coronado, Sam;** *(title unknown)*; n.d.; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 12.

**ID No. Cat.9 073(1-12).**

**Paintings**

**Cuarón, Mita;** *Frida and Me*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 074.**

**Paintings**

**Cuarón, Mita;** *Pulse of Life--Bite of Death*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 075.**

**Paintings**

**Cuarón, Mita;** *La Vida, Días para Nacimiento, Amor y Morir*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 076.**

**Paintings**

**De La Sota, Raoul;** *Acatlán Cross*; ca. 1990; acrylic on canvas



Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 077.**

**Paintings**

**De La Sota, Raoul;** *Flor de Nopal*; ca. 1990; oil pastel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 078.**

**Paintings**

**De La Sota, Raoul;** *Noche de Nopal*; ca. 1990; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 079.**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; ca. 1985; mixed media with oil and spray on vinyl

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 080.**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; ca. 1985; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 081.**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; ca. 1985; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 082.**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; ca. 1985; mixed media monotype on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 083.**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; ca. 1985; mixed media monotype on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 084.**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; 1987; mixed media on masonite with oil and spray

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 085(1-2).**

**Paintings**

**Delgado, Roberto;** *(title unknown)*; 1987; mixed media with oil and spray on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.9 086(1-2).**  
**Paintings**

**Delgado, Roberto**; (*title unknown*); 1987; mixed media with oil and spray on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 5.  
**ID No. Cat.9 087(1-5).**  
**Paintings**

**Delgado, Roberto**; (*title unknown*); n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.  
**ID No. Cat.9 088(1-7).**  
**Paintings**

**Delgado, Roberto**; (*title unknown*); n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 5.  
**ID No. Cat.9 089(1-5).**  
**Paintings**

**Donis, Alex**; (*title unknown*); n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.  
**ID No. Cat.9 090(1-6).**  
**Paintings**

**Duffy, Ricardo**; (*title unknown*); n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 9.  
**ID No. Cat.9 091(1-9).**  
**Paintings**

**Duffy, Ricardo**; (*title unknown*); n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.  
Comments: Cross-reference with collage.  
**ID No. Cat.9 092(1-3).**  
**Paintings**

**Duffy, Ricardo**; *Civilization*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 093.**  
**Paintings**

**Duffy, Ricardo**; *El Diablo in the Projects*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 094.**  
**Paintings**

**Duffy, Ricardo;** *Society*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat. 9 095.**

**Paintings**

**Duffy, Ricardo;** *Triumph and Tragedy*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Cross-reference with collage.

**ID No. Cat.9 096.**

**Paintings**

**Durazo, Martín;** *Deterioration*; 1989; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 097.**

**Paintings**

**Durazo, Martín;** *Love and Good in Hollywood*; 1989; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 098.**

**Paintings**

**Durazo, Martín;** *Love/Hate*; 1989; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 099.**

**Paintings**

**Durazo, Martín;** *Unstill Life*; 1989; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 100(1-2).**

**Paintings**

**East Los Streetscapers;** *(title unknown)*; July 1982; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 101.**

**Paintings**

**Ehrenberg, Felipe;** *(title unknown)*; ca. 1983;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

**ID No. Cat.9 102(1-4).**

**Paintings**

**Electra;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.

**ID No. Cat.9 103 (1-6).**

**Paintings**

**Eysymontt, Olga;** *Hidden Valley*; 1988; gouache

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 104.**

**Paintings**

**Eysymontt, Olga;** *Starry Night I*; 1988; gouache

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 105.**

**Paintings**

**Eysymontt, Olga;** *Tapestry Flow*; 1988; gouache

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 106.**

**Paintings**

**Fernández, Christina;** *Alienation*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 107.**

**Paintings**

**Fernández, Christina;** *Sea of Nails*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 108.**

**Paintings**

**Fernández, Christina;** *Womb Series*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 109.**

**Paintings**

**Florez, Elsa;** *(title unknown)*; 1987; gesso canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 110.**

**Paintings**

**Florez, Elsa;** *(title unknown)*; 1987; oil, acrylic on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 111.**

**Paintings**

**Florez, Elsa;** *Ecce Homo*; 1986; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 112.**

**Paintings**

**Florez, Elsa;** *The Healing*; 1987; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 113.**

**Paintings**

**Gamboa, Diane;** *Untitled*; ca. 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.9 114(1-3).**

**Paintings**

**García, Margaret;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 115.**

**Paintings**

**García, Margaret;** *Babies Sleeping*; n.d.; pastel on monoprints

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 116.**

**Paintings**

**García, Margaret;** *Dancing Calaveras*; 1987; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 117.**

**Paintings**

**García, Margaret;** *Marcos Monroy*; n.d.; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 118.**

**Paintings**

**García, Margaret;** *Margaret Guzman*; n.d.; oil on masonite

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 119.**

**Paintings**

**García, Margaret;** *Oscar Duardo*; n.d.; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 120.**

**Paintings**

**García, Margaret;** *Willie My Cousin*; n.d.; oil on masonite

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 121.**

**Paintings**

- Garza, José A.;** *(title unknown)*; n.d.; pastel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 122.**  
**Paintings**
- Garza, José A.;** *(title unknown)*; n.d.; oil on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 123.**  
**Paintings**
- Garza, José A.;** *(title unknown)*; n.d.; enamel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 124.**  
**Paintings**
- Garza, José A.;** *(title unknown)*; n.d.; oil on posterboard  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 2.  
**ID No. Cat.9 125(1-2).**  
**Paintings**
- Garza, José A.;** *(title unknown)*; n.d.; oil on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 126.**  
**Paintings**
- Garza, José A.;** *(title unknown)*; n.d.; oil on posterboard  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 127.**  
**Paintings**
- Gomez, Pat;** *Belief*; 1988; oil and assemblage  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: Cross-reference with Assemblage.  
**ID No. Cat.9 128.**  
**Paintings**
- Gomez, Pat;** *City Block*; 1988; oil and assemblage  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 2.  
Comments: Cross-reference with Assemblage.  
**ID No. Cat.9 129(1-2).**  
**Paintings**
- Gomez, Pat;** *Death Is a Breakthrough*; n.d.; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 130.**

## **Paintings**

**Gomez, Pat;** *Inner Calm*; 1985; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 131.**

**Paintings**

**Gomez, Pat;** *Iron Maiden*; 1989; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 6.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 132(1-6).**

**Paintings**

**Gomez, Pat;** *Last Innocents*; 1989; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.9 133(1-3).**

**Paintings**

**Gomez, Pat;** *Lost in It*; n.d.; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 134.**

**Paintings**

**Gomez, Pat;** *Mother and Child*; 1988; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 135(1-2).**

**Paintings**

**Gomez, Pat;** *Mother and Child*; 1989; oil on board

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 136.**

**Paintings**

**Gomez, Pat;** *Muddled by Detail*; 1989; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 137(1-3).**

**Paintings**

**Gomez, Pat;** *Passages*; n.d.; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 138.**

**Paintings**

**Gomez, Pat;** *Passing Phases*; 1988; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 139(1-2).**

**Paintings**

**Gomez, Pat;** *Ritual Hand*; 1989; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 140.**

**Paintings**

**Gomez, Pat;** *Tabloid Figure*; 1988; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 141.**

**Paintings**

**Gomez, Pat;** *Tabloid Figure II*; 1988; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 142.**

**Paintings**

**Gomez, Pat;** *Transition*; 1988; oil and assemblage

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: Cross-reference with Assemblage.

**ID No. Cat.9 143.**

**Paintings**

**Gomez, Pat;** *Turn It On...Again*; 1987; oil pastel on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 144.**

**Paintings**

**Gonsalves, Ricardo;** *(title unknown)*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 145.**

**Paintings**

**Gonsalves, Ricardo;** *Compadres*; n.d.; pen and ink

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 146.**

**Paintings**

**Gonsalves, Ricardo;** *Coyote*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.



**ID No. Cat.9 147.**  
**Paintings**

**Gonsalves, Ricardo;** *Coyote Blue*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 148.**  
**Paintings**

**Gonsalves, Ricardo;** *Moonlight Nopales*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 149.**  
**Paintings**

**Gonsalves, Ricardo;** *Nopal*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 150.**  
**Paintings**

**Gonsalves, Ricardo;** *Nopales*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 151.**  
**Paintings**

**Gonsalves, Ricardo;** *Red Coyote*; n.d.; pastel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 152.**  
**Paintings**

**Gonzales, Niva;** *(title unknown)*; 1982; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 153.**  
**Paintings**

**Gonzales, Niva;** *(title unknown)*; 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 154.**  
**Paintings**

**Gonzales, Niva;** *(title unknown)*; n.d.; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 155.**  
**Paintings**

**Gonzales, Niva;** *Man in White Turban*; *(title unknown)*; n.d.; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 156.**  
**Paintings**

**Gonzalez, Yolanda;** *The Memory of Our Embrace*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 157.**  
**Paintings**

**Gonzalez, Yolanda;** *Painful Thoughts*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 158.**  
**Paintings**

**Gonzalez, Yolanda;** *Santera Miao*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 159.**  
**Paintings**

**Gonzalez, Yolanda;** *Tino Cano*; n.d.; acrylic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 160.**  
**Paintings**

**Guerrero-Cruz, Dolores;** *(title unknown)*; 1990;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 161.**  
**Paintings**

**Guerrero-Cruz, Dolores;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 162.**  
**Paintings**

**Guerrero-Cruz, Dolores;** *Altar de Doña Lola*; April 1989; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 163.**  
**Paintings**

**Guerrero-Cruz, Dolores;** *Altar de Doña Lola*; November 1989; acrylic on unstretched canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
slide photographer: Michael M. Amescua; no. of slides: 1.

**ID No. Cat.9 164.**  
**Paintings**

**Guerrero-Cruz, Dolores;** *Celebration Bride*; 1990; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 165.**

**Paintings**

**Guerrero-Cruz, Dolores;** *The Dressing Are Jewels;* 1990; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 166.**

**Paintings**

**Guerrero-Cruz, Dolores;** *The Heavy Heart;* February 1991; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 167.**

**Paintings**

**Guerrero-Cruz, Dolores;** *The Last Bride;* 1990; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 168.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Liana mi Hija;* 1988; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 169.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Lost Milagros;* 1990; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 170.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Lydia y Silvia;* 1988; acrylic on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 171.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Michael;* 1988; acrylic on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 172.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Oscar;* 1988; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 173.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Silla y Sarape;* 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 174.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Unclaim My Heart*; February 1991; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 175.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Walking with Death*; 1989; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 176.**

**Paintings**

**Guerrero-Cruz, Dolores;** *Wounded Heart*; February 1991; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 177.**

**Paintings**

**Gutierrez, Robert;** *The Leopard Colony*; 1990; acrylic paint on masonite, wood frame covered with fake leopard skin

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 178.**

**Paintings**

**Hahn, Sandra;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 179.**

**Paintings**

**Hart, Jud;** *Orígenes of Wisdom and Ignorance*; 1986; collage-construction with enamel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Cross-reference with Installation Art.

**ID No. Cat.9 180.**

**Paintings**

**Hernández, Salvador;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 181.**

**Paintings**

**Hernández, Salvador;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 182.**

**Paintings**

**Hernández, Salvador;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 183.**

**Paintings**

**Herrón, Willie;** *Gronk and Herrón*; n.d.; oil pastel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Resistencia* Exhibition of Willie Herrón at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (September 30, 1983). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 184.**

**Paintings**

**Herrón, Willie;** *Olympiadas*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Resistencia* Exhibition of Willie Herrón at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics.

**ID No. Cat.9 185.**

**Paintings**

**Hoyes, Bernard S.;** *At the Table of Zion*; n.d.; oils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Revival* Series.

**ID No. Cat.9 186.**

**Paintings**

**Hoyes, Bernard S.;** *Banana with Lily*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 187.**

**Paintings**

**Hoyes, Bernard S.;** *Baptism by the Sea*; n.d.; oils

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Revival* Series.

**ID No. Cat.9 188.**

**Paintings**

- Hoyes, Bernard S.;** *Bible Reading Under the Stars*; n.d.; oils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 189.**  
**Paintings**
- Hoyes, Bernard S.;** *Closing Hymn*; n.d.; oils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: From *Revival Series*.  
**ID No. Cat.9 190.**  
**Paintings**
- Hoyes, Bernard S.;** *Cow, Crane, Rainbow*; n.d.; oils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 191.**  
**Paintings**
- Hoyes, Bernard S.;** *Day Passes in the Park*; n.d.; watercolor  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 192.**  
**Paintings**
- Hoyes, Bernard S.;** *Forest Offering*; n.d.; oils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 193.**  
**Paintings**
- Hoyes, Bernard S.;** *Hexing Rites*; n.d.; oils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 194.**  
**Paintings**
- Hoyes, Bernard S.;** *Hymn of the Puecomania*; n.d.; oils  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: From *Revival Series*.  
**ID No. Cat.9 195.**  
**Paintings**
- Hoyes, Bernard S.;** *Morning for Preparing Elixirs*; n.d.; watercolor  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 196.**  
**Paintings**
- Hoyes, Bernard S.;** *Oak on a Ridge*; n.d.; watercolor on hand-made paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 197.**

## Paintings

**Ituarte, Luis;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 198.**

**Paintings**

**Ituarte, Luis;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 31.

**ID No. Cat.9 199(1-31).**

**Paintings**

**Limón, Leo;** (*title unknown*); 1990;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.

**ID No. Cat.9 200(1-7).**

**Paintings**

**Limón, Leo;** *East Side Locura*; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 202.**

**Paintings**

**Limón, Leo;** *Mujer*;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 203.**

**Paintings**

**Limón, Leo;** *La Nature's Light*; 1989; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 204.**

**Paintings**

**Limón, Leo;** *Ritmos Románticos*; 1986; pastels, graphite and shellac inks

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 205.**

**Paintings**

**Limón, Leo;** *Sensational Visions*; 1986; pastels, graphite and shellac inks

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 206.**

**Paintings**

**Limón, Leo;** *Tiempo 1989*; 1989; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 207.**

**Paintings**

**Limón, Leo;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 19.

**ID No. Cat.9 201(1-19).**

**Paintings**

**Loya, W.;** *Sugar Skulls*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 208.**

**Paintings**

**Maruska, Pepe;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 209.**

**Paintings**

**Mincher, Sally;** *(title unknown)*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 210.**

**Paintings**

**Mincher, Sally;** *(title unknown)*; n.d.; mixed media on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 211.**

**Paintings**

**Mincher, Sally;** *(title unknown)*; n.d.; oil and acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 212.**

**Paintings**

**Monroy, Marco;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 213.**

**Paintings**

**Montaño, Ernesto;** *(title unknown)*; n.d.; oil on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.



**ID No. Cat.9 214.**  
**Paintings**

**Montaño, Ernesto;** (*title unknown*); n.d.; ink and oil on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 215.**  
**Paintings**

**Montaño, Ernesto;** (*title unknown*); n.d.; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 216.**  
**Paintings**

**Norte, Armando;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 12.

Comments: Group of paintings that conformed *Environmental Situation* work by Armando Norte at Galería Otra Vez, 3802 Brooklyn Ave., Los Angeles, CA (December 1983). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 217(1-12).**  
**Paintings**

**Norte, Armando;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 10.

**ID No. Cat.9 218(1-10).**  
**Paintings**

**Norte, Armando;** (*title unknown*); n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 219.**  
**Paintings**

**Norte, Armando;** (*title unknown*); n.d.; ink and marker

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 220.**  
**Paintings**

**Oropeza, Eduardo;** (*title unknown*); n.d.; cibachrome

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 27.

**ID No. Cat.9 221(1-27).**  
**Paintings**

**Oropeza, Eduardo;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 19.

**ID No. Cat.9 222(1-19).**  
**Paintings**

- Oropeza, Eduardo;** *Carla, Yolanda y Fulana;* n.d.; cibachrome  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 2.  
**ID No. Cat.9 223(1-2).**  
**Paintings**
- Oropeza, Eduardo;** *A Cual me Llevo;* n.d.; cibachrome  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 224.**  
**Paintings**
- Ortega, Tony;** *Blaster Dichos;* n.d.; oil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 225.**  
**Paintings**
- Ortega, Tony;** *Dos Juntos;* n.d.; oil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 226.**  
**Paintings**
- Ortega, Tony;** *Pink Lowrider;* n.d.; pastel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 227.**  
**Paintings**
- Ortega, Tony;** *Super Siete;* n.d.; pastel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 228.**  
**Paintings**
- Osorio;** *(title unknown);* n.d.; enamel on silver  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 229.**  
**Paintings**
- Osorio;** *(title unknown);* n.d.; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 230.**  
**Paintings**
- Perez, Juan;** *(title unknown);* n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 7.  
**ID No. Cat.9 231(1-7).**  
**Paintings**

**Perez, Louie;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 232.**

**Paintings**

**Quijas, Xavier;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 233.**

**Paintings**

**Quijas, Xavier;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 234.**

**Paintings**

**Quijas, Xavier;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 235.**

**Paintings**

**Quijas, Xavier;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 1.

Comments: From *Tradición y Futuro* Exhibition at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (February 8, 1981). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 236.**

**Paintings**

**Quinn, Linda;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 237.**

**Paintings**

**Raya, Rich;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

Comments: From *For the Love of Art* Exhibition at Galería Otra Vez, organized for Self-Help Graphics members Rich Raya and Richard Valdez (January 6-January 26). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 238(1-4).**

## Paintings

**Raya, Rich;** *Despair*; 1990; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 239.**

**Paintings**

**Raya, Rich;** *Maria Lena*; 1981; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 240.**

**Paintings**

**Raya, Rich;** *Patricia*; 1989; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 241.**

**Paintings**

**Raya, Rich;** *Spectrums*; 1985; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 242.**

**Paintings**

**Rodarte, Victor;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 243.**

**Paintings**

**Rodriguez, Reyes;** *Así la Vi Yo (detail)*; n.d.; charcoal on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 244.**

**Paintings**

**Rodriguez, Reyes;** *Danzantes*; n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 245.**

**Paintings**

**Rodriguez, Reyes;** *Desaparecido*; n.d.; charcoal on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 246.**

**Paintings**

**Rodriguez, Reyes;** *Mother and Son*; n.d.; charcoal on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 247.**

**Paintings**

**Rodriguez, Reyes;** *Shells*; n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 248.**

**Paintings**

**Romero, Frank;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 249.**

**Paintings**

**Romero, Frank;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 250.**

**Paintings**

**Romero, Frank;** *La Llorona*; 1982; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 251.**

**Paintings**

**Romero, Frank;** *Piso de Sangre*; 1986; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 252.**

**Paintings**

**Romero, Frank;** *Still Life with Red Car*; 1986; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 253.**

**Paintings**

**Romero, Nancy;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 254.**

**Paintings**

**Romero, Nancy;** *5 A.M.*; 1989; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Kitchen Art* Series.

**ID No. Cat.9 255.**  
**Paintings**

**Romero, Nancy;** *The Biological Clock*; 1990; oil on wood  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 256.**  
**Paintings**

**Romero, Nancy;** *Breakfast*; 1989; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Kitchen Art* Series.

**ID No. Cat.9 257.**  
**Paintings**

**Romero, Nancy;** *Brown Pots*; 1989; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Kitchen Art* Series.

**ID No. Cat.9 258.**  
**Paintings**

**Romero, Nancy;** *February*; 1990; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 259.**  
**Paintings**

**Romero, Nancy;** *Geranium Lake*; 1990; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 260.**  
**Paintings**

**Romero, Nancy;** *Kosshari Clowns*; 1989; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 261.**  
**Paintings**

**Romero, Nancy;** *Life Journey*; 1990; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 262.**  
**Paintings**

**Romero, Nancy;** *Out the Kitchen Window*; 1989; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Kitchen Art* Series.

**ID No. Cat.9 263.**  
**Paintings**

- Romero, Nancy;** *Reflections*; 1990; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 264.**  
**Paintings**
- Romero, Nancy;** *Taos Night*; 1989; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 265.**  
**Paintings**
- Roper, William;** *Aunt Irma Prepares New Year's Dinner*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1 .  
**ID No. Cat.9 266.**  
**Paintings**
- Roper, William;** *The Big Top*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 267.**  
**Paintings**
- Roper, William;** *The Catch*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 268.**  
**Paintings**
- Roper, William;** *The Corruption of Love*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 269.**  
**Paintings**
- Roper, William;** *Cristo in the New World*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
**ID No. Cat.9 270.**  
**Paintings**
- Roper, William;** *Din Din*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1.  
Comments: Cross-reference with Center Activities and Programs.  
**ID No. Cat.9 271.**  
**Paintings**
- Roper, William;** *Down to the Sea in Ships I Go, I Go*; ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
 no. of slides: 1 .  
**ID No. Cat.9 272.**  
**Paintings**

**Roper, William;** *Ethiopia Saluting the Colors;* ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: Cross-reference with Center Activities and Programs.  
**ID No. Cat.9 273.**  
**Paintings**

**Roper, William;** *Uptown Saturday Night;* ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 274.**  
**Paintings**

**Roper, William;** *Welcome;* ca. 1988;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 275.**  
**Paintings**

**Ruiz, Cecilia;** *Untitled;* n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 276.**  
**Paintings**

**Ryan, Robin;** *(title unknown);* n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.  
**ID No. Cat.9 277(1-4).**  
**Paintings**

**Salazar, Daniel Blake;** *Ahead of the Game;* 1986; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 278.**  
**Paintings**

**Salazar, Daniel Blake;** *Centerfold;* 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 279.**  
**Paintings**

**Salazar, Daniel Blake;** *Hundred Dollar Bit;* 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 280.**  
**Paintings**

**Salazar, Daniel Blake;** *Old;* 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 281.**  
**Paintings**



- Salazar, Daniel Blake;** *Out of Time*; 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 282.**  
**Paintings**
- Salazar, Daniel Blake;** *Redemption*; 1988; oil  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 283.**  
**Paintings**
- Salazar, Daniel Blake;** *Safe Sex*; 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 284.**  
**Paintings**
- Salazar, Daniel Blake;** *She's Got It*; 1986; ink  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 285.**  
**Paintings**
- Salazar, Daniel Blake;** *Shipwrecked*; 1987; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 286.**  
**Paintings**
- Sanchez, Leo;** *Máscaras*; n.d.; oil, spray paint, vinyl  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.  
**ID No. Cat.9 287.**  
**Paintings**
- Sanchez, Olivia;** *In Season*; n.d.; graphite and watercolor on paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 288.**  
**Paintings**
- Smith, Susan;** *Edward in the Desert*; 1987; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 289.**  
**Paintings**
- Smith, Susan;** *Father*; 1980; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 290.**

## Paintings

**Smith, Susan;** *Grandpa and Grandma Watson*; 1987; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 291.**

**Paintings**

**Solomon, David;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 292.**

**Paintings**

**Swift, M. T.;** *(title unknown)*; ca. 1980-1984;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 12.

**ID No. Cat.9 293(1-12).**

**Paintings**

**Thomas, Matthew;** *Relationship*; 1984; pastel and pencil

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 294.**

**Paintings**

**Torrez, Eloy;** *(title unknown)*; 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.

**ID No. Cat.9 295(1-4).**

**Paintings**

**Torrez, Eloy;** *(title unknown)*; 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 5.

**ID No. Cat.9 296(1-5).**

**Paintings**

**Torrez, Eloy;** *Carlos and Sonia in the Rose Garden*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 297.**

**Paintings**

**Torrez, Eloy;** *Exorcism of Cultural Inquisition*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 298.**

**Paintings**

**Torrez, Eloy;** *Girl at the Beach*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.9 299(1-2).**

**Paintings**

**Torrez, Eloy;** *Untitled*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 300(1-2).**

**Paintings**

**Torrez, Eloy;** *Western Heroes*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 301(1-3).**

**Paintings**

**Torrez, Eloy;** *Woman as Savior*; n.d.; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 302.**

**Paintings**

**Uribe, Mario;** *Desert Scene #1*; 1987; acrylic on cast paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 303.**

**Paintings**

**Uribe, Mario;** *Family Portrait*; 1989; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 304.**

**Paintings**

**Uribe, Mario;** *Forest Fire*; 1989; acrylic on wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 305.**

**Paintings**

**Uribe, Mario;** *Landscape #15*; 1989; acrylic on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 306.**

**Paintings**

**Uribe, Mario;** *Landscape #18*; 1989; acrylic on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 307.**

**Paintings**

**Uribe, Mario;** *Mother and Child*; 1987; acrylic on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 308.**

**Paintings**

**Uribe, Mario;** *La Mujer Dormida*; 1989; acrylic on wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 309.**

**Paintings**

**Uribe, Mario;** *Night Madonna*; 1982; acrylic on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 310.**

**Paintings**

**Uribe, Mario;** *Popo*; 1989; charcoal on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 311.**

**Paintings**

**Uribe, Mario;** *Red Door*; 1987; acrylic on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 312.**

**Paintings**

**Uribe, Mario;** *La Rumorosa*; 1989; acrylic on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 313.**

**Paintings**

**Uribe, Mario;** *Salsa #1*; 1989; acrylic on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 314.**

**Paintings**

**Uribe, Mario;** *Salsa #2*; 1989; acrylic on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 315.**

**Paintings**

**Uribe, Mario;** *San Cristobal*; 1989; acrylic on wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 316.**

**Paintings**

**Urista, Arturo;** *(title unknown)*; 1988;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 16.

**ID No. Cat.9 317(1-16).**

**Paintings**

**Urista, Arturo;** *Cha-Cha*; 1984; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 318.**

**Paintings**

**Urista, Arturo;** *In Spirit*; 1985; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 319.**

**Paintings**

**Urista, Arturo;** *Next Exit*; 1986; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 320.**

**Paintings**

**Urista, Arturo;** *Riugs*; 1986; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 321.**

**Paintings**

**Urista, Arturo;** *Sandino*; 1986; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 322.**

**Paintings**

**Urista, Arturo;** *Sun God*; 1985; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 323.**

**Paintings**

**Urista, Arturo;** *Sun Run*; 1986; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 324.**

**Paintings**

**Urista, Arturo;** *Suzi*; 1984; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 325.**

**Paintings**

**Urista, Arturo;** *Yo Soy*; 1985; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 326.**

**Paintings**

**Valadez, John;** *Myra*; 1982; pastel on paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 327.**

**Paintings**

**Valadez, John;** *Pollo Macho*; 1983;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *John Valadez Exhibition* at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self-Help Graphics (December 9, 1983). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 328.**

**Paintings**

**Valdes, Richard;** *La Indiana*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 329.**

**Paintings**

**Valdes, Richard;** *Japanese Dancer*; n.d.; oil pastel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 330.**

**Paintings**

**Valdes, Richard;** *Old Women in Future*; n.d.; watercolor

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 331.**

**Paintings**

**Valdes, Richard;** *Sad Jester Landing on Earth*; n.d.; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 332.**

**Paintings**

**Valdez, Patssi;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 333.**

**Paintings**

**Valdez, Patssi;** *The Altar*; 1990; acrylic on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.9 334.**

**Paintings**

- Valdez, Patssi;** *The Blue Rosas*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 335.**  
**Paintings**
- Valdez, Patssi;** *The Chalice*; 1989; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 336.**  
**Paintings**
- Valdez, Patssi;** *The Glass (Self-Portrait)*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 337.**  
**Paintings**
- Valdez, Patssi;** *The Goldfish*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 338.**  
**Paintings**
- Valdez, Patssi;** *The Headache*; 1989; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 339.**  
**Paintings**
- Valdez, Patssi;** *The Kitchen*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 340.**  
**Paintings**
- Valdez, Patssi;** *The Masquerade*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 341.**  
**Paintings**
- Valdez, Patssi;** *Memories of France*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 342.**  
**Paintings**
- Valdez, Patssi;** *Mirror Mirror*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 343.**  
**Paintings**

**Valdez, Patssi;** *Ring of Fire*; 1990; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 344.**  
**Paintings**

**Valdez, Patssi;** *Souvenirs of Spain*; n.d.; acrylic on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 345.**  
**Paintings**

**Valdez, Richard;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.  
Comments: From *For the Love of Art* Exhibition at Galería Otra Vez, organized for Self-Help Graphics members Rick Raya and Richard Valdez (January 6-January 26, 1991). Cross-reference with Center Activities and Programs.  
**ID No. Cat.9 346(1-3).**  
**Paintings**

**Valdez, Richard and Rich Raya;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *For the Love of Art* Exhibition at Galería Otra Vez, organized for Self-Help Graphics members Rich Raya and Richard Valdez (January 6-January 26). Cross-reference with Center Activities and Programs.  
**ID No. Cat.9 347.**  
**Paintings**

**Vallejo, Linda;** *The Dance Of Life*; 1976; watercolor  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 348.**  
**Paintings**

**Vallejo, Linda;** *Man As His Complex Self*; 1976; watercolor  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 349.**  
**Paintings**

**Vallejo, Linda;** *A Sense Of Calmness*; 1976; watercolor  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 350.**  
**Paintings**

**Yáñez, Larry;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 8.  
**ID No. Cat.9 351(1-8).**  
**Paintings**



- Yáñez, Larry;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 352.**  
**Paintings**
- Zebala, Aneta;** *Chicago Blue Skies*; 1986; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 353.**  
**Paintings**
- Zebala, Aneta;** *Composition*; 1985; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 354.**  
**Paintings**
- Zebala, Aneta;** *Composition II*; 1986; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 355.**  
**Paintings**
- Zebala, Aneta;** *Composition III*; 1986; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 356.**  
**Paintings**
- Zebala, Aneta;** *Composition IV*; 1985; oil on canvas  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 357.**  
**Paintings**
- Zenteno, Sergio;** *(title unknown)*; n.d.; oil on gator board  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 358.**  
**Paintings**
- Zenteno, Sergio;** *(title unknown)*; n.d.; oil on linen  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 359.**  
**Paintings**
- Zenteno, Sergio;** *(title unknown)*; n.d.; mixed media  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.9 360.**  
**Paintings**

**Zenteno, Sergio;** *(title unknown)*; n.d.; oil on panel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 361.**

**Paintings**

**Zenteno, Sergio;** *(title unknown)*; n.d.; oil on canvas

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 362.**

**Paintings**

**Zenteno, Sergio;** *The Muse*; n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 363.**

**Paintings**

**Zermeño, Claire;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.9 364.**

**Paintings**

**Zermeño, Claire;** *Celebration*; October 1989; oil

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 366.**

**Paintings**

**Zermeño, Claire;** *King's Lair*; November 1989; oil

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 367.**

**Paintings**

**Zermeño, Claire;** *The Land of Sassafrass Tea*; September 1988; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 368.**

**Paintings**

**Zermeño, Claire;** *Native Forms*; May 1989; oil

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 369.**

**Paintings**

**Zermeño, Claire;** *Sandiwara*; January 1989; oil

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 370.**

## Paintings

**Zermeño, Claire;** *Untitled*; July 1986; acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.9 371.**

**Paintings**

**Zoell, Bob;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.9 372(1-2).**

**Paintings**

**Artist Unknown;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

Comments: From *Political* Exhibition at Self-Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA, during the month of December 1988. These documentary pictures show diverse scenes of the political struggle during a Mexican presidential campaign. Cross-reference with Center Activities and Programs.

**ID No. Cat.11 001(1-4).**

**Photography**

**Artist Unknown;** *Eloy Torrez and Mural*; ca. 1983-1984;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.11 002.**

**Photography**

**Artist Unknown;** *Untitled*; November 6, 1978;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.

Comments: Shots of an altar from an unknown community church at Los Angeles. Photos are part of the *Day of the Dead* Exhibition at Self-Help Graphics, organized by Michael M. Amescua and Linda Vallejo. Cross-reference with Center Activities and Programs.

**ID No. Cat.11 003(1-7).**

**Photography**

**Delgado, Roberto;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.11 004.**

**Photography**

**Fernández, Christina;** *Alienation Series*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.11 005.**

**Photography**

**Fernández, Christina;** *Transition Series*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.11 006.**

## **Photography**

**Flores, Gloria Malia;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.11 007.**

**Photography**

**Gamboa, Harry;** *Aura Cluster*; 1981; 5 x 7 polaroid pictures glued on canvas to conform a scene

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.

**ID No. Cat.11 008(1-3).**

**Photography**

**Hahn, Sandra;** *Stepping Phase*; n.d.; computer animation and photography

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.

**ID No. Cat.11 009.**

**Photography**

**Jones, Patty Sue;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 11.

**ID No. Cat.11 010(1-11).**

**Photography**

**Martínez, Manuel;** *European Images '83-'84: A Celebration of Life*; *(title unknown)*; ca. 1983;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 8.

**ID No. Cat.11 011(1-8).**

**Photography**

**Martínez, Manuel;** *Lovers*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Europeans Images '83-'84 A Celebration of Life* Series.

**ID No. Cat.11 012.**

**Photography**

**Martínez, Manuel;** *Olympics '84--A View From the Street*; ca. 1984;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 11.

**ID No. Cat.11 013(1-11).**

**Photography**

**Ponce, Michael D.;** *Untitled*; n.d.; black and white on kodalith

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.11 014.**

**Photography**

**Watanabe, Joan;** *My Best, My Duty*; n.d.; black and white photo

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.11 015(1-2).**

**Photography**

**Zains, Marisa;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Marisa Zains Exhibition* at Galería Otra Vez, 3802 Brooklyn Avenue, CA, organized by Self-Help Graphics (June 1983). Cross-reference with Center Activities and Programs.

**ID No. Cat.11 016.**

**Photography**

**Artist Unknown;** (*title unknown*); November 1981;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: Self-Help Graphics and National Endowment for the Arts; no. of slides: 8.

Comments: From *Day of the Dead '81* Celebration at Self-Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA. Cross-reference with Paintings and Center Activities and Programs.

**ID No. Cat.12 001(1-8).**

**Sculptures**

**Artist Unknown;** (*title unknown*); November 7, 1982;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 9.

Comments: From *Day of the Dead '82* Celebration at Self-Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA (November 7, 1982). Cross-reference with Paintings.

**ID No. Cat.12 002(1-9).**

**Sculptures**

**Artist Unknown;** (*title unknown*); n.d.; wood and ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *New Fire* Exhibition at Galería Otra Vez, organized by Michael M. Amescua through Self-Help Graphics. Cross-reference with Center Activities and Programs.

**ID No. Cat.12 003.**

**Sculptures**

**Artist Unknown;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: Part of an altar during the *Day of the Dead-Altar* Exhibition at Self-Help Graphics (November 1975). Cross-reference with Center Activities and Programs.

**ID No. Cat.12 004.**

**Sculptures**

**Amescua, Michael M.;** (*title unknown*); ca. 1989; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 005.**

**Sculptures**

**Amescua, Michael M.;** (*title unknown*); ca. 1989; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 006.**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; ca. 1989; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 007.**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; ca. 1989; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 008.**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; ca. 1989; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 009.**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; November 1977;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
fund: National Endowment for the Arts and Self-Help Graphics; no. of slides: 4.

Comments: Temporary sculpture for *Day of the Dead* celebration and exhibition at Self-Help Graphics.  
Cross-reference with Center Activities and Programs.

**ID No. Cat.12 010(1-4).**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; 1989; ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 011.**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.12 012(1-2).**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 33.

**ID No. Cat.12 013(1-33).**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 014.**

## **Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 015.**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 17.

**ID No. Cat.12 016(1-17).**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 14.

**ID No. Cat.12 017(1-14).**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 018.**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 019.**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 10.

**ID No. Cat.12 020(1-10).**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 3.

**ID No. Cat.12 021(1-3).**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 022.**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 023.**

**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.  
**ID No. Cat.12 024.**  
**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; steel and wood  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 3.  
**ID No. Cat.12 025(1-3).**  
**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.12 026(1-2).**  
**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 13.  
**ID No. Cat.12 027(1-13).**  
**Sculptures**

**Amescua, Michael M.;** *(title unknown)*; n.d.; ceramic  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.12 028(1-2).**  
**Sculptures**

**Amescua, Michael M.;** *Before*; n.d.; steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 029.**  
**Sculptures**

**Amescua, Michael M.;** *Birth of Xipe*; n.d.; steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 030.**  
**Sculptures**

**Amescua, Michael M.;** *Birth of Xipe*; n.d.; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 031.**  
**Sculptures**

**Amescua, Michael M.;** *Bondage III Side 2*; n.d.; welded, forged steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 032.**  
**Sculptures**

**Amescua, Michael M.;** *Corn Dance*; n.d.; steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;



no. of slides: 1.

**ID No. Cat.12 033.**

**Sculptures**

**Amescua, Michael M.;** *Culto Felino*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 034.**

**Sculptures**

**Amescua, Michael M.;** *Dawn III*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 035.**

**Sculptures**

**Amescua, Michael M.;** *Devotee*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 036.**

**Sculptures**

**Amescua, Michael M.;** *Devotee Side 2*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 037.**

**Sculptures**

**Amescua, Michael M.;** *Diving Eagle*; 1985; mixed media, handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 038.**

**Sculptures**

**Amescua, Michael M.;** *Dreamer and the Dream*; 1988; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 039.**

**Sculptures**

**Amescua, Michael M.;** *Drum Series*; 1977; ceramic and leather

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.12 040(1-2).**

**Sculptures**

**Amescua, Michael M.;** *Drum Series Tlaloc*; 1977; ceramic and leather

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 041.**

**Sculptures**

**Amescua, Michael M.;** *Happy Prophet*; 1985; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 042.**

**Sculptures**

**Amescua, Michael M.;** *Horse Bit*; 1984; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 043.**

**Sculptures**

**Amescua, Michael M.;** *Hummingbird on the Left*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 044.**

**Sculptures**

**Amescua, Michael M.;** *Kiva Cycle*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 045.**

**Sculptures**

**Amescua, Michael M.;** *Last Dance*; November 1989; iron sculpture

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

slide photographer: Michael M. Amescua; no. of slides: 1.

**ID No. Cat.12 046.**

**Sculptures**

**Amescua, Michael M.;** *Love Song*; 1984; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 047.**

**Sculptures**

**Amescua, Michael M.;** *Love Song*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 048.**

**Sculptures**

**Amescua, Michael M.;** *Madwoman*; 1985; mixed media, relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 049.**

**Sculptures**

**Amescua, Michael M.;** *Mariposo*; 1977; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 050.**

**Sculptures**

**Amescua, Michael M.;** *Mariposo*; 1983; handmade paper relief

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 051.**

**Sculptures**

**Amescua, Michael M.;** *Maya Ritual*; 1984; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 052.**

**Sculptures**

**Amescua, Michael M.;** *Maya Ritual*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 053.**

**Sculptures**

**Amescua, Michael M.;** *Mirage*; 1984; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 054.**

**Sculptures**

**Amescua, Michael M.;** *Mirage II*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 055.**

**Sculptures**

**Amescua, Michael M.;** *Nagual I*; 1984; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 056.**

**Sculptures**

**Amescua, Michael M.;** *Nopal Sunrise*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 057.**

**Sculptures**

**Amescua, Michael M.;** *Penitente 2 Side 2*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 058.**

**Sculptures**

**Amescua, Michael M.;** *Penitente I Side 1*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 059.**

**Sculptures**

**Amescua, Michael M.;** *Penitente I Side 2*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 060.**

**Sculptures**

**Amescua, Michael M.;** *The Pledge*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 061.**

**Sculptures**

**Amescua, Michael M.;** *Pueblo Lover*; 1985; mixed media, relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 062.**

**Sculptures**

**Amescua, Michael M.;** *Quarter Moon*; 1987; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 063.**

**Sculptures**

**Amescua, Michael M.;** *San Carlos II*; 1982; handmade paper relief and acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 064.**

**Sculptures**

**Amescua, Michael M.;** *The Scribe*; 1988; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 065.**

**Sculptures**

**Amescua, Michael M.;** *She Didn't Want to Talk About It*; 1985; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 066.**

**Sculptures**

**Amescua, Michael M.;** *Star Skirt*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 067.**

**Sculptures**

**Amescua, Michael M.;** *Star Skirt*; n.d.; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 068.**

**Sculptures**

**Amescua, Michael M.;** *Tlaloque*; n.d.; steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.  
**ID No. Cat.12 069.**  
**Sculptures**

**Amescua, Michael M.;** *Touches the Earth*; n.d.; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 070.**  
**Sculptures**

**Amescua, Michael M.;** *Touches the Sky*; n.d.; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 071.**  
**Sculptures**

**Amescua, Michael M.;** *Tribute Side 1*; n.d.; welded, forged steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 072.**  
**Sculptures**

**Amescua, Michael M.;** *Tribute Side 2*; n.d.; welded, forged steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 073.**  
**Sculptures**

**Amescua, Michael M.;** *Vietnam*; 1987; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 074.**  
**Sculptures**

**Amescua, Michael M.;** *Vigil for a Strangler Candelabra/Incense Burner*; n.d.; welded, forged steel  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 075.**  
**Sculptures**

**Amescua, Michael M.;** *Warrior at the Threshold*; n.d.; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 076.**  
**Sculptures**

**Amescua, Michael M.;** *Xipe*; n.d.; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 077.**  
**Sculptures**

**Amescua, Michael M.;** *Xipe 10*; n.d.; relief on handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 078.**

**Sculptures**

**Amescua, Michael M.;** *Xipe Totec*; 1985; relief on handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 079.**

**Sculptures**

**Amescua, Michael M.;** *Young Corn*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 080.**

**Sculptures**

**Amescua, Michael M.;** *Young Corn I Side 1*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 081.**

**Sculptures**

**Amescua, Michael M.;** *Young Corn I Side 2*; n.d.; welded, forged steel

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 082.**

**Sculptures**

**Aparicio, Edgar;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

fund: National Endowment for the Arts Expansion Arts and Self-Help Graphics; no. of slides: 3.

Comments: From *Edgar Aparicio Exhibition*, organized by the artist himself (December 5, 1986-January 18, 1987). Cross-reference with Installation Art and Center Activities and Programs, slide No 2: represents Chilean Nueva Cancion singer Victor Jara.

**ID No. Cat.12 083(1-3).**

**Sculptures**

**Aranaydo, Cecilia;** *Nudes #2*; n.d.; soft-sculpture of fiber construction and apple heads

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 084.**

**Sculptures**

**Bueno, Carlos;** *Gorda*; n.d.; ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.12 085(1-2).**

**Sculptures**

**Calderón, Rudy;** *Madre Sur America*; February 1986; ceramic--red alabaster

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 086.**

**Sculptures**

**Chamberlin, Ann;** *Catman and Batman*; n.d.; oil on wood and aluminum  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 087.**  
**Sculptures**

**Chamberlin, Ann;** *A & E*; n.d.; oil on wood and aluminum  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 088.**  
**Sculptures**

**Chamberlin, Ann;** *Lady in Limbo*; n.d.; oil on wood and aluminum  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.  
**ID No. Cat.12 089(1-2).**  
**Sculptures**

**Chamberlin, Ann;** *Masked Man*; n.d.; oil on wood and aluminum  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 090.**  
**Sculptures**

**Chamberlin, Ann;** *Message From God*; n.d.; oil on wood and aluminum  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 091.**  
**Sculptures**

**Chamberlin, Ann;** *Nagging Angel*; n.d.; oil on wood and aluminum  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 092.**  
**Sculptures**

**De la Loza, Alejandro;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.  
**ID No. Cat.12 093.**  
**Sculptures**

**Duffy, Ricardo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 7.  
**ID No. Cat.12 094(1-7).**  
**Sculptures**

**Duffy, Ricardo;** *(title unknown)*; n.d.;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los

Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.12 095.**

**Sculptures**

**Gadbois, Nick;** *Aerial*; 1990; rust, earth, metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 096.**

**Sculptures**

**Gadbois, Nick;** *Beekeeper*; 1990; rust, earth, metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 097.**

**Sculptures**

**Gadbois, Nick;** *Dancers*; 1990; cement on wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 098.**

**Sculptures**

**Gadbois, Nick;** *Nerve*; 1990; sulfate, rust on metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 099.**

**Sculptures**

**Gadbois, Nick;** *Offering*; 1990; rust, cement on metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 100.**

**Sculptures**

**Gadbois, Nick;** *Tell*; 1990; cement, pigment, wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 101.**

**Sculptures**

**Gadbois, Nick;** *Union*; 1990; cement, pigment, wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 102.**

**Sculptures**

**Gadbois, Nick;** *Walker*; 1990; bluing, pigment, metal

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 103.**

**Sculptures**

**Gallego, Ronnie;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;



no. of slides: 4.

**ID No. Cat.12 104(1-4).**

**Sculptures**

**Gamboa, Diane;** *A Head of Our Time*; 1989; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Day of the Dead '89* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross-reference with Center Activities and Programs.

**ID No. Cat.12 105.**

**Sculptures**

**García, Tomás;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.12 106.**

**Sculptures**

**Garza, José A.;** *(title unknown)*; n.d.; plaster

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.12 107(1-2).**

**Sculptures**

**Gonsalves, Ricardo;** *Barbed Wire*; n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 2.

**ID No. Cat.12 108(1-2).**

**Sculptures**

**Howe, Brad;** *Afrodiddy*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 109.**

**Sculptures**

**Howe, Brad;** *Bandiera Preta*; n.d.; mobile

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 110.**

**Sculptures**

**Howe, Brad;** *Black Flora*; n.d.; mobile

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 111.**

**Sculptures**

**Howe, Brad;** *Blue Skies*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;

no. of slides: 1.

**ID No. Cat.12 112.**

## **Sculptures**

**Howe, Brad;** *de Caju*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 113.**

**Sculptures**

**Howe, Brad;** *Dumont*; n.d.; mobile

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 114.**

**Sculptures**

**Howe, Brad;** *Galileo's Lecture*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 115.**

**Sculptures**

**Howe, Brad;** *Gramma's Sofa*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 116.**

**Sculptures**

**Howe, Brad;** *Gromfin's Wall*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 117.**

**Sculptures**

**Howe, Brad;** *King's Grin*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 118.**

**Sculptures**

**Howe, Brad;** *Llamas*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 119.**

**Sculptures**

**Howe, Brad;** *Number 5*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 120.**

**Sculptures**

**Howe, Brad;** *One Indian*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 121.**

## **Sculptures**

**Howe, Brad;** *Scattered Blocks*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 122.**

**Sculptures**

**Howe, Brad;** *Sliding Panels*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 123.**

**Sculptures**

**Howe, Brad;** *Snake Feast*; n.d.; mobile

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 124.**

**Sculptures**

**Howe, Brad;** *Sobre Verde*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 125.**

**Sculptures**

**Howe, Brad;** *Vegetables*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 126.**

**Sculptures**

**Howe, Brad;** *Vertical Orbit*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 127.**

**Sculptures**

**Howe, Brad;** *Wall Stack*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 128.**

**Sculptures**

**Jurado, Milton;** *(title unknown)*; n.d.; bread dough

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 4.

**ID No. Cat.12 129(1-4).**

**Sculptures**

**Limón, Leo;** *(title unknown)*; ca. 1986; ceramic plate

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: .

**ID No. Cat.12 130.**  
**Sculptures**

**Lorenzana, Ismael;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

Comments: From *Day of the Dead '90* Exhibition at Self-Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 2, 1990). Cross-reference with Center Activities and Programs.

**ID No. Cat.12 131.**  
**Sculptures**

**Sparrow, Peter V.;** *(title unknown)*; n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 132.**  
**Sculptures**

**Vallejo, Linda;** *Anahuac*; 1981; m/m paper, mylar, silicon, fiber

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 133.**  
**Sculptures**

**Vallejo, Linda;** *Blue Head-Dress*; 1983; printed handmade and dyed paper, fiber, silicon

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 134.**  
**Sculptures**

**Vallejo, Linda;** *Bronzestar*; 1983; handmade paper, copper, banding, silicon, wood

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 135.**  
**Sculptures**

**Vallejo, Linda;** *Butterfly Boy*; 1985; mixed media, handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 136.**  
**Sculptures**

**Vallejo, Linda;** *Cabroncito*; 1984; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 137.**  
**Sculptures**

**Vallejo, Linda;** *Calavera*; 1985; mixed media, handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 138.**  
**Sculptures**

**Vallejo, Linda;** *The Comedune*; 1983; ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 139.**

**Sculptures**

**Vallejo, Linda;** *Conception*; 1984; handmade and print paper, metal, bone shell, stone

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.12 140(1-2).**

**Sculptures**

**Vallejo, Linda;** *Dream Tree*; 1985; mixed media, handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 141.**

**Sculptures**

**Vallejo, Linda;** *Feathered Head-Dress*; 1985; mixed media, handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 142.**

**Sculptures**

**Vallejo, Linda;** *Food of the Gods*; 1984; mixed media, handmade paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 143.**

**Sculptures**

**Vallejo, Linda;** *Mariposa/Butterfly*; 1981; mixed media, paper

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 144.**

**Sculptures**

**Vallejo, Linda;** *Meditation*; 1983; printed and handmade paper, silicon, shell, bone, fiber

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 145.**

**Sculptures**

**Vallejo, Linda;** *Meditation II*; 1984; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 146.**

**Sculptures**

**Vallejo, Linda;** *Mictlantecutli*; 1983; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 147.**

**Sculptures**

**Vallejo, Linda;** *Mourning Old Man*; 1974; ceramic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 148.**  
**Sculptures**

**Vallejo, Linda;** *Olmea Dream*; 1983; mixed media, handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 149.**  
**Sculptures**

**Vallejo, Linda;** *Palo de Fuego*; 1985; mixed media, handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 150.**  
**Sculptures**

**Vallejo, Linda;** *Quetzalcoatl*; 1984; handmade and print paper, wood, metal, shell, plastics  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 151.**  
**Sculptures**

**Vallejo, Linda;** *Radiating Hand*; n.d.; monotyped, dyed and handmade paper, silicon, doily  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 152.**  
**Sculptures**

**Vallejo, Linda;** *Running Deer*; 1984; handmade and print paper, wood, acrylic, silicon  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 153.**  
**Sculptures**

**Vallejo, Linda;** *Serpiente*; 1985; mixed media, handmade paper  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 154.**  
**Sculptures**

**Vallejo, Linda;** *Spirit Bow*; 1983; handmade paper, wood, fabric, metal, silicon  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 155.**  
**Sculptures**

**Vallejo, Linda;** *Spirit Cloak*; 1984; handmade and print paper, wood, metal, shell, plastics  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.  
**ID No. Cat.12 156.**  
**Sculptures**

**Vallejo, Linda;** *Sunstar*; 1983; wood, paper, silicon, acrylic

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 157.**

**Sculptures**

**Yáñez, Larry;** (*title unknown*); n.d.;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 1.

**ID No. Cat.12 158.**

**Sculptures**

**Yáñez, Larry;** (*title unknown*); n.d.; mixed media

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063;  
no. of slides: 2.

**ID No. Cat.12 159(1-2).**

**Sculptures**

**Yáñez, Mari;** (*title unknown*); October 1978;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Avenue, Los Angeles, CA 90063; fund:  
National Endowment for the Humanities and Self-Help Graphics; no. of slides: 3.

Comments: From *Day of the Dead Mask Workshop* at Self-Help Graphics, organized by Cecilia Castañeda and Mari Yáñez. Cross-reference with Center Activities and Programs.

**ID No. Cat.12 160(1-3).**

**Sculptures**

# Appendix B Slides

## Supplement 1 (1991-2003)

### *Assemblage*

**Artist Unknown;** *Altar*; November 1996; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: An altar with crosses, candles, flowers, papel picado, pan de muerto (pretzels) and images of the deceased and religious figures. "Self-Help Graphics & Art collaborated with Glasgow Print Studio in their first ever Day of the Dead Celebration."

**ID No. Cat.1 001**

**Assemblage**

**Artist Unknown;** *Altar for the Day of the Dead at Galería Otra Vez*; November 1991; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Altar under flower arches composed of framed photographs, small sculptures, flowers, candles, et cetera. "Golden Cempazuchiles [Zempoalxochitles - marigolds] are used in traditional altars. The name means 'twenty flowers.' They are associated with wisdom, beauty, truth, and 'the desire never to die.'"

**ID No. Cat.1 002**

**Assemblage**

**Artist Unknown;** *Altar to la Virgen*; n.d.; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Altar on the steps leading to the statue of la Virgen de Guadalupe is composed on many devotional candles, religious icons, marigolds, and flower petals.

**ID No. Cat.1 003**

**Assemblage**

**Artist Unknown;** *Altar to Sister Karen Boccalero*; ca. 1990's; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Altar is enormous, taking up an entire exhibition room, and is composed primarily of candles and flowers. "Sister Karen is respected and loved by many Chicano/a artists in Los Angeles. Sister Karen is the founder of Self-Help Graphics & Art."

**ID No. Cat.1 004**

**Assemblage**

**Artist Unknown;** *Day of the Dead Altar*; October 1993; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Altar is composed of items placed on two shelves. On the upper shelf is a framed photo of Cesar Chávez that has been altered to make it appear that Chávez is dressed as a calavera. Above his picture hangs the Lotería image of "El Valiente". Also on the shelf with the portrait is a vase of flowers, a statuette of La Virgen de Guadalupe, a bowl of nuts, a candle, and a sugar skull. On the lower shelf is a black-and-white photo of a Mexican family, a bowl of vegetables, candles, and a copy of the book *Conquering Goliath*.

**ID No. Cat.1 005**

**Assemblage**

**Artist Unknown;** *Flores de Esperanza Altarpiece* (detail); November 2, 1996; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;



Comments: Visible portion of the altar features a large yellow sculpture of a calavera, a Mexican Coca-Cola, a candle, a donut, and marigold petals.

**ID No. Cat.1 006**

**Assemblage**

**Artist Unknown;** *Flowers*; n.d.; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Visible portion of an altar for the deceased is composed of an ear of dry corn, marigolds, a calavera sculpture, placards with the names of the dead, a ceramic candleholder, and a candle.

**ID No. Cat.1 007**

**Assemblage**

**Artist Unknown;** (title unknown); ca. 1990's; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: An altar on a tabletop with marigolds, daisies, pottery, a candleholder, an ear of corn, a small sculpture, a Virgen veladora, and cards with peoples' names. "Cempazuchiles [Zempoalxochitles] (marigolds) are traditionally used in altars. The name means 'twenty flowers'."

**ID No. Cat.1 008**

**Assemblage**

**Artist Unknown;** (title unknown); ca. 1990's; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: A large altar composed of flowers, sarapes, photographs, food, skulls, candles, beer bottles, and many other items.

**ID No. Cat.1 009**

**Assemblage**

**Artist Unknown;** (title unknown); ca. 1990's; Plastic crates, photographs, garments, flowers, artworks, candles;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

slide photo: Mario Lopez;

Comments: Altar to an unknown man composed of plastic crates, photographs, a fedora and jacket, flowers, artwork, and candles.

**ID No. Cat.1 010**

**Assemblage**

**Artist Unknown;** (title unknown); 1977; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Altar is composed of papel picado, calavera masks, flowers, small sculptures, devotional icons and statues, fruit, candles, etc.

**ID No. Cat.1 011**

**Assemblage**

**Artist Unknown;** (title unknown) (detail); 1977; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Visible portion of altar features pan de muerto, papel picado, marigolds, a candle, a straw sculpture, and an ojo de Dios.

**ID No. Cat.1 012**

**Assemblage**

**Artist Unknown;** (title unknown); November 1, 1992; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 4 slides.

Comments: 1. An altar on steps embedded with pieces of ceramic pottery. Religious candles, marigolds, and flower petals. 2. Altar on steps embedded with pieces of ceramic pottery. The steps

lead to a platform where a large statue of Our Lady of Guadalupe rests. In this photo, devotional candles surround the base of the statue, of which only the bottom is visible. 3. Altar at the base of a statue of La Virgen de Guadalupe composed of flowers and candles. 4. Altar in the form of a cross at the foot of a statue of la Virgen de Guadalupe composed of flowers and candles.

**ID No. Cat.1 013(1-4)**

**Assemblage**

**Artist Unknown;** (title unknown); 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 3 slides.

Comments: An ofrenda/altar so large it fills an entire kitchen. In the third photo, detail is of a photograph of a man surrounded by flowers, sculptures, and candles, from the altar that fills an entire kitchen.

**ID No. Cat.1 014(1-3)**

**Assemblage**

**Artist Unknown;** (title unknown); 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Assemblage in a corner of an exhibition space consists of a large book that has been fixed open by the melted wax of candles. There are items pertaining to consumerism, beer bottles, an American flag, and a Mexican flag.

**ID No. Cat.1 015**

**Assemblage**

**Artist Unknown;** (title unknown); November 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: An altar on a square table with a red tablecloth. An image of La Virgen de Guadalupe leans against a vase of flowers that sits in the center of the table and is surrounded by curios. The front of the table has hanging photographs, including one of Cesar Chávez with the word “¡Presente!”

**ID No. Cat.1 016**

**Assemblage**

**Artist Unknown;** (title unknown); November 2, 1996; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: From Day of the Dead, Flores de Esperanza Exhibition and Celebration. Work is composed of a painting of a nude woman in a purple chair with calaveras behind it and a bouquet of exotic flowers on a platform draped with blue cloth. A piece of blue cloth hangs above and on the sides of the painting and unifies the two elements.

**ID No. Cat.1 017**

**Assemblage**

**Artist Unknown;** (title unknown) (detail); November 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Detail is of the lower part of an altar, with photographs, flowers, calaveras, and candles.

**ID No. Cat.1 018**

**Assemblage**

**Artist Unknown; asst: Chaz Bojórquez; David Alfaro Siqueiros;** ca. 1990's; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Photo is of an altar to muralist David Alfaro Siqueiros composed of a portrait painting of the artist surrounded by candles, flowers, artworks, and tools of the trade. Text forming an arc above the painting reads "David Alfaro Siqueiros" in graffiti script. Text beneath the name gives his lifespan. "Chaz has worked with graffiti since 1969. He usually works with a paint brush rather than a spray can."

**ID No. Cat.1 019**  
**Assemblage**

**Adams, Tanda -- Blaine Meyers, Roach McIntyre, and Steckermeirer;** *Esta Noche*; ca. 1990's; mixed media;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Assemblage is composed of plastic covering the outside of a chickenwire cage in the form of a coffin. On top of the coffin is a calavera with flowers and leaves. Within the coffin is an altar behind red curtains with calavera diners. Surrounding the stand of the coffin are more flowers and vegetable matter.

**ID No. Cat.1 020**  
**Assemblage**

**Beltran, Margaret;** *Altar*; November 1994; mixed media;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
6 slides.  
Comments: Altar composed of items set atop wooden blocks painted pink and yellow. Items include framed photographs, flowers, pan de muerto, candles, sugar skulls, etc. Above the altar is an arch of marigolds, and on the wall behind it hang pieces of papel picado. The papel picado piece that hangs in the center has calaveras and the name "Blanche". It appears to be an exhibition installation. Cross-reference with Installation Art. 4. Detail is of the lower center portion of the altar, with a cross, a plate with tamales, a basket of pan de muerto, and flowers. 5. Detail is of the center of the altar, with framed photographs, a statue of La Virgen de Guadalupe, cacti, calaveras, and pan de muerto.

**ID No. Cat.1 021(1-6)**  
**Assemblage**

**Bonfigli, Karen and Pat Gomez;** (title unknown); 1998; mixed media;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
2 slides.  
Comments: "The Big Two Five, Day of the Dead Gallery Exhibit." 1. Photo is of a small statue of the Virgin of Guadalupe in a pot of flowers. 2. Photo is of flowers in ceramic pots.

**ID No. Cat.1 022(1-2)**  
**Assemblage**

**Esparza, Ofelia;** *Altar*; November 1, 1996; mixed media;  
Site/Location: Self-Help Graphics and Glasgow Print Studio, Scotland; 3 slides.  
Comments: "Self-Help Graphics & Art collaborated with Glasgow Print Studio in their first ever Day of the Dead Celebration." 1. Detail of the front left corner of altar. 2. A multi-level altar set up like stairs has a few calaveras set on it. 3. Papel picado by Margaret Sosa features a calavera and reads "Dia de los Muertos Los Angeles Glasgow". 4. Full view of Glasgow altar.

**ID No. Cat.1 023(1-4)**  
**Assemblage**

**Mireles, Ruben;** *East Side Spirit*; n.d.; mixed media;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: A caja containing a sculpture of a skull wearing a sombrero on top of a brown bottle with a label reading, "East Side Spirit" in a mix of Gothic and graffiti scripts. Behind the bottle is an image of La Virgen de Guadalupe, and the visible interior side is affixed with shards of broken glass.

**ID No. Cat.1 024**  
**Assemblage**

**Murdy, Ann and Alex Alferov;** *Memory Altar*; November 1994; mixed media;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
2 slides.

Comments: 1. An altar with photos and numerous fruits and vegetables is illuminated by candlelight. 2. Altar on a shelf and tabletop. On the shelves are framed photographs, candles, sugar skulls, a pack of cigarettes, a can of Budweiser, a bottle of Bombay Gin, and small sculptures. On the tabletop is a cornucopia of produce.

**ID No. Cat.1 025(1-2)**

**Assemblage**

**Portillo, Rose;** *A Day in the Sun*; November 5, 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Three-dimensional assemblage-painting features two calaveras amidst milagritos, hearts, and small vegetables. On top of the piece is a bunch of grapes, false roses, a UFW huelga flag, and three pins with the words "No Grapes".

**ID No. Cat.1 026**

**Assemblage**

**Rivas;** (title unknown); 1992; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Altar on a set of four shelves. The lowest shelf has small boxes that resemble coffins. The next shelf up has four items set on lace doilies. The second shelf from the top has a tray of pan de muerto and a framed black-and-white photograph. The top shelf has candles, calaveras, and an image of the Virgin of Guadalupe. Above the shelf are five ceramic calavera masks. Flowers are grouped at the base of the shelving. This photo is out of focus. "An offering of the deceased's favorite foods is traditional for altars."

**ID No. Cat.1 027**

**Assemblage**

**Rodriguez, Enrique;** *Santísima Muerte*; November 5, 1994; mixed media; 15" x 19"

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Three-dimensional painting depicts the Virgen de Guadalupe as a calavera. In her hands is a sacred heart with the face of Christ. The moon upon which she stands has a skeletal face and drinks a bottle of tabasco sauce. Small cherubim sit on guitars on either side of the moon. Interspersed among the rays of light that emanate from la Virgen are milagros in the shape of arms and legs. Small sculptures affixed to the outer edge of the piece form a border. At the top is a blue cross; the rest are bones, bottles, dishes, and flowerpots. The work is signed and dated in the lower right corner, but the signature is indecipherable. "Calaca as a virgin."

**ID No. Cat.1 028**

**Assemblage**

**Rodriguez, John;** *Luchando Con La Vida*; November 5, 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: A caja with glass doors that are propped open. At the back of the caja is the painted or drawn image of a sorrowful woman clutching an icon of the sacred heart. In front of her are candles and flower petals. Painted on the front of the box is the artist's last name. "Agonized person (possibly dead) holding framed sacred heart, inside curio cabinet."

**ID No. Cat.1 029**

**Assemblage**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Aguilar, Laura;** *Grandma*; April 10-21, 2001; silkscreen; 18" x 26"

66 ed.; prnt: José Alpuche; sign: Yes. Inscription: [illegible] Grandma Laura Aguilar 01; fund:

Self-Help Graphics & Art; slide photo: UCSB Photography; copies: 2.

Comments: Photosilkscreened family photos on a yellow background with anecdotal text. "3

photographs. Grandma taken 1920-1923. Grandma, Aunt Bea, brother John, and self. Last of grandma and self. Text about grandma."—Laura Aguilar. Colors used: Cream White, LT White Yellow, Clear Gloss, Sepia, and Silver. From Maestras II.

**ID No. Cat.2 001**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Alvarez, Jack**; *Dos Mundos (Two Worlds)*; August 28-31, 2001; Coventry Rag, 290 gms.; 15" x 21"

84 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: "Hand Pulled Serigraph print. Six colors on Coventry rag paper. Art print contains; yellow background, blue/gray surface. Female/Virgin figure in center with halo-like shape over head. Symbolism includes; plant forms (3) crosses in and above the horizon. This print is based on the Christian religion's influence on the indigenous people of the America's mainly the Hispanic cultures. I hope to portray the surrealistic landscapes of the spiritual world. The iconography plays between the time before the Spanish conquest and the aftermath of it. It was a conquest of a way of life, but not a conquest of the spirit."—Jack Alvarez. Colors used: Light Yellow 1205, Charcoal Brown 497, Light Lavender 503, Gray Black 431, Orange 130, and Blue/Gray 5493.

**ID No. Cat.2 002**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Alvarez, Laura**; *The Double Agent Sirvienta Blow Up the Hard Drive*; 1999; 18" x 22"

56 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Image is of a maid typing on a laptop and speaking into a communication device in her backpack. There is fire in the background and the entire print is covered in alphanumeric symbols that resemble lines of computer code. At the top of the print is a filetab with the text, "File:/Translation.underdone". "The Double Agent Sirvienta, surrounded by the computer goobledy gook is discovered while mixing up files on a laptop computer."—Laura Alvarez. From Maestras I.

**ID No. Cat.2 003**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Alvarez, Laura**; *Mission in the Garden*; March 27-30, 2001; Coventry Rag, 290 gms.; 18"x 22"

74 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - Photography of duplicate by Marissa Rangel; copies: 2.

Comments: "The Double Agent Sirvienta, an international spy posing as a maid and expert in the field of domestic technology, looks after and involves a blond baby in secret missions while vacationing in a tropical garden landscape. The agent/gardener in the distance is really her childhood sweetheart from a small Mexican Colonial town, but with the plastic surgery after his accident, she doesn't recognize him. Her mission plan hovers in the grass with the promise of love and small explosions. A small toy hides the preciouese [sic] data. Will the Double Agent Sirvienta be caught as she scrambles the files of a laptop while "cleaning" out a big wigs bedroom? Fire is in the background, gobbledey-goop surrounds her. She is a spy posing as a maid."—Laura Alvarez. This print is alternately titled *The Double Agent Sirvienta: Blow Up The Hard Drive*. Colors used: Light Green, Pink, Brown Skin, Sky Blue, Yellow, Light Flesh, Brown Skin (again), Dark Green, Black, and Clear Gloss. From Maestras II.

**ID No. Cat.2 004**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2002

**Amos**; *98 (degrees) in the Shade*; January 6-12, 2002; Coventry Rag, 290 gms.; 16" x 22"

50 ed.; prnt: Amos; sign: Yes. fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB

Photography;

Comments: "Prints shows el paletero (icecream man) huffing onward w/ achey [sic] feet/cloudy head/and running on empty. The blended background gives the illusion of extreme heart. With the sun beating down, symbols surround the figure showing what he is working for, what has been left behind, his hopes and his realities, and what is in the future."—Amos. Colors used: Blend Orange/Tan, Turquoise Blue, Red Sh. Blue, Yellow, Ochre, Sienna, Magenta, Grey (light), Black, Trans White (t.p.'s only), and Trans Black (t.p.'s only).

**ID No. Cat.2 005**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2000

**Arai, Tomie**; *Double Happiness*; November 7-10, 2000; Coventry Rag 290 gms.; 25" x 31"

42 ed.; prnt: José Alpuche; sign: Yes. Inscription: 10/42 Double Happiness Arai '00; fund: Self-Help Graphics & Art; slide photo: UCSB Photography; copies: 2.

Comments: "Image of an Asian woman eating with chopsticks; loteria cards and Japanese 'Hanfuda' playing cards, & map of East L.A. are set against a black background. Double Happiness is a piece about the mix of cultures that make up the East L.A. / Boyle Heights Community. In this piece a young Asian woman reflects while she is eating; the interplay of Japanese Chicano and Chinese from Boyle Heights and Monterey Park are represented through an array of Chicano loteria cards, Japanese 'Hanafuda' cards and Chinese English language flash cards."—Tomie Arai. Colors used: Yellow, Blue, Green, Pink, Red, Black, and Silver.

**ID No. Cat.2 006**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVI, AtYr: 2000

**Arai, Tomie**; *Kaeru / Finding Home*; May 1-6, 2000; Coventry Rag 290 gms.; 20 1/8" x 28 1/4"

60 ed.; prnt: José Alpuche; sign: Yes. Inscription: 60/60 Kaeru/Finding Home Arai '00; fund: Mid Atlantic Arts Foundation, and the National Endowment for the Arts; slide photo: UCSB Photography; copies: 4.

Comments: "7 color silkscreen was produced in conjunction with a two month residency at Self-Help Graphics through an Artist & Communities/Mid Atlantic Arts Foundation and NEA grant. In this piece, a young boy is pulling back a screen to reveal an array of images which represent memory and the passage of time. These images form a visual arc or lifeline which flow towards a taiko drum head with rose imprinted on it. The rose (an image symbolic of my stay in East LA) represents the heart and pulse. "KAERU/ FINDING HOME" is a piece which explores the construction of identity through a reconnection with the past."—Tomie Arai. Colors used: Yellow, Gray/Green, Light Gray Green, Blue, Pink, Black, and Yellow/Brown.

**ID No. Cat.2 007**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Attyah, David "Think Again"**; *No Bullshit*; July 25-27, 2002; Coventry Rag, 290 gms.; 16" x 22"

88 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "An "invasion" of doorknobs gathering to resist displacement and eviction. "No Seremos Desalojados." In collaboration with the "We Shall No[t] Be Moved" project."—David "Think Again" Attyah. Colors used: Fire Red, Orange, Teal, Purple, Dark Purple, and Dark Fuscina.

**ID No. Cat.2 008**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXIV, AtYr: 1994

**Bojórquez, Chaz**; *New World Order*; June 28-July 2, 1994; Silkscreen; 33 1/2" x 26"

59 ed.; prnt: José Alpuche; sign: Yes. Inscription: [illegible] New World Order Chaz Bojorquez 94; fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Black and white print features the names of conquistadors in graffiti script on the

background of an Aztec stele.

**ID No. Cat.2 009**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Cardenas, Cristina**; *Santa/Maguey*; March 20-24, 2001; Coventry Rag, 290 gms.; 18" x 26" 77 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/44 Santa Maguey CCardenas 01; fund: Self-Help Graphics & Art; slide photo: UCSB photography - Photo of duplicate by Marissa Rangel; copies: 2.

Comments: Atelier silkscreen print depicts a woman, nude from the waist up, with her arms wrapped about her torso and her hands clutching leaves of the maguey plant behind her. Her head is tilted back and her eyelids droop. The background is made up of floral and vegetable images. Colors used: Light Yellow, Red Orange, Thalo Blue, Purple, Transparent Orange, Gold, Mid-T-Yellow, Off White, T-Sienna, T-Red Black, and Dark Burgundy. From Maestras II.

**ID No. Cat.2 010**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 1993

**Cardenas, Cristina**; *La Virgen de los Pescados*; April 2-9, 1993; Silkscreen; 34" x 26" 75 ed.; prnt: José Alpuche; sign: Yes. Inscription: 18/37 CCardenas 93; fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Image of a woman with Guadalupe attributes. She holds a bouquet of flowers hemmed in with fish. Text in script at the bottom of the print reads, "La Virgen de los Pescados".

**ID No. Cat.2 011**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Carrasco, Barbara**; *Dolores*; 1999; silkscreen; 18" x 26" unknown ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: "Hard edge graphic image of Dolores Huerta, co-founder of the United Farm Workers Union, with her name, Dolores, printed above her portrait image."—Barbara Carrasco. From Maestras I.

**ID No. Cat.2 012**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 2001

**Carrasco, Barbara**; *Primas*; April 18-20, 2001; Coventry Rag, 290 grms.; 18" x 26" 62 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/62 "Primas" Carrasco 01; fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: "Portrait of the artist's daughter and niece in an embrace, surrounded by a braid (trensa) showering hearts around the portraits. The trensa represents the older women in the lives of the young girls, nurturing their love for each other and themselves as strong and independent females. The trensa also symbolizes traditional values and customs and rituals. The girls' hair is loose and flows freely next to the tightly braided trensa. The trensa is opening up to allow love to flow towards the girls. \*Note: The clear varnish is not matched up (registered) with the background and every print color. The style is hard edge graphic with flat colors, no texture. Most of the color separations were hand-cut with amberlith with some ink work applied minimally as touch ups."—Barbara Carrasco. Colors used: Peach, Skin-Beige, Skin-LT. Brown, Lime Green, Turquoise, Purple, and Clear.

**ID No. Cat.2 013**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Cervantez, Yreina D.**; *Mujer de Mucha Enagua: Pa' Ti Xicana*; 1999; silkscreen; 18" x 26"

60 ed. prnt: José Alpuche; sign: No. fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Image is of poet Sor Juana Inés de la Cruz (a.k.a. Sor Juana de Asbaje) and E.Z.L.N. comandante Ramona. Between the two of them is a hand with a spiral and the words "mixik' balamil" in the palm. On Sor Juana's habit are many Nahuatl words and the English poem, "Blessed lady / do not go / Mother do not / Cause us woe / If to heaven / you ascend / will you still / your love extend?" On Ramona's dress is a quote from the Popol Vuh and the words, "Todos Somos Ramona". "Tan background with stylized stars, flowers, and spots representing the pelt of the sacred jaguar. Three main female figures: la mujer Zapatista con sus niños, Sor Juana with portrait of poet Rosario Castellanos in her bosom. The central image is the hand of the goddess. Various Nahua and Mayan symbols along with text and poetry."—Yreina D. Cervantez. From Maestras I.

**ID No. Cat.2 014**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXV, AtYr: 2000

**Charette, Damian;** *Bone Yard*; February 15-17, 2000; Coventry Rag, 290 gms.; 16" x 13"

91 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: "AZ sunset with old cars. The image is one of the many scenes of Reservations in Montana and AZ. Cars are kept in back yards, empty lots (ie LA, Phoenix, Etc...) for many different reasons and they become a part of the landscape. The stories of many of the owners are varied. To me they represent time history and a place for occasional stray (man or beast) to live for a short time. Everyone seems to find their own story with in the image of days gone by or the possibilities held with in the cars frame work."—Damian Charette. Colors used: Blend (purple, red, yellow), Red, Green, Yellow, Blue, and Black.

**ID No. Cat.2 015**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Crute, Jerolyn;** *The Key*; July 20, 23, and 24, 2002; Coventry Rag, 290 gms.; 16"x 22"

89 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography; copies: 2.

Comments: "Four adult figures plus one child pushing against green man with City Hall in his pocket. Two figures holding house with large key hole. Key up in the air between reaching hands with sky background." "Image designed for the "We shall not be moved" Project with anti-gentrification theme. The community is protecting their homes from greedy big business. Although big business has City Hall in it's pocket, the community has access as well if they pull their string. The struggle to gain control represented by the key is up in the air."—Jerolyn Crute. Colors used: Golden Yellow, Light Brown, Brown, Cyan, Red, and Dark Brown.

**ID No. Cat.2 016**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: unknown, AtYr: 1981

**de Batuc, Alfredo;** *D.O.D. 1981: Las Cuatas*; 1981; silkscreen; 17" x 22"

71 ed.; prnt: unknown; sign: unknown. fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Print is a reinterpretation of Frida Kahlo's "The Two Fridas". In this version, the Frida on the left has the face of a calavera and holds a mask of Frida's face. The Frida on the right holds a calavera mask. They hold hands and are connected by a common circulatory system. Cherubim on either side of the Fridas hold a banner bearing the words, "Día De Los Muertos 1981". Atop columns on either side of the print rest a rat, left, and a bird, right. Through three windows behind the Fridas three different scenes are visible: the Hollywood sign, City Hall, and Watts Towers.

**ID No. Cat.2 017**

**Atelier (Self-Help Graphics & Art, Inc.)**



AtNu: XL, AtYr: 2002

**Delgadillo, Victoria**; *Knowingly Walking Through the Imaginary River Towards Divine Destiny*; April 30 and May 1-5, 2002; Coventry Rag, 290 gms.; 18"x 26"

82 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography; copies: 2.

Comments: Atelier silkscreen print depicts a woman crossing a river toward the viewer. Her skin and hair are multicolored. In her right hand she holds a black cylinder with an image of an anatomical heart. In her right hand she holds a yellow rectangle featuring the "Wheel of Fortune" card from the tarot deck. The background is a Los Angeles cityscape with a green sky, yellow sun, and black skyscrapers. Several sacred hearts dot the horizon. Colors used: Light Yellow, Dark Yellow, Pale Grey, Dark Green, Red, Dark Blue, Light Blue Transparent, Medium Yellow, Yellow-Green, Brown, Salmon Pink, Beige, Medium Yellow. From Maestras III.

**ID No. Cat.2 018**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXIV, AtYr: 1994

**Duffy, Ricardo**; *Primavera*; May 31- June 3, 1994; Silkscreen; 27" x 37"

82 ed.; prnt: José Alpuche; sign: Yes. Inscription: 16/64 Primavera Ricardo Duffy; fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: A stylized image of a mother jaguar in springtime.

**ID No. Cat.2 019**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XL, AtYr: 2002

**Esparza, Elena**; *I Know Her... All About Her*; May 7-11 and 30, 2002; Coventry Rag, 290 gms.; 16"x 22"

67 ed.; prnt: José Alpuche; sign: Yes. Inscription: 2/69 I know her ...All about her... Elena Esparza '02; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - Photo of duplicate by Marissa Rangel; copies: 2.

Comments: "Woman in Central Figure surrounded by a corona of maguey plants. 2 spirits appear (L.L. corner) in the foreground while a third in the background tells (URHC) the story. A humming bird hovers above the woman, with LA central and the Belmont tunnel from the background as a point of reference."—Elena Esparza. Colors used: Orange/Red-Opaque, Sage Green-Opaque, Marigold-Semi Opaque, Lime Green- Transparent, Magenta-90% Opaque, Electric Blue-Semi Opaque, and Dark Maroon-90% Opaque.

**ID No. Cat.2 020**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Esparza, Rubén**; *Hyper Myth*; August 21-24, 2001; Coventry Rag, 290 gms.; 10" x 20"

70 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: ""hyper" against yellows background. "Myth" against blues background silkscreen "dyptich". commentary on mass media via recognizable packaged goods and advertising design inspired work—"Rubén Esparza. Colors used: Clear Base, Warm Red, T. Yellow, Baby Blue, T. White, Red Shade Blue, and Clear Gloss.

**ID No. Cat.2 021**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XL, AtYr: 2002

**Flores, Lysa**; *The Making of a Trophy Grrl!*; May 21-25, 2002; Coventry Rag, 290 gms.; 16" x 22"

75 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - photo of dupe by Marissa Rangel; copies: 2.

Comments: Atelier silkscreen print is a mock movie poster for a film. Text reads, "Chicana Feminista Films presenta The Making of a Trophy Grrl! una drama de amor con Señora Tentacion

como La Tina el mero mero La Peligrosa". Text in the lower left corner reads, "Bring Your Love 2002". A woman's face is depicted on the left side of the print. She is smoking a cigarette through a holder and the blue smoke spirals upward. On the right side of the print are three figures: a nude "Señora Tentacion" holding a fan and only wearing a blue rebozo around her shoulders. Her face is painted to resemble that of a geisha. Beneath her and to the left is a man (el mero mero) dressed in blue bellbottoms and pointing directly at the viewer. His stance and dress are reminiscent of Elvis Presley. To the right of "el mero mero" and beneath "Señora Tentacion" is the topless bust of "La Peligrosa". On her side is an image of an eagle with a serpent in its beak. The background is entirely red. Colors used: Red, Ivory/Beige, Pink Flesh Tone, Burgundy/Red, Blue, Purple, Black, Yellow, and White.

**ID No. Cat.2 022**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Flores, Yvette**; *Greñuda*; April 3-7, 2001; Coventry Rag, 290 gms.; 18" x 26"

74 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/64 Greñuda Yvette Flores; fund: Self-Help Graphics & Art; slide photo: UCSB photography - photo of duplicate by Marissa Rangel; Comments: "A little girl is getting her hair done by her mother. The words surrounding the girl express the frustration being felt by her. The colors around her are messy and random, like her hair. The little girl in the print is going through what every little girl goes through. She's showing frustration and uneasiness as her mom is trying to comb her hair. The print also shows how women from an early age suffer to fit societies views to look good. The messy background is to represent anger and the messy way she'd rather have her hair."—Yvette Flores. Colors used: Yellow Light, Orangel Yellow, Red Orange, Ultra Marine Blue, Medium Flesh, Light Blue, Maroon, Ivory White, and Light Red Orange. From Maestras II.

**ID No. Cat.2 023**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Gamboa, Diane**; *Altered State*; 1999; silkscreen; 18" x 26"

75 ed.; prnt: José Alpuche; sign: Yes. Inscription: 1/1 S/P "Altered State" Gamboa 99; fund: Self-Help Graphics & Art; slide photo: unknown; Comments: Image is of a nude woman with purple skin dressed in bondage gear. "Woman heavily drenched in accessory equipment and tattoos with a serpent around her right leg."—Diane Gamboa. From Maestras I.

**ID No. Cat.2 024**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XL, AtYr: 2002

**Gamboa, Diane**; *Revelation Revolution*; May 14-18, 2002; Coventry Rag, 290 gms.; 16" x 22"

88 ed.; prnt: José Alpuche; sign: Yes. Inscription: 50/88 Revelation Revolution Gamboa 02; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - Duplicate photo by Marissa Rangel; copies: 2.

Comments: "The piece is set on the horizontal. The central figure is of a woman in her white lingerie, a ring on her right hand and she is holding a red handbag. Another woman is up front with a flower in her hair and tattoos across her shoulders. A third woman is in the background in black line over brown. To the right of the figures is a custom type pattern and to the left is another pattern with flowers. The artwork is trapped in a tight black." "REVELATION REVOLUTION is dedicated to the women of the past, present, and futures. To the women of great accomplishments if it be physically or intellectually and to the bad-ass women who don't take bull shit. It addresses the limitless imagination of the communication and it is a symbol of knowledge and wisdom. It is a look at enlightened women who do not fall into slavery of the stereotype of woman as object. This piece is dedicated to the broad spectrum of women who are changing the way we see ourselves and the world around us. It is for the innovators and challengers who are unafraid of leading and require us to think deeper. This piece looks at Urban Goddess as visionary. This piece is also about the

medium of silk screen printing. It is about color, form, design and the love of art making."—Diane Gamboa. Colors used: Makeup beige, chicana brown, go-go girl yellow, martini olive green, not so red, gunmetal gray, urban goddess yellow, high heel green, cha-cha burgundy, million dollar green, and black as black.

**ID No. Cat.2 025**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: unknown, AtYr: n.d.

**García, Margaret**; *The Next Generation*; n.d.; Coventry Rag, 290 gms.; 25 1/2" x 31 1/2"

70 ed.; prnt: unknown; sign: Yes. Inscription: 4/70 The next Generation Margaret García; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography; copies: 2.

Comments: Image is of a young child.

**ID No. Cat.2 026**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXV, AtYr: 2000

**Gil, Xóchitl**; *A Secret Garden*; February 10-11, 2000; Coventry Rag, 290 gms.; 16" x 22"

78 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/7 A Secret Garden Xóchitl Gil; fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: "Three red hearts/Roses with yellow auras on a blue blend ground. "A Secret Garden" emerged from a series of works based on the innocence and exploitation of sexuality. Using childlike iconography it contains "roses" with exaggerated thorns on the stems and stylized picked hearts as the petals. The red roses allude to the stereotypes of idealizes [sic] romantic love while the thorns provide a harsh balance of pain. The title refers to the childrens story "The Secret Garden" by Francis B. Hodges, a tale about self-discovery and acceptance."—Xóchitl Gil. Colors used: Drk to light Blue, Red, Green, Yellow 1-Medium, Yellow 2-Light.

**ID No. Cat.2 027**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Gomez, Pat**; *The Trappings of Sor Juana*; 1999; silkscreen; 18" x 26"

63 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Image is of roses in a vase with an image of Sor Juana. A red curtain and a rosary hang from the upper portion of the print. Beside the vase are a stack of books and a framed image of a brain imprisoned by brambles. Text in script in the lower right corner reads, "Liberty itself for me is no boon: If I hold it such, it will soon be my bane. No more worries for me over boons so uncertain [sic]: I will own my very soul, as if it [illegible]". From Maestras I, Sor Juana Series.

**ID No. Cat.2 028**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XVI, AtYr: 1991

**Gomez, Pat**; *War Stories*; March 4-8, 1991; Silkscreen; 26" x 35 1/2"

56 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: Repeating image of purple and red sacred hearts and roses. The pattern is repeated in the center of the image, however in blue and green. Over the pattern, text describes the stories of "my uncles and cousins."—Pat Gomez.

**ID No. Cat.2 029**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLII, AtYr: 2003

**Gonzalez, Cici Segura**; *Props and Scenery*; May 27-31 and June 3, 2003; Coventry Rag, 290 gms; 22" x 16"

78 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography - duplicate photo by Marissa Rangel.; copies: 2.

Comments: "Multi-Colored Abst[r]act depicting minorities in background. Gold-yellow line symbolizes color barrier in advertisement and film industries. This abstract was created after observing first hand, how the media (adver[t]ising & film) reduces minorities to 'Props & Scenery' in ads and/or films. The absence of people of color, particularly in front of the camera, in the adver[t]ising & film world is alive and well in Los Angeles. The abstract here is the background is full of color yet there is a color barrier represented by the yellow-gold line in the foreground."—Cici Segura Gonzalez. Colors used: Blue, Red, Yellow, Orange, Lt. Purple, Dark Purple, and Black. From Maestras IV.

**ID No. Cat.2 030**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLII, AtYr: 2003

**Gonzalez, Yolanda;** *La Reyna*; May 6-10, 2003; Coventry Rag, 290 gms; 22 1/2" x 15 1/2" 72 ed.; prnt: José Alpuche; sign: Yes. Inscription: 28/72 "La Reyna" Yolanda Gonzalez 03; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - Duplicate photo by Marissa Rangel; copies: 2.

Comments: "Female sitting arms crossed with a lovely head[d]ress and a colorful shall [sic]. her dress is adorned by lots of textures and colors. As he sits she's the Queen. "La Reyna"[.] The strength of the woman is always that of a queen. "La Reyna" is loving, stern, brilliant and always true to herself."—Yolanda Gonzalez. Colors used: Black, Blue, Red, Ochre, Light Yellow Ochre, Light Grey, Off White, Black, and Clear Gloss. From Maestras IV.

**ID No. Cat.2 031**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project SC, AtYr: 2000

**Greenfield, Mark Steven;** *Cause and Effect*; 2000; Coventry Rag, 290 gms.; 32" x 22" 50 ed.; prnt: José Alpuche; sign: Yes. Inscription: 13/40 Cause and Effect Mark Steven Greenfield; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography; copies: 1. Comments: Minstrel Orchestra in blackface with tornado in background and text. "Weel about turn about and da jis' so / Ebry/ time I weel about I jump Jim Crow". "Images of people in blackface have been a source of both disturbance and fascination to me. These images are intensely powerful in both their literal statements and in their ability to allow the viewer to create a context through the bias of their associations. Generations of African Americans have suffered grievous injury at the hands of people whose livelihood was derived from creating and reinforcing stereotypes through blackface minstrelsy. The creation of a stereotype was an essential element in maintaining white America's illusion of superiority. It characterized us as buffoons and tricksters, as inherently lazy and immoral and perennial children who were dependent on the paternalism of our "masters" for survival. Slavery, even the post emancipation more subliminal variety, was contingent on making its victims appear to be less than human. The images I've used are taken from late nineteenth century photographs of vaudeville and minstrel show performers. Ironically, blackface minstrelsy, through its wholesale appropriation of African American culture, is recognized as the "America's first indigenous musical-theater genre." Manifestations exist to this day in everything from black stand-up comedy to the "crews" and "posses" of hip-hop. My work entreats the viewer to look at these images, while at the same time looking through them, to discover an alternate context. It is my hope that the work might offer a glimpse into the origins of some conscious or subconscious contemporary thinking with regard to race, color, and gender. If you are discomforted by what you see, I invite you to examine those feelings, for out of this examination will come enlightenment."—Mark Steven Greenfield. Colors used: Blue Green, Burgundy, Gray/Brown, and Eggshell Yellow.

**ID No. Cat.2 032**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project SUBC, AtYr: n.d.

**Greenfield, Mark Steven;** *Some Indignities Persist*; April 24 and May 8 (year unknown); Coventry Rag, 290 gms; 25" x 18" 43 ed.; prnt: SHG?; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography;

copies: 2.

Comments: "Man in blackface holds up dress against wooden fence background with text over printed in the form of an eye chart reading "Some Indignities Persist". Images of people in blackface have been a source of both disturbance and fascination to me. These images are intensely powerful in both their literal statements and in their ability to allow the viewer to create a context through the bias of their associations. Generations of African Americans have suffered grievous injury at the hands of people whose livelihood was derived from creating and reinforcing stereotypes through blackface minstrelsy. The creation of a stereotype was an essential element in maintaining white America's illusion of superiority. It characterized us as buffoons and tricksters, as inherently lazy and immoral and perennial children who were dependent on the paternalism of our "masters" for survival. Slavery, even the post emancipation more subliminal variety, was contingent on making its victims appear to be less than human. The images I've used are taken from late nineteenth century photographs of vaudeville and minstrel show performers. Ironically, blackface minstrelsy, through its wholesale appropriation of African American culture, is recognized as the "America's first indigenous musical-theater genre." Manifestations exist to this day in everything from black stand-up comedy to the "crews" and "posses" of hip-hop. My work entreats the viewer to look at these images, while at the same time looking through them, to discover an alternate context. It is my hope that the work might offer a glimpse into the origins of some conscious or subconscious contemporary thinking with regard to race, color, and gender. If you are discomforted by what you see, I invite you to examine those feelings, for out of this examination will come enlightenment."—Mark Steven Greenfield. Colors used: Rust/Beige, Off White, Dark Gray, and Gray Black.

**ID No. Cat.2 033**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: unknown, AtYr: 2000

**Greenfield, Mark Steven;** *Topsyturny*; 2000; 22 1/2" x 18 3/4"

43 ed.; prnt: SHG?; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 1.

Comments: "Photographic image of woman in blackface surrounded by a lavender ring with the word "Topsyturny" in blue letters that get progressively smaller."—Mark Steven Greenfield. Color separations by Ed Almanzor. Colors used: Black, Blue, Lavendar, and Light Ochre.

**ID No. Cat.2 034**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 2000

**Greenfield, Mark Steven;** *Untitled (So Tell Me Who's the Nigger Now)*; January 24-28, 2000; Coventry Rag, 290 gms.; 16" x 23 3/4"

40 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 1.

Comments: Image of a man in drag in black face holding a feather duster with text arranged as an eye chart reading "So Tell Me Who's the Nigger Now". Colors used: Beige, Off White, Cold Gray/Brown, and Warm Brown/Black.

**ID No. Cat.2 035**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 2000

**Greenfield, Mark Steven;** *Untitled (Sometimes We Become What We Hate)*; January 24-28, 2000; Coventry Rag, 290 gms.; 18" x 23"

50 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 1.

Comments: Image four men in drag in black face holding golliwog dolls with text arranged as an eye chart reading "Sometimes We Become What We Hate". Colors used: Beige, Off White, Warm Dk Brown, and Warm Brown/Black.

**ID No. Cat.2 036**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: unknown, AtYr: 1981

**Gronk**; *D.O.D. Commemorative 1981*; 1981; silkscreen; F/C

unknown ed.; prnt: unknown; sign: No. fund: National Endowment for the Arts and the City of Los Angeles;

Comments: Image is of a skull with black hair and eye sockets in the shape of hearts. There are two red roses below the face. The print has been splattered with pink ink. Text beneath the image area reads, "Dia de Los Muertos, Commemorative Poster / Made Possible By Grants From The N.E.A., And The City Of Los Angeles / SHG copyright 81".

**ID No. Cat.2 037**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXIII, AtYr: 1993

**Gutierrez, Roberto**; *Avenida Cesar Chavez*; November 17-20, 1993; Silkscreen; 16" x 22"

60 ed.; prnt: José Alpuche; sign: Yes. Inscription: 42/60 Cesar E. Chavez Avenida Roberto Gutierrez 94; fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: "The local traffic patterns of local people, commemorates the former corners of Brooklyn and Gage Avenues which will change to Avenida Cesar Chavez. The conception of the piece was drawn on site over a period of 3 months."—Roberto Gutierrez.

**ID No. Cat.2 038**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Guzman, Margaret**; *Velo/Veil*; 1999; silkscreen; 18" x 26"

65 ed.; prnt: José Alpuche; sign: Unknown. fund: Self-Help Graphics & Art;

Comments: Image is of Sor Juana writing in a book. Her head is open, revealing her brain. She is enclosed by a wreath. Text in the lower right corner reads, "Sor Juana Inés de la (cross) (1669)". From Maestras I, Sor Juana Series.

**ID No. Cat.2 039**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLI Special Project, AtYr: 2002

**Healy, Wayne**; *Achealy's Heel*; 2002; 22"x16"

60ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "Buff is background color. Cerulean blue is delineated photo repro of Joe and WH printing. Yellow orange is text and arrows. Maroon is dwgs of dog, panther, and lounge lizard. A play on words, the artist's Acheille's [sic] tendon is savagely attacked by an evil Chihuahua named Wesley."—Wayne Healy. Colors used: Buff/Lt Cream, Cerulean Blue, Yellow orange, and Maroon.

**ID No. Cat.2 040**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2001

**Healy, Wayne**; *Bolero Familiar*; December 4-7, 2001 and January 15-19, 22-26, and 29-31 2002; Coventry Rag, 290 gms; 36" x 50"

79 ed.; prnt: José Alpuche; sign: Yes. Inscription: 6/79 Bolero Familiar Healy; slide photo: UCSB Photography; copies: 2.

Comments: "Two guys sitting on living room couch play guitars and sing, one girl plays maracas and sings while other girl replaces low E-string on her guitar. A baby girl reaches for Chihuahua hiding under the coffee table. Nana cooks food in the kitchen. I grew up with musk in the house. My aunts and uncles would gather to play boleros made famous by Trio Los Panchos and Los Dandys. Grandma was always cooking food served with her corpus christi style tortillas. My wife has a Chihuahua and the miserable creature keeps showing up in my prints."—Wayne Healy.

Colors used: OHCO-U, 523 U Lavender, 106 U Light Yellow, 345 U Light Green, 467 U Light Brown, 185 C Red, EF00 C Flesh, TSRO-C Brown, 300 C Blue, TL00-C Orange, OIRO-C Gray

Blue, 468 C Khaki, 1000 U Yellow White, OZAF-U Purple, 165 C Orange, 266 C Violet, Black, Trans White, and 2100 Clear Gloss.

**ID No. Cat.2 041**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Hernandez, Ester**; *Con Cariño, Lydia Mendoza*; May 15-19, 2001; Coventry Rag, 290 gms.; 18" x 26"

76 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/76 "Con Cariño, Lydia Mendoza" Ester Hernandez 2001; fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2. Comments: "A portrait of a Mexican American woman dressed in a full length Mexican "Folkloriko" [sic] dress. She is holding the top of an upright acoustic guitar. The entire image is framed by a red stripe."—Ester Hernandez. Colors used: Bluish Purple-Dark Blue Blended into Light Blue, White (w/ blue tint), Sierra, Ochre, Gold Pearlescents, Green, Red, Purple-Transparent, and Opaque Blue/Black.

**ID No. Cat.2 042**

**Atelier (Self-Help Graphics & Art, Inc.)**

.AtNu: XX, AtYr: 1992

**Herrón III, Willie F.**; *Lecho de Rosas: Día de los Muertos 1992*; September 30-October 3, 1992; silkscreen; 41 1/8" x 28 1/2"

55 ed.; prnt: José Alpuche; sign: Yes. Inscription: 33/55 "Lecho de Rosas" WFHerrón 92; fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: Three calaveras amidst rose bushes with bed sheets. The entire image is framed by a "Border of sun, water and cricket (symbols)"(--Willie Herrón) as well as text. The text at the top reads, "Día de los" and at the bottom "19-muertos-92".

**ID No. Cat.2 043**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Herrón III, Willie F.**; *Seeds From a Hybrid Generation*; October 30-November 03, 2001; Coventry Rag, 290 gms.; 18" x 24"

129 ed.; prnt: José Alpuche; sign: Yes. Inscription: 4/129 Seeds From a New Generation WFH; slide photo: UCSB Photography; copies: 2.

Comments: "Overlaying images and zine articles taken from various publications and flyers from THE VEX from 1980, including THE VEX stage back drop THE VEX HEAD. To Document Self-Help Graphics' contribution to the rise and fall of the influence THE VEX had on the hybrid Punk and New Wave Movement by Chicano Musicians for E.L.A."—Willie F. Herrón III. Colors used: Grey (Warm), Orange (Dull), Deep Red (Dull), Burgandy Red (Dark), and Black.

**ID No. Cat.2 044**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX Special Project, AtYr: 2002

**Hoyes, Bernard**; *Block Party Ritual*; April 2-10, 2002; Coventry Rag, 290 gms.; 14" x 33"

121 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography;

Comments: "Central Figures swirling as a conga players emerge as well as evoke the swirls, symbolizing the rhythm of the music. To the left figures in praising motion to the right, figures in chorus against cityscape of sky scrapers and palms over seen by concentric skies in rhythm."—Bernard Hoyes. Colors used: Green Pantone 355c, Orange Pantone 021c, Cyan (Process)-2c, Blue Pantone 286c, Yellow (warm) 2c, Transparent White, Warm Red C, Tan Pantone 158c, White 50%, Red Pantone 200c, Violet Pantone 70% bare, and Varnish (overall).

**ID No. Cat.2 045**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX Special Project, AtYr: 2001

**Hoyes, Bernard;** *Sanctified Dance*; August 14-19, 2001; Coventry Rag, 290 gms.; 16" x 22"  
 78 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.  
 Comments: "Group of figures in a Revival Ritual that involves hand clapping, tambourines and dance. The print conveys a ceremonial dance. The figure in full motion, in the Spirit of Sanctified Joy, dance to celebrate their connection to the Astral world."—Bernard Hoyes. Colors used: Light Yellow (O), Ultramarine Blue, Green, Red (Dark), Trans White, Warm Red (Trans), Deep Yellow (Trans), Brown (trans), Transparent Magenta, and Gloss Varnish.  
**ID No. Cat.2 046**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2001

**Huerta, Leticia;** *Elegie*; March 13-17, 2001; Coventry Rag, 290 gms.; 16" x 22"  
 80 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.  
 Comments: "Red roses with music sheet and 5 photos in cross configuration. This print is about my father's recent death. the Elegie is a piece that my son was learning and had wanted to play at his grandfather's funeral. He didn't get to do that so I have placed their images and the music on this print to, in a sense, give them both this last opportunity to share their music."—Leticia Huerta. Colors used: Clear Blue, Yellow, Light Green, Dark Green, Dark Red, Off White, Transparent White, Violet, Black, and Grey.  
**ID No. Cat.2 047**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: n.d.

**Huerta, Salomon;** *Untitled (María Felix)*; May 28-June 1 and June 18; Coventry Rag, 290 gms.; 16" x 22"  
 120 ed.; prnt: José Alpuche; sign: No. slide photo: UCSB Photography;  
 Comments: "Maria Felix on a red background. Homage to Maria Felix."—Salomon Huerta. Color separations by Miguel Angel Reyes. Colors used: Fusia 21u - 232u, Dark Pink pr-63-semi-trans, Light Dusty Purple, Pale Pink Opaque, Red 70% Opaque, White Opaque, Light Fusia Opaque, Black Opaque, Brown/Purple 70& opaque, Trans/White, and Clear Gloss.  
**ID No. Cat.2 048**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLII, AtYr: 2003

**Jimenez Underwood, Consuelo;** *La Virgen de los Nopales*; May 18-23, 2003; Coventry Rag, 290 gms.; 22" x 16"  
 72 ed.; prnt: José Alpuche; sign: Yes. Inscription: 22/72 La Virgen De Los Nopales [illegible] '03; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - Duplicate photo by Marissa Rangel; copies: 2.  
 Comments: "Nopales with the Americas are under an intense barbed wire rain. The Virgens are watching. America is represented by the nopal. The continent is under attack. The barbed wire that cut up our land are still raining upon us. The virgen watches. The sun, moon, and flower below are uncertain and uncomfortable with the situation."—Consuelo Jimenez Underwood. Colors used: Green - warm-mid, Blue - Light Turq., Brown - Light warm, Magenta, Light Warm Grey, and Black Rain. From Maestras IV.  
**ID No. Cat.2 049**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 2000

**Kemp, Randy;** *Spiritual Warrior*; February 8-12, 2000; Coventry Rag, 290 gms.; 16" x 22"  
 75 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/75 Spiritual Warrior Randy Kemp '00; fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.  
 Comments: "Yellow/Orchard Figured and Background. Blue Angel Wings. Four Circular design elements at bottom foreground (Horse, Eagle, Turtle, and Buffalo). My works include both the traditional flat, two-dimensional depiction of tribal life, as well as works in contemporary Indian



themes and views. Like many before me, the innate drive to become an artist is an away of life that has compelled me to be nothing other than an artist. It is an amazing period to share with a generation of American Indian artists who are utilizing today's worldwide mediums of art with the same continuous strength on "Indianness" as in generations before us. Thus, expressing and preserving the dignity, respect, purity and beauty of our Indian people."—Randy Kemp. Colors Used: Yellow Orchor, Dark Purple/Red, Light Blue, Red/Orange, and Deep Red/Black.

**ID No. Cat.2 050**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Kirkpatrick, Garland;** *¡No Más Tratos! (No More Deals!)*; July 30-31, 2002; Coventry Rag, 290 gms.; 16" x 16"

91 ed.; prnt: José Alpuche; sign: No. slide photo: UCSB Photography;

Comments: "A brown and black empowerment poster. Brown and black fists join in solidarity against corporate control of affordable housing."—Garland Kirkpatrick. Colors used: O-Fire Red, O-Dark Brown, and T-Flesh.

**ID No. Cat.2 051**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 1999

**Lee, Betty;** *Seekers of Gold*; July 28-30, August 3, and December 7-8 1999; Coventry Rag, 290 gms.; 16" x 20"

51 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "The background consists of four different vertical rectangles of men's faces in dark blue tones; an outline map of the United States in red with statistical dots and direction lines emanate from silhouettes [sic] of Chinese laborers circa early 1900. Seekers of Gold refers to the desire of statistical information in matters especially of immigration and its effect on commerce, population and culture. Real numbers and actually unavailable in this work, and the statistical symbols are misleading. And just as well- Americans seem to prefer the statistics in their imaginations. Seekers of Gold is intended for the viewer to recall the prevailing attributes given to Chinese immigrants who arrived in the United States in the 19th and 20th centuries. Despite laws intended to prevent discrimination in the workplace, the impact of the newly-arrived, then and now on American culture is uneasy."—Betty Lee. Colors used: Milori Blue, T-DK Cyan Blue, T-LT. Trans baby Blue, T-Ultra Marine Blue, O-Yellow, O-Red, and O-Black.

**ID No. Cat.2 052**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: unknown, AtYr: 1980

**Limón, Leo;** *D.O.D. Commemorative 1980 (Parade)*; 1980; silkscreen;

25 ed.; prnt: unknown; sign: Yes. Inscription: 6/25 Limón; fund: National Endowment for the Arts, Atlantic Richfield, and the City of Los Angeles;

Comments: Image is of celebrating calaveras in costumes. They stand behind a yellow rectangle with the announcement, "Come and celebrate with us, Vengan y Celebren con nosotros. Dia de los Muertos (Day of the Dead) November 2, 1980 Self-Help Graphics & Art, Inc. 3802 Brooklyn Ave., East Los Angeles, CA 90063 Phone 264-1259 or 268-2335 Traigan sus mascararas y ofrendas al altar." Text at the bottom of the print reads, "Los Angeles Bicentennial 1781-1981 Made Possible By Grants From N.E.A., Atlantic Richfield, and the City of Los Angeles. Design/Limon Copyright 1980".

**ID No. Cat.2 053**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: unknown, AtYr: 1981

**Limón, Leo;** *DOD Commemorative 1981 (Legs)*; 1981; silkscreen; F/C

25 ed.; prnt: unknown; sign: Yes.

Comments: Image is of a woman's legs in white high-heeled shoes. She wears black leggings with

purple calaveras. "Blue sky, white clouds and bubbles [are] in [the] background."—Leo Limón.

**ID No. Cat.2 054**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Limón, Leo;** *Morena Y Quetzalcoatl*; 2001; Coventry Rag, 290 gms.; 16"x 22"

78 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "La mujer, madre tierra y la jovencita sit at the bus bench. She's watching Quetzacoatl's word over-taking the huffing-puffing intervention horses as they approach our templo's in Aztlan movimiento is in the Air, the Sky. Young Native lady seated on bus bench. High rise hairdo. Green background. Serpent image on bench."—Leo Limón. Colors used: Blue, Tan, Blue (ultra-marine), Yellow (medium), Yellow Green, Red, Orange, Green-Eyes, Green-Bench, Gray, Light Blue, and Black.

**ID No. Cat.2 055**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XL, AtYr: 2002

**Lopez, Alma;** *Chuparosa*; June 11-15, 2002; Coventry Rag, 290 gms.; 16" x 22"

78 ed.; prnt: Joe Alpuche; sign: Yes. Inscription: 50/78 Chuparosa Alma Lopez 2002; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography. Duplicate photo by Marissa Rangel; copies: 2.

Comments: Atelier silkscreen print depicts a photo-silkscreened image of a woman's back, arms akimbo. Her head is cocked to the side revealing part of her face. She has short hair and her shirt features two stylized Mayan females holding hands. This entire image is superimposed on an image of a red hummingbird that fills the rest of the space of the print. At the bottom of the print, in front of the woman, another stylized female Mayan sits with her legs open. She is seated in front of a recumbent Mayan deity. "A woman with hands on her hips (instead of pelvis), a reverse pose of the Earth goddess."—Alma Lopez. Colors used: Charcoal/grey, Red, Brown, Blue, Light Grey, Yellow Ochre/Mustard, Orange Red, Transparent White, Transparent Brown, Transparent Black, White, Black, and Gloss. From Maestras III.

**ID No. Cat.2 056**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 1999

**Lopez, Alma;** *Mnesic Myths*; July 20-24, 1999; Coventry Rag, 290 gms.; 16" x 20"

47 ed.; prnt: Joe Alpuche; sign: Yes. slide photo: UCSB photography;

Comments: "A young woman extends her hands to another young woman who lays/rests on the image of coyolxauhqui- the Aztec moon goddess. Behind them is a line drawing of coatlique- Earth Goddess, and Popocatepl and Ixtacihuatl. Below is a band of Aztec codex to symbolize the sky. Mnesic Myths is an adjective to describe something that is relative to memory. Mnesic myths, the title, refers to myths which may be remembered or recalled. This silkscreen has the myth of Coatlique and Coyolxauhqui, and the Romeo-Juliette type myth of Popocatepetl and Ixtacihuatl. Both are pre-Colombian myths which are places in western contemporary times with the image of two young homegirls."—Alma Lopez. Colors used: Off White, Beige/Brown, M. Brown, Red Brown, White, Blue Black, and Black.

**ID No. Cat.2 057**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLI, AtYr: 2002

**Lopez, Alma;** *Our Lady of Controversy*; December 3-7, 2002; Coventry Rag, 290 gms; 22" x 16 1/4"

73 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "Image of a woman wearing flowers and blue cape, on a flowery-patterned background, held by a bare breasted butterfly angel."—Alma Lopez. Colors used: brown, orange, red brown, flesh, transparent white, blue, green, red, yellow, white, and black.

**ID No. Cat.2 058**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Lopez, Yolanda;** *Jaguar Woman Warrior: Woman's Work is Never Done*; 1999; silkscreen; 18" x 26"

72 ed.; prnt: José Alpuche; sign: Unknown. fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: Image is of a female Aztec jaguar knight, a calavera, a hand writing a prescription, a heart, and two purple orchids. Text running sideways along the left side of the print reads, "Jaguar Woman Warrior Woman's Work Is Never Done". From Maestras I.

**ID No. Cat.2 059**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLI, AtYr: 2003

**Lopez Martinez, Aydee;** *Moved by Your Rhythmic Eyes*; March 25-28 and April 1-3, 2003; Coventry Rag, 290 gms; 20" x 15 1/2"

118 ed.; prnt: unknown; sign: Yes. slide photo: UCSB photography;

Comments: "The print was created to represent the Grand Performances brochure for the 2003 Summer program in downtown Los Angeles."—Aydee Lopez Martinez. Colors used: Ultramarine Blue semi-trans., Yellow Ochre, Blue shade red, Sienna light, Semi-Opaque white, Magenta, Transparent white, Black, Ultramarine Blue, Transparent white, Magenta, and Gloss.

**ID No. Cat.2 060**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2002

**Lozano, José;** *El Ropero de Frida / Frida's Armoire*; March 19-23, 2002; Coventry Rag, 290 gms.; 16" x 20 1/4"

75 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "The image is of the artist Frida Kahlo. Its an homage to her talent and spirit. The image deals with the allure of Frida Kahlo. Its commenting on Frida becoming as popular as BARBIE. I'm drawn to her strength as an image maker and personality. I like the idea of her being portable and taking her along everywhere physically and spiritually. It's another one of my many homages to her."—José Lozano. Colors used: Black, Pink, Flesh, Light Blue, Brick Red, Dark Brown, Dark Blue, Dark Red, Olive Green, Yellow Ochre.

**ID No. Cat.2 061**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XVII, AtYr: 1991

**Lozano, José;** *Hero-Héroe*; 1991; 28" x 36 5/8"

57 ed.; prnt: José Alpuche; sign: Yes. Inscription: 34/57 Hero / Héroe José Lozano 91; slide photo: unknown; copies: 2.

Comments: The head of a Mexican wrestler in a mask. The background is made up of a repeating pattern of people's faces.

**ID No. Cat.2 062**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXV, AtYr: 2000

**Manje, R. David;** *Dreamers, Magicians, and Star Navigators*; February 1-2, 2000; Coventry Rag, 290 gms.; 16" x 22"

80 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/80 Dreamers Magicians and Star Navigators David Manje; fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: "Stellae carving, fish, crosses, pyramid, multi-blend arch. This print depicts elements of the mayan civilization along with incongruous elements that yet portray their quest and achiev[e]ment in astrological navigational [sic] skills. The presentation of the crosses, burial fields

and explosion burst add to the dream-like layers of incongruent dreams."—R. David Manje. Colors used: Blend-Purple to Cerulian bl., Yellow-Trans, Red Orange- Trans, Green-Trans, Green-Trans, Dk Violet/Black Opaque, Gold-Opaque, and Beige-Trans.

**ID No. Cat.2 063**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXV, AtYr: 1995

**Martínez, Isabel;** *Raza y Cultura*; 1995; 30" x 41 7/8"

58 ed.; prnt: José Alpuche; sign: Yes. Inscription: 52/58 "Raza & Culture" Isabel Martinez 95; Comments: Multicolored, active print has few distinguishable images. Among them are faces and a heart.

**ID No. Cat.2 064**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVII, AtYr: 2001

**Martínez, Isabel;** *V.G. Got Her Green Card*; February 8-15, 2001; Coventry Rag, 290 gms.; 22" x 16"

80 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "A Virgin of Guadalupe holding a green card."—Isabel Martínez. Colors used: T-Ultra Blue, T-Violet, T-Magenta, T-Yellow, T-Turquoise, T-Green Shade Yellow, T-Flesh, O-Black, O-Green, T-White, Clear Gloss, and T-Yellow-Orange.

**ID No. Cat.2 065**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXIII, AtYr: 1993

**Martínez, Paul;** *In Memory of Cesar Chavez*; November 12-16, 1993; Silkscreen; 16" x 22"

65 ed.; prnt: José Alpuche; sign: Yes. Inscription: [illegible]; fund: Self-Help Graphics & Art; copies: 2.

Comments: "Memorial of Cesar Chavez consists of a "NO GRAPES" sticker on top left. Brahma bull on the lower left hand corner with four oval portraits of Cesar Chavez and falling typography on right side."—Paul Martínez.

**ID No. Cat.2 066**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Mejia-Krumbein, Beatriz;** *Caution (Captive)*; 2002; Coventry Rag, 290 gms.; 16" x 22"

80 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "The image "CAPTIVE" reveals a close up of a face with wide open eyes. The face is framed by a red border filled with blue flowers, and green and yellow leaves. The pattern of flowers, leaves, and branches grows to form a layer in front of the face outlined in black. The face and frame (border) are mainly red. CAUTIVA 'Captive' (a) kept within bounds: confined b) held under control (c) extremely pleased or gratified (d) making departure difficult. (Webster's Collegiate Dictionary) The image "CAPTIVE" as the word's definition is ambiguous and has positive and negative implications. Although i[t]s formal elements are vivid and pleasant, the face is confined within a frame (and) the layer formed by the branches, flowers and leaves in front of the face represents elements of incarceration. Many women are confined and kept apparently gratified with material goods but their soul[s] are locked away."—Beatriz Mejia-Krumbein. Colors used: T-Skin, T-Yellow, T-Red, T-Light Gray, T-Dark Gray, T-Brown, T-Green, Blue, and T-Black.

**ID No. Cat.2 067**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Memphis;** *Cliché Inversion*; July 17-19, 2002; Coventry Rag, 290 gms; 22" x 16"

73 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "The shape of the tree is formed with the word "TU CASA ES MI CASA". Poring [sic]

out from the leaves is a deranged pig wearing a poor ball helmet and holding a carfe football over the head of a dazed and angry canary who sits in his broken shell on the ground with egg yolk dripping off of his head from the other eggs the pig has cast to the ground." "CLICHE' inversion takes the familiar CLICHE 'MI CASA ES TU CASA' and flips it to now !AY 'TU CASA ES MI CASA'. This statement is the pigs spin in the phrase as he has scaled up a tree and kicked out its inhabitants (A SMALL CANARY) and its unhatched siblings with no regard to the fact that the birds were there first to say nothing of the fact that in general, trees are homes to birds, even squirrels but never pigs. Symbolically, the pig with his football helmet represent the greed of capitalistic developers - specifically the powers that be behind the football stadium currently being proposed for downtown Los Angeles. The helpless canary is both bewilder[ed] and angry at this hostile take over. The canary represents the people who live in the proposed stadium site. The Broken eggs that ( ) the landscape are literally bird embryos. These represent the destruction of dreams, futures and quite possibly the lives of those persons ( ) in 'STADIUM LAND' and the ripple that this variety of displacement ( ) has for the residents children/family."—Memphis. Colors used: Black, Bright Red, Crayola Yellow, Medium Brown, Forest Green, and Bubble gum Pink.

**ID No. Cat.2 068**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Mendoza, Ricardo;** *Respect*; August 6-10, 2002; Coventry Rag, 290 gms.; 16" x 21 1/2"

91 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography;

Comments: "A developer is hammering the spike of Gentrification into a building covered with the American flag and destroying it. The residents are facing the developer in silho[u]ette spelling out the word RESPECT across their backs. A larger figure represents "Justice & Dignity" has denoted expensive roots below which are being eaten by termites of greed and indifference. The developers hands also eat at the community by roots and are being showered with money." "The theme was developed from the goal to serve a dialogue for both the oppressor and the oppressed; The Development/Landlords and the resident tenants. I wanted to present illegal evictions as an Un-American act in response to the often one sided patriotism experienced today. The tenants in silhouette are depicted [sic] as standing up to the developer, looming large figure with a football head. He is however, vulnerable in that he is plug in being pulled by the figure representing "Justice & Dignity" her roots are being eaten away by termites representing 'indifference' and 'greed'."—Ricardo Mendoza. Colors used: Black, Ultra Marine Blue, Cerulean/Cobalt Blue, Cadmium Red, Golden Sienna, and Cad Yellow.

**ID No. Cat.2 069**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Miguel-Mullen, Cristina;** *Mangán Tayón- Food for Thought*; May 1-8th, 2001; Coventry Rag, 290 gms.; 26"x 18"

84 ed.; prnt: José Alpuche; sign: Yes. Inscription: [illegible] "Food For Thought" [illegible];

fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography - Duplicate photo by Marissa Rangel.; copies: 2.

Comments: "The central image of the piece is a woman cooking food and wearing an apron which reads "Mangán Tayón" which in Ilocano means "Let's Eat." fields of gold surround her and feature portraits and images of the artist's grandparents, faces, and as farmworkers working in the fields. They are depicted in sepia and skin color/flesh tones to indicate a feeling of the past in comparison to the central figure of the woman who is shown in more intense colors with warmer flesh tones to indicate the present. In the foreground are plates of food, spices, sauces, fruit and vegetables used in the preparation of the food which are all symbolic to the artist family community and culture." "*The Mangan Tayon-Food for Thought* print was designed to conceptualize the process of food consumption, the labor of agriculture and importance of cuisine preparation to the family. The theme of food for the print was inspired by personal memory, identity and heritage. The images in the print brought together many different environments relating to food: the labor involved in

bringing food to our tables in the kitchen and also in the agricultural fields we often take for granted. The work also represents the cultural and traditional significance that food represents to the artist's Pilipino culture and cross-cultural significance where food is a way to bring family together. Each image was based on family pictures taken in the kitchen of the artist's mother cooking, from old family photo albums showing the diaspora of the artist's grandfather who was a part of the historical first wave of immigrant farm-workers from the Philippines and her grandmother who was able to come here as a contracted nurse and personal domestic care-giver for a family of Multinational Chevron Oil Corporate Officer. This was rare due to the fact that this took place during a time when Asian Women were banned from immigrating to the US due to the Tydings McDuffy Law restricting them due to the threat of them marrying into the Anglo society. In addition historical photos were integrated into the piece depicting the early farm workers photos taken at Agbayani Village showing the significance of Pilipinos to the UFW movement specifically the early grape strikes where Chicanos, Mexicans and Pilipinos came together to fight against the injustices of the grape farm workers researched at Visual Communications in Los Angeles. There are culturally symbolic foods, spices, and produce on the table indicative of the Pilipino culture, showing how culture is passed on to future generations through the tradition of food preparation. Some of most favorite memories are those of working in the fields with my cousins and preparing food in the kitchen sharing stories with my sisters and mom.

According to one's background and culture, food takes on different meanings. Due to multiculturalism and globalization the people of the world are continually interacting with each other and as a result are constantly being introduced to a diversity of customs, traditions and ways of life. With this work, I hope to reinforce a new sensitivity to a deeper understanding of one another based on tolerance and cross-cultural understanding. Mangan Tayon is about the familiar act of eating we all take part in and functions as a metaphor for life exploring different perspectives existing in our society on the theme of food. The work is about the experience of eating. I believe the process of producing this work was personally more important than the product which supported people sharing their own oral histories and family stories provoking discussion with the viewers about their own personal experiences surrounding the memories of their family on the theme of "food". Discussion was brought up in the process of creating this work deconstructing the issues of food and pertaining to how produce is grown, picked and distributed. Revealing personal accounts of injustice to workers, details of the hard work involved and personal accounts from family members of the artist in terms of exposure to pesticides and harmful working conditions were all provoked due to the subject matter of this piece.

'My mother remembers the foreman telling my lolo, my grandpa, to mix the pesticides with his own two hands before spraying the fields with it. My grandpa later died of cancer due to all the pesticides he had been exposed to while working in the fields.'

Their hard work often [went] unnoticed, unappreciated, and [was] often the subject of xenophobia and racism."—Cristina Miguel-Mullen.

Colors used: Cyan, Magenta, Dark Yellow, Flesh Tone (orange, brown), Sepia, Jade Green, Flesh Tone Dark (orange, brown), Gold, Purple, Off White-Highlights. From Maestras II.

**ID No. Cat.2 070**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2001

**Mincher, Sally;** *Echo Park*; July 24 - 27, 2001; Coventry Rag, 290 gms.; 16"x 22"

80 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "Landscape showing water lilies in bloom with foliage reflected in the water. Location Echo Park, Los Angeles. Landscape: view of the lake in Echo Park, Los Angeles showing water lilies in bloom, with reflections of foliage in the water. Developed from the original painting of hte [sic] same title. Original painting commissioned in 1986 by linda sessions."—Sally Mincher.

Colors used: T. Salmon Pink, O. Lemon Yellow, O. Turquoise, T. Burnt Sienna, T. Lime Green, T. Powder Blue, T. Ivory warm-white, T. Magenta/Purple, and T. Dark blue/Green.

**ID No. Cat.2 071**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLI, AtYr: 2003

**Molina, Laura**; *Cihualyaomiquiz, The Jaguar*; December 10-14, 2002 and March 18, 19, and 20, 2003; Coventry Rag, 290 gms.; 22" x 16"

46 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "A leaping female figure wearing a skin-tight ocelot leotard, wrestling boots and a feathered Native-American headdress in front of a yellow star burst on a deep violet background. Upper left corner has "Insurgent Comix" logo with a clenched fist. The comic book title appears [sic] at the top with dialogue balloons around the figure and descriptive text in lower left corner."—Laura Molina. Colors used: Pink - Yellow Blend, Gold, Ocelot Orange, Flesh Tone, Red, Aqua, Violet, Orange, Black, Deep Gray, Transparent Black, Deep Blue, Block-Out White, Aqua and Gloss Clear.

**ID No. Cat.2 072**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Montoya, Delilah**; *El Guadalupano*; 1999; silkscreen; 18" x 26"

51 ed.; prnt: José Alpuche; sign: Unknown. fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: "Photographic image depicting a "Pinto" (inmate) standing in front of prison bars with handcuffs on and a tattoo of the Virgen de Guadalupe on his back. A bouquet of roses with hand turned upward below the image."—Delilah Montoya. From Maestras I.

**ID No. Cat.2 073**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVII, AtYr: 2000

**Montoya, Richard**; *Mickey Mao*; July 25-27, 2000; Coventry Rag, 290 gms.; 26" x 40"

100 ed.; prnt: José Alpuche; sign: Yes. Inscription: 6/100 Mickey Mao Richard Montoya CC/RCAF 00; slide photo: UCSB photography; copies: 2.

Comments: "'Mickey Mao" simple use of corporate and communist images juxtaposed with humor and poetry. Corporate & communist cultures have merged in this millenium. The contradictions are here. I yearn secretly for both. I salute Mao and I enjoyed Coke in Chiapas."—Richard Montoya. Colors used: Electric Blue, Fire Engine Red, Twinkie, Dark Purple, and Creamy Yellow.

**ID No. Cat.2 074**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXV, AtYr: 2000

**Moreno, Martín**; *Dualities*; February 17-18, 2000; Coventry Rag, 290 gms.; 16" x 22"

80 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/80 Dualities Martin Moreno; slide photo: UCSB photography; copies: 3.

Comments: "Half of the image deals with life, the other with death showing the intricacy between life and death skeleton dropping seeds into life's hand (woman). The print deals with dualities night and day, life and death, light and dark. Dualities deals wit[h] the balance of life our life cycle. that from death comes life."—Martín Moreno. Colors used: O-Flesh Brown, T-Light Brown, T-Blue Shade Red, T-Baby Blue, T-Red Shade Yellow, and O-Dark midnite blue.

**ID No. Cat.2 075**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XX, AtYr: 1992

**Norte, Armando**; *Niña Héroe*; August 22-25, 1992; silkscreen; 24" x 30"

68 ed.; prnt: José Alpuche; sign: Yes. Inscription: Niña Héroe; fund: Self-Help Graphics & Art; copies: 2.

Comments: Image is of a young girl in calavera makeup holding a wooden rifle with a skeleton dangling from it. She wears a sombrero and bandolero and her arms are skeletal. A plush toy doll is on the ground beside her. The background is brown. Possibly a play on the "Niños Héroes of Chapultepec".

**ID No. Cat.2 076**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Olabisi, Noni**; *King James Version*; 1999; silkscreen; 18" x 26"  
58 ed.; prnt: José Alpuche; sign: Unknown. fund: Self-Help Graphics & Art; slide photo: unknown.;  
Comments: A pregnant woman's hands are bound above her head to a post and her back is bloody. In the background is an African fetish. In the lower area is a revolver superimposed on two pages from the King James Version of the Bible. From Maestras I.

**ID No. Cat.2 077**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXIX, AtYr: 1996

**Oropeza, Eduardo**; *Chicuelina*; 1996; silkscreen; 17" x 21"  
77 ed.; prnt: José Alpuche; sign: No. fund: Self-Help Graphics & Art; slide photo: Unknown; copies: 2.  
Comments: Image is of a bullfight where the spectators are calaveras.

**ID No. Cat.2 078**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: VI, AtYr: n.d.

**Oropeza, Eduardo**; (title unknown); n.d.; silkscreen;  
Unknown ed.; prnt: Unknown; sign: Yes. copies: 1.  
Comments: A priest leads a funerary procession of calaveras.

**ID No. Cat.2 079**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLT, AtYr: 2003

**Orosco, Juanishi V.**; *Angel de la Vida*; June 17-21, 2003; Coventry Rag, 290 gms.; 22" x 16"  
82 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.  
Comments: "The figure of an Angel over a blue blend background. He is criss crossed with scars. There is the image of a Pre-Columbian face with Huelga Eagle designs on his face. I titled this print on a[n] on-going series of Meso-American Angels. These angels are male/female and they are indegnious [sic] to the America's! This Angel I title "Angel de la Vida." He has served his time here on earth by helping us in our daily pendejas! As symbolized by the scars on his body -! He is being brought back to his home as symbolized by a guardian gatekeeper ---- He served his time on Earth and is being rewarded by being allowed to go home -- back to his cante! (home) It's actually very simple, an angel served his time!"—Juanishi Orosco. Colors used: Blended Colors, P26C Violet 263 C, P.29C Ultra Blues 283 C, P.29C Ultra Blue 287 C, P.32C Light Tralo Blues 304C, P.33 Med. Thale Blues, Off White, Clear Gloss, and Black.

**ID No. Cat.2 080**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XVI, AtYr: 1991

**Ortega, Tony**; *Frida y Diego Nos Muestran Mexico*; March 25 - 29, 1991; silkscreen; 35" x 26"  
64 ed.; prnt: Oscar Duardo; sign: Unknown. fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.  
Comments: Image is of the artists Frida Kahlo and Diego Rivera. Kahlo holds a brush. In the background is a group of people, an automobile, and a pyramid (Chichen Itza).

**ID No. Cat.2 081**  
**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Pérez, Elizabeth**; *Blue Venus*; 2001; Coventry Rag, 290 gms.; 18"x 22"



70 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/90 "Blue Venus Perez; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography; copies: 2.

Comments: "A linear and cross-hatched version of Botticelli's Venus (sans the half shell) holds paint brushes, their tips with the primary colors and gold, with her left arm. She puts her hand over her heart which has a tattoo with a small banner in Latin that is not entirely legible. Over her head is a full banner with the words on the tattoo- "Ars longa, vita brevis" (Art is long, life is short- Hippocrates). Yellow sunrays shine from behind her on a red background. In keeping with the theme of the Maestra's Atelier - nurturing. I wanted to show the nurturing aspect of art, how it cultivates [sic] and promotes a culture or civilization. I've appropriated Botticelli's image of Venus [sic] in part for its curva-linear qualities [sic] which I've often used in my work. Largely though, I've used this image as to me it represents Art and how it caresses and protects a culture. She is blue as the Greek god and the Hindu god, Vishnu were blue. I wanted to show the enlightened quality that women possess that passes on culture through the ages. Ancillary to the theme of nurturing are the banners over her tattoo and her head, a reassurance of the timelessness of art in the Latin phrase "Ars longa, vita brevis" (unless the Taliban rebels get it)."—Elizabeth Pérez. Colors used: Deep Crimson, Pale Yellow, Light Blue (warm), Medium Blue (warm), Grey, Gold, and Purple. From Maestras 2.

**ID No. Cat.2 082**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Portillo, Rose**; *Sor Juana Rebelling Once Again*; 1999; silkscreen; 18" x 26"

64 ed.; prnt: José Alpuche; sign: Yes. Inscription: 28/64 Sor Juana Rebelling Once Again Rose Portillo 99; fund: Self-Help Graphics & Art; slide photo: unknown; copies: 2.

Comments: Sor Juana wears a handkerchief veil and a manta like that of la Virgen de Guadalupe. From her head sprout two fiery roses. Text in the sky next to her reads, "plucking courage up from her very [illegible], she resolved, rebelling once again to see herself made sovereign in that half of the globe left unprotected from the sun..." Text running along the outside of her manta reads, "If There's One Thing Drives The Devil Up A Tree, Its Hearing Of A Woman Who's Smarter Than He..." Text on her handkerchief reads, "tears and sighs dissolve my heart and soul together, the soul reducing to wind, turning the heart to water". From Maestras I.

**ID No. Cat.2 083**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXV, AtYr: 1995

**Ramirez, Christopher**; *Leading by Example*; January 28, 1995; Silkscreen; 26 1/4" x 36 1/4"

49 ed.; prnt: José Alpuche; sign: Yes. Inscription: "Leading By Example" 33/49 Christopher; fund: Self-Help Graphics & Art;

Comments: Image is of eyes. Text reads, "moderno, think, peace, power".

**ID No. Cat.2 084**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Ramirez, Julio Cesar "Mi Yo"**; *Hasta Que La...Los Separe*; November 6-10, 2001; Coventry Rag, 290 gms.; 16"x 22"

75 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "Bano, Mujer, Hombre, Ropa Interior, Zapatos y Collage."—Julio Cesar "Mi Yo" Ramirez. Colors used: Clear Base, (T. Blue Grey), T. Red, T. Olive Green, T. Turquoise Blue, T. Purplish Blue, T. Dark Blue, T. Grey (Charcoal), T. Violet, O. Black, and Clear Gloss.

**ID No. Cat.2 085**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Ramirez, Omar and Chaz Bojorquez**; *The Here & Now*; October 2-6, 2001; Coventry Rag, 290 gms.; 21 1/2" x 35 1/2"

80 ed.; prnt: José Alpuche; sign: Yes. Inscription: Omar Ramirez Chaz Bojorquez; slide photo: UCSB Photography; copies: 2.

Comments: "DJ Calaca with titles (Self-Help Graphics Presents El Día De Los Muertos 2001, "The Here and Now")." "My contribution to the print is the DJ Calaca spinning records on two turntables. This image represents the Hip Hop Nation that has permeated all aspects of Chicano and Latino Culture. It expresses the voice of "The Here & Now" and my generation views on progressive culture, politics & philosophy." - Omar. "My contribution to the print is the addition of the lettering. My "Cholo" East Los Angeles style to reinforce our streetwise Latino heritage with the new millenium the title "The Here & Now" is what we are all about." - Chaz. Colors used: Light Blue Field, Green, Purple, Ochre, White, Ultramarine Blue, Black line drawing, Red, and Black Border.

**ID No. Cat.2 086**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 1999

**Rangel, Chuy "C/S";** *Día De Los Muertos 1999*; September 5-12, 1999; Coventry Rag 290 gms.; 25 1/2" x 24"

85 ed.; prnt: José Alpuche; sign: Yes. Inscription: 4/85 Chuy C/S 99; slide photo: UCSB Photography; copies: 2.

Comments: "Día De Los Muertos com[m]emorative poster for SHG 1999. The Content of the Image deals with the Ford Anson Theatre towers in the background, because of the concert (to be held there) and the calacas driving to the concert. The driver is me (Chuy C/S) in my 1956 Chevy Bel Air, the passenger is my girlfriend, Belén throwing zempaxochitl out the window, blessing the path, and a rocker is jamming on the cab of my ranfla."—Chuy "C/S" Rangel. Colors used: O.P. Black, Red Purple, Drk Brown, Light Blue, Ultra Blue, Drk Green, Medium Green, Yellow Ochre, Maroon, Pink, Green Shade Yellow, T-White, T-Orange, and O. White.

**ID No. Cat.2 087**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLII, AtYr: 2003

**Rangel, Marissa;** *Untitled*; May 13-16, 2003; Silkscreen; 16" x 20"

66 ed.; prnt: José Alpuche; sign: Yes. fund: Self-Help Graphics & Art; slide photo: UCSB Photography. Photo of duplicate by Marissa Rangel; copies: 2.

Comments: "Person looking up with hands in the air."—Marissa Rangel. Colors used: Eggplant purple - 525U, Flesh - Creme, Magenta, Purple (220U), Purple - Dark (228U), Purple Darker (242U), Black, and Clear Gloss. From Maestras IV.

**ID No. Cat.2 088**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXV, AtYr: 2000

**Ray, Joe;** *Tacos Con Huevos!*; February 24, 2000; Coventry Rag, 290 gms.; 16" x 22"

80 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/80 Tacos con Huevos [signature] 2000; fund: Self-Help Graphics & Art; slide photo: UCSB photography; copies: 2.

Comments: "Red Gallo Romantico eating a Nopal Taco- text in background- 3 hearts at bottom. A moment frozen in time- a tale of drunken[n]ess and babosadas of irresponsible youth. Dona Nati's house and anger along with 3 drunken cabrones who wanted something to eat. I wanted to tell a story about a collage of events that involved a lot of idiotic nonsense, some events and some fiction. the lingering song and/or tune ties in some emotion as do the three hearts."—Joe Ray. Colors used: Pale Yellow, Butterscotch Yellow, Purple, Green, Red, and Blue Black.

**ID No. Cat.2 089**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Unknown, AtYr: 2002

**Reyes, Miguel Angel;** *Epoca de Oro*; 2002; 22" x 16"

84 ed.; prnt: Unknown; sign: Yes. slide photo: UCSB Photography;

Comments: Atelier silkscreen print depicts 12 stars from the Golden Age of Mexican cinema in individual squares.

**ID No. Cat.2 090**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVI, AtYr: 2000

**Robledo Tapia, Honorio**; *El Regalo*; March 28-30, 2000; Coventry Rag, 290 gms.; 37" x 25 1/2" 60 ed.; prnt: José Alpuche; sign: Yes. Inscription: 4/60 El Regalo Honorio 2000; slide photo: UCSB Photography; copies: 2.

Comments: "Is a poster, but also a cartoon with the fantastic story about a woman who enter in the house for take care of the television. She become part of the family, but one time she transformes [sic] herself in cow. Then the family has fun for a while but the animal protector society take care of the cow and the family becomes like a normal family."—Honorio Robledo Tapia. Colors used: Blue, Yellow, Red, Pink, and Purple.

**ID No. Cat.2 091**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Rodriguez, Artemio**; *Day of the Dead 2002*; September 10 and 11, 2002; Coventry Rag, 290 gms.; 16" x 22"

65 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography;

Comments: "Text: Celebrating / Jose Guadalupe Posada/ 150 Anniversary/ Self-Help Graphics/ Day of the Dead/ MMII Border compose of calaveras (skeletons) by Jose Guadalupe Posada.

Central Image: a copy of a linoleum cut by Artemio Rodriguez. Design: LA MANO Press" "The central image is a portrait (one of the only two that exist of the artist) of Jose Guadalupe Posada and his son. Around them are scenes and characters based on Posada's imagery. The border is composed of skeletons for which Posada is more well known."—Artemio Rodriguez. Colors used: Orange, Red, and Black.

**ID No. Cat.2 092**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Unknown, AtYr: n.d.

**Rodriguez, Artemio**; *Father Time*; n.d.; Coventry Rag, 290 gms.; 23 7/8" x 23 3/4"

100 ed.; prnt: José Alpuche; sign: Yes. Inscription: 6/100 "Father Time" Artemio Rodriguez MM; slide photo: UCSB Photography; copies: 2.

Comments: Winged beings in woodcut style.

**ID No. Cat.2 093**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2001

**Rodriguez, Artemio**; *The King of Things (Poster)*; June 9, 2001; Coventry Rag, 290 gms.; 20 3/4" x 26 1/4"

97 ed.; prnt: José Alpuche; sign: Yes. Inscription: 4/10 Artemio Rodriguez; slide photo: UCSB Photography; copies: 2.

Comments: "Using the loteria game, I wrote this short prose where a child likes so much his loteria game that he imagines and believes all the loteria characters are part of his personal and unique world."—Artemio Rodriguez. Colors used: O. Light Blue, T. Red, T. Magenta, O. Flesh, T. Yellow, T. Green, T. Off White, T.White, and O. Black.

**ID No. Cat.2 094**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Rodriguez, Favianna**; *Community Control of the Land*; July 9-12, 2002; Coventry Rag, 290 gms.; 22" x 16"

85 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "A business executive is standing over the city of Los Angeles, with a rolled up bunch of eviction notices. There are two devil horns protruding from his bald head, and his eyes are red with evilness. Around his feet are cockroaches and a rat. On the left side of the print is the resistance, the Latina woman organizer speaking into a megaphone, calling all neighbors to raise up against the redevelopment forces and protect their homes. In the lower center of the print there is an African American woman with her child, staring at the viewer. These are the people who will be displaced. The poster reads "Alto A Los Desalojos!" and "Stop the Evictions!" Housing is a human right. For many people of color, the issue of land and housing is one that dates back to over 500 years, beginning with the rape of land and housing is one that dates back to over 500 years, beginning with the rape of Indian land by white colonizers, the theft of Mexican territories, the racist policies that prohibited black people from owning land. Today, working class people of color are at the mercy of big business and corporate greed, which exploit the land for profit and destroy communities. The basic demand for community control of the land, which was set forth by our revolutionary predecessors, is still relevant to us today. Black Panther Party 13 Point Platform Program #4: We want decent housing that is fit for shelter of human beings. We believe that if the white landlords will not give decent housing to our black community, then the housing and land should be made into cooperatives, so that our community, with government aid, can build and make decent housing for its people. Brown Beret Platform #9[:] We demand housing fit for human beings. Red Guard Platform #2[:] We want decent housing and help in child care. Young Lords Platform[:] We want community control of our institutions and land. The Figueroa Corridor in Downtown Los Angeles is in [a] large battle with city redevelopers."—Favianna Rodriguez. Colors used: Yellow, Flesh, Orange, Red, Ultramarine Blue, and Black.

**ID No. Cat.2 095**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIII, AtYr: 1999

**Rodriguez, Favianna;** *Del Ojo No Se Escapa Nadie*; 1999; silkscreen; 18" x 26"

64 ed.; prnt: José Alpuche; sign: Yes. Inscription: 12/64 "Del ojo no Se Escapa Nadie" Favianna Rodriguez [illegible]; fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: Image is of a nude woman with a long, curled tongue on a bed. She has eyes instead of her breasts and generative organ. To the left of the woman is a horned serpent. Text reads, "Real...Pulsing Drama! Primitive Passion! El Ojo De Dios No creas que no me doy cuenta que tu lengua es una rapia... que tus huesos me destrozán...que tu cuerpo me incinera. No creas que no me doy cuenta de las 185 cosas que no me dices. de las formas en que me has cambiado, de las cosas que ma has robado, no creas que no me doy cuenta de que miras a otros cuerpos...de que juegas con otras [illegible] enseñando a ser una bestia humana...". From Maestras I.

**ID No. Cat.2 096**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2001

**Rodriguez, Favianna;** *Margarita*; Nov. 13-17, 2001; Coventry Rag, 290 gms.; 16"x 22"

66 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "Woman with a mask and a big black hairdo. Woman is surrounded by colorful orchids. Inside her head, there are figures of people giving birth, losing a child, throwing ashes to sea, receiving a letter, and reuniting. On the top of the print there are two names, Richard and Margarita. On 10.5.01 my mother mother was reunited with a son she had given up for adoption in 1970. She got pregnant with my uncle (father's brother[]) and he was an alcoholic, so he did not want to take responsibility [sic] for the child. She realized she had to give him up for adoption. This tormented her for 31 years. In September 1999, my brother's adopted father died, and that's when he realized he wanted to find my mother, who [was] his blood mother. So he searched and searched and found her in 10/2001. He wrote her a letter and then the two were reunited in 10/5/01. I depicted her with a mask because of the secret she held in for 31 years."—Favianna Rodriguez. Colors used: Clear Gloss, Red Blended into Yellow, O. Flesh, O. Sienna, O. Light Blue, O. Green, O. Gray, O. Pink, O. Light Yellow, and O. Black.

**ID No. Cat.2 097**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XL, AtYr: 2002

**Rodriguez, Isis**; *Self-Portrait with Muse*; June 3-8, 2002; Coventry Rag, 290 gms.; 16" x 22" 70 ed.; prnt: José Alpuche; sign: Yes. Inscription: 50/70 "Self-Portrait With Muse" Isis Rodriguez '02; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography. Duplicate photo is by Marissa Rangel; copies: 2.

Comments: "Woman receiving lapdance from her cartoon self." "The statement "Upraise for the Urban Goddess" inspired me to create an image of a tomboy embracing her sexuality, benefit[ing] from it, and at the same time defending herself from freeloaders. I drew this cartoon as a reaction to the jealous ones, you know the drive by jerks who hang their heads out their windows shouting obscenities and their female companions who quietly look on with disgust and ridicule and then later pretend to be her friend."—Isis Rodriguez. Colors used: brick red, blue, ochre, lime green, flesh, transp. black, black, and transp. white. From *Maestras III*.

**ID No. Cat.2 098**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 1993

**Romero, Alejandro**; *Curandero*; April 1993; Silkscreen; 75 ed.; prnt: José Alpuche; sign: Yes. Inscription: Curandea 57/75 Alejandro Romero L A 1993; fund: Self-Help Graphics & Art; slide photo: unknown; Comments: Image is of two human figures during a curación.

**ID No. Cat.2 099**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2001

**Romero, Frank**; *California Plaza*; June 12-25, 2001; Coventry Rag, 290 gms.; 38" x 26" 140 ed.; prnt: José Alpuche; sign: Yes. Inscription: FE Rom 6/140; slide photo: UCSB Photography; copies: 2. Comments: "A 16 color print celebrating the California Plaza Summer Concerts in Downtown Los Angeles. The print was made in commemoration of their 15th anniversary!"—Frank Romero. Colors used: Lt Blue, Magenta, Red Orange, Middle Blue, Deep Green, Pink, Turquoise, Deep Purple/Brown, Grey - Transparent, Bright Orange, Blue Black, Bright Red, Yellow, Lt. Med. Blue, Gloss, and White.

**ID No. Cat.2 100**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2000

**Romero, Frank**; *Cruising*; April 15, 18, and 20, 2000; Coventry Rag, 290 gms.; 16" x 22" 31 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2. Comments: "A very active rendition of a couple out for a spin in their vintage jalopy! Monotypes series utilizing three screens. 1. Hand printed by artist 2. 5-7 color split fountain 3. Blue Line Drawing"—Frank Romero.

**ID No. Cat.2 101(1-2)**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2000

**Romero, Frank**; *Grand Father's House*; October 19-21 and November 14-15, 2000; Coventry Rag, 290 gms.; 16" x 22" 47 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2. Comments: "A picture of the family gathering house (grandfather's) near First and State streets in Boyle Heights. A recollection done from memory."—Frank Romero. Colors used: Blue blended into White & Yellow, Green Blended into Brown w/ hand painted Red, Opaque Pink, Trans Blue, Trans Yellow/Red, and Lt Grey.

**ID No. Cat.2 102**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIX, AtYr: 2002

**Romero, Frank**; *Heart*; 2002; Coventry Rag, 290 gms.; 17" x 23"

75 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "Heart Series - 1-15, Hand embellished by the artist. One of a series of heart images, going back 30 years."—Frank Romero. Colors used: Light Blue, Light Orange, Deep Red, Turquoise Blue, and Clear Gloss.

**ID No. Cat.2 103**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: n.d.

**Romero, Frank**; *Starry Night*; July 18-22; Coventry Rag, 290 gms.; 16" x 22"

40 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "A family driving through a magical starry night!"—Frank Romero. Colors Used: Blended B/g Dr. Blue to Light Blue, Blended Orange to Yellow Orange, Engine Red, Hand-painted Blue Grey-White & Green, Trans-Dark Purple, Black, and Blue.

**ID No. Cat.2 104**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Unknown, AtYr: 2002

**Rubio, Alex**; *La Placa*; November 5-13, 2002; Coventry Rag, 290 gms.; 16" x 22"

72 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography;

Comments: "The image depicts my hand holding my old homemade tattoo machine, I clipped the roller ball point pen off a bic pen and threaded a sharpened guitar wire through the pen tube. The wire was the N attached to the spindle of a hair dryer motor which were taped to a bent spoon which served as a handle. I used to work on homemade tattoos with original designed, back in the early to mid eighty, in my barrio at the Mirasol Courts in the Westside of San Antonio."—Alex Rubio.

Colors used: Pantone AOOE-C, Pantone 414C, Pantone 416C, Pantone 417C, Pantone 418C, Pantone 418C, Pantone Black, T-Black, and Clear Gloss.

**ID No. Cat.2 105**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVII, AtYr: 2000

**Saldamando, Shizu**; *Poster Girl*; December 12-14, 2000; Coventry Rag, 290 gms.; 22" x 16"

75 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "Woman standing in front of a graffittied [sic] wall. This print is based off a photo taken of a close friend while waiting in line for Morrissey's autograph."—Shizu Saldamando.

Colors used: Ultramarine Blue, Cool Grey, Taupe, Warm Yellow, Red, and Black.

**ID No. Cat.2 106**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Saldamando, Shizu**; *Snapshot*; May 8-11, 2001; Coventry Rag, 290 gms.; 18" x 26"

66 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/66 Snapshot Shizu Saldamando; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography. Duplicate slide photography by Marissa Rangel; copies: 2.

Comments: "Three young women strike a pose with their finely plucked eyebrows and matching ensembles. This print comes from a frustration at the lack of diversity in mainstream/pop culture. This print is about friendship, representation and commercialism."—Shizu Saldamando. Colors used: Mint Green, Blue, Drk Brown, Light Brown, Pink, Pale Yellow, Silver, and Drk Grey. From *Maestras II*.

**ID No. Cat.2 107**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXI, AtYr: 1999

**Sarnecki, Tomasz and Wayne Healy;** *Smoker's Game*; September 19-23, 1999; Coventry Rag 290 gms.; 34 3/8" x 23 1/2"

78 ed.; prnt: José Alpuche; sign: Yes. Inscription: 4/78 Szausa na sukies Toman Sarnecki '99 Healy 99; slide photo: UCSB Photography.;

Comments: "Its a picture with a strong gun, bullet-cigarette, skeleton with big sombrero; smoke, fire, and deathly habit. Its the ideological poster; the habit like Russian R[o]ulettes- Smoker's Game like the unknown end -- for every one and every where; its the big challenge for tobacco companies: Which cigarette is the last? For Death or life?"—Tomasz Sarnecki. "Major Image; A revolver with a cigarette in the open cylinder. Above is skeleton with a big sombrero holding a cigarette. All are on a background of fire and smoke, fire of the deadly habit. The content of the print is to compare smoking with Russian Roulette, Ergo, Smoker's Game."—Wayne Healy. Colors used: Cream White, Orange Red, Powder Blue, Blood Red, and Black.

**ID No. Cat.2 108**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXVI, AtYr: 1995

**Serrano, David;** *Fandango*; May 2- 6, 1995; Silkscreen; 26" x 38"

58 ed.; prnt: José Alpuche; sign: Yes. Inscription: 18/58 'Fandango' David Serrano 95; fund: Self-Help Graphics & Art;

Comments: Image of three dancers in animal suits, consisting of a jaguar, parrot, and rooster.

**ID No. Cat.2 109**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXIV, AtYr: 1999

**Sigüenza, Herbert O.;** *Culture Clash=15 Years of Revolutionary Comedy*; June 29-July 1, 1999; Coventry Rag, 290 gms.; 20" x 26"

78 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography;

Comments: "Commemorative print celebrating Culture Clash's 15th Anniversary. Pictures of the three members of Culture Clash and three performance pictures surrounding a full figure of Cantinflas. Photos of Ric Salinas, Richard Montoya y Herbert Sigüenza[.] Photos of "A Bowl of Beings" and "The Mission"."—Herbert Sigüenza. Colors used: Beige (base), Primary Yellow, Primary Red, Primary Blue, Primary Green, Black, and Transparent Gray.

**ID No. Cat.2 110**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Unknown, AtYr: 2002

**Teruya, Weston Takeshi;** *They Mistook the Determination in our Eyes for Hopelessness*; August 2, 3, and 6, 2002; Coventry Rag, 290 gms.; 16" x 22"

83 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography;

Comments: "Hand lettered text at top of print within speed bubble reads "Si no hay lucha no hay victoria". Image is distorted such that it appears to have been taken through a fish eye lens. A woman stands on a side walk with her child in one arm at the center of the print. In the other hand she holds a small iconic home. In simple gray lettering "home" floats below it. In back of her you can see a wall with a mural of stylized figures raising fists and identical men in suits painted over." "To put it simply, this print was inspired by and created for the residents of the Figueroa Corridor area of Los Angeles as they struggle for their homes and dignity in the face of gentrification. In conversations with some residents, it became clear that there was a great deal of frustration that they live in direct view of LA's financial district they felt they [were] very marginalized from any decision making processes and power. Therefore I felt it very important to feature the residents, represented by the woman and her child at the center of the piece; further accentuated by the fish eye - like distortion of perspective. The representations of financial power - the stamp-like men in suits [sic] - are marginal and partially obscured. Their clone-like appearance accentuates the other homogenizing effect of gentrification - the displacement of locally owned businesses in favor of corporate mono culture.

The statement "no hay lucha, no hay victoria" was pulled directly from translated conversations amongst residents and represents their passion and determination to keep their homes and take back their voices."—Weston Teruya. Colors used: light violet, warm orange (trans), mustard yellow (trans), gray violet, purple, and transparent white (trans).

**ID No. Cat.2 111**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XIX, AtYr: 1992

**Torrez, Eloy**; *Under the Spell*; 1992; silkscreen; 16" x 24"

Unknown ed.; prnt: Unknown; sign: Yes. Inscription: "Under the Spell" Studio Proof Eloy Torrez 92; fund: Self-Help Graphics & Art;

Comments: Image is of a skeleton embracing a nude woman from behind. There are curtains on either side of them.

**ID No. Cat.2 112**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XX, AtYr: n.d.

**Valadez, John M.**; *Novelas Kachina*; n.d.; silkscreen; 24 1/4" x 38"

52 ed.; prnt: Unknown; sign: Yes. Inscription: Novelas Kachina; fund: Self-Help Graphics & Art;

Comments: Multiple images superimposed on one another. Images are of men's faces and Native American kachina figures.

**ID No. Cat.2 113**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XX, AtYr: n.d.

**Valdez, Patssi**; *Calaveras de Azucar*; n.d.; silkscreen; 25 1/4" x 34"

55 ed.; prnt: Unknown; sign: Yes. Inscription: Calaveras de Azucar 33/55 Patssi Valdez; fund: Self-Help Graphics & Art;

Comments: Image is of three calaveras in party hats in a yellow circle with alcoholic beverages. Along the upper edge of the circle are two calaveras. The one on the left is feminine and yellow; the one on the right is masculine and green. On the bottom half of the circle is a red fan-like extension with blue spirals. There are framing designs in the bottom corners and upper portion of the print. Six crosses fill the space between the bottom of the fan and the lower border.

**ID No. Cat.2 114**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVII, AtYr: 2000

**Valdez, Patssi**; *Dia de los Muertos 2000*; September 5-13, 2000; Coventry Rag, 290 gms.; 21" x 14"

80 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography;

Comments: "Table alter [sic] for day of the dead. Chocolate skulls and calaveras, angeles, black cat, candles, marigolds, 2 copal burners, basket of candied fruit, dollie, steamers."—Patssi Valdez. Colors used: Light Cerullean Blue, Dark Blue, Dark Brown, T Magenta, Marigold, T White, Light Purple, T Red, T Yellow, T Midtone Blue, Opaque White, T Drk Turquoise Blue, D Chocolate Brown, Clr Bse, Ivory White, Brown Blck.

**ID No. Cat.2 115**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 2002

**Valdez, Vincent**; *Suspect: Dark Hair, Dark Eyes, Dark Skin*; November 14 and 21-27, 2002; Coventry Rag, 290 gms.; 22" x 16"

77 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB photography; copies: 2.

Comments: "The context of this print deals with ideas and communities, social and political. The idea stemmed from several elements, particularly individual figures and incidents in society. For example, St. Sebastian was a religious martyrs, [sic] perseated [sic] and profiled for his religious



beliefs, which is where the pose comes from. Bullet holes replaced the arrows which were shot into Sebastian. Second, his T-shirt identifies Bin Laden and is portraying a stereotypical and profiled Middle [Ea]stern male "This is the enemy" - Not only is this another type of racial profiling and brainwashing done in America, it is also a [sic] another hypocritical stone that America takes. Obviously we have foreign enemies, yet we presente [sic] our own and abuse our own. Finally this image was done in memory of \_\_\_\_\_, who was gunned down by several off-duty officers in Brooklyn, \_\_\_\_\_. He was stopped while walking on the sidewalk for no reason and as he reached into his pocket, he was shot 42 times and killed. He reached into his pocket for his I.D. "It is a dangerous time and a dangerous place to have dark clothes, dark hair, dark eyes, and dark skin."—Vincent Valdez. [Note: the artist seems to be referring here to Amadou Diallo.] Colors used: 120C Yellow, 167C Orange, 032C Red, 000Z-C Black, ZN)R-C Brown, OSZN-C Dark Brown, 277C Light Black, 000Z-C Black, and Clear Gloss.

**ID No. Cat.2 116**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVIII, AtYr: 2001

**Vargas, Tecpatl**; *The Mercury Weeps*; February 27- March 1, 2001; Coventry Rag, 290 gms.; 18" x 22"

62 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/62 The Mercury Weeps Tecpatl Vargas; fund: Self-Help Graphics & Art, Inc.; slide photo: UCSB Photography. Photography of duplicate by Marissa Rangel; copies: 2.

Comments: "Half-tone images from 1930's-1950's Popular Science, Popular Mechanics issues. Man wearing goggles, woman playing organ; woman playing organ, woman with the head of a chicken; fluorescent light bulbs; feet in high heels, xerox enlargements, cut and paste, five color separations with ruby lith and stat film."—Tecpatl Vargas. Colors used: Light Blue, Dark Blue, Green, Yellow Green, Dark Grey Green. From Maestras II.

**ID No. Cat.2 117**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: Special Project, AtYr: 1993

**Vega, Salvador**; *Volador*; 1993; Silkscreen;

76 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/76 "Volador" Salvador Vega 93; fund: Self-Help Graphics & Art;

Comments: Image is of a face inside a circle with colorful wings surrounding it.

**ID No. Cat.2 118**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XLI, AtYr: 2003

**Villa, Esteban**; *Homefront Homeboy*; June 10-14, 2003; Coventry Rag, 290 gms.; 22" x 16"

72 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography; copies: 2.

Comments: "Close-up head and shoulder side view of a young Chicano man. His white T-shirt is used as a blind fold. Against a midnight-blue back ground are what appears to be bullet casings and blood drops metamorp[h]ized into hot jalapenos. "Homefront Homeboy" Street wars are happening. Boys are playing with guns. Like the Civil War its brother against brother. The blind fold on this young Chicano is symbolic of blind fury blind date blind execution blind presecution [sic] blind justice."—Esteban Villa. Colors used: Clear Base, Ultra Blue, Sienna Flesh, Off White, Yellow Ochre, Red, Black, and Clear Gloss.

**ID No. Cat.2 119**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXVI, AtYr: 1999

**Yáñez, Larry**; *Cama Na My Howze*; December 14 and 17, 1999; Coventry Rag 290 gms.; 26 1/2" x 31 7/8"

72 ed.; prnt: José Alpuche; sign: Yes. slide photo: UCSB Photography.; copies: 2.

Comments: "Bedroom Scene[.] Part of the Dream Chicano House - each room based on childhood

memories - elements from different homes of my mother and many many tias + cousins, ninas + amigas de mi madre."—Larry Yáñez. Colors used: Pink, Blue, Purple, Red, Green, Yellow, Brown, Gray, Black, and Trans/Gloss.

**ID No. Cat.2 120**

**Atelier (Self-Help Graphics & Art, Inc.)**

AtNu: XXXV, AtYr: 2000

**Ybarra, Frank**; *Our Lady of Guadalupe, Arizona*; 2000; silkscreen;

80 ed.; prnt: José Alpuche; sign: Yes. Inscription: 20/80 Our Lady of Guadalupe, Arizona Ybarra 2000; fund: Self-Help Graphics & Art; slide photo: unknown;

Comments: "Our Lady of Guadalupe, Street Scene, landscape in background, rays extending our on upper third of print. My piece represents the town of Guadalupe, Arizona. A small town located south-east of Phoenix. Guadalupe has remained a small traditional community untouched by big development, surrounded by Mega malls and typical modern suburban living."—Frank Ybarra.

Colors used: Dk. Violet Black, Yellow, Blue, Red, Purple, Green, and Beige/Transparent.

**ID No. Cat.2 121**

**Atelier (Self-Help Graphics & Art, Inc.)**

### ***Center Activities and Programs***

**Self-Help Graphics & Art**; *Artist's Community Meeting*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Artist's Community Meeting.

**ID No. Cat.3 001**

**Center Activities and Programs**

**Self-Help Graphics & Art**; *Artist Signing Silkscreens*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Michiko Furukawa.

**ID No. Cat.3 002**

**Center Activities and Programs**

**Self-Help Graphics & Art**; *Arts of Mexico Atelier XVI*; February 1991; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 10 slides.

Comments: 1. David Botello matching color for the workshop. 2. David Botello at the orientation meeting. 3. Photo from the orientation meeting. Right to left: Karen Boccalero, Yolanda Gonzalez, Dolores Guerrero Cruz, Alex Donis, Oscar Duardo, Daniel Salazar, Yreina Cervantez, Margaret Garcia, Pat Gomez, Leo Limón, Miguel Angel Reyes, and unknown. 4. Right to left: Yolanda Gonzalez, Alex Donis, Daniel Salazar, Oscar Duardo, Yreina Cervantez, Leo Limón, Margaret Garcia, and Michael Amescua. 5. Right to left: Pat Gomez, Daniel Salazar, Raul de la Sota, unknown, Leo Limón, Yreina Cervantez, Margaret Garcia, Miguel Angel Reyes, Michael Amescua, and David Botello. 6. Printing in progress. Right to left: Oscar Duardo and Yolanda Gonzalez. 7. Leo Limón holds a finished silkscreen. 8. Yolanda Gonzalez poses in front of Oscar Duardo's silkscreen. 9. Oscar Duardo and David Botello preparing to run color on print. 10. Silkscreening in process. Right to left: Oscar Duardo and Pat Gomez.

**ID No. Cat.3 3(1-10)**

**Center Activities and Programs**

**Self-Help Graphics & Art**; *Arturo and Endina Casares Vasquez*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Arturo and Endina Casares Vasquez.

**ID No. Cat.3 004**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Barbara Carrasco and José Alpuche*; February 1999; slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Barbara Carrasco and José Alpuche.

**ID No. Cat.3 005**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Barbara Carrasco Standing Next to her Print "Self-Portrait" Made in 1984*; 1984;  
slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Barbara Carrasco.

**ID No. Cat.3 006**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Barrio Mobile Art Studio, Community Workshops*; ca. 1970's; slide photo;  
Site/Location: East Los Angeles;  
Comments: An unidentified woman in an apron stands before the Barrio Mobile Art Studio van during a workshop.

**ID No. Cat.3 007**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Barrio Mobile Art Studio, Papier-mâché Mask Workshop*; June 1976; slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Unidentified workshop participants hold their masks up to their faces. Photo is slightly blurred.

**ID No. Cat.3 008**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Birthday Party*; n.d.; slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: unknown; 4 slides.

Comments: Birthday party at Self-Help Graphics & Art, Inc., Los Angeles. 1. Right to left: Karen Boccadero, Bertha Velasquez, unidentified student, Maria Elena Espinoza, and Tomás Benítez. 2. Maria Elena Espinoza. 3. Right to left: Maria Elena Espinoza, Bertha Velasquez, and Karen Boccadero. 4. Right to left: Maria Elena Espinoza, Bertha Velasquez, and Karen Boccadero.

**ID No. Cat.3 009(1-4)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Cathy Gallegos*; September 1998; slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Cathy Gallegos. (This slide is damaged.)

**ID No. Cat.3 010**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Ceramic Tile Project*; 1995; slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Christina Perez (center).

**ID No. Cat.3 011**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Children's Workshop*; n.d.; slide photo;  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Unidentified women and a child.

**ID No. Cat.3 012**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Cleaning Screen*; n.d.; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: José Alpuche.

**ID No. Cat.3 013**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Consuelo Flores and Armando Norte and Sons*; August 1998; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Consuelo Flores and Armando Norte and sons.

**ID No. Cat.3 014**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Costume*; n.d.; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: An unidentified woman in calavera makeup wears a skeleton costume.

**ID No. Cat.3 015**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead*; ca. 1990's; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
4 slides.

Comments: "Day of the Dead is an annual event where there is a gallery exhibition and several performances. Guests participate in creating a festive atmosphere celebrating the lives of deceased loved ones. Children learn to accept death as a part of the circle of life, celebrating Day of the Dead." 1. A woman in calavera makeup at a Dia de los Muertos celebration. This photo is out of focus. 2. A man in calavera makeup at a Día de los Muertos celebration with fire in the background. This photo is out of focus. 3. Four girls in calavera makeup holding calavera masks and sugar skulls. 4. Two danzantes Aztecas in calavera makeup lay on grass.

**ID No. Cat.3 016 (1-4)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead*; n.d.; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Mario Lopez;

Comments: Two unidentified women wear papier-mâché calavera masks. "Guests are encouraged to attend in calavera attire."

**ID No. Cat.3 017**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1974*; 1974; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Two dancing calaveras painted on cardboard.

**ID No. Cat.3 018**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1975*; October-November, 1975; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Unknown; 3 slides.

Comments: 1. Children painting calaveras on cloth or butcher paper. October 29, 1975. 2. Children and adults surround a table covered with pan de muerto with calavera designs. November 1975. 3. A priest gives mass for the dead in a cemetery. November 1975.

**ID No. Cat.3 019 (1-3)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1976*; 1976; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 6 slides.

Comments: 1. A woman serves pan de muerto with calavera icing to Day of the Dead participants. 2. Photo is of cardboard painted calavera masks leaning against graves in a cemetery. 3. Two women and two children stand in an alley watching an approaching procession. 4. Photo is of ASCO artists (Harry Gamboa, Jr., Gronk, Willie Herrón, and Patssi Valdez) performing on the streets of East Los Angeles. 5. Photo is of a crowd in a cemetery. 6. A bride and a groom wear calavera makeup outside a church.

**ID No. Cat.3 020(1-6)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1977*; 1977; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 6 slides.

Comments: 1. A man paints a sculpture of a calavera. 2. Photo of a Día de los Muertos procession. The truck was designed by Leo Limón and Los Four, East L.A. 3. A sculpture of a skeleton is pushed in a cart during a Día de los Muertos procession. 4. A calavera "priest" and several other procession participants. 5. A priest gives mass for the dead in a cemetery. 6. Processioners carry large effigies of calaveras.

**ID No. Cat.3 021(1-6)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1979*; 1979; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 7 slides.

Comments: 1. Photo of a large sugar skull on aluminum foil. 2. Aztec dancers process in Los Angeles streets secured by L.A. County Sheriffs. 3. Day of the dead processioners carry a large image of La Virgen de Guadalupe. 4. Photo is of a procession for Día de los Muertos. 5. A calavera at the top of a flight of stairs holds a calavera doll. 6. Photo is of bouquets of marigolds around the base of a headstone. 7. Photo is of three Day of the Dead participants in calavera masks.

**ID No. Cat.3 022(1-7)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1980*; 1980; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; slide photo: #2 Mary McNally, the rest unknown; 4 slides.

Comments: 1. Calaveras having fun. 2. A calavera in a straw hat drinks from a large glass bottle. 3. Photo is of children in calavera makeup. 4. Photo is of a man with his face painted red and black. His nametag bears the appellation "Michael".

**ID No. Cat.3 023(1-4)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1982*; 1982; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 3 slides.

Comments: 1. Photo is of an unidentified woman in calavera makeup. 2. Photo is of a man in calavera makeup wearing a breastplate. 3. Photo is of artist Diane Gamboa.

**ID No. Cat.3 024(1-3)**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead 1991*; November 1, 1991; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 9 slides.

Comments: 1. From right to left: Rose Portillo and Mita Cuarón at Self-Help Graphics. 2. Pat Gomez during Day of the Dead at Self-Help Graphics. 3. Lalo Lopez (of the Chicano Secret

Service), in a brown beret, holds a microphone. "Chicano Secret Service started in the late 1980's in Berkeley. Lalo proceeded to write for Culture Clash, the legendary skit show." 4. Rick Salinas from Culture Clash. "Culture Clash is the country's leading Chicano/Latino theatre group." 5. Raquel Salinas stands in front of the Altar for Day of the Dead at Galería Otra Vez. "Raquel has been depicted as "Our Lady" in the piece by Alma Lopez." 6. La Vida & La Gloria Performance for Day of the Dead. Raquel Salinas in an Alma Lopez performance art or teatro piece at Self-Help Graphics. She is dressed as La Virgen de Guadalupe and she stands behind a row of flames. 7. Evelina Fernandez and her daughter Valentina in calavera makeup at Self-Help Graphics. "Evelina is a writer, actress, and motivational speaker." 8. An elegantly-dressed Yolanda Gonzalez at Self-Help Graphics. Behind her is a man dressed as the devil. "Yolanda started creating art in the late 1980's. She studied at Self-Help Graphics and was introduced to the public at the First Annual Nuevo Chicano Los Angeles Art Exhibition at Plaza de la Raza in 1988." 9. Raquel Salinas dressed as the Virgen de Guadalupe for a Day of the Dead teatro piece entitled "La Vida y la Gloria".

**ID No. Cat.3 025(1-9)**

#### **Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead 1992*; 1992; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; slide photo: 6 slides.

Comments: 1. Unidentified Day of the Dead celebrants, a man and a woman, with their faces painted as calaveras. "Day of the Dead is a celebration of life." 2. Señora Rivas lights a candle on a shelf serving as a temporary altar. "Señora Rivas was a neighbor of Self-Help Graphics & Art who built an altar for her deceased husband. She devotedly displayed it for several years, until her death." 3. Three sculptures and several two-dimensional pieces at an exhibition. "The gallery is open during the Day of the Dead." 4. Photo is of a large crowd of exhibition attendees. "Every year there is an open call for artists to exhibit Day of the Dead-themed art." 5. Seven unidentified Aztec dancers in full regalia perform. "Danza costumes usually include the colors of the four directions. Traditionally black, white, red, and yellow (or blue)." 6. Photo is of three masked performers on stage. "Chusma' is a Chicano theatre group. The performances concentrate on the unique life experiences of the community."

**ID No. Cat.3 026 (1-6)**

#### **Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead 1994*; November 1994; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 11 slides.

Comments: Photos from Day of the Dead 1994. 1. Preparation for celebration. "From right to left: Sister Karen Boccalero and her cousin Toni Guadagnoli." 2. Sister Karen Boccalero (left) and other unidentified Day of the Dead activity participants, including one in calavera makeup. 3. A filing cabinet is set with framed photos of people in calavera makeup. The photo is out of focus. 4. Slide photo of a man in calavera makeup and an elaborate costume. 5. November 5 Day of the Dead performance. A woman reads into a microphone on a stage where a guitarist also performs. The backdrop features the words, "Luchando con la Vida". 6. Galería Otra Vez exhibition opening on November 1. A woman admires works at the exhibition. 7. Another Gallery opening photograph. Diane Gamboa, in white makeup, stands behind an installation composed of a giant heart bound in chains resting on small white pillows on the floor of a structure resembling a small boxing ring. "Diane has been creating art for more than twenty years." 8. Photo is of exhibition attendees. "The gallery is open during the Day of the Dead." 9. Christina Ochoa and Diane Gamboa stand behind Diane Gamboa's Altar Installation, of which only the top is visible. "Diane has been involved with Self-Help Graphics & Art since the 1980's. Christina Ochoa is the Galería Otra Vez gallery director." 10. Photo is of two Day of the Dead participants in calavera makeup. 11. Exhibition photo of a large altar and several works on the walls of the gallery.

**ID No. Cat.3 027(1-11)**

#### **Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Celebration*; ca. 1998; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Jose Luis Valenzuela and Nancy de la Santos regard one another fondly. "Nancy is a writer and producer originally from Chicago. Jose Luis is a performer and director."

**ID No. Cat.3 028**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Celebration*; 1993; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Ann Murdy;  
Comments: Beatris de Alba and her son in calavera makeup.

**ID No. Cat.3 029**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Celebration*; n.d.; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Mario Lopez;  
Comments: An adult in a wedding veil and two children all have their faces painted. In the background is an artwork with the face of Jerry Garcia. "Day of the Dead is a family tradition for many people in Los Angeles."

**ID No. Cat.3 030**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Children's Workshop Calavera Masks*; ca. 1990's; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: A display of many calavera masks. "Children are very involved with the preparation and celebration of the Day of the Dead."

**ID No. Cat.3 031**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Exhibit in Galería Otra Vez*; ca. 1990's; slide photo;**

Site/Location: Galería Otra Vez, Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Photo is of several works at an exhibition. "The gallery is open during the Day of the Dead."

**ID No. Cat.3 032**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Exhibition*; n.d.; slide photo;**

Site/Location: Self-Help Graphics & Art; 1 slide.

Comments: Photo is of six works at the exhibition. Two are cajas, two are assemblages, and two are paintings or prints.

**ID No. Cat.3 033**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Exhibition*; n.d.; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: A view of three works at the exhibition. "Day of the Dead is an annual event where there is a gallery exhibition and several performances."

**ID No. Cat.3 034**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Day of the Dead Exhibition at Galería Otra Vez*; ca. 1990's; slide photo;**

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Mario Lopez; 2 slides.

Comments: Photos are wide views of the exhibition. "A gallery exhibit is held in conjunction with performances and a procession on the Day of the Dead."

**ID No. Cat.3 035 (1-2)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Flores de Esperanza*; November 2, 1996; slide photo;

Site/Location: Cinco Puntos, Los Angeles; 11 slides.

Comments: 1. Gathering for procession at Cinco Puntos. Photo is of an unidentified man in a sarape with a calavera mask and Felicia Montes holding a wooden sculpture of a female calavera. She holds her fist in the air, as in protest. They stand before an architectural column. "Felicia Montes is a cultural activist from Los Angeles. She creates, documents, and organizes Xicana feminist multimedia art events." 2. A young child gets his face painted at Flores de Esperanza. "Many adults and children get their faces painted as calaveras to honor the dead." 3. Aztec Blessing at Cinco Puntos, the gathering point for processioners. A young female danzante Azteca holds an incensario out to Felicia Montes, who holds a wooden sculpture of a female calavera. 4. Photo is of a man in a sarape and calavera mask and Felicia Montes holding a wooden sculpture of a female calavera. Montes holds her fist in the air. 5. A woman in calavera makeup holds an infant close to her body. "Guests participate in creating a festive atmosphere celebrating the lives of deceased loved ones." 6. Danza Azteca performance at Flores de Esperanza, Day of the Dead. "Danza costumes usually include the colors of the four directions. Traditionally black, white, red, and yellow (or blue)." 7. Unidentified procession participant in calavera makeup. This photo is out of focus. 8. Danzantes Aztecas in calavera makeup carry incense during Día de los Muertos procession. 9. Photo is of an unidentified Aztec dancer in calavera makeup. 10. Photo is of an unidentified girl in calavera makeup and a red dress. 11. Aztec dancer Felicia Montes is performing copal blessing before procession. Burning copal represents the binding together of heaven, earth, and air.

**ID No. Cat.3 036(1-11)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Gallery Exhibit*; 1998; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: 1. Photo is of Karen Bonfigli seated in a room. 2. Photo is of Pat Gomez and Karen Bonfigli seated in a room full of potted flowers. 3. Photo is of Karen Bonfigli and Pat Gomez seated in a room full of potted flowers. 4. Photo is of Karen Bonfigli and Pat Gomez seated in a room full of potted plants. "Karen has been a curator and teacher in Los Angeles. Pat specializes in installation-based work. She has exhibited nationally and internationally and has also been an arts administrator, curator, and associate director of Self-Help Graphics & Art."

**ID No. Cat.3 037(1-4)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Musical Performance*; 1990s; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 2 slides.

Comments: A band in black and white gabanes plays on a stage. Behind them are images of a clown, a skull, and the Devil. A sign on stage reads, "Puto Wilson Act V".

**ID No. Cat.3 038**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Performers Exhibiting a Day of the Dead Silkscreen*; 1995; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; slide photo: Mario Lopez;

Comments: A man in calavera makeup speaks into a microphone as he holds up a print with the text, "Day of the dead Día de los Muertos 1995". "Every year a print is produced to commemorate the Day of the Dead event." A Gronk temporary mural forms the backdrop for the scenario.



**ID No. Cat.3 039**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Procession*; 1981; slide photo;

Site/Location: Self-Help Graphics & Art; 2 slides.

Comments: 1. Photo is of a male processioner in calavera makeup holding a Día de los Muertos poster. 2. Three children in calavera makeup.

**ID No. Cat.3 040(1-2)**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Procession*; 1990s; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 2 slides.

Comments: 1. Two figures, an unidentified woman (right) and Margaret Limon (left), wearing calavera makeup. 2. At the procession gathering point, a woman paints a man's face with calavera makeup. They both wear sombreros.

**ID No. Cat.3 041(1-2)**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Day of the Dead Procession*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; Comments: Día de los Muertos processioners carry a large dragon with a calavera in its mouth.

**ID No. Cat.3 042**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Drying Screens in the Sunshine*; March 2001; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; Comments: Two screens lean against the Self-Help Graphics building.

**ID No. Cat.3 043**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Etching*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; Comments: Unidentified workshop participants.

**ID No. Cat.3 044**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Etching Class, Visit by Diego Marcial Rios*; 1993; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; Comments: Visiting artist Diego Marcial Rios, center, looks at work by unidentified artist. He is surrounded by unidentified people.

**ID No. Cat.3 045**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Etching Workshop*; 1992; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063; 3 slides.

Comments: Etching Workshop led by Janet Kassner. 1. Ana Gomez. 2. Right to left: Cathy Gallegos, Antonio Ibañez, and Linda O'Hagan. 3. Cathy Gallegos.

**ID No. Cat.3 046(1-3)**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Examining Silkscreen*; March 1991; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Raúl de la Sota. "The Fourth Estaciones", atelier XVI.

**ID No. Cat.3 047**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Examining Silkscreens*; ca. 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: José Alpuche and Paul Martinez.

**ID No. Cat.3 048**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Exhibition, Galería Otra Vez*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: An exhibition photo of cajas and altares.

**ID No. Cat.3 049**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Filing Down a Copper Plate*; ca. early 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: The hands of an unidentified person.

**ID No. Cat.3 050**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Filming of, "Blood in, Blood Out"*; September 17, 1991; slide photo;

Site/Location: Evergreen Park; 2 slides.

Comments: "This is not a Self-Help Graphics event. Slides should not be included." 1. Giawe and Alan Norte in calavera attire at Blood in Blood Out at Evergreen Cemetery. 2. Gloria Westcott and Consuelo Norte put their arms around a large gravestone with cross. The name on the marker is "Charnock".

**ID No. Cat.3 051 (1-2)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Gallery Exhibit*; ca. 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Tomás Benítez.

**ID No. Cat.3 052**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Gallery Exhibit*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Elizabeth (last name unknown).

**ID No. Cat.3 053**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Gallery Exhibit*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: John Valadez and his son.

**ID No. Cat.3 054**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Gallery Exhibit "Automatic Shutdown"*; March 8, 1992; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Sandra P. Hahn and Armando Norte at an exhibition at Galería Otra Vez.

**ID No. Cat.3 055**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Gallery Exhibit, Galería Otra Vez*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Linda Lopez.

**ID No. Cat.3 056**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Gil Cardenas*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Photo is of scholar and art collector Gilberto "Gil" Cardenas.

**ID No. Cat.3 057**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Glasgow Print Studio Day of the Dead Workshops and Festivities*; October 1996; slide photo;

Site/Location: Glasgow Print Studio, Scotland; 29 slides.

Comments: "Self-Help Graphics & Art collaborated with Glasgow Print Studio in their first ever Day of the Dead Celebration." 1. Margaret Sosa, sitting on the ground, is surrounded by papel picado. 2. Ofelia Esparza (right) and unidentified art students. 3. From the 31st, Yolanda Gonzalez holds up two small flags made of papel picado. 4. From the November 1 exhibition, a man in calavera makeup plays the saxophone. 5. Margaret Sosa, atop a ladder, hangs papel picado. 6. Ofelia Esparza holds a bouquet of marigolds. 7. Painting calaveras. 8. Margaret Sosa hangs strings of papel picado. 9. From November 1, a woman in calavera makeup wears a sombrero and an embroidered vest. 10. Ofelia Esparza adds to the altar, still in its early stages. 11. Yolanda Gonzalez and Ofelia Esparza create an arch decorated with marigolds. 12. A photo from opening night of (right to left): John Ferry's wife, John Ferry, (Board members from Glasgow print studio) and Ofelia Esparza. 13. Band players and Yolanda Gonzalez (center, with camera). 14. On a table covered with bubble wrap, Yolanda Gonzalez writes. 15. Photo from October 30: Papel picado with flowers and a calavera and title text. 16. Right to left: Margaret Sosa and Janie Nicoll. 17. Unidentified parade participants. 18. From right to left: John and Sue Mackechnie, person unknown, Janie Nicoll and Margaret Sosa. 19. Taken November 2, this photo is of Glasgow with the ocean in the background. 20. Taken November 1, (right to left): Sue, Janie, and John Mackechnie. 21. Yolanda Gonzalez holds a guitar painted with a nude woman. 22. Taken November 1, this photo is of a man dressed as Frida Kahlo with carnations in his hair and a picture of a monkey on his jacket. 23. Altar in progress, work by Ofelia Esparza. 24. Margaret Sosa and Ofelia Esparza at the Necropolis Cemetery, Glasgow. 25. Margaret Sosa holding pieces of papel picado. 26. Margaret Sosa in Glasgow. 27. Photo is of a Day of the Dead participant named Janie. 28. Ofelia Esparza creates an altar for an Installation in Glasgow, Scotland. 29. Photo is of a man in calavera makeup wearing a suit that makes it appear that he's riding a horse. He holds a toy rifle in one hand. Many parade participants are visible in the background.

**ID No. Cat.3 058(1-29)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Greta Diderich and Nikki Joentze*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Greta Diderich and Nikki Joentze.

**ID No. Cat.3 059**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Making a Monoprint*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Ofelia Esparza and Alejandro de la Loza.

**ID No. Cat.3 060**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Making a Silkscreen*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Oscar Duardo and Yreina Cervantez.

**ID No. Cat.3 061**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Making a Silkscreen*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: José Alpuche and Alejandro Romero.

**ID No. Cat.3 062**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Making of a Monoprint*; ca. 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Ofelia Esparza and José Alpuche.

**ID No. Cat.3 063**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *The Making of "Dolores" by Barbara Carrasco*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Barbara Carrasco.

**ID No. Cat.3 064**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Mask*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: An unidentified woman in calavera makeup, a long black dress, and gold-colored gloves holds a mask of a 'living' face on a handle shaped like a human arm and hand.

**ID No. Cat.3 065**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Mask-Making Workshop*; ca. 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Mario Lopez; 3 slides.

Comments: 1. Calavera masks, some colored and some blank, and a sign reading "Create Your Own Mask \$2.00 ea." are posted on the exterior wall of the Self-Help Graphics building. "A favorite children's workshop which dates back to the 1970's." 2-3. Unidentified children participate in workshop. "Self-Help Graphics & Art conducts arts workshops for both children and adults on the Day of the Dead and in the weeks prior to the event."

**ID No. Cat.3 066(1-3)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Masks*; October 1978; slide photo;

Site/Location: Self-Help Graphics & Art;  
Comments: Photo is of three unidentified Day of the Dead participants in elaborate masks.

**ID No. Cat.3 067**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Meeting*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Right to left: Noni Olabisi, Laura Alvarez, and Barbara Carrasco.

**ID No. Cat.3 068**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Michael Amescua Painting*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Michael Amescua.

**ID No. Cat.3 069**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Miranos Workshop*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Unidentified workshop participants.

**ID No. Cat.3 070**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Monoprint Silkscreen Production*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Wayne Healy.

**ID No. Cat.3 071**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Monoprint Silkscreen Workshop*; April 27, 1991; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
2 slides.

Comments: Patssi Valdez.

**ID No. Cat.3 072 (1-2)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Monoprint Workshop*; November 1993; slide photo;

Site/Location: Self-Help Graphics & Art; 6 slides.

Comments: 1. Making a monoprint. Right to left: unknown, Roberto Gutierrez, and Gina (last name unknown). 2. Patricia Lazalde. 3. Teddy Sandoval. 4. Patricia Lazalde pulls a fresh monoprint off a plate. 5. Unidentified artist. 6. Patricia Lazalde.

**ID No. Cat.3 073(1-6)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Monoprint Workshop*; March 2000; slide photo;

Site/Location: Self-Help Graphics & Art; 18 slides.

Comments: 1. Chuy Rangel. 2. Unidentified workshop participant. 3. Chopmark embossed on a print. 4. Chuy Rangel. 5. Paul Botello. 6. Unidentified artist. 7. Otoño Luján. 8. Otoño Luján and unknown. 9. Jerry Ortega drying a monoprint. 10. A student drying a monoprint. 11. Wayne Healy. 12. Wayne Healy eats lunch. 13. Unidentified artists. 14. Unidentified artist. 15. Paul Botello. 16. Unidentified artist. 17. Wayne Healy.

**ID No. Cat.3 074(1-18)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Monoprint Workshop*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Alejandro Dela, master printer José Alpuche.

**ID No. Cat.3 075**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Murals in Motion Exhibit*; April 1993; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: 1. Three men squat in front of a lowrider in mid-hop. 2. Photo is of an airbrushed painting on the spare tire holder of a Chevrolet depicting a male and a female Aztec with a pyramid in the background.

**ID No. Cat.3 076(1-2)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Music Center*; 1993; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: copyright 1993 Ann Murdy;

Comments: Photo is of a family of Aztec dancers.

**ID No. Cat.3 077**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *New Identities of Los Angeles: Artist Talk*; April 1996; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Artist's talk and monosilkscreen collaboration. 1. Tomás Benítez (left), Roderick Sykes (center) and Jackie Alexander (right [both from St. Elmos Village] ) sit at a table with microphones.

2. Roderick Sykes (left), Jackie Alexander (center), and Miguel Angel (right) from "Viva G & L Latino Artists Collective." 3. From Right to Left: Jackie Alexander, Roderick Sykes, José Antonio Aguirre, Sister Karen Bocalero, and Leda Ramos. 4. Roundtable discussion. From Right to Left: José Antonio Aguirre, Sister Karen Bocalero, Leda Ramos, and Diane Gamboa. 5. From Left to Right (background): Miguel Angel Reyes, Sister Bocalero, Jose Antonio Aguirre, Leda Ramos, Diane Gamboa. 6. Miguel Angel Reyes, Sister Bocalero, Tomás Benitez, Jose Antonio Aguirre, and Diane Gamboa. 7. Roundtable discussion between collaboration participants. Right to left: unknown, Tomás Benítez, Sister Karen Bocalero, and Leda Ramos. 8. Roundtable discussion between collaboration participants. Right to left: Tomás Benítez, Sister Karen Bocalero, and Leda Ramos. 9. Roundtable discussion between Mathew Thomas, from the Watts Tower Art Center, and two unidentifiable participants. 10. Roundtable discussion between unidentified collaboration participants, three of whom are pictured. 11. Three unidentified collaboration participants. 12. Seven collaboration participants including (starting from the right), Jackie Alexander and Roderick Sykes. Second and third from the left are Karen Bocalero and Tomás Benítez. 13. Three unidentified collaboration participants. The other two participants include Raymundo Tonatiah Reynoso and Lois Ramirez. 14. 3 unidentified collaboration participants and Raymundo Tonatiah Reynoso. 15. One unidentified collaboration participant and Karen Kimura. 16. Collaboration participants include Karen Kimura, one unidentified participant, and Mahara T. Sinclair. 17. Diane Gamboa addresses artists, including Ulysses Diaz, at roundtable discussion. 18. Three collaboration participants, including Ulysses Diaz, Mahara T. Sinclair and one unidentified participant. 19. Three collaboration participants, including Ulysses Diaz, Mahara T. Sanchez and one unidentified participant. 20. Four collaboration participants, including (starting from the right) Dean Sameshima, June Edmunds, Ruben Esparza and Miguel Angel Reyes. 21. Four collaboration participants, including Ruben Esparza and Miguel Reyes. 22. Four collaboration participants, including (starting from the right) Mathew Thomas, Dean Sameshima, June Edmunds, and Ruben Esparza. 23. Three collaboration participants, including (starting from the right) Mathew Thomas, Dean Sameshima, and June Edmunds. 24. Roundtable discussion between collaboration participants including Miguel Angel Reyes and Ruben Esparza (in the foreground). 25. Roundtable discussion between collaboration participants, including Miguel Angel Reyes (in the front) and Diane Gamboa (in the back). 26. Roundtable discussion between collaboration participants. Right to left: unknown, Tomás Benítez (second from right), and Sister Karen Bocalero. 27. Roundtable discussion between collaboration participants. From right to left, the participants include Ruben Esparza, Miguel Angel Reyes, two unidentified participants, Tomás Benítez and Sister Karen Bocalero. (Bad slide). 28. Roundtable discussion between collaboration participants. The two people on the left are Sister Karen Bocalero, Tomás Benítez, and an unidentified participant. 29-31. Roundtable discussion between collaboration participants, including Sister Karen Bocalero, and Tomás Benítez (on the left). 32. Two artists, Jaqueline Alexander and Roderick Sykes, in Self-Help Graphics aprons. (bad slide) 33. Unidentified collaboration participant. 34. An unidentified artist, Jaqueline Alexander, Diane Gamboa, and Sister Karen Bocalero stand around a tray of inks. 35. Three unidentified artists. 36. Slide photo of artist Ulysses Diaz. 37. Unidentified artist. 38. Slide photo of artists Sister Karen Bocalero and Roderick Sykes. 39-41. Sister Karen (center) talks to artists. 42. Four artists including Jaqueline Alexander, Roderick Sykes, and two others that are unidentified. 43. Image of artist Roderick Sykes. 44. Two unidentified collaboration participants. 45. Artists examine a print. 46. Roundtable discussion among artists. 47. Roundtable discussion among artists.

Tomás Benítez, left. 48. Roundtable discussion among artists. 49. Unidentified artists. 50. Sister Karen and an unidentified artist. 51. Unidentified collaboration participant. 52. Unidentified artist at work. 53. Five unidentified collaboration participants. 54-55. Roundtable discussion among collaboration participants. 56. Prints drying on racks. 57. Unidentified artist silkscreening. 58. Leda Ramos. 59-60. Unidentified artist. 61. Leda Ramos and another artist express joy at their handiwork. 62. Tomás Benítez speaks at a roundtable discussion among collaboration participants. 63. Diane Gamboa (left) and unknown. 64. Two artists hold up a print. 65-66. An artist signs a print. 67-68. Roundtable discussion among collaboration participants. 69. New Identity of Los Angeles scheduling with Sister Karen. 70. Left to right: Diane Gamboa and unknown. 71. José Alpuche and unknown. 72. Four collaboration participants. 73. Three artists hold a print. 74. Sister Karen moves prints drying on racks. 75. Sister Karen speaks with an unidentified artist. 76. An unidentified artist at work. 77. Roundtable discussion among collaboration participants. 78. An artist signs a print. 79. Leda Ramos and another artist hold a print. 80. An artist signs a print.

**ID No. Cat.3 078(1-80)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Ofelia Esparza Holding her Monoprint*; ca. early 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Right to left: José Alpuche and Ofelia Esparza.

**ID No. Cat.3 079**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Ofelia Esparza and Altar*; 1990s; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Ofelia Esparza stands next to a large altar. The photo is out of focus.

**ID No. Cat.3 080**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Papel Picado Workshop for Day of the Dead*; ca. 1990's; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: "Carving tools are hammered into papel to produce the delicate design."

**ID No. Cat.3 081**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Papel Picado Workshop for Day of the Dead*; 1998; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

slide photo: Alex Alferov;

Comments: Margaret Sosa gives a papel picado workshop. "Margaret Sosa has been the main papel picado instructor for several years."

**ID No. Cat.3 082**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Paper Flores*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Ofelia Esparza makes flowers out of paper.

**ID No. Cat.3 083**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Papier-Mâché Workshop*; 1998; slide photo;

Site/Location: Self-Help Graphics & Art; slide photo: Alex Alferov;

Comments: Unidentified workshop participants with a giant skeleton in the background. "Papier-mâché calacas decorate Self-Help Graphics and provide a festive atmosphere on the Day of the Dead."

**ID No. Cat.3 084**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Papier-Mâché Workshop for Day of the Dead*; 1998; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Alex Alferov;  
Comments: Photo is of Leo Limón and an unidentified child. "Artists volunteer for arts workshops during the Day of the Dead event every year."

**ID No. Cat.3 085**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Quetzal*; November 1, 1995; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Mario Lopez;  
Comments: Two people in blue overalls speak or sing into microphones. One wears calavera face paint. "Quetzal is a Los Angeles-based music group led by brother and sister Martha and Gabriel Gonzalez."

**ID No. Cat.3 086**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Readying the Screen for Printing*; n.d.; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Right to left: Tomás Benítez, Joe Alpuche, photographer and Margaret Garcia.

**ID No. Cat.3 087**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Reception at Galería Otra Vez for Day of the Dead*; 1992; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Unidentified reception attendees.

**ID No. Cat.3 088**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Roberto Delgado*; n.d.; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Roberto Delgado.

**ID No. Cat.3 089**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Silkscreening*; July 1991; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Oscar Duardo and Yreina Cervantez silkscreening the print "Mas Allá", atelier XVII.

**ID No. Cat.3 090**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Silkscreening*; n.d.; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: José Alpuche.

**ID No. Cat.3 091**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Silkscreening Process*; 1991; slide photo;**  
Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Carlos Gonzalez Castro.

**ID No. Cat.3 092**

**Center Activities and Programs**

**Self-Help Graphics & Art; *Sister Karen Bocalero*; n.d.; slide photo;**



Site/Location: Self-Help Graphics & Art; slide photo: unknown;  
Comments: Sister Karen Bocalero.

**ID No. Cat.3 093**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Sketching out a Mural*; n.d.; slide photo;

Site/Location: Honduras;

Comments: Roberto Delgado.

**ID No. Cat.3 094**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Students in Advanced Etching Class*; May 1993; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
5 slides.

Comments: 1-2. Unidentified students in an advanced etching class. 3. Unidentified student in an advanced etching class. 4. Unidentified students in an advanced etching class. 5. An etching by an unknown artist.

**ID No. Cat.3 095(1-5)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Sugar Skulls*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Photo is of sugar skulls. Text before them reads, "Buy 1 and I'll put the name."

**ID No. Cat.3 096**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *UK / LA Reception at Galería Otra Vez*; October 1994; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
14 slides.

Comments: 1. Right to left: Janie Nicoll, members of the British Consulate, British Council General - John (last name unknown), Ashley Cook, and Tomás Benítez. 2-3. Ashley Cook. 4. Janie Nicoll. 5. José Alpuche and Wayne Healy. 6. Wayne Healy. 7. José Alpuche and unknown. 8. Unidentified artist cleaning a screen. 9. Right to left: unknown, José Alpuche, Janie Nicoll, Wayne Healy, and unknown. 10. José Alpuche and Wayne Healy. 11. Right to left: Janie Nicoll, José Alpuche, and Ashley Cook. 12. Ashley Cook and Wayne Healy. 13. Right to left: José Alpuche, Ashley Cook, Wayne Healy, and Janie Nicoll. 14. Janie Nicoll and Ashley Cook.

**ID No. Cat.3 097 (1-14)**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Unidentified People*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: A man and a woman, both unidentified.

**ID No. Cat.3 098**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Virgen*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Photo is of an impromptu altar at the base of a statue of La Virgen de Guadalupe composed of large masks.

**ID No. Cat.3 099**

**Center Activities and Programs**

**Self-Help Graphics & Art;** *Watching a Film*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: An unidentified person watches a film while two others work at a computer.

**ID No. Cat.3 100**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Workshop*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Pedro Rios Martinez.

**ID No. Cat.3 101**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Workshop*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Unidentified workshop participants.

**ID No. Cat.3 102**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Workshop*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Oscar Duardo (holding print).

**ID No. Cat.3 103**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Workshop and Gallery Exhibit*; August 1997; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
5 slides.

Comments: 1. Christina Perez. 2. Unknown photographer and Rose Portillo. 3. Consuelo Flores at the exhibit. 4. Peter Tovar. 5. Jose Antonio Aguirre.

**ID No. Cat.3 104(1-5)**  
**Center Activities and Programs**

**Self-Help Graphics & Art;** *Yolanda Gonzalez*; n.d.; slide photo;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Yolanda Gonzalez.

**ID No. Cat.3 105**  
**Center Activities and Programs**

**Graphic Arts**

**Aguirre, Jose Antonio;** *Ave Sin Fronteras*; 1995; monosilkscreen;

Comments: Image of a red bird (quetzal) in flight. Night is represented by stars and three comets flying overhead, with a design of a Mexican flag and skulls. Two chain-link fences converge at the bird's beak.

**ID No. Cat.5 001**  
**Graphic Arts**

**Aguirre, Jose Antonio;** *Las Califas del 2000*; 1996; monosilkscreen; 20" x 26"

Comments: Print depicts two abstracted faces. The background is blue and violet.

**ID No. Cat.5 002**  
**Graphic Arts**

**Aguirre, Jose Antonio;** *Con Máscara O Sin Máscara, Siempre Vivire*; 1995; monosilkscreen;

Comments: A Zapatista and a calavera are inside a purple square with a red border. A bearded man in a bandolero is inside a red trapezoid beside the square. In the background are a cross, a moon, stars, and designs.

**ID No. Cat.5 003**

## Graphic Arts

**Aguirre, Jose Antonio;** *Cyber Pink Calaca*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of a stylized calavera with pink designs outlined in yellow on a blue and black background.

**ID No. Cat.5 004**

**Graphic Arts**

**Aguirre, Jose Antonio;** *Guadalupe at the End of the Millenium*; 1995; monoprint; 20" x 26 1/2"

Comments: An abstract image of la Virgen de Guadalupe, somewhat resembling a calavera. She has no body and her head rests on an inverted crescent moon. The rays that emanate from her body are red and jagged, and one protrudes from her mouth.

**ID No. Cat.5 005**

**Graphic Arts**

**Aguirre, Jose Antonio;** *New World Border (After Guillermo Gomez-Peña)*; 2000; monosilkscreen;

Comments: Image is of the face of a man wearing a wrestling mask with a leopard print. At the top of the mask, feathers protrude, making it resemble an Aztec or Native American headdress. Text at the bottom of the print beneath the image reads, "Free Trade Art".

**ID No. Cat.5 006**

**Graphic Arts**

**Aguirre, Jose Antonio;** *Ode to Siqueiros*; ca. 1997-1998; monosilkscreen; 14' x 16'

Comments: Work is composed of 18 silkscreened panels arranged in the form of a diamond. Image is of Siqueiros holding an indeterminate tool. Opposite him is a bloody body on a track leading to a swirling mass. There is one eye on either side of the work to form the points of the diamond.

**ID No. Cat.5 007**

**Graphic Arts**

**Alexander, Jacqueline;** *Fertility*; 1996; monosilkscreen; 20" x 26"

Comments: Print depicts an African fetish and the Venus of Wittendorf on a green background.

**ID No. Cat.5 008**

**Graphic Arts**

**Alferov, Alex;** *Olivia*; 1998; monoprint; 16" x 22"

Comments: Image is of a woman's face.

**ID No. Cat.5 009**

**Graphic Arts**

**Alferov, Alex and Michael Amescua;** *Our Lady*; 1995; serigraph; 30" x 44"

Comments: Image of the Virgin's face, slightly tilted, in yellow and purple. It is framed by a purple and black border with faces. From the Virgen de Guadalupe project.

**ID No. Cat.5 010**

**Graphic Arts**

**Alpuche, José;** *Untitled (Abstract)*; 1998; monoprint; 16" x 20"

Comments: Abstract print in black, yellow, purple, and green.

**ID No. Cat.5 011**

**Graphic Arts**

**Amescua, Michael;** *Gift*; 1998; monoprint; 16" x 22"

Comments: Print depicts an anthropomorphic winged figure holding a staff or other long object in a Pre-Columbian style.

**ID No. Cat.5 012**

## **Graphic Arts**

**Amescua, Michael;** *Nagual 00120*; 1996; monosilkscreen; 22"x 16"

Comments: Image is of a face in a circle with four long brushstrokes coming down from it, causing it to resemble a Native American war shield. Predominant color is yellow.

**ID No. Cat.5 013**

**Graphic Arts**

**Aparicio Chamberlin, Vibiana;** *Las Dos Grandes - Frida y Sor Juana*; ca. 2000-2001; woodcut and watercolors;

Comments: Two female faces share a common eye. On the forehead of one is an image of la Virgen de Guadalupe.

**ID No. Cat.5 014**

**Graphic Arts**

**Aparicio Chamberlin, Vibiana;** *Estrellas*; 1995; monoprint; 20" x 26 1/2"

Comments: Stylized image of la Virgen de Guadalupe with pink skin, large earrings, and a light green manta. Her eyes are closed and yellow rays emanate from her. The background is light blue.

**ID No. Cat.5 015**

**Graphic Arts**

**Aparicio Chamberlin, Vibiana;** *El Orgullo de Cesar*; 1994; mixed media; 29 1/2" x 22"

Comments: Image is of Cesar Chávez's face. In all four corners are iconographic symbols, some of animals, some of people. Text near his head reads, "Cesar Chavez Labor Leader".

**ID No. Cat.5 016**

**Graphic Arts**

**Aparicio Chamberlin, Vibiana;** *No Le Hagan Daño*; 1995; etching;

Comments: Image is of a woman in an apron above a landscape. A bird with the number "2727" sits on her shoulder. Text at the top of the print reads, "Moore No Le Hagan Daño A La Viuda Ni Al Huerfano".

**ID No. Cat.5 017**

**Graphic Arts**

**Audifred, Magdalena;** *Alumbrando Mi Entrada*; 1995; etching;

Comments: Image is of a woman under an arch topped with candles. In the background, another woman is visible through a window, backdropped by a cityscape.

**ID No. Cat.5 018**

**Graphic Arts**

**Audifred, Magdalena;** *Disfrutando de la Vida*; October 15, 1994; monosilkscreen;

Comments: Image is of a person's face beneath an arch. Background is blue, purple, and white.

**ID No. Cat.5 019**

**Graphic Arts**

**Audifred, Magdalena;** *Dreaming*; October 15, 1994; monosilkscreen;

Comments: Black and white image is of a face. Created as a part of the UK/LA workshop.

**ID No. Cat.5 020**

**Graphic Arts**

**Audifred, Magdalena;** *Wondering Above the Ocean*; 1996; lithograph;

Comments: Image is of a heart suspended above water surrounded by a spiral of barbed wire. On either side of it, buildings crumble.

**ID No. Cat.5 021**

**Graphic Arts**

**Baray, Sam;** *Coming of Youth*; 1998; monoprint; 16" x 22"

Comments: Image is of a stylized face on a blue, green, and red background.

**ID No. Cat.5 022**

**Graphic Arts**

**Baray, Sam;** *Virgen de la Guarda*; 1995; serigraph;

Comments: Image of the virgin protecting a neighborhood with her arms. In between the rays of light emanating from her body are faces reminiscent of indigenous warriors.

**ID No. Cat.5 023**

**Graphic Arts**

**Baron, Agustin;** *Mayo 2, 1998*; 1998; woodcut and watercolor; 14 3/4" x 18 1/2"

Comments: Woodblock print depicts five blue human figures hanging their heads. Two pieces of barbed wire encircle them.

**ID No. Cat.5 024**

**Graphic Arts**

**Baron, Agustin;** *Nagual*; n.d.; plate monoprint; 16" x 22"

Comments: In the center of the print is an anthropomorphic crow on a yellow background. Other images include cacti and a lizard. Colors create the impression of a desert.

**ID No. Cat.5 025**

**Graphic Arts**

**Baron, Agustin;** *La Vida No Es Un Juego*; 2001; monosilkscreen; 5" x 6"

Comments: Image is of a calavera at the end of a hopscotch court.

**ID No. Cat.5 026**

**Graphic Arts**

**Beltrán, Richard;** *Deer Heart And a Declaration of Interdependence II*; 1995; monoprint; 16" x 20"

Comments: Black-and-white image of an anatomical heart with antlers on each side. On the heart are three small globes, two of which are not whole.

**ID No. Cat.5 027**

**Graphic Arts**

**Beltrán, Richard;** *Deer Heart And a Declaration of Interdependence III*; 1995; monoprint; 16" x 20"

Comments: Image is of an anatomical heart (in color) with antlers on either side. On the heart are three small globes, two of which are not whole.

**ID No. Cat.5 028**

**Graphic Arts**

**Beltrán, Richard;** *Sunrise Girl III*; 1995; monoprint; 16" x 20"

Comments: Image is of a woman with yellow hair with her eyes closed.

**ID No. Cat.5 029**

**Graphic Arts**

**Beltrán, Richard;** *Sunrise Girl IV*; 1995; monoprint; 16" x 20"

Comments: Image is of a woman in black with her eyes closed. The background is blue with yellow circles.

**ID No. Cat.5 030**

**Graphic Arts**

**Bojorquez, Chaz;** *Los Avenues*; 1987; silkscreen;

Comments: Print depicts a calavera in a fedora with a cross above its head. Text in graffiti script beneath the skull reads, "Los Avenues".

**ID No. Cat.5 031**

**Graphic Arts**

**Bojorquez, Chaz;** *Mi Hijo*; 1998; monosilkscreen;

Comments: Image is of a man with his arms extended outward. The image is cropped so that the torso dominates the print. Created as part of the AIDS project.

**ID No. Cat.5 032**

**Graphic Arts**

**Botello, Paul;** *All in One*; 2000; monosilkscreen;

Comments: Image is of five faces and two partial faces side-by-side in blue, green and yellow. Created as part of the "Y Tú Qué Más" special project.

**ID No. Cat.5 033**

**Graphic Arts**

**Brown, Ada Pullini;** *Unassimilable*; 1995; photo etching;

Comments: A young woman in front of a dark background shields her eyes with her left arm.

**ID No. Cat.5 034**

**Graphic Arts**

**Calvano, Mario;** *Maria Montez*; 2001; monosilkscreen;

Comments: Image is of the face of Dominican actress Maria Montez. Created as a part of the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 035**

**Graphic Arts**

**Calvano, Mario;** *Portrait of a Sumo Judge*; 2000; monosilkscreen;

Comments: Image is of a man's face. His eyelids are lowered, as if closed or reading. He appears to be Asian or Asian American. Created as a part of the "Y Tú Qué Más" special project.

**ID No. Cat.5 036**

**Graphic Arts**

**Capistran, Silvia;** *Agreeable Encounter*; 1995; etching;

Comments: Image is of an angel appearing to three children, as seen through a hole in a chain-link fence. Created for the La Raza Festival.

**ID No. Cat.5 037**

**Graphic Arts**

**Cardenas, Cristina;** *Myself*; 1997; monosilkscreen; 16" x 22"

Comments: Cropped image of a woman's face. Three hearts at the bottom. Created as a part of the Arizona Xicanindio project.

**ID No. Cat.5 038**

**Graphic Arts**

**Cardenas, Cristina;** *Tan Lejos de mi Vida*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of a woman's face. Text in cursive surrounding the face reads, "tan lejos de mi vida, tan cerca de mis ojos". Created for the Arizona Xicanindio project.

**ID No. Cat.5 039**

**Graphic Arts**

**Cardenas, Cristina;** *Yearning II*; 1997; monosilkscreen; 22" x 16"

Comments: Image is a portrait of a woman.

**ID No. Cat.5 040**

**Graphic Arts**

**Cortez, Xavier Cázares;** *¡Dámelo!*; 1995; monosilkscreen;

Comments: A white hand in a business suit hands a torch to an athlete whose face is cropped.  
Created for the La Raza Festival.

**ID No. Cat.5 041**

**Graphic Arts**

**Cortez, Xavier Cázares;** *¡Sal Si Puedes!*; 1995; monosilkscreen;

Comments: A hand reaches out to a crowd on the other side of some barbed wire. The background is red. Created for the La Raza Festival.

**ID No. Cat.5 042**

**Graphic Arts**

**Cuarón, Mita;** *Colores del Muerte*; 1996; monosilkscreen; 16" x 20"

Comments: Image is of a calavera with red lips on the right side of the print. The background is made up of curved swaths of various colors.

**ID No. Cat.5 043**

**Graphic Arts**

**Cuarón, Mita;** (title unknown); October 1994; media unknown;

Comments: Image is of a multitude of calaveras in different colors with different designs under a full moon.

**ID No. Cat.5 044**

**Graphic Arts**

**de Batuc, Alfredo;** *Kyrie Eleison (Raining Roses)*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of two human figures, one with its arms around the other. All around them, roses fall like rain. Created as a part of the AIDS project.

**ID No. Cat.5 045**

**Graphic Arts**

**de Batuc, Alfredo;** *Mexican Bombshell*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of the face of María Félix laying down with her hair spread around her head. From Los Perspectivos de Hollywood.

**ID No. Cat.5 046**

**Graphic Arts**

**de Batuc, Alfredo;** *Navarro Rema*; 2001; monosilkscreen ghost print; 22" x 16"

Comments: Image is of actor Carlos Navarro rowing.

**ID No. Cat.5 047**

**Graphic Arts**

**de Batuc, Alfredo;** *The Persistence of Images*; 1995; monoprint; 32" x 41"

Comments: Print depicts Madonna (the material girl) on the left side. On the right side is an empty, luminous manta like the one the Virgen de Guadalupe wears. In between the two images is de Batuc's City Hall, which pokes up above the horizon. From the Virgen de Guadalupe project.

**ID No. Cat.5 048**

**Graphic Arts**

**de Batuc, Alfredo;** *Sailing I*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of two men in water up to their chests. A flame burns in front of the man in the foreground. In between the two men, a paper boat floats. AIDS project.

**ID No. Cat.5 049**

**Graphic Arts**

**De La Loza, Ernesto and Ricardo Duffy;** *Capitalista*; ca.1997-1998; monosilkscreen; 7' 2 1/2" x 7' 9"

slide photo: Ann Murdy;

Comments: Work is composed of 20 silkscreen panels and depicts George Washington riding the monster of Eurocentrism. A jaguar looks on as indigenous people confront this beast. In the background, the Capitol "ista" Records building looms. In the sky above George Washington is a seal with Caesar's quote "Veni Vidi Vici".

**ID No. Cat.5 050**

**Graphic Arts**

**De Rosa, Judy;** *Keep Your Word*; 1995; etching;

Comments: The left side of the image consist of a stylized crow whose body encompasses the cosmos and two ears of corn. Two human arms protrude from the crow's body toward the right, where a dragonfly and butterfly fly, and seem to embrace the Earth. From the "La Raza Festival."

**ID No. Cat.5 051**

**Graphic Arts**

**Defazio, Christian;** *Where I Stand*; 1996; monosilkscreen; 20" x 26"

Comments: Two footprints and two smears in a salmon tone. New Identity of Los Angeles project.

**ID No. Cat.5 052**

**Graphic Arts**

**Delgadillo, Victoria;** *Dia de los Muertos*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of two faces in calavera makeup.

**ID No. Cat.5 053**

**Graphic Arts**

**Delgado, Roberto L. "Tito";** *La Calaca Embarazada*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of a pregnant body wrapped in chains with the head of a skull. The background is green and the print is bordered with shapes of bones and diamonds.

**ID No. Cat.5 054**

**Graphic Arts**

**Delgado, Roberto L. "Tito";** *La Escalera*; 2000; monosilkscreen;

Comments: Image is composed of two photosilkscreened images in the center and faces looking inward on the outsides. Photos are of a WWII-era machine gun, top, and a large group of workers performing manual labor. From the special project "Y Tú Qué Más".

**ID No. Cat.5 055**

**Graphic Arts**

**Delgado, Roberto L. "Tito";** *El Nuevo Mundo Valiente*; 2001; monosilkscreen; 22" x 16"

Comments: Two photosilkscreened images in the center of the print depict a child sneaking through a hole in a fence and a military helicopter. Designs around the outside bring the eye to the center. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 056**

**Graphic Arts**

**Delgado, Roberto L. "Tito";** *Siquieros En El Bote* (detail); ca. 1997-1998; monosilkscreen; 5' 4" x 9' 2"

Comments: Photosilkscreened images of Siqueiros are repeated in different colors.

**ID No. Cat.5 057**

**Graphic Arts**

**Diaz, Ullis;** *House/Car Registration*; 1996; monosilkscreen; 20" x 26"

Comments: Image of a yellow house and a round symbol. New Identity of L.A. project.

**ID No. Cat.5 058**



## **Graphic Arts**

**Duffy, Ricardo;** *Mi Corazón*; 1994; etching;

Comments: A stylized jaguar or other big cat with its mouth wide open. In the foreground is an anatomical heart.

**ID No. Cat.5 059**

**Graphic Arts**

**Duffy, Ricardo;** *Washington En Tijuana*; 1995; monosilkscreen;

Comments: Image is of George Washington in a Speedo or blue briefs, through which his genitals are visible. He stands next to a Chihuahua in front of the border. Text behind him reads, "United States [B]order Inspection Sta[tion]". La Raza Festival.

**ID No. Cat.5 060**

**Graphic Arts**

**Echavarria, Val;** *Whats in a Face? (VI)*; 1995; monoprint; 20" x 26 1/2"

Comments: Inclined face of la Virgen de Guadalupe with her eyes half-closed. Virgen de Guadalupe project.

**ID No. Cat.5 061**

**Graphic Arts**

**Edmonds, June;** *Know What I'm Sayin'? #4*; 1996; monosilkscreen; 20" x 26"

Comments: Image of a smiling woman wearing a red blouse. She has purple skin, which stands out from the yellow background. From the New Identities of L.A. project.

**ID No. Cat.5 062**

**Graphic Arts**

**Eller, Lence;** *Logging Miles*; 1997; monosilkscreen; 16" x 22"

Comments: A child has an airplane on its head and cars on its shoulders. In the background, clouds are blue, pink, and yellow. From the Arizona project.

**ID No. Cat.5 063**

**Graphic Arts**

**Emerson, Sy;** *Hope*; 1995; etching;

Comments: Image is of a crucified nude woman. At her feet is a nude infant. The sun rises (or sets) in the background. From La Raza Festival.

**ID No. Cat.5 064**

**Graphic Arts**

**Emily;** *Red Worms*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of white and yellow tubes resembling worms. The background is red. From the Arizona project.

**ID No. Cat.5 065**

**Graphic Arts**

**Enriquez, John A.;** *Allied*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of stylized human figures in white on a black background. Text behind the figures reads, "Allied". The print is framed in yellow and red. Arizona project.

**ID No. Cat.5 066**

**Graphic Arts**

**Escobar Contreras, Gregorio;** *Zapata ¡Vive Culeros!*; ca. 1999-2000; Monosilkscreen; 22" x 16"

Site/Location: Self-Help Graphics & Art; slide photo: unknown;

Comments: Image is of Zapata's face of a red, white, and green gradated background.

**ID No. Cat.5 067**  
**Graphic Arts**

**Esparza, Ofelia;** *Diosa de la Vida*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of a woman's face on a red square. At the bottom of the print are three ears of corn with designs on them behind a calavera. Behind the red square are celestial bodies.

**ID No. Cat.5 068**  
**Graphic Arts**

**Esparza, Ofelia;** *Diosa de Maiz*; 1998; woodcut and watercolors;

Comments: A female figure with snakes on her head holds a flower. Her plaited hair resembles rows of corn. From the 25th anniversary woodcut/watercolor project.

**ID No. Cat.5 069**  
**Graphic Arts**

**Esparza, Ofelia;** *La Linea I*; 1995; monoprint collograph; 12" x 16"

Comments: A red wall and a black row of soldiers separate a crowd of people from the United States flag. Text in the crowd reads, "Dignidad Y Justicia", "Libertad", and "En contra del sistema injusto". Created for La Raza Festival.

**ID No. Cat.5 070**  
**Graphic Arts**

**Esparza, Ofelia;** *Lo Que Es Justo (What Is Fair)*; 1998; monosilkscreen;

Comments: Image is of a man with blue hair with a UFW huelga eagle on his shoulder. Text forming an arc over his head reads, "El derecho del trabajador de mantener a su familia es justo y necesario".

**ID No. Cat.5 071**  
**Graphic Arts**

**Esparza, Ofelia;** *Neighborhood Watch I*; 1995; monoprint collograph; 12" x 16"

Comments: An anciano and two children look out a window. Behind them, a luminous Virgen de Guadalupe is visible. La Raza Festival.

**ID No. Cat.5 072**  
**Graphic Arts**

**Esparza, Ofelia;** *Neighborhood Watch II*; 1995; monoprint; 12" x 16"

Comments: An anciano and two children look out a window. Behind them, a luminous Virgen de Guadalupe is visible. This print differs from version I in that the frame of the window is green rather than brown. Created for La Raza Festival.

**ID No. Cat.5 073**  
**Graphic Arts**

**Esparza, Ofelia;** *Neighborhood Watch III*; 1995; monoprint collograph; 12" x 16"

Comments: An anciano and two children look out a window. Behind them, a luminous Virgen de Guadalupe is visible. This print differs from versions I and II in coloration. La Raza Festival.

**ID No. Cat.5 074**  
**Graphic Arts**

**Esparza, Ofelia;** *Nuestra Madre Guadalupe-Tonantzín*; 1995; monoprint; 20" x 26 1/2"

Comments: A woman wearing a blue mantle inclines toward the viewer. In her hands she holds a single rose. The lower portion of the print is filled with vegetation and the upper portion depicts yellow, orange, and red rays emanating from the Virgin. There is also a bird and several faces. From the Virgen de Guadalupe project.

**ID No. Cat.5 075**

## **Graphic Arts**

**Esparza, Ofelia;** *Ofrenda a la Madre*; 1998; monoprint; 16" x 22"

Comments: Print depicts a small altar surrounded by papel picado on top, marigolds on the right, and calla lilies on the bottom. Altar is composed of an image of la Virgen de Guadalupe, a framed photograph, roses, candles, and a sugar skull. From the "El Big 25" monoprint project.

**ID No. Cat.5 076**

**Graphic Arts**

**Esparza, Ofelia;** *Quetzal De La Libertad (Quetzal of Liberty)*; 1998; monosilkscreen;

Comments: Image is of a quetzal (meaning "beautiful" in Azteca) behind a female Zapatista with a rifle over her shoulder. From the fall 1998 taller: Tierra, Libertad, e Independencia.

**ID No. Cat.5 077**

**Graphic Arts**

**Esparza, Rubén;** *Invisible*; 2001; monosilkscreen; 16" x 22"

Comments: On a light-dark blue gradated background, the letters of the word "Invisible" are arranged like the letters of the Hollywood sign. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 078**

**Graphic Arts**

**Esparza, Rubén;** *New Identity of Los Angeles*; 1996; monosilkscreen; 20" x 26"

Comments: Print depicts a sarape in black, green, yellow, and red. Ghosted text and logo read, "NILA". From the "New Identities of L.A." project.

**ID No. Cat.5 079**

**Graphic Arts**

**Esparza, Rubén;** *Pecado*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of flames on a black background. In the center of the print is the word "Pecado" with the "TM" symbol. Created as part of the AIDS project.

**ID No. Cat.5 080**

**Graphic Arts**

**Esparza, Rubén;** *SI DA*; 2001; monosilkscreen; 16" x 22"

Comments: Background to the word "sida" and the "Registered" symbol is a gradation from black to pink to white to pink back to black. AIDS project.

**ID No. Cat.5 081**

**Graphic Arts**

**Esparza, Rubén;** *Sin ®*; 2001; monosilkscreen; 16" x 22"

Comments: On a blue-to-white gradated background appears the word "Sin" and the "Registered" symbol (®). From the AIDS project.

**ID No. Cat.5 082**

**Graphic Arts**

**Espinosa, Gonzalo;** *Azul Desesperado*; 1997; monosilkscreen; 22" x 16"

Comments: Image is of a face composed of white geometric figures superimposed on another, undistinguishable, image. The background is black. Arizona project.

**ID No. Cat.5 083**

**Graphic Arts**

**Espinoza, Eduardo;** *Palabras a la Brava*; 1997; monosilkscreen; 16" x 22"

Comments: In the upper right corner, a green-faced man speaks. A UFW huelga eagle appears to be rolling over two other people.

**ID No. Cat.5 084**  
**Graphic Arts**

**Flores, Lysa;** *Be Love*; 2000; monosilkscreen;

Comments: Image is of a woman in purple negligé. She has gray skin and red hair. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 085**  
**Graphic Arts**

**Gallego, Adriana;** *Favor No Tocar*; 2000; monosilkscreen;

Comments: Image is of a young girl's head and shoulders. She wears a white headband and the background is divided into yellow and purple areas. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 086**  
**Graphic Arts**

**Gallego, Adriana;** *No Me Desampares*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of a man in a hat and a woman in a rebozo. Arizona project.

**ID No. Cat.5 087**  
**Graphic Arts**

**Gallego, Adriana;** *Transcender*; 1997; monosilkscreen; 22" x 16"

Comments: Image is of a Virgen of Guadalupe with bare shoulders and blue rebozo against a yellow circular aura.

**ID No. Cat.5 088**  
**Graphic Arts**

**Gamboa, Diane;** *Education*; 1996; monosilkscreen; 20" x 26"

Comments: Image is of two turquoise men. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 089**  
**Graphic Arts**

**Gamboa, Diane;** *Family, Lies, Disfunctions and Denials*; ca. 1997-1998; monosilkscreen; 6' x 9' 3 1/2"

Comments: Work consists of twelve silkscreened panels and depicts four women among thorny flowerbushes. The background is turquoise.

**ID No. Cat.5 090**  
**Graphic Arts**

**Garcia, Margaret;** *Joe & the Girls from Glasgow*; 1996; monosilkscreen; 16" x 22"

Comments: "Blue black, and white image of Joe Alpuche and girls from Glasgow, Scotland as calacas."

**ID No. Cat.5 091**  
**Graphic Arts**

**Garcia, Margaret;** *Rita Hayworth*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of the actress Rita Hayworth. The background is violet. From "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 092**  
**Graphic Arts**

**Garcia, Margaret;** *The Seduction*; n.d.; monosilkscreen; 16" x 22"

Comments: Two high-heeled shoes and four jalapeños on a yellow background.

**ID No. Cat.5 093**  
**Graphic Arts**

**Garcia, Margaret;** *Sister Karen*; 1998; monoprint;

Comments: Image is of Sister Karen Boccalero.

**ID No. Cat.5 094**

**Graphic Arts**

**Garcia, Margaret;** *With Attitude*; 2000; monosilkscreen; 16" x 22"

Comments: Image is of the torso and head of a nude woman with yellow skin. The background is blue. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 095**

**Graphic Arts**

**García, Martín V.;** *Con el SeñorEn Frente*; 1995; etching;

Comments: Image is of Christ wearing a crown of thorns. A man looks over his shoulder at the viewer. From the La Raza Festival.

**ID No. Cat.5 096**

**Graphic Arts**

**García, Martín V.;** *La Despedida*; 1995; etching;

Comments: Image is of a man with a sack clung over his shoulder with his back to a woman in an attitude like that of La Virgen de Guadalupe and a child. From La Raza Festival.

**ID No. Cat.5 097**

**Graphic Arts**

**García, Martín V.;** *Mi Familia*; 1995; etching;

Comments: Image is of a child and a woman resembling La Virgen de Guadalupe.

**ID No. Cat.5 098**

**Graphic Arts**

**García, Martín V.;** *Observando*; 2000; monosilkscreen;

Comments: Image is of a man's face with intent eyes. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 099**

**Graphic Arts**

**García, Martín V.;** *Somos Cuatachos*; 1996; monosilkscreen; 16" x 22"

Comments: Image is of a woman with her arm around a calavera in a red beret.

**ID No. Cat.5 100**

**Graphic Arts**

**Garcia, Rebecca;** *Buenas con El*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of an unused condom on a blue background. Text at the top of the print reads, "el condón". From the AIDS project.

**ID No. Cat.5 101**

**Graphic Arts**

**Gil, Xóchitl;** *Enredada En Sueños del Cuerpo*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of a woman's body wrapped in barbed wire and draped with leaves or seaweed. Arizona project.

**ID No. Cat.5 102**

**Graphic Arts**

**Gomez, Ignacio;** *Chavez*; n.d.; photo etching;

Comments: The face of Cesar Chávez in the sky above a group of protesters carrying the UFW Huelga flag. The man at the front of the group carries a flag with the image of Our Lady of Guadalupe.

**ID No. Cat.5 103**

**Graphic Arts**

**Gomez, Ignacio;** *Dolores Huerta*; 1998; plate monoprint;

Comments: Image is of Huerta's face superimposed on an agricultural landscape.

**ID No. Cat.5 104**

**Graphic Arts**

**Gomez, Pat;** *DOD at SHG*; 1998; monoprint; 16" x 22"

Comments: Image is of a skeleton in a window and three lit candles.

**ID No. Cat.5 105**

**Graphic Arts**

**Gomez, Pat;** *Virgen de Guadalupe*; 1995; monoprint; 20" x 26 1/2"

Comments: Stylized image of la Virgen de Guadalupe on a yellow background with red roses.

From the Virgen de Guadalupe project.

**ID No. Cat.5 106**

**Graphic Arts**

**Gonzalez, Art "Temoc";** *I Wait*; 1998; photo etching and hand painting;

Comments: A woman with calavera makeup wearing the traditional dress of Veracruz.

**ID No. Cat.5 107**

**Graphic Arts**

**Gonzalez, Art "Temoc";** *The Light Covers All (La Luz Cubre Todo)*; 1998; monosilkscreen;

Comments: Image is of a woman in traditional Mexican dress holding a torch (resembling the statue of liberty). Mexican and U.S. flags in the background meld with her dress. From "Taller: Tierra, Libertad y Independencia".

**ID No. Cat.5 108**

**Graphic Arts**

**Gonzalez, Art "Temoc";** *No Matter Where You Are, There You Are (No Importa Donde Estés, Allí Estarás)*;

1998; monosilkscreen;

Comments: Image is of a man wearing a Mexican Flag bandanna. A U.S. flag appears in the background. Text forming a border around the image is illegible. From the "Taller: Tierra, Libertad, y Independencia".

**ID No. Cat.5 109**

**Graphic Arts**

**Gonzalez, C.M.;** *Corona y Cruz*; 1995; monoprint; 20" x 26 1/2"

Comments: La virgen has a red face and wears a crown and a cross. The background is gray and blue. Virgen de Guadalupe project.

**ID No. Cat.5 110**

**Graphic Arts**

**Gonzalez, C.M.;** *Electric Altar*; 1995; monoprint;

Comments: On a television screen are images of the Statue of Liberty, the Virgen de Guadalupe, devotional candles, and partial faces in distress. In front of the television, a man stands with his hand on the image of La Virgen. From La Raza Festival.

**ID No. Cat.5 111**

**Graphic Arts**

**Gonzalez, C.M.;** *Tango Negro*; n.d.; etching;

Comments: A man and woman are dancing. The colors are black and white.

**ID No. Cat.5 112**  
**Graphic Arts**

**Gonzalez, Cici Segura;** *Above The Sky*; 1998; monosilkscreen;

Comments: Print depicts a woman with her back to the viewer hovering in the air in front of a red, white, and green flag. A René Magritte-style bowler hat floats above her head. From the project "Taller: Tierra, Libertad y Independencia."

**ID No. Cat.5 113**  
**Graphic Arts**

**Gonzalez, Cici Segura;** *Angel De Libertad (Angel of Liberation)*; 1998; monosilkscreen;

Comments: An angel with braided hair appears before a red, white, and green flag. Two bowler hats float above its head. The background is blue. From the project "Taller: Tierra, Libertad, y Independencia."

**ID No. Cat.5 114**  
**Graphic Arts**

**Gonzalez, Cici Segura;** *Baile Rojo*; 1998; woodcut and watercolors;

Comments: Image is of a matador and a bull. From the 25th anniversary project.

**ID No. Cat.5 115**  
**Graphic Arts**

**Gonzalez, Yolanda;** *El Hombre y La Mujer II*; May 1998; woodcut and watercolor; 22 1/4" x 29 1/4"

Comments: Painted woodblock depicts a woman and an inverted man.

**ID No. Cat.5 116**  
**Graphic Arts**

**Gonzalez, Yolanda;** *Hombre Siqueiros*; ca. 1997-1998; monosilkscreen; 9' 6 1/2" x 5' 7 1/2"

Comments: Work is composed of 12 silkscreened panels and depicts a stylized man wearing a sombrero.

**ID No. Cat.5 117**  
**Graphic Arts**

**Gonzalez, Yolanda;** *Jose, el Indio*; 1998; monoprint; 16" x 22"

Comments: Image is of a boy's face with green skin and spiked hair. The background consists of black and light blue horizontal stripes. From "The Big 25" monoprint project.

**ID No. Cat.5 118**  
**Graphic Arts**

**Gonzalez, Yolanda;** *Jose Luis*; 1997; monosilkscreen; 22" x 16"

Comments: A man's face in primary colors.

**ID No. Cat.5 119**  
**Graphic Arts**

**Gonzalez, Yolanda;** *Maria Felix*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of the face of María Félix. She looks toward the viewer's right and the background is red. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 120**  
**Graphic Arts**

**Gonzalez, Yolanda;** *Mi Pasado Muerto*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of the partial figure of a nude woman. She wears a red hat with a red circle on it. She is surrounded in yellow and the background is red.

**ID No. Cat.5 121**

## **Graphic Arts**

**Gonzalez, Yolanda;** *Pedro Infante*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of actor/singer Pedro Infante. The background is red. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 122**

**Graphic Arts**

**Gonzalez, Yolanda;** *Rosie*; November 2000; monosilkscreen;

Comments: Image is of a nude woman with olive green skin and purple hair. She has a red garment draped around her arms and the background is yellow. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 123**

**Graphic Arts**

**Gonzalez, Yolanda;** *Rosie Series*; July 2001; monosilkscreen;

Comments: Image is of a nude woman with orange hair. She has a red garment draped over her right shoulder and left arm. The background is yellow. From the AIDS project.

**ID No. Cat.5 124**

**Graphic Arts**

**Gonzalez, Yolanda;** (title unknown); ca. 1999; monosilkscreen;

Comments: Image is of four red flowers in a blue vase. Background is yellow.

**ID No. Cat.5 125**

**Graphic Arts**

**Gonzalez, Yolanda;** *Vida de Santos*; 1995; monoprint; 32" x 41"

Comments: The face of the Virgen de Guadalupe is represented in non-representational colors. From the Virgen de Guadalupe project.

**ID No. Cat.5 126**

**Graphic Arts**

**Gonzalez, Yolanda;** *Virgen de Guadalupe*; 1995; monoprint; 20" x 26 1/2"

Comments: Print depicts la Virgen de Guadalupe with roses. The background is red. From the Virgen de Guadalupe project.

**ID No. Cat.5 127**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *Chiapas*; 1995; monosilkscreen;

Comments: Image is of a woman with a child on her back. Behind them are four stylized soldiers surrounded by fire. Created for the La Raza Festival.

**ID No. Cat.5 128**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *Culture, Identity & Self Preservation*; 1998; monoprint;

Comments: Print depicts a woman wearing a sombrero on a blue-yellow-green gradated background. From the "Big 25" monoprint project.

**ID No. Cat.5 129**

**Graphic Arts**

**Guerrero-Cruz, Dolores;** *The Falling of America*; 1995; monosilkscreen;

Comments: Image of the Statue of Liberty blindfolded. Strings attach her limbs to handles like those used to manipulate marionettes. The handles are controlled by red hands. Created for the La Raza Festival.

**ID No. Cat.5 130**



## **Graphic Arts**

**Gutierrez, Roberto;** *The 8th Street Off Ramp*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of a colorful freeway offramp with buildings, palm trees, and a red sky.

**ID No. Cat.5 131**

**Graphic Arts**

**Gutierrez, Roberto;** *Pan Dulce y Cafe*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of an altar to La Virgen de Guadalupe with photos, a flower, pandulce, and a cup of coffee on a tray. Beneath the tray two candles burn. The background is a garden and the exterior of a building.

**ID No. Cat.5 132**

**Graphic Arts**

**Gutierrez, Roberto;** *Self Help Graphics*; 1998; monosilkscreen; 16" x 22"

Comments: Image is of the Self-Help Graphics building in East L.A. Above the building flies a paletero or elote man. This print is also known by the title "SHG". From the "El Big 25" monoprint project.

**ID No. Cat.5 133**

**Graphic Arts**

**Gutierrez, Roberto;** *The Spirit Guide*; 1995; monoprint; 32" x 41"

Comments: The Virgin of Guadalupe watches over the Self-Help Graphics & Art building. From the Virgen de Guadalupe project.

**ID No. Cat.5 134**

**Graphic Arts**

**Gutierrez, Roberto;** *La Trenza*; 1996; woodcut;

Comments: A woman with a long braid waits at a bus stop.

**ID No. Cat.5 135**

**Graphic Arts**

**Haro, Dolores;** *Calla Lilies*; 1998; woodcut and watercolor; 22 1/8" x 29 3/4"

Comments: A woman's face appears behind three Calla lilies. From the "El Big 25" monoprint project.

**ID No. Cat.5 136**

**Graphic Arts**

**Healy, Wayne;** *Cool Calavera*; 1991; monosilkscreen; 22" x 16"

Comments: Image is of a calavera in a yellow zoot suit.

**ID No. Cat.5 137**

**Graphic Arts**

**Healy, Wayne;** *¿De Veras?*; 2000; monosilkscreen;

Comments: Two women in red dresses sit chismeando. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 138**

**Graphic Arts**

**Healy, Wayne;** *Excuse U.S.*; 1995; monosilkscreen;

Comments: Image is of a soldier in a Mexican War-era uniform holding up a dotted line between the U.S. and Mexico, which is a pink background. On the Mexican side, a man in a sombrero holds a green stick.

**ID No. Cat.5 139**

**Graphic Arts**

**Healy, Wayne;** *Intravenous Suicide*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of a man and a skeleton holding a needle. From the AIDS project.

**ID No. Cat.5 140**

**Graphic Arts**

**Healy, Wayne;** *Jarabe Tapatio Muerto*; 1993; monoprint; 20" x 26"

Comments: Print depicts two calaveras dancing the Jarabe Tapatio.

**ID No. Cat.5 141**

**Graphic Arts**

**Healy, Wayne;** *Jaripeo Nacional (National Rodeo)*; 1998; monosilkscreen;

Comments: Image is of a woman in a sombrero and pink dress with a Mexican flag in one hand and a U.S. flag in the other riding a bronco. From the project: "Tierra, Libertad, e Independencia."

**ID No. Cat.5 142**

**Graphic Arts**

**Healy, Wayne;** *La Mano de Siqueiros*; ca. 1997-1998; monosilkscreen; 8' 5 1/2" x 12' 2"

Comments: Work is an ensemble of twenty silkscreen prints and depicts Siqueiros. In his hand are two children who hold a large paintbrush.

**ID No. Cat.5 143**

**Graphic Arts**

**Healy, Wayne;** *Reet Zoot Drape*; 1991; monosilkscreen; 22" x 16"

Comments: Image is of a pachuco in a yellow Zoot Suit twirling his chain.

**ID No. Cat.5 144**

**Graphic Arts**

**Healy, Wayne;** *The Scottish-Mexican Thorn Conspiracy*; October 15, 1994;

Comments: Black and white print features an image of a nude woman holding a champagne glass. She is moving toward a field filled with burrs. Behind her follows a dinosaur dressed as a pachuco. He emerges from a field of nopales. From the UK/LA monoprint collaboration.

**ID No. Cat.5 145**

**Graphic Arts**

**Healy, Wayne;** *South Wall, SHG*; 1998; monoprint; 16" x 22"

Comments: Print depicts a man at the top of a ladder. From the "El Big 25" monoprint project.

**ID No. Cat.5 146**

**Graphic Arts**

**Healy, Wayne;** *Tierra y Libertad*; 1998; monosilkscreen;

Comments: Emiliano Zapata wears a sombrero with the word "Tierra". A banner crossing in front of his chest reads, "Libertad". From the project "Taller: Tierra, Libertad, y Independencia."

**ID No. Cat.5 147**

**Graphic Arts**

**Healy, Wayne;** (title unknown); October 15, 1994; silkscreen;

Comments: Images of soccer players are framed by World Cup tickets. Spelled out in more tickets are the words USA Mundial 94. A hand holding a trophy emerges from the lower right corner. On either side of the hand are the words "Brasil" and "Campeon". Possibly from the UK/LA monoprint collaboration.

**ID No. Cat.5 148**

**Graphic Arts**

**Healy, Wayne;** *Tunas Sangrando*; 1992; etching; 6" x 9"

Comments: A conquistador carries a sword that has skewered nopales. A rattlesnake follows closely behind.

**ID No. Cat.5 149**

**Graphic Arts**

**Healy, Wayne;** *La Virgen de la Cancha*; 1995; monoprint; 32" x 41"

Comments: Image is of la Virgen de Guadalupe doing a reverse slam dunk. The background is red. From the Virgen de Guadalupe project.

**ID No. Cat.5 150**

**Graphic Arts**

**Healy, Wayne;** *La Virgen del Mandado*; 1995; monoprint; 32" x 41"

Comments: A child tugs on the Virgen's mantle as she holds bags at a bus stop. A sign behind them reads "Grand Centra[l] Marke[t]". The child's shirt reads, "Jesus Salva". From the Virgen de Guadalupe project.

**ID No. Cat.5 151**

**Graphic Arts**

**Hebert, Patrick "Pato";** *Sin Título*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of an eye on a butterfly wing. From the AIDS project.

**ID No. Cat.5 152**

**Graphic Arts**

**Hernandez, Dora;** *Just for Fun*; 1997; monosilkscreen; 22" x 16"

Comments: Image is of tableware in a sideboard. The background is yellow. From the Arizona project.

**ID No. Cat.5 153**

**Graphic Arts**

**Herrera, Ernie;** *La Causa*; 1998; woodcut and watercolors;

Comments: Print depicts Cesar Chávez on a farmland with grapes and a UFW flag in the background. Text in the upper left corner reads "La Causa". From the "Big 25" monoprint workshop.

**ID No. Cat.5 154**

**Graphic Arts**

**Herrera, Ernie;** *Sister's Dream*; ca. 2000-2001; woodcut;

Comments: The face of Sister Karen Boccacero in front of the Self-Help Graphics & Art building.

**ID No. Cat.5 155**

**Graphic Arts**

**Herrera, Ernie;** *The Wave*; n.d.; plate monoprint; 16" x 22"

Comments: Image is of an ocean wave. Colors are red, orange, and violet.

**ID No. Cat.5 156**

**Graphic Arts**

**Huerta, Salomon;** *Brando*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of the face of Marlon Brando. Text within the image area reads, "Viva Zapata Brando". From "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 157**

**Graphic Arts**

**Huerta, Salomon;** *Chicana Boy*; 1998; monoprint; 22" x 16"

Comments: Image is of an androgynous person with a pink top hat, purple jacket, and a ruffled pink

collar on a dark green background. From "El Big 25" monoprint project.

**ID No. Cat.5 158**

**Graphic Arts**

**Huerta, Salomon;** *Diego*; 1998; monoprint; 16" x 22"

Comments: Image is of the face of muralist Diego Rivera. From the "Héroes" series.

**ID No. Cat.5 159**

**Graphic Arts**

**Huerta, Salomon;** *Frida*; 1998; monoprint; 16" x 22"

Comments: Image is of the face of painter Frida Kahlo. From the "Héroes" suite.

**ID No. Cat.5 160**

**Graphic Arts**

**Huerta, Salomon;** *El Indio*; ca. 2000; monosilkscreen;

Comments: Image is of a man's face. He wears a mustache and a sombrero and the background is blue. From the "Héroes" series.

**ID No. Cat.5 161**

**Graphic Arts**

**Huerta, Salomon;** *M-M*; n.d.; monosilkscreen; 22" x 16"

Comments: Image is of a Mexican wrestler wearing a mask that doesn't cover his mustache. Text in script on his chin reads, "Mil Máscaras". From the "Héroes" suite.

**ID No. Cat.5 162**

**Graphic Arts**

**Huerta, Salomon;** *La Novela*; 2001; monosilkscreen; 23" x 29"

Comments: Image is of two stylized telenovela actors, one man and one woman, in a passionate embrace. The background is red with yellow streaks. From the AIDS project.

**ID No. Cat.5 163**

**Graphic Arts**

**Huerta, Salomon;** *Orozco*; 1998; monoprint; 16" x 22"

Comments: Image is of the face of muralist José Clemente Orozco. From the "Héroes" suite.

**ID No. Cat.5 164**

**Graphic Arts**

**Huerta, Salomon;** *Pancho Villa*; 2000; monosilkscreen;

Comments: Image is of the face of Pancho Villa. The background is blue.

**ID No. Cat.5 165**

**Graphic Arts**

**Huerta, Salomon;** *Siqueiros (I)*; 1998; monosilkscreen; 16" x 22"

Comments: Image is of the face of muralist David Alfaro Siqueiros. From the "Héroes" suite.

**ID No. Cat.5 166**

**Graphic Arts**

**Huerta, Salomon;** *Tin Tan*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of the actor Germán Valdés (Tin-Tán) with a gun to his head and a cigarette in his mouth. Text beneath his face reads, "TIN TAN". From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 167**

**Graphic Arts**

**Huerta, Salomon;** *Untitled*; 2000; monosilkscreen;

Comments: Image is of the head and chest of a man with red skin. He has his eyes closed and his arms are cropped. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 168**

**Graphic Arts**

**Huerta, Salomon;** *Untitled (Che)*; 1998; monoprint; 16" x 22"

Comments: Image is of Che Guevara's face on a red, white, and green gradated background. From the "Héroes" suite.

**ID No. Cat.5 169**

**Graphic Arts**

**Huerta, Salomon;** *Untitled (Frida)*; 1998; monoprint; 16" x 22"

Comments: Image is of the face of painter Frida Kahlo. She wears yellow flowers in her hair. From the "Héroes" suite of prints.

**ID No. Cat.5 170**

**Graphic Arts**

**Huerta, Salomon;** *Untitled (Zapata)*; 1998; monoprint; 16" x 22"

Comments: Image is of Emiliano Zapata's face on a red, white, and green gradated background. Text beneath the image reads, "¡Raza!" From the "Héroes" suite of prints.

**ID No. Cat.5 171**

**Graphic Arts**

**Iñiguez, Virgi;** *The Border Crossed Us*; 1995; monoprint; 16" x 21"

Comments: Three overlapping female figures split into two sides, with half American and Mexican flags on each side. Created for the La Raza Festival.

**ID No. Cat.5 172**

**Graphic Arts**

**Iñiguez, Virgi;** *From the Beginning We Have Been Here I*; 1995; monoprint; 16 1/2" x 21 1/2"

Comments: Cornstalks, handprints, and figures resembling indigenous petroglyphs. Repeated text forming a border around the image area reads, "From The Beginning We Have Been Here, We Didn't Cross The Border, The Border Crossed Us!" Created for the La Raza Festival.

**ID No. Cat.5 173**

**Graphic Arts**

**Iñiguez, Virgi;** *From the Beginning We Have Been Here III*; 1995; monoprint; 16 1/2" x 21 1/2"

Comments: Images of botanical plants, hands, and the moon. From the La Raza Festival.

**ID No. Cat.5 174**

**Graphic Arts**

**Iñiguez, Virgi;** *We Didn't Cross the Border I*; 1995; monoprint; 16" x 21"

Comments: The featureless figure of a woman split in the middle. Her left side is the Mexican flag, her right the U.S. flag. The left side of the background is night, the right, day.

**ID No. Cat.5 175**

**Graphic Arts**

**Ituarte, Luis;** *Metamorfosis de Quetzalcoatl*; ca. 1997-1998; monosilkscreen; 8' 5 1/2" x 12' 2"

Comments: Work is composed of twenty silkscreened prints and depicts abstract shapes on a blue background.

**ID No. Cat.5 176**

**Graphic Arts**

**Kemp, Randy;** *Untitled*; 1997; monosilkscreen;

Comments: Image is of the face of a Native American man. From the Arizona project.

**ID No. Cat.5 177**

**Graphic Arts**

**Kim, Sojin;** *Chung King Road*; 1997; etching;

Comments: A view along Chung King Road of small Asian American shops.

**ID No. Cat.5 178**

**Graphic Arts**

**Kim, Sojin;** *Gin Ling Way*; 1998; color woodblock;

Comments: Woodblock print depicts an Asian American business. Signs read, "Chinese Wearing Apparel Dress Kimonos", "Chen Yuen Co.", and "Art Goods & Jewelry 469". From the 25-year anniversary project.

**ID No. Cat.5 179**

**Graphic Arts**

**Kim, Sojin;** *Lings, 974 Chung King Rd.*; 1999; color woodcut;

Comments: Print depicts an Asian-American market.

**ID No. Cat.5 180**

**Graphic Arts**

**Kim, Sojin;** *Mei Ling Way*; 1998; woodcut and watercolors;

Comments: Street scene in an Asian-American neighborhood.

**ID No. Cat.5 181**

**Graphic Arts**

**Kimura, Karen;** *One in Each Hand V*; 1996; monosilkscreen; 20" x 26"

Comments: Print is in two halves. The left side is dark orange and features a yellow hand holding an indistinguishable object. The right side is yellow and features a brown hand holding the same object. From the New Identity project.

**ID No. Cat.5 182**

**Graphic Arts**

**Lacámara, Laura;** *El Baile con la Muerte*; 1996; monosilkscreen; 22" x 16"

Comments: A woman in a green dress dances with a skeleton on a moonlit night.

**ID No. Cat.5 183**

**Graphic Arts**

**Lacámara, Laura;** *Nacimiento de mi Corazón*; 2000; monosilkscreen;

Comments: A blue child with a red heart on its chest seems to emerge from a squatting woman with red skin. The child stands above a blue and red spiral. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 184**

**Graphic Arts**

**Lacámara, Laura;** *La Salsa*; 1996; woodblock; 22" x 15"

Comments: Image is of two dancers. Colors are orange and green. From the Arizona project.

**ID No. Cat.5 185**

**Graphic Arts**

**Lazalde, Pat;** *Juan Diego mi Corazon*; 1995; monoprint; 20" x 26"

Comments: Image is of a kneeling Juan Diego with his head bowed. From the Virgen de Guadalupe project.

**ID No. Cat.5 186**

## **Graphic Arts**

**Ledesma, Andy;** *Day of the Dead*; 1996; silkscreen; 30" x 21"

Comments: Print depicts many calaveras dancing and playing music. One prays at an altar de muerto. Text reads, "Self-Help Graphics Dia De Los Muertos - 1996 Flores De Esperanza Day Of The Dead".

**ID No. Cat.5 187**

**Graphic Arts**

**Lee, Hyun Jin;** *Racial Harmonization*; 1996; monosilkscreen; 20" x 26"

Comments: Abstract print features two hands among unidentifiable objects. From the New Identity project.

**ID No. Cat.5 188**

**Graphic Arts**

**Limón, Leo;** *Barrio Mobile Art Studio*; 1998; monoprint; 16" x 22"

Comments: Two images depicted on successive frames of a length of film are hands and art utensils pointing to a heart and the national symbol of Mexico. At the bottom of the film there are wheels. From the "El Big 25" monoprint project.

**ID No. Cat.5 189**

**Graphic Arts**

**Limón, Leo;** *Destiny (Destino)*; 1998; monosilkscreen;

Comments: Against a backdrop of flags, a family joins others on the other side of a barbed wire border. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 190**

**Graphic Arts**

**Limón, Leo;** *Fertile Corazones (Fertile Hearts)*; 1998; monosilkscreen;

Comments: A length of barbed wire crosses the image area vertically. Hooked on the barbs are bleeding green hearts. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 191**

**Graphic Arts**

**Limón, Leo;** *Lunas Appearance*; 1996; monosilkscreen; 16" x 22"

Comments: Image is a woman wearing a corn headdress. She holds a war shield in one hand and pencils in the other. In the background are two houses containing "Aztec indigenous symbols...(Flint and Tectli)."

**ID No. Cat.5 192**

**Graphic Arts**

**Limón, Leo;** *Musica del Corazon (Music of the Heart)*; 1998; monosilkscreen;

Comments: Print depicts three musicians: a guitarist, a trumpet player, and a clarinet player. Dancers and city buildings are in the background. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 193**

**Graphic Arts**

**Lohrer, Betsy;** *Prayer*; 1996; monosilkscreen; 20" x 26"

Comments: Image is of two yellow stylized hands folded in prayer. The background is sea green. From the "New Identity" project.

**ID No. Cat.5 194**

**Graphic Arts**

**Lopez Martinez, Aydee;** *Abuelita Fights for Her Son (Abuelita Lucha Por Su Hijo)*; 1998; monosilkscreen;  
Comments: A female revolutionary wearing a bandolero and a blue rebozo holds a rifle and looks down at a child. Colors used: Blue, White, and Yellow (background). From the "Taller: Tierra, Libertad, Y Independencia" project.

**ID No. Cat.5 195**

**Graphic Arts**

**Lopez Martinez, Aydee;** *La Dulce Imagen de Independencia (The Sweet Image of Independence)*; 1998; monosilkscreen;  
Comments: Image is of a brown hand holding an image of la Virgen de Guadalupe. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 196**

**Graphic Arts**

**Lopez Martinez, Aydee;** *Feeling the City*; 2000; monosilkscreen;  
Comments: A woman's face hovers above a cityscape with tall buildings. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 197**

**Graphic Arts**

**Lopez Martinez, Aydee;** *El Grito Se Oye en las Calles Aun (You Can Still Hear the Cry Out in the Streets)*; 1998; monosilkscreen;  
Comments: Print depicts three people walking in front of a large image of Miguel Hidalgo y Costilla holding a knife in front of a Mexican flag. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 198**

**Graphic Arts**

**Loya, Carlos;** *Las Dos Damas I*; 1995; monoprint; 16" x 20"  
Comments: Image is of La Virgen de Guadalupe in the sky above a desert highway. A nopal on the side of the road resembles the Statue of Liberty. Nopal leaves form a border for the upper part of the print. From the La Raza Festival.

**ID No. Cat.5 199**

**Graphic Arts**

**Loya, Carlos;** *Las Dos Damas II*; 1995; monoprint; 16" x 20"  
Comments: Image is of La Virgen de Guadalupe in the sky above a desert highway. A nopal on the side of the road resembles the Statue of Liberty. Nopal leaves form a border for the upper part of the print. In this version of the print, La Virgen's skin is darker than in "Las Dos Damas" I. From the "La Raza Festival".

**ID No. Cat.5 200**

**Graphic Arts**

**Loya, Carlos;** *Las Dos Damas III*; 1995; monoprint; 16" x 20"  
Comments: Black-and-white print is of La Virgen de Guadalupe in the sky above a desert highway. A nopal on the side of the road resembles the Statue of Liberty. Nopal leaves form a border for the upper part of the print. From the "La Raza Festival".

**ID No. Cat.5 201**

**Graphic Arts**

**Loya, Carlos;** *Las Dos Damas IV*; 1995; monoprint; 16" x 20"  
Comments: Black-and-white print is of La Virgen de Guadalupe in the sky above a desert highway. A nopal on the side of the road resembles the Statue of Liberty. Nopal leaves form a border for the upper part of the print. From the "La Raza Festival".

**ID No. Cat.5 202**



## **Graphic Arts**

**Loya, Carlos;** *Las Dos Damas V*; 1995; monoprint; 16" x 20"

Comments: Black-and-white print is of La Virgen de Guadalupe in the sky above a desert highway. A nopal on the side of the road resembles the Statue of Liberty. Nopal leaves form a border for the upper part of the print. From the "La Raza Festival".

**ID No. Cat.5 203**

**Graphic Arts**

**Loya, Carlos;** *Las Dos Damas VI*; 1995; monoprint; 16" x 20"

Comments: Black-and-white print is of La Virgen de Guadalupe in the sky above a desert highway. A nopal on the side of the road resembles the Statue of Liberty. Nopal leaves form a border for the upper part of the print. From the "La Raza Festival".

**ID No. Cat.5 204**

**Graphic Arts**

**M., Rosa;** *Chicana Rites of Passage*; 1995; etching;

Comments: A spiraling indigenous design surrounds an image of Frida Kahlo, a girl with books entitled "History of the Xicanos" and "Aztlán", a woman and child, and a girl with a book entitled "Feminist Studies". Other images include a cross atop a sacred heart, the sun, la Virgen de Guadalupe, an American flag, three running silhouettes, and Pete Wilson in a dunce cap holding signs reading, "No Education For Mexicans" and "No Human Rights for Wetbacks". From the "La Raza Festival".

**ID No. Cat.5 205**

**Graphic Arts**

**Marichal, Poli;** *Este Dato No Está en las Estadísticas Oficiales*; 2001; monosilkscreen; 23" x 29"

slide photo: Marissa Rangel;

Comments: Image is of a red angel whose wings become arms. Text above the image reads, "Todos somos ángeles caídos". From the AIDS project.

**ID No. Cat.5 206**

**Graphic Arts**

**Marichal, Poli;** *Muerte Dolorosa*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of personified Death carrying a dying young man. The background is black, red, orange, and yellow.

**ID No. Cat.5 207**

**Graphic Arts**

**Marichal, Poli;** *...Porqué Soy Como el Arbol Talada Que Retoño*; 2000; monosilkscreen;

Comments: Image is of an anthropomorphic green tree that grows from a purple cityscape with a red sky. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 208**

**Graphic Arts**

**Marquez, Daniel;** *Angelito*; 1995; monoprint; 20" x 26 1/2"

Comments: Print depicts the cherub under the moon upon which the Virgin stands. The background is red. From the Virgen de Guadalupe project.

**ID No. Cat.5 209**

**Graphic Arts**

**Marquez, Daniel;** *En la Madre Patria (In the Motherland)*; 1998; monosilkscreen;

Comments: Image is of a recumbent woman with her hands on her face. A Mexican flag is visible behind her. The remainder of the background is black. From the "Taller: Tierra, Libertad y

Independencia" project.

**ID No. Cat.5 210**

**Graphic Arts**

**Marquez, Daniel;** *Nuestra Señora de Guadalupe*; 1995; monoprint; 20" x 26"

Comments: La Virgen de Guadalupe, seen from the hands up, posed in a traditional manner and wearing a crown. The background is red. From the Virgen de Guadalupe project.

**ID No. Cat.5 211**

**Graphic Arts**

**Marquez, Daniel;** *Sendero de Gloria*; 1998; monosilkscreen;

Comments: Image is of a Native American reaching his hand out as he crawls away from the viewer. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 212**

**Graphic Arts**

**Marquez, Daniel;** *Te Veo Siqueiros*; ca. 1997-1998; monosilkscreen; 5' 7" x 9' 5 3/4"

Comments: Work is composed of twenty silkscreen panels and depicts an eye. A pencil curves in toward the pupil, from whence emerge two arms, one of which is bloody. The other holds a paintbrush.

**ID No. Cat.5 213**

**Graphic Arts**

**Marquez, Daniel;** *Travesías - El Reptil*; 1994; monosilkscreen; 16" x 22"

Comments: Image is of a green-skinned man creeping under a barbed wire fence.

**ID No. Cat.5 214**

**Graphic Arts**

**Marquez, Daniel;** *Travesías - La Cerca de Picos*; 1994; monosilkscreen; 22" x 16"

Comments: A man climbing a barbed wire fence makes up the negative space of a black-purple-red gradation.

**ID No. Cat.5 215**

**Graphic Arts**

**Marquez, Daniel;** *Travesías - Río Bravo*; 1994; monosilkscreen;

Comments: Image is of a man wading across the Río Bravo (Rio Grande), the river separating Texas from Chihuahua.

**ID No. Cat.5 216**

**Graphic Arts**

**Marquez, Daniel;** *Villa*; 1998; monosilkscreen;

Comments: Image is of the Mexican revolutionary Pancho Villa. From the "Taller: Tierra, Libertad, e Independencia".

**ID No. Cat.5 217**

**Graphic Arts**

**Marquez, Daniel;** *Welcome to L.A.*; 2000; monosilkscreen;

Comments: Image is of a celestial human figure traced in constellations holding a city. Its head is radiant. Palm trees make up the lower third of the image. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 218**

**Graphic Arts**

**Martínez, Isabel;** *A Mi Hermano*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of the face of a young girl framed by an oval. Beneath her portrait are flowers and candles. The print was made for the artist's brother.

**ID No. Cat.5 219**

**Graphic Arts**

**Martínez, Isabel;** *Diferentes Culturas, Diferentes Dioses*; 1995; monoprint; 32" x 41"

Comments: An image of la Virgen de Guadalupe is contained within a diamond-shaped frame.

Beneath it and to the right is a sideways face with a band across the forehead. Beneath la Virgen is a sideways indigenous face. From the Virgen the Guadalupe project.

**ID No. Cat.5 220**

**Graphic Arts**

**Martínez, Isabel;** *Es Este El Mundo Que Me Dejas*; 2000; monosilkscreen;

Comments: Image is of a child's face with blue and orange skin. It wears a yellow hat and jacket. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 221**

**Graphic Arts**

**Martínez, Isabel;** *Looking for a New Home*; 1995; monosilkscreen;

Comments: Multicolored image of three faces and a mask. From the "La Raza Festival".

**ID No. Cat.5 222**

**Graphic Arts**

**Martínez, Isabel;** *No Strings Attached*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of a female marionette in a sun hat and a summer dress. There are strings connected to all her limbs. From "Los Perspectivos de Hollywood".

**ID No. Cat.5 223**

**Graphic Arts**

**Martínez, Isabel;** *Our Goddess (Nuestra Diosa) (Four Panels)*; 1998; monosilkscreen;

4 slides.

Comments: First panel is of the goddess' head. Second panel is of a calavera beneath the goddess' folded hands. Third panel depicts the goddess' dress above her feet. Fourth panel depicts the goddess' luminous feet. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 224(1-4)**

**Graphic Arts**

**Martínez, Isabel;** *The Spiritual World*; ca. 1997-1998; monosilkscreen; 8' 6" x 12' 2"

Comments: Work is composed of twenty silkscreen panels and depicts a woman with arms outreached on either side of a fire. Other images include anthropomorphic animals and a tree.

**ID No. Cat.5 225**

**Graphic Arts**

**Martínez, Isabel;** *La Virgen de la Esperanza (The Virgen of Hope)*; 1998; monosilkscreen;

Comments: Print depicts the Virgen de Guadalupe holding a lit candle. Her manta is pink, rather than green, and the background is red. From the "Taller: Tierra, Libertad y Independencia" project.

**ID No. Cat.5 226**

**Graphic Arts**

**Martínez, Julio;** *Carlos Gonzalez Castro*; 1998; monoprint; 16" x 22"

Comments: Image is of a boy's face. Text in the upper left corner reads, "Think Differently". From the "El Big 25" monoprint project.

**ID No. Cat.5 227**

**Graphic Arts**

**Martinez, Julio;** *Untitled*; 2000; monosilkscreen;

Comments: Image is a blue woman's face with white designs. Her hair is pink and the background is light pink with brown and white circles. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 228**

**Graphic Arts**

**Martinez, Julio;** *Viaje Sin Fronteras*; 1995; etching;

Comments: A man and a woman with elongated necks stand before a railroad track with a locomotive on it. From the "La Raza Festival".

**ID No. Cat.5 229**

**Graphic Arts**

**Martinez, Pablo;** *Untitled*; September 28, 2001; monosilkscreen; 22" x 16"

Comments: The Orpheum Theater. Sign reads, "Gratis Caliente". From "Los Perspectivos de Hollywood".

**ID No. Cat.5 230**

**Graphic Arts**

**Martinez, Pablo;** *Watching Over You*; ca. 1997-1998; monosilkscreen; 9' x 6'

slide photo: Ann Murdy;

Comments: An image of Siqueiros, in a style reminiscent of analytical cubism.

**ID No. Cat.5 231**

**Graphic Arts**

**Martinez, Paul;** *Ciros*; 1998; monoprint; 16" x 22"

Comments: Image is of a shop exterior. From the "El Big 25" monoprint workshop.

**ID No. Cat.5 232**

**Graphic Arts**

**Montelongo, John;** *Esperanza*; n.d.; woodcut;

Comments: A young woman draped in a blanket resting her head on her knee.

**ID No. Cat.5 233**

**Graphic Arts**

**Montelongo, John;** *El Gran Dos Cinco*; 1998; monoprint; 16" x 22"

Comments: Image is of an angel holding the number twenty-five. From the "El Big 25" monoprint project.

**ID No. Cat.5 234**

**Graphic Arts**

**Montelongo, John;** *Maria Resting*; 1997; monosilkscreen; 16" x 22"

Comments: A woman on her hands and knees rests. She is partially covered by a blanket.

**ID No. Cat.5 235**

**Graphic Arts**

**Montelongo, John;** *Para Karen*; 1998; woodcut and watercolors; 29 3/8" x 22 1/4"

Comments: Image is of La Virgen de Guadalupe.

**ID No. Cat.5 236**

**Graphic Arts**

**Montelongo, John;** *The Rescue (El Rescate)*; 1998; monosilkscreen;

Comments: Image is an indigenous version of the descent from the cross. All four figures removing the Christ are nude. The background is red, white, and green. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 237**  
**Graphic Arts**

**Montelongo, John;** *Total Liberation (Liberacion Total)*; 1998; monosilkscreen;  
Comments: Image is of a nude person surrounded by green, red, white, and yellow color fields.  
From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 238**  
**Graphic Arts**

**Montelongo, John;** *La Virgen de Guadalupe*; 1995; monoprint; 20" x 26 1/2"  
Comments: Print depicts the crowned Lady of Guadalupe with a yellow halo. Two angels fly in the background, which is a gradation from blue to white to blue. From the *Virgen de Guadalupe* project.

**ID No. Cat.5 239**  
**Graphic Arts**

**Moreno, Martín;** *Your Love Is Killing Me*; 1997; monosilkscreen; 22" x 16"  
Comments: A winged sacred heart bleeds as it flies. The background is a gradation from white to blue to red. From the *Arizona* project.

**ID No. Cat.5 240**  
**Graphic Arts**

**Munguia, Julio;** *La Identidad de los Recuerdos*; 1996; monosilkscreen; 20" x 26"  
Comments: This print depicts two people as if they were photographs. The image on the left is of a man, framed. The image on the right is a woman who is only partially visible; only the upper left half is present. In lieu of the other half is a pink ellipse containing a double-sided arrow. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 241**  
**Graphic Arts**

**Murdy, Ann;** *Calavera Virgen de Guadalupe*; 1994; monoprint/mixed media;  
Comments: Image is of la Virgen de Guadalupe as a calavera.

**ID No. Cat.5 242**  
**Graphic Arts**

**Novelo, Efrain;** *Border Lights*; 1995; monosilkscreen; 18" x 24"  
Comments: Row of human figures in red, white, and blue aligned in the center opening of a fence. They are surrounded by yellow lights. From the "La Raza Festival".

**ID No. Cat.5 243**  
**Graphic Arts**

**Novelo, Efrain;** *Border Lights Divided By Lights*; 1995; monoprint; 12" x 16"  
Comments: Row of human figures aligned in the center between a fence, with a red and blue sun on each side. From the "La Raza Festival".

**ID No. Cat.5 244**  
**Graphic Arts**

**Novelo, Efrain;** *Border Lights - Flag Reflection*; 1995; monosilkscreen;  
Comments: Row of abstract figures aligned in the center opening of a fence. There is an image of a U.S. flag on the chest of the first person in line. Ahead of them two suns are on the horizon. From the "La Raza Festival".

**ID No. Cat.5 245**  
**Graphic Arts**

**Novelo, Efrain;** *Faced Suns*; 1995; monosilkscreen; 18" x 24"

Comments: Image is of two faces placed in the center, in opposite directions. Each gazes at a radiating sun in the corner. From the "La Raza Festival".

**ID No. Cat.5 246**

**Graphic Arts**

**Novelo, Efrain;** *Give Me Your Poor-- Give me Your Weak...*; 1995; monosilkscreen; 19" x 22"

Comments: Image is of a Mexican and American flag split diagonally by a barbed wire. A Statue of Liberty is shown on the U.S. side with a crowd of people watching on the Mexican side divided by a fence. From the "La Raza Festival".

**ID No. Cat.5 247**

**Graphic Arts**

**Novelo, Efrain;** *Ribbon of Life*; 2001; monosilkscreen; 22" x 16"

Comments: Two hands hold a ribbon that surrounds the globe. The background is formed by the colors of the rainbow. Created as part of the AIDS project.

**ID No. Cat.5 248**

**Graphic Arts**

**O'Hagan, Linda;** *El Pitero*; 1998; plate monoprnt;

Comments: Image is of a Mexican man holding a trumpet.

**ID No. Cat.5 249**

**Graphic Arts**

**O'Hagan, Linda;** *Trucos del Matrero*; 1998; plate monoprnt; 16" x 22"

Comments: Image is of two horses, one of which has a rider, in a show ring.

**ID No. Cat.5 250**

**Graphic Arts**

**Ochoa, Jaime;** *Me Pico (He Bit Me)*; 1998; monosilkscreen;

Comments: Image is of a rooster in front of a U.S. flag. Barbed wire appears on the white stripes. From the "Taller: Tierra, Libertad e Independencia" project.

**ID No. Cat.5 251**

**Graphic Arts**

**Ochoa, Jaime;** *Paz (Peace)*; 1998; monosilkscreen;

Comments: Two hands hold a stylized rose beneath the words "Paz". The background is red. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 252**

**Graphic Arts**

**Ochoa, Jaime;** *Xipe-Totec Warrior with Flesh of Victim*; 1998; monoprnt; 16" x 22"

Comments: Image is of a man with yellow arms. From the "El Big 25" monoprnt project.

**ID No. Cat.5 253**

**Graphic Arts**

**Organista, Eddika;** *El Nacimiento*; 1998; woodcut and watercolors;

Comments: Print depicts a woman surrounded by rays of the sun growing from the root of a plant. A border frames the entire image.

**ID No. Cat.5 254**

**Graphic Arts**

**Ortega, Jerry;** *Armas al Frente*; 1998; monoprnt; 16" x 22"

Comments: Image is of a zapatista holding a rifle in front of his or her face. From the "El Big 25"

monoprint project.  
**ID No. Cat.5 255**  
**Graphic Arts**

**Ortega, Jerry;** *Guerrilleras*; 1997; monosilkscreen; 16" x 22"  
Comments: Image is of four women with bandannas covering their faces holding rifles.  
**ID No. Cat.5 256**  
**Graphic Arts**

**Ortega, Jerry;** *Poetas de la Revolucion (Poets of the Revolution)*; 1998; monosilkscreen;  
Comments: Image is of the Flores-Magón brothers. Text in the lower right corner reads, "Think Different". From the "Taller: Tierra, Libertad, Y Independencia" project.  
**ID No. Cat.5 257**  
**Graphic Arts**

**Ortega, Jerry;** *Por Un Mundo Donde Cabrán Muchos Mundos*; 1998; monosilkscreen;  
Comments: Image is of a saluting Zapatista. From the "Taller: Tierra, Libertad, y Independencia" project.  
**ID No. Cat.5 258**  
**Graphic Arts**

**Ortega, Jerry;** *El Sup*; 1997; monosilkscreen; 22" x 16"  
Comments: Image is of Subcomandante Marcos sitting on a log smoking a pipe.  
**ID No. Cat.5 259**  
**Graphic Arts**

**Ortega, Jerry;** *Untitled*; 2000; monosilkscreen;  
Comments: Image is a rendition of the Aztec god Mictlantecuhli. From the "Y Tú Qué Más" special project.  
**ID No. Cat.5 260**  
**Graphic Arts**

**Ortega, Jerry;** *...Y De La Tierra Crece El Maiz*; 1997; monosilkscreen; 16" x 22"  
Comments: A woman with a kerchief covering the lower half of her face holds four ears of corn out to the viewer. Background is a gradation from red to white to green.  
**ID No. Cat.5 261**  
**Graphic Arts**

**Ortega, Jerry and Jaime Ochoa;** *1,111... La Marcha de El E.Z.L.N. Hacia Mexico*; ca. 1997-1998; monosilkscreen; 5' 9" x 9' 8 1/2"  
Comments: Work is composed of twenty silkscreen prints and depicts the Zapatista march to the D.F.  
**ID No. Cat.5 262**  
**Graphic Arts**

**Ortega, Tony;** *Untitled*; 1998; monoprint; 16" x 22"  
Comments: Print is split into two halves. The left half depicts a red Olmec head on a green and purple background. The right half depicts two vaqueros chasing a blue horse on a blue and yellow background. From the "El Big 25" monoprint project.  
**ID No. Cat.5 263**  
**Graphic Arts**

**Perez, David;** *Knife*; 1997; monosilkscreen; 22" x 16"  
Comments: Image is of a knife resembling a fountain pen. The background is yellow. From the

Arizona project.  
**ID No. Cat.5 264**  
**Graphic Arts**

**Perez, Elizabeth;** *Las Mascaras I*; 1995; plate monoprint; 16" x 22"

Comments: Image is split by a river that runs diagonally. There are blue masks with long noses on either side of the river. The background of the left side is urban and dark, while the background of the right side is a brightly-colored desert.

**ID No. Cat.5 265**  
**Graphic Arts**

**Perez, Eva Cristina;** *Atada A Ti (Fasten To You)*; 1998; monosilkscreen;

Comments: Image is of two hearts in boxes that share a common artery. The background is blue. From the "Taller: Tierra, Libertad y Independencia" project.

**ID No. Cat.5 266**  
**Graphic Arts**

**Perez, Eva Cristina;** *Creo en Ti Patria (I Believe in You Homeland)*; 1998; monosilkscreen;

Comments: Image is of a medieval close helmet and sword in a cube and the Mexican national symbol. The background is orange. From the "Taller: Tierra, Libertad e Independencia" project.

**ID No. Cat.5 267**  
**Graphic Arts**

**Perez, Eva Cristina;** *El Encierro de Cortez (The Enclosure of Cortez)*; 1998; monosilkscreen;

Comments: Image is of a boy on a yellow background. To the right of the boy is the Mexican national seal. From the "Taller: Tierra, Libertad, Y Independencia" project.

**ID No. Cat.5 268**  
**Graphic Arts**

**Perez, Eva Cristina;** *Esperanza*; 1994; monosilkscreen;

Comments: Image is of a woman wearing a rebozo. Background is violet.

**ID No. Cat.5 269**  
**Graphic Arts**

**Portillo, Eddie;** *Santana*; 1995; monosilkscreen; 22" x 16"

Comments: Image is of Carlos Santana wearing a bandanna looking upward.

**ID No. Cat.5 270**  
**Graphic Arts**

**Portillo, Eddie;** *Virgen with Hazel Eyes*; 1995; monoprint; 20" x 26 1/2"

Comments: Image is of a luminous Virgen de Guadalupe looking directly at the viewer. From the Virgen de Guadalupe project.

**ID No. Cat.5 271**  
**Graphic Arts**

**Portillo, Rose;** *Godzilla Lives*; 1996; monosilkscreen; 22" x 16"

Comments: A calavera with green scales down its back breathes smoke and fire.

**ID No. Cat.5 272**  
**Graphic Arts**

**Posadas, Refugio;** *...the Dead*; 1996; monosilkscreen; 16" x 22"

Comments: Text in script in upper left corner reads "the." Four hands spell out the word "Dead" in American Sign Language. A luminous oval in the center of the print apparently represents the threshold between life and death. A human figure approaches it alone and is accompanied on the



other side. In the lower left corner a hand holds a heart, a cross, and an anchor.

**ID No. Cat.5 273**

**Graphic Arts**

**Quiroz, Alfred;** *El Pepe*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of a man in a business suit wearing a calavera mask with the word "Pepe" on the brow. The background is yellow. From the Arizona project.

**ID No. Cat.5 274**

**Graphic Arts**

**Ramirez, Cristopher;** *Untitled*; 2001; monosilkscreen;

Comments: Print consists of three main images: At the top is the photosilkscreened face of an unidentified woman. In the lower right is the photosilkscreened image of a young charro. And in the lower right is a photosilkscreened image of a Lucha Libre wrestler. Text in the lower right corner of the image area reads, "Latino Hollywood. Latinos have contributed to the American film industry since its earliest days. During the silent and early talkie era, latinos were almost always stereotyped as tempestuous lovers, bandidos, or cantina girls. This program remembers many of the early Latino actors and actresses and examines some of the stereotypical roles they portrayed. Mexican American Studios and Research Center, University of Arizona, 1994. 31 min. Video/C4428..." From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 275**

**Graphic Arts**

**Ramirez, Jose;** *El Fin*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of a cinema screen with the words "El Fin". Three people are in the audience. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 276**

**Graphic Arts**

**Ramirez, Jose;** *Untitled*; 2001; monosilkscreen;

Comments: Image is of a calavera in bed. It has crosses instead of eye sockets. There is a red heart on the bedspread, and the bedposts are also crosses. From the AIDS project.

**ID No. Cat.5 277**

**Graphic Arts**

**Ramirez, Lois;** *Welcome*; 1996; monosilkscreen; 20" x 26"

Comments: In this print, letters are connected together to spell out the word "Bienvenue". The background consists of patches of pink, yellow, green, and red. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 278**

**Graphic Arts**

**Ramirez, Rose;** *La Troka*; 2000; monosilkscreen;

Comments: Image is of an orange pickup truck with eight people in the bed. The background is red and black. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 279**

**Graphic Arts**

**Ramos, Leda;** *Tigres Del Norte*; 1996; monosilkscreen; 20" x 26"

Comments: Image is of a girl with a frightened look on her face. She seems to be looking at something tall and blue with a semblance of a face. The background of the print is formed by brushstrokes and ink globs. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 280**

**Graphic Arts**

**Rangel, Chuy;** *The Big Two-Five*; 1998; monoprint; 16" x 22"

Comments: Print depicts the Self-Help Graphics emblem (a bird with a yin-yang symbol on its body) flying over a row of palm trees. Two other birds appear in the lower right corner.

**ID No. Cat.5 281**

**Graphic Arts**

**Rangel, Chuy;** *La Calavera Oaxaqueña (The Oaxaqueña Skull)*; 1998; monosilkscreen;

Comments: Image is of a skeleton in a sombrero in midair holding a machete. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 282**

**Graphic Arts**

**Rangel, Chuy;** *Carlos Almaraz, 1941-89*; 2001; monosilkscreen;

Comments: Image is of the artist Carlos Almaraz. From the AIDS project.

**ID No. Cat.5 283**

**Graphic Arts**

**Rangel, Chuy;** *La Carmen*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of an unidentified woman. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 284**

**Graphic Arts**

**Rangel, Chuy;** *Don Quijote*; 1998; monosilkscreen;

Comments: Silkscreen of a skeletal Don Quijote riding a horse is based on José Guadalupe Posada's *La Calavera de Don Quijote*. From the "Taller: Tierra, Libertad y Independencia" project.

**ID No. Cat.5 285**

**Graphic Arts**

**Rangel, Chuy;** *Dressed to Kill*; 1996; monosilkscreen; 22" x 16"

Comments: A calavera in a red zoot suit with a red background.

**ID No. Cat.5 286**

**Graphic Arts**

**Rangel, Chuy;** *Father Luis Olivares*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of AIDS victim Father Luis Olivares. From the AIDS project.

**ID No. Cat.5 287**

**Graphic Arts**

**Rangel, Chuy;** *L.A. Pop #4*; 1999; monosilkscreen; 22" x 26"

Comments: Image is of a statue of a baseball player in a Dodgers uniform. Text on the statue's base reads, "Los Angeles".

**ID No. Cat.5 288**

**Graphic Arts**

**Rangel, Chuy;** *Nonunion Worker*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of a Chihuahua on a blue background. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 289**

**Graphic Arts**

**Rangel, Chuy;** *Señor Gonzalez*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of cartoon character Speedy Gonzalez. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 290**  
**Graphic Arts**

**Rangel, Chuy;** *Spanish Inquisition*; 2001; monosilkscreen; 22" x 16"

slide photo: Marissa Rangel;

Comments: Image is of two copulating figures (appears to be a male and a female) that appear to be indigenous statues. The one on top is brown and the one on the bottom is pink. The background to the upper portion is pink, while the background of the lower portion is dark blue. From the AIDS project.

**ID No. Cat.5 291**  
**Graphic Arts**

**Rangel, Chuy;** *Trinidad*; 1995; monoprint; 20" x 26 1/2"

Comments: Two skeletons in sombreros hold a framed image of la Virgen de Guadalupe. Beneath them are eleven red roses. The background is black with calaveras and designs. From the Virgen de Guadalupe project.

**ID No. Cat.5 292**  
**Graphic Arts**

**Rangel, Chuy;** *Untitled (2 Eagles Fighting)*; 1998; monosilkscreen;

Comments: Image is of a Mexican Eagle and a Bald Eagle locked in aerial combat. Behind the Mexican Eagle are the colors red, white, and green, and behind the Bald Eagle is the U.S. flag. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 293**  
**Graphic Arts**

**Rangel, Pete;** *Fever*; 1998; woodcut and watercolors;

Comments: Two monsters in a bedroom where an ill person suffers. His or her face has drops on it, as if of sweat. From the 25th anniversary project.

**ID No. Cat.5 294**  
**Graphic Arts**

**Rangel, Pete;** *March for Liberty (Marcha por Libertad)*; 1998; monosilkscreen;

Comments: Print depicts a demonstration march in which participants hold signs, including one with an image of a clenched fist. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 295**  
**Graphic Arts**

**Rangel, Pete;** *Solitude*; n.d.; color woodcut;

Comments: Woodcut print depicts a person huddled in a corner with their face in their hands.

**ID No. Cat.5 296**  
**Graphic Arts**

**Rangel, Pete;** *You Can't Stop the Revolution (No Puedes Parar la Revolucion)*; 1998; monosilkscreen;

Comments: Stylized image of a man behind a podium with his fist in the air addressing a crowd of demonstrators with signs. Blue buildings form the skyline in the background. From the "Taller: Tierra, Libertad Y Independencia" project.

**ID No. Cat.5 297**  
**Graphic Arts**

**Raphael, Victor;** (title unknown); 1998; monosilkscreen; 22" x 16"

Comments: Print composed of two separate images, both of buildings, one above the other. The building in the upper portion bears the text "Wilshire Boulevard Temple". The other appears to be a church. Buildings are brown and the background is blue.

**ID No. Cat.5 298**  
**Graphic Arts**

**Raphael, Victor;** (title unknown); 1998; monosilkscreen; 22" x 16"

Comments: Print composed of two separate images, both of buildings, one above the other. The building in the upper portion bears the text "Wilshire Boulevard Temple". The other appears to be a church. Outline of buildings is black and the background of the entire print is a gradation from black to red to yellow.

**ID No. Cat.5 299**  
**Graphic Arts**

**Ray, Joe;** *Couch Nopal*; 1997; monosilkscreen; 16" x 22"

Comments: A man sitting with his arms spread across the top of a sofa has a nopal cactus instead of a head. The background is yellow. From the Arizona project.

**ID No. Cat.5 300**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Beso Transparente*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of two men kissing. Superimposed on the kiss is an equilateral cross, like that of the Red Cross. Within this cross, the image is clearer than outside of it. From the AIDS project.

**ID No. Cat.5 301**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Cantinflas*; 2002; monosilkscreen;

Comments: Image is of the face of Mario Moreno, Cantinflas. From the "Latin Golden Age" suite.

**ID No. Cat.5 302**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Cantinflas II*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of the actor Mario Moreno (Cantinflas). Written in script in the image area is "Cantinflas". The background is light green. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 303**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Dolores del Rio*; 2002; monosilkscreen;

Comments: Image is of the face of Dolores del Rio. The background is pink and yellow. From the "Latin Golden Age" suite of prints.

**ID No. Cat.5 304**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Informe o Inflamate*; 2001; monosilkscreen; 29" x 23"

Comments: Image is of a muscular young man. Text in script in the image area reads, "Informe o Inflamate". From the AIDS project.

**ID No. Cat.5 305**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Jorge Negrete*; 2002; monosilkscreen;

Comments: Image is of the face of Jorge Negrete. The background is green. From the "Latin Golden Age" suite.

**ID No. Cat.5 306**  
**Graphic Arts**

**Reyes, Miguel Angel;** *Liquido*; 1996; monosilkscreen; 20" x 26"

Comments: Image of a male's face with blue skin resembling water, with superimposed images of

fish and feathers in white. The background is red. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 307**

**Graphic Arts**

**Reyes, Miguel Angel;** *Lupe Velez*; 2002; monosilkscreen;

Comments: Image is of the face of Lupe Velez. The background is blue. From the "Latin Golden Age" suite.

**ID No. Cat.5 308**

**Graphic Arts**

**Reyes, Miguel Angel;** *Maria Felix*; 2002; monosilkscreen;

Comments: Image is of the face of María Félix. The background is blue. From the "Latin Golden Age" suite.

**ID No. Cat.5 309**

**Graphic Arts**

**Reyes, Miguel Angel;** *Maria Montez*; 2002; monosilkscreen;

Comments: Image is of the face of María Montez. The background is blue-green. From the Latin Golden Age suite.

**ID No. Cat.5 310**

**Graphic Arts**

**Reyes, Miguel Angel;** *Olmos I*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of Edward James Olmos as the Pachuco from Luis Valdez's Zoot Suit. The background is green. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 311**

**Graphic Arts**

**Reyes, Miguel Angel;** *Pedro Armendariz Jr.*; 2002; monosilkscreen;

Comments: Image is of the face of Pedro Armendáriz, Jr. The background is green. From the "Latin Golden Age" suite.

**ID No. Cat.5 312**

**Graphic Arts**

**Reyes, Miguel Angel;** *Pedro Infante*; 2002; monosilkscreen;

Comments: Image is of the face of Pedro Infante. From the "Latin Golden Age" suite.

**ID No. Cat.5 313**

**Graphic Arts**

**Reyes, Miguel Angel;** *Raquel II*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of Raquel Welch in a bathing suit. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 314**

**Graphic Arts**

**Reyes, Miguel Angel;** *Rita*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of the actress Rita Hayward holding what appears to be a whip. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 315**

**Graphic Arts**

**Reyes, Miguel Angel;** *Rita Hayward*; 2002; monosilkscreen;

Comments: Image is of the face of Rita Hayward. The background is green. From the "Latin

Golden Age Suite".  
**ID No. Cat.5 316**  
**Graphic Arts**

**Reynoso, Raymundo Tonatiuh;** *Los Angeles Unified*; 1996; monosilkscreen; 20" x 26"  
Comments: Cropped image of a schoolbus in the center, framed by a red border. From the "New Identity of Los Angeles" project.  
**ID No. Cat.5 317**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Chicano Less? IV*; 2001; monosilkscreen; 16" x 22"  
Comments: Image is of a multicolored 'director' holding a clapperboard. From the "Los Perspectivos de Hollywood" project.  
**ID No. Cat.5 318**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Cruces de Fuego*; 1996; monosilkscreen; 16" x 22"  
Comments: "Landscape of field of crosses with a fire burning in the distance."  
**ID No. Cat.5 319**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Independencia y Libertad (Series V)*; 1998; monosilkscreen;  
Comments: A boy rides on a man's shoulders on a red, white, and green background. From the "Taller: Tierra, Libertad, y Independencia" project.  
**ID No. Cat.5 320**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Independencia y Libertad (series I) (Independence and Liberty)*; 1998; monosilkscreen;  
Comments: Image is of a mother chasing a child who pursues a globe. The background is blue, red, white, and green. From the "Taller: Tierra, Libertad, y Independencia" project.  
**ID No. Cat.5 321**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Juan Diego*; 1995; monoprint; 20" x 26 "  
Comments: An image of la Virgen de Guadalupe appears on Juan Diego's chest. The background is blue. From the Virgen de Guadalupe project.  
**ID No. Cat.5 322**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Puente de Conveniencia*; 1995; etching;  
Comments: Image is of a large crowd of people standing on an American flag. To the left of them is the Virgin of Guadalupe and an open palm. To the right of the crowd is a pair of chained hands in front of skyscrapers. Beneath the flag, two hands grasp an eagle's claws. At the bottom of the print is a snake, also held by two hands. From the "La Raza Festival".  
**ID No. Cat.5 323**  
**Graphic Arts**

**Rios Martinez, Pedro;** *Virgen con Guitarra*; 1995; monoprint; 32" x 41"  
Comments: A person kneels as they hold a guitar bearing an image of la Virgen de Guadalupe. From the Virgen de Guadalupe project.  
**ID No. Cat.5 324**  
**Graphic Arts**

**Rodriguez, Artemio;** *Quiubole!*; 1995; etching;

Comments: Image is of two girls holding hands in a playground. The playground is inhabited by small animals, people, and plants. In the background are hills with trees and a few houses. A winged Zapata hovers between the two girls. His sombrero reads, "Libertad". From the "La Raza Festival".

**ID No. Cat.5 325**

**Graphic Arts**

**Rodriguez, Artemio;** *Untitled*; 1995; monoprint; 32" x 41"

Comments: La Virgen de Guadalupe wears an orange dress with red flowers and wings. She is surrounded by winged cherub heads, dog's heads, and small demons. From the Virgen de Guadalupe project.

**ID No. Cat.5 326**

**Graphic Arts**

**Rodriguez, Cece;** (title unknown); 1994; monoplate; 15" x 11"

Comments: Image is of an indigenous human figure above a dolmen with a curved lintel.

**ID No. Cat.5 327**

**Graphic Arts**

**Rodriguez, Israel;** *Apparition I*; 1996; woodblock; 30" x 45"

Comments: Black and white woodblock print of la Virgen de Guadalupe. On the left side of her manta are a weeping eye and a flower. On the right side of her manta are four anatomical hearts. There is another anatomical heart in the center of her chest, and below it, a skeletal hand. There is a white anatomical heart in the upper right corner of the print. The background is black. From the Virgen de Guadalupe project.

**ID No. Cat.5 328**

**Graphic Arts**

**Rodriguez, Israel;** *Apparition II*; 1996; woodblock; 30" x 45"

Comments: Black and white woodblock print of la Virgen de Guadalupe. The background is split into black (right) and white (left) halves. On the Virgen's chest is a winged rectangle containing skeletal hands folded in prayer position. Toward the bottom of her body two hands hold a heart. She is supported by two crescent moons. Hands and faces fill the background. From the Virgen de Guadalupe project.

**ID No. Cat.5 329**

**Graphic Arts**

**Rodriguez, Israel;** *Apparition III*; 1996; woodblock; 30" x 45"

Comments: On a disc before la Virgen de Guadalupe, with her arms up, is an anatomical heart with a cross in it. A black bird and a white bird hang in the opposite upper hand corners and connect, by what looks to be a string. Faces line the side of the "road" surrounding the disc with the heart. From the Virgen de Guadalupe project.

**ID No. Cat.5 330**

**Graphic Arts**

**Rodriguez, Israel;** *Noches En Una Frontera Abstracta*; 1995; woodblock;

Comments: Woodcut print depicts several abstract images. Among them are two people in front of a sun, animals, a woman with four arms, and a disembodied head. From the "La Raza Festival".

**ID No. Cat.5 331**

**Graphic Arts**

**Rodriguez, Israel;** *Los Postes*; 1998; monoprint; 16" x 22"

Comments: Image is a cityscape in silhouette in which telephone poles tower above buildings. The background is red and orange. From the "El Big 25" monoprint project.

**ID No. Cat.5 332**

## **Graphic Arts**

**Rodriguez, Israel;** *Sadness I*; 1996; monoprint; 16" x 22"

Comments: Three yellow faces behind five lit candles.

**ID No. Cat.5 333**

**Graphic Arts**

**Rodriguez, Israel;** *Anonimos*; 2001; monosilkscreen; 22" x 16"

Comments: Print consists of nine separate images divided into equally-sized squares. Four are faces, two of which have four eyes, and the other five are human figures in various poses. The background is dark green. From the AIDS project.

**ID No. Cat.5 334**

**Graphic Arts**

**Rodriguez, Israel;** *Diversidad*; 2001; monosilkscreen; 22" x 16"

Comments: Print area is divided in nine equal portions, each one containing an anatomical heart of a different color. From the AIDS project.

**ID No. Cat.5 335**

**Graphic Arts**

**Rodriguez, Israel;** *Quien Dirije*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of an empty director's chair. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 336**

**Graphic Arts**

**Rodriguez, Maria;** *Pieceworker*; 1995; etching;

Comments: Etching is of a woman working with a sewing machine. From the "La Raza Festival".

**ID No. Cat.5 337**

**Graphic Arts**

**Rodriguez, Maria;** *Today's Special Bargain*; 1995; etching;

Comments: Etching is of a girl in overalls or an apron, with both hands on her left hip. From the "La Raza Festival".

**ID No. Cat.5 338**

**Graphic Arts**

**Rodriguez, Maria;** *Untitled*; 1997; monosilkscreen; 22" x 16"

Comments: Image is of a girl riding a bicycle.

**ID No. Cat.5 339**

**Graphic Arts**

**Romero, Frank;** *Carro de Muerte*; n.d.; silkscreen;

Comments: Print depicts a skeleton holding a bow and arrow seated on top of a car. Text beneath the car reads, "Carro De Muerte."

**ID No. Cat.5 340**

**Graphic Arts**

**Romero, Frank;** *Spring Flowers*; n.d.; monotype;

Comments: Yellow flowers in a blue vase against a red background.

**ID No. Cat.5 341**

**Graphic Arts**

**Romero, Frank;** (title unknown); ca. 1999-2000; monosilkscreen; 16" x 22"



Comments: Image is of an automobile in blue, black, and red as seen from the side. Background is red.

**ID No. Cat.5 342**

**Graphic Arts**

**Romero, Frank;** *Untitled*; 1996; monosilkscreen; 22" x 16"

Comments: Image is of a skeleton with its arms up. Text on its forehead reads, "¡Paco!" The background is brown with rows of "red, yellow, and green zig-zag stripes."

**ID No. Cat.5 343**

**Graphic Arts**

**Romero, Frank;** *Untitled*; 2000; monosilkscreen;

Comments: Image is of a red car seen from the side. Its occupants are two people and a dog. The blue background is filled with white circles. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 344**

**Graphic Arts**

**Romero, Frank;** *Untitled*; 2001; monosilkscreen; 16" x 22"

Comments: Image is of a man and a woman kissing. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 345**

**Graphic Arts**

**Romero, Frank;** *Untitled*; n.d.; monosilkscreen; 29" x 23"

Comments: Image is of an abstracted face. Dominant color is red. From the AIDS project.

**ID No. Cat.5 346**

**Graphic Arts**

**Romero, Frank;** *Untitled (Car)*; 1998; monoprint; 16" x 22"

Comments: Image is of an orange and pink car as seen from the side on a blue background. From the "El Big 25" monoprint project.

**ID No. Cat.5 347**

**Graphic Arts**

**Sadowski, Marianna;** *Fiesta de San Miguel*; 1998; woodcut and watercolor; 14 3/4" x 18 1/2"

Comments: Woodblock print depicts a woman with a wire hat. Behind her flies an angel, likely the Archangel Michael.

**ID No. Cat.5 348**

**Graphic Arts**

**Saldamando, Shizu;** *El Bandito*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of a "stereotypical Mexican" in a sombrero and bandolero. Text above the image reads, "El Bandito". The background is red and full of flames. From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 349**

**Graphic Arts**

**Saldamando, Shizu;** *La Cha Cha*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of a seated Hispanic woman in a red dress. Text above her reads, "La Cha Cha". From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 350**

**Graphic Arts**

**Saldamando, Shizu;** *El Cholo*; 2001; monosilkscreen; 22" x 16"

Comments: Image is of a cholo in a bandanna and sunglasses. Text above him reads, "El Cholo". From the "Los Perspectivos de Hollywood" project.

**ID No. Cat.5 351**

**Graphic Arts**

**Saldamando, Shizu;** *Mary Janes*; 1999; monosilkscreen; 22" x 16"

Comments: Image is of a girl's legs from the knee down. She is wearing Mary Janes (shoes).

**ID No. Cat.5 352**

**Graphic Arts**

**Saldamando, Shizu;** *Road Line*; 2000; monosilkscreen;

Comments: Image is of a man laying across the dotted yellow line that separates directions of traffic in a street. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 353**

**Graphic Arts**

**Sameshima, Dean;** *Untitled*; 1996; monosilkscreen; 20" x 26"

Comments: In the negative space of a black background, a white silhouette of a person looking down wearing a cap similar to a police officer's. From the "New Identity of Los Angeles" project.

**ID No. Cat.5 354**

**Graphic Arts**

**Sandoval, Teddy;** *Cuidado Con Los Coyotes*; 1995; monosilkscreen;

Comments: A coyote sits with its back to the viewer and another sits in profile. The one in profile has the face of a man. The background is divided in two, with the top being red and the bottom a mixture of pink, yellow, and orange. From the "La Raza Festival".

**ID No. Cat.5 355**

**Graphic Arts**

**Serrano, David;** *Nuestra Señora en el Mar*; 1995; monoprint; 20" x 26 1/2"

Comments: The Virgen de Guadalupe on a seashell à la Botticelli. The background is a gradation of blue and white. From the Virgen de Guadalupe project.

**ID No. Cat.5 356**

**Graphic Arts**

**Sinclair, Mahara T.;** *Sisters*; 1996; monosilkscreen; 20" x 26"

Comments: Image of two smiling sisters represented in bright colors. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 357**

**Graphic Arts**

**Snyder, Los Deid;** n.d.; silkscreen?;

Comments: Calaveras in traditional Scottish dress march in a band. One leads, one plays bagpipes, and two play drums. From the SHG/Glasgow print studio collaboration.

**ID No. Cat.5 358**

**Graphic Arts**

**Sohn-Lee, Angela;** *Infant Joy*; 1996; monosilkscreen; 20" x 26"

Comments: Four purple hands hold an infant with a smile that extends beyond the perimeter of its face. The background is in two shades of blue. From the "New Identities of Los Angeles" project.

**ID No. Cat.5 359**

**Graphic Arts**

**Sykes, Roderick;** *City Mask*; 1996; monosilkscreen; 20" x 26"

Comments: Abstract print in red, white, and black. From the "New Identity" project.

**ID No. Cat.5 360**

**Graphic Arts**

**Thomas, Matthew;** *Universe*; 1996; monosilkscreen; 20" x 26"

Comments: Upper portion of image area depicts planetary orbits. The lower portion is a series of designs, possibly intended to represent stars. From the "New Identities of L.A." project.

**ID No. Cat.5 361**

**Graphic Arts**

**Tovar, Peter;** *Untitled*; 1998; monoprint; 16" x 22"

Comments: Central image of black-and-white print is abstract. Image in the upper left corner is of a billboard over a house, in the upper right corner is of a piñata, and in the lower right corner is of a cholo and his tattoo. From the "El Big 25" monoprint project.

**ID No. Cat.5 362**

**Graphic Arts**

**Valdes, Richard;** *Eagle Warrior Ready for Battle (Guerrero de Aguila Listo para Batalla)*; 1998; monosilkscreen;

Comments: Image is of the head of an Aztec Eagle knight. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 363**

**Graphic Arts**

**Valdes, Richard;** *Peace, Earth, and Love (Paz, Tierra y Amor)*; 1998; monosilkscreen;

Comments: Image is of a female figure resembling the Virgin Mary. Floating in front of her are an orb, possibly a representation of the Earth, and a dove. A white circle in the upper right corner may represent the moon. The background is red. From the "Taller: Tierra, Libertad, y Independencia" project.

**ID No. Cat.5 364**

**Graphic Arts**

**Valdez, Patssi;** *Ruby*; 2000; monosilkscreen;

Comments: Image is of a woman's head and shoulders. Her hair sticks up and her shoulder is a spiral. The background is red. From the "Y Tú Qué Más" special project.

**ID No. Cat.5 365**

**Graphic Arts**

**Valdez, Patssi;** *Sleepy Payaso*; 1998; monoprint; 16" x 20"

Comments: Clouds rain on a horizontal clown's face with closed eyes and a funny hat. From the "El Big 25" monoprint project.

**ID No. Cat.5 366**

**Graphic Arts**

**Valdez, Patssi;** *Untitled*; 1992; silkscreen; 25 1/4" x 34"

Comments: Papel picado hangs above a table set with elements of an altar: a photograph surrounded by marigolds, four sugar skulls, two of which have candles, a small sarape, and candy.

**ID No. Cat.5 367**

**Graphic Arts**

**Valdez, Richard;** *Santana & Our Lady*; 1995; monoprint; 20" x 26 1/2"

Comments: Print depicts Carlos Santana playing guitar and wearing a shirt with an image of la Virgen de Guadalupe. From the Virgen de Guadalupe project.

**ID No. Cat.5 368**

**Graphic Arts**

**Valdez, Richard;** *She Appeared to US*; 1995; monoprint; 20" x 26 1/2"

Comments: La Virgen de Guadalupe appears to an archer in a wood. From the Virgen de Guadalupe project.

**ID No. Cat.5 369**

**Graphic Arts**

**Vallejo, M M;** *Child's Calavera*; 1977; silkscreen;

Comments: Silkscreened image of a calavera in a sombrero.

**ID No. Cat.5 370**

**Graphic Arts**

**Vasquez, Cesar;** *Justicia Para los Secuestrados de Canathlan*; n.d.; woodcut;

Comments: A blind-folded Goddess, personifying justice, carrying balanced scales in one hand. In the other hand, she carries four blindfolded men away from a city.

**ID No. Cat.5 371**

**Graphic Arts**

**Yáñez, Larry;** *The Great White Goddess*; 1998; monoprint; 16" x 22"

Comments: Image is of a refrigerator. From the "El Big 25" monoprint project.

**ID No. Cat.5 372**

**Graphic Arts**

**Yáñez, Larry;** *Reclinando*; 1997; monosilkscreen; 22" x 16"

Comments: A man with hearts in his palms wearing glasses. Nopales are in the background, which is made up of a zig-zag rainbow of dots. From the Arizona project.

**ID No. Cat.5 373**

**Graphic Arts**

**Yáñez, Larry;** *Trock of Harts*; 1997; monosilkscreen; 16" x 22"

Comments: Image is of a truck filled with hearts. From the Arizona project.

**ID No. Cat.5 374**

**Graphic Arts**

**Zender Estrada, John,** *Surviving Q*; 1998; monoprint; 16" x 22"

Comments: Abstract print in which the only distinguishable image is the face of Quetzalcoatl. From the "El Big 25" monoprint project.

**ID No. Cat.5 375**

**Graphic Arts**

**Zuno, José;** *Monotony*; 1998; woodcut and watercolor; 21 1/4" x 29"

Comments: Print depicts a bearded man with five stylized images of la Virgen de Guadalupe in the background.

**ID No. Cat.5 376**

**Graphic Arts**

### ***Installation Art***

**Artist Unknown;** *Day of the Dead Exhibition*; 1990s; mixed media;

Site/Location: Galeria Otra Vez, Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Installation in two corners of an exhibition room. In the left corner, a shelf unit has been adorned with photographs, garments, artworks, and candles. In the right corner is an installation that resembles a classroom, with a calavera in a small chair. Papel picado hangs above words affixed to the wall reading, "Nuestra Muerte Ilumina Nuestra Vida".

**ID No. Cat. 7 001**  
**Installation Art**

**Artist Unknown;** (title unknown); ca. 1990's; paper cutouts;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Installation piece set in an architectural arch. At the top of the arch hangs a paper semicircle. On the semicircle are paper cutout images of a skull and two hands. Hanging from both sides of the semicircle are strips of paper with more calavera paper cutouts. In the center between the two strips of paper is a mirror surrounded by stencilled images of the same calaveras.

**ID No. Cat. 7 002**  
**Installation Art**

**Artist Unknown;** (title unknown); ca. 1990's; Paper bags, feathers, Lotería cards, string, paint;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Installation piece composed of brown lunch bags painted with hearts and skulls hanging from a ceiling painted blue. The bags have white downfeathers on their sides. From the bags dangle lotería cards on pieces of string.

**ID No. Cat. 7 003**  
**Installation Art**

**Artist Unknown;** (title unknown); ca. 1990's; media unknown;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Installation piece set in a window. Streamers hanging from the top of the window have images of hearts and Lotería cards adhered to them. The hearts and cards have messages written on them.

**ID No. Cat. 7 004**  
**Installation Art**

**Artist Unknown;** (title unknown); ca. 1996-1997; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: Installation in a corner is composed of a piece of blue cloth with calaveras on it that serves as a backdrop. In front of it is a table set with a vase, flowers, and feathers. Flowers and feathers are also under the table. Hanging from above are strings with loteria cards and heart-shaped cut-outs.

**ID No. Cat. 7 005**  
**Installation Art**

**Alferov, Alex;** (title unknown); ca. 1998; painted cut-outs arranged to form an installation;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;

Comments: A number of painted cut-outs have been arranged in a room to form an installation. The one in front depicts three cholo calaveras driving a lowrider. Others include a nopal, a calavera, a large pack of cigarettes called "Lucky Zapatista" with a picture of a Zapatista and the text "Hecho en Aztlan Tabaco Marcos", large pieces of fruit, a shotglass and bottle of tequila, a large devotional candle, another calavera, and a three-dimensional coffin.

**ID No. Cat. 7 006**  
**Installation Art**

**Gamboa, Diane;** *Altar Installation*; November 5, 1994; mixed media;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
2 slides.

Comments: A large heart is bound in chains and placed on small white pillows within a wooden structure somewhat resembling a small boxing ring. There are lit red candles atop each of the four posts of the ring. "Boxing ring with bleeding heart inside, red candles on each corner. "

**ID No. Cat. 7 007 (1-2)**  
**Installation Art**

## Murals

**Artist Unknown;** *Celebration of Life*; November 5, 1994; unknown;

Comments: Portable mural in unknown media depicts a woman whose bones and organs are visible through her skin. Corn, calla lilies, nopales, and mushrooms grow beneath her. The moon encloses the woman and the plants. A banner across the moon with calaveras reads, "Celebration of Life". In the upper left corner is a purple calavera, in the upper right an orange sun. In the lower left corner is a Yin-Yang symbol, in the lower right is a red scarab beetle.

**ID No. Cat.8 001**

**Murals**

## Paintings

**Artist Unknown;** (title unknown); 1989; unknown;

Comments: Work in unknown media depicts a round table set with skulls with the words "Paz" and "Amor" written on them, a flower vase, a glass of wine, and fruit. Behind the table hangs a tapestry with a Christ-like figure, a blindfolded angel, and a woman. All three figures are composed of diagonal lines of alternating colors. Next to the table stands a woman with a yellow flower on her abdomen. She shares her face with a skull.

**ID No. Cat.9 001**

**Paintings**

**Artist Unknown;** (title unknown); 1989; mixed media;

Comments: Painting of three skeletons on a fan features a three-dimensional yellow sculpture of a face in unknown media at the handle.

**ID No. Cat.9 002**

**Paintings**

**Artist Unknown;** (title unknown); 1993; media unknown;

slide photo: copyright 1993 Ann Murdy;

Comments: Painting of Cesar Chávez with half his face a calavera. Agricultural fields form the background.

**ID No. Cat.9 003**

**Paintings**

**Artist Unknown;** (title unknown); 1996; acrylic on wood;

Comments: Acrylic painting on an irregularly-shaped piece of wood depicts two calaveras. One has orange hair and holds popcorn; the other wears a bandanna.

**ID No. Cat.9 004**

**Paintings**

**Bojorquez, Chaz;** *Somos Vatos Locos*; ca. 1990's; acrylic;

Comments: Text in three-dimensional lettering reads, "Somos Vatos Locos De-V-LA".

Background is red with black strokes.

**ID No. Cat.9 005**

**Paintings**

**Gutierrez, Robert;** *La Junta*; 1994; Dr. Martin watercolor, gouache, and pastel; 22" x 30"

Comments: Four calaveras in rebozos surround a statue or apparition of La Virgen de Guadalupe.

**ID No. Cat.9 006**

**Paintings**

**Tovar, Peter;** (title unknown); 1994; unknown;

Comments: Painting in unknown media depicts three calaveras on the North American continent. On their heads grow three cactuses. Above the cacti are strings of papel picado and jalapeños.

**ID No. Cat.9 007**  
**Paintings**

***Sculpture***

**Artist Unknown;** *Mask*; 1978; media unknown;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Gold-colored calavera mask.

**ID No. Cat.12 001**

**Sculpture**

**Artist Unknown;** *Sugar Skulls*; November 2, 1996; sugar skull casting;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
2 slides.

Comments: From Day of the Dead Flores de Esperanza. Photos are of sugar skulls.

**ID No. Cat.12 002(1-2)**

**Sculpture**

**Artist Unknown;** (title unknown); 1979; media unknown;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Unknown;

Comments: A calavera mask on a stick has a feather headdress.

**ID No. Cat.12 003**

**Sculpture**

**Fernandez Velasquez, Jose;** *R.I.P.*; n.d.; papier-mâché;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
slide photo: Mario Lopez;

Comments: Sculpture of a calavera bride and groom. Behind them are two other calavera sculptures. Text on a sign beneath the sculptures reads, "R.I.P. Jose Fernandez Velasquez Escuela de Arte San Carlos Mexico [illegible]". "Traditional papier-mâché calaveras."

**ID No. Cat.12 004**

**Sculpture**

**Holguin, Cesar A.;** *Cathedral Calaveras*; November 1994; medium unknown;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Sculpture in unknown media is in the form of a tall cathedral. Calaveras sit on window ledges. The entire cathedral is painted with ornate designs.

**ID No. Cat.12 005**

**Sculpture**

**Ibanez, Antonio;** *Day of the Dead Mask*; 1976; media unknown;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
Comments: Decorated calavera mask features the name "Milton Antonio".

**ID No. Cat.12 006**

**Sculpture**

**Luna Cleveland, Joe;** (title unknown); 1994; stone and metal;

Site/Location: Self-Help Graphics & Art, Inc. 3802 Cesar E. Chavez Ave, Los Angeles CA 90063;  
2 slides.

Comments: A round, flat stone carved with the image of Mictlantecuhtli, the Aztec lord of Mictlán, the ninth and lowest realm of the underworld. This stone is mounted on a metal stand.

**ID No. Cat.12 007(1-2)**

**Sculpture**





## **Appendix C**

### **Silk Screen Prints**

## **ALPHABETICAL LISTING BY ARTIST'S NAME**

**Aguilar, Laura;** *Grandma*; April 10-21, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 22" x 30"

Edition Number: 4/66, 6/66; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: 3 Photographs -one of my grandma taken 1920-1923 -one of my grandma, Aunt Bea my brother John and myself -one with my grandma and myself text about my grandma Colors used: Cream White, LT White Yellow, Clear Gloss, Sepia, Silver.

**CEMA-SHG**

**Aguilar, Laura;** *Grandma*; April 10-21, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 22" x 30"

Edition Number: 4/66, 6/66; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: 3 Photographs -one of my grandma taken 1920-1923 -one of my grandma, Aunt Bea my brother John and myself -one with my grandma and myself text about my grandma Colors used: Cream White, LT White Yellow, Clear Gloss, Sepia, Silver.

**CEMA-SHG**

**Aguirre, José Antonio;** *It's Like The Song, Just Another Op'nin' Another Show...* (Jan 8-12) 1990; Atelier 15; Westwind (heavyweight); Image size: 24" X 36"; Paper size: 26 1/4" X 39"

Edition Number: 4/62, 16/62; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/62, title & signature" Inscription in pencil on the bottom reads: "It's Like The Song, Just Another Op'nin' Another Show..., 16/62, J A Aguirre, 90". embossed "SHG" on the lower left;

Comments/Description: A large red cross dominates the center of the print. On the upper part of the cross there is a plaque with "SIDA". At its base is a portrait of a bearded man. Behind the cross on the top there is a landscape of Echo Park.

"This print is intended to be a tribute to the memory of Carlos Almaraz and to those that have also died from AIDS. The image of the cross coming from the head/photograph of Almaraz is combined/appropriated with few symbols from Carlos own iconography, developed with my own treatment and color perception." J.A. Aguirre.

**Number of prints: 2**

**CEMA-SHG**

**Aguirre, José Antonio;** *Firedream*; (Mar 7-11) 1988; Atelier 11; Image size: 24" x 36 1/2"; Paper size: 26" x 38 1/2"

Edition Number: 4/45, 43/45; Signed; Inscription reads: "4/45, title, signature, date" Signed; Inscription in pencil on the area between the two sections of the print reads: "43/45, Firedream, J A Aguirre, 88". "SHG" chops located below the main image area;

Comments/Description: Central image of five black and white firemen, a fire truck with four firemen and an abstract border. The lower part of the print contains a sleeping yellow nude female and a profile of a face with a nose in the act of smelling.

"My work is closely related to personal experience. This visual poem tells the story of a relationship that was so intense that it was extinguished by the fire of passion. This love is being reborn through a new fire of life but it has to face a deconstruction of its past and in a cathartical experience overcome the present to be able to grow into the future." J.A. Aguirre

**Number of prints: 2**

**CEMA-SHG**

**Aguirre, José Antonio and José Alpuche;** *Mongo Santamaria*; 1997; Atelier 29-31 #4 & #6; Image size: 16" x 21 7/8"; Paper size: 20" x 26"

Edition Number: 4/60, 6/60; Signed. "SHG" insignia at lower left hand corner;

Comments/Description: Cesar Chavez with zig zag bolts of red, orange, and blue. The other print is done in all

green. Both Jose Antonio Aguirre and Jose Alpuche created the poster. Atelier 31.

**Number of prints: 2**

**CEMA-SHG**

**Aguirre, José Antonio;** *Santa Patria*; 1995; Atelier 29-31 #4 & #6; Image size: 38 1/2" x 26 1/2"; Paper size: 44" x 30"

Edition Number: 18/60; Signed. lower left ;

Comments/Description: Nude masked woman tied to a cross.

**CEMA-SHG**

**Aguirre, José Antonio;** *Postcard From 'Elei'*; 1992; Atelier 19 L.A. Riots; Image size: 24 3/4" x 19" ; Paper size: 26 1/8" x 20"

Edition Number: 4/64, 22/64; Signed;; Inscription in pencil below image area reads: "Postcard From 'Elei', 4/64, J Aguirre, 92". embossed "SHG" chopmark located at the bottom left corner inside image area;

Comments/Description: A human figure on profile next to an image of City Hall in L.A. intertwined with what looks like sharp knife blades of fire and/or blood. At the bottom are three hands with drops of blood.

**Number of prints: 2**

**CEMA-SHG**

**Alcalá, Manuel C.;** *El Canto de Quetzalcoatl*; 1995; Atelier 3; poster; Image size: 32" x 24 1/2" ; Paper size: 38 1/4" x 30"

Edition Number: 56/65, 58/65; Signed. lower left hand corner;

Comments/Description: Abstract profile of a multicolored human face with an abstract feather headdress. Red crescent moon in upper right corner with blue planet and comet zooming in. On top of the human head is a green bird.

**Number of prints: 2**

**CEMA-SHG**

**Alcalá, Manuel C.;** *La Partida*; 1996; Atelier 29; Image size: 25 5/8" x 38"; Paper size: 30" x 44"

Edition Number: 4/59; prnt: José Alpuche; Signed. lower left;

Comments/Description: Nomadic family (father, mother, and son) travel across the baren land with a fire and a tornado in the background.

**CEMA-SHG**

**Alcaraz, Lalo;** *Ché*; 1997; Atelier 31; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/65, 6/65; prnt: Amos Menjivar , supervised by José Alpuche; Signed. SHG insignia at lower left corner;

Comments/Description: Ché wearing beret with a Nike emblem on the front. Print in red and black.

**Number of prints: 2**

**CEMA-SHG**

**Alcaraz, Lalo Lopez;** *White Men Can't*; 1992; Atelier 19 L.A. Riots; Image size: 21 1/2" x 16 5/8"; Paper size: 28" x 20"

Edition Number: 4/59, 22/59; Signed;; Inscription in pencil below image area reads: "White Men Can't, 4/59, Lalo Alcaraz, [cross symbol]". embossed "SHG" chopmark located in the lower right corner;

Comments/Description: George Bush and Daryl Gates dressed in sports outfits. A wire fence and the City Hall in flames are behind them. Gates' basketball player t-shirt reads: "property of / LAPD". Bush's runner t-shirt reads: "White / men / can't / run / the system" White text on a red background underneath the image area reads: "From the courts of Simi Valley, / to the streets of L.A., (c) copyright 1992 Lalo." "It is one of my series of dwgs. (sic.) titled

'Chicano Movie Posters,' in which I create parodies of L.A./Hollywood movie posters w/ (sic.) Chicano themes. This one was inspired by the riots/insurrection in L.A. and the inability of the establishment to do anything about thier society's crack up. 'Nero Fiddles '92'." L. Alcaraz

**Number of prints: 2**

**CEMA-SHG**

**Alferov, Alex;** *Oriental Blond*; (Oct 3-7) 1988; Atelier 12; Westwind (heavyweight); Image size: 24" x 31"; Paper size: 26" x 33"

Edition Number: 46/58; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil on the bottom reads: "46/58, Oriental Blond, Alferov". embossed "SHG" on the lower right;

Comments/Description: Portrait of a man (yellow and blue), next to a window (dark magenta to red). Outside are bare trees with a split fountain background. Walls are purple to pastel green.

**CEMA-SHG**

**Alferov, Alex;** *Koshka*; (Jan 24-29) 1988; Atelier 11; Westwinds; Image size: 24" x 36"; Paper size: 26" x 40" Edition Number: 4/52; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located at the bottom below the image area reads: "4/52, title and signature" . "SHG" chops located in the lower right hand corner ;

Comments/Description: "A city cat, twilight casting its shadow at the doorway of a stranger. I live in Hollywood, in a part of the city that used to be residential but is now in a state of change. There are a lot of stray cats in this neighborhood. The cats are forced to survive on their own. The cities are in the same state of plight. I have used the stray cat as a symbol of what happens to a city in decline and to its inhabitants--an electric neon existence of surviving at any cost--casting an uncertain shadow to its future." A. Alferov.

**CEMA-SHG**

**Alferov, Alex;** *Love Potion #9*; 1992; Atelier 19 L.A. Riots; Image size: 24" x 36"; Paper size: 28" x 40" Edition Number: 18/28; Signed;, Inscription in pencil at the bottom inside image area reads: "love potion #9, 18/28, Alferov". embossed "SHG" insignia located in lower right corner inside image area;

Comments/Description: Juxtaposition of what looks like the enlarged face of person and a lying torso of another. The composition is blurred. Main colors are pink, yellow, blue and purple.

**CEMA-SHG**

**Alferov, Alex;** *Without You*; n.d.; Atelier 29-31 #4 & #6; Image size: 39 1/4" x 24 1/4"; Paper size: 44" x 30" Edition Number: 4/60, 6/60; prnt: José Alpuche; Signed. lower left corner of image;

Comments/Description: Mahatma Gandhi quotes in multicolor, "Wealth without work..." rising sun towards bottom of the poster. Co-artist Michael Amescua.

**Number of prints: 2**

**CEMA-SHG**

**Alferov, Alex;** *Passport*; 1993; Images Of The Future; Image size: 15 1/8" x 16"; Paper size: 26" x 20" Edition Number: 4/78, 14/78; Signed;, Inscription in pencil below image area reads: "signature [illegible], 93, passport, 4/78". embossed "SHG" insignia in lower right corner;

Comments/Description: On a multi-colored background, the green outline of a face is visible within layers of other lines and shapes. The face seems superimposed--as if it is not the focus although it is the only image.

**Number of prints: 2**

**CEMA-SHG**

**Alicia, Juana;** *Sobreviviente*; (Jan 29-Feb 2) 1989; Atelier 15; Westwinds (heavyweight); Image size: 29 1/2" x 24"; Paper size: 32 1/4" x 26"

Edition Number: 41/60, 42/60; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil on the bottom reads: "Sobreviviente, 41/60, Juana Alicia". Signed;, Inscription in pencil located below the image area at the

bottom reads: "Title, 42/60, signature" . embossed "SHG" on the lower right side;

Comments/Description: Image of a blindfolded woman, rays of light emanating from her eyes beneath the blindfold. A large building looms behind her, and a bit of sunset filled sky is seen above and beyond the building.

**Number of prints:** 2

**CEMA-SHG**

**Alpuche, José;** *Material Girl*; 1997; Atelier 29; Image size: 24" x 18"; Paper size: 26" x 20"

Edition Number: 11/32; Signed.

Comments/Description: Picture of Madonna--the singer of the hit song "Material Girl."

**CEMA-SHG**

**Alpuche, José;** *El Espíritu Azteca*; 1995; Atelier 16; poster; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 42/57, 44/57; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right hand corner;

Comments/Description: Colors of the Mexican flag in the background fading vertically from green to white to red. In the foreground is an Indian holding a bow and arrow kneeling down on the ground. His chest is exposed and he is wearing a feather headband.

**Number of prints:** 2

**CEMA-SHG**

**Alpuche, José;** *Another Aftershock Hits LA*; 1992; Images Of The Future; Image size: 22 1/8" x 16"; Paper size: 26 1/8" x 20"

Edition Number: 4/54, 16/54; Signed; Inscription in pencil below image area reads: "4/54,'Another aftershock hits La', José Alperche [illegible], 92". embossed "SHG" insignia located in lower left corner;

Comments/Description: Image of 'The Thinker' by August Rodin in green and black in the center of the composition. Along the top and left edges are newspaper clippings in gold, superimposed on the purple-blue background. Big lettering reads: "...Studio City wants police to sweep out homeless... / ...Convicted in Shooting of Girl, 11, Wounded in Heart... / ...Choosing Unemployment... / ...Food / Love" At the bottom of the print, smaller type reads: "Another Aftershock Hits Desert"

**Number of prints:** 2

**CEMA-SHG**

**Alvarez, Laura E.;** *The Double Agent Sirvienta: Blow up the Hard Drive*; 1999; Atelier 33; silkscreen; Image size: 25 3/4" x 18"; Paper size: 30 1/4" x 22"

Edition Number: 4/56, 6/56; Signed; Inscription in pencil below image reads: "4/56, The Double Agent Sirvienta: Blow up the Hard Drive, Laura E. Alvarez '99." .

Comments/Description: Image is of a girl in a waitress uniform. The background is a folder with title "File://Translations.underdone" with letters and characters as a second background. There is a red flame that fades from orange to yellow to bottom of image. "Alvarez uses humor to scramble the gendered and raced codes of the culture of domestic labor economics, with the sirvienta doubling as an agent of subversive intelligence"--*Maestras Atelier XXXIII 1999*.

**Number of prints:** 2

**CEMA-SHG**

**Alvarez, Jack;** *Dos Mundos (Two Worlds)*; August 28-31, 2001; Coventry Rag, 290 gms.; Image size: 15" x 21"; Paper size: 26" x 30"

Edition Number: 4/84, 6/84; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Hand Pulled Serigraph print. Six colors on Coventry rag paper. Art print contains; yellow background, blue/gray surface. Female/Virgin figure in center with halo-like shape over head. Symbolism includes; plant forms (3) crosses in and above the horizon. Colors used: Light Yellow 1205, Charcoal Brown 497,

Light Lavender 503, Gray Balck 431, Orange 130, Blue/Gray 5493.

**CEMA-SHG**

**Alvarez, Laura E.;** *Mission in the Garden*; March 27-30, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18"x 22"; Paper size: 22"x 30"

Edition Number: 4/74, 6/74; prnt: José Alpuche; mtrx :unknown; signed. lower left;

Comments/Description: The Double Agent Sirvienta, an international spy posing as a maid and expert in the field of domestic technology, lloks after and involves a blond baby in secret missions while vacationing in a tropical garden landscape. The agent/gardener in the distance is really her childhood sweetheart from a small Mexican Colonial town, but with the plastic surgery after his accident, she doesn't recognize him. Her mission plan hovers in the grass with the promise of love and small explosions. A small toy hides the preciose data. Colors used: Light Green, Pink, Brown Skin, Sky Blue, Yellow, Light Flesh, Brown Skin (again), Dark Green, Black, and Clear Gloss.

**CEMA-SHG**

**Alvarez, Jack;** *Dos Mundos (Two Worlds)*; August 28-31, 2001; Coventry Rag, 290 gms.; Image size: 15" x 21"; Paper size: 26" x 30"

Edition Number: 4/84, 6/84; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Hand Pulled Serigraph print. Six colors on Coventry rag paper. Art print contains; yellow background, blue/gray surface. Female/Virgin figure in center with halo-like shape over head. Symbolism includes; plant forms (3) crosses in and above the horizon. Colors used: Light Yellow 1205, Charcoal Brown 497, Light Lavender 503, Gray Balck 431, Orange 130, Blue/Gray 5493.

**CEMA-SHG**

**Alvarez, Laura E.;** *Mission in the Garden*; March 27-30, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18"x 22"; Paper size: 22"x 30"

Edition Number: 4/74, 6/74; prnt: José Alpuche; mtrx :unknown; signed. lower left;

Comments/Description: The Double Agent Sirvienta, an international spy posing as a maid and expert in the field of domestic technology, lloks after and involves a blond baby in secret missions while vacationing in a tropical garden landscape. The agent/gardener in the distance is really her childhood sweetheart from a small Mexican Colonial town, but with the plastic surgery after his accident, she doesn't recognize him. Her mission plan hovers in the grass with the promise of love and small explosions. A small toy hides the preciose data. Colors used: Light Green, Pink, Brown Skin, Sky Blue, Yellow, Light Flesh, Brown Skin (again), Dark Green, Black, and Clear Gloss.

**CEMA-SHG**

**Amemiya, Grace;** *From Within Ourselves, The Phoenix Arises*; (May 23 - 27) 1992; Atelier 19; Westwinds; Image size: 17 1/2" x 24"; Paper size: 18 1/8" x 25 1/2"

Edition Number: 63; prnt: Richard Balboa; mtrx :Dstroyed (sic.); Lower left of paper;

Comments/Description: Pheonix rising from fire/Destruction of its egg. Colors used: 1. Silver mettalic (sic.), 2. gold mettalic (sic.), 3. Yellow, 4. Process Magenta, 5. Split fountain Blue/Green, 6. Maroon. "From within Ourselves, the Phoenix Arises. Like many young children now, i too was a child druing a riot - the Watts riot. And like most children, didn't understand what it meant to be discriminated or hated because of one's heritage or color. We didn't know about "Being disadvantaged". My friends then all had smiles and knew how to laugh. Another riot, now in 1992, called the L.A. riot. I hear the words of Rodney King, "Can't we all get along?" And it makes you wonder "Can We?" The media sensationlizes (sic.). Next thing we know, we are all caught up in this frenzy. Fear grips us. We all have different pasts. We are all here for different reasons. Understanding why we are here and how we can love or at least have compassion is a start. But the real beginning is to look within, to treat ourselves with self-respect and respect for others. Only then will real change can happen (sic.). Only then, our phoenix can rise." G. Amemiya

**CEMA-SHG**

**Amemiya Kirkman, Grace;** *Where's My Genie In The Bottle*; (Oct 23-27) 1989; Atelier 14; Westwinds

(heavyweight); Image size: 24" x 36"; Paper size: 24 3/4" x 37"

Edition Number: 4/55, 10/55; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil on the bottom reads: "Where's My Genie In The Bottle, 10/55, Grace Amemiya Kirkman". embossed "SHG" on the lower left;

Comments/Description: Image is "very wild, freeforms". The colors are very bright-red, blue, lavender, gold, yellow, white, green, orange, magenta. "There's a central figure in oranges & ochre". Also there are some identifiable objects, such as, a mirror, a ruler, envelopes and a vile. "Depression/ The escape, the glamour/ Addiction/ The high, the hysteria/ Emptiness." G Amemiya Kirkman

**Number of prints: 2**

**CEMA-SHG**

**Amescua, Michael; *Toci*;** (Jan 14-19 ) 1989; Atelier 13; Westwinds (heavyweight); Image size: 38 1/2" x 25 1/2"; Paper size: 38 1/2" x 25 1/2"

Edition Number: 49/55; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil on the bottom of image reads: "Michael Amescua, Toci, 49/55". embossed "SHG" on the lower right;

Comments/Description: There is a purple mountain and a blue sky. There is a pregnant anthropomorphic deer skipping from right to left wearing stockings.

**CEMA-SHG**

**Amescua, Michael; *Xólotl*;** (Jan 2-6) 1990; Atelier 15; Westwinds (heavyweight); Image size: 35" x 22"; Paper size: 35" x 22"

Edition Number: 4/58, 44/58; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil on the bottom of the image reads: "Michel Amescua, 44/58, Xólotl" Signed;, Inscription in pencil at the bottom reads: "Signature, 4/58 and title" . embossed "SHG" on the lower right;

Comments/Description: Full bleed. Blue abstracted Mayan god with a pink, yellow, red and white floral lace patterned femur. From a blue disc in upper right hand corner the colors yellow and orange ripple outward. "Xolotl guides the sun thru the underworld. Here he is asking, "Who will speak for the animals, will they all drown in mankind's pollution, or will you speak and act now, today, this minute to pick up your own garbage." M. Amescua.

**Number of prints: 2**

**CEMA-SHG**

**Amescua, Michael; *Mara'akame*;** (Jan 10-15) 1988; Atelier 11 ; Westwinds; Image size: 36" x 24"; Paper size: 40" x 26"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located at the bottom in the blue border reads: "Signature, title and 4/45" . "SHG" chops located in the lower right hand corner ;

Comments/Description: Monotype off metal plates on a royal blue field, deer metamorphosed into a human. "Other shamans dream that someone wants to throw a cloud which will destroy all of the people. All of us will end from this cloud. Others say they dream that a giant animal will fall and, where it falls, everything will burn in a great fire. The only way to stop this is to renew the candles so the gods are contented. The shamans know how; they did this once a very long time ago. Maybe they will do it again, maybe not. They will dream what they have to do." Ulu Temayk, mara'akame (Huichol Shaman).

**CEMA-SHG**

**Amescua, Michael; *Touches The Sky*;** (April 29-May 4) 1991 ; Atelier 16; Image size: 25 1/2" x 35 1/2"; Paper size: 25 1/2" x 25 1/2"

Edition Number: 4/59; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located at the bottom reads: "4/59, title and signature" . "SHG" chops located in the lower right corner ;

Comments/Description: Full bleed. Two very abstracted yellow figures with four feathers. There is a yellow-orange mass towards the bottom. There is a 2" tear in the top center.

**CEMA-SHG**

**Amescua, Michael and Alex Alferov;** *Untitled*; 1995; Atelier 7; poster; Image size: 38" x 25 3/4"; Paper size: 44" x 30"

Edition Number: 22/50, 26/50; prnt: José Alpuche; mtrx :partially Destroyed; Signed. lower left side of print ;

Comments/Description: Alferov's Byzantine Virgin surrounded by Amescua's sculptural symbols and ancient faces giving homage to the Virgin. A blend of Eastern European religious icon in contrast to ancient Aztec anthropological imagery. Dark blues and purple dominate the print. Sensuous yet caring.

**Number of prints: 2**

**CEMA-SHG**

**Amescua, Michael;** *Fire in the Forest*; 1996; Atelier 28; poster; Image size: 30" x 26"; Paper size: 36 1/4" x 30"

Edition Number: 16/55, 18/55; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Animal sitting on limb facing left with swirls around him. Colors appear to be applied with spray painting. Colors present on this print are: light yellow, foam green, red shade yellow, cerulean and midnight blue, and emerald green.

**Number of prints: 2**

**CEMA-SHG**

**Amescua, Michael;** *Buenos Días*; 1994; Image size: 38" x 26"; Paper size: 44" x 30"

Edition Number: 4/68, 20/68; Signed; Inscription in pencil on the bottom reads: "4/68, Buenos Dias, Michael Amescua, 94". embossed "SHG" on the bottom right ;

Comments/Description: Image of a hare playing an instrument stepping on a stag (both in brown). Both animals are on an abstract blue, yellow, orange and light green background.

**Number of prints: 2**

**CEMA-SHG**

**Amescua, Michael;** *Día de los Muertos, Announcement Poster for*; 1973; Image size: 21 1/4" x 16"; Paper size: 22 1/8" x 17"

Edition Number: unknown ed.; unSigned. stamped on lower left corner: "Silkscreen by / Self-Help Graphics / and Art, Inc.";

Comments/Description: Announcement Poster for "Día de los Muertos." Red, green, and blue colors. On the upper left hand side is a skeleton head outlined in blue ink with its tongue sticking out. Glitter is adhered to the skull's red mouth. Two geometric fields-one red and the other green. On the lower right-hand side it says "Día De Los Muertos". Lower left corner is stamped with "Silkscreen by Self-Help Graphics and Art, Inc."

**Number of prints: 2**

**CEMA-SHG**

**Amos,** *Things to Come*; 1999; Atelier 33; silkscreen; Image size: 20" x 9 1/2"; Paper size: 22 1/8" x 12"

Edition Number: 4/65, 6/65; Signed; Inscription in pencil under image reads: "4/65, Amos 99."

Comments/Description: Image is of a blue cartoon-like creature that is bowling with an ignited canon ball aiming for green glass bottles. The background is yellow with a thinking bubble of an alien/robot demolishing a city. Poster reads "Things to Come...& things that never will be. Prints, Paintings, & Illustrations by: Amos." At bottom of poster in grey reads "March 1999 Delirium-Tremens-1553 Echo x Parque."

**Number of prints: 2**

**CEMA-SHG**

**Amos,** *98 (degrees) in the Shade*; Jan. 6-12, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/50, 6/50; prnt: Amos; mtrx :destroyed; signed. lower left;

Comments/Description: Prints shows el paletero (icecream man) huffing onward w/ achey feet/cloudy head/and



running on empty. The blended background gives the illusion of extreme heart. With the sun beating down, symbols surround the figure showing what he is working for, what has been left behind, his hopes and his realities, and what is in the future. Colors used: Blend Orange/Tan, Turquoise Blue, Red Sh. Blue, Yellow, Ochre, Sienna, Magenta, Grey (light), Black, Trans White (t.p.'s only), Trans Black (t.p.'s only).

**CEMA-SHG**

**Amos, 98** (*degrees*) in the Shade; Jan. 6-12, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/50, 6/50; prnt: Amos; mtrx :destroyed; signed. lower left;

Comments/Description: Prints shows el paletero (icecream man) huffing onward w/ achey feet/cloudy head/and running on empty. The blended background gives the illusion of extreme heart. With the sun beating down, symbols surround the figure showing what he is working for, what has been left behind, his hopes and his realities, and what is in the future. Colors used: Blend Orange/Tan, Turquoise Blue, Red Sh. Blue, Yellow, Ochre, Sienna, Magenta, Grey (light), Black, Trans White (t.p.'s only), Trans Black (t.p.'s only).

**CEMA-SHG**

**Ancona Ha, Patricia;** *Night Vision*; ca. 1992; Atelier 14 L.A. Riots; Image size: 24" x 16"; Paper size: 28" x 20" Edition Number: 4/55, 22/55; Signed; Inscription in pencil below image area reads: "Night Vision, 4/55, Ancona Ha, [chinese symbol]". embossed "SHG" chopmark located below image area;

Comments/Description: A female Goddess in profile surrounded by a dragon-headed snake in a multicolored jungle-like scenario. The goddess is sitting like a Budah on a stone engraved with indigenous symbols. It is night time and we can see the moon and a star.

**Number of prints: 2**

**CEMA-SHG**

**Anton, Don;** *The Single Word*; (March) 1983; Atelier 1; Artprint; Image size: 19 1/4" x 19"; Paper size: 23" x 35"

Edition Number: 21/60; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil reads: "21/60, title and signature [illegible]". Blue "SHG" at the bottom; Fund:partially funded by National Endowment for the Arts and the California Arts Council;

Comments/Description: Image of a white face with closed eyes and white branches radiating from the face into a blue background. Yellow and orange sporadic lines.

**CEMA-SHG**

**Arai, Tomie;** *Double Happiness*; November 7-10, 2000; Coventry Rag 290 gms.; Image size: 25" x 31"; Paper size: 30" x 35"

Edition Number: 4/42, 10/42; prnt: José Alpuche; mtrx :Destroyed; signed. Inscription in pencil reads, "10/42 Double Happiness Arai '00". lower left;

Comments/Description: Image of an Asian woman eating with chopsticks; loteria cards and Japanese 'Hanfuda' playing cards, & map of East L.A. are set against a black background. Double Happiness is a piece about the mix of cultures that make up the East L.A. / Boyle Heights Community. In this piece a young asian woman refelets while she is eating; the interplay of Japanese Chicano and Chinese from Boyle Heights and Monterey Park are represented through an array of Chicano loteria cards, Japanese 'Hanafuda' cards and Chinese English language flash cards. Colors used: Yellow, Blue, Green, Pink, Red, Black, and Silver.

**Number of prints: 2**

**CEMA-SHG**

**Arai, Tomie;** *Kaeru / Finding Home*; May 1-6, 2000; Coventry Rag 290 gms.; Image size: 20 1/8" x 28 1/4"; Paper size: 27 1/8" x 34 1/4"

Edition Number: 4/60, 6/60, 58/60, 60/60; prnt: José Alpuche; mtrx :Destroyed; signed. Inscription in pencil reads, "60/60 Kaeru/Finding Home Arai '00". lower left.;

Comments/Description: 7 color silkscreen was produced in conjunction with a two month residency at Self-Help Graphics through an Artist & Communities/Mid Atlantic Arts Foundation and NEA grant. In this piece, a young boy is pulling back a screen to reveal an array of images which represent memory and the passage of time. These images form a visual arc or lifeline which flow towards a taiko drum head with rose imprinted on it. The rose (an image symbolic of my stay in East LA) represents the heart and pulse. "KAERU/ FINDING HOME" is a piece which explores the construction of identity through a reconnection with the past. Colors used: Yellow, Gray/Green, Light Gray Green, Blue, Pink, Black, and Yellow/Brown.

**Number of prints:** 4

**CEMA-SHG**

**Arai, Tomie;** *Double Happiness*; November 7-10, 2000; Coventry Rag 290 gms.; Image size: 25" x 31"; Paper size: 30" x 35"

Edition Number: 4/42, 10/42; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "10/42 Double Happiness Arai '00". lower left;

Comments/Description: Image of an Asian woman eating with chopsticks; loteria cards and Japanese 'Hanfuda' playing cards, & map of East L.A. are set against a black background. Double Happiness is a piece about the mix of cultures that make up the East L.A. / Boyle Heights Community. In this piece a young asian woman refelets while she is eating; the interplay of Japanese Chicano and Chinese from Boyle Heights and Monterey Park are represented through an array of Chicano loteria cards, Japanese 'Hanafuda' cards and Chinese English language flash cards. Colors used: Yellow, Blue, Green, Pink, Red, Black, and Silver.

**Number of prints:** 2

**CEMA-SHG**

**Arai, Tomie;** *Kaeru / Finding Home*; May 1-6, 2000; Coventry Rag 290 gms.; Image size: 20 1/8" x 28 1/4"; Paper size: 27 1/8" x 34 1/4"

Edition Number: 4/60, 6/60, 58/60, 60/60; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "60/60 Kaeru/Finding Home Arai '00". lower left.;

Comments/Description: 7 color silkscreen was produced in conjunction with a two month residency at Self-Help Graphics through an Artist & Communities/Mid Atlantic Arts Foundation and NEA grant. In this piece, a young boy is pulling back a screen to reveal an array of images which represent memory and the passage of time. These images form a visual arc or lifeline which flow towards a taiko drum head with rose imprinted on it. The rose (an image symbolic of my stay in East LA) represents the heart and pulse. "KAERU/ FINDING HOME" is a piece which explores the construction of identity through a reconnection with the past. Colors used: Yellow, Gray/Green, Light Gray Green, Blue, Pink, Black, and Yellow/Brown.

**Number of prints:** 4

**CEMA-SHG**

**Argyropoulos, Maria Antionette;** *The Labyrinth of the Soul*; 1996; Atelier 28; poster; Image size: 21 3/4" x 16"; Paper size: 26" x 20"

Edition Number: 36/50, 37/50; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: There are two large black tires in this image, one in the bottom center and the other in the upper left-hand corner. Two large images of St. Ludovia and one repetition of St. Ludovia. Type style in orange reads "a" "it" and "L'Unita." Colors include: magenta, yellow, orange, blue, green, and black.

**Number of prints:** 2

**CEMA-SHG**

**Arreguin, Alfredo;** *Encantacion*; 1988; National Chicano Screenprint Atelier; Image size: 36" x 24"; Paper size: 40 1/2" x 26 1/4"

Edition Number: 17/60; Signed; Inscription in pencil on the lower right reads: "signature [illegible] and edition".

Comments/Description: Patterned design. The image seems to be a candelabra, with a Mexican eagle in its center.

The background is brown with a gold lyrical pattern. Frogs, bird and fish line the fringe.

**CEMA-SHG**

**Artist Unknown**, *Mama Said There'd Be Day'z [sic] Like This*; n.d.; Image size: 14 7/8" x 21"; Paper size: 19" x 25"

Edition Number: 20/50; Signed; Inscription in pencil below image area reads: "20/50, 'Mama said there'd be day'z [sic] like this, signature [illegible]".

Comments/Description: On a yellow background there is a black and white image of a group of three women of different generations (one old and two young) and one man. In the right hand side there is an enlarged image of a 'green card' with information related to 'Maria Clara Ramirez' and a picture of a woman and two children. Artist may be Armando Cid?

**CEMA-SHG**

**Artist Unknown**, *Monthly Calendar*; 1979; Image size: 6 5/8" x 16 1/2"; Paper size: 7" x 17 1/4"

Edition Number: unknown ed.; unsigned. located at bottom of the print, red type reads: "Self-Help Graphics" / and / Art Inc. / 2111 Brooklyn Ave. / Los Angeles, Calif. 90033-264.1259 / 268.2335." ;

Comments/Description: Monthly Calendar. On a green background, the image of a sun is delineated on red ink. Outside of the image area, red type reads: "Tawa, the Sun Kachina." There are two versions of this print: lime green and dark blue in the background.

**Number of prints:** 4

**CEMA-SHG**

**Attyah, David "Think Again";** *No Bullshit*; July 25-27, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/88, 6/88; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: An "invasion" of doorknobs gathering to resist displacement and eviction. "No Seremos Desalojados." Colors used: Fire Red, Orange, Teal, Purple, Dark Purple, Dark Fuscia

**CEMA-SHG**

**Attyah, David "Think Again";** *No Bullshit*; July 25-27, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/88, 6/88; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: An "invasion" of doorknobs gathering to resist displacement and eviction. "No Seremos Desalojados." Colors used: Fire Red, Orange, Teal, Purple, Dark Purple, Dark Fuscia

**CEMA-SHG**

**Audifred, Magda;** *El Teatro*; 1992; Atelier 19 L.A. Riots; Image size: 24" x 16"; Paper size: 28" x 20"

Edition Number: 4/46, 22/46; Signed; Inscription in pencil below image area reads: "4/46, El Teatro, Magda Audifred, M 92" . embossed "SHG" chopmark located below image area;

Comments/Description: An elongated face of an androgynous person wearing a blue shirt with a red collar. A theater-like design is in the upper section of the print and around the person's head. It is not clear whether the person is a cut out paper or three-dimensional.

**Number of prints:** 2

**CEMA-SHG**

**Avila Boltuch, Glenna;** *Plumas Para Paloma*; (Mar 20-24) 1989; Atelier 13; Westwinds (heavyweight); Image size: 32 1/2" x 21 1/4"; Paper size: 37" x 26"

Edition Number: 30/64; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil on the bottom reads: "30/64, Glenna Avila". embossed "SHG" on the bottom right;

Comments/Description: The print includes a central figure of a baby (unclothed) laying on a navajo rug with many feathers. The baby is surrounded by five photographs of her grandparents and great grand parents (two photos are of children, two are wedding photos and one is a current photo of her great grandmother). The central area is printed primarily in a variety of grays. The print is bordered by a colorful mexican serape on all four sides.

**CEMA-SHG**

**Baitlon, Jon;** *Para Karen, Eastlos*; n.d.; Atelier 29-31 #4 & #6; Image size: 26" x 38"; Paper size: 30" x 44"  
Edition Number: 4/59, 6/59; Signed.

Comments/Description: Cathedral-like stain glass window with La Virgen de Guadalupe in the center.

**Number of prints:** 2

**CEMA-SHG**

**Balboa, Richard;** *Cordova's Candle*; n.d.; studio proof; Image size: 22 1/2" x 16 1/4"; Paper size: 22 1/2" x 16 1/4"

Edition Number: 2/2; Signed;, Inscription in pencil located at the bottom of the print reads: "Cordovas Candle, s/p, 2/2, R. Balboa [illegible]".

Comments/Description: The mutilated body of a naked woman represents a candle melting. It has no arms and in the place of the head is the wick. The melted wax is red and drips over the yellow body. The background is a bright orange with splashed drips of black.

**CEMA-SHG**

**Baltazar, Raul and Zack de la Rocha;** *Culture Of Consumption*; (Jun 21-25) 1994; Atelier 24; Coventry Rag 290 grm.; Image size: 35 1/2" x 26"; Paper size: 44" x 30"

Edition Number: 20/56; prnt: José Alpuche; mtrx :Destroyed; Signed;, Incription in pencil on the bottom reads: "Raul Baltazar, Culture Of Consumption, De La Rocha, 20/56". embossed "SHG" on the bottom right;

Comments/Description: The image is an altar with dollar signs, text, and a television that tops the altar. Text is written by Zack De La Rocha.

**Number of prints:** 2

**CEMA-SHG**

**Baray, Samuel A.;** *Aurora-El Primer Milagro del Día*; (Mar 8-15) 1994; Atelier 24; Image size: 27" x 42"; Paper size: 30" x 44"

Edition Number: 4/58, 20/58; prnt: José Alpuche; mtrx :Destroyed; Signed;, Inscription in pencil on the black border within the image reads: "4/58, Aurora El Primer Milagro Del Dia, S A Baray, 1994". embossed "SHG" on the black border within the image on the lower left.;

Comments/Description: Central female bust in a colorful costume. Her hands are brown with green triangles on the palms. She is in a smaller frame within a larger round topped frame. This outer frame is decorated with gold trimming. Flowers and plants emerge from behind the smaller inner frame. The background is a radiant blue. Finally, this composition is surrounded by a wide black border.

**Number of prints:** 2

**CEMA-SHG**

**Baray, Samuel A.;** *Advenimiento de Primavera*; (Feb 5-9) 1990; Atelier 15; Westwinds (heavyweight); Image size: 34" x 23 1/2"; Paper size: 36 3/4" x 26"

Edition Number: 4/79, 18/79, 47/79; prnt: Oscar Duardo; mtrx :stored by artist; Signed;, Inscription in pencil on the bottom reads: "Advenimiento De Primavera, 47/79, S.A. Baray, 1990". embossed "SHG" on the lower right within the image;

Comments/Description: Large female figure dressed in an ornate dress in blue, brown, and pink. In her left hand she is holding blue rosary beads and with her right hand she is propping up an elaborate spray of pink flowers which produce a halo effect. She is surrounded by tropical growth and religious cross. A woman with a maroon, blue and

pink dress in the center ground embracing the surrounding green leaves. Pink and white callalilies. Fifteen colors. "The arrival of Spring. Ancient and contemporary Angels of Los Angeles. There are very few angels that sing." S. Baray.

**Number of prints: 3**

**CEMA-SHG**

**Baray, Samuel A.;** *Santuario*; (March 3-13) 1987; Atelier 9; Westwinds; Image size: 35 1/2" x 19 3/4"; Paper size: 40" x 30"

Edition Number: 4/46; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located below image area reads: "4/46, title, signature and date" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Floral arrangement of saturated colors on a black and maroon background.

**CEMA-SHG**

**Baray, Samuel A.;** *Señora en su jardín--Harvest*; 1996; Atelier 9; poster; Image size: 16 1/4" x 22"; Paper size: 20" x 26"

Edition Number: 40/59, 44/59; prnt: José Alpuche; mtrx : Destroyed; Signed. lower left;

Comments/Description: Depiction of a woman with braids working. Abstract scenery which appears to be surrounded by flowers. One of the prints is in dark green, lavender, and light green, while the other print is deep blue, bright orange, and off-white. Next to the edition number reads "Var."

**Number of prints: 2**

**CEMA-SHG**

**Baray, Samuel A.;** *Virgen de la Guarda*; 1997; Atelier 30; Image size: 26 1/4" x 19 7/8"; Paper size: 30 3/8" x 24"

Edition Number: 4/54; prnt: José Alpuche; Signed. lower left corner;

Comments/Description: Woman with elaborate head-dress containing eagles, faces, and sun rays protects a village. Jagged edges with black background.

**CEMA-SHG**

**Bautista, Vincent;** *Ethereal Mood*; (Dec 3 ) 1993; Atelier 25 (Special Project); Coventry Rag 290 grms.; Image size: 16" x 24"; Paper size: 17 7/8" x 26"

Edition Number: 4/74, 20/74; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil on the bottom reads: "4/74, Ethereal Mood, Bautista, 93" . embossed "SHG" on the lower left;

Comments/Description: An angel sitting on a rock with ribbon flowing. Also, three winged hearts coming towards the angel.

**Number of prints: 2**

**CEMA-SHG**

**Bautista, Vincent;** *Calavera's In Black Tie*; (Oct 30-Nov 3) 1989; Atelier 14; Westwinds (heavyweight); Image size: 36" X 24 1/2"; Paper size: 38 1/2" X 26 1/2"

Edition Number: 4/55, 18/55; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located below the image area reads: "Title, 4/55, signature and 89" Signed;; Inscription in pencil on the bottom reads: "Calavera's In Black Tie, 18/55, Bautista, 89". "SHG" embossed insignia located in the lower right corner;

Comments/Description: Three calaveras wearing black ties and tux in the foreground. Red, yellow, green, purple, and white abstracted background with crosses and little calaveras.

**Number of prints: 2**

**CEMA-SHG**

**Bautista, Vincent;** *Imágenes De La Frontera: El Coyote*; 1992; Image size: 16 1/4" x 24 1/4"; Paper size: 20" x

28"

Edition Number: 4/56; Signed;, Inscription in pencil below image area reads: "Imágenes de la frontera: 'El Coyote', 4/56, Bautista 92". "SHG" embossed chopmark located at the bottom right of the print;

Comments/Description: Enlarged face of a coyote wearing a suit and whose tongue has become the U.S.A. flag. There are several dollar bills in his pocket and a skeleton pin in his suit. In the background, there is a gray fence against a dark sky with a sun or a moon.

**CEMA-SHG**

**Bert, Guillermo;** *...And His Image Was Multiplied...*; (Jan 22-26) 1990; Atelier 14; Westwinds (heavyweight); Image size: 35 1/2" X 24 1/2"; Paper size: 37 1/2" X 26"

Edition Number: 5/55, 16/55; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located below the image area reads: "4/55, signature and 90" Signed;, Inscription in pencil on the bottom reads: "16/55, Guillermo Bert/90". "SHG embossed insignia" located in the lower left corner underneath the image;

Comments/Description: Six collaged images. Four photo-silkscreened, large 1 1/2" letters at the bottom. Colors are magenta, red, black, gold, green, blue, yellow, and white. Center blue television has an image of "The Creation," Michelangelo's Sistine Chapel's forearms, two fingers touching. There also is a negative image of agricultural workers from the Philippines on a light green background. "The print is called...AND HIS image was multiplied...and is referred to the alienation that the people who live in a super metropolis experience. Human beings are separated from a direct contact with nature. The 'her son' became a mere reflection of self, these entities are defined by the image of them within the little box of a television set." G. Bert.

**Number of prints: 2**

**CEMA-SHG**

**Bert, Guillermo;** *Dilemma In Color*; (Nov 16-21) 1987; Atelier 10; Westwinds; Image size: 34 1/2" x 23 1/2"; Paper size: 26" x 40"

Edition Number: 4/49; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil at the bottom below image area reads: "4/49, signature and title". "SHG" chops located in the right hand corner outside the image ;

Comments/Description: A dual image of a sitting man with a background of TV screens and power lines embedded in brilliant colors. "The ambivalence of thoughts amid the strong influence of television and the hidden energy that makes it possible. The conflict is intensified by the aggressive, brilliant colors.

**CEMA-SHG**

**Boccaccio, Poupée;** *El Político*; 1993; Images Of The Future; Image size: 22 1/8" x 16" ; Paper size: 26" x 20"

Edition Number: 4/79, 14/79; Signed;, Inscription in pencil below image area reads: "4/79, El Político, Poupée? Boccaccio? [illegible], '93". embossed "SHG" insignia located in lower left corner;

Comments/Description: An abstract figure of a person, arm extended holding a saxophone, wearing a crown, is the primary image amongst a black background with wavy blue, yellow, and pink lines. The figure is standing on a blue circle outlined in pink as if it is the spotlight or stage on which the figure performs.

**Number of prints: 2**

**CEMA-SHG**

**Boccalero, Sister Karen;** *Without*; (March) 1983; Atelier 1; Image size: 19" x 25 1/4"; Paper size: 23" x 35"

Edition Number: 52/60; prnt: Stephen Grace; mtrx :Unknown; Signed;, Inscription in pencil below the image area reads: "52/60, '83 without, SKB.". Blue "SHG" at the bottom; Fund:funded in part by the California Arts Council and the National Endowment for the Arts.;

Comments/Description: Text reads: "There were seven sins in the world. Wealth without work, Pleasure without conscience, Knowledge without character, Commerce without morality, Science without humanity, Worship without sacrifice, and Politics without principle. Mahatma Ghandi."

**CEMA-SHG**

**Boccalero, Sister Karen;** *In Our Remembrance In Our Resurrection*; (Dec 10-11) 1983; Atelier 11; Artprint 25% rag; Image size: 21 3/4" x 24 3/4"; Paper size: 22" x 34 1/4"  
Edition Number: 4/77; prnt: Stephen Grace; mtrx :custody of the artist; Signed;; Inscription in pencil located at the bottom "4/77, title, signature and '83." . Yellow "SHG" located at the bottom; Fund:partially funded by Atlantic Richfield Foundation.;

Comments/Description: Abstracted gold, magenta, and blue design on a white and yellow background.  
**CEMA-SHG**

**Bojórquez, Chaz;** *New World Order* ; (Jun. 28-July 2) 1994; Atelier 24; Coventry Rag 290; Image size: 33 1/2" x 26"; Paper size: 44" x 30"  
Edition Number: 4/60, 20/60; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil on the bottom of image reads: "4/60, New World Order, Chaz Bojorquez, 94". embossed "SHG" on the lower left;

Comments/Description: "Dark graffiti conquistador names over image of Aztec "Stella" (carved painted wood sculpture by artist). Colors are monochromatic black, white, silver. Roll call of conquistadors: Cristobal Colon with Christian cross, Cortez, Cabeza De Vaca, Alvarado, Cordoba, Ferny, Izzy, Año Loco, XIV92, c/s, por Dios y oro. Stella: Religion, ritual, language, numbers, male, female, architecture, city states, God. Division of World: E/P (España, Portugal), V'Papa (Varrio Pope), V'España, V'Portugal, V'France, V'E. Unidos (Varrio United States)."  
**Number of prints: 2**  
**CEMA-SHG**

**Bojórquez, Chaz;** *L.A. Mix*; 1997; Atelier 30; Image size: 30" x 24"; Paper size: 36" x 30"  
Edition Number: 4/58; prnt: José Alpuche; Signed. lower left;

Comments/Description: Gold skull smiling with gold and red-purple frills surrounding "L.A." which is written on the lower right corner.  
**CEMA-SHG**

**Boltuch, Glenna;** (*title unknown*); (March 3-6) 1986; Atelier 7; Accent 290 gram - white; Image size: 32" x 21"; Paper size: 38" x 25"  
Edition Number: 4/45, 43/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil located at the bottom reads: "4/45 and signature." . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Child with dolls on a silver background.  
**Number of prints: 2**  
**CEMA-SHG**

**Botello, Paul J.;** *Draw*; (July 01-05) 1991; Atelier 21; Westwinds; Image size: 36" x 24"; Paper size: 40" x 28"  
Edition Number: 16/66; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil on the bottom reads: "16/66, Draw, Paul J. Botello, 1991. embossed "SHG" on the lower right;

Comments/Description: "The central character is a head of an Aztec queen connected at the hip to a spanish king. 1/2 of a man's body is joined by a ribbon to 1/2 a woman's body [--] Both are seen from the back."  
**CEMA-SHG**

**Botello, David (Rivas);** *Long Life To The Creative Force*; (Feb 13-19) 1989; Westwind (heavyweight); Image size: 23 5/8" x 36"; Paper size: 25 1/2" x 38 1/4"  
Edition Number: 34/61; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil at the bottom reads: "34/61, Long Life To The Creative Force, copyright 89, David Botello". embossed "SHG" at the bottom right;

Comments/Description: "The image focuses on three figures rendered with ink and brush, scratching and china marker on mylar sheeting. The edges of the artwork are free form with rounded corners. An elder sit[s] in meditation in the center, holding a heart in large hands, and is surrounded by swirls of green feathers which are part

of a plumed serpent who wants to gobble the heart. Behind, looking forward, is a large night cat with a skull mask on its [sic] face."

**CEMA-SHG**

**Botello, Paul J.;** *Reconstruction*; (Nov 27-Dec 1) 1989; Atelier 14; Westwinds (heavyweight); Image size: 36" X 24"; Paper size: 38" X 26 1/2"

Edition Number: 4/56, 41/56; prnt: Oscar Duardo; mtrx :Destroyed; Signed;,, Inscription in pencil located below the image reads: "4/56, title, signature and 89" Signed;,, Inscription in pencil on the bottom of print reads: "41/56, Reconstruction, Paul J. Botello, 89". "SHG embossed insignia" located in the lower right corner of the image;

Comments/Description: Three geometric heads with multicolored hatching. One with sunglasses. Three female torsos in motion. A reclining figure on top of the black and orange head. A cracked woman's face is part of the sunglassed figure's chest. "The piece is about the reconstruction of man with the help of a woman. Time swings back and forth, half man, half skeleton. The pregnant woman lying down shackled is reference to the responsibility of motherhood." Paul Botello.

**Number of prints: 2**

**CEMA-SHG**

**Botello, Paul J.;** *Inner Nature*; 1999; Atelier 33; silkscreen; Image size: 30 1/2" x 23 5/8"; Paper size: 38 1/8" x 30"

Edition Number: 4/75, 6/75; Signed;,, Inscription in pencil below image reads: "4/75, 'Inner Nature', Paul Botello 99." . embossed "SHG" insignia at lower left-hand corner of poster;

Comments/Description: Centered on the poster is an image of a man and a woman surrounded by animals, two trees at opposite ends, and nopales in the foreground. The image is created by sun rays coming from the woman's praying hands.

**Number of prints: 2**

**CEMA-SHG**

**Brehn, Qathryn;** *Untitled*; (Feb 16-20) 1986; Atelier 7; Accent 290 gram - white; Image size: 24" x 36 1/4"; Paper size: 24 1/4" x 36 1/2"

Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;,, Inscription on the right side of the image in sky area reads: "4/45 and signature" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Collage of downtown Los Angeles. Image on a floating triangle.

**CEMA-SHG**

**Calderón, Rudy;** *Earth's Prayer*; 1992; Atelier 19 L.A. Riots; Image size: 23 7/8" x 15 7/8"; Paper size: 28" x 20"

Edition Number: 22/61; Signed;,, Inscription in pencil below image area reads: "22/61, 'Earth's Prayer', Calderón, 92". embossed "SHG" insignia located at the lower left corner outside image area;

Comments/Description: Landscape image of the top of a mountain resembling a human profile pointing towards the sky. A big white bird is flying against a sunset background with some smoke and clouds.

**CEMA-SHG**

**Calderón, Alfredo;** *Manto a Tamayo*; 1995; Atelier 26; poster; Image size: 38" x 26 1/4"; Paper size: 44" x 30" Edition Number: 16/55; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Manto a Tamayo is in homage to Maestro Rufino Tamayo. As master, Tamayo brought painting to its most ephemeral intensity. The central figure wears a Tehuana costume from Oaxaca and ascends to a cosmic realm facing one of Tamayo's works of the separation of night and day and arched with Mayan architecture with Frida's tropical monkeys.

**CEMA-SHG**



**Calderón, Rudy;** *Omnipresence*; 1996; Atelier 28; poster; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 38/65, 39/65; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: Landscape with arched ocean horizon, parting clouds, blue sky, and five pointed swirling star. Colors that predominate are: magenta, cyan, green shade yellow, violet, ultramarine, and pearl white.

**Number of prints: 2**

**CEMA-SHG**

**Calderón, Rudy;** *Manifestations Of Trinity*; (Dec 7-11) 1987; Atelier 10; Westwinds; Image size: 24 1/2" x 36 1/2"; Paper size: 26" x 37 5/8"

Edition Number: 4/55; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil located at the bottom below the image area reads: "4/55, title, signature and 87" . "SHG" chops located in the lower right hand corner ;

Comments/Description: Three figures in primary colors emerging from a mountain range. "Manifestation of Trinity is an attempt to portray analogies between the ancient and universal concept of Trinity and recognizable manifestations in life that are triple in nature, the three primary colors from which all other colors emerge, and the family unit of father, mother and child from which all nations take form. Spirit endows matter with dynamic conscious life." R. Calderon.

**CEMA-SHG**

**Calvano, Mario ;** *Portrait Of The Artist's Mother*; ca. 1991; Image size: 39 1/2" x 24 1/8"; Paper size: 41 1/2" x 26 1/4"

Edition Number: 35/58, 39/58; Signed; Inscription in pencil below image area reads: "35/58, 'Portrait of the Artist's Mother', Mari Cabamo [illegible] " . embossed "SHG" insignia located in lower right corner, outside of image area;

Comments/Description: Portrait of a smiling woman in a light green and blue dress. In the foreground is an antique record player, a skull wearing a diadem of roses, and groupings of calla lilies that lead to the upper part of the image where two black silhouettes resemble the scene from Michelangelo's "Adam's Creation." Below image area, uppercase black lettering reads: "Lovedarlings."

**Number of prints: 2**

**CEMA-SHG**

**Cardenas, Cristina;** *La Virgen De Los Pescados*; (Feb 11-July 11) 1993; Atelier 23; Coventry Rag 290 grms.; Image size: 23" x 34"; Paper size: 30" x 44"

Edition Number: 4/57, 20/57; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/57, C Cardenas, 93." And in ink within the image the title reads: "La Virgen De Los Pescados". embossed "SHG" on lower left;

Comments/Description: "Woman with flowers and fishes looking at you." Colors are: gold, light brown, dark brown, white, dark blue, aqua blue, ultra blue, brown, yellow orange, magenta, cyan blue, and yellow.

**Number of prints: 2**

**CEMA-SHG**

**Cardenas, Mari;** *(title unknown)*; (title unknown); (Nov 4-5) 1983; Atelier 2; Artprint 25% Rag Archival; Image size: 18 1/2" x 24 1/2"; Paper size: 22" x 34"

Edition Number: 4/77; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located at the bottom reads: "4/77 and signature". Cerise "SHG" located at the bottom; Fund:partially funded by the Atlantic Richfield Foundation.;

Comments/Description: Six color print: two greys, green, magenta. Cerise and yellow bird.

**CEMA-SHG**

**Cardenas, Cristina;** *Santa/Maguey*; March 20-24, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 20" x 30"

Edition Number: 4/77, 6/77; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Colors used: Light Yellow, Red Orange, Thalo Blue, Purple, Transparent Orange, Gold, Mid-T-Yellow, Off White, T-Sienna, T-Red Black, Dark Burgundy.

**CEMA-SHG**

**Cardenas, Cristina;** *Santa/Maguey*; March 20-24, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 20" x 30"

Edition Number: 4/77, 6/77; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Colors used: Light Yellow, Red Orange, Thalo Blue, Purple, Transparent Orange, Gold, Mid-T-Yellow, Off White, T-Sienna, T-Red Black, Dark Burgundy.

**CEMA-SHG**

**Carrasco, Barbara--Roberto Delgado, Richard Duardo, Diane Gamboa and Eduardo Oropeza;** *Atelier III, Announcement Poster for*; ca. 1984; Atelier 3; Somerset 320 gram 100% Rag; Image size: 22" x 32"; Paper size: 29" x 40"

Edition Number: unknown ed.; unSigned.

Comments/Description: Announcement Poster for "Atelier III, Spring 1984: Carrasco, Delgado, Duardo, Gamboa, Oropeza. Self-Help Graphics And Art Inc., East Los Angeles, California." Collage of images by the artists participating in Atelier III. On the left hand side of the print there is a fragmented image of the singer Boy George. The bottom image is a brush by Barbara Carrasco.

**Number of prints: 2**

**CEMA-SHG**

**Carrasco, Barbara;** *Self Portrait*; (Feb 24-Mar 1) 1984; Atelier 3; Somerset 320 gram 100% Rag Archival; Image size: 23" x 34 1/2"; Paper size: 28" x 40"

Edition Number: 2/70, 11/70; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below the image area reads: "2/70, title and signature" .

Comments/Description: Light blue grid background. White paint roller. Large green paint brush. Female figure with a green to white #2 t-shirt. Atelier information on the back.

**Number of prints: 2**

**CEMA-SHG**

**Carrasco, Barbara;** *Negativity Attracts*; (March 26-30) 1990; Atelier 15; Westwinds (heavyweight); Image size: 36" X 24"; Paper size: 40" X 26"

Edition Number: 4/62, 16/66; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/62, title, signature and 90" Signed; Inscription in pencil below the image reads: "16/66, Negativity Attracts, Carrasco, 90. "SHG" embossed insignia located in the lower left corner;

Comments/Description: Two faces facing towards each other. Pink face with the open eye. Turquoise face w/ closed eye. "The print is the result of minimalizing detail work in order to focus more closely on color and content (form). Negativity, attracts & reflects male-female relationships after seen as conflicting yet attracting because of, or in spite of differences." B. Carrasco.

**Number of prints: 2**

**CEMA-SHG**

**Carrasco, Barbara;** *Dolores*; 1999; Atelier 33; silkscreen; Image size: 26" x 18"; Paper size: 30 1/8" x 22"

Edition Number: 4/66, 6/66; Signed; Inscription in pencil below image reads: "4/66, Dolores, Carrasco '99."

Comments/Description: Close-up portrait "pays tribute to the indefatigable UFW Vice-President, Dolores Huerta." She is wearing a pink shirt with a button saying "¡Si Se Puede!" which "reflects the clarity and power of Huerta's non-violent politics of social change." The background is aquagreen with 'Dolores' in pink block lettering at top of image. --*Maestras Atelier XXXIII 1999*.

**Number of prints: 2**  
**CEMA-SHG**

**Carrasco, Barbara;** *Primas*; April 18-20, 2001; Maestras II; Coventry Rag, 290 grms.; Image size: 18" x 26"; Paper size: 22" x 30"  
Edition Number: 4/62, 6/62; prnt: José Alpuche; mtrx :Destroyed; signed. in lower left;

Comments/Description: Portrait of the artist's daughter and niece in an embrace, surrounded by a braid (trensa) showering hearts around the portraits. The trensa represents the older women in the lives of the young girls, nurturing their love for each other and themselves as strong and independent females. The trensa also symbolizes traditional values and customs and rituals. Colors used: Peach, Skin-Beige, Skin-LT. Brown, Lime Green, Turquoise, Purple, and Clear.

**CEMA-SHG**

**Carrasco, Barbara;** *Primas*; April 18-20, 2001; Maestras II; Coventry Rag, 290 grms.; Image size: 18" x 26"; Paper size: 22" x 30"  
Edition Number: 4/62, 6/62; prnt: José Alpuche; mtrx :Destroyed; signed. in lower left;

Comments/Description: Portrait of the artist's daughter and niece in an embrace, surrounded by a braid (trensa) showering hearts around the portraits. The trensa represents the older women in the lives of the young girls, nurturing their love for each other and themselves as strong and independent females. The trensa also symbolizes traditional values and customs and rituals. Colors used: Peach, Skin-Beige, Skin-LT. Brown, Lime Green, Turquoise, Purple, and Clear.

**CEMA-SHG**

**Carrillo, Juan M.;** *Imágenes De Ayer* ; 1987; Image size: 15" x 21"; Paper size: 19" x 25"  
Edition Number: 20/50; Signed; Inscription in pencil below image area reads: "Juan M. Carrillo, Oct., '87." .

Comments/Description: On a light grey background there are several images resembling enlarged 'Kodak' negative film and 'Ektachrome' slides. The images from left to right and top to bottom are: "Juan Cervantes / Southside Park / Mural / August, 1977"; "Rudy / Día del Barrio / Oakland / Oct., '78"; "Stan / Día de los Muertos / St. Mary's Cemetery [sic] / Sacramento / Nov., 1977"; "Richard / 16th. of September / Centro de artistas / 1977"; "Jose / March on Gallo / Modesto / 3/75"; "Esteban / at the Centro / 1978"; "Ishi & Gina / Centro Retreat / Lake Tahoe / 10/77"; "me / Fort Bnnag / Sept., 1977"; "Louie's Birthday / Centro de Artistas Chicanos / August, 1976"; "Armando / Centro de Artistas Chicanos / Mercado / June, 1975"; Irma / at home / May, 1976."

**CEMA-SHG**

**Castillo, Mario;** *Resistance To Cultural Death, An Affirmation Of My Past*; (July 18-23) 1988; Westwinds (heavyweight); Image size: 36" x 24"; Paper size: 36" x 24"  
Edition Number: 17/60; prnt: Oscar Duardo; mtrx :in possession of the artist; Signed; Incription in pencil within the image: "17/60, Resistance to Cultural Death, An Affirmation Of My Past" and "Castillo, 88 [illegible]" in blue ink within the image on lower right. embossed "SHG" on the bottom right;

Comments/Description: The image is dense with elements, some of which are: parallel vertical yellow stripes; step pattern in lower half; white/black skull in circle with rising undulating serpent; face behind skull and lines; floating triangles; additional geometric forms.

**CEMA-SHG**

**Cepeda, Manuel;** *Buenos Días*; 1993; Atelier 14 ; poster; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 8/64; Signed. lower right corner;

Comments/Description: Two graduates wearing black mortarboards stand in the center of this print holding an oversized diploma. At their feet are scattered a number of open books. The trunks of the trees are pencils. Fields, clouds, and blue sky are the backdrop. A rooster standing on a wooden stump is in the lower left hand corner of the image. Text in gold and white reads "8th Annual Conference California's Heritage. 'Setting the Agenda for Latino

Leadership in Education.' September 23-26, 1993 Mission in Riverside, California. Hispanic Caucus of the California School Boards Association."

**CEMA-SHG**

**Cepeda, Armando;** *Una noche en Tejas*; 1997; Atelier 30; Image size: 16 7/8" x 23"; Paper size: 20" x 26"  
Edition Number: 4/65, 6/65; prnt: José Alpuche; Signed.

Comments/Description: Couples dancing with band in background and bar.

**Number of prints:** 2

**CEMA-SHG**

**Cervantes, Juan;** *De Colores*; 1987; Image size: 15" x 21" ; Paper size: 19" x 25"  
Edition Number: 20/50; Signed; Inscription below image area reads: "Juan Cervantes, 1987, (c)". located on the background there is the RCAF symbol. In the lower right hand side, ink type reads: "Juan Cervantes, (c) 1987, RCAF.";

Comments/Description: The composition is diagonal and shows two groups of images. The upper section shows two men; one of them is an indigenous person. The background depicts Aztec pyramids on right hand side, and contemporary buildings on left hand side. The lower section of composition shows a group of school children. The background is red.

**CEMA-SHG**

**Cervántez, Yreina D.;** *El Pueblo Chicano Con El Pueblo Centroamericano*; 1986; Atelier 7; Accent 290 gram-white; Image size: 24" x 37"; Paper size: 25" x 38"  
Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located below the image area reads: "4/45, date and signature" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Freeway underpass with Mesoamerican motifs and Chicano iconography.

**CEMA-SHG**

**Cervántez, Yreina D.;** *Danza Ocelotl*; 1983; Atelier 1; Artprint 25% rag; Image size: 22" x 34"; Paper size: 22" x 34"  
Edition Number: 18/60; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located below the image area reads: "18/60 and signature" . Fund:funded in part by the California Arts Council, National Endowment for the Arts, and the City of Los Angeles.;

Comments/Description: Female face image made up of different icons: the nose is a jaguar, cheeks are skulls and hearts, red lips, green background, and a black border with nine yellow jaguars.

**CEMA-SHG**

**Cervántez, Yreina D.;** *Mujer de Mucha Enagua: Pa' ti Xicana*; 1999; Atelier 33; silkscreen; Image size: 17 7/8" x 26"; Paper size: 22" x 30 1/8"  
Edition Number: 4/60, 6/60; Signed; Inscription in pencil below image reads: "4/60, 'Mujer de Mucha Enagua': Pa' ti Xicana, Yreina D. Cervántez." . embossed "SHG" insignia on lower left-hand corner of poster;

Comments/Description: To the right of the poster is a black and white photograph of a woman on Sor Juana Ines de la Cruz's nunnery dress. A Popul Vuh excerpt, "Nahuatl and Mayan Pre-Colombian glyphs address female experiences and texts from Sor Juana and Rosario Castellanos reveal a lineage of female struggle and accomplishment continued in both the women of the Zapatista National Liberation Army and Xicanas"--*Maestras* Atelier XXXIII 1999.

**Number of prints:** 2

**CEMA-SHG**

**Cervántez, Yreina D. and Leo Limón;** *Estrella Of The Dawn*; (Aug 29-Sept 2) 1988; Westwinds (heavyweight);

Image size: 36" x 24"; Paper size: 40" x 26"

Edition Number: 17/60; prnt: Raul Castillo (Rolo); mtrx :Destroyed; Signed;; Inscription in pencil located at the bottom of the print reads: "17/60, Estrella Of The Dawn, Yreina D. Cervantez y Limón -Dos De Los- '88". embossed "SHG" on the lower right side;

Comments/Description: "Cat at bottom, bird on top, open lozenge in center, corazón at upper left, people running, barbed wire in center." The major colors are: green, orange, yellow, dark blue, and light blue. Colors used: transparent red, light blue/dark blue split ftn (sic.), transparent yellow, red violet, lime green ,yellow orange, red, prussion (sic.) blue, blue green, orange yellow, transp. brown/deep red, split ftn. (sic.)

**CEMA-SHG**

**Cervántez, Yreina D.;** *Victoria Ocelotl*; (Dec 4-10) 1983; Atelier 2; Artprint 25% Rag; Image size: 18" x 24"; Paper size: 22" x 34"

Edition Number: 4/77; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below the image area reads: "4/77, 12-83, title and signature" . "SHG" logo below the image area in purple; Fund:funded in part by the California Arts Council and the National Endowment for the Arts.;

Comments/Description: Brown, blue, dark purple, green, gold, ochre, black background. Images of guns, helicopters, a sphere, and black glitter animals.

**CEMA-SHG**

**Cervántez, Yreina D.;** *Camino Largo*; (Feb 6-Mar 27) 1985; Atelier 5; Stonehenge 320 gram-white; Image size: 37" x 24 1/2"; Paper size: 41 3/4" x 28 1/2"

Edition Number: 4/88, 35/88, 50/88; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below the image area reads: "4/88, title, signature and '88" Signed;; Inscription in pencil below the image reads: "Camino Large, 50/88, Yreina D. Cervantez, 85".

Comments/Description: Central figure of a light-radiating individual with outstretched arms and large exposed heart. At the figure's right side a devilish cat snarles with sharp fangs and claws. At the figure's left are two drama masks, one yellow and one white, which are set between three burning candles. At the figure's feet are three portraits of an old woman holding a gun. Surrounding the outside of the poster are small gold figures. Text in Spanish at the top of the poster.

"Multiple human images juxtaposed on a multicolored textured field, with lettering at the top of the piece." (original cataloger note)

**Number of prints: 4**

**CEMA-SHG**

**Cervántez, Yreina D.;** *La Noche Y Los Amantes*; 1987; Atelier 9; Westwinds; Image size: 25 1/2" x 19 1/2"; Paper size: 25 1/2" x 19 1/2"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription located at the bottom of image area reads: "4/45, title, date and signature" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Fantasy images on a purple/magenta background. Frida Kahlo, jaguar and calaveras.

**CEMA-SHG**

**Chamberlin, Ann;** *Stadium*; (Feb 21-26) 1988; Atelier 11; Westwinds; Image size: 35" x 23"; Paper size: 35" x 23"

Edition Number: 4/46; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in faint pencil located at the bottom reads: "4/46, Stadium and signature" . "SHG" chops located in the lower right corner ; Fund:funded by the California Arts Council, Self-Help Graphics, the National Endowment for the Arts Visual Arts program.;

Comments/Description: Full Bleed. Image of seven male military figures: two are on stilts; one is balancing on a beam; one is on a table waving a red cape like a bullfighter; one is smoking a cigarette; and two are chatting.

**CEMA-SHG**

**Chamberlin, Vibiana Aparicio;** *La Chola Blessed Mother*; 1998; Atelier 33; silkscreen; Image size: 19 2/8" x 15 7/8"; Paper size: 26" x 20"

Edition Number: 4/60, 6/60; Signed; Inscription in pencil below image reads: "4/60, La Chola Blessed Mother, Vibiana-Aparicio Chamberlin.". embossed "SGH" insignia at lower left-hand corner beneath image.;

Comments/Description: Colorful cartoon-like figure of a chola with two green reptiles crawling down the side of her face. The background is composed of stars and Lotería cards such as la Vibora, el Diablo, el Payaso, and la Sirena.

**Number of prints: 2**

**CEMA-SHG**

**Charette, Damian;** *Many Horses*; 1999; Atelier 33; silkscreen; Image size: 24 6/8" x 16 1/2"; Paper size: 30 1/8" x 22"

Edition Number: 4/69, 6/69; Signed; Inscription in pencil below image reads: "4/69, Many Horses, Damian Charette 99 ©.". embossed "SHG" insignia at lower left hand corner of poster;

Comments/Description: Picture is of an indigenous woman standing to the right of the poster. She is wearing a purple skirt with moon and stars, and a white top with stars lined across her chest. There are three horses: a shadow, an outline, and a complete horse. The background is blue and the foreground is green grass.

**Number of prints: 2**

**CEMA-SHG**

**Charette, Damien;** *Bone Yard*; February 15-17, 2000; Coventry Rag, 290 gms.; Image size: 16" x 13"; Paper size: 19" x 22"

Edition Number: 4/91, 6/91; prnt: José Alpuche; mtrx :destroyed ex. black; signed. lower right;

Comments/Description: AZ sunset with old cars. Colors used: Blend (purple, red, yellow), Red, Green, Yellow, Blue, and Black.

**CEMA-SHG**

**Charette, Damien;** *Bone Yard*; February 15-17, 2000; Coventry Rag, 290 gms.; Image size: 16" x 13"; Paper size: 19" x 22"

Edition Number: 4/91, 6/91; prnt: José Alpuche; mtrx :destroyed ex. black; signed. lower right;

Comments/Description: AZ sunset with old cars. Colors used: Blend (purple, red, yellow), Red, Green, Yellow, Blue, and Black.

**CEMA-SHG**

**Chavez, Roberto;** *Jueves*; ca. 1992; Atelier 19 L.A. Riots; Image size: 21" x 16 1/4"; Paper size: 26" x 20"

Edition Number: 4/70, 22/70; Signed; Inscription in pencil below image area reads: "Jueves, 4/70, Chavez? [illegible]". embossed "SHG" chopmark in lower right corner;

Comments/Description: The back view of a child in a scene of flames, fire, and what looks like broken pieces of glass.

**Number of prints: 2**

**CEMA-SHG**

**Colacion, Lawrence;** *Veterano*; 1995; poster; Image size: 38" x 26"; Paper size: 44" x 30"

Edition Number: 40/48, 42/48; prnt: José Alpuche; Signed. bottom left corner under edition number;

Comments/Description: Drawing of a man wearing a blue bandana and a white sleeveless shirt tucked into blue slacks. His arms are outstretched with is palms turned upward. The background is surrounded by gold and blue stripes.

**Number of prints: 2**

**CEMA-SHG**

**Cook, Ashley;** *"I Will Never Be Satisfied, Will I Ever Be Satisfied?"*; 1994; Image size: 21 1/4" x 24 1/2" ; Paper size: 38 1/2" x 29 1/4"

Edition Number: 4/66, 20/66; Signed; Inscription in pencil located below the print reads: "4/66 'I will never be satisfied, will I ever be satisfied?', Ashley Cook, '94".

Comments/Description: The image is a game board with 100 squares with a black and blue/green checkered pattern. Five women, four nude, are displayed on the board with snakes and ladders.

**Number of prints: 2**

**CEMA-SHG**

**Cooling, Janet L.;** *The World Is On Hard*; 1993; Images Of The Future; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/78, 14/78; Signed; Inscription in pencil below image area reads: "4/78, The World Is On Hard, J.[illegible] L. Cooling, 1993". embossed "SHG" insignia located in the lower left corner outside image area;

Comments/Description: The central figure is an oversized rabbit--as if a genetic experiment gone wrong. The scene is a meeting of science fiction and industrialization. Factories emit smoke. A dinosaur smaller than the rabbit is running in the foreground. U.F.O.'s shine streams of light upon the city. In one stream of light a realistic looking heart is being taken from the land below. Two strips of words which look like they are cut out of newspapers state, "The worlds the" and "The world's on hard."

**Number of prints: 2**

**CEMA-SHG**

**Coronado, Sam;** *The Struggle*; (Apr 22-26) 1991; Atelier 16; Stonehenge (heavyweight); Image size: 36" x 26"; Paper size: 38 1/2" x 28 1/2"

Edition Number: 14/65; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image area reads: "Sam Coronado, The Struggle, 14/65". embossed "SHG" located at the right hand corner of paper;

Comments/Description: "Dark figure with serpent entwined with moon in background." The major colors are: green and purple.

**CEMA-SHG**

**Coronado, Pepe;** *Bailando Con el Sol*; 1996; Atelier 29; poster; Image size: 22" x 15"; Paper size: 26" x 20"  
Edition Number: 52/62, 54/62; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left corner;

Comments/Description: The earth, an emotional human figure with decorative tribal design, sunrays and the sun. Quote from Certificate of Authenticity reads "When the sun's rays touch a human being it transmits energy, that is generally manifested in happiness and positive energy." Colors: red, green, orange, light green cream for the background.

**Number of prints: 2**

**CEMA-SHG**

**Cortéz, Xavier;** *\$.\$. American Güey Of Life*; 1992; Atelier 19 L.A. Riots; Image size: 24 1/8" x 18 1/8"; Paper size: 26 1/4" x 20"

Edition Number: 4/55, 22/55; Signed; Inscription in pencil below image area reads: "\$.\$. American Güey Of Life, 4/55, X. Cortéz, '92" . "SHG" embossed chopmark located on bottom right of the print;

Comments/Description: The Statue of Liberty rendered in red and black and carrying a pack an waht looks like a paper in her hands. Underneath it, three images depict dollar bills, human shaped targets, and abstract images and shapes.

**Number of prints: 2**

**CEMA-SHG**

**Costa, Sam;** *Media Madness*; 1983; Atelier 1; Artprint; Image size: 19" x 25"; Paper size: 23" x 35"

Edition Number: 12/60; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil "12/60, title and

illegible signature" . Blue "SHG" located at the bottom; Fund:funded by the National Endowment for the Arts and the California Arts Councils.;

Comments/Description: Red, yellow, blue, tints and shades of all three colors on a white background. Abstracted collage effect with torn book pages and folded color relief.

**CEMA-SHG**

**Crute, Jerolyn;** *The Key*; July 20, 23, and 24, 2002; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/89, 6/89; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Four adult figures plus one child pushing against green man with City Hall in his pocket. Two figures holding house with large key hole. Key up in the air between reaching hands with sky background. Colors used: Golden Yellow, Light Brown, Brown, Cyan, Red, Dark Brown.

**CEMA-SHG**

**Crute, Jerolyn;** *The Key*; July 20, 23, and 24, 2002; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/89, 6/89; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Four adult figures plus one child pushing against green man with City Hall in his pocket. Two figures holding house with large key hole. Key up in the air between reaching hands with sky background. Colors used: Golden Yellow, Light Brown, Brown, Cyan, Red, Dark Brown.

**CEMA-SHG**

**Cruz, Manuel Gomez;** *Barrio Flag*; 1996; poster; Image size: 25 7/8" x 38"; Paper size: 30" x 44"

Edition Number: 50/57, 52/57; prnt: José Alpuche; Signed. lower left corner near edition number;

Comments/Description: Drawing of a brown eagle with outstretched wings. Above the eagle is a red star-shaped image. Below the eagle's fanned tail is a green wreath with four outstretched arms touching a book. Below in a gold banner reads "Barrios United is Peace and Power." Below text is a red bar with a black cross on either end of the bar.

**Number of prints: 2**

**CEMA-SHG**

**Cuaron, Mita;** *Virgen de la Sandía*; 1996; Atelier 29; poster; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 26/63, 28/63; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: A nude woman centers the print. She is surrounded by a watermelon with red, orange, yellow, and white glow. She is standing on a crescent-shaped object of what appears to be a peach colored moon. Surrounding the scene is a midnight blue sky with golden stars.

**Number of prints: 2**

**CEMA-SHG**

**Cuellar, Rodolfo;** *Artist's Daughters Gema Y Perla*; n.d.; Image size: 15" x 21"; Paper size: 19" x 25"

Edition Number: 27/50; Signed,, Inscription in pencil below image area reads: "R.O. Cuellar".

Comments/Description: Enlarged photographic images of two little girls looking at the viewer in a frontal position. The background is a gradation of violet.

**CEMA-SHG**

**Davis, Alonzo;** *Act On It*; (Mar 5-14) 1985; Atelier 5; Stonehenge 320 grams - white; Image size: 24" x 36"; Paper size: 24" x 36"

Edition Number: 4/88,30/88, 35/88; prnt: Stephen Grace; mtrx :Destroyed; Signed,, Inscription in pencil below the magenta area reads: "4/88, title and signature" Signed,, Inscription in pencil on the image surface on the bottom



reads: "30/88, Act On It, Alonzo Davis".

Comments/Description: The word VOTE on yellow, red, orange ochre background. Small photographic image in center of O. The "Vote Series" is a group of paintings and prints that emphasize the vote. The artist created apathy on the part of many of our citizens. He was born in the south when the right to vote was denied to his family because of their race. "Many people...particularly in the south have made great sacrifices to assure the right to vote for all people, and the 'Voter Series' is intended to be a nonpartisan motivator and consciousness raiser for all citizens."

**Number of prints: 3**

**CEMA-SHG**

**Davis, Alonzo;** *King Melon*; (Jan 19-23) 1987; Atelier 9; Westwinds; Image size: 36" x 23 3/4"; Paper size: 36" x 23 3/4"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located below the image area reads: "4/45, King Melon, signature and '87" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Textured field of blue, peach, green, red and pastel orange with arrows and watermelon. Full bleed.

**CEMA-SHG**

**Davis, Alonzo;** *Now Is The Time*; 1988; Atelier 11; Image size: 36" x 25"; Paper size: 40" x 26 1/2"

Edition Number: 4/55; Signed;; Inscription in pencil located at the bottom of the image area reads: "4/55, title, signature and date" . "SHG" chops located in the lower left hand corner;

Comments/Description: Multicolored postage stamp image that reads: "VOTE." "The print emphasizes the power and impact of the right to vote. This print is to raise the consciousness of the Jesse Jackson Presidential Campaign." A. Davis.

**CEMA-SHG**

**De Batuc, Alfredo;** *Emiliano con suecos*; (June 21-25) 1994; Atelier 24; Coventry Rag 290 grms.; Image size: 36 7/8" x 24"; Paper size: 44" x 30"

Edition Number: 4/62, 20/62; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "Emiliano con suecos, 20/62, debatuc, 1994". embossed "SHG" on the lower left;

Comments/Description: "Emiliano Zapata, after one of his most famous photographic portraits, holding an umbrella instead of a rifle, and naked from the waste down and wearing wooden clogs. Surrounded by text in English and Spanish that read: Stock Cultural Images and Symbols; Cultural and Political Symbols that are Easily Recognizable; Unfortunately Overuse Has Rendered Many Of These Symbols Inane." Main colors are yellow, red and light blue.

**Number of prints: 2**

**CEMA-SHG**

**De Batuc, Alfredo;** *Seven Views Of City Hall*; (Jan 13-16) 1987; Atelier 9; Westwinds; Image size: 24" x 36"; Paper size: 26" x 40"

Edition Number: 12/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located below the image area reads: "12/45, title, signature and '87" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Los Angeles City Hall in the center surrounded by six small City Halls in ovals.

**CEMA-SHG**

**De Batuc, Alfredo;** *Día de los Muertos 79, Announcement Poster for*; ca. 1979; Image size: 15" x 22 1/4"; Paper size: 19" x 25"

Edition Number: unknown ed.; Signed;; Inscription in blue ink below image area reads: "debatuc".

Comments/Description: A male skeleton in a green and red shirt is holding a 'XX' can of beer. A female skeleton in a red, non-sleeved dress is wearing hoop earrings. They are smiling, holding each other's waist, and dancing against an oval composition consisting of a moon, a sun, and a starry night. Above them, a banner in red-white-green reads: "Viva la vida / viva el amor / muera la muerte". The four corners of the larger composition present one skull each with specific symbols for the seasons, described in individual banners: flowers for "Primavera"; leaves for "Verano"; corn for "Otoño", and snow balls for "Invierno".

**Number of prints: 2**

**CEMA-SHG**

**De la Loza, Ernesto;** *Siqueiros, Announcement Poster for;* 1994; Image size: 34" x 19 1/2"; Paper size: 35" x 23" Edition Number: A/P 15/17, A/P 16/17; Signed; Inscription in pencil located at the bottom reads: "A/P 15/17, Ernesto Cokos [illegible], 94". embossed "SHG" at the bottom left;

Comments/Description: Announcement Poster for "*Siqueiros--July 26, 1994--Back On The Street*". Silk Screen in black and red ink. Central image of an indigenous man being crucified. There is an eagle with its wings open at the top of the cross. Large lettering at the top of the print reads: "Siqueiros". Below the main image in red reads: "'America Tropical' Olvera St. L.A. 1932".

**Number of prints: 2**

**CEMA-SHG**

**De la Sota, Raoul;** *Spanish History;* 1993; Images Of The Future; Image size: 22 1/8" x 16 1/8"; Paper size: 26" x 20"

Edition Number: 4/72, 12/72; Signed; Inscription in pencil below image area reads: "4/72, Spanish History, Raoul De la Sota '93". embossed "SHG" insignia located in lower left corner outside image area;

Comments/Description: The print is divided into four boxes or "windows." The two upper boxes are shorter and have a blue frame. The view inside is of a night sky or outer space. In the upper left-hand side a moon, a meteor, colored dots which could be planets or stars are shown against a black and purple background. A shape of a mountain or another large object begins in this box and continues into the box on the upper right-hand side. The same scene continues without the moon and meteor. The lower boxes are framed in yellow. Again the scenes are similar. The lower half of the boxes depict yellow land with churches, other buildings and abstract shapes dotting the landscape. The upper half of each box is yellow sky. Dark clouds obscure the yellow.

**Number of prints: 2**

**CEMA-SHG**

**De Montes, Robert Gil;** *Movie House;* (Feb 8-12) 1988; Atelier 11; Westwinds; Image size: 36" x 24"; Paper size: 36" x 24"

Edition Number: 4/49; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil located at the bottom reads: "4/49, signature and 88" . "SHG" chops located in the lower right hand corner ;

Comments/Description: Image of a single figure, a man in front of the sea. Separate frame design. "A man is standing in front of the sea with his eyes closed, his arms extended, the sky is at sunset, the end of a happy day." R.G. De Montes.

**CEMA-SHG**

**Delgadillo, Victoria;** *Knowingly Walking Through the Imaginary River Towards Divine Destiny;* 4/30, 5/1-5, 2002; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/82, 6/82; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Colors used: Light Yellow, Dark Yellow, Pale Grey, Dark Green, Red, Dark Blue, Light Blue Transparent, Medium Yellow, Yellow-Green, Brown, Salmon Pink, Beige, Medium Yellow.

**CEMA-SHG**

**Delgadillo, Victoria;** *Knowingly Walking Through the Imaginary River Towards Divine Destiny;* 4/30, 5/1-5,

2002; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"  
Edition Number: 4/82, 6/82; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Colors used: Light Yellow, Dark Yellow, Pale Grey, Dark Green, Red, Dark Blue, Light Blue Transparent, Medium Yellow, Yellow-Green, Brown, Salmon Pink, Beige, Medium Yellow.

**CEMA-SHG**

**Delgado, Roberto ;** *Loto*; 1985; Atelier VI; Image size: 38" x 24 1/2"; Paper size: 38 1/2" x 25"  
Edition Number: 25/45; Signed; Inscription in pencil within the image reads: "R A, 86 and 25/45" .

Comments/Description: Abstract Image. On the left and right sides are two green figures. They are in profile and facing each other. In the middle is a red silhouette of a male figure. He seems to be holding a transparent flower. The flower's outline is determined by negative space. In the top middle is a portrait of a woman.

**CEMA-SHG**

**Delgado, Roberto;** *Guatemala*; n.d.; Image size: 37" x 25"; Paper size: 37 3/4" x 25 7/8"  
Edition Number: 31/53; Signed; Inscription in pencil below image area reads: "signature [illegible], Guatemala, 31/53". embossed "SHG" insignia located in lower left corner inside image area;

Comments/Description: The print is a multi-colored abstract piece. Orange figures converge on top of pale green and yellow figures. It seems as if heads of various animals--lizards, birds--erupt from a place directly in the middle of the print.

**CEMA-SHG**

**Delgado, Roberto;** *Untitled*; (March 14-15) 1984; Atelier 3; Somerset 320 gram, textured white 100% Rag.; Image size: 21 1/2" x 31"; Paper size: 26 1/2" x 37"  
Edition Number: 2/70, 11/70; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "2/70, signature and '84" .

Comments/Description: Two female glyph (Mayan ornamental carving). Tints and shades of secondary color group. Atelier information on the back.

**Number of prints: 2**

**CEMA-SHG**

**Delgado, Roberto;** *Loto*; (Dec 19-20) 1985; Atelier 6; Accent 290 gram - white; Image size: 23 1/8" x 32 5/8"; Paper size: 23 1/8" x 32 5/8"  
Edition Number: 4/45; prnt: Stephen Grace and Roberto Delgado; mtrx :Destroyed; Signed; Inscription in pencil located in the lower right in white area reads: "Initials, 86, and 4/45" .

Comments/Description: Juxtaposed silhouette figures in yellow and green. Monoprint edition over silkscreen and spray enamel stenciling.

**CEMA-SHG**

**Donis, Alex;** *David and Dalilah*; (April 15-19) 1991; Atelier 16; Westwinds; Image size: 35" x 26"; Paper size: 40" x 28"  
Edition Number: 56/63; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "56/63 'David and Dalilah', A Donis, 91". Bottom center of image;

Comments/Description: "This is an oval shaped print bordered by yellow drapery, angels, and stars. With in [sic] this boarder [sic] stands a central man, standing on a platform, swinging a sling-shot. A bed is behind him with a woman seated on it. Beneath the platform lay a woman and a nude man, who is facing down." Colors used: 1. Tran. Lt. Brown, 2. Tran. Flesh, 3. Tran. Golden Yellow Ochar (sic.), 4. Tran Cyan, 5. Tran. Magenta, 6. Tran. Lt. Blue, 7. Tran. Lt. Pastel Yellow, 8. Tran. Lt. Pale Pink, 9. Tran. Vilot (sic.), 10. Tran. Dr. Cobalt Green, 11. Yellow shade Gold. "This print represents my reaction toward the battles we wage against each other in the arena of human relations. The wounds we inflict cut deeper than any sword and the pain we endure is just as overwhelming. As all

of the David's and the Dalilah's have proven throughout the ages, there are no victors in the games of love and war[,] only victims." A. Donis.

**CEMA-SHG**

**Donis, Alex;** *LA Queen*; (Sept 14-15) 1991; Special Project; Westwinds; Image size: 35" x 26"; Paper size: 40" x 28"

Edition Number: 11/40; prnt: Richard Ball...[illegible]; Signed;, Inscription in pencil within the image's lower ribbon reads: 11/40, 'La Queen', A Donis, 91". Lower right hand corner.;

Comments/Description: Colors used: 1. Red Oxide Brown, 2. Light Ochre Flesh Tone, 3. Yellow, 4. Cyan Blue, 5. Magenta, 6. Crimson Red, 7. Black. "A beauty queen in a blue gown stands befor [sic] red curtains and below a theatrical marquee which displays in brilliant red lettering 'L.A. Queen.[]' The entire piece is framed by playful cherub angels."

**CEMA-SHG**

**Donis, Alex;** *Rio, Por No Llorar*; (Nov 28-Dec 2) 1988; Atelier 12; Westwinds (heavyweight); Image size: 36" x 23"; Paper size: 39" x 26"

Edition Number: 30/59; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "30/59, Rio, Por No Llorar, A Donis". Lower right hand corner of image;

Comments/Description: "A Brazilian (or Latin) woman in carnival costume & fruit headdress [slice of watermelon, can of coffee, bunch of bananas, etc.] entwined in barbed wire & thorns. The figure [is] bordered by a film strip & musical instruments." Colors used: 1. Green/Light Lime Green, 2. Grown, 3. Red, 4. Flesh, 5. Orange-Yellow, 6. Purple/Magenta, 7. Lt. Pastel Green, 8. Yellow, 9. Tran. Light Flesh, 10. Blue (Tran.), 11. Black, 12. Tran. White. "Basically my print is a statement about oppression. It's about poeple who struggle to survive while thier lands are stripped away and her (sic.) resources siphoned. I recently read the lyrics to a song which I think most clearly defines my piece: '...So take a good look at my face, You'll see my smile looks out of place, Look even closer it's (sic.) easy to trace, The track (sic.) of my tears." A. Donis

**CEMA-SHG**

**Donis, Alex;** *Champ De Bataille*; (Oct 9-13) 1989; Atelier 14; Westwinds; Image size: 36" x 24"; Paper size: 38" x 26"

Edition Number: 4/61, 14/61; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "14/61, Champ de Bataille, A Donis" Signed;, Inscription in pencil located below the image area reads: "4/61, title, and signature" . Bottom right hand corner of paper.;

Comments/Description: "There are two angels with wings, one is red-orange in color, the other is blue-green. They are holding each other close by the arms and each one is holding a sword over-head. The background color is purple with gold colored writing." Colors used: 1. Tran. Lt. Powder Blue, 2. Tran. Milorie (sic.) Blue, 3. Tran. Violet, 4. Golden Yellow, 5. Peach, 6. Lt. Pastel Yellow, 7. Lt. Pastel Magent (sic.), 8. Tran. Lime Green, 9. Red-Orange, 10. Purple, 11. Gold, 12. Tran. Peralesence (sic.) White. "It was a dream, it was all a dream." A. Donis.

**Number of prints: 2**

**CEMA-SHG**

**Donis, Alex;** *Between The Lines*; 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 21 5/8" x 35"; Paper size: 21 5/8" x 35"

Edition Number: 22/49; prnt: Richard Balboa; mtrx :Destroyed; Signed;, Inscription in pencil below image area reads: "22/49, Maria [illegible], 92". lower left corner;

Comments/Description: Full bleed image vertically divided into two main areas, purple to the left, vanilla color to the right. In the left area is a pink form in the shape of a heart which allows to see through a photograph of a young man from the bust and up. In the center of the composition is a bigger photograph of a person, probably a man, who seems to be lying down. To the right is an enlarged photograph of a tree leaf. Enlarged hand written text in gold color extends all over the composition. Colors used: 1. Biege, 2. (Red Shade) Yellow, 3. Flouresent (sic.), 4. Cyan Blue, 5. Purple, 6. Fouresent (sic.) Green, 7. Gold (Metalic). "This image mirrors various memories of my past and

acts as a catalyst (sic.) between dark episodes in my life and a new found hope. The dried leaf and petal act as testament to [the] fact that if you live in the past you can't make yourself available to the future and will surely wither away. I've also explored the everlasting implications that the written word has and in this case it finds it's metaphor in the form of a 'Dear John' letter." A. Donis

**CEMA-SHG**

**Duardo, Richard;** *Veronika's Flight*; (Mar 14-19) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 28 1/2" x 41"; Paper size: 29 1/2" x 43 1/2"

Edition Number: 4/72, 20/72; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "4/72, Richard Duardo". lower left corner;

Comments/Description: "Horizontal format, nude female figure with wings moving thru [sic] stylized aqua environment left to right w/ a gold and black border of fragmented metal." Colors used: 1. Mint green, 2. Pastel green, 3. Salmon, 4. Powder blue, 5. Magenta, 6. Purple, 7. Pastel Red, 8. Metallic (sic.) gold, 9. Blue, 10. Black, 11. Ultramarine, 12. Emerald green. "Portrait of [a] nude female figure in a horizontal flight thru either air or water." R. Duardo

**Number of prints: 2**

**CEMA-SHG**

**Duardo, Richard;** *Untitled*; (Jan 27-Feb 2) 1984; Atelier 3; Somerset 320 gram, textured 100% Rag.; Image size: 24" x 35"; Paper size: 27 1/2" x 39 1/2"

Edition Number: 2/80, 8/80, 11/80; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "2/80, and signature" .

Comments/Description: "Fourteen color image of boy (sic.) george (sic.): white, light flesh, pink, light green, metallic gold, light blue, yellow, fire red, metallic silver, dark metallic silver, metallic silver blue, metallic silver red, medium flesh, and black." Atelier information on the back. Image of Boy George wearing a hat. There is a light green cross behind his image. Symbols resembling heiroglyphics partially frame Boy George. A small light green image of the world is situated under Boy George's head. Main colors are: light green, yellow, black and pink.

**Number of prints: 3**

**CEMA-SHG**

**Duardo, Richard;** *Untitled*; (Jan 25-Feb) 1985; Atelier 5; Stonehenge 320 gram-white; Image size: 25" x 36"; Paper size: 28 3/4" x 41"

Edition Number: 4/88, 6/88, 35/88; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below the image area reads: "4/88, and signature" Signed;; Inscription in pencil located below the image reads: "6/88, Richard Duardo".

Comments/Description: Female torso in a black bathing suit on a blue, light green, and pink background. Green Japanese characters. (Made in U.S.A.).

**Number of prints: 3**

**CEMA-SHG**

**Duardo, Richard;** *The Father, The Son And The Holy Ghost*; (Feb 29-Mar 6) 1988; Atelier 11; Westwinds (heavyweight); Image size: 36 3/4" x 23 3/4"; Paper size: 36 3/4" x 23 3/4"

Edition Number: 4/45; mtrx :Destroyed; Signed;; Inscription in pencil at the bottom of the image area reads: "signature, In the Beggining [sic], Disney Created God, and 4/45". "SHG" chops located in the lower left hand corner ;

Comments/Description: Portrait of Mickey Mouse hovering over a robot. Colors used: 1. Yellow, 2. Red/Purple (split fountain), 3. Colbalt (sic.) Blue, 4. Mint Green, 5. White, 6. Black. "Well, it was quite a spontaneous activity indeed. The content of this image is totally appropriated from the commonplace of contemporary culture. Their layout is to indicate the following: Mickey, omnipotent god (benevolent and happy); the robot, man on earth, a replicant of god---Symbols: O.K., meaning everything is well on earth." R. Duardo.

**CEMA-SHG**

**Duardo, Richard;** *Zen*; 1998; Atelier 31; Image size: 36" x 27 1/2"; Paper size: 38 3/8" x 30"  
Edition Number: 4/70, 6/70; prnt: José Alpuche; Signed. lower left;

Comments/Description: "Abstract with central box of text: "Art, Fun, God" stencils were created in a generative process. The print was fully determined by a collaborative effort by both participating artist and master printer, Alpuche. Last two colours pulled were selected by printer. A zen exercise in process." R. Duardo. Colors used: 1. Rich Brown, 2. Brick (t), 3. Lt. Yellow, 4. Lt. Grey, 5. Black, 6. Maroon, 7. Silver. "Elaboration is indescriptoin section. But to add; the end result of the graphic created was my least consideration. I approached this with the intent and purpose of working for a fixed amount of time with a community of craftsmen skilled in a process (print making) to interact and react to what was unfolding on the sheet of paper as our time progressed. The piece was finished wwhen our time ran out at which point in keeping with my intent, the piece was resolved." R. Duardo.

**Number of prints: 2**

**CEMA-SHG**

**Duffy, Richardo;** *Primavera*; (May 31-June 3) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 24" x 37"; Paper size: 30" x 44"

Edition Number: 4/64, 20/64; prnt: José Alpuche; mtrx :Destroyed; Signed,, Inscription in pencil below the print reads: "4/64, 'Primavera', Richardo Duffy". lower left;

Comments/Description: "Jaguar at spring time done in earth tones with mucho breastsesesese's" R. Duffy. Colors used: 1. Orange-yellow, 2. Red Cadmium, 3. Burnt Umber, 4. Burnt Siena (sic.), 5. Yellow Cadmium, 6. Gold, 7. Black, 8. Maphthol (sic.) Red. 9. Magenta. "The Jaguar is an ancient symbol of the Americas which I use to make a timeless statement about Sprint (Primavera) one of the four seasons in our yearly cylce on earth." R. Duffy.

**Number of prints: 2**

**CEMA-SHG**

**Duffy, Richardo;** *Beaning Indigenous*; (Mar 10-15) 1991; Atelier 16; Westwinds; Image size: 34 5/8" x 23 5/8"; Paper size: 38 1/4" x 27"

Edition Number: 14/64; prnt: Oscar Duardo; mtrx :Destroyed; Signed,, Inscription in pencil located below the image reads: "14/64, 'Beaning Indigenous', Richardo Duffy". Bottom left-hand corner of bottom (sic.);

Comments/Description: "A Pinto Bean Floating in the night sky with stars out. The background with corn stalks behind the Bean, futher back the corn is a black back drop." Colors used: 1. Light transparent tan, 2. Cyan Blue, 3. Transparent Lime, 4. Transparent Tan-Red, 5. Dark Brown, 6. Ochore (sic.), 7. Yellow, 8. Black, 9. Sandy Brown, 10. Red Brown, 11. Trands (sic.) White, 12. Trans Beige. "My prints pay homage to the staple diet that nourishes the native peoples of Meso-America. In my own home while cleaning pinto beans I was intrigued that no two beans were alike, then I suddenly invisioned a huge Pinto Bean to represent the oneness and the uniqueness of my people. Besides representing another staple, the corn, also symbolizes growth, life, death, renewal, and our ties to mother earth. The stars refelct my feelings tjat (sic.) we are bound to universal law." R. Duffy.

**CEMA-SHG**

**Duffy, Ricardo;** *The New Order*; n.d.; Atelier 29; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/75; Signed. lower left;

Comments/Description: Desert cliffs in background with "Marlboro County," George Washington smoking a cigarette, Prop 187, and a caution sign.

**CEMA-SHG**

**Durazo, Martin Philip;** *General Electric*; ( July 1-3) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 17" x 24 1/2"; Paper size: 20" x 28"

Edition Number: 4/57, 22/57; prnt: Richard Balboa; mtrx :Destroyed; Signed,, Inscription in pencil below image area reads: "General Electric, 4/57, Durazo, 1992". lower lt (sic.) under vase;

Comments/Description: Multicolored image composed of glasses, dollar signs, circles (coins?). The center of the composition is a vase with flowers. To the right is the enlarged symbol for General Electric company. Colors used:

1. Blue, 2. Yellow, 3. White, 4. Lt. Purple, 5. Red, 6. Green. "General Electric is a multi level comment on the abusive behavior of humans toward their surroundings because of greed and stupidity." M.P.Durazo

**Number of prints:** 2

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Otra Canelita*; (Feb 12-17) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 22 3/8" x 38"; Paper size: 30" x 44"

Edition Number: 4/66, 20/66; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "Ehrenberg, Otra Canelita, 4/66, '94". lower right;

Comments/Description: "A large room. Two windows on the left (sic.) allow the light to fall on [a] young woman, on right, covered by towel and wearing [a] turban, who stands before a mirror. Greenish specks of light dance in the room, in the middle." Colors used: 1. Dark Orange, 2. Burnt Umber (Deep), 3. Off White, 4. Light Green, 5. White. "'Otra Canelita' is [a] second silkscreen work, one of a series of very intimate, very loving, portraits of [a] wife, Lourdes, always in a home circumstance." F. Ehrenberg

**Number of prints:** 2

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Primero De Enero-II*; (Feb 12-17) 1994; Atelier 24; Coventry 290 grms; Image size: 18" x 26"; Paper size: 22" x 28"

Edition Number: 4/55, 22/55; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "Ehrenberg Primero de Enero-II, 4/55, '94". lower right;

Comments/Description: "In the background, the faintest suggestion of jungle land; in the foreground, long planks are violently pushed up and splinter in the air, suggesting a volcano." Colors used: 1. Mango Orange, 2. Night Blue, 3. Burnt Umber, 4. Off White, 5. White, 6. Transparent Dark Green. "This work is also a suggestion for an installation planned on Jan 8th for a show, that was then cancelled, it will require 7 long, thick planks that will be snapped in half by force, then layed out over a pile of earth and coals. In doing this print I also develop the idea (sic.)." F.Ehrenberg.

**Number of prints:** 2

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Primero De Enero-I*; (Feb 12-17) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 18" x 26"; Paper size: 22" x 28"

Edition Number: 4/55, 22/55; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil located below the print reads: "Ehrenberg, Primero de Enero-I, 4/55". lower right;

Comments/Description: "An [enormous] amount of crutches rises from the ground and marches across the horizon, as the light of dawn begins to rise." Colors used: 1. Mango Orange, 2. Night Blue, 3. Burnt Umber, 4. Off White, 5. White. "The crutch is a recurrent (sic.) ikon (sic.) in most current works. It is a metaphor: Invalids [who] throw away crutches are healed --- [I] have used crutches in drawings, installations, now screenprint. This piece marks the excitement produced by the war in Chiapas. It is also a suggestion for new installations." F. Ehrenberg

**Number of prints:** 2

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Nudos-Ties-SHG L.A. (x-95)*; 1995; Atelier 13; poster; Image size: 16 7/8" x 11"; Paper size: 22" x 15"

Edition Number: 32/47; prnt: José Alpuche; mtrx :Destroyed; Signed. yes; lower left hand corner;

Comments/Description: A rectangular shaped object is the focus of this print with a white cloth covering it. There are different colored ties over this object with a dark string holding them in place. Colors: red, black, and cream white.

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Paella*; (Mar. 7) 1998; Atelier 31; Coventry Rag, 290 grms; Image size: 15"x 25";

Paper size: 18" x 30"

Edition Number: 4/55, 6/55; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: Nude woman with one arm up in the air and the other is around her neck. Colors used: 1. Green, 2. Red, 3. Dark Brown, 4. Peach, 5. Yellowish White. "This one was printed at the same time as 'Anafre'. Both 'Paella' and 'Anafre' form part of a larger series of drawings and prints (mostly nudes) of my 'calendar - comic book style' of work." F. Ehrenberg.

**Number of prints: 2**

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Anafre*; (March 7) 1998; Atelier 31; Coventry Rag, 290 grms; Image size: 21" x 26 1/2"; Paper size: 25 1/2" x 30 1/8"

Edition Number: 4/56, 6/56; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: Nude woman sitting under a tree with some books at her side, a coal burner (Anafre) on right. Colors used: 1. Green, 2. Red, 3. Dark Brown, 4. Peach, 5. Yellowish White. "See 'Paella' Certificate." F. Ehrenberg

**Number of prints: 2**

**CEMA-SHG**

**Ehrenberg, Felipe Enriquez;** *Mi Hogar en Istelei*; 1995; poster; Image size: 10" x 38"; Paper size: 15" x 44"

Edition Number: 36/47, 40/47; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: The print is long and horizontal in shape. On the left is an architect's blue-print ground plan for a one-room house with outdoor attachments. On the right, against a sunset sky, is the same stone house in perspective. A cross and a necktie hanging from it, tower over the house.

**Number of prints: 2**

**CEMA-SHG**

**Ehrenberg Enriquez, Felipe ;** *Tiankistli*; (Oct 2-6) 1995; Coventry; Image size: 35 1/2" x 25 5/8"; Paper size: 38" x 28 5/8"

Edition Number: 24/54, 26/54, 30/54, 32/54; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right corner below signature;

Comments/Description: In the center of the poster is a wood structure which is supporting a large piece of yellow cloth. The structure is standing on a yellow circle with flames radiating from the object. Next to the structure is a book shelf with legs in the compartments. In the background are a series of lines which appear to be barbed wire. Two multicolored neck ties rest on the wires. The poster also contains ink splotches and illegible text. It is a study for large installation shown in "Todos Santos, October 1995 Exhibit." Colors used: 1. O. Red, 2. O. Black, 3. T. Cream White. "A joyfull vaiation on large tiankistli print, based on installation pi (sic.) presented in 'all souls' exhibition, October 1995 Galeria Otra Vez, SHG." F. Ehrenberg Enriquez

**Number of prints: 3**

**CEMA-SHG**

**Esparza, Ofelia;** *Cesar Vive*; (Sept 28-Apr 15) 1993-94; Atelier 24; Coventry Rag 290 grms; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/60, 20/60; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/60, Cesar Vive, Ofelia Esparza, '94" . lower left;

Comments/Description: "The Image of Cesar Chavez appears integrated into an ear of corn in yellows + greens within a [sic] red circle where a blk. Aztec Eagle Soars. All this against a blue backgorund with an outlined, eagle pattern. The script: "Cesar Vive" flows along the rt. side of the circle downward [sic], from where it has surged along w/a large ear of corn composed of skull kernals. Below, new ones sprout w/figures bearing farmworkers flags. The leaves and flowing plant grow out of the earth and skulls." Colors used: 1. Flesh (beige), 2. Yellow, 3. Bright Blue, 4. Red, 5. Sage Green, 6. Dark Blue, 7. Rust-Orange, 8. Black. "Cesar Vive (sic.) - is an allegorical



composition which signifies what it states. Cesar Chavez lives in the symbolic Corn (Maiz) plant - nurtured by the new workers (new sprouts) who will carry on his work - they are nurtured by the ones who have gone before them (the skulls in the earth) who continue the cycle - as in the corn plant - to keep not only Cesar's memory alive - but his struggle for farmworkers and other poor laborers continues - reseeding itself to begin again with new seedlings - thus the red circle - the Aztec Eagle, of course, stands for the Farm Workers Union. The skull kernels signify the cycle of life and death - Cesar's death awakens the new and old people to bring the struggle to life again and again." O.Esparza

**Number of prints: 2**  
**CEMA-SHG**

**Esparza, Rubén;** *Hyper Myth*; August 21-24, 2001; Coventry Rag, 290 gms.; Image size: 10" x 20"; Paper size: 20" x 26"

Edition Number: 4/70, 6/70; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "hyper" against yellows background. "Myth" against blues background silkscreen "dyptich" Colors used: Clear Base, Warm Red, T. Yellow, Baby Blue, T. White, Red Shade Blue, and Clear Gloss.  
**CEMA-SHG**

**Esparza, Elena;** *I Know Her... All About Her*; May 7-11 and 30, 2002; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/67, 6/67; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Woman in Central Figure surrounded by a corona of maguey plants. 2 spirits appear (L.L. corner) in the foreground while a third in the background tells (URHC) the story. A humming bird hovers above the woman, with LA central and the Belmont tunnel from the background as a point of reference. Colors used: Orange/Red-Opaque, Sage Green-Opaque, Marigold-Semi Opaque, Lime Green- Transparent, Magenta-90% Opaque, Electric Blue-Semi Opaque, Dark Maroon-90% Opaque.

**CEMA-SHG**

**Esparza, Rubén;** *Hyper Myth*; August 21-24, 2001; Coventry Rag, 290 gms.; Image size: 10" x 20"; Paper size: 20" x 26"

Edition Number: 4/70, 6/70; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "hyper" against yellows background. "Myth" against blues background silkscreen "dyptich" Colors used: Clear Base, Warm Red, T. Yellow, Baby Blue, T. White, Red Shade Blue, and Clear Gloss.  
**CEMA-SHG**

**Esparza, Elena;** *I Know Her... All About Her*; May 7-11 and 30, 2002; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/67, 6/67; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Woman in Central Figure surrounded by a corona of maguey plants. 2 spirits appear (L.L. corner) in the foreground while a third in the background tells (URHC) the story. A humming bird hovers above the woman, with LA central and the Belmont tunnel from the background as a point of reference. Colors used: Orange/Red-Opaque, Sage Green-Opaque, Marigold-Semi Opaque, Lime Green- Transparent, Magenta-90% Opaque, Electric Blue-Semi Opaque, Dark Maroon-90% Opaque.

**CEMA-SHG**

**Espinosa, Carlota;** *We The People*; (Aug 22-26) 1988; National Chicano Screenprint Taller, Wight Art Gallery, UCLA; Westwinds (heavyweight); Image size: 36" x 24"; Paper size: 40" x 26"

Edition Number: 17/65; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "We The People, 88, Carlota Espinoza, 17/65". bottom left hand corner;

Comments/Description: There is a woman holding a dove. The background is a flag dripping black, red, and blues. Colors used: 1. Trans. Ultramarine Blue, 2. Trans. Light Brown, 3. Reddish Brown, 4. Trans. Pink, 5. Red, 6.

Ultramarine Blue, 7. Black, 8. Flesh, 9. Rusty Red, 10. Cerulean Blue (50% transparent).

**CEMA-SHG**

**Favela, Ricardo;** *Aqui Estamos....*, 1987; Image size: 15 1/2" x 21"; Paper size: 19" x 25"

Edition Number: 20/50; Signed; Inscription in pencil below image area reads: "Richardo Favela 87'.". blue ink repeats the logo 'RCAF' ;

Comments/Description: Three men (who?) in black and white looking at the viewer and showing images of 'Día de los Muertos', and 'Tiburcio Vasquez'. The men are inscribed in an orange-yellow gradation where blue ink repeats the logo 'RCAF'. In the background there is a blue gradation where pink-violet type reads: "Aqui estamos... / Y no nos vamos!!! / 'We're still here... 18 years later.'"

**CEMA-SHG**

**Fe , Sonya;** *Don't Become a Dish to a Man... You Will Soon Break;* 1996; Atelier 29; poster; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 26/63; prnt: José Alpuche; mtrx : Destroyed; Signed. lower left corner;

Comments/Description: Scene of a broken doll with cracked dishes in the background. Doll has orange skin and long dark hair. Dishes are colored gray-green.

**CEMA-SHG**

**Flores, Florencio;** *Jagar;* (March) 1983; Atelier 1; Artprint; Image size: 19" x 25"; Paper size: 23" x 35"

Edition Number: 37/60; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil reads: "37/60 and signature". No chop; Fund:partially funded by the National Endowment for the Arts and the California Arts Council.;

Comments/Description: Red, blue, and gray car in the center. Burnt umber background with white "SCOT" and yellow "REX" letters on a gray and black dotted foreground. Colors used: 1. Red, 2. Blue, 3. Yellow, 4. Black, 5. Rust.

**CEMA-SHG**

**Flores, Yvette;** *Greñuda;* April 3-7, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 22" x 30"

Edition Number: 4/74, 6/74; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A little girl is getting her hair done by her mother. The words surrounding the girl express the frustration being felt by her. The colors around her are messy and random, like her hair. Colors used: Yellow Light, Orangel Yellow, Red Orange, Ultra Marine Blue, Medium Flesh, Light Blue, Maroon, Ivory White, and Light Red Orange.

**CEMA-SHG**

**Flores, Lysa;** *The Making of a Trophy Grrll!*; May 21-25; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Colors used: Red, Ivory/Beibe, Pink Flesh Tone, Burgundy/Red, Blue, Purple, Black, Yellow, and White.

**CEMA-SHG**

**Flores, Yvette;** *Greñuda;* April 3-7, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 22" x 30"

Edition Number: 4/74, 6/74; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A little girl is getting her hair done by her mother. The words surrounding the girl express the frustration being felt by her. The colors around her are messy and random, like her hair. Colors used: Yellow

Light, Orangel Yellow, Red Orange, Ultra Marine Blue, Medium Flesh, Light Blue, Maroon, Ivory White, and Light Red Orange.

**CEMA-SHG**

**Flores, Lysa;** *The Making of a Trophy Grrll!*; May 21-25; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Colors used: Red, Ivory/Beibe, Pink Flesh Tone, Burgundy/Red, Blue, Purple, Black, Yellow, and White.

**CEMA-SHG**

**Furukawa, Michiko;** *Obsesión De La Muerte*; (Apr) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 18" x 23 1/4"; Paper size: 20" x 26"

Edition Number: 4/55, 20/55; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "4/55, 'Obsesión de la Muerte', Michiko, '94". lower left;

Comments/Description: "Arbol de la vida." Spanish text encircles a purple linear tree/trail. Candles stand on seven upper curved areas. Figures, skeletons, flowers and birds perform along the branches/trails. Colors used: 1. Yellow, 2. Magenta, 3. Cyan Blue, 4. Flesh, 5. Gray, 6. Black, 7. Gold, 8. Dark Green. "Depicted as an 'Arbol de la Vida' which at the same time is an 'Arbol de la muerte.' It is a representation of how one Mexico died. A society that had existed centuries, along with it's culture, religion and language was all but extinguished and a new social order was instituted using Christianity as the cement which hold[s] it together." M. Furukawa

**Number of prints: 2**

**CEMA-SHG**

**Gallego, Adriana Yadira;** *Luna Roja*; (May 5, 6, 7, 8 and June 9) 1998; Atelier 29-31 #4 & #6; Coventry Rag, 290 grms.; Image size: 22 1/8" x 17 1/4"; Paper size: 26" x 20"

Edition Number: 4/52, 6/52; prnt: José Alpuche; mtrx :Destroyed; Signed. Lower left corner;

Comments/Description: Headless woman's torso wrapped in barbed wire. Two green leaves are around her and a red moon behind her body. Colors used: 1. Yellow, 2. Green, 3. Red, 4. Purple, 5. Sienna, 6. Light Sienna, 7. Dark Green, 8. Burgandy - Crimson, 9. Brown. "'Luna Roja' is part of a border series representing the psychological manifestation of the border experience on the body. Here the woman is incomplete, standing between borders. The barbed wire pierces her as it does the leaves of the maguey plant growing out of her. Her experience is recorded and witnessed by the red moon."

**Number of prints: 2**

**CEMA-SHG**

**Gamboa, Diane;** *Malathion Baby*; (June 18-29) 1990; L.A. Festival; Westwinds (heavyweight); Image size: 48" x 36"; Paper size: 50" x 38"

Edition Number: 4/79; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "4/79, Malathion Baby, Gamboa, 90". bottom of left-hand corner of image;

Comments/Description: "Eight figures in malathion yellow are grouped for a snap shot. Flowers in pink and red with gold throughout image. Malathion Baby is traped with a black outline." Colors used: 1. Dark Yellow, 2. Yellow, 3. Red, 4. Blue, 5. Bark Green, 6. Gray, 7. Green, 8. Pink, 9. Brown, 10. Tan, 11. Dark Blue, 12. Gold, 13. Black.

**CEMA-SHG**

**Gamboa, Diane;** *Untitled*; (Oct 6-9) 1986; Westwinds; Image size: 11" x 9"; Paper size: 18 1/2" x 13"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86". Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Blue, red, yellow, green, orange and black colors. There is a face on the left-hand side.  
**CEMA-SHG**

**Gamboa, Diane;** *Untitled*; (Oct 6-9) 1986; Westwinds; Image size: 11" x 9 1/2"; Paper size: 18 1/2" x 13"  
Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;,, Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86". Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Pink, blue and yellow. On the right-hand side is the blue and yellow face of a woman and on the left-hand side is a small man's face.  
**CEMA-SHG**

**Gamboa, Diane;** *Untitled*; (Oct 6-9) 1986; Westwinds; Image size: 11" x 9"; Paper size: 18 1/2" x 12 1/2"  
Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;,, Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86". Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Man with a green face and red hair. He is wearing a pink shirt, and a green and brown jacket. Gray background.  
**CEMA-SHG**

**Gamboa, Diane;** *Lost And Found*; 1994; Image size: 26" x 30"; Paper size: 30" x 34"  
Edition Number: 4/49, 20/49; Signed;,, Inscription in pencil below the image reads: "4/49, Lost and Found, Gamboa, 94". embossed "SHG" below the image on the bottom right side;

Comments/Description: Many figures make up the image. The central figure is a male wearing a crown with a heart pierced by a dagger. On the upper left is a man wearing a suit with gold pinstripes and circles on the lapels. A red headed female figure with exposed breasts is situated behind another heart with a dagger piercing it. These figures seem to be inside a palace with curtains, rugs and pillars. Main colors are: purple, light yellow, avocado green, gold and red.  
**Number of prints: 2**  
**CEMA-SHG**

**Gamboa, Diane;** *Untitled*; (Oct 6-9) 1986; Westwinds; Image size: 11" x 9"; Paper size: 18 1/2" x 12 1/2"  
Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;,, Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86". Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Face with red, orange, green, blue and yellow colors.  
**CEMA-SHG**

**Gamboa, Diane;** *She's My Puppet*; (Oct 21 & 23) 1983; Atelier 2; Artprint Archival 25% Rag ; Image size: 15" x 21"; Paper size: 22" x 34"  
Edition Number: 4/77, unknown ed.; prnt: Stephen Grace; mtrx :Destroyed; Signed;,, Inscription in pencil below image area reads: "4/77 and signature" "B.A.T.Z., Diane Gamboa". Fund:partially funded by Atlantic Richfield Foundation.;

Comments/Description: Announcement Poster for "Experimental Screen Print II: Self Help Graphics and Art Inc.: Fall 1983". Silkscreen image of two figures--a man holding a woman. Both figures are facing the viewer. Her dress is lime green and his suit is black. Purple scratches frame the man and woman.  
**Number of prints: 2**  
**CEMA-SHG**

**Gamboa, Diane;** *Self Portrait*; (Jan 9-18) 1984; Atelier 3; Somerset 320 gram, textured 100% Rag.; Image size: 23 1/2" x 35"; Paper size: 28" x 40"

Edition Number: 2/78, 11/78, 18/78; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil below the image area reads: "2/78, and signature" Signed;, Inscription in pencil below the image reads: "18/78, Diane Gamboa".

Comments/Description: Twelve color image. Self portrait on a black background. Atelier information on the back. Emerging from the black background are a face and hand. Squares of different colors break up or add to the face. This image is a self-portrait of Diane Gamboa. 11/78 print has cracked ink in the gray box area lower right.

**Number of prints:** 3

**CEMA-SHG**

**Gamboa, Diane;** *Three*; (March 17-20) 1986; Atelier 7; Accent 290 grams - white; Image size: 24" x 32"; Paper size: 25" x 24"

Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil below image area reads: "4/45, title, signature and 86" . None; Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Three fantastic characters on a black background.

**CEMA-SHG**

**Gamboa, Diane;** *Little Gold Man*; (Feb 12-16) 1990; Atelier 15; Westwinds (heavyweight); Image size: 36" X 24"; Paper size: 38" X 26"

Edition Number: 2/73, 4/73, 16/73; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil below image area reads: "2/73, title, signature and 90" Signed;, Inscription in pencil located below the image reads: "16/73, Little Gold Man, Gamboa, 90". Outside right-hand corner of image.;

Comments/Description: Eight light-green skinned figures, whose focus is a gold horned pink creature with a tail, and a small gold man on the top of his hat. Very elaborately decorated interior with tables, chairs, curtains, etc. "A black line drawing of figures in an interior setting is used in trapping eleven other colors:" tan, mint green, aqua, lime green, pink/red, blue/grey, green, light violet, dark green, gold, dark violet, and black. "[At the] center right is a Little Gold Man dancing on the head of a boy/dog like figure." Colors used: 1. Tan, 2. Mint Green, 3. Aqua, 4. Lime Green, 5. Pink/Red, 6. Blue/Gray, 7. Green, 8. Light Violet, 9. Dark Green, 10. Gold, 11. Dark Violet, 12. Black. "The image/artwork for this print was specifically designed for the Atelier 15 program. The original drawing was created directly onto the acetate with and inked brush and technical pen. Through a series of overlapping and underlapping the positive/acetate for each color, I continued to build texture and detail. The LITTLE GOLD MAN himself is the focal point of the other figures in the piece but at the same time is only one of the many figures involved in this print. As in all the other prints I have created through the Atelier program I have attempted to work on an image using a new technique that is very different from my other prints." D.Gamboa.

**Number of prints:** 3

**CEMA-SHG**

**Gamboa, Diane;** *Altered State*; 1999; Atelier 33; silkscreen; Image size: 18" x 26 1/4"; Paper size: 22" x 30 1/4" Edition Number: 4/75, 6/75; Signed;, Inscription in pencil below image reads: "4/75, 'Altered State', Gamboa 99.". embossed "SHG" insignia lower right next to signature.;

Comments/Description: "The poster creates a scenario where the boundaries between love, sexuality, and the religious are blurred, while exploring the centrality of women, and the power of the feminine in these spheres"--*Maestras Atelier XXXII 1999.*

**Number of prints:** 2

**CEMA-SHG**

**Gamboa, Diane;** *Revelation Revolution*; May 14-18, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/88, 6/88; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The piece is set on the horizontal. The central figure is of a woman in her white lingerie, a

ring on her right hand and she is holding a red handbag. Another woman is up front with a flower in her hair and tattoos across her shoulders. A third woman is in the background in black line over brown. To the right of the figures is a custom type pattern and to the left is another pattern with flowers. The artwork is trapped in a tight black. Colors used: Makeup beige, chicana brown, go-go girl yellow, martini olive green, not so red, gunmetal gray, urban goddess yellow, high heel green, cha-cha burgundy, million dollar green, and black as black.

**CEMA-SHG**

**Gamboa, Diane;** *Revelation Revolution*; May 14-18, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/88, 6/88; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The piece is set on the horizontal. The central figure is of a woman in her white lingerie, a ring on her right hand and she is holding a red handbag. Another woman is up front with a flower in her hair and tattoos across her shoulders. A third woman is in the background in black line over brown. To the right of the figures is a custom type pattern and to the left is another pattern with flowers. The artwork is trapped in a tight black. Colors used: Makeup beige, chicana brown, go-go girl yellow, martini olive green, not so red, gunmetal gray, urban goddess yellow, high heel green, cha-cha burgundy, million dollar green, and black as black.

**CEMA-SHG**

**Garcia, Martín V.;** *Observando*; (July 19-21) 1994; Atelier 24; Coventry Rag white; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/69, 20/69; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil located at the bottom reads: "4/69, Observando, Martin V. Garcia, 1994". lower right;

Comments/Description: "Faces shown looking" at the viewer. There is a large face in orange with black details on the right side. The composition is divided by a yellow column, several art frames and a figure falling through an hour glass. Colors used: 1. Orange, 2. Red, 3. Yellow, 4. Blue, 5. White, 6. Black. "To make correct coices one must observe the direction of those decisions." M. García

**Number of prints: 2**

**CEMA-SHG**

**Garcia, Lorraine--Herrón, Maradiaga, Torrez and Vallejo;** *Atelier IV, Announcement Poster for*; (Nov 3-Dec 13) 1984; Atelier 4; Stonehenge 245 grams - white; Image size: 24" x 36"; Paper size: 29" x 41 3/4"

Edition Number: 2/21, 6/21; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "2/21, copyright and SHG" . "SHG" chops below image area;

Comments/Description: Announcement Poster for "Atelier IV". Five images representing the work of these artists done during this atelier on a blue and gray background. Yellow, gray, and blue type.

**Number of prints: 2**

**CEMA-SHG**

**Garcia, Lorraine;** *Untitled*; (Nov 6-11) 1984; Atelier 4; Stonehenge 245 gram - white; Image size: 24" x 35 1/2"; Paper size: 28" x 40 3/4"

Edition Number: 4/86, 30/86, 34/86; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/86, & Lorraine Garcia", "30/86, & Lorraine Garcia" . None;

Comments/Description: Photo silkscreen with blue tape on a beige, pink, and orchid textured background. Smudge on the lower left outside of the image area. Colors used: 1. Pink/White font, 2. Lavender, 3. Light Pink, 4. Light Grey, 5. Light Lavender, 6. Grey, 7. Grey/Blue, 8. Magenta, 9. Light Grey, 10. Light Blue, 11. Light Pink, 12. Light Yellow.

**Number of prints: 3**

**CEMA-SHG**

**Garcia, Martín V.;** *Amor Eterno*; (May 6-8) 1997; Atelier 30; Coventry Rag 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/55; prnt: José Alpuche; mtrx :Destroyed; Signed. Lower left corner;

Comments/Description: Nude man is holding nude woman. Predominant colors: yellow and black. Colors used: 1. Dark Purple/Opaque, 2. Wine Red/Trans, 3. Yellow Orange/ Trans, 4. Yellow Green/Trans, 5. Purple/Trans, 6. Dark Purple/ Trans. "Love is eternal. Even death is an extension of its existence. They become one totality. Every effect a creation of their passion." M. García

**CEMA-SHG**

**García, Margaret;** *My Ego Is Devil, My Ego Is My Demon*; n.d.; studio proof; Image size: 23" x 34"; Paper size: 23" x 34"

Edition Number: 3/6; Signed; Inscription in pencil at the bottom inside image area reads: "3/6, My Ego is Devil, my Ego is my Demon, s/p, 3/6, Margaret Garcia" . embossed "SHG" insignia located in lower right corner inside image area;

Comments/Description: More than half of the print is the face of a woman, red eyes, purple hair, facing the viewer. A hand with sharp, claw-like fingers is holding a red mask outlines in purple of a devil's face. Behind the mask is a green background. Full bleed image.

**CEMA-SHG**

**García, Margaret;** *Memory of a Haunting*; 1999; Atelier 33; silkscreen; Image size: 17" x 23 1/4"; Paper size: 20" x 26 1/8"

Edition Number: 4/71, 6/71; Signed; Inscription in pencil below image reads: "4/71, Memory of a Haunting, Margaret Garcia." . embossed "SHG" insignia at lower left-hand corner of poster.

Comments/Description: Painting of a close-up of a skeleton with red hair. Background is purple. The bones are grey, silver, and white.

**Number of prints: 2**

**CEMA-SHG**

**García, Margaret;** *De Colores*; (July 5-9) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 25 6/8" x 37"; Paper size: 25 6/8" x 37"

Edition Number: 4/66, 20/66; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil along the left hand edge within the image reads: "Margaret Garcia, De Colores, 4/66". Right bottom corner;

Comments/Description: Full bleed silk screen image of a "Man with Red Hat w/farm workers' eagle." Colors used: 1. Red, 2. Brown , 3. Manilla , 4. Light Purple, 5. Phtalo (sic.) Blue, 6. Dk Green, 7. Yellow - Orange, 8. Dk. Trans. Purple, 9. Light Green, 10. Trans. White, 11. Black. "Danny de la Paz posed for it. It doesn't look as much like him. But it is not about him. It is about the determination of the struggle." M.García

**Number of prints: 2**

**CEMA-SHG**

**García, Margaret;** *(title unknown)*; (Feb 24-27) 1986; Atelier 7; Accent 290 gram-white; Image size: 24 1/4" x 18 1/4"; Paper size: 24 1/4" x 18 1/4"

Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area: "4/45 and signature" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: A red dog. A desert night. Full bleed. Hand torn top and bottom edges.

**CEMA-SHG**

**García, Margaret;** *Untitled*; (Feb 24-27) 1986; Atelier 7; Accent 290 gram - white; Image size: 14 1/4" x 17 1/4"; Paper size: 14 1/4" x 17 1/4"

Edition Number: 4/45, 33/45; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area "4/45 and signature" . None; Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Portrait of a woman against a blue background. Full bleed.

**Number of prints:** 2

**CEMA-SHG**

**García, Margaret;** *Anna Comiendo Salsa*; (Dec 1-5) 1986; Atelier 8; Westwind; Image size: 32 1/4" x 22"; Paper size: 36" x 24"

Edition Number: 4/46, 10/46; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located below image area reads: "4/46, title & signature." . None as of yet; Fund:in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Image of a woman which consists mainly of thick strokes of gold, purple and yellow. The background is light blue with watery lines of dark blue streaking it. The image represents: "girl seated at a table mopping up salsa with a tortilla." M. García. Full bleed. Hand torn edges. Colors used: 1. Yellow, 2. Purple, 3. Peacock Blue, 4. Light Turquoise, 5. Vermillion, 6. Ultramarine Blue, 7. Light Green, 8. Orange/Yellow, 9. Primrose Yellow, 10. Dark Green.

**Number of prints:** 2

**CEMA-SHG**

**García, Margaret;** *Romance*; (Jan 4-8) 1988; Atelier 11; Westwinds; Image size: 35 1/2" x 24 1/2"; Paper size: 40" x 26 1/2"

Edition Number: 4/36; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription reads: "Title, signature, 4/36". "SHG" chops located at the bottom below the image area;

Comments/Description: Image of magenta, blue, green and orange shoes, peppers, and a fork on a yellow background. Colors used: 1. Yellow, 2. Emerald Green, 3. Lime Green, 4. Magenta, 5. Powder Blue, 6. Ultramarine Blue, 7. Purple, 8. Dark Blue, 9. Medium Yellow, 10. Vermilion Red, 11. Iridescent Purple. "The print is symbolic of the sexual tensions in the first stages of 'Romance.' The fork foams on the appetite of those involved. Chili, sex, something that feels so good can burn so bad." M. García.

**CEMA-SHG**

**García, Margaret;** *F. Emilio And Mom*; (May 27-31) 1991; Atelier 17; Westwinds; Image size: 23 1/2" x 30"; Paper size: 23 1/2" x 30"

Edition Number: 4/64; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located at the bottom reads: "4/64 and signature" . "SHG" chops located in the lower left hand corner ;

Comments/Description: Full bleed. Image of a woman holding a baby. Colors used: 1. Grape, 2. Phalo Green, 3. Magenta, 4. Cad. Red, 5. Blue, 6. Yellow, 7. Ultramarine, 8. Orange, 9. White, 10. Purple, 11. Phalo Blue, 12. Pink. "It is my nephew and sister-in-law Gia Garcia. Because I love my family and because my nephew is symbolic of our future. We desire not to continue our family traditions and heritage but to establish new traditions, new contributions. It is our hope." M. García

**CEMA-SHG**

**García, Margaret;** *SiDa Que Amor Eterno*; 1992; Images Of The Future; Image size: 22 1/2" x 17"; Paper size: 26 1/8" x 20"

Edition Number: 4/61, 16/61; Signed;, Inscription in pencil below image area reads: "4/61, SiDa que Amor Eterno, Margaret Garcia". embossed "SHG" located in lower left corner of the print ;

Comments/Description: A figure--half human-half skeleton is embracing a woman who is wearing a red dress and red lipstick and whose skin color is yellow. It is night time and one can see the full moon in a dark blue sky.

**Number of prints:** 2

**CEMA-SHG**

**García, Margaret;** *The Next Generation*; n.d.; Coventry Rag, 290 gms.; Image size: 25 1/2" x 31 1/2"; Paper size: 30" x 37 1/2"



Edition Number: 4/70, 6/70; signed. Inscription in pencil reads, "4/70 The next Generation Margaret García". lower left.;

Comments/Description: Image is of a young child.  
**CEMA-SHG**

**García, Margaret;** *The Next Generation*; n.d.; Coventry Rag, 290 gms.; Image size: 25 1/2" x 31 1/2"; Paper size: 30" x 37 1/2"  
Edition Number: 4/70, 6/70; signed. Inscription in pencil reads, "4/70 The next Generation Margaret García". lower left.;

Comments/Description: Image is of a young child.  
**CEMA-SHG**

**Gastelum, Victor;** *Dos Caras A.D.*; (June 24-28) 1997; Atelier 30; Coventry Rag, 290 grms; Image size: 19 1/8" x 12 7/8"; Paper size: 26" x 20"  
Edition Number: 4/65; prnt: José Alpuche; mtrx :Destroyed; Signed. Lower left;

Comments/Description: Action-figure head in blue, silver, and black with a silver speckled background and "Dos Caras" written on top. Colors used: 1. True White, 2. Off White, 3. Silver, 4. Black, 5. Blue, 6. Gray (Dk). "'Dos Caras' is a Mexican pro werstler on 'Luchandon' from 'Lucha Libre'. 'Dos Caras' is brother to 'Mil Mascaras' legendary Mexican wrestler. I do these wrestlers for many reasons. I like the wrestlers themselves, Mosly (sic.) masked ones. I also like the idea of the mask as a universal tradition. I believe that alot (sic.) of Mexican Pop Culture (including Mexican wrestlers) had international influence, but rarely receives (sic.) credit." V. Gastelum  
**CEMA-SHG**

**Gil, Xóchitl;** *A Secret Garden*; February 10-11, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Three red hearts/Roses with yellow auras on a blued blend ground. Colors used: Drk to light Blue, Red, Green, Yellow 1-Medium, Yellow 2-Light.  
**CEMA-SHG**

**Gil, Xóchitl;** *A Secret Garden*; February 10-11, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Three red hearts/Roses with yellow auras on a blued blend ground. Colors used: Drk to light Blue, Red, Green, Yellow 1-Medium, Yellow 2-Light.  
**CEMA-SHG**

**Gomez, Pat;** *Stay Tuned*; (Aug. 11-12) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 16 6/8" x 22 6/8"; Paper size: 20" x 28"  
Edition Number: 22/63; prnt: Richard Balboa; mtrx :Destroyed; Signed,; Inscription in pencil below image area reads: "22/63, 'Stay Tuned', Pat Gomez [illegible]". lower right of print;

Comments/Description: A black and white photo silkscreened image of the debris and destruction of a city in a background of what looks like fire. Juxtaposed are nine lavender colored t.v. monitors showing selected areas of the previous image, enhanced by pointing arrows. To the right and underneath it are more t.v. monitors, ochre colored, showing the palm of a hand--as in a 'stop' sign, in an orange background with thick brushstrokes and dripping strings of red. Superimposed is text with the artist's recollection of her experience of the riots. Colors used: 1. Orange, 2. Red, 3. Yellow, 4. Indigo, 5. Lavender, 6. Purple. "Based on my riot experiences, I wanted to highlight the role the media played in inciting the violence and looting. I also wanted to tie together my own panic and T.V. reporting of mass spreading destruction. The hopelessness and tension of those affected was also a prime

consideration." P. Gomez  
**CEMA-SHG**

**Gomez, Pat;** *The Trappings of Sor Juana*; 1999; Atelier 33; silkscreen; Image size: 26 1/8" x 18"; Paper size: 30 1/4" x 22"

Edition Number: 4/63, 6/63; Signed; Inscription in pencil below image reads: "4/63, The Trappings of Sor Juana, Pat Gomez [illegible] 99.". embossed "SHG" insignia at lower left-hand corner of poster;

Comments/Description: The center piece of the poster is of an altar-like composition with a vase that has a picture of Sor Juana Ines de la Cruz. Pink flowers are held in the vase. There is a red scarf that creates the border and rosaries that hang from the top of poster. There are two books to the right and a framed picture of thorny stems entrapping a brain like a jail cell. The lower right-hand corner of image is an excerpt from Sor Juana's *Disillusionment*.

**Number of prints: 2**  
**CEMA-SHG**

**Gonzales, David Mercado;** *Untitled*; (Sept 11-15) 1988; Westwinds (heavyweight); Image size: 34" x 21"; Paper size: 40" x 26"

Edition Number: 17/60; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "17/60, D M Gonzales". embossed "SHG" on the lower left hand corner;

Comments/Description: At the top there are two celestial figures, an angel and a demon. In the middle there are one human and one skeletal figure in combat. At the bottom there is a "ollin" sign. Colors used: 1. Light tan, 2. Dark tan, 3. Light blue, 4. Dark blue, 5. Purple, 6. Green, 7. Orange, 8. Red, 9. Yellow, 10. Biege, 11. Black.

**CEMA-SHG**

**Gonzalez, Yolanda;** *El Vaquero*; (Dec 11-15) 1989; Atelier 14; Westwinds (heavyweight); Image size: 30" x 21"; Paper size: 35 1/2" x 26"

Edition Number: 14/20, 4/70; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "14/20, El Vaquero, Yolanda Gonzalez". Bottom left side of image;

Comments/Description: Expressionistic male figure riding a yellow horse on a purple background. Red boots, dark blue pants, gray hat and a red vest. Colors used: 1. Red, 2. Lt. Pastel Violet, 3. Tran. Milori Blue, 4. Yellow, 5. Tran. Tan, 6. Purple (Tran.), 7. Tran. Gray, 8. Tran. Blue, 9. Tran. Violet, 10. Tran. White, 11. Tran. Gray-Green, 12. Tran. Maroon. "Designed for Plaza de la Raza Cultural Center. The legend of the cowboy, my concept is, 'life is to be lived' and El Vaquero is certainly living life. His motion is free; with the air blowing through his scarf and hair, he has not worries. Life should be as free and fun loving as El Vaquero." Y. Gonzalez.

**Number of prints: 2**  
**CEMA-SHG**

**Gonzalez, Yolanda;** *Mi Indio*; (Feb 18-22) 1991; Atelier 16; Westwinds; Image size: 36" x 26"; Paper size: 39" x 28"

Edition Number: 4/70, 18/70; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "18/70, Mi Indio, Yolanda Gonzalez" Signed; Inscription in pencil located at the bottom below image area: "4/70, title and signature" . bottom left hand corner of paper;

Comments/Description: "Expressionistic indian figure on [a] yellow horse. [Done in a] painterly style [with] very bold colors. [The] indian [is] holding a shield with [the] left hand, [and] holding [a] spear with [the] right hand." (from original certificate of authenticity) Colors used: 1. Phalo Green, 2. Yellow, 3. Phalo Blue, 4. Violet, 5. Cad. Orange Mediom (sic.), 6. Red, 7. Cad. Orange Light, 8. Cad. Orange Med, 9. White, 10 Phalo blue/violet. "This print being (sic.) a war peice (sic.). Unfortunatly (sic.) war (battle) is sometimes condoned almost nesecarrrly (sic.) yet the sadness of battle cannot be ignored. The conten of this print is that of battle dealing with blood, lives, and sadness. This man is eager to fight yet there is a sense of gloom." Y. Gonzalez

**Number of prints: 2**  
**CEMA-SHG**

**Gonzalez, Carlos Castro;** *La Madona*; 1995; Image size: 18 1/4" x 10 1/2"; Paper size: 22" x 13"  
Edition Number: 4/41, 20/41; Signed; Inscription in pencil below the image reads: "4/41, La Madona, Gonzales Castro, 95". embossed "SHG" on the lower left;

Comments/Description: Silk screen in black ink. Image of the Self-Help Graphics altar with the Virgin Mary. Four Children play near the altar. Above the Virgin Mary are two angels (good and evil) boxing each other. The sun radiates bright on the upper left.

**Number of prints: 2**  
**CEMA-SHG**

**Gonzalez, Louie 'The Foot';** *Concrete Bilingual Cancion De Ansia*; 1987; Image size: 15" x 20 7/8"; Paper size: 19" x 25"

Edition Number: 20/50; Signed; Inscription in pencil below image area reads: "20/50, Concrete Bilingual Cancion de Ansia, Louie the Foot, c/s, 1987."

Comments/Description: On a textured background, white type reveals fragments of a bilingual poem and reveals the profile of a woman.

**CEMA-SHG**

**Gonzalez, Carlos Castro;** *Día de los Muertos 97: Viva la Vida!!*; n.d.; Atelier 29-31 #4 & #6; Image size: 19 1/2" x 22"; Paper size: 25 1/2" x 26"

Edition Number: unknown ed.; prnt: José Alpuche; unsigned. Lower left;

Comments/Description: Skeleton figures standing at a Chavez shrine/altar offering gifts of fruit and plants. "Self-Help Graphics" at the bottom of the print.

**CEMA-SHG**

**Gonzalez, Yolanda;** *Alma de una Mujer*; 1995; Atelier 26; poster; Image size: 37" x 26"; Paper size: 44" x 30"

Edition Number: 12/55; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Woman in red and yellow embracing herself. Her arms are crossed against her chest as she holds her shoulders. Blue background. She needs only her force or belief in herself to continue her battle of a world filled with sadness and struggle. She lives with power!

**CEMA-SHG**

**Gonzalez, Yolanda;** *"Women Know Your Strength!"*; (Nov. 13-17) 1992; Images Of The Future; Coventry Rag, 290 grms; Image size: 23" x 18"; Paper size: 26" x 20"

Edition Number: 4/54, 18/54; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/54, 'Women Know Your Strenght!', Mohada Pegg [illegible], 92". lower left;

Comments/Description: The faces of two women looking at the viewer are the only image. The one on the left is African looking and is wearing a blue turban and long straight earrings; the one in the right is Chicano looking, and is wearing hoop earrings. The upper right corner reveals a vivid red colored background. Colors used: 1. Lt. Trans. Yellow, 2. Lt. Trans. Red, 3. Trans. Magenta, 4. Trans Ultra Blue, 5. Trans Medium Yellow, 6. Trans Purple, 7. Transpare (sic.) Emerald Green. "The print describes about womens (sic.) strength, within. Women are extremely powerful, strong, intelligent beings. I feel its time women believe and acknowledge this strength." Y. Gonzalez.

**Number of prints: 2**  
**CEMA-SHG**

**Gonzalez, Yolanda;** *La Reyna*; May 6-10, 2003; Maestras 4; Coventry Rag, 290 gms; Image size: 22 1/2" x 15 1/2"; Paper size: 26" x 20"

Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: "Female sitting arms crossed with a lovely head[d]ress and a colorful shall [sic]. her dress is adorned by lots of textures and colors. As he sits she's the Queen. "La Reyna"[.] The strength of the woman is

always that of a queen. "La Reyna" is loving, stern, brilliant and always true to herself". Colors used: Black, Blue, Red, Ochre, Light Yellow Ochre, Light Grey, Off White, Black, and Clear Gloss.

**Number of prints:** 2

**CEMA-SHG**

**Gonzalez, Cici Segura;** *Props and Scenery*; May 27-31 and June 3, 2003; Maestras 4; Coventry Rag, 290 gms; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "Multi-Colored Abst[r]act depicting minorities in background. Gold-yellow line symbolizes color barrier in advertisement and film industries. This abstract was created after observing first hand, how the media (adver[t]ising & film) reduces minorities to 'Props & Scenery' in ads and/or films. The absence of people of color, particularly in front of the camera, in the adver[t]ising & film world is alive and well in Los Angeles. The abstract here is the background is full of color yet there is a color barrier represented by the yellow-gold line in the foreground." Colors used: Blue, Red, Yellow, Orange, Lt. Purple, Dark Purple, and Black.

**Number of prints:** 2

**CEMA-SHG**

**Gonzalez, Yolanda;** *La Reyna*; May 6-10, 2003; Maestras 4; Coventry Rag, 290 gms; Image size: 22 1/2" x 15 1/2"; Paper size: 26" x 20"

Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: "Female sitting arms crossed with a lovely head[d]ress and a colorful shall [sic]. her dress is adorned by lots of textures and colors. As he sits she's the Queen. "La Reyna"[.] The strength of the woman is always that of a queen. "La Reyna" is loving, stern, brilliant and always true to herself". Colors used: Black, Blue, Red, Ochre, Light Yellow Ochre, Light Grey, Off White, Black, and Clear Gloss.

**Number of prints:** 2

**CEMA-SHG**

**Gonzalez, Cici Segura;** *Props and Scenery*; May 27-31 and June 3, 2003; Maestras 4; Coventry Rag, 290 gms; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "Multi-Colored Abst[r]act depicting minorities in background. Gold-yellow line symbolizes color barrier in advertisement and film industries. This abstract was created after observing first hand, how the media (adver[t]ising & film) reduces minorities to 'Props & Scenery' in ads and/or films. The absence of people of color, particularly in front of the camera, in the adver[t]ising & film world is alive and well in Los Angeles. The abstract here is the background is full of color yet there is a color barrier represented by the yellow-gold line in the foreground." Colors used: Blue, Red, Yellow, Orange, Lt. Purple, Dark Purple, and Black.

**Number of prints:** 2

**CEMA-SHG**

**Grace, Gerry;** *Ancient Dreamers*; (Nov 10-14) 1986; Atelier 8; Westwind; Image size: 22" x 30"; Paper size: 22" x 30"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image area: "Title, signature and 4/45". None as of yet; Fund:Funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Two maroon tinted figures on a blue and yellow textured background. Black letters read: "Most stencils were monoprints." Colors used: 1. Peacock Blue, 2. Turquoise, 3. Dark Blue, 4. Yellow Iron Oxides, 5. Pastel Maroon, 6. Yellow Iron Oxide/Prime Yellow, 7. Turquoise/White/Raw Umb., 8. Maroon/White/Raw Umb., 9. White/Silver, 10. Peacock Blue/Maroon/Raw Umb., 11. Yellow/White.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Topsy-turvy*; n.d.; Image size: 22 1/2"x18 3/4"; Paper size: 30"x22"

Edition Number: 42/65, 43/65; signed.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Some Indignities Persist*; April 24 and May 8 (year unknown); S/P SUBC; Coventry Rag, 290 gms; Image size: 25" x 18"; Paper size: 30" x 22"

Edition Number: 28/43, 29/43; prnt: SHG?; mtrx :destroyed; signed. lower right;

Comments/Description: "Man in blackface holds up dress against wooden fence background with text over printed in the form of an eye chart reading "Some Indignities Persist". Images of people in blackface have been a source of both disturbance and fascination to me. These images are intensely powerful in both their literal statements and in their ability to allow the viewer to create a context through the bias of their associations. Generations of African Americans have suffered grievous injury at the hands of people whose livelihood was derived from creating and reinforcing stereotypes through blackface minstrelsy. The creation of a stereotype was an essential element in maintaining white America's illusion of superiority. It characterized us as buffoons and tricksters, as inherently lazy and immoral and perennial children who were dependent on the paternalism of our "masters" for survival. Slavery, even the post emancipation more subliminal variety, was contingent on making its victims appear to be less than human. The images I've used are taken from late nineteenth century photographs of vaudeville and minstrel show performers. Ironically, blackface minstrelsy, through its wholesale appropriation of African American culture, is recognized as the "America's first indigenous musical-theater genre." Manifestations exist to this day in everything from black stand-up comedy to the "crews" and "posses" of hip-hop. My work entreates the viewer to look at these images, while at the same time looking through them, to discover an alternate context. It is my hope that the work might offer a glimpse into the origins of some conscious or subconscious contemporary thinking with regard to race, color, and gender. If you are discomforted by what you see, I invite you to examine those feelings, for out of this examination will come enlightenment." Colors used: Rust/Beige, Off White, Dark Gray, and Gray Black.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Untitled (Sometimes We Become What We Hate)*; January 24-28, 2000; Coventry Rag, 290 gms.; Image size: 18" x 23"; Paper size: 20" x 26"

Edition Number: 4/50, 6/50; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Image four men in drag in black face holding golliwog dolls with text arranged as an eye chart reading "Sometimes We Become What We Hate". Colors used: Beige, Off White, Warm Dk Brown, Warm Brown/Black.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Untitled (So Tell Me Who's the Nigger Now)*; January 24-28, 2000; Coventry Rag, 290 gms.; Image size: 16" x 23 3/4"; Paper size: 20" x 26"

Edition Number: 4/40, 6/40; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Image of a man in drag in black face holding a feather duster with text arranged as an eye chart reading "So Tell Me Who's the Nigger Now". Colors used: Beige, Off White, Cold Gray/Brown, Warm Brown/Black.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Cause and Effect*; 2000; Coventry Rag, 290 gms.; Image size: 32" x 22"; Paper size: 30" x 40"

Edition Number: 13/50; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "13/40 Cause and Effect Mark Steven Greenfield". lower right;

Comments/Description: Minstrel Orchestra in blackface with tornado in background and text. "Weel about turn about and da jis' so / Ebry/ time I weel about I jump Jim Crow". Colors used: Blue Green, Burgundy, Gray/Brown, and Eggshell Yellow.

**Number of prints: 1**

**CEMA-SHG**

**Greenfield, Mark Steven;** *Topsy-turvy*; n.d.; Image size: 22 1/2"x18 3/4"; Paper size: 30"x22"  
Edition Number: 42/65, 43/65; signed.  
**CEMA-SHG**

**Greenfield, Mark Steven;** *Some Indignities Persist*; April 24 and May 8 (year unknown); S/P SUBC; Coventry Rag, 290 gms; Image size: 25" x 18"; Paper size: 30" x 22"  
Edition Number: 28/43, 29/43; prnt: SHG?; mtrx :destroyed; signed. lower right;

Comments/Description: "Man in blackface holds up dress against wooden fence background with text over printed in the form of an eye chart reading "Some Indignities Persist". Images of people in blackface have been a source of both disturbance and fascination to me. These images are intensely powerful in both their literal statements and in their ability to allow the viewer to create a context through the bias of their associations. Generations of African Americans have suffered grievous injury at the hands of people whose livelihood was derived from creating and reinforcing stereotypes through blackface minstrelsy. The creation of a stereotype was an essential element in maintaining white America's illusion of superiority. It characterized us as buffoons and tricksters, as inherently lazy and immoral and perennial children who were dependent on the paternalism of our "masters" for survival. Slavery, even the post emancipation more subliminal variety, was contingent on making its victims appear to be less than human. The images I've used are taken from late nineteenth century photographs of vaudeville and minstrel show performers. Ironically, blackface minstrelsy, through its wholesale appropriation of African American culture, is recognized as the "America's first indigenous musical-theater genre." Manifestations exist to this day in everything from black stand-up comedy to the "crews" and "posses" of hip-hop. My work entreates the viewer to look at these images, while at the same time looking through them, to discover an alternate context. It is my hope that the work might offer a glimpse into the origins of some conscious or subconscious contemporary thinking with regard to race, color, and gender. If you are discomforted by what you see, I invite you to examine those feelings, for out of this examination will come enlightenment." Colors used: Rust/Beige, Off White, Dark Gray, and Gray Black.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Untitled (Sometimes We Become What We Hate)*; January 24-28, 2000; Coventry Rag, 290 gms.; Image size: 18" x 23"; Paper size: 20" x 26"  
Edition Number: 4/50, 6/50; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Image four men in drag in black face holding golliwog dolls with text arranged as an eye chart reading "Sometimes We Become What We Hate". Colors used: Beige, Off White, Warm Dk Brown, Warm Brown/Black.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Untitled (So Tell Me Who's the Nigger Now)*; January 24-28, 2000; Coventry Rag, 290 gms.; Image size: 16" x 23 3/4"; Paper size: 20" x 26"  
Edition Number: 4/40, 6/40; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: Image of a man in drag in black face holding a feather duster with text arranged as an eye chart reading "So Tell Me Who's the Nigger Now". Colors used: Beige, Off White, Cold Gray/Brown, Warm Brown/Black.

**CEMA-SHG**

**Greenfield, Mark Steven;** *Cause and Effect*; 2000; Coventry Rag, 290 gms.; Image size: 32" x 22"; Paper size: 30" x 40"  
Edition Number: 13/50; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "13/40 Cause and Effect Mark Steven Greenfield". lower right;

Comments/Description: Minstrel Orchestra in blackface with tornado in background and text. "Weel about turn about and da jis' so / Ebry/ time I weel about I jump Jim Crow". Colors used: Blue Green, Burgundy, Gray/Brown, and Eggshell Yellow.

**Number of prints: 1**

**CEMA-SHG**

**Gronk, *Dumbbell***; (Aug 14-20) 1992; Coventry; Image size: 34" x 25"; Paper size: 34" x 25"  
Edition Number: 47/60, 48/60; prnt: Richard Balboa; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "Dumbbell, 47/60, Gronk". lower right corner;

Comments/Description: The image is of thick black, blue and light blue lines layered to create a jumbled effect. Upon closer examination, figures such as skulls, leaves and lips are visible within the chaos of the whole. The central focus is a calavera head. Colors used: 1. Light Blue Royal, 2. Dark Blue Navy, 3. White, 4. Black. "Layers of ink crossing out each other. Defining the paper with a visual no-language (sic.)" Gronk

**Number of prints: 2**

**CEMA-SHG**

**Gronk, *Untitled Number Two***; (Dec 16-24) 1982; Atelier 4; Arches, with water marks; Image size: 25" x 17"; Paper size: 29 1/2" x 21 1/2"  
Edition Number: 12/25, 18/25, 22/25, 25/25; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located below the image area reads: "Untitled No Two, 12/25, Gronk, 83".

Comments/Description: Pink cross with many blue details using photo stencils

**Number of prints: 4**

**CEMA-SHG**

**Gronk, *Untitled Number Three***; (Dec 16-24) 1982; Atelier 4; Arches, with water marks; Image size: 25" x 17"; Paper size: 29 1/2" x 21 1/2"  
Edition Number: 12/25, 18/25, 22/25, 25/25; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located below the image reads: "Untitled No Three, 12/25, Gronk, 83".

Comments/Description: Light pink cross with blue-black details

**Number of prints: 4**

**CEMA-SHG**

**Gronk, *Untitled Number One***; (Dec 16-24) 1982; Atelier 3; Arches, w/water marks; Image size: 25" x 17"; Paper size: 29 1/2" x 21 1/2"  
Edition Number: 18/25, 22/25, 25/25; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located below the image reads: "Untitled No One, 18/25, Gronk, 83".

Comments/Description: There is a pink cross with light green details.

**Number of prints: 4**

**CEMA-SHG**

**Guerrero-Cruz, Dolores; *Flores Para Las Mexicana's***; (Sept) 1987; Image size: 24 1/4" x 17 1/2"; Paper size: 26" x 20"  
Edition Number: 37/55; prnt: Oscar Duardo; Signed; Inscription in pencil located below the image reads: "37/55, Flores Para Las Mexicana's, Dolores Guerrero-Cruz, 10/78". embossed "SHG" located within the image on the lower left side;

Comments/Description: There is an open window through which a town can be seen. A flower vase with flowers, and two small photographs are on a table. The main colors are: orange, yellow, purple, and aqua blue. "Again this is a tribute to the women of Mexican heritage. The scene in the background is where my father and grandparents were born. This scene involves two women of the same culture coming together in the homeland." D. Guerrero-Cruz

**CEMA-SHG**

**Guerrero-Cruz, Dolores; *Jugo De Naranja***; (July 12-16) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 26" x 38"; Paper size: 30" x 44"  
Edition Number: 4/58, 20/58; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil located below the image reads: "4/58, Juego de Naranja, Dolores Guerrero-Cruz, '94". center;

Comments/Description: "Red Dog in foreground. Orange [colored] orange in background. Dark clouds in sky and green Palm on side of Dog." Colors used: 1. Orange, 2. Yellow Orange, 3. Transp. Red, 4. Blue Green, 5. Dark Red, 6. Varnish, 7. Purple, 8. Trans White, 9. Deep Purple.

**Number of prints:** 2

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *The Bride*; (Feb 19-28) 1985; Atelier 5; Stonehenge 320 gram-white; Image size: 22" x 33 3/4"; Paper size: 27 3/4" x 39 3/4"

Edition Number: 4/88, 26/88, 35/88; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/88, & Dolores Guerrero-Cruz".

Comments/Description: Adult female figure with a skull face wearing a white dress. Child wearing white dress with flowers. Textured purple, blue, magenta and ochre background. "The bride is a statement about my struggle as an artist, who leaves the professional field of art in order to survive as a single parent. During this time, this woman feels like she is slowly dying because she is not able to be what she wants to be. This is not against marriage, but a statement that one must be what she really wants to be before she can be anything else. Women have a harder struggle than men simply because we are women; I hope that for the women of tomorrow the struggle will be easier to make their lives better." D. Guerrero-Cruz.

**Number of prints:** 3

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *Peacemakers*; (Nov 4-7) 1985; Atelier 6; Accent 290 gram - white; Image size: 27 3/4" x 22 11/16"; Paper size: 27 3/4" x 22 11/16"

Edition Number: 45/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil on lower edge of image reads: "45/45, title, signature and '85" . None; Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Full bleed. Three children with "Superman", "Spiderman", and "Batman" on a yellow background with red dots. This print depicts the irony of three Chicano children growing up in an Anglo society with images of the society, therefore losing the heritage. It also speaks to the idea that children can be taught to save the world of nuclear war with their peacemaking friends." D. Guerrero-Cruz.

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *Mujeres Y Perros*; (March 3-6) 1987; Atelier 9; Westwind; Image size: 36" x 24"; Paper size: 40" x 26"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/45, signature and 1987" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Reclining nude female on a blue bed. Gray background. A window and two red dogs.

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *La Mujer Y El Perro*; (Feb 15-19) 1988; Atelier 11; Westwinds (heavyweight); Image size: 22" x 18"; Paper size: 24 1/4" x 20 1/4"

Edition Number: 4/48; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/48, La Mujer y El Perro, Dolores Guerrero-Cruz, and 2/88". "SHG" chops located in the bottom left hand corner of the image ;

Comments/Description: Image of a woman sitting on a bed with her back towards you. She's facing the window looking at a dog outside the window. "The dog or perro symbolizes men or man. It's a concept of men chasing women. This woman does not want to be chased and therefore hides in her room, holding her body in despair. This is print A." D. Guerrero-Cruz.

**CEMA-SHG**



**Guerrero-Cruz, Dolores;** *El Perro Y La Mujer*; (Feb 15-19) 1988; Atelier 11; Westwinds (heavyweight); Image size: 24 1/4" x 16"; Paper size: 26" x 18"

Edition Number: 4/48; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/48, El Perro y La Mujer, Dolores Guerrero-Cruz, 2/88" . Bottom right hand corner of image.;

Comments/Description: Image of a dog howling at a woman in the window. Colors used: 1. Ocher (sic.) (Flesh), 2. Ocher (sic.) (Flesh), 3. Melon (split fountain), 4. Light Purple, 5. Yellow, 6. Yellow Orange (Peach), 7. Red, 8. Dark Purple, 9. Blue, 10. Green, 11. Ocher (sic.), 12. Dark Blue. "The dog or Perro symbolizes men or man. It's a concept of men chasing women. This woman does not want to be chased and, therefore, hides in her room holding her body in despair. This is Print A." D. Guerrero-Cruz

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *Angels Over L.A. - The Falling Heart*; (May 20-25) 1991; Atelier 17; Westwinds; Image size: 36" x 26"; Paper size: 36" x 26"

Edition Number: 4/64; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located at the bottom reads: "4/64, title and signature" . bottom right hand corner;

Comments/Description: Two angels in a cloudy sky with yellow lightening in the corners. The angels are flying to the center where a red flaming heart is falling. Colors used: 1. Tran Light Ochar (sic.), 2. Tran. Brown, 3. Tran. Purple, 4. Yellow, 5. Tran. Red, 6. Tran. Ultra Blue, 7. Lt. Orange, 8. Tran. Violot (sic.), 9. Tran. White, 10. Tran. Red, 11. Pastel Yellow, 12. Tran. Grape, 13. Tran. Bronze, 14. Gold, 15. White-Silver, 16. Purple, 17. Red. "The content of this print is; The Angels (sic.) represent people of Los Angeles whom are always willing to rescue a heart in trouble. The hearts can be someone in love with a broken hart or a concern that affects the masses of people. [An e]xample is the decline of education in Los Angeles. Everyone has a different convern and the heart represent that concern. The Angels (sic.) are the Heros." D. Guerrero-Cruz.

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *Phoenix*; (Nov. 18-24) 1992; Images Of The Future; Coventry Rag, 290 grms; Image size: 16 1/4" x 22 3/8"; Paper size: 20" x 26"

Edition Number: 4/60, 18/60; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/60, 'Phoenix', Dolores Guerreo-Cruz, '92". left hand corner;

Comments/Description: Image of a fire burning and six dark silhouettes of human figures with purple hard hats. A bent street sign reads: "Soto St." Oversized busts of a woman and a child appear behind the courtain of fire, both of them smiling and looking at the viewer. A yellow moon is in the upper right corner against a black background. Colors used: 1. Lt. Yellow, 2. Trans Flesh, 3. Trans Red, 4. Trans Blue Purple, 5. Trans Orange, 6. Trans Red Purple, 7. Metallic Blue. "The concept of this print is to educate our children, so they have something to look forward [to] instead [of] riots. The Phoenix symbolizes a new beginning." D. Guerrero-Cruz.

**Number of prints: 2**

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *Sometimes...*; (May 8-13) 1992; Atelier 14 L.A. Riots; Westwinds; Image size: 20 1/2" x 14 1/4"; Paper size: 28" x 20"

Edition Number: 4/52, 22/52; prnt: Richard Balboa; mtrx :Destroyed; Signed;; Inscription in pencil located below image area reads: 'Sometimes...', 4/52, Dolores Guerrero-Cruz, '92". lower right of paper;

Comments/Description: A male angel who seems to be coming out of a vibrant red fire is carrying a fainted woman in his arms. Three small angels fly around the couple. The sky is dark and cloudy containing several light pink horses blending in with the clouds. Colors used: 1. Process Yellow, 2. Process Magenta, 3. Process Cyan, 4. Metallic Gold (transparent), 5. Lavender (touch up), 6. Process Black. "I guess this image can be looked at as a love story. It can also be looked at as a social story, with the women in distress while the angel would be the solution. Either way the women (sic.) or social problem is being recused. The horses indicate the seriousness of this problem and love can be so serious." D. Guerrero-Cruz.

**Number of prints: 2**

**CEMA-SHG**

**Guerrero-Cruz, Dolores;** *Fall of the Innocent*; (June 21, July 17) 1997; Atelier 30; Coventry Rag 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 4/58; prnt: José Alpuche; Signed. Left hand corner;

Comments/Description: Woman in nightgown sits up in her bed as a red dog gazes at her. Colors used: 1. Black, 2. Red, 3. Yellow, 4. White, 5. Blue, 6. Yellow Ochre Light, 7. Bark Yellow Ochre. "A continuation of *Mujer y Perros* series. Currently I'm working on a comic book with High School students that deals with Teen pregnancy and domestic values. the (sic.) story deals with [a] Teenage (sic.) girl and [a] young adult male. He is abusive, drinks too much and cheats. Still this young woman decides to have this baby. The question is do women give into this situation or is the dog so seductive that we are blinded by love." D. Guerrero-Cruz

**CEMA-SHG**

**Gutiérrez, Roberto;** *Avenida Cesar Chavez*; (Nov 17-20) 1993; Atelier 23; Coventry Rag, 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 60; Robero Gutiérrez, 1993.

Comments/Description: Signed print. Busy street scene. A bus that says "Av Cesar Chavez" is the central focus. Lots of orange, red, yellow and pink are used. Black border. Colors used: 1. Yellow, 2. Blue, 3. Magenta, 4. Gry (sic.) 5. White, 6. Brown, 7. Dark Blue, 8. Black, 9. T-Medium Yell., 10. T-Dark Brown. "The print *Avenida Cesar E. Chavez* is in commemoration (sic.) of the name change from Brooklyn Ave to Cesar E. Chavez Ave, in recognition of the peaceful leader Cesar Chavez of the United Farm Workers. The print is also about documenting, in a small way of fashion a period of time, about a particular place and nehborrow (sic.), its people. Trying to capture the local color, fashion and sprite (sic.). The Latinos sprite (sic.), the Chicano sprite (sic.)." R. Gutiérrez

**CEMA-SHG**

**Gutiérrez, Roberto;** *Cesar E. Chavez Avenida*; (Nov 17-20) 1993; Atelier 23; Coventry Rag 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 4/60, 20/60; mtrx :José Alpuche; Signed; Inscription in pencil on the bottom of the print reads: "4/60, Cesar E. Chavez Avenida, Robert Gutiérrez, 94" . embossed "SHG" located on the bottom left ;

Comments/Description: "The local traffic patterns of both local people, commerce [sic] on the former corners of Brooklyn and Gauge Aves wich [sic] well [sic] change to Avenida Cesar Chavez. The conception of the peace was drawn on site over a period of 3 months." White border.

**Number of prints: 2**

**CEMA-SHG**

**Gutiérrez, Robert;** *Self-Help Graphics In East Los*; (Nov 10-12) 1992; Images Of The Future; Coventry Rag, 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 4/28, 16/58; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/58, Robert Gutiérrez, 92" . lower left;

Comments/Description: Multicolored image of a neighbourhood and streetscape. The main building is yellow and green. A woman is sitting on a bench in front of it. A bus full of people is coming through the adjacent street, where a street sign reads: "Brooklyn Av.". In the background one can see houses, palm trees, the moon, stars, and two shooting stars. It is night time and the bus has its lights on. Colors used: 1. Lt. Trans. Yell, 2. Lt Trans. Blue, 3. Lt Trans. Red, 4. Lt Trans. Magenta, 5. Lt. Trans. Ultra Blue, 6. Opaque Violet. "The idea for this print started 3 yrs earlier (sic.) when I first saw the buildig (sic.) is which Self Help Graphics is in. I have buildings, structures and fell in love with [the] shape of the building. Also it's home for me growing up in East Los "and once more seing (sic.)" East L.A. with fresh eyes after a long time of absence. I've painted this building many times before in various forms and nedias. the time was right and I was given the opportunity. The palms (sic.) trees, people in crowded buses, people whiting (sic.) for their bus, the many phones (sic.) poles. It's Home!" R. Gutiérrez

**Number of prints: 2**

**CEMA-SHG**

**Guzmán, Margaret;** *Veil/Veil*; 1999; Atelier 33; silkscreen; Image size: 26 1/8" x 18"; Paper size: 30 1/4" x 22"

Edition Number: 4/65, 6/65; Signed;, Inscription in pencil below image reads: "4/65, 'Veil/Veil,' M. Guzmán 1999.". embossed "SHG" insignia at lower left-hand corner of poster.;

Comments/Description: Focal point of poster is a picture of Sor Juana Ines de la Cruz reading to a child and at the same time protecting her. They are both framed by a circular wreath of leaves. The background appears to be roots at the bottom and red and yellow leaves at the top. There appears to be dark writing in lower portion of poster. Guzman "connects the trajectory of the celebrated Juana to Every Woman"--*Maestras Ateiler XXXIII 1999*.

**Number of prints: 2**

**CEMA-SHG**

**Hamada, Miles;** *Untitled*; (Nov 5-6) 1983; Atelier 2; Artprint 25% Rag Archival; Image size: 19" x 25"; Paper size: 22" x 34"

Edition Number: unknown ed.; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil reads: "4/77 and signature". "SHG" in blue; Fund:partially funded by the Atlantic Richfield Foundation.;

Comments/Description: Three color print: Red, black and transparent. Two figures on an abstracted flag background.

**CEMA-SHG**

**Hamilton, Vijali;** *Sight One*; Feb 23-27, 1987; Atelier 9; Westwinds; Image size: 24 x 36; Paper size: 26 x 40  
Edition Number: 45; prnt: Oscar Duardo; mtrx :Destroyed; None;

Comments/Description: Medicine Wheel of Rocks and Four Diorections (sic.), Red, Black, White, Yellow. Colors: 1. Black/Brown, 2. Red/Orange, 3.Ultra Blue, 4. Transparent Light Blue, 5. Yellow, 6. Gray, 7. Transparent Brown, 8. Transparent Yellow Ochre, 9. Transparent, 10. Transparent Orange, 11. Transparent Gray/Umber, 12.

Transparent Sienna

**CEMA-SHG**

**Healy, Wayne;** *Domingo Deportivo*; (Apr 19-23) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 26" x 37 1/2"; Paper size: 30" x 44"

Edition Number: 4/51, 20/51; prnt: José Alpuche; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "4/51, Domingo Deportivo, Healy, '94". embossed "SHG" below the image on the lower left side;

Comments/Description: There is a lady making tacos on the left side. In the middle, there is a soccer game being played. On the right hand side, there is a soccer player with her daughter. Colors used: 1. Violet, 2. Magenta, DK, 3. Green, Mint, T, 4. Beige, 5. DK Blue, 6. Red, 7. Orange, 8. Yellow, 9. Green, Cad (sic.), 10. Trans Purple, 11. Trans Magenta, 12. Dark Brown, 13. Trans White. Information on the content of the print: "Designed during the USA World Cup 94 Soccer Tourney, the image is an autobiographical image of the artist's experience as a soccer player on Sunday games for company teams. As la señora prepares tacos, la hija comforts her injured papacito while the game plays on. Ancient Mexican players of ulama are seen in the upper rt hand corner." - Wayne Healy

**Number of prints: 2**

**CEMA-SHG**

**Healy, Wayne;** *Sawin' at Sunset*; March 16-20, 1987; Westwinds; Image size: 23 1/2 x 35 1/2; Paper size: 26 x 40

Edition Number: 46; prnt: Oscar Duardo; mtrx :Destroyed; None;

Comments/Description: Street fiddler against L.A. skyline. Colors used: 1. Yellow ochre/split fount in yellow, Orange-red, Blue/brown--orange split fount, Gray-blue, Red-pink, Ultra-blue, Lt. blue, Lt. yellow, Dk. blue, Flesh tone, Black, Yellow-orange, Yellow-cream.

**CEMA-SHG**

**Healy , Wayne;** *Smokers' Game*; Sept. 19-20, 1999; Coventry Rag, 290 grms. (sic.); Image size: 34 3/8 x 23 1/2; Paper size: 44 x 30

Edition Number: 78; prnt: José Alpuche; mtrx :Destroyed; Lower Left;

Comments/Description: Major Image; A revolver with a cigarette in the open cylinder. Above is a skeleton with a big sombrero and holding a cigarette. All are on a background of smoke, fire of the deadly habit.

**CEMA-SHG**

**Healy, Wayne;** *Achealy's Heel*; 2002; Image size: 22"x16"; Paper size: 20"x26"

Edition Number: 4/106, 6/106; signed.

**CEMA-SHG**

**Healy, Wayne;** *Bolero Familiar*; December 4-7, 2001 and January 15-19, 22-26, and 29-31 2002; Coventry Rag, 290 gms; Image size: 36" x 50"; Paper size: 36" x 50"

Edition Number: 4/79, 6/79; prnt: José Alpuche; mtrx :Destroyed; signed. Inscription in marker in image area reads "6/79 Bolero Familiar Healy". lower right;

Comments/Description: Two guys sitting on living room couch play guitars and sing, one girl plays maracas and sings while other girl replaces low E-string on her guitar. A baby girl reaches for Chihuahua hiding under the coffee table. Nana cooks food in the kitchen. I grew up with musk in the house. My aunts and uncles would gather to play boleros made famous by Trio Los Panchos and Los Dandys. Grandma was always cooking food served with her corpus christi style tortillas. My wife has a Chihuahua and the miserable creature keeps showing up in my prints. Colors used: OHCO-U, 523 U Lavender, 106 U Light Yellow, 345 U Light Green, 467 U Light Brown, 185 C Red, EF00 C Flesh, TSRO-C Brown, 300 C Blue, TL00-C Orange, OIRO-C Gray Blue, 468 C Khaki, 1000 U Yellow White, OZAF-U Purple, 165 C Orange, 266 C Violet, Black, Trans White, and 2100 Clear Gloss.

**Number of prints: 2**

**CEMA-SHG**

**Healy, Wayne;** *Achealy's Heel*; 2002; Image size: 22"x16"; Paper size: 20"x26"

Edition Number: 4/106, 6/106; signed.

**CEMA-SHG**

**Healy, Wayne;** *Bolero Familiar*; December 4-7, 2001 and January 15-19, 22-26, and 29-31 2002; Coventry Rag, 290 gms; Image size: 36" x 50"; Paper size: 36" x 50"

Edition Number: 4/79, 6/79; prnt: José Alpuche; mtrx :Destroyed; signed. Inscription in marker in image area reads "6/79 Bolero Familiar Healy". lower right;

Comments/Description: Two guys sitting on living room couch play guitars and sing, one girl plays maracas and sings while other girl replaces low E-string on her guitar. A baby girl reaches for Chihuahua hiding under the coffee table. Nana cooks food in the kitchen. I grew up with musk in the house. My aunts and uncles would gather to play boleros made famous by Trio Los Panchos and Los Dandys. Grandma was always cooking food served with her corpus christi style tortillas. My wife has a Chihuahua and the miserable creature keeps showing up in my prints. Colors used: OHCO-U, 523 U Lavender, 106 U Light Yellow, 345 U Light Green, 467 U Light Brown, 185 C Red, EF00 C Flesh, TSRO-C Brown, 300 C Blue, TL00-C Orange, OIRO-C Gray Blue, 468 C Khaki, 1000 U Yellow White, OZAF-U Purple, 165 C Orange, 266 C Violet, Black, Trans White, and 2100 Clear Gloss.

**Number of prints: 2**

**CEMA-SHG**

**Hernandez, Ester;** *The Cosmic Cruise*; (Jan 15-18) 1990; Atelier 15; Westwinds (heavyweight); Image size: 36" x 24"; Paper size: 38" x 26"

Edition Number: 4/60, 16/60; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil located at the bottom of the image reads: "4/60, title, signature, copyright 90" Signed; Inscription in pencil below the image reads: "16/60, 'The Cosmic Cruise', Ester Hernandez (c), '90". embossed "SHG" located on the bottom on the left hand corner;

Comments/Description: Four females in a light and dark blue vintage car (Model T). Background gradation magenta/purple. Border of dark blue. The lower part has several gold circular images of the Aztec moon goddess. "The theme is our interconnectedness with each other and the universe. The car represents movement in space, and

time is represented by the images of the women. "La virgen de Guadalupe" (the driver) the Mexican-Indian grandmother, the modern Chicana mother and child. The Aztec moon goddess-Coyolxauqui signifies our link with the past. The print is part of my ongoing tribute to la Mujer Chicana." E. Hernandez. "The main central image is of four women in a 'model T' car cruising through the cosmos. The lower part has several gold circular images of the Aztec moon goddess." E. Hernandez. Colors used: 1. Pink/Pastel light yellow ochre, 2. Phalo Blue. Tran. Phalo Blue, 3. Trans. Sienna, 4. Indigo Blue, 5. Violet, 6. Magenta/Trans. Magenta, 7. Black, 8. Ultramarine Blue, 9. Purple, 10. Trans. Maroon, 11. Gold.

**Number of prints: 2**

**CEMA-SHG**

**Hernandez, Ester;** *La Ofrenda*; (Sept 4-9) 1988; Westwinds (heavyweight); Image size: 33 1/4" x 23 1/4"; Paper size: 34" x 25"

Edition Number: 17/62; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "17/62, 'La Ofrenda', Ester Hernandez". embossed "SHG" on the lower left hand corner;

Comments/Description: Nude woman with Virgen de Guadalupe tattooed on her back. Coming in from the lower left part of the image is a hand holding a rose. The background is dark blue with gold marks. Nos. (sic.) 61 and 62 and the 2 exemplars (sic.) are in the possession of the artist. Colors used: sienna, burnt sienna, yellow, transparent red, transparent green, transparent blue, pink, black, cobalt blue/dark cobalt, gold, transparent cobalt blue.

**CEMA-SHG**

**Hernandez, Ester;** *"If This Is Death, I Like It"*; Westwinds; Image size: 32" x 26"; Paper size: 34 3/4" x 28"

Edition Number: 70; prnt: Oscar Duardo; mtrx :Destroyed; bottom right hand corner;

Comments/Description: "Portrait of Frida Kahlo as a 'Calaca' with a watermelon headdress, & watermelon leaves and flower emanating from her." E. Hernandez "This print is part on my ongoing homage to Chicana-Mexicana women, in this case Frida Kahlo. It acknowledges that we are just passing by in time & space and that we are part of everything - the flora, fauna, air, etc. It also makes reference to the fact that after Frida's death, like many artists, she is 'flowering.' This print also symbolizes the transition & release of one's spirit upon death." E. Hernandez. Colors used: 1. Pink, 2. Bright Red, 3. Lime Green, 4. Green, 5. Orange-ochre (sic.), 6. Yellow, 7. Tran.

Yellow/orange, 8. Med. powder blue, 9. Phallo (sic.) blue, 10. Purple, 11. Tran. purple, 12. Black, 13. Off White.

**CEMA-SHG**

**Hernandez, Laura;** *The Encuentro Astral*; Aug. 14-17, 1991; Westwinds; Image size: 26" x 36"; Paper size: 28" x 40"

Edition Number: 55; prnt: Oscar Duardo; mtrx :Destroyed; Bottom Left Hand Corner;

Comments/Description: "The moon with her locks of birds represents the wind, the sun, the fire, the fish, water and veins of the earth symbolize the natural elements that give life to mankind." L. Hernandez "I use animal elements to configure in a human concept the sun and the moon in an amorous reunion in time and space. The motive was due to the two eclipses we had in Mexico, one of the sun and the other the moon." L. Hernandez Colors used: 1. Red, 2. Violet, 3. Med. Yellow, 4. Phalo Blue, 5. Indigo Blue, 6. Black, 7. Light Red, 8. Brown, 9. Gold, 10. Silver, 11. Blue, 12. Lt Ultra Blue, 14. Gold, 15. Orange, 16. Yellow, 17. Silver, 18. White.

**CEMA-SHG**

**Hernandez, Ester;** *Con Cariño, Lydia Mendoza*; May 15-19, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 22" x 30"

Edition Number: 4/76, 6/76; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A portrait of a Mexican American woman dressed in a full length Mexican "Folkloriko" dress. She is holding the top of an upright acoustic guitar. The entire image is framed by a red stripe. Colors used: Bluish Purple-Dark Blue Blended into Light Blue, White (w/ blue tint), Sierra, Ochre, Gold Pearlescents, Green, Red, Purple-Transparent, Opaque Blue/Black.

**CEMA-SHG**

**Hernandez, Ester;** *Con Cariño, Lydia Mendoza*; May 15-19, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 22" x 30"  
Edition Number: 4/76, 6/76; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A portrait of a Mexican American woman dressed in a full length Mexican "Folkloriko" dress. She is holding the top of an upright acoustic guitar. The entire image is framed by a red stripe. Colors used: Bluish Purple-Dark Blue Blended into Light Blue, White (w/ blue tint), Sierra, Ochre, Gold Pearlescents, Green, Red, Purple-Transparent, Opaque Blue/Black.

**CEMA-SHG**

**Herrón, Willie;** *Lecho De Rosas*; Sept. 30 - Oct 3, 1992; Coventry Rag ,290 grams; Image size: 23 3/4" x 35 3/4"; Paper size: 28 1/2" x 41 1/8"  
Edition Number: 39/55, 43/55; prnt: José Alpuche; Signed; Inscription in pencil below image area reads: "39/55, "Lecho de Rosas", WG Herrón [illegible], 92". embossed "SHG" insignia located in lower left corner outside of image area;

Comments/Description: Announcement Poster for "Día de los Muertos." Three skulls amongst flowers in a rose bed. The image resembles stained glass and is framed by patterns that remind of traditional craft work on wood boxes. "Three skeletons with bed sheet sitting on a bed of roses. Border of sun, water, and crickets (symbols)." W. Herrón Colors used: Lt opaque yell (sic.), 2. Lt semi opaque (sic.) green, 3. Lt trans-blue, 5. Lt trans violet, 6. Metallic gold.

**Number of prints: 2**

**CEMA-SHG**

**Herrón, Willie;** *Untitled*; (Oct 23-Nov 1) 1984; Atelier 4; White Stenhenge 245 grams; Image size: 22 1/2" x 27 3/8"; Paper size: 26 1/4" x 32"  
Edition Number: 4/82, 34/82; prnt: Stephen Grace; mtrx :positives were Destroyed by printer subsequent to being out of printer possession for two weeks after edition was completed.; Signed; Inscription in pencil below image area reads: "4/82 and signature" . None;

Comments/Description: Two foreground figures, two background figures surrounded by green seaweed. Green, yellow, and pink fish and mountains. Transparent colors used: yellow ochre, red, light blue, yellow and a varnish. Colors used: 1. Greyish white, 2. Light green, 3. Light ochre, 4. Light Tan, 5. Light Turquoise, 6. Light Orange, 7. Light Blue, 8. Light Yellow, 9. Grey, 10. Light Magenta, 11. Light Purple.

**Number of prints: 2**

**CEMA-SHG**

**Herrón III, Willie F.;** *Seeds From a Hybrid Generation*; October 30-November 03, 2001; Coventry Rag, 290 gms.; Image size: 18" x 24"; Paper size: 22" x 30"  
Edition Number: 4/129, 6/129; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/129 Seeds From a New Generation WFH". lower right;

Comments/Description: Overlaying images and zine articles taken from various publications and flyers from THE VEX from 1980, including THE VEX stage back drop THE VEX HEAD. To Document Self-Help Graphics' contribution to the rise and fall of the influence THE VEX had on the hybrid Punk and New Wave Movement by Chicano Musicians for E.L.A. Colors used: Grey (Warm), Orange (Dull), Deep Red (Dull), Burgandy Red (Dark), and Black.

**Number of prints: 2**

**CEMA-SHG**

**Herrón III, Willie F.;** *Seeds From a Hybrid Generation*; October 30-November 03, 2001; Coventry Rag, 290 gms.; Image size: 18" x 24"; Paper size: 22" x 30"  
Edition Number: 4/129, 6/129; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/129 Seeds From a New Generation WFH". lower right;

Comments/Description: Overlaying images and zine articles taken from various publications and flyers from THE VEX from 1980, including THE VEX stage back drop THE VEX HEAD. To Document Self-Help Graphics' contribution to the rise and fall of the influence THE VEX had on the hybrid Punk and New Wave Movement by Chicano Musicians for E.L.A. Colors used: Grey (Warm), Orange (Dull), Deep Red (Dull), Burgandy Red (Dark), and Black.

**Number of prints:** 2

**CEMA-SHG**

**Hoyes, Bernard;** *Macumba Ritual*; (Oct 20-25) 1986; Westwinds; Image size: 18 1/4" x 25"; Paper size: 25 3/4" x 18 1/4"

Edition Number: 46; prnt: Oscar Duardo; mtrx :Destroyed; None;

Comments/Description: "Central foreground figure in white holding a bird. Multi-color figures in backgroud hand in the air rejoicing." B. Hoyes. Colors used: 1. Peacock Blue, 2. Ultramarine Blue, 3. Scarlet Red, 4. Orange, 5. Light Yellow, 6. Dark Blue, 7. Light Green, 8. Brown, 9. Transparent Brown, 10. White, 11. Transparent White.

**CEMA-SHG**

**Hoyes, Bernard;** *Journey To The Astral World*; (Oct 19-23) 1987; Atelier 10; Westwinds; Image size: 36" x 24"; Paper size: 36" x 24"

Edition Number: 4/51; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil located in the bottom left on the image area reads: "Title, signature and 4/51" . "SHG" chops located in the bottom left hand corner ;

Comments/Description: "Dark starry skies, with white doves flyng beside and above an arched window. Looking out into a seascape as revivalist figures dance in possession, conjuring the spirit world in candlelight." B. Hoyes "Revivalist sect of the new world conjuring ancient spirits through the releasing of doves. This ritual opens the door to the spiritual world, seen only through mediums possessed by spirits of the astral world, praying, prancing, dancing, clapping of hands, trumpeting in the night transends the participants into the world of the Eternal." B. Hoyes. Full Bleed. Colors used: 1. Blue, 2. Medium Yellow, 3. Green, 4. Light Yellow, 5. Red, 6. Transperent (sic.) Orange, 7. Ceureulen (sic.) Blue, 8. Tranperent (sic.) Light Blue, 9. Transperent (sic.) White, 10. Black/Dark Blue - split fountin (sic.), 11. White/Medium Yellow - split fountin (sic.), 12. Brown.

**CEMA-SHG**

**Hoyes, Bernard;** *Mystic Drummer*; 1996; Atelier 28; poster; Image size: 22 1/2" x 16 1/2"; Paper size: 26" x 20"

Edition Number: 39/57, 46/57; prnt: José Alpuche; mtrx :Destroyed; Signed. below image center;

Comments/Description: Old Rastafarian in tattered rags beating a drum, with coal iron stove behind him. In front, kerosene tin lamp burns. Over head a Bob Marley poster taped to the wall. Symbolic reference to living a humble, mystical life. Colors which predominate are: red, green, yellow, blue, and violet.

**Number of prints:** 2

**CEMA-SHG**

**Hoyes, Bernard;** *Sanctified Dance*; August 14-19, 2001; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. centered;

Comments/Description: Group of figures in a Revival Ritual that involves hand clapping, tambourines and dance. Colors used: Light Yellow (O), Ultramarine Blue, Green, Red (Dark), Trans White, Warm Red (Trans), Deep Yellow (Trans), Brown (trans), Transparent Magenta, and Gloss Varnish.

**CEMA-SHG**

**Hoyes, Bernard;** *Block Party Ritual*; April 2-10, 2002; Coventry Rag, 290 gms.; Image size: 14" x 33"; Paper size: 20"x 26"

Edition Number: 4/121, 6/121; prnt: José Alpuche; mtrx :destroyed; signed. centered;

Comments/Description: Central Figures swirling as a conga players emerge as well as evoke the swirls, symbolizing the rythm of the music. To the left figures in praising motion to the right, figures in chorus against city scape of sky scrapers and palms over seen by concentric skies in rhythm. Colors used: Green Pantone 355c, Orange Pantone 021c, Cyan (Process)-2c, Blue Pantone 286c, Yellow (warm) 2c, Transparent White, Warm Red C, Tan Pantone 158c, White 50%, Red Pantone 200c, Violet Pantone 70% bare, and Varnish (overall).

**CEMA-SHG**

**Hoyes, Bernard;** *Sanctified Dance*; August 14-19, 2001; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. centered;

Comments/Description: Group of figures in a Revival Ritual that involves hand clapping, tambourines and dance. Colors used: Light Yellow (O), Ultramarine Blue, Green, Red (Dark), Trans White, Warm Red (Trans), Deep Yellow (Trans), Brown (trans), Transparent Magenta, and Gloss Varnish.

**CEMA-SHG**

**Hoyes, Bernard;** *Block Party Ritual*; April 2-10, 2002; Coventry Rag, 290 gms.; Image size: 14" x 33"; Paper size: 20"x 26"

Edition Number: 4/121, 6/121; prnt: José Alpuche; mtrx :destroyed; signed. centered;

Comments/Description: Central Figures swirling as a conga players emerge as well as evoke the swirls, symbolizing the rythm of the music. To the left figures in praising motion to the right, figures in chorus against city scape of sky scrapers and palms over seen by concentric skies in rhythm. Colors used: Green Pantone 355c, Orange Pantone 021c, Cyan (Process)-2c, Blue Pantone 286c, Yellow (warm) 2c, Transparent White, Warm Red C, Tan Pantone 158c, White 50%, Red Pantone 200c, Violet Pantone 70% bare, and Varnish (overall).

**CEMA-SHG**

**Huerta, Leticia;** *Elegie*; (Mar. 13-17) 2001; Special Project; Coventry Rag, 290 grams; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: Joe Alpuche; mtrx :Destroyed; Lower Left;

Comments/Description: Red roses with music sheet and 5 photos in cross configuration. "This print is about my father's recent death. The Elegie is a piece that my son was learning and had wanted to play at his grandfather's funeral. He didn't get to do that so I have placed their images and the music on this print to, in a sense, give them both this last opportunity to share their music." - L. Huerta Colors used: 1. Clear blue, 2. Yellow, 3. Light green, 4. Dark green, 5. Dark red, 6. Off White, 7. Transparent white, 8. Violet, 9. Black, 10. Grey.

**CEMA-SHG**

**Huerta, Salomon;** *Cara de Chiapas*; n.d.; Atelier 26; poster; Image size: 15" x 12 7/8" ; Paper size: 26" x 19 7/8"

Edition Number: 43/58, 44/58; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: Sketch in black of a child with closed eyes centers the print. Light peach brush strokes surround the head with symbol in cerulean blue. Unidentified mark at lower left.

**Number of prints: 2**

**CEMA-SHG**

**Huerta, Leticia;** *Elegie*; March 13-17, 2001; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Red roses with music sheet and 5 photos in cross configuration. Colors used: Clear Blue, Yellow, Light Green, Dark Green, Dark Red, Off White, Transparent White, Violet, Black, Grey.

**CEMA-SHG**



**Huerta, Salomon;** *Untitled (María Felix)*; May 28-June 1 and June 18; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"  
Edition Number: 4/120, 6/120; prnt: José Alpuche; mtrx :destroyed; unsigned. lower left;

Comments/Description: Maria Felix on a red background. Colors used: Fusia 21u - 232u, Dark Pink pr-63-semi-trans, Light Dusty Purple, Pale Pink Opaque, Red 70% Opaque, White Opaque, Light Fusia Opaque, Black Opaque, Brown/Purple 70& opaque, Trans/White, and Clear Gloss.

**CEMA-SHG**

**Huerta, Leticia;** *Elegie*; March 13-17, 2001; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"  
Edition Number: 4/80, 6/80; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Red roses with music sheet and 5 photos in cross configuration. Colors used: Clear Blue, Yellow, Light Green, Dark Green, Dark Red, Off White, Transparent White, Violet, Black, Grey.

**CEMA-SHG**

**Huerta, Salomon;** *Untitled (María Felix)*; May 28-June 1 and June 18; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"  
Edition Number: 4/120, 6/120; prnt: José Alpuche; mtrx :destroyed; unsigned. lower left;

Comments/Description: Maria Felix on a red background. Colors used: Fusia 21u - 232u, Dark Pink pr-63-semi-trans, Light Dusty Purple, Pale Pink Opaque, Red 70% Opaque, White Opaque, Light Fusia Opaque, Black Opaque, Brown/Purple 70& opaque, Trans/White, and Clear Gloss.

**CEMA-SHG**

**Ibañez, Leonardo;** *Sueños Y Mitos*; 1992; Atelier 19 L.A. Riots; Image size: 24 1/4" x 16 1/4"; Paper size: 28" x 20"  
Edition Number: 4/58, 22/58; Signed; Inscription in pencil below image area reads: "'Sueños Y Mitos', 4/58, Leonardo Ibañez, 92". embossed "SHG" chopmark located on the lower right corner;

Comments/Description: Multicolored composition of a horse, a guitar, a sun, and two cocks facing each other. The background is dark purple. "My print is related with images who came from our South-American mythology. Images representing the struggle for a better and dignify (sic.) way of living, those images are fundamental because will (sic.) find them everywhere - the sun (Maya, Inca, Deguita, Aztec, et. (sic.)) - the horse symbol of how the struggle is passing from one generation to other. The bird our nature and the guitar is a symbol of our natural song." L. Ibañez.

**Number of prints: 2**

**CEMA-SHG**

**Jimenez Underwood, Consuelo;** *La Virgen de los Nopales*; May 18-23, 2003; Atelier XLII - Maestras 4; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "Nopales with the Americas are under an intense barbed wire rain. The Virgins are watching. America is represented by the nopal. The continent is under attack. The barbed wire that cut up our land are still raining upon us. The virgen watches. The sun, moon, and flower below are uncertain and uncomfortable with the situation." Colors used: Green - warm-mid, Blue - Light Turq., Brown - Light warm, Magenta, Light Warm Grey, and Black Rain".

**Number of prints: 2**

**CEMA-SHG**

**Jimenez Underwood, Consuelo;** *La Virgen de los Nopales*; May 18-23, 2003; Atelier XLII - Maestras 4; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "Nopales with the Americas are under an intense barbed wire rain. The Virgens are watching. America is represented by the nopal. The continent is under attack. The barbed wire that cut up our land are still raining upon us. The virgen watches. The sun, moon, and flower below are uncertain and uncomfortable with the situation." Colors used: Green - warm-mid, Blue - Light Turq., Brown - Light warm, Magenta, Light Warm Grey, and Black Rain".

**Number of prints:** 2

**CEMA-SHG**

**Kemp, Randy;** *Spiritual Warrior*; (Feb 8 - 12) 2000; Atelier 35; Coventry Rag, 290 grams; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :Destroyed; Lower Left;

Comments/Description: Yellow/Orchard (sic.) Figured and Background. Blue Angel Wings. Four Circular design elements at bottom foreground (Horse, Eagle, Turtle, and Buffalo). Colors used: 1. Yellow Orchard (sic.) (Fig./Backrd), 2. Dark Purple/ Red, 3. Light Blue (Wings) 4. Red/Orange, 5. Deep Red/ Black

**CEMA-SHG**

**Kemp, Randy;** *Spiritual Warrior*; February 8-12, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Yellow/Orchard Figured and Background. Blue Angel Wings. Four Circular design elements at bottom foreground (Horse, Eagle, Turtle, and Buffalo). Colors Used: Yellow Orchard, Dark Purple/Red, Light Blue, Red/Orange, Deep Red/Black.

**CEMA-SHG**

**Kemp, Randy;** *Spiritual Warrior*; February 8-12, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Yellow/Orchard Figured and Background. Blue Angel Wings. Four Circular design elements at bottom foreground (Horse, Eagle, Turtle, and Buffalo). Colors Used: Yellow Orchard, Dark Purple/Red, Light Blue, Red/Orange, Deep Red/Black.

**CEMA-SHG**

**Kirkpatrick, Garland;** *¡No Más Tratos! (No More Deals!)*; July 30-31, 2002; Coventry Rag, 290 gms.; Image size: 16" x 16"; Paper size: 20"x 26"

Edition Number: 4/91, 6/91; prnt: José Alpuche; mtrx :destroyed; unsigned. lower left;

Comments/Description: A brown and black empowerment poster. Brown and black fists join in solidarity against corporate control of affordable housing.

**CEMA-SHG**

**Kirkpatrick, Garland;** *¡No Más Tratos! (No More Deals!)*; July 30-31, 2002; Coventry Rag, 290 gms.; Image size: 16" x 16"; Paper size: 20"x 26"

Edition Number: 4/91, 6/91; prnt: José Alpuche; mtrx :destroyed; unsigned. lower left;

Comments/Description: A brown and black empowerment poster. Brown and black fists join in solidarity against corporate control of affordable housing.

**CEMA-SHG**

**Kittredge, Nancy;** *More Than We Seem*; 1993; Images Of The Future; Image size: 15 7/8" x 22"; Paper size: 20" x 26"

Edition Number: 4/73, 14/73; Signed; Inscription in pencil below image area reads: "4/73, 'More Than We Seem',

Kittredge, '93". embossed "SHG" insignia located in lower left corner of the print;

Comments/Description: The print is divided by a scene which takes place on a stage and the scene below it. A pale body in the middle of the stage floats in a stream of light towards a cross. Figures hide behind or hold the curtains through which we view the scene. Stairs descend from the stage to the place beneath. Three figures struggle in turbulent waves which crash against the stage. "'More Than We Seem' is a focus for man's triumphant ability through faith to overcome all the adversities one encounters in human existence. Man is a spiritual being with power for good (or evil). But we can break through the prisons (stage left and right giants) of war, famine, greed, illness, etc by using our powers for good. Those who do not are destined to fall (the first two falling figures), but always have the option to change for the better, as St. Paul did. The nature beyond the set represents the spirit world. The set, the natural or earthly life." N. Kitterage

**Number of prints: 2**

**CEMA-SHG**

**La Marr, Jean;** *Some Kind Of Buckaroo*; (Mar 12-15) 1990; Atelier 15; Westwinds (heavyweight); Image size: 24" x 36"; Paper size: 26" x 38"

Edition Number: 4/58, 16/58, 44/58; prnt: Oscar Duardo; mtrx :Destroyed; Signed,; Inscription in pencil below the image reads: "16/58, 1990, Some Kind of Buckaroo, La Marr". embossed "SHG" on the bottom right corner;

Comments/Description: Nine colors. A purple and yellow polarized "buckaroo" behind three strands of gray metallic barbed wire. Middle ground of earth's horizon in beige with alace pattern. Background of two planes flying east. Purple/gray metallic sky. "The warrior spirit continues in contemporary times. Encroachment on sacred land area of nature by people for U.S. military testing, and fencing off lands keeping Indian people from sacred areas. Indian cowboy is the symbol of Indian resistance. Lace is symbolic of the feminine relating to mother earth, beauty and delicacy. Nature people, indigenous people are knowledgeable of the care of mother earth. Nature people are being cast off from their traditional land." J. LaMarr.

**Number of prints: 3**

**CEMA-SHG**

**La Marr, Jean;** *I Heard the Song of My Grandmothers*; (July 23 - Aug. 3) 1990; L.A. Festival; Westwind (heavyweight); Image size: 35" x 47"; Paper size: 38" x 50"

Edition Number: 67; prnt: Oscar Duardo; mtrx :Destroyed; Bottom left hand corner;

Comments/Description: World collage with three women, Indian grandmothers juxtaposed (sic.) 3 variations from the picture plane. Earth is in the background with silver and off white clouds. Designs of Indian culture are placed around the bottom. Colors used: 1. Tran. Milori blue, 2. Mauve, 3. Magenta, 4. Blue-Purple, 5. Tran. Magenta, 6. Aqua blue, 7. Gold, 8. Silver, 9. Beigh (sic.) - Cream, 10. Purple, 11. Silver-Black. "The content refers to the connection of the North and Central American Indians through some linguistic group, Uto-Aztecan. The designs (sic.), largest, is a mountain-climbing design (traveling), and design on the woman on the right is symbolic for the diamond back snake. The design (serpent) at the bottom is from Mitlah, Central Mexico, same language group as the Paiute. The grandmother in the front is also symbolic of the displaced people in L.A. by the white man. The Helicopters (sic.) refer to the spraying and the intimidation by the govt (sic.) which Indian people have experienced for 500 years. North American Indians migrated thousands of years ago, and this migration is continuing today as evidenced by the numbers of Mexican Indian in Los Angeles." J. La Merr

**CEMA-SHG**

**Lane, Leonie;** *Vulcán de Pacaya*; (Mar. 6-10) 1989; Atelier 13; Westwinds (heavyweight); Image size: 24" x 36"; Paper size: 27 1/2" x 25"

Edition Number: 55; prnt: Oscar Duardo; mtrx :Destroyed; Bottom right side of image;

Comments/Description: A vertical format, 24" x 36", divided into 2 contained sections. The larger section on the left is the main image area featuring a night scene illuminated by a (sic.) active volcano (Vulcán de Pacaya), fireworks, campfires and fireflies. Two figures stack the fire. A silhouetted thorny bush separates them from a smoke winding its way along the base of the image, a dry branch, leading into the slender vertical section on the right - a detail of the inside of the volcano (sic.). "This print is based on my New Year's Eve 1988-89 spend with a small crowd of 14

people on top of Volcán de Pacaya just south of Guatemala City, Guatemala. The combination of the active volcano, fireworks, campfire + fireflies is a potent mixture of heat and night - + symbols. the volcano alone, is a symbol for many things - underlying tensions exploding to the surface - political, social, sexual and emotional. This particular night + this particular mountain serves as a stage for reflection or events of the present + future. Fire is a catalyst for change, ignition of passion, destruction of the old, commencement of the new." L. Lane. Prints distributed (sic.) as follows: Nos. 35 thru 50 - SHG/ Nos. 1,3,5,7,9,11,13,15, 17,19,21 and 50 thru 55 - Artists/ Nos. 2 & 4 - Archives (sic.)/ Nos.6, 8, 10, 12 - Collectors/ Nos. 14, 16, 18 - Documentation/ Nos. 23 thru 31 - Atelier members/ Nos. 20, 22, 32, 33 & 34 - Exhibition.

**CEMA-SHG**

**Leal, Steve;** *Untitled*; (Oct 29-30) 1983; Atelier 2; Artprint Archival 25% rag; Image size: 19" x 25"; Paper size: 22" x 34"

Edition Number: 4/77; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil in the lower right reads: "4/77 and signature" . "SHG" purple logo at the bottom; Fund:partially funded by the Atlantic Richfield Foundation.;

Comments/Description: Five color image: light green, dark green, gray blue woman. White lilies on a light blue background.

**CEMA-SHG**

**Ledesma, Andy;** *Flor de Esperanza*; S/P Atelier 29; Coventry Rag 2909R981; Image size: 21" x 30"; Paper size: 28" x 36 1/2"

Edition Number: 82; prnt: José Anponche; mtrx :Destroyed; Lower Left;

Comments/Description: Dia de Los Muertos theme, graphic design on a multi-colored flooded monoprint background. "This print is a homage to Posada, it features the calavera figures involved in various activities. From dancing to worshipping at the altar. Dancing figures throughout a (sic.) dancing mariachi band in the background. A special feature of these prints is the colorful floods used in the (sic.) screening process proved for a very colorful color combinations." A. Ledesma

**CEMA-SHG**

**Ledesma, Andy;** *Day of the Dead*; 1996; not in Atelier 26 or 28; poster; Image size: 31" x 21"; Paper size: 36 3/4" x 28"

Edition Number: unknown ed.; lower left corner before the title;

Comments/Description: A scene of a group of skeletons celebrating. Some are playing instruments while others are dancing. Scene primarily in shades of blue. Around the edges of the print are square shaped pieces colored in green, yellow, and white. Text in capital dark blue letters reads "Self-Help Graphics Day of the Dead. Dia de los Muertos 1996. Flores de Esperanza."

**Number of prints: 3**

**CEMA-SHG**

**Ledesma, Andy;** *Flores de Esperanza*; n.d.; Atelier 29-31 #4 & #6; Image size: 31" x 21"; Paper size: 37 1/4" x 26 5/8"

Edition Number: unknown ed.; not Signed.

Comments/Description: Skeletons in rainbow colors playing instruments and celebrating. In a scroll banner it says "Dia de los Muertos 1996 Flores de esperanza."

**CEMA-SHG**

**Lee, Betty;** *Seekers Of Gold*; 1999; Atelier 34; Coventry Rag, 290 grams; Image size: 16" x 20"; Paper size: 20" x 26"

Edition Number: 4/51, 6/51; prnt: José Alpuche; mtrx :Destroyed; Lower right;

Comments/Description: The background consists of four different vertical rectangles of men's faces in dark blue

tones; an outline map of the United States in red with statistical dots and directional lines emanate from silhouettes (sic.) of Chinese laborers circa early 1900. Colors used: 1. Milori blue, 2. T-DK Cyan Blue, 3. T-LT Trans baby blue, 4. Y-Ultra Marine blue, 5. O-Yellow, 6. O-Red, 7. O-Black. "Seekers of Gold refers to the desire of statistical information in matters especially of immigration and its effect on commerce, population and culture. Real numbers and actually unavailable (sic.) in this work, and the statistical symbols are misleading. And just as well - Americans seem to prefer the statistics in their imaginations. Seekers of Gold is intended for the viewer to recall the prevailing attributes given to Chinese immigrants who arrived in the United States in the 19th and 20th centuries. Despite laws intended to prevent discrimination in the workplace, the impact of the newly-arrived, then and now on American culture is uneasy.

**CEMA-SHG**

**Lee, Betty;** *Seekers of Gold*; July 28-30, August 3, and December 7-8 1999; Coventry Rag, 290 gms.; Image size: 16" x 20"; Paper size: 20" x 26"

Edition Number: 4/51, 6/51; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: The background consists of four different vertical rectangles of men's faces in dark blue tones; an outline map of the United States in red with statistical dots and direction lines emanate from silhouettes [sic] of Chinese laborers circa early 1900. Colors used: Milori Blue, T-DK Cyan Blue, T-LT. Trans baby Blue, T-Ultra Marine Blue, O-Yellow, O-Red, and O-Black.

**CEMA-SHG**

**Lee, Betty;** *Seekers of Gold*; July 28-30, August 3, and December 7-8 1999; Coventry Rag, 290 gms.; Image size: 16" x 20"; Paper size: 20" x 26"

Edition Number: 4/51, 6/51; prnt: José Alpuche; mtrx :destroyed; signed. lower right;

Comments/Description: The background consists of four different vertical rectangles of men's faces in dark blue tones; an outline map of the United States in red with statistical dots and direction lines emanate from silhouettes [sic] of Chinese laborers circa early 1900. Colors used: Milori Blue, T-DK Cyan Blue, T-LT. Trans baby Blue, T-Ultra Marine Blue, O-Yellow, O-Red, and O-Black.

**CEMA-SHG**

**Lenero, José Castro;** *Camine, No Camine*; (Jan 20-23); Atelier 7; Accent 290 gsm white; Image size: 17 1/2" x 33"; Paper size: 25" x 38"

Edition Number: 44; prnt: Stephen Grace; mtrx :Destroyed; None;

Comments/Description: 18 juxtaposed images.

**CEMA-SHG**

**Lerma-Barbosa, Irma C.;** *Sacra-Momento*; 1987; Image size: 15 x 1/2" x 21 1/2"; Paper size: 19" x 25"

Edition Number: 20/50; Signed;; Inscription in pencil below image area reads: "Irma C. Lerma-Barbosa, c/s, 10/87.

Comments/Description: In a room there is a Mexican flag and some people on military attire. On the wall there is an image of the 'Virgen de Guadalupe' underneath which it reads: "Free / of the city of / Sacramento by his friends through the / cooperation and efforts of / the southside improvement club / civil works administration of the / United States City of Sacramento / and county of Sa(crame)nto."

**CEMA-SHG**

**Leñero, Alberto Castro;** *Susana*; (Jan 27-30) 1986; Atelier 7; Accent 290 gram-white; Image size: 24" x 37"; Paper size: 25" x 38"

Edition Number: 40/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "40/45, title, signature and '86" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Woman's lower torso in shades of gray. Beige worked background. Green facial image in

the lower left. On the lower right-hand side is a triangle.

**CEMA-SHG**

**Leñero, Jose Castro;** *Camine, No Camine*; (Jan 20-23) 1986; Atelier 7; Accent 290 gram-white; Image size: 33" x 17 1/2"; Paper size: 38" x 25"

Edition Number: 4/44; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/44, title, signature and 1986" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Multi-panel grid of Industrial images. Eighteen juxtaposed images. Colors: orange, blue, gold, red, green, gray, yellow, brown and black.

**CEMA-SHG**

**Limón, Leo;** *Hummingbird Spirit*; (Mar 21-25) 1995; Atelier 25; Coventry Rag-290 grms; Image size: 26" x 40"; Paper size: 30" x 44"

Edition Number: 4/56, 20/56; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "Hummingbird Spirit, 4/56, Limón, '95". embossed "SHG" below the image on the right hand side;

Comments/Description: "Large central figure of feline woman holding swirling scroll that raps [sic] around a corazón. Large green leaf froms at left bottom with hummingbird sucking beautiful flower."

**Number of prints: 2**

**CEMA-SHG**

**Limón, Leo;** *Hermanos Del Fuego*; (Aug 3-7) 1987; Westwinds; Image size: 19" x 25"; Paper size: 20" x 26"

Edition Number: 40/61; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "40/61, Hermanos del fuego, Limón, 87". embossed "SHG" below the image on the right hand side;

Comments/Description: Many pairs of hands gesturing. Palm trees are in the middle area. At the bottom corners of image are two women pushing baby buggies. Colors: 1. Red, 2. Yellow, 3. Violet Blue, 4. Blue (medium), 5. Green, 6. White "Hands clasped in various positions in the sky... Bottom center corazon has 4 inter-pointing hands... Women and baby carriages walking through different landscape." L.Limón "A friendly hand shake states recognition of self and respect. Mamas have babies and men and women face all directions. Corazon that signifies inner-self as the spirit of life and love." L.Limón

**CEMA-SHG**

**Limón, Leo;** *La Crusada*; (Apr 1-5) 1991; Atelier 16; Westwinds; Image size: 35 1/2" x 23"; Paper size: 40" x 26"

Edition Number: 16/60; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil on the right side of image reads: "La Crusada, 16/60, Limón, '91". embossed "SHG" under catus on the bottom right center;

Comments/Description: "Woman with basket of hearts (corazones) on her head, Nopales on both her sides (with red tuna fruit) Bridge with cars and figures with sombreros. Tic-Tac-Toe of love cards, indigenous motifs, horseriders two palm trees (one on each side), Two large silhouette [sic] faces with speech symbols. Liberty bell-flying fish, artists paletts [sic] with flags." Colors used: 1. Trans. Powder Blue, 2. Violet, 3. Bright Red, 4. Transparent Brown, 5. Phaylo (sic.) Blue, 6. Trans. Light Brown, 7. Green, 8. Off-White, 9. Yellow, 10. Dark Marine Blue. "The story is about my nana when she crossed over to the U.S.A. in 1915. The royal sombrero society crosses over the bridge and the Tic-Tac-Toe of love game we all play. The indigenous symbols which show that we are as one, the horseriders (sic.) show the conquistadores and the anglo-saxon pilgrim then and now as the greenhouse effect manufactures (red truck with greenhouse camper.) The spirit of Wovoka in the ksy (buffalos). The artist paletts (sic.) with flags show us as chicanos an the large silhouette (sic.) faces with speech symbols talk of uity (sic.) through the covenant (pledge) belt which on thier sides with the small people with the small people holding hands." L.Limón

**CEMA-SHG**

**Limón, Leo;** *Espíritu De Olvera Street*; 1994; Atelier 24; Coventry Rag 290 grms; Image size: 17" x 22 1/2";

Paper size: 17" x 22 1/2"

Edition Number: 4/60, 20/60; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil within the image reads: "Espíritu de Olvera Street, 4/60, Limón, 13x-94". embossed "SHG" within the image on the lower right;

Comments/Description: Full bleed. "Indoor scene, door way with cross above it, large woman pointing at a cross with [her] hand. Boat on water with person rowing boat with passenger that is a giant heart with tic-tac-toe image on the inside on far right side is [a] deity Tezcatlipoca." Colors used: 1. Magenta, 2. Primrose Yellow, 3. Cyan, 4. P (sic.) Ultra Marine Blue, 5. White, 6. Light Pink, 7. Ochre/Yellow, 8. Pink, 9. Red (Blue), 10. Light Brick Brown, 11. Ochre (light brown), 12. Orange yellow, 13. Green (Blue shade). "Olvera Street is a Mexican land mark (sic.) that gets my support - education the the masses on its struggle is shown by the woman pointing to the Olvera Street cross - the illustioinary landscape mothernature following behind her, the womans corazon been rowed toward the cross image and at the far right side I have put in the deity "Tezcatlipoca" as uducator with shield and pencils and as woman." L.Limón.

**Number of prints: 2**

**CEMA-SHG**

**Limón, Leo;** *Bailando Together*; (Aug 3-7) 1987; Westwinds; Image size: 19" x 25"; Paper size: 20" x 26" Edition Number: 39/59; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "39/59, Bailando Together, Limón, 87". embossed "SHG" on the lower right hand side;

Comments/Description: "Figures around large green nopales with blue sky with small red hearts." Colors used: 1. Red, 2. Blue, 3. Yellow (straight), 4. Purple (transparent), 5. Green, 6. Blanco "Incorporating a geographical area of the U.S.A. and Mexico with dancers surrounding nopales gives the humanistic qualities of relations and of being as one." L.Limón

**CEMA-SHG**

**Limón, Leo;** *Mosaic Corazon*; (July 2-3) 1990; L.A. Fest; Image size: 35" x 46"; Paper size: 38" x 50" Edition Number: 76; prnt: Oscar Duardo; Lower right side;

Comments/Description: "Giant yellow corazon with red rim in center - chair with bust at lower left, bluish/black feline with earring on lower right, three large figures holding corazones in the lower center, purple/violet figures with sombreros across center horizontal." Colors used: 1. Light blue sky, 2. Red, 3. Yellow, 4. Orange, 5. Medium Blue, 6. Red, 7. Green, 8. Light Trans Tan, 9. Light Trans Yellow, 10. #5 Blue based down, 11. Green, 12. Violet, 13. Trans DK. Blue 14. Trans black, 15. Tan + White. "The corazon symbol which is universal to us all is depicted here with people inside home and around Tipis (sic.). People with their corazones in hand and peace dove flies outside with four direction silhouettes speaking smboles of the four world color groups - red, black, white and yellow. The bust image is of Dr. Carlos D. Almaraz looking across the composition to the sly-eyed feline which sits calm and wagging its tail. Chicano-Meciano sombrero people dance with other colored figures around the corazon." L.Limón

**CEMA-SHG**

**Limón, Leo;** *Buenos Días - The Los Angeles River I and II*; (Feb. 12 - Mar. 3) 1992; Special Project; Westwinds; Image size: 12 1/4" x 38 1/4"; Paper size: 28" x 40" Edition Number: 50/50; prnt: Richard Duardo; Lower Left;

Comments/Description: Visual trip of the Los Angeles River in the future, Diptych (two-part print) four bridges (Olympic, Macy, North Broadway and Summynook) Blue sky, white clouds, three giant palm trees, Queen Mary on the left. Colors used: 1. Red, 2. Grey, 3. Blue, 4. Grey, 5. Grey, 6. Yellow, 7. Flesh Color, 8. Blue, 9. Green, 10. Black " - F O L A R - Friends of the Los Angeles River commissioined this screenprint. It depicts the vision I see of the river. FOLAR is trying to start the ball rolling to turn this city's dead river back to life. The changes of the wallss (sic.) into pyramid step like structures (gabions) and the fish, bird and human life that can someday exist from one point to another in harmony and fun from the mountains to the sea, and fifty-fivemile river park can become reality only if you start spreading the word about it." L.Limón

**CEMA-SHG**

**Limón, Leo;** *Muchachas Talk*; Summer 1987; Special Project; Westwinds from Paper Source (L.A.); Image size: 35 5/8" x 24 "; Paper size: 37" x 26  
Edition Number: 40; prnt: Oscar Duardo;

Comments/Description: "22 color run, figures and faces at bottom, corazon with person climbing stairs, corazon with 2 lovers kissing, flying curved art pencils in the sky" L.Limón  
**CEMA-SHG**

**Limón, Leo;** *La Ozone Burns II*; 1987; Westwinds from Paper Source; Image size: 11" x 35 3/4"; Paper size: 13" x 38"  
Edition Number: 45; prnt: Oscar Duardo;

Comments/Description: "Four hands point down, small T.V. sets float across with women and palm trees and a man cruising in his car, bottom of print show a large corazon with a woman, three women and palm trees." L.Limón  
**CEMA-SHG**

**Limón, Leo;** *The Sun Burns, The Stars Shine*; (Mar. 30 - April 3) 1987; Westwinds; Image size: 11" x 35 3/4"; Paper size: 13" x 38"  
Edition Number: 45; prnt: Oscar Duardo; mtrx :Destroyed; None;

Comments/Description: West coast scene of Venice Beach, small Colonial ships, California brown bear and yellow star, Santa Barbara church, condor in the sky and small flying corazones; other side shows dark sky with large heart with stars.  
**CEMA-SHG**

**Limón, Leo;** *Vida Y Muerte*; 1986; Image size: 25 1/2" x 20"; Paper size: 30 1/8" x 22 1/8"  
Edition Number: 53/75, 55/75, 56/75; Signed; Inscription in pencil below image area reads: "53/75, 'Vida y Muerte', Leo Limon [illegible], '86".

Comments/Description: The print is a horizontal composition separated into two parts. The upper half has a multi-colored four-chamber heart as the focus. Two black figures are climbing stairs within the heart. Two figures of women kneel before the heart, making an offering of a smaller heart. Sky surrounds the image--dark blue with clouds and a moon. Stalks of corn grow beside the heart. The lower half is an image of underground bones and shells above a yellow and orange semi-circle which suggests fire.

**Number of prints: 3**  
**CEMA-SHG**

**Limón, Leo;** *Wovoka's Corazon*; (Oct. 21-24) 1985; Atelier 6; Accent 290 gsm (sic.) white; Image size: 34 3/4" x 23"; Paper size: 25" x 38"  
Edition Number: 45; prnt: Stephen Grace; mtrx :Destroyed; None;

Comments/Description: Ten color image; stylised heart, with buffalo and other figures. Colors used: 1. Light cerise trans/mixed, 2. Greyish purple trans/mixed, 3. Purple trans/ mixed, 4. light lblue super trans/mixed 5. Yellow straight, 6. Yellow Orange, 7. Red Straight, 8. Blue Violet, 9. Purple 10. Dark Ultra- Marine Blue  
**CEMA-SHG**

**Limón, Leo;** *Día de los Muertos, Announcement Poster for*; 1979; Image size: 38 3/4" x 24 3/8"; Paper size: 40" x 26"  
Edition Number: unknown ed.; Signed; Inscription in ink inside image area reads: " (c) Imagen por Limón." below image area reads: "Printing: Hecho en Aztlan Multiples";

Comments/Description: Announcement Poster for "Día De Los Muertos, 4 Nov., 1979." The image is of Virgen De Guadalupe surrounded by a roses crown and two skulls at each side. The background consists of a color gradation of black, purple, and violet. Below image area gray and black lettering announces several events, such as: "A quiet Indigenous Ceremonial"; "Candle Light Parade"; "Parade"; "Mass at Our Lady Of Guadalupe Church";



"Entertainment"; "Public Art Center." There are two versions of this print: the second copy presents a navy blue, purple and violet gradation in the background, and black lettering.

**Number of prints:** 3

**CEMA-SHG**

**Limón, Leo;** *Dando Gracias*; 1983; Atelier 2; Artprint 25% Rag; Image size: 18" x 28"; Paper size: 22" x 34" Edition Number: 4/74 numbered 77; prnt: Stephen Grace; mtrx :unknown; Signed;; Inscription in pencil below image area reads: "Title, 4/77 and signature" . "SHG" chopmark in silver metallic below the image; Fund:funded in part by California Arts Council and the National Endowment for the Arts.;

Comments/Description: A god holding a yellow, red and green fruit and cactus. White moon. Blue background. "Certain incorrectly numbered-actual edition length is 74, not 77"

**CEMA-SHG**

**Limón, Leo;** *Soñando*; (Jan 6-9) 1986; Atelier 7; Accent 290 gram-white; Image size: 35" x 22"; Paper size: 38" x 25"

Edition Number: 4/45, 45/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/45, Leo Limon [illegible], '86" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: A woman sleeps. Her breasts, arm and stomach are exposed, but a blanket covers her below the waist. An image of the upper part of a heart sits behind her--as if it is the rising sun. Small carpets (sarapes) fly above her and around the heart.

**Number of prints:** 2

**CEMA-SHG**

**Limón, Leo;** *Madre Tierra - Padre Sol*; (Dec 8-11) 1986; Atelier 8; Westwind; Image size: 35 3/4" x 11"; Paper size: 37 1/2" x 13"

Edition Number: 4/53; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/53 I, II, title, signature and 86" . None as of yet; Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Diptych. Horizontal landscape. Images of Los Angeles, Statue of Liberty, hearts, palm trees and a buffalo, all on a blue and pink textured background. Colors: 1. trans -gray silver, 2. trans - rodine, 3. overall dark outline silver violet, 4. light red, 5. light blue, 6. yellow green, 7. opaque yellow, 8. ultramarine blue, 9. violet, 10. overall dark outline dark blue, 11. 1/2 trans white

**Number of prints:** 2

**CEMA-SHG**

**Limón, Leo;** *Cultura Cura!*; 1992; Atelier 19 L.A. Riots; Image size: 15 7/8" x 23 7/8" ; Paper size: 20" x 28"

Edition Number: 4/62, 22/62; Signed, Inscription in pencil below image area reads: "4/62, Cultura Cura!, Leo Limon [illegible], '92". embossed "SHG" chopmark located in lower right corner;

Comments/Description: Interior scene with out-of-scale drawings. On the left corner are three small black silhouettes carrying an enlarged heart, a sun, and what looks like a birthday cake. The bending tip of a pencil is coming out of a hole on the floor. A gigantic picture with the image of a woman in profile with her lips and finger nails in red, wearing a Mexican hat and a braid, and pointing out to the three smaller figures is hanging on the wall. The background is light gray. Colors used: 1. White, 2. Red, 3. Blue, 4. Yellow, 5. Lt. Grey, 6. Blk (sic.). "Within the blue frame is the cosmic chicana that is coming from space pointing to the three figures that are holding Xochitl (precious flower), the Corazon (your heart) and the Olin (Earthquake), the Quetzal pencil of knowledge goes through the wall and come up through the floor and points as the corn stock." L.Limón

**Number of prints:** 2

**CEMA-SHG**

**Limón, Leo;** *Chusma/The Mission*; 1999; Atelier 33; silkscreen; Image size: 26" x 18"; Paper size: 30 1/4" x 22"

Edition Number: 4/100, 6/100; Signed; Inscription in pencil below image reads: "4/100, signature [illegible]". embossed "SHG" insignia on top of signature at lower right of poster;

Comments/Description: There are various images that compose the poster. There are theatrical comedy and tragedy masks, and a Mexican cowboy wearing a brown sombrero sticking his tongue out. There are other frames from various skits. To the bottom left is an image of a skeletal friar holding a sword in one hand while wrapping the other arm around an Indian boy.

**Number of prints: 2**

**CEMA-SHG**

**Limón, Leo;** *Morena Y Quetzalcoatl*; n.d.; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 22" Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :with artist; signed. lower right;

Comments/Description: La mujer, madre tierra y la jovencita sit at the bus bench. She's watching Quetzacoatl's word over-taking the huffing-puffing intervention horses as they approach our templo's in Aztlan movimiento is in the Air, the Sky. Colors used: Blue, Tan, Blue (ultra-marine), Yellow (medium), Yellow Green, Red, Orange, Green-Eyes, Green-Bench, Gray, Light Blue, Black.

**CEMA-SHG**

**Limón, Leo;** *Morena Y Quetzalcoatl*; n.d.; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 22" Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :with artist; signed. lower right;

Comments/Description: La mujer, madre tierra y la jovencita sit at the bus bench. She's watching Quetzacoatl's word over-taking the huffing-puffing intervention horses as they approach our templo's in Aztlan movimiento is in the Air, the Sky. Colors used: Blue, Tan, Blue (ultra-marine), Yellow (medium), Yellow Green, Red, Orange, Green-Eyes, Green-Bench, Gray, Light Blue, Black.

**CEMA-SHG**

**Longval, Gloria;** *La Curandera*; (Feb 13-16, 17-19) 1993; Atelier 22; Coventry Rag 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 78; prnt: José Alpuche; mtrx :Destroyed; Lower Left;

Comments/Description: "Strong woman's face looking out at viewer - wearing earrings and rebozo. Top of her head a chicken stands and also looks at viewer. To the woman's right a bird like mask with a rose coming out of its mouth." G. Longval. Colors used: 1. Cigar Base, 2. Opaque Pink, 3. Opaque Rich Brown, 4. T Blue Shade Red, 5. T Stone Grey, 6. T Blue Grey, 7. Lt Trans. Orange, 8. T magenta, 9. Opaque Yellow. "This print is a homage to my grandmother and all the other curanderas (healers) of my cuban barrio. They were the strong women, my role models of my childhood. The chicken-mask, rose were used as spiritual symbols for healing purposes. Abugla's rebozo served as shelter, disguise or garment. The image was epseically created for the atelier program." G.

Longval

**CEMA-SHG**

**Lopez, Alma;** *Mnesic Myths*; (July 20-24) 1999; Atelier 34; Coventry Rag, 290 grms; Image size: 16" x 20"; Paper size: 22" x 30"

Edition Number: 4/47, 6/47; prnt: Joe Alpuche; mtrx :Destroyed; Lower Left;

Comments/Description: A young woman extends her hands to hold another young woman who lays/rests on the images of coyolxauhqui - the Aztec moon goddess. Befind (sic.) them is a line of drawing coatlique - Earth Goddess, and Popocatepl and Ixtacihuatl. Below is a hand of Aztec codex to symbolize the sky. Colors used: 1. Off White, 2. Beige/Brown, 3. M. Brown, 4. Red Brown, 5. White, 6. Blue Black, 7. Black. "Mnesic Myths is an adjective to describe something that is relative to memory. Mnesic myths, the title, refers to myths which may be remembered or recalled. This silkscreen has the myth of Coatlique and Coyolxauhqui, and the Romeo-Juliette type myth of Popocatepetl and Ixtacihuatl. Both are pre-Colombian myths which are places in western contemporary times with the image of two young homegirls." A. Lopez

**CEMA-SHG**

**Lopez, Alma;** *Genesis Woman*; (Dec 10-12) 1992; Atelier 21; Coventry Rag, 290 grms; Image size: 16" x 22"; Paper size: 20" x 26" mtrx :Destroyed;

Comments/Description: "A woman rising from flames, tempted by the serpent and death, holding hands with a mother/guadalupe figure. In the background is a picture frame with a mother and her children/chickens. In the foreground, are apples turning into sacred heart. Meaning: women helping women or women finding/searching for spirituality + God." A. Lopez. Colors used: 1. Primrose yellow, 2. Trans Red Flesh, 3. Blue Blended into T-Base, 4. Trans Fire Red, 5. Lt Trans Green, 6. Trans Yell (sic.) Orange. "The central figure is a woman, who rises from flames and is tempted by death and the serpent. She holds hands with a mother/guadalupe figure, while reaching to touch a god/goddess hand. Meaning: A woman reaches out to a woman, therefore women are helping women. Also, there is direct reference to the Bible and genesis, therefore there is a search to reinvent the blaming of Eve/women. But also for women to reach a center/spirituality in a belief that does not hold them responsible for the face of man." A. Lopez

**CEMA-SHG**

**Lopez, Alma;** *Genesis* □; 1992; Images Of The Future; Image size: 23" x 17"; Paper size: 26" x 20" Edition Number: 4/60, 18/60; Signed;, Inscription in pencil below image area reads: "4/60, Genesis [female genetic symbol], Alma Lopez, 92". embossed "SHG" located in lower left corner outside image area;

Comments/Description: A young woman who is wearing a white dress is looking up, her right hand about to touch a woman's hand coming from heaven, the left one joining hands with an older woman who represents a virgin and is wearing a green shawl with a golden aura around her. On the ground there is an image of Death wearing a black shawl. The background shows a pattern inside of which there is one more image of a woman with little chicks playing around her. These images are intertwined in a ground of flames, fire, hearts, apples, and a big green snake. The sky is light blue.

**Number of prints: 2**

**CEMA-SHG**

**Lopez, Yolanda;** *Woman's Work is Never Done: Your Vote has Power*; 1996; Atelier 28; poster; Image size: 19" x 16 1/4"; Paper size: 25" x 24" Edition Number: 31/45, 32/45; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Two young women from mid chest facing forward. One with her arm around the other. Background image of women from circa 1919 carrying signs in city street, signs read "Votes for Women." Text reads: Right "From: South Africa to North America." Left: "Amy Biehl · Melanie Jacobs." Bottom: "Woman's Work is Never Done."

**Number of prints: 2**

**CEMA-SHG**

**Lopez, Aydee;** *Sadness, Madness, Anger, Hate!*; 1998; Atelier 33; silkscreen; Image size: 16" x 22 1/2"; Paper size: 20" x 26" Edition Number: 4/61, 6/61; Signed;, Inscription in pencil below image reads: "4/61, 'Sadness, Madness, Anger, Hate', Aydee". embossed "SHG" insignia at lower left-hand corner of poster.;

Comments/Description: Image on poster is composed of four colorful theatrical masks. From left to right they symbolize sadness, madness, anger, and hate. The background is blue.

**Number of prints: 2**

**CEMA-SHG**

**Lopez, Yolanda;** *"Woman's Work is Never Done" Thank you, Dr. Sandra Hernández and Dr. Nilda Alverio*; 1999; Atelier 33; silkscreen; Image size: 18" x 26"; Paper size: 22" x 30 1/4" Edition Number: 4/73, 6/73; Signed;, Inscription in pencil below image reads: "4/73, 'Woman's Work is Never Done', Thank you, Dr. Sandra Hernandez and Dr. Nilda Alverio, Yolanda M. Lopez 1999.". embossed "SHG" insignia in lower left-hand corner of poster;

Comments/Description: The focus of the poster is a woman dressed in a jaguar suit. There are purple flowers to the right of the poster while a hand writes "Rx" on a piece of paper to the left of the image. To the far left is the title "Jaguar Woman Worrier: Woman's Work is Never Done" written sideways on pink background. "Her piece is dedicated to two women who have doctored the social body during our times through policy making and community activism, as well as through their medical practice, Latina doctors Sandra Hernandez and Nilda Alverio"--*Maestras Atelier XXXIII 1999*.

**Number of prints:** 2

**CEMA-SHG**

**Lopez, Alma;** *Mnesic Myths*; July 20-24, 1999; Coventry Rag, 290 gms.; Image size: 16" x 20"; Paper size: 22" x 30"

Edition Number: 4/47, 6/47; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A young woman extends her hands to another young woman who lays/rests on the image of coyolxauhqui- the Aztec moon goddess. Behind them is a line drawing of coatlique- Earth Goddess, and Popocatepl and Ixtacihuatl. Below is a band of Aztec codex to symbolixe the sky. Colors used: Off White, Beige/Brown, M. Brown, Red Brown, White, Blue Black, and Black.

**CEMA-SHG**

**Lopez, Alma;** *Chuparosa*; June 11-15, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"

Edition Number: 4/78, 6/78; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Colors used: Charcoal/grey, Red, Brown, Blue, Light Grey, Yellow Ochre/Mustard, Orange Red, Transparent White, Transparent Brown, Transparent Black, White, Black, and Gloss.

**CEMA-SHG**

**Lopez, Alma;** *Our Lady of Controversy*; December 3-7, 2002; Atelier XLI; Coventry Rag, 290 gms; Image size: 22" x 16 1/4"; Paper size: 26" x 20"

Edition Number: 4/73, 6/73; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "Image of a woman wearing flowers and blue cape, on a flowery-patterned background, held by a bare breasted butterfly angel." Colors used: brown, orange, red brown, flesh, transparent white, blue, green, red, yellow, white, and black.

**CEMA-SHG**

**Lopez, Alma;** *Mnesic Myths*; July 20-24, 1999; Coventry Rag, 290 gms.; Image size: 16" x 20"; Paper size: 22" x 30"

Edition Number: 4/47, 6/47; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A young woman extends her hands to another young woman who lays/rests on the image of coyolxauhqui- the Aztec moon goddess. Behind them is a line drawing of coatlique- Earth Goddess, and Popocatepl and Ixtacihuatl. Below is a band of Aztec codex to symbolixe the sky. Colors used: Off White, Beige/Brown, M. Brown, Red Brown, White, Blue Black, and Black.

**CEMA-SHG**

**Lopez, Alma;** *Chuparosa*; June 11-15, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"

Edition Number: 4/78, 6/78; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Colors used: Charcoal/grey, Red, Brown, Blue, Light Grey, Yellow Ochre/Mustard, Orange Red, Transparent White, Transparent Brown, Transparent Black, White, Black, and Gloss.

**CEMA-SHG**

**Lopez, Alma;** *Our Lady of Controversy*; December 3-7, 2002; Atelier XLI; Coventry Rag, 290 gms; Image size:

22" x 16 1/4"; Paper size: 26" x 20"

Edition Number: 4/73, 6/73; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "Image of a woman wearing flowers and blue cape, on a flowery-patterned background, held by a bare breasted butterfly angel." Colors used: brown, orange, red brown, flesh, transparent white, blue, green, red, yellow, white, and black.

**CEMA-SHG**

**Lopez Martinez, Aydee;** *Moved by Your Rhythmic Eyes*; March 25-28 and April 1-3, 2003; Atelier XLI;

Coventry Rag, 290 gms; Image size: 20"x15 1/2"; Paper size: 26"x20"

Edition Number: 4/118, 6/118; mtrx :destroyed; signed. lower left;

Comments/Description: "The print was created to represent the Grand Performances brochure for the 2003 Summer program in downtown Los Angeles." Colors used: Ultramarine Blue semi-trans., Yellow Ochre, Blue shade red, Sienna light, Semi-Opaque white, Magenta, Transparent white, Black, Ultramarine Blue, Transparent white, Magenta, and Gloss.

**CEMA-SHG**

**Lopez Martinez, Aydee;** *Moved by Your Rhythmic Eyes*; March 25-28 and April 1-3, 2003; Atelier XLI;

Coventry Rag, 290 gms; Image size: 20"x15 1/2"; Paper size: 26"x20"

Edition Number: 4/118, 6/118; mtrx :destroyed; signed. lower left;

Comments/Description: "The print was created to represent the Grand Performances brochure for the 2003 Summer program in downtown Los Angeles." Colors used: Ultramarine Blue semi-trans., Yellow Ochre, Blue shade red, Sienna light, Semi-Opaque white, Magenta, Transparent white, Black, Ultramarine Blue, Transparent white, Magenta, and Gloss.

**CEMA-SHG**

**Lozano, José;** *La familia que nunca fue*; 1995; Atelier 26; poster; Image size: 33 7/8" x 26"; Paper size: 39" x 30"

Edition Number: 12/47; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: A scene of a family in paper doll format with an audience in the background.

**CEMA-SHG**

**Lozano, José;** *La Sonambula*; 1998; Atelier 33; silkscreen; Image size: 20 1/4" x 16"; Paper size: 26" x 20"

Edition Number: 4/58, 6/58; Signed; Inscription in pencil below image reads: "4/58, La Sonambula, José Lozano 1998.". embossed "SHG" insignia at lower left-hand corner of poster ;

Comments/Description: There is a woman canoeing in a river with trees in the background. There are super-imposed outlines of a woman's face which covers the entire image, including the red border.

**Number of prints: 2**

**CEMA-SHG**

**Lozano, José;** *El Ropero de Frida / Frida's Armoire*; March 19-23, 2002; Coventry Rag, 290 gms.; Image size: 16" x 20 1/4"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The image is of the artist Frida Kahlo. Its an homage to her talent and spirit. The image deals with the allure of Frida Kahlo. Its commenting on Frida becoming as popular as BARBIE. I'm drawn to her strength as an image maker and personality. I like the idea of her being portable and taking her along everywhere physically and spiritually. Its another one of my many homages to her.

**CEMA-SHG**

**Lozano, José;** *El Ropero de Frida / Frida's Armoire*; March 19-23, 2002; Coventry Rag, 290 gms.; Image size:

16" x 20 1/4"; Paper size: 20"x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The image is of the artist Frida Kahlo. Its an homage to her talent and spirit. The image deals with the allure of Frida Kahlo. Its commenting on Frida becoming as popular as BARBIE. I'm drawn to her strength as an image maker and personality. I like the idea of her being portable and taking her along everywhere physically and spiritually. It's another one of my many homages to her.

**CEMA-SHG**

**Lucas, Daniel;** *Koo Koo Roo*; (Jan 26-28) 1993; Country Rag 290 grams; Image size: 16" x 22"; Paper size: 16" x 22"

Edition Number: 4/82, 12/82; prnt: Jose Alpuche; mtrx :Destroyed; Signed; Inscription in pencil on the bottom of the image area reads: "4/82, LUCAS, 93". Embossed "SHG" on lower left.;

Comments/Description: "With "Images of the future" the theme for Atelier XXII[sic.] I choose tradition being kept[sic] alive in the future. The title of the peice[sic] is "Coo Coo Roo." The tree growing into the form of a schull[sic] represents Mexican tradition/heritage. The young boy (actually is grandfather as a young boy, Grandpa is in his 90's know[sic], the first of the family to com to U.S. from Mexico). The boy is tending to the tree making sure it is watered properly and the tree is growing and very alive in a barren land. As the sun raises the rooster gives his call to everyone to get up, CooCooRoo, Get up it is a new day, Get up and go out into this brand new day, a fresh start and make something good happen. The young boy (Francisco) has always listened to the rooster. Francisco is keeping the tradition alive and will pass on the garden hose that supplies the water to keep the tree rooted in his heritage alive to his son and so on. May we never forget the past of our people but learn to live a better life from it. Keep the tradition alive."

**Number of prints: 2**

**CEMA-SHG**

**Lujan, Gilbert 'Magu';** *Cruising Turtle Island*; (March 10-14) 1986; Atelier 7; Accent 290 grams - white; Image size: 37" x 24"; Paper size: 38" x 25"

Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/45, title, signature and '86" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Multicolored figure in a blue car. White road. Blue and yellow textured background. Multicolored icons and symbols.

**CEMA-SHG**

**Luján, Otoño;** *Break It!*; (Sept 10-14) 1993; Atelier 23; Coventry Rag 290 grms; Image size: 14" x 20"; Paper size: 20" x 26"

Edition Number: 4/56, 40/56; prnt: Otoño Luján; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/56, 'Break It', Otoño Luján, c/s, 1993". embossed "SHG" below the image on the lower right;

Comments/Description: A man and a woman are staring at the viewer ready to fight. In the background are red and white jagged stripes with light blue barbed wire running in the white area. Colors used: 1. Red (opaque), 2. Blue-grey (opaque), 3. Yellow-Ochre (transparent), 4. Lavendar (transparent). "The young Chicano and young Chicana in this print represent two of many young people who have had enough shit from this gov't (sic.) and have united with a plan for a new society. They have realized that before they can change it (sic.) they must BREAK IT! (sic.)" O.Luján

**Number of prints: 2**

**CEMA-SHG**

**Manje, R. David;** *Dreamers, Magicians, and Star Navigators*; February 1-2, 2000; Atelier XXXV; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Stellae carving, fish, crosses, pyramid, multi-blend arch. Colors used: Blend-Purple to Cerulian bl., Yellow-Trans, Red Orange- Trans, Green-Trans, Green-Trans, Dk Violet/Black Opaque, Gold-Opaque, Beige-Trans.

**CEMA-SHG**

**Manje, R. David;** *Dreamers, Magicians, and Star Navigators*; February 1-2, 2000; Atelier XXXV; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Stellae carving, fish, crosses, pyramid, multi-blend arch. Colors used: Blend-Purple to Cerulian bl., Yellow-Trans, Red Orange- Trans, Green-Trans, Green-Trans, Dk Violet/Black Opaque, Gold-Opaque, Beige-Trans.

**CEMA-SHG**

**Maradiaga, Ralph;** *Lost Childhood*; (Oct 1-9) 1984; Atelier 4; Stonehenge 245 gram; Image size: 22" x 30"; Paper size: 28" x 36"

Edition Number: 4/88, 28/88, 34/88; prnt: Stephen Grace; mtrx :Destroyed by printer; Signed;, Inscription in pencil below the image area reads: "4/88, title, signature and '84" Signed;, Inscription in pencil below the image area reads: "28/88, Lost Childhood, Ralph Maradiaga, 84".

Comments/Description: Images are of a red toy fire truck, a "Land of the Lost" lunch box, yellow/brown rocking horse and a blue rectangle in a field of green grass. Gloss varnish over entire image.

**Number of prints: 3**

**CEMA-SHG**

**Marichal, Poli;** *Arbol de la Sabiduría*; 1997; Atelier 31; Image size: 26 7/8" x 19 1/8"; Paper size: 30" x 22"

Edition Number: 158/170, 167/170; Signed. lower left;

Comments/Description: Human figure forms molded to create a tree. Four triangular sections create: earth, wind, fire, and air. "The compistion plays with polarities and female symbols. The tree is composed of stylized human figures in silver. The tree crown is make of three golden orbs. The sapce is divided by two perpendicular lines that cross creating four triangular spaces that stand for the four elements: Air, Fire, Water, Earth. On the extreme upper corners, two ores (sic.) represent the sun and the moon." Colors used: 1. Blue, 2. Silver, 3. Magenta, 4. Yellow, 5. Black. "The composition, where the rpredominant figure is a tree formed by stylized human figures, is divided in four spaces by perpendicular lines that cross at the center. The four spaces stand for the four elements. On the extreme upper corners, two orbs represent the sun and the moon. The design plays with cabalistic symbols for the sexes and universal polarities. The silkscreen was commissioned by the Puerto Rican Branch of the American Association for Advanced Science. On the lower right corner, the initials A.A.A.S. stant for the aforementioned organization." P.Marichal

**Number of prints: 2**

**CEMA-SHG**

**Marquez, Daniel;** *Por Qué*; n.d.; Atelier 30; Image size: 16" x 22" ; Paper size: 20" x 26"

Edition Number: 4/55; Signed. lower left;

Comments/Description: Man praying with sun on top of his head, stained glass window pieces from a church with an angel carrying one of them. Below is a farmer and barbed wire. Colors used: 1. Light Blue, 2. Yellow, 3. Green, 4. Orange, 5. Ocre (sic.), 6. Purple, 7. Sky Blue, 8. Drk Blue, 9. Light Yellow. "'Por Que' on the edge of the abyss education without defenses drowning man's struggle born into reality metropolitan crime conquest religion death prophecy codes deciphered four directions four races green neutral center journeys without destiny diversely lines barriers walls fences mutilated culture mother country nostalgia there is no return fleeting angel prayer faith energy sun God who are we?" D. Marquez

**CEMA-SHG**

**Marquez, Daniel;** *Enseñanza del Sahuaro*; 1996; Atelier 28; poster; Image size: 16 1/8" x 22"; Paper size: 20" x

26"

Edition Number: 56/57; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: A myriad of images make up this print. On the bottom of the print are a row of bricks with Aztec images painted on them. Above the bricks are a green snake, two white eagles, three red roses, a pyramid, a woman, a cluster of skulls, a Native American Indian with an elaborate headdress, boats at sea in the background, and the Virgen Guadalupe.

**CEMA-SHG**

**Martinez, Isabel;** *Raza & Culture*; (Jan 24-Feb 1) 1995; Atelier 25; Coventry Rag 290 grms; Image size: 26" x 38"; Paper size: 30" x 41 3/4"

Edition Number: 4/58, 20/58; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription below the image reads: "4/58, 'Raza & Culture', Isabel Martinez, '95". embossed "SHG" below the image on the bottom left;

Comments/Description: A multi-colored abstract image with many faces/masks and a large heart on the left side. Colors used: 1. Opaque orange, 2. T-Primrose Yell., 3. T-Cadmio Yellow, 4. Cadmio Red, 5. Covalto Blue, 6. T-Shape Green, 7. T-Magenta, 8. T-Shape Green, 9. T-Dark Magenta, 10. Covalto Blue, 11. Black, 12. P. White, 13. O. White. "This print is about my Indian heritage that I have flowing in my blood. I take colors of Indans of my country Mexico. The heard represents to love & pride for my race & culture." I. Martinez

**Number of prints: 2**

**CEMA-SHG**

**Martinez, Paul;** *In Memory of Cesar Chavez*; (Nov 12-16) 1993; Atelier 23; Coventry Rag 290 grms; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/65, 20/65; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "4/65, 'Cesars Memory', Paul Martinez. embossed "SHG" below the image on the right;

Comments/Description: A "No Grapes" sticker on the top left side, a Brahma Bull on the lower left had side, and four images of Cesar Chavez in oval portait frames. Also, there are falling letters on the right side. Colors used: 1. Ruby Red, 2. Rusty Brown, 3. Tiel (sic.) Green, 4. Yellow, 5. Orange, 6. Mint Green, 7. Green

**Number of prints: 2**

**CEMA-SHG**

**Martinez, Daniel J.;** *The Promised Land*; (Nov 10-14) 1986; Atelier 8; Westwinds; Image size: 36" x 24"; Paper size: 38" x 26"

Edition Number: 4/46; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/46, title, signature and 86" . Fund:funded in part by the California Arts Council, National Endowment for the Arts, and the City of Los Angeles.;

Comments/Description: Green, yellow, blue, and purple landscape. Royal blue sky. Figures, boxes, skeletons. Colors used: 1. gray, 2. blue, 3. red, 4. primrose yellow, 5. transparent yellow, 6. yellow oxide, 7. green, 8. tran. lime green, 9. orange, 10. peacock blue, 11. tran. purple, 12. medium yellow.

**CEMA-SHG**

**Martinez, Rudy;** *Kill*; (July 28-30) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 24 1/4" x 18 1/4"; Paper size: 26" x 20"

Edition Number: 4/61, 22/61; prnt: Richard Balboa; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "Kill, 4/61, Rudy Martinez, 1992". embossed "SHG" chopmark located in the lower right corner;

Comments/Description: A skeleton in yellow and red in a gesture of pain and with knife blades coming out from behind his neck. Behind him is an insignia encircled by flames with a United States flag, the California bear, olives, grapes... The background is purple. Colors used: 1. Violet, 2. Blue, 3. Red, 4. Yellow, 5. Mett. Gold, 6. Black.

"The print is about death, horror, the total destruction of the human raise (sic.) in the city of Los Angeles, Riots of L.A. 92." R. Martinez

**Number of prints: 2**



## **CEMA-SHG**

**Martínez, Julio;** *...del altar a la tumba...*; n.d.; Atelier XXIX; poster; Image size: 22" x 16" ; Paper size: 26" x 20"

Edition Number: 18/61; Signed. lower left corner;

Comments/Description: Drawing of a woman with a blue face and short, straight black hair. She has brown eyes, red lips, and streaks of blue and red in her hair. The background is brown and there are crosses in the background.

## **CEMA-SHG**

**Martínez, Rudy;** *Legend*; 1998; Atelier 30; Image size: 31 3/4" x 23"; Paper size: 38 3/4" x 30"

Edition Number: 4/54, 6/54; Signed. lower left;

Comments/Description: Lime green skull with 4 arms taking the place of the crossbones. Emblem of "City of Los Angeles Founded in 1787" surrounded by flames on a hot pink background. Colors used: 1. black, 2. magenta, 3. gold, 4. red, 5. blue, 6. silver, 7. green, 8. yellow. "Legend is a clear thundering representation of an uncomfortable reminder that things are not as pleasant as they may seem in the city of Los Angeles, CA. By adding a diverse ultra twist of both dream like and self destruction, the Legend (Print) has captured an ultra pop culture live (sic.) style."

R. Martínez

**Number of prints: 2**

## **CEMA-SHG**

**Martínez, Isabel;** *Woman of Color*; 1997; Atelier 29-31 #4 & #6; Image size: 26" x 37 7/8"; Paper size: 30 1/8" x 44 1/8"

Edition Number: 4/63; Signed. lower left;

Comments/Description: Woman of many colors surrounded by many different colored flowers. "'Women of Color' is a representation of a strong woman who has to fight against adversities. Her smile & flowers represent hope to keep going. This print is the Metaphor (sic.) of Life (sic.) as a constant fight." I. Martínez

## **CEMA-SHG**

**Martínez, Paul;** *Mi Amor*; 1995; Atelier 26; poster; Image size: 38" x 26"; Paper size: 44" x 30"

Edition Number: 22/41; prnt: José Alpuche; Signed. center bottom;

Comments/Description: Yellow background with orange splashes. Green yellow spikes/halo encircle the head of a virgin with a lavender robe draped around her head and body. At the base of poster is a batch of roses with angels.

## **CEMA-SHG**

**Martínez, Isabel;** *V.G. Got Her Green Card*; February 8-15, 2001; Atelier XXXVII; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A Virgin of Guadalupe holding a green card. Colors used: T-Ultra Blue, T-Violet, T-Magenta, T-Yellow, T-Turquoise, T-Green Shade Yellow, T-Flesh, O-Black, O-Green, T-White, Clear Gloss, and T-Yellow-Orange.

**Number of prints: 2**

## **CEMA-SHG**

**Martínez, Isabel;** *V.G. Got Her Green Card*; February 8-15, 2001; Atelier XXXVII; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A Virgin of Guadalupe holding a green card. Colors used: T-Ultra Blue, T-Violet, T-Magenta, T-Yellow, T-Turquoise, T-Green Shade Yellow, T-Flesh, O-Black, O-Green, T-White, Clear Gloss, and T-Yellow-Orange.

**Number of prints: 2**  
**CEMA-SHG**

**Mejia-Krumbein, Beatriz;** *Caution (Captive)*; 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The image "CAPTIVE" reveals a close up of a face with wide open eyes. The face is framed by a red border filled with blue flowers, and green and yellow leaves. The pattern of flowers, leaves, and branches grows to form a layer in front of the face outlined in black. The face and frame (border) are mainly red. Colors used: T-Skin, T-Yellow, T-Red, T-Light Gray, T-Dark Gray, T-Brown, T-Green, Blue, and T-Black.

**CEMA-SHG**

**Mejia-Krumbein, Beatriz;** *Caution (Captive)*; 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The image "CAPTIVE" reveals a close up of a face with wide open eyes. The face is framed by a red border filled with blue flowers, and green and yellow leaves. The pattern of flowers, leaves, and branches grows to form a layer in front of the face outlined in black. The face and frame (border) are mainly red. Colors used: T-Skin, T-Yellow, T-Red, T-Light Gray, T-Dark Gray, T-Brown, T-Green, Blue, and T-Black.

**CEMA-SHG**

**Memphis,** *Cliché Inversion*; July 17-19, 2002; S P; Coventry Rag, 290 gms; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/73, 6/73; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "The shape of the tree is formed with the word "TU CASA ES MI CASA". Poring [sic] out from the leaves is a deranged pig wearing a poor ball helmet and holding a carfe football over the head of a dazed and angry canary who sits in his broken shell on the ground with egg yolk dripping off of his head from the other eggs the pig has cast to the ground." "CLICHE' inversion takes the familiar CLICHE 'MI CASA ES TU CASA' and fups it to now !AY 'TU CASA ES MI CASA'. This statement is the pigs spin in the phrase as he has scaled up a tree and kicked out its inhabitants (A SMALL CANARY) and its unhatched siblings with no regard to the fact that the birds were there first to say nothing of the fact that in general, trees are homes to birds, even squirrels but never pigs. Symbolically, the pig with his football helmet represent the greed of capitalistic developers - specifically the powers that be behind the football stadium currently being proposed for downtown Los Angeles. The helpless canary is both bewilder[ed] and angry at this hostile take over. The canary represents the people who live in the proposed stadium site. The Broken eggs that ( ) the landscape are literally bird embryos. These represent the destruction of dreams, futures and quite possibly the lives of those persons ( ) in 'STADIUM LAND' and the ripple that this variety of displacement ( ) has for the residents children/family." Colors used: Black, Bright Red, Crayola Yellow, Medium Brown, Forest Green, and Bubble gum Pink.

**Number of prints: 2**  
**CEMA-SHG**

**Memphis,** *Cliché Inversion*; July 17-19, 2002; S P; Coventry Rag, 290 gms; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/73, 6/73; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "The shape of the tree is formed with the word "TU CASA ES MI CASA". Poring [sic] out from the leaves is a deranged pig wearing a poor ball helmet and holding a carfe football over the head of a dazed and angry canary who sits in his broken shell on the ground with egg yolk dripping off of his head from the other eggs the pig has cast to the ground." "CLICHE' inversion takes the familiar CLICHE 'MI CASA ES TU CASA' and fups it to now !AY 'TU CASA ES MI CASA'. This statement is the pigs spin in the phrase as he has scaled up a tree and kicked out its inhabitants (A SMALL CANARY) and its unhatched siblings with no regard to the fact that the birds were there first to say nothing of the fact that in general, trees are homes to birds, even

squirrels but never pigs. Symbolically, the pig with his football helmet represent the greed of capitalistic developers - specifically the powers that be behind the football stadium currently being proposed for downtown Los Angeles. The helpless canary is both bewilder[ed] and angry at this hostile take over. The canary represents the people who live in the proposed stadium site. The Broken eggs that ( ) the landscape are literally bird embryos. These represent the destruction of dreams, futures and quite possibly the lives of those persons ( ) in 'STADIUM LAND' and the ripple that this variety of displacement ( ) has for the residents children/family." Colors used: Black, Bright Red, Crayola Yellow, Medium Brown, Forest Green, and Bubble gum Pink.

**Number of prints: 2**

**CEMA-SHG**

**Mendoza, Ricardo;** *Respect*; August 6-10, 2002; Coventry Rag, 290 gms.; Image size: 16" x 21 1/2"; Paper size: 20" x 26"

Edition Number: 4/91, 6/91; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A developer is hammering the spike of Gentrification intop a building covered with the American flag and destroying it. The residents are facing the developer in silhoette spelling out the word RESPECT across their backs. A larger figure represents "Justice & Dignity" has denoted expensive roots below which are being eaten by termites of greed and indifference. The developers hands also eat at the community by roots and are being showered with money.

**CEMA-SHG**

**Mendoza, Ricardo;** *Respect*; August 6-10, 2002; Coventry Rag, 290 gms.; Image size: 16" x 21 1/2"; Paper size: 20" x 26"

Edition Number: 4/91, 6/91; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A developer is hammering the spike of Gentrification intop a building covered with the American flag and destroying it. The residents are facing the developer in silhoette spelling out the word RESPECT across their backs. A larger figure represents "Justice & Dignity" has denoted expensive roots below which are being eaten by termites of greed and indifference. The developers hands also eat at the community by roots and are being showered with money.

**CEMA-SHG**

**Miguel-Mullen, Cristina;** *Mangán Tayón- Food for Thought*; May 1-8th, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 26"x 18"; Paper size: 22"x 30"

Edition Number: 4/84, 6/84; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The central image of the piece is a woman cooking food and wearing an apron which reads "Mangán Tayón" which in Ilocano means "Let's Eat." fields of gold surround her and feature portraits and images of the artist's grandparents, faces, and as farmworkers working in the fields. They are depicted in sepia and skin color/flesh tones to indicate a feeling of the past in comparison to the central figure of the woman who is shown in more intense colors with warmer flesh tones to indicate the present. In the foreground are plates of food, spices, sauces, fruit and vegetables used in the preparation of the food which are all symbolic to the artist family community and culture. Colors used: Cyan, Magenta, Dark Yellow, Flesh Tone (orange, brown), Sepia, Jade Green, Flesh Tone Dark (orange, brown), Gold, Purple, Off White-Highlights.

**CEMA-SHG**

**Miguel-Mullen, Cristina;** *Mangán Tayón- Food for Thought*; May 1-8th, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 26"x 18"; Paper size: 22"x 30"

Edition Number: 4/84, 6/84; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The central image of the piece is a woman cooking food and wearing an apron which reads "Mangán Tayón" which in Ilocano means "Let's Eat." fields of gold surround her and feature portraits and images of the artist's grandparents, faces, and as farmworkers working in the fields. They are depicted in sepia and skin color/flesh tones to indicate a feeling of the past in comparison to the central figure of the woman who is shown in more intense colors with warmer flesh tones to indicate the present. In the foreground are plates of food, spices,

saucers, fruit and vegetables used in the preparation of the food which are all symbolic to the artist family community and culture. Colors used: Cyan, Magenta, Dark Yellow, Flesh Tone (orange, brown), Sepia, Jade Green, Flesh Tone Dark (orange, brown), Gold, Purple, Off White-Highlights.

**CEMA-SHG**

**Mincher, Sally;** *Echo Park*; 24th, July - 27th July, 2001; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Landscape showing water lilies in bloom with foliage reflected in the water. Location Echo Park, Los Angeles. Colors used: T. Salmon Pink, O. Lemon Yellow, O. Turquoise, T. Burnt Sienna, T. Lime Green, T. Powder Blue, T. Ivory warm-white, T. Magenta/Purple, T. Dark blue/Green

**CEMA-SHG**

**Mincher, Sally;** *Echo Park*; 24th, July - 27th July, 2001; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Landscape showing water lilies in bloom with foliage reflected in the water. Location Echo Park, Los Angeles. Colors used: T. Salmon Pink, O. Lemon Yellow, O. Turquoise, T. Burnt Sienna, T. Lime Green, T. Powder Blue, T. Ivory warm-white, T. Magenta/Purple, T. Dark blue/Green

**CEMA-SHG**

**Molina, Laura;** *Cihualyaomiquiz, The Jaguar*; December 10-14, 2002 and March 18, 19, and 20, 2003; S - P; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/46, 6/46; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "A leaping female figure wearing a skin-tight ocelot leotard, wrestling boots and a feathered Native-American headdress in front of a yellow star burst on a deep violet background. Upper left corner has "Insurgent Comix" logo with a clenched fist. The comic book title appears [sic] at the top with dialogue balloons around the figure and descriptive text in lower left corner." Colors used: Pink - Yellow Blend, Gold, Ocelot Orange, Flesh Tone, Red, Aqua, Violet, Orange, Black, Deep Gray, Transparent Black, Deep Blue, Bolck-Out White, Aqua and Gloss Clear.

**CEMA-SHG**

**Molina, Laura;** *Cihualyaomiquiz, The Jaguar*; December 10-14, 2002 and March 18, 19, and 20, 2003; S - P; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/46, 6/46; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: "A leaping female figure wearing a skin-tight ocelot leotard, wrestling boots and a feathered Native-American headdress in front of a yellow star burst on a deep violet background. Upper left corner has "Insurgent Comix" logo with a clenched fist. The comic book title appears [sic] at the top with dialogue balloons around the figure and descriptive text in lower left corner." Colors used: Pink - Yellow Blend, Gold, Ocelot Orange, Flesh Tone, Red, Aqua, Violet, Orange, Black, Deep Gray, Transparent Black, Deep Blue, Bolck-Out White, Aqua and Gloss Clear.

**CEMA-SHG**

**Montaño, Ernesto;** *Divine Pollution* ; 1996; Atelier 28; Image size: 22" x 37"; Paper size: 24" x 37 2/3"

Edition Number: 20/52; Signed; at bottom of third panel. A stamp of "*The Divine Pollution*" is on the left side of the signature.

Comments/Description: Four separate panels make up this print, each with its own idea and image. An audience of onlookers rest at the top and bottom of the print.

**CEMA-SHG**

**Montelongo, John V.;** *El Día De Una Vida*; 1994; Coventry Rag 290 grms; Image size: 18" x 24"; Paper size: 22" x 30"

Edition Number: 4/64, 20/64; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image area reads: "4/64, El día de una vida, J. V. Montelongo, 94". embossed "SHG" below the image area on the lower right;

Comments/Description: Text encircles the image upon a blue-grey, yellow, purple, and red-brown strip. The day, in yellow and red-brown, is in transition with the night, in blue. "At the upper right the moon appears with angel forms." "Print represents the human life cycle through a day, from morning to night. Poem in Spanish was written by the artist." J. Montelongo

**Number of prints: 2**

**CEMA-SHG**

**Montelongo, John V.;** *Lenguaje de mis Padres*; 1996; Atelier 28; poster; Image size: 16 1/8" x 22 1/8"; Paper size: 20" x 26"

Edition Number: 42/64, 43/64; prnt: José Alpuche; mtrx : Destroyed; Signed. lower left;

Comments/Description: Open flower coming out of a pair of hands with two organic forms coming out of it. Two faces representing the meeting of two symbols, a person and lost language. Text around the exterior of the print in Spanish reads: "Nacimos juntos y entre los años nos perdimos, cuando un día te encontré, éramos extraños, paso el tiempo y al final, fue mi buena suerte encontrarte otra vez, lenguaje de mis padres."

**Number of prints: 2**

**CEMA-SHG**

**Montoya, José;** *Chicano Elder*; n.d.; Image size: 15" x 21 1/2"; Paper size: 19" x 25"

Edition Number: 20/50; Signed; Inscription in pencil below image area reads: "José Montoya, RCAF, c/s".

Comments/Description: Rendering of Andrés Zepeda. In the background there is an image of a soldier and a house. Colors: gradation of red to yellow, and ochre. On the top, white type reads: "!Toda una vida / al pie de / lucha!". At the bottom, black type reads: "Don / Andrés / Zepeda / 1898-1979 / Defensor del / Centro Mexicano."

**CEMA-SHG**

**Montoya, Delilah;** *They Raised All of Us; City Terrace, L.A. CA, 1955*; 1996; Atelier 28; poster; Image size: 11 1/8" x 15 7/8"; Paper size: 22" x 28"

Edition Number: 18/48; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: An old faded family portrait centers this print against a green and blue floral background.

**CEMA-SHG**

**Montoya, Delilah;** *El Guadalupano*; 1999; Atelier 33; silkscreen; Image size: 25" x 17 1/4"; Paper size: 30 1/4" x 22"

Edition Number: 4/51, 6/51; Signed; Inscription in pencil below image reads: "4/51, El Guadalupano, Delilah Montayo 99." . embossed "SHG" insignia at lower left-hand corner;

Comments/Description: Image is of a man kneeling with his back to the audience to reveal his hands cuffed. There is a colorful tattoo of the Virgen de Guadalupe on his black and white skin. The background is a prison cell and the foreground is covered in pink flowers. "El Guadalupano illuminates the blindness and contradictions of our own times, in a visually seductive, holy-card style print"--*Maestras Atelier XXXIII 1999*.

**Number of prints: 2**

**CEMA-SHG**

**Montoya, Richard;** *Mickey Mao*; July 25-27, 2000; Coventry Rag, 290 gms.; Image size: 26" x 40"; Paper size: 30" x 44"

Edition Number: 4/100, 6/100; prnt: José Alpuche; mtrx :destroyed; signed. Inscription in pencil reads, "6/100 Mickey Mao Richard Montoya CC/RCAF 00". lower left;

Comments/Description: "Mickey Mao" simple use of corporate and communist images juxtaposed with humor and poetry. Colors used: Electric Blue, Fire Engine Red, Twinkie, Dark Purple, and Creamy Yellow.

**Number of prints:** 2

**CEMA-SHG**

**Montoya, Richard;** *Mickey Mao*; July 25-27, 2000; Coventry Rag, 290 gms.; Image size: 26" x 40"; Paper size: 30" x 44"

Edition Number: 4/100, 6/100; prnt: José Alpuche; mtrx :destroyed; signed. Inscription in pencil reads, "6/100 Mickey Mao Richard Montoya CC/RCAF 00". lower left;

Comments/Description: "Mickey Mao" simple use of corporate and communist images juxtaposed with humor and poetry. Colors used: Electric Blue, Fire Engine Red, Twinkie, Dark Purple, and Creamy Yellow.

**Number of prints:** 2

**CEMA-SHG**

**Moreno, Martín;** *Dualities*; February 17-18, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed exc. drk blue; signed. lower right;

Comments/Description: Half of the image deals with life, the other with death showing the intricacy between life and death skeleton dropping seeds into life's hand (woman).

**CEMA-SHG**

**Moreno, Martín;** *Dualities*; February 17-18, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed exc. drk blue; signed. lower right;

Comments/Description: Half of the image deals with life, the other with death showing the intricacy between life and death skeleton dropping seeds into life's hand (woman).

**CEMA-SHG**

**Murdy, Ann;** *Life As A Doll: Cracked Doll*; (May 4-6) 1993; Coventry Rag 290 grms; Image size: 19" x 16"; Paper size: 24 1/4" x 20"

Edition Number: 4/55, 20/55; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image area reads: "4/55, Life As A Doll: Cracked Doll, Ann Murdy, '93". embossed "SHG" located below the image on the right;

Comments/Description: Image of a doll in a white dress with red jagged cracks on its forehead. Blue background on which is hovering a pink ribbon with text. Colors used: 1. Op. Ultramarine blue blended to baby blue, 2. Op. dusty rose blended to flesh, 3. T yellow orche (sic.), 4. T mint green, 5. T Fire red, 6. Op. charcoal gray. "Print deals with 'Life as a Doll.' This doll is the cracked doll. I plan on doing [this] as series of doll prints where each doll is dysfunctional in one way or antoher.

**Number of prints:** 2

**CEMA-SHG**

**Nicoll, Janie;** *Monuments, Machinery and Memorials*; (Oct 10-14) 1994; Atelier 25; Coventry Rag 290 grms; Image size: 37 1/4" x 27 1/4"; Paper size: 43" x 30"

Edition Number: 4/56, 20/56; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/56, 'Monuments, Machinery, and Memorials', Janie Nicoll, '94". embossed "SHG" below the image on the right;

Comments/Description: "This print uses images of monuments, machinery and memorials in a phallic shaped arrangement. It deals with the masculine nature of war; manipulation and depersonalisation by the state and the destruction of lives and society." At the top there is an image of a machine; below it are three monuments; below

these are two portraits of soldiers in oval frames; below these are plants that spring out. Colors used: 1. Pale blue, 2. Mid blue, 3. Crimson, 4. Bright yellow, 5. Orange, 6. Pale yellow, 7. Creamy white, 8. Purple grey, 9. Bright red, 10. Orange red, 11. Dark blue, 12. Pale green, 13. Sienna/orange. "The images used in this print were collected during a year spent in Eastern Europe. The two young men were Russian soldiers killed while liberating Hungary in 1945. The steam powered machine was from an old negative on glass (daguerrotype) (sic.)." J.Nicoll

**Number of prints: 2**

**CEMA-SHG**

**Norte, Armando;** *Día de los Muertos, Announcement Poster for;* 1982; Image size: 23 1/4" x 17 1/2"; Paper size: 30 3/4" x 23 1/8"

Edition Number: unknown ed.; Signed; Inscription in pencil below image area reads: "Norte, 82". Fund:partially funded by N.E.A.

Comments/Description: Announcement Poster for "Día de los Muertos." Rendering of a skull as a woman facing the viewer. Images of bones and a small skull in woman's hair are amongst pink and white streamers. Black lettering on bottom of poster reads: "Dia de los Muertos / Day of the Dead, 10th Anniversary / November 7, 1982, Self-Help Graphics, Los Angeles, CA / Partially Funded by N.E.A."

**Number of prints: 2**

**CEMA-SHG**

**Norte, Armando;** *Niña Héroe;* (Aug 22-25) 1992; Atelier 20; Coventry Rag; Image size: 30" x 24"; Paper size: 36 1/8" x 30 1/8"

Edition Number: 47/68, 60/68; print: Richard Balboa; Signed; Inscription in pencil below image area reads: "47/68, 'Niña Héroe', Norte, 92" . embossed "SHG" insignia located in lower right corner outside of image area;

Comments/Description: A skull rendered as a girl, probably 'Adelita', is holding a gun and staring at the viewer. The figure is wearing a hat, hoop earrings, two braids and two rows of bullets across her chest. A doll is lying on the ground by the girl's feet. Colors used: 1. Lt Brown, 2. Burgandy, 3. Pink, 4. Blk (sic.), 5. Tan (flesh), 6. Dk. Brown. "'Niña Héroe' represents a modern female spirit with the traditional elements of the Mexican past. A little girl in a (tattered) pink party dress, calavera make-up and bone-ainted body stocking, ditches her doll for a wooden toy rifle. A heart and skull loom behind her. Love and Death. She stands proud, facing the future with a sense of strength and hope." A.Norte

**Number of prints: 2**

**CEMA-SHG**

**Norte, Armando;** *Savagery & Technology;* 1983; Atelier 1; Artprint 25% Rag; Image size: 19" x 24 7/8"; Paper size: 22" x 34"

Edition Number: 22/60; print: Stephen Grace; Signed; Inscription in pencil below image area reads: "Norte 83, 22/60, title, copyright insignia, 1983, SHG East LA, CA". Blue "SHG" at the bottom.; Fund:partially funded by National Endowment for the Arts and the California Arts Council.;

Comments/Description: Lime green, gray, white, black, turquoise technological figure on a black background. Writing on poster reads "Experimental Screenprint Atelier."

**CEMA-SHG**

**Norte, Armando;** *Untitled;* (Nov 19-20) 1983; Atelier 2; Artprint 25% Rag; Image size: 18" x 30"; Paper size: 22" x 34"

Edition Number: 4/77; print: Stephen Grace; matrix: Destroyed; Signed; Inscription in pencil below the image area reads: "4/77 and signature" . Black "SHG" logo included on the print surface; Fund:partially funded by the California Arts Council and the National Endowment for the Arts.;

Comments/Description: Face of a woman in black & red. There is a white web over her face.

**CEMA-SHG**

**Norte, Armando;** *Shadows Of Ghosts;* (Dec 18-22) 1989; Atelier 14; Westwinds (heavyweight); Image size: 22

1/4" X 32 1/4"; Paper size: 26 1/4" X 36 1/4"

Edition Number: 4/64, 16/64; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil below image reads: "4/64, title, signature and 89" Signed;, Inscription in pencil below the image reads: "16/64, 'Shadows of Ghosts', Norte, 89". "SHG" embossed insignia located in the lower right corner;

Comments/Description: Blue female with dark blue web pattern on her dress. She has her head turned looking back at a purple, pink, blue, abstracted area. Three dark lines separate the woman from the background. "We wear the scars of our past bad experiences. Touch them and feel the fear, the anger, the pain, over and over again. Those moments from our past are but a collage of fading images. Shadows of ghosts. We must look forward, to life." A. Norte

**Number of prints: 2**

**CEMA-SHG**

**Nuke,** *Todos Somos Chusma*; 1998; Atelier 29-31 #4 & #6; Image size: 22" x 15 3/8"; Paper size: 26" x 20"  
Edition Number: 4/129, 6/129; Signed. lower left;

Comments/Description: Audience members to a performance are dressed up in costume as are the actors on stage. "Chusma" is written at the top of the print in bold, brown letters.

**Number of prints: 2**

**CEMA-SHG**

**Ochoa, Victor;** *Border Bingo/Loteria Fronteriza*; 1987; Atelier 10; Image size: 23 1/2" x 33"; Paper size: 26" x 37"

Edition Number: 4/53; Signed;, Inscription in pencil below image area reads: "4/53, title, signature and date" .  
"SHG" chops located in the lower left corner ;

Comments/Description: Nine images: El Vato, La Migra, El Nopal, La Turista, La Criada, El Marine, La Facil, El Indio, La Punk. Colors used: 1. Yellow, 2. Red, 3. Blue, 4. Green, 5. Pink, 6. Orange, 7. Gray, 8. Purple, 9. Brown, 10. Turquoise blue, 11. Dark Brown.

**CEMA-SHG**

**Olabisi, Noni;** *King James Version*; 1999; Atelier 33; silkscreen; Image size: 26 1/2" x 19 1/4" ; Paper size: 30 1/4" x 22"

Edition Number: 4/58, 6/58; Signed;, Inscription in pencil below image area reads: "4/58, King James Version, Noni Olabisi 1999."

Comments/Description: Image is of a man kneeling with his hands tied above him. There are blood spots on his shirt. To the left of the image is a female figure. The background is red. The foreground is an open book with the scripture of Lebiticus, Chapter 26 and a hand gun resting on top of it. "The physical, cultural, and spiritual survival of the African diaspora is embodied in the visually dominating fertility figure from Ghana, even as slavery was grounded in an institutionalized, Eurocentric version of Christianity"--*Maestras Atelier XXXIII 1999*.

**Number of prints: 2**

**CEMA-SHG**

**Oropeza, Eduardo;** *El jarabe muertiaño*; (Jan 16-Feb 17) 1984; Atelier 3; Somerset 320 gram, textured 100% Rag; Image size: 24 1/2" x 34"; Paper size: 24 1/2" x 34"

Edition Number: 2/73, 11/73; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil located in the lower left bottom of the print reads: "2/73, and signature" . "SHG" info on the back;

Comments/Description: Three skeleton costumed figures.

**Number of prints: 2**

**CEMA-SHG**

**Oropeza, Eduardo;** *Onward Christian Soldiers*; (Dec 15-18) 1985; Atelier 6; Accent 290 gram-white; Image size: 33" x 24"; Paper size: 33" x 24"



Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located in the lower left corner reads: "4/45 and signature" .

Comments/Description: Skeleton figures in costume. One wears a cardinal outfit. Full bleed. Hand torn edges.  
**CEMA-SHG**

**Oropeza, Eduardo;** *Chicuelina*; 1996; Atelier 17; poster; Image size: 17" x 21"; Paper size: 22" x 26"  
Edition Number: 32/97, 34/97; prnt: José Alpuche; mtrx :Destroyed; Signed. yes; lower left hand corner;

Comments/Description: Scene of two bullfighters waving a red cape in front of a bull's face while he charges at them. The scene is surrounded by what appears to be fire. Skeleton faces line the background.

**Number of prints: 2**

**CEMA-SHG**

**Orosco, Juanishi;** *Madre Santa, Tierra Sol, Madre Santa, Libertad!*; 1987; Image size: 15" x 21"; Paper size: 19" x 25"

Edition Number: 37/50; Signed; Inscription in pencil below image area reads: "Juanishi Orosco 10/87".

Comments/Description: The composition is organized around an orange and hot pink cross shape. There is an indigenous woman at the center. Two deers at each corner of the image area are looking at her. The background shows two Aztec comets crossing the sky and a section of the globe showing the United States, Mexico, and the ocean.

**CEMA-SHG**

**Orosco, Juanishi V.;** *Angel de la Vida*; June 17-21, 2003; Atelier XLT; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/82, 6/82; prnt: José Alpuche; mtrx :unknown.; signed. lower left;

Comments/Description: "The figure of an Angel over a blue blend background. He is criss crossed with scars. There is the image of a Pre-Columbia face with Huelga Eagle designs on his face. I titled this print on a on-going series of Meso-American Angels. These angels are male/female and they are indegnious [sic] to the America's! This Angel I title "Angel de la Vida." He has served his time here on earth by helping us in our daily pendejas! As symbolized by the scars on his body -! He is being brought back to his home as symbolized by a guardian gatekeeper ---- He served his time on Earth and is being rewarded by being allowed to go home -- back to his cante! (home) It's actually very simple, an angel served his time!" Colors used: Blended Colors, P26C Violet 263 C, P.29C Ultra Blues 283 C, P.29C Ultra Blue 287 C, P.32C Light Tralo Blues 304C, P.33 Med. Thale Blues, Off White, Clear Gloss, and Black.

**Number of prints: 2**

**CEMA-SHG**

**Orosco, Juanishi V.;** *Angel de la Vida*; June 17-21, 2003; Atelier XLT; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/82, 6/82; prnt: José Alpuche; mtrx :unknown.; signed. lower left;

Comments/Description: "The figure of an Angel over a blue blend background. He is criss crossed with scars. There is the image of a Pre-Columbia face with Huelga Eagle designs on his face. I titled this print on a on-going series of Meso-American Angels. These angels are male/female and they are indegnious [sic] to the America's! This Angel I title "Angel de la Vida." He has served his time here on earth by helping us in our daily pendejas! As symbolized by the scars on his body -! He is being brought back to his home as symbolized by a guardian gatekeeper ---- He served his time on Earth and is being rewarded by being allowed to go home -- back to his cante! (home) It's actually very simple, an angel served his time!" Colors used: Blended Colors, P26C Violet 263 C, P.29C Ultra Blues 283 C, P.29C Ultra Blue 287 C, P.32C Light Tralo Blues 304C, P.33 Med. Thale Blues, Off White, Clear Gloss, and Black.

**Number of prints: 2**

**CEMA-SHG**

**Ortega, Tony;** *A la Frontera de Aztlán*; (Feb 28-Mar 3) 1995; Atelier 25; Coventry Rag 290 grms; Image size: 26 1/2" x 38"; Paper size: 30" x 44"

Edition Number: 4/64, 20/64; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil within the image in the middle reads: "A Frontera de Aztlán, 4/64, Ortega, (c)" . embossed "SHG" on the lower right;

Comments/Description: "Street scene with two fold up impala Lowrider cars; Chicano & Mexican Icons." Main colors are: orange, yellow, purple, and lime green. Colors used: 1. T. Yellow (light), 2. T. Orange, 3. T. Red Purple, 4. T. Green, 5. T. Blue, 6. T. Brown (warm), 7. T. Pink (cool), 8. T. Yellow Green, 9. T. Blue Green (light), 10. T. Blue Purple, 11. T. Red Orange, 12. T. Dark Blue. "Northwest Denver Barrio scene with Meixican & Chicano Iconography." "This print is dedicated to the memory of my grandmother Trinnie Ortega who past (sic.) away on Feb. 14, 1995, who gave me love and culture during my time with her." T. Ortega

**Number of prints: 2**

**CEMA-SHG**

**Ortega, Tony;** *Frida y Diego Nos Muestran México*; (Mar 25-29) 1991; Atelier 16; Westwinds; Image size: 35" x 26"; Paper size: 37 1/2" x 28"

Edition Number: 16/64, 18/64; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: Frida y Diego nos Muestra México, 18/64, Ortega, 91 (c)". embossed "SHG" below the image on the right hand corner;

Comments/Description: Portraits (in three quarters) of Frida Kahlo and Diego Rivera in the foreground. Frida is holding a paintbrush and they are standing side by side, looking at something in the distance. Behind them is a group of people (tourists) beside a car. In the background there is the Chichen Itza pyramid. Colors used: 1. Black, 2. Pastel Purple, 3. Pastel powder blue, 4. Light pastel yellow, 5. Drk. barn red, 6. Drk. ultramarine blue, 7. Drk. Red, 8. Paste (sic.) peace-pink, 9. Pastel Milori blue, 10. Aqua pastel blue, 11. Lt. pastel orange, 12. Lt. lime green. "Great Mixican painters Frida Kahlo + Diego Rivera show us our Mexican history + heritage (US - The Barrio, youth, etc.)." T. Ortega

**Number of prints: 2**

**CEMA-SHG**

**Ortega, Tony;** *Los De Abajo*; (May 20-22) 1993; Atelier 23; Coventry Rag, 290 grms; Image size: 22 3/8" x 32 1/4"; Paper size: 25 1/2" x 35"

Edition Number: 4/58, 6/58; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in white below image area reads: "Los de Abajo, 4/58, Ortega, (c) copyright". Lower right;

Comments/Description: Two trucks--one pink, one purple--are the central image before a deep green and light green background of rolling hills and grass. People load or unload the purple truck while others stop beside the pink truck, whose driving plate reads: "UFW" (United Farmers Workers). There is yellow sky with a small blue plane in the upper left-hand corner of the print. Colors used: 1. Process cyan blue, 2. Process magenta, 3. Process Yellow, 4. Process Orange, 5. Process Violet, 6. Light Green, 7. Black. "'Los de Abajo' - the underdogs or the ones from below. Migrant workers are often see (sic.) as out of sight and not important, but the provide important work for our society, that is the colletion of our food. This peice is dedicated in memory of Cesar Chaves who help (sic.) the migrant worker. " T. Ortega

**Number of prints: 2**

**CEMA-SHG**

**Ortega, Jerry;** *Neo-Mexico*; (Mar. 19-21 & 31) 1998; Atelier 31; Image size: 22 1/8" x 16 1/2"; Paper size: 26 1/8" x 20"

Edition Number: 4/63, 6/63; prnt: José Alpuche; mtrx :Destroyed; one of two posters Signed. lower left;

Comments/Description: Man with scarf over mouth is walking through corn fields with the city in the background. Colors used: 1. cyan blue (t), 2. magenta (t), 3. yellow shade green (t), 4. violet (t), 5. ochre orange (t), 6. white dark blue (t). "In relation to Siqueiros, 'America Tropical.' The indigenous peoples of Mexico battling the U.S. Corporation sweet thanks to N.A.F.T.A. the power of nature (corn, land, sun) againsts (sic.) the nan-created elements (helicopters, big-money Corps. (sic.), tanks, destruction of Tiocoli, temples/pyramids). Continues..."

"Neo-Mexico like Neo-Liberalism, the new style city making way for new businesses down to the tip of its country. But the E.Z.L.N will not let this be another exploitation game by the corrupt Government (sic.). The indigenous woman calling the power of Ishim (Maize) breaking through a Mowey sign highway dropping the tanker, the attack of heavy helicopters sent by the U.S. to supposedly stop Narco-trafficking when, in reality, they are killing its native people The struggle continues..." J. Ortega

**Number of prints:** 2

**CEMA-SHG**

**Padilla, Stan;** *Tree Of Understanding*; 1987; Image size: 15 1/4" x 21"; Paper size: 19" x 25"

Edition Number: 20/30; Signed; Inscription in pencil below image area reads: "Stan Padilla '87".

Comments/Description: The images shows three indigenous, one adult, and two children, gathered around a symbolic tree. Around the image there is a number of personal and Aztec symbols and patterns. Colors: gradation of blue and dark brown.

**CEMA-SHG**

**Perez, Jesus;** *Try-Angle #1*; (Nov 2-6) 1986; Atelier 8; Westwinds; Image size: 36 3/8" x 24 3/4"; Paper size: 36 3/8" x 24 3/4"

Edition Number: 4/45, 12/45; prnt: Oscar Duardo; Signed; Inscription in pencil at the bottom within the image area reads: "12/45, Try-Angle #1, Perez, '86". None as of yet.; Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: "Pyramid-triangular shape with tube-like form twisting around and through it." Colors used: 1. Blue, 2. Red, 3. Yellow, 4. Blue/Green/Red, 5. Orange/Yellow, 6. Black/Blue, 7. Purple, 8. White, 9. Red, 10. Yellow/Red, 11. Sepia, 12. Blue.

**Number of prints:** 2

**CEMA-SHG**

**Perez, Jesus;** *Arreglo*; (Oct 8-9) 1983; Atelier 2; Artprint 25% Rag; Image size: 17" x 23"; Paper size: 22" x 34"

Edition Number: 4/78; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below atelier logo reads: "4/78 and signature". SHG logo below the image area in blue; Fund:funded in part by California Arts Council and the National Endowment for the Arts.;

Comments/Description: Abstract design of red, orange, yellow, blue, pink. The eyes and vase are blue. Title about the print is in orange.

**CEMA-SHG**

**Perez, Jesus;** *Untitled*; (Oct 29-31) 1985; Atelier 6; Accent 290 gram - white; Image size: 25" x 36"; Paper size: 25" x 36"

Edition Number: 17/44; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located vertically in the upper left reads: "17/44, 85 and signature". Fund:funded in part by the California Arts Council, National Endowment for the Arts, and the City of Los Angeles.;

Comments/Description: Human figure in four parts, each part when put together completes the whole image. This piece is the upper right corner. Colors used: 1. Blue and orange, 2. Ivory, 3. Black, brown, and blue.

**CEMA-SHG**

**Perez, Juan;** *Vértigo*; (Nov 24-28) 1986; Atelier 8; Westwind; Image size: 25 3/4" x 37 3/4"; Paper size: 26" x 38"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription at the bottom of the image area reads: "4/45, title and signature". None as of yet. Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Abstract figure holding a vase on a light yellow/peach colored background. Colors used: 1. Cream, 2. Blue/White/Lavendar, 3. Grey, 4. Brown, 5. Salmon, 6. Aqua/Green/Yellow/Red, 7. Purple, 8. Emerald

Green, 9. Red/Purple, 10. Pearl

**CEMA-SHG**

**Perez, Jesus;** *The Best Of Two Worlds*; (Nov 9-13) 1987; Atelier 10; Westwinds; Image size: 24" x 38"; Paper size: 24" x 38"

Edition Number: 4/59; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil located at the bottom reads: "4/59, title, signature and 87" . "SHG" chops located in the lower right hand corner ;

Comments/Description: Image of a cactus resting on a male bust with his hands holding his collar. The cactus contains photo images of five generations; documentation of two cultures. Colors used: 1. Gray, 2. Dark Red/Vermillion, 3. Opaque Turquoise, 4. Opaque Aqua Transaqua (sic.), 5. Bluegreen, 6. Opaque Moss Green, 7. Red/Gray, 8. White, 9. Magenta, 10. Process Blue. "Best of Two Worlds acknowledges the contributions fo five generations and two cultures in the formation of yet a third culture, the Mexican-American. A generation of parents watched some of their offspring die, other become war heroes, and others edged into the U.S. under difficult circumstances during the Mexican Revolution. But those who made it into the U.S. brought Mexican-born children who were destined to parent the first generation of Mexican-Americans. These three generations formulated the Mexican-American high-spirited passionate heritage. But the Mexican-American-- born of Mexican descent and United States citizenship-- was to enter his own revolution: to fight for his identity; to establish his values in a country which differed in culture and in values from the three generations that had preceded him. Bitterness and success can be found in this fourth generatin. Some long --even protest--for (sic.) the past, others abandon the past entirely, while others seek ways to merge the best of two worlds. Generations continue and now the fifth generation will have the opportunity to act out their response to a culture which offers new-age thoughts: electronic, space, sex, materialism and Ronald Reagan, etc. Some will concern themselves with their heritage and others will continue to abandon it. One thing sure (sic.): like the cactus which supports the eagle on the National Mexican flag they are all undeniably mexican-rooted!" J. Perez.

**CEMA-SHG**

**Pineda, Sara?;** *Monthly Calendar*; ca. 1979; Image size: 6 5/8" x 16 1/8"; Paper size: 7" x 16 3/4"

Edition Number: unknown ed.; Signed; Inscription inside image area reads: "Pineda". located at the bottom of the print violet type reads: "Self-Help Graphics / and / Art Inc. / 2111 Brooklyn Ave. / Los Angeles, Calif. 90033-264.1259 / 268.2335.";

Comments/Description: Monthly Calendar. Urban landscape showing the wall of a house, palm trees, and a cloudy sky. There are six differently colored versions of this print in combinations of lime-red, green-blue, white-red.

**Number of prints: 6**

**CEMA-SHG**

**Ponce, Michael;** *Familia*; 1983; Atelier 1; Artprint; Image size: 19" x 25"; Paper size: 23" x 35"

Edition Number: 4/60; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil reads: "4/60, title, and signature" . No chop.; Fund:partially funded by the National Endowment for the Arts and the California Arts Council.;

Comments/Description: Two large faces in the background. Seven burnt sienna figures in the middle ground. Blue grid pattern with green circular pattern in the foreground. Smudge on upper right corner.

**CEMA-SHG**

**Portillo, Rose;** *Sor Juana Rebelling Once Again*; 1999; Atelier 33; silkscreen; Image size: 24" x 18 1/4"; Paper size: 30 1/4" x 22"

Edition Number: 4/65, 6/65; Signed; Inscription in pencil below image reads: "4/65, 'Sor Juana, Rebelling Once Again', Rose Portillo '99.". embossed "SHG" insignia in lower left-hand corner of poster;

Comments/Description: Image is of Sor Juana dressed in the Virgin of Guadalupe's blue cloak with yellow stars. Sor Juana also has a red bandana covering her mouth and a tear falls from her right eye. There are two red horns with intertwined leaves and flower on top of her head. "The artist portrays her simultaneously as goddess, saint, and heroine and surrounds her with text taken from her own writings that historically, finally had the last word"--

*Maestras Atelier XXXIII 1999.*

**Number of prints:** 2

**CEMA-SHG**

**Posadas, Refugio;** *Festín de Aromas*; 1996; Atelier 28; poster; Image size: 21 1/2" x 15 1/4"; Paper size: 26" x 20"

Edition Number: 12/49; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left corner;

Comments/Description: The print combines images of Mexican popular culture (Mexican calendar of roses as background), everyday life, catholicism (cross), and sexual repression (14th cent. chastity belts). Colors: magenta, cyan, yellow, black, and violet. "Through juxtaposing the images I intend to suggest an organic/open-ended narrative about the politics of representation in gender and culture in this place and time."--Refugio Posadas

**CEMA-SHG**

**Pullini Brown, Ada;** *The Fruit of Discord*; 1995; Atelier 26; poster; Image size: 37 1/2" x 26"; Paper size: 44" x 30"

Edition Number: 37/56, 38/56; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left corner;

Comments/Description: Woman in a blue dress holds a red apple with text and vase in the background.

**Number of prints:** 2

**CEMA-SHG**

**Pullini Brown, Ada;** *Mother of Sorrow*; 1996; Atelier 28; poster; Image size: 22 1/4" x 33"; Paper size: 29" x 42"

Edition Number: 41/70, 42/70; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: Multiple images of the Virgin with Nicole Simpson and Ron Goldman. Colors that predominate are yellows and browns, turquoise Madonna on right hand side in blue.

**Number of prints:** 2

**CEMA-SHG**

**Pérez, Louie;** *Thinking of Jesus and Mary*; (Feb 6-10) 1989; Atelier 13; Westwinds (heavyweight); Image size: 22 1/4" x 26 1/2"; Paper size: 26" x 30 3/4"

Edition Number: 45/62; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image area reads: "45/62, Louie Pérez". Bottom of lower left hand corner of image.;

Comments/Description: "Two hearts (one red-one purple) with newsprint background [sic], monotyped "coffee stain"-lower right corner - signed and numbered or (sic.) printed page." Colors used: 1. Tran. Lt. Gray, 2. Tran. Lt. Milori Blue, 3. Tran. Red, 4. Tran. Charcoal Black, 5. Pink, 6. Purple, 7. Tran. Blue, 8. Magenta-red, 9. Magenta-cerise, 10. Tran. Lt Powder Blue, 11. White, 12. Dr. Tran. Purple "'Jesus and Mary' is based on a series of pastel drawings on news paper. I've used the religious imagery of the sacred (sic.) hearts of Jesus and Mary to convey personal convictions to religion in a purely aesthetic approach. The print medium has recreated the news paper accurately, while the drawn image retains the immediacy of the original. I've also used mono type to further enhance the attitude of making art of making art (sic.) at the moment. The overall piece conveys a feeling of irony in the Justa position (sic.) of religious (sic.) symbols and the disposable, temporary material on which they are executed." L. Perez

**CEMA-SHG**

**Pérez, Elizabeth;** *Blue Venus*; 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18"x 22"; Paper size: 22"x 30"

Edition Number: 4/70, 6/70; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A linear and cross-hatched version of Botticelli's Venus (sans the half shell) holds paint brushes, their tips with the primary colors and gold, with her left arm. She puts her hand over her heart which has a tattoo with a small banner in Latin that is not entirely legible. Over her head is a full banner with the words on

the tattoo- "Ars longa, vita brevis" (Art is long, life is short-Hippocrates). Yellow sunrays shine from behind her on a red background. Colors used: Deep Crimson, Pale Yellow, Light Blue (warm), Medium Blue (warm), Grey, Gold, Purple.

**CEMA-SHG**

**Pérez, Elizabeth;** *Blue Venus*; 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18"x 22"; Paper size: 22"x 30"

Edition Number: 4/70, 6/70; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: A linear and cross-hatched version of Botticelli's Venus (sans the half shell) holds paint brushes, their tips with the primary colors and gold, with her left arm. She puts her hand over her heart are which has a tattoo with a small banner in Latin that is not entirely legible. Over her head is a full banner with the words on the tattoo- "Ars longa, vita brevis" (Art is long, life is short-Hippocrates). Yellow sunrays shine from behind her on a red background. Colors used: Deep Crimson, Pale Yellow, Light Blue (warm), Medium Blue (warm), Grey, Gold, Purple.

**CEMA-SHG**

**R?, Artemio;** *La Tarde*; 1995; Image size: 17 1/4" x 10"; Paper size: 22" x 13"

Edition Number: 4/43, 20/43; Signed,, Inscription in pencil below the image reads: "4/43, 'La Tarde', Artemio [illegible] R ?, 1995. embossed "SHG" on the bottom left corner;

Comments/Description: Black and white silk screen with two boys, a book, a drum, and a cat. Above them is a falling sun.

**Number of prints: 2**

**CEMA-SHG**

**Ramirez, Christopher;** *Target Market*; (Oct 18-Oct) 1993; Atelier 23; Coventry Rag 290 grms; Image size: 36" x 20"; Paper size: 39 5/8" x 24 1/2"

Edition Number: 4/61, 20/61; prnt: José Alpuche; mtrx :Destroyed; Signed,, Inscription in pencil below the image reads: "4/61, 'Target Market', Christopher, '93". Center;

Comments/Description: A skeleton situated centrally. Its bones are red-brown in color with white outlines. The background is brown/black with eyes scattered throughout. Colors used: 1. T-Cyan Blue, 2. T-Magenta, 3. T-Fire Red, 4. T-Primrose Yellow, 5. T-Ultra-Blue, 6. T-Violet, 7. T-Orange, 8. T-Orche (sic.), 9. T-Salmon Pink, 10. O-Ivory Wht (sic.), 11. O-Black, 12. O-Fire Red. "This title has been selected to intentially (sic.) imply the dangers of the recent acknowledgement of the Chicano community as an emerging political and economical force. Currently this recognition has yet to actually benefit the communities. With the potential benefits come the risks of exploitation. This print was intended to serve as a wake-up call and force the viewers to realize that all eyes are on 'us' and our future generation of 'raza'." C. Ramirez

**Number of prints: 2**

**CEMA-SHG**

**Ramirez, Christopher;** *Leading By Example*; ca. 1992; Atelier 19 L.A. Riots; Image size: 21" x 16 1/4"; Paper size: 24 1/2" x 19"

Edition Number: 4/49, 22/49; Signed,, Inscription in pencil located below image area reads: "'Leading By Example', 4/49, Christopher [illegible]". "SHG" embossed chopmark located on bottom right of the print;

Comments/Description: A distorted face divided in quarters on a red background. In the upper and bottom section of the print, green type reads: "moderno / power". A horizontal section across the print shows an image of two enlarged eyes on a yellow background. On each eye, white type reads: "think / peace"

**Number of prints: 2**

**CEMA-SHG**

**Ramirez, Jose;** *25 Calakas, Announcement Poster for*; 1998; Atelier 33; silkscreen; Image size: 21 3/4" x 15 1/4"; Paper size: 26" x 20"

Edition Number: 4/79, 6/79; Signed;, Inscription in pencil below image area reads: "4/79, 25 Calakas, J. Ramirez 1998.". embossed "SHG" insignia at lower left-hand corner;

Comments/Description: Image is of 25 skulls of different shapes, color, and design. Writing in silver on black background reads "Self-Help Graphics presents Day of the Dead/Dia de los Muertos Annual Exhibition and Celebration November 1-22, 1998 el big two-five 25th Anniversary."

**Number of prints: 2**

**CEMA-SHG**

**Ramirez, Christopher;** *Alpha-Omega*; ca. 1993; Images Of The Future; Image size: 21" x 14"; Paper size: 25 1/8" x 18"

Edition Number: 4/37, 12/37; Signed;, Inscription in pencil below image area reads: "4/37, 'alpha/omega', Christopher [illegible]". embossed "SHG" insignia in lower right corner;

Comments/Description: The entire print is dominated by the image of a head (skull) in profile. It looks as if it is a colored x-ray or computer image. Abstract images and bubbles float beside the skull.

**Number of prints: 2**

**CEMA-SHG**

**Ramirez, Julio Cesar "Mi Yo";** *Hasta Que La...Los Separe*; Nov. 6-10, 2001; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Bano, Mujer, Hombre, Ropa Interior, Zapatos y Collage. Colors used: Clear Base, (T. Blue Grey), T. Red, T. Olive Green, T. Turquoise Blue, T. Purplish Blue, T. Dark Blue, T. Grey (Charcoal), T. Violet, O. Black, Clear Gloss

**CEMA-SHG**

**Ramirez, Julio Cesar "Mi Yo";** *Hasta Que La...Los Separe*; Nov. 6-10, 2001; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Bano, Mujer, Hombre, Ropa Interior, Zapatos y Collage. Colors used: Clear Base, (T. Blue Grey), T. Red, T. Olive Green, T. Turquoise Blue, T. Purplish Blue, T. Dark Blue, T. Grey (Charcoal), T. Violet, O. Black, Clear Gloss

**CEMA-SHG**

**Ramirez, Omar and Chaz Bojorquez,** *The Here & Now*; October 2-6, 2001; Coventry Rag, 290 gms.; Image size: 21 1/2" x 35 1/2"; Paper size: 30" x 44"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :On file; signed. Inscription in marker in image area reads, "Omar ramirez Chaz Bojorquez". lower left.;

Comments/Description: DJ Calaca with titles (Self-Help Graphics Presents El Día De Los Muertos 2001, "The Here and Now"). "My contribution to the print is the DJ Calaca spinning records on two turntables. This image represents the Hip Hop Nation that has permeated all aspects of Chicano and Latino Culture. It expresses the voice of "The Here & Now" and my generation views on progressive culture, politics & philosophy." - Omar. "My contribution to the print is the addition of the lettering. My "Cholo" East Los Angeles style to reinforce our streetwise Latino heritage with the new millenium the title "The Here & Now" is what we are all about." - Chaz. Colors used: Light Blue Field, Green, Purple, Ochre, White, Ultramarine Blue, Black line drawing, Red, and Black Border.

**Number of prints: 2**

**CEMA-SHG**

**Ramirez, Omar and Chaz Bojorquez,** *The Here & Now*; October 2-6, 2001; Coventry Rag, 290 gms.; Image size: 21 1/2" x 35 1/2"; Paper size: 30" x 44"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :On file; signed. Inscription in marker in image area reads, "Omar ramirez Chaz Bojorquez". lower left.;

Comments/Description: DJ Calaca with titles (Self-Help Graphics Presents El Día De Los Muertos 2001, "The Here and Now"). "My contribution to the print is the DJ Calaca spinning records on two turntables. This image represents the Hip Hop Nation that has permeated all aspects of Chicano and Latino Culture. It expresses the voice of "The Here & Now" and my generation views on progressive culture, politics & philosophy." - Omar. "My contribution to the print is the addition of the lettering. My "Cholo" East Los Angeles style to reinforce our streetwise Latino heritage with the new millenium the title "The Here & Now" is what we are all about." - Chaz. Colors used: Light Blue Field, Green, Purple, Ochre, White, Ultramarine Blue, Black line drawing, Red, and Black Border.

**Number of prints: 2**

**CEMA-SHG**

**Ramos, Vincent;** *Por Vida*; (Sept 12-14) 1993; Atelier 23; Coventry Rag 290 grms; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/54, 20/54; prnt: José Alpuche; mtrx :Destroyed; Signed,; Inscription in pencil below the image reads: "Vincent Ramos, Por Vida, 4/54". embossed "SHG" located below the image to the right;

Comments/Description: A man and a woman gaze at the viewer. The man wears a bandana with text which reads: "somos como somos". Her hair is black and very long. There is a sign post behind them which reads: "B--Venice--X 3"

**Number of prints: 2**

**CEMA-SHG**

**Rangel, Jesus "Chuy";** *Puro Lovers Lane*; 1998; Atelier 31; Image size: 15 3/4" x 18 5/8"; Paper size: 20" x 26 1/4"

Edition Number: 4/63, 6/63; prnt: José Alpuche; Signed. lower left;

Comments/Description: Two skeletons on either side of a heart watching a car go by. Colors predominantly blue and green. "'Puro Lovers Lane' is a piece on the issue of true love vs. lust. As the two lovers are on a lonely stretch of pavement away from the busy streets of east los (sic.), they engage in a passionate moment of love making in a 56 Chevy. The question is whether their actions are being carried out by desire of the act of true love? Is their heart really speakign out to one another? As the conscience of the individuals are over looking (sic.) actions they ponder this question." J."Chuy". Rangel

**Number of prints: 2**

**CEMA-SHG**

**Rangel, Marissa;** *Untitled*; May 13-16, 2003; Atelier XLT; Coventry Rag, 290 gms.; Image size: 20" x 16"; Paper size: 26" x 20"

Edition Number: 4/66, 6/66; prnt: José Alpuche; mtrx :unknown.; signed. lower left;

Comments/Description: "Person looking up with hands in the air."

**Number of prints: 2**

**CEMA-SHG**

**Rangel, Chuy "C/S";** *Día De Los Muertos 1999*; September 5-12, 1999; Coventry Rag 290 gms.; Image size: 25 1/2" x 24"; Paper size: 31 1/2" x 30"

Edition Number: 4/85, 6/85; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/85 Chuy C/S 99". lower left.;

Comments/Description: Día De Los Muertos com[m]emorative poster for SHG 1999. The Content of the Image deals with the Ford Anson Theatre towers in the background, because of the concert (to be held there) and the calacas driving to the concert. The driver is me (Chuy C/S) in my 1956 Chevy Bel Air, the passenger is my girlfriend, Belén throwing zempaxochitl out the window, blessing the path, and a rocker is jamming on the cab of



my ranfla. Colors used: O.P. Black, Red Purple, Drk Brown, Light Blue, Ultra Blue, Drk Green, Medium Green, Yellow Ochre, Maroon, Pink, Green Shade Yellow, T-White, T-Orange, and O. White.

**CEMA-SHG**

**Rangel, Marissa;** *Untitled*; May 13-16, 2003; Atelier XLT; Coventry Rag, 290 gms.; Image size: 20" x 16"; Paper size: 26" x 20"

Edition Number: 4/66, 6/66; prnt: José Alpuche; mtrx :unknown.; signed. lower left;

Comments/Description: "Person looking up with hands in the air."

**Number of prints:** 2

**CEMA-SHG**

**Rangel, Chuy "C/S";** *Día De Los Muertos 1999*; September 5-12, 1999; Coventry Rag 290 gms.; Image size: 25 1/2" x 24"; Paper size: 31 1/2" x 30"

Edition Number: 4/85, 6/85; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/85 Chuy C/S 99". lower left.;

Comments/Description: Día De Los Muertos commemorative poster for SHG 1999. The Content of the Image deals with the Ford Anson Theatre towers in the background, because of the concert (to be held there) and the calacas driving to the concert. The driver is me (Chuy C/S) in my 1956 Chevy Bel Air, the passenger is my girlfriend, Belén throwing zempaxochitl out the window, blessing the path, and a rocker is jamming on the cab of my ranfla. Colors used: O.P. Black, Red Purple, Drk Brown, Light Blue, Ultra Blue, Drk Green, Medium Green, Yellow Ochre, Maroon, Pink, Green Shade Yellow, T-White, T-Orange, and O. White.

**CEMA-SHG**

**Ray, Joe;** *Tacos Con Huevos!*; February 24, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Red Gallo Romantico eating a Nopal Taco- text in background- 3 hearts at bottom. Colors used: Pale Yellow, Butterscotch Yellow, Purple, Green, Red, and Blue Black.

**CEMA-SHG**

**Ray, Joe;** *Tacos Con Huevos!*; February 24, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Red Gallo Romantico eating a Nopal Taco- text in background- 3 hearts at bottom. Colors used: Pale Yellow, Butterscotch Yellow, Purple, Green, Red, and Blue Black.

**CEMA-SHG**

**Rendon, Maria;** *Trinidad*; (Nov 9-11) 1993; Atelier 23; Coventry Rag 290 grms; Image size: 24" x 19"; Paper size: 26" x 20"

Edition Number: 4/38, 20/38; prnt: José Alpuche; mtrx :Destroyed; Signed.; Inscription in pencil below the image reads: "4/38, Trinidad, M. Rendón, 94". embossed "SHG" below the image on the lower right;

Comments/Description: An arch with three angels in the center. A cross is on the top done in two types of red. "As a symbol of three important 'Forces' 'Persons' (sic.), 'Meanings' in Life (sic.). It is a personal piece." M. Rendon

**Number of prints:** 2

**CEMA-SHG**

**Reyes, Miguel Angel;** *Tension*; 1991; Atelier 17; Westwinds; Image size: 30 1/8" x 24 1/4"; Paper size: 34 1/4" x 28 1/8"

Edition Number: 4/61, 42/61; prnt: Oscar Duardo; mtrx :Destroyed; Signed.; Inscription in pencil located at the bottom below the image area reads: "Signature, title and 4/61" Signed.; Inscription in pencil below the image reads:

"Miguel Angel Reyes, 'Tension', 42/61". "SHG" chops located in the bottom right hand corner ;

Comments/Description: "[A] figure in starting runner's position on top of a blue electrical pole. Red background with multicolor transparent stars, orange plus and minus signs on lower left and right of image--eye with a circle on top of pole..."

"Man awaits not knowing for his AIDS test results, not knowing what the outcome will be. He feels the watchful eye of everyone around him. He's in a situation from which he can't run away from. The sky becomes his blood stream and the stars his white cells, some are fading away as they are killed by the virus. The electrical pole represents the similarity of the positive and negative energies that flow in our bodies." M. Reyes.

**Number of prints: 2**

**CEMA-SHG**

**Reyes, Miguel Angel;** *Herido*; (Aug 6-8) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 24" x 18"; Paper size: 28" x 20"

Edition Number: 4/64, 22/64; prnt: Richard Balboa; mtrx :0; Signed;, Inscription in pencil below image area reads: "Herido, 4/64, Miguel Angel Reyes ". Lower left next to title;

Comments/Description: A green winged-man bending on his knees and touching his shoulder and the lower part of his leg. His face has an expression of pain. The background is covered in curled designs resembling flames.

Colors used: 1. Brick (Red), 2. Lemon Yellow, 3. Moss (Green), 4. Tangerine, 5. Charcoal, 6. White Cream. "One of the inhabitants of the city of angels has been wounded and is caught in the fire." M.A. Reyes

**Number of prints: 2**

**CEMA-SHG**

**Reyes, Miguel Angel;** *Dozena*; 1999; Atelier 33; silkscreen; Image size: 18 5/8" x 24 3/4"; Paper size: 22" x 30 1/4"

Edition Number: 4/67, 6/67; Signed;, Inscription below image area reads: "6/67, 'Dozena', signature [illegible] 99.". embossed "SHG" insignia at lower left-hand corner;

Comments/Description: Image is of 12 faces aligned in three rows of four. There are six women and six men in yellow and orange tones. Every square alternates gender. Background is brown with black borders.

**Number of prints: 2**

**CEMA-SHG**

**Reyes, Miguel Angel;** *Epoca de Oro*; 2002; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/84, 6/84; signed. lower left;

**CEMA-SHG**

**Reyes, Miguel Angel;** *Epoca de Oro*; 2002; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/84, 6/84; signed. lower left;

**CEMA-SHG**

**Rios, Pedro Martinez;** *Mexico sin Espinas*; 1997; Atelier 29-31 #4 & #6; Image size: 21 3/8" x 16"; Paper size: 26" x 20"

Edition Number: 4/59; Signed. lower left;

Comments/Description: A nude woman holds a snake in one hand and the Mexican flag in the other. An eagle behind her holds on to both objects as well.

**CEMA-SHG**

**Robledo Tapia, Honorio;** *El Regalo*; March 28-30, 2000; Coventry Rag, 290 gms.; Image size: 37" x 25 1/2"; Paper size: 40 1/4" x 28"

Edition Number: 4/60, 6/60; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/60 El Regalo Honorio 2000". lower left;

Comments/Description: Is a poster, but also a cartoon with the fantastic story about a woman who enter in the house for take care of the television. She become part of the family, but one time she transformes herself in cow. Then the family has fun for a while but the animal protector society take care of the cow and the family becomes like a normal family. Colors used: Blue, Yellow, Red, Pink, and Purple.

**Number of prints:** 2

**CEMA-SHG**

**Robledo Tapia, Honorio;** *El Regalo*; March 28-30, 2000; Coventry Rag, 290 gms.; Image size: 37" x 25 1/2"; Paper size: 40 1/4" x 28"

Edition Number: 4/60, 6/60; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/60 El Regalo Honorio 2000". lower left;

Comments/Description: Is a poster, but also a cartoon with the fantastic story about a woman who enter in the house for take care of the television. She become part of the family, but one time she transformes herself in cow. Then the family has fun for a while but the animal protector society take care of the cow and the family becomes like a normal family. Colors used: Blue, Yellow, Red, Pink, and Purple.

**Number of prints:** 2

**CEMA-SHG**

**Rodriguez, Liz;** (*title unknown*); Untitled [diptych]; (Oct 27-30) 1986; Atelier 8; Westwind; Image size: 35 1/2" x 47 1/4"; Paper size: 35 1/2" x 47 1/4"

Edition Number: 4/27; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in silver located near the lower left corner: "4/27". None; Fund:funded in part by the California Arts Council, National Endowment for the Arts, and the City of Los Angeles.;

Comments/Description: Lavender, yellow/gold background along with a mixture of black with silver additive. Photo xerox and Kodalith transfer to screen. Full bleed. Diptych. Colors used: 1. Rose, 2. Yellow/Gold, 3. Lavender, 4. Black (with silver additive), 5. Grey (with gold additive), 6. Grey, 7. Grey, 8. Silver - hand applied.

**CEMA-SHG**

**Rodriguez, Joe Bastida;** *Night Fall As I Lay Dreaming*; (Feb 19-23) 1990; Atelier 15; Westwinds (heavyweight); Image size: 28" X 19 1/2"; Paper size: 33" X 25"

Edition Number: 4/60, 18/60; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "18/60, Night Fall As I Lay Dreaming, Bastida". Outside of right hand corner of image.;

Comments/Description: An image of a woman lying with her eyes closed and holding a rosary. Colors are blue, red, ochre, yellow, green, purple, pink, red & orange. Purple, blue & yellow sky. A snake is in the foreground coiled facing the sunset. Southwestern type mountains with a quarter moon with deep blue clouds. River on the right side from foreground to sunset. "This print depicts a young girl who, while in her sleep, visualizes her fear of a snake curled close to her which may strike as it reaches towards the sunset. Images of unborn children within a tree (tree of life) and the dark clouds shaped like an eagle edge towards the sunset, reflecting an old Indian wise man that oversees her presence. Symbols relate to the notion of the fear of losing one's cultural identity and of the hope for children to maintain their heritage." J. Bastida Rodriguez.

**CEMA-SHG**

**Rodriguez, Liz;** *Untitled*; 1985; Atelier 6; Image size: 35 1/2" x 23"; Paper size: 35 1/2" x 23"

Edition Number: 45/45; Signed; Inscription in pencil at the bottom of the image reads: "45/45 and signature".

Comments/Description: Full bleed. Xerox image. Kodalith transfer of a contemporary woman in a wedding dress and a male torso with female legs. The background is a woman's face.

**CEMA-SHG**

**Rodriguez, Anna M.;** *Spinach*; (April 24-25 & 30) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 32" x 24 1/2"; Paper size: 40" x 28"

Edition Number: 22/44; prnt: Richard Balboa; mtrx :Cut; Signed; Inscription in pencil below image area reads:

"Spinach, 22/44, Anna M. Rodriguez". Bottom right hand;

Comments/Description: The center of the composition is a conglomeration of anthropomorphic forms of legs and feet, and hands and arms in black and white. The top shows a curtain rod with a hanging fabric over which blue type reads: "Spinach never appealed to me / I decided to give it a try" Pink and green type that curves around reads: "I wasn't getting much younger, / so I made the change / No longer is the stuff on the shelf. / But now somehow i [sic] can't get enough / somehow its [sic] always hitting the spot, / especially when they bring it in hot." Red type reads: "I Guess / I Was / Mighty / Green." Smaller blue type at the bottom of the print reads: "hitting the spot by Anna Rodriguez (c. 1992) song by Julia Lee (c. 1949)" Colors used: 1. Transparent Yellow, 2. Transparent Magenta, 3. Transparent Blue, 4. Black. "Women gaining independence and strength by accepting this sexuality. No longer denying or letting people control or suppress their desires. She can now express virility without denying her womanhood. A woman exploring and enjoying her sexuality with no shame and no need to deny it." A.

Rodriguez

**CEMA-SHG**

**Rodriguez, Israel;** *Armagedon*; (April 22-26) 1997; Atelier 29; Coventry Rag, 290 grms; Image size: 26" x 37 7/8"; Paper size: 30 1/4" x 44"

Edition Number: 4/97; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Multi-faced creatures with fire swords ride horses in the sky overlooking the city. "Four Horses, Four Horsemen, Buildings, Four Swords of Fire." Colors used: 1. Trans Baby Blue, 2. Trans Ultra Marine, 3. Trans Blue Shade Red, 4. Trans Bronw (sic.) Sienna, 5. Trans Yellow Ochre, 6. Trans Light Blue Green, 7. Trans Light Trans Lilac (sic.), 8. Red Shade Yellow, 9. Trans Yellow Red, 10. Trans Drk Ultra Blue, 11. Trans White, 12. T Metallic Black. "'Armagedon', taking from Apolocalipsis (sic.), the 4 horsemen that represent harm and infestation that destroy humanity and which have been present throughout history. The present society affected by infestation, wars, contamination, over populations, epidemics and hunger, which all take us to death and somehow we are responsible. For more information I recommend to read (sic.) the chapters of Apolocalipsis (sic.), also to see the movie 'Apolocalipsis Now' or call 666 Satin (sic.)" I. Rodriguez

**CEMA-SHG**

**Rodriguez, Israel;** *Extraño tu Boca*; 1996; Atelier 28; poster; Image size: 25 1/4" x 18 5/8"; Paper size: 32 7/8" x 24 5/8"

Edition Number: 18/51; prnt: José Alpuche; mtrx :Destroyed; Signed. lower right;

Comments/Description: A myriad of images make up this print including: faces, cups of coffee, a boat, ladders, hands, a fish, a mouth, heart, horse, window, and city. Black background.

**CEMA-SHG**

**Rodriguez, Favianna;** *Del Ojo No Se Escapa Nadie*; 1999; Atelier 33; silkscreen; Image size: 26" x 18"; Paper size: 30 1/4" x 22"

Edition Number: 4/64, 6/64; Signed; Inscription below image reads: "4/64, 'Del Ojo No Se Escapa Nadie', Favianna Rodriguez 99." . embossed "SHG" insignia at lower left-hand corner;

Comments/Description: Image is of a woman sitting at the edge of a pink bed with her legs straddled. There are eyes covering her private areas. To the left of her is a green devil-like snake. "Rodriguez renders the *panocha* a site of sacred knowledge, boldly staring the patriarchal legacy that demonizes the sexual body and denies it as a source of truth and goodness right to the face"--*Maestras Atelier XXXIII 1999*.

**Number of prints: 2**

**CEMA-SHG**

**Rodriguez, Favianna;** *Margarita*; Nov. 13-17, 2001; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 28"

Edition Number: 4/66, 6/66; prnt: José Alpuche; signed. lower left corner;

Comments/Description: Woman with a mask and a big black hairdo. Woman is surrounded by colorful orchids.

Inside her head, there are figures of people giving birth, losing a child, throwing ashes to sea, receiving a letter, and reuniting. On the top of the print there are two names, Richard and Margarita. Colors used: Clear Gloss, Red Blended into Yellow, O. Flesh, O. Sienna, O. Light Blue, O. Green, O. Gray, O. Pink, O. Light Yellow, O. Black.  
**CEMA-SHG**

**Rodriguez, Artemio;** *Day of the Dead 2002*; September 10 and 11, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"  
Edition Number: 4/65, 6/65; prnt: José Alpuche; mtrx :unknown; signed. centered;

Comments/Description: Text: Celebrating / Jose Guadalupe Posada/ 150 Anniversary/ Self-Help Graphics/ Day of the Dead/ MMII Border compose of calaveras (skeletons) by Jose Guadalupe Posada. Central Image: a copy of a linoleum cut by Artemio Rodriguez. Design: LA MANO Press Colors used: Orange, Red, and Black.  
**CEMA-SHG**

**Rodriguez, Isis;** *Self-Portrait with Muse*; June 3-8, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"  
Edition Number: 4/70, 6/70; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Woman recieving lapdance from her cartoon self. Colors used: brick red, blue, ochre, lime green, flesh, transp. black, black, and transp. white.  
**CEMA-SHG**

**Rodriguez, Favianna;** *Community Control of the Land*; July 9-12, 2002; Special Project; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 4/85, 6/85; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "A business executive is standing over the city of Los Angeles, with a rolled up bunch of eviction notices. There are two devil horns protruding from his bald head, and his eyes are red with evilness. Around his feet are cockroaches and a rat. On the left side of the print is the resistance, the Latina woman organizer speaking into a megaphone, calling all neighbors to raise up against the redevelopment forces and protect their homes. In the lower center of the print there is an African American woman with her child, staring at the viewer. These are the people who will be displaced. The poster reads "Alto A Los Desalojos!" and "Stop the Evictions!" Housing is a human right. For many people of color, the issue of land and housing is one that dates back to over 500 years, beginning with the rape of land and housing is one that dates back to over 500 years, beginning with the rape of Indian land by white colonizers, the theft of Mexican territories, the racist policies that prohibited black people from owning land. Today, working class people of color are at the mercy of big businessand corporate greed, which exploit the land for profit and destroy communities. The basic demand for community control of the land, which was set forth by our revolutionary predecessors, is still relevant to us today. Black Panther Party 13 Point Platform Program #4: We want decent housing that is fit for shelter of human beings. We believe that if the white landlords will not give decent housing to our black community, then the housing and land should be made into cooperatives, so that our community, with government aid, can build and make decent housing for its people. Brown Beret Platform #9[:] We demand housing fit for human beings. Red Guard Platform #2[:] We want decent housing and help in child care. Young Lords Platform[:] We want community control of our institutions and land. The Figueroa Corridor in Downtown Los Angeles is in [a] large battle with city redevelopers" Colors used: Yellow, Flesh, Orange, Red, Ultramarine Blue, and Black.  
**CEMA-SHG**

**Rodriguez, Artemio;** *The King of Things (Poster)*; June 9, 2001; Coventry Rag, 290 gms.; Image size: 20 3/4" x 26 1/4"; Paper size: 27 1/2" x 35"  
Edition Number: 4/97, 6/97; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/10 Artemio Rodriguez". centered.;

Comments/Description: Using the loteria game, I wrote this short prose where a child likes so much his loteria game that he imagines and believes all the loteria characters are part of his personal and unique world. Colors used: O. Light Blue, T. Red, T. Magenta, O. Flesh, T. Yellow, T. Green, T. Off White, T.White, and O. Black.

**Number of prints:** 2  
**CEMA-SHG**

**Rodriguez, Artemio;** *Father Time*; n.d.; Coventry Rag, 290 gms.; Image size: 23 7/8" x 23 3/4"; Paper size: 37 3/4" x 30"  
Edition Number: 4/100, 6/100; signed. Inscription in pencil reads, "6/100 "Father Time" Artemio Rodriguez MM". lower left.;

Comments/Description: Winged beings in woodcut style.  
**CEMA-SHG**

**Rodriguez, Favianna;** *Margarita*; Nov. 13-17, 2001; Coventry Rag, 290 gms.; Image size: 16"x 22"; Paper size: 20"x 28"  
Edition Number: 4/66, 6/66; prnt: José Alpuche; signed. lower left corner;

Comments/Description: Woman with a mask and a big black hairdo. Woman is surrounded by colorful orchids. Inside her head, there are figures of people giving birth, losing a child, throwing ashes to sea, receiving a letter, and reuniting. On the top of the print there are two names, Richard and Margarita. Colors used: Clear Gloss, Red Blended into Yellow, O. Flesh, O. Sienna, O. Light Blue, O. Green, O. Gray, O. Pink, O. Light Yellow, O. Black.  
**CEMA-SHG**

**Rodriguez, Artemio;** *Day of the Dead 2002*; September 10 and 11, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"  
Edition Number: 4/65, 6/65; prnt: José Alpuche; mtrx :unknown; signed. centered;

Comments/Description: Text: Celebrating / Jose Guadalupe Posada/ 150 Anniversary/ Self-Help Graphics/ Day of the Dead/ MMII Border compose of calaveras (skeletons) by Jose Guadalupe Posada. Central Image: a copy of a linoleum cut by Artemio Rodriguez. Design: LA MANO Press Colors used: Orange, Red, and Black.  
**CEMA-SHG**

**Rodriguez, Isis;** *Self-Portrait with Muse*; June 3-8, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20"x 26"  
Edition Number: 4/70, 6/70; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Woman receiving lapdance from her cartoon self. Colors used: brick red, blue, ochre, lime green, flesh, transp. black, black, and transp. white.  
**CEMA-SHG**

**Rodriguez, Favianna;** *Community Control of the Land*; July 9-12, 2002; Special Project; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 4/85, 6/85; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "A business executive is standing over the city of Los Angeles, with a rolled up bunch of eviction notices. There are two devil horns protruding from his bald head, and his eyes are red with evilness. Around his feet are cockroaches and a rat. On the left side of the print is the resistance, the Latina woman organizer speaking into a megaphone, calling all neighbors to raise up against the redevelopment forces and protect their homes. In the lower center of the print there is an African American woman with her child, staring at the viewer. These are the people who will be displaced. The poster reads "Alto A Los Desalojos!" and "Stop the Evictions!" Housing is a human right. For many people of color, the issue of land and housing is one that dates back to over 500 years, beginning with the rape of land and housing is one that dates back to over 500 years, beginning with the rape of Indian land by white colonizers, the theft of Mexican territories, the racist policies that prohibited black people from owning land. Today, working class people of color are at the mercy of big business and corporate greed, which exploit the land for profit and destroy communities. The basic demand for community control of the land, which was set forth by our revolutionary predecessors, is still relevant to us today. Black Panther Party 13 Point Platform Program #4: We want decent housing that is fit for shelter of human beings. We believe that if the

white landlords will not give decent housing to our black community, then the housing and land should be made into cooperatives, so that our community, with government aid, can build and make decent housing for its people. Brown Beret Platform #9[:] We demand housing fit for human beings. Red Guard Platform #2[:] We want decent housing and help in child care. Young Lords Platform[:] We want community control of our institutions and land. The Figueroa Corridor in Downtown Los Angeles is in [a] large battle with city redevelopers" Colors used: Yellow, Flesh, Orange, Red, Ultramarine Blue, and Black.

**CEMA-SHG**

**Rodriguez, Artemio;** *The King of Things (Poster)*; June 9, 2001; Coventry Rag, 290 gms.; Image size: 20 3/4" x 26 1/4"; Paper size: 27 1/2" x 35"

Edition Number: 4/97, 6/97; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/10 Artemio Rodriguez". centered.;

Comments/Description: Using the loteria game, I wrote this short prose where a child likes so much his loteria game that he imagines and believes all the loteria characters are part of his personal and unique world. Colors used: O. Light Blue, T. Red, T. Magenta, O. Flesh, T. Yellow, T. Green, T. Off White, T. White, and O. Black.

**Number of prints:** 2

**CEMA-SHG**

**Rodriguez, Artemio;** *Father Time*; n.d.; Coventry Rag, 290 gms.; Image size: 23 7/8" x 23 3/4"; Paper size: 37 3/4" x 30"

Edition Number: 4/100, 6/100; signed. Inscription in pencil reads, "6/100 "Father Time" Artemio Rodriguez MM". lower left.;

Comments/Description: Winged beings in woodcut style.

**CEMA-SHG**

**Romero, Frank E.;** *(title unknown)*; (title unknown); n.d.; Image size: 38" x 26 1/4"; Paper size: 41" x 29 1/4"

Edition Number: unknown ed.; Signed;; Inscription in pencil below the image reads: "F E Romero".

Comments/Description: A transarent green/brown flower pot with transparent light blue, beige and black (centers) flowers; background is a deep red.

**CEMA-SHG**

**Romero, Frank E.;** *Cruz Hacienda Martinez*; (Jan 18-22) 1988; Atelier 11; Westwinds; Image size: 17 1/2" x 13"; Paper size: 25" x 19 1/4"

Edition Number: 4/45, 16/45, 42/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil below the image reads: "F E Romero, 16/45" Signed;; Inscription in pencil located below the image area reads: "Signature and 4/45" . embossed "SHG" located on the lower left hand corner;

Comments/Description: A blue cross on active hot pink background. The title of the work is in ink within the image. Colors used: 1. Iron Oxide Yellow, 2. Pink, 3. Marion Blue, 4. Gray, 5. Tran. Red, 6. Blue Gray, 7. Violet, 8. Magenta, 9. Orange. "The print depicts a small cross hanging in the Martinez hacienda in Taos, New Mexico. I've tried to convey an emotional feeling this kind of imagery evokes." F. Romero.

**Number of prints:** 3

**CEMA-SHG**

**Romero, Alejandro;** *L.A. California*; 1993; Image size: 37" x 26"; Paper size: 40 1/2" x 29"

Edition Number: 4/66, 20/66; Signed;; Inscription in pencil below the image reads: "4/66, Alejandro Romero, L.A. California, 1993".

Comments/Description: An image of the Madonna with Little Jesus; both are wearing crowns. She has an intricate robe. Its weave is that of figures, animals, Aztec iconography, and a hand holding an object. Water flows below this robe, with a woman's face peaking above the water line. Boats float on the water. At the right bottom corner there is a bearded man reading a book. Shades of green, blue, orange and yellow make up the image.

**Number of prints: 2**  
**CEMA-SHG**

**Romero, Frank E.;** *Cruz Arroyo Seco*; (Jan 18-22) 1988; Atelier 11; Westwinds; Image size: 17" 1/2" x 13"; Paper size: 25" x 19 1/4"  
Edition Number: 4/45, 16/45, 43/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located below the image area reads: "F E Romero, 16/45". embossed "SHG" located at the lower right hand corner;

Comments/Description: Image of a white cross, sunflowers, and a magic mountain. The title of the piece is in ink within the image. Colors used: 1. Iron Oxide Yellow, 2. Turquious (sic.) Green, 3. Marion Blue, 4. Tran. White, 5. Tran. Green, 6. Brown, 7. Yellow, 8. White, 9. Orange. "The white cross standing in a field of yellow sunflowers exists in Arroyo Seco, New Mexico, in the local cemetery. Arroyo Seco is near Taos New Mexico and the the [sic] background is an indication of the magic mountain sacred to the Pueblo Indians." F. Romero.

**Number of prints: 3**  
**CEMA-SHG**

**Romero, Alejandro;** *Curandera (The Healer)*; (April 2-9) 1993; Special; Coventry; Image size: 26" x 34"; Paper size: 30" x 38"  
Edition Number: 5/75, 7/75, 24/75; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "Curandera, 5/75, Alejandro Romero, L.A., 1993". Lower Right;

Comments/Description: Within the multicolored, image-packed print, there is a man with a jaguar in his shoulders who is placing his hands on another man's forefront. The background is a jungle with superimposed images of animals, skulls, fruits, and mythological figures, among others. There are two versions of this print: one where the skull at the bottom right is green-yellow, and the other where it is pink-blue. Colors used: 1. Process Yellow, 2. Process Magenta, 3. Process Magenta, 4. Process Black, 5. Turquoise Blue, 6. Trans, Green Blue, 7. Trans. Pearl White. "An allegorical representation of the blending of myth and religion in Latin America. The central rigures represent the act of healing as taking place an (sic.) the surrounding figures are the constant evocation of two forces in perpetual motion." A. Romero

**Number of prints: 3**  
**CEMA-SHG**

**Romero, Frank E.;** *(title unknown)*; (title unknown); n.d.; Image size: 36" x 24"; Paper size: 40" x 26"  
Edition Number: 6/26, 12/26, 20/25; mtrx : Signed;; Signature in pencil located in the lower left corner below the image area reads: "FE Romero, [symbol], 20/25" Signed;; Inscription in pencil below the image reads: "F E Romero, (-) 12/26" Signed;; Inscription in pencil in the lower left corner below the image area reads: "FE Romero, [symbol], 6/26" . "SHG" embossed chopmark in lower right corner below the image;

Comments/Description: Skeleton woman in pink wearing a long dress with a silver outlined holster in a purple background. One of the prints has no edition number.

**Number of prints: 4**  
**CEMA-SHG**

**Romero, Frank E.;** *Carro*; (Feb 3-6) 1986; Atelier 7; Accent 290 gram-white; Image size: 18 1/2" x 25"; Paper size: 18 1/2" x 25"  
Edition Number: 4/52; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil located below the image area reads: "Signature, 4/52 and 3/6/86" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: A blue and silver car on a multicolored background. Full bleed.  
**CEMA-SHG**

**Romero, Frank E.;** *Pingo Con Corazón*; (Feb 3-6) 1986; Atelier 7; Accent 290 gram-white; Image size: 18 1/2" x 25"; Paper size: 18 1/2" x 25"  
Edition Number: 4/52; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil located below the



image area reads: "Signature, 4/52 and 3/6/86" . Fund:funded in part by the California Art Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: A blue abstract dragon head on a textured background of blue, pink, light orange. Full bleed.

**CEMA-SHG**

**Romero, Frank E.;** (*title unknown*); (title unknown); (Oct 12-17) 1986; Atelier 8; Westwind; Image size: 30" x 25"; Paper size: 38" x 26"

Edition Number: 4/48; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located in the upper left corner on the image reads: "4/48 and signature" . Fund:funded in part by the California Arts Council, National Endowment for the Arts and the City of Los Angeles.;

Comments/Description: Red landscape view with a multicolored car. Yellow and peach City Hall.

**CEMA-SHG**

**Romero, Frank E.;** *Frutas Y Verduras*; (Oct 16-20) 1989; Atelier 14; Westwind (heavyweight); Image size: 36" X 24"; Paper size: 36" X 24"

Edition Number: 4/70; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located at the top of the print reads: "Signature and 4/70" . "SHG" embossed insignia in the lower right corner;

Comments/Description: Full bleed. Blue transparent, Model A fruit and vegetable truck with a red sign reading: "Frutas y Verduras." Blue, yellow, pink, orange and a magenta tinted background. Colors used: 1. Baby Blue/Pasetel (sic.) Yellow/Peach/Orange/Pastel Magenta, 2. Magenta/Lt. Lavende (sic.)/Lime Green/Blue-Green, 3. Tran. Blue-Green, 4. Miloie (sic.) Blue, 5. Orange, 6. Varnish (double pass), 7. Silver (double pass), 8. Silver (double pass).

**CEMA-SHG**

**Romero, Frank E.;** (*title unknown*); (title unknown); n.d.; Image size: 35" x 26"; Paper size: 37 1/2" x 27 1/2"

Edition Number: 4/63; prnt: Oscar Duardo; Signed;; Inscription in pencil located in the lower left corner reads: "4/63 and signature" . "SHG" chops located in the lower right hand corner ;

Comments/Description: Image of blue cars driving down a street. Sky scrapers and city hall is in the background.

**CEMA-SHG**

**Romero, Frank E.;** *Ayanna*; (June 7) 1991; Image size: 22 3/4" x 30"; Paper size: 22 3/4" x 30"

Edition Number: 19/20; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil located in the lower right corner reads: "19/20 and signature" . "SHG" chops located in the bottom right hand corner ;

Comments/Description: Image of a woman lying on a purple field with her eyes closed. Hand torn edges. Full bleed image. Colors used: 1. Dr Purple, 2. Tran. Tan, 3. Tran Brown, 4. Tran. Lt. Lavendar, 5. Tran. Lt. Rose, 6. Lt Tran. Magenta.

**CEMA-SHG**

**Romero, Frank E.;** (*title unknown*); (title unknown); n.d.; Image size: 36" x 24"; Paper size: 39" x 26"

Edition Number: 8/10, 4/30, 18/30; Signed;; Inscription in pencil located at lower left hand corner reads: "signature and edition" . "SHG" chops located at the lower right hand corner ;

Comments/Description: Image of an old Model T Ford with three passengers and a dog. White background. The car is tan and lavender in the 8/10 edition, and purple and violet in the 4/30 and 18/30 editions.

**Number of prints: 3**

**CEMA-SHG**

**Romero, Frank E.;** *Untitled*; 1999; Atelier 33; silkscreen; Image size: 22 1/2" x 16 3/8" ; Paper size: 26" x 20"

Edition Number: 4/81, 6/81; Signed; in black marker in lower-left hand corner. embossed "SHG" insignia below

right hand corner of image;

Comments/Description: Image is of a stylized caricature of a woman in multi-colored lines. She has full red lips and hair parted down the middle with two braids circled at each side of the face. Background is green with red lines. (Day of the Dead)

**Number of prints:** 2

**CEMA-SHG**

**Romero, Frank;** *Cruising*; April 15, 18, and 20, 2000; S.P.; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 6/31; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "A very active rendition of a couple out for a spin in their vintage jalopy! Monotypes series utilizing three screens. 1. Hand printed by artist 2. 5-7 color split fountain 3. Blue Line Drawing"

**CEMA-SHG**

**Romero, Frank;** *Starry Night*; July 18-22; S/P; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/40, 6/40; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "A family driving through a magical starry night!"

**Number of prints:** 2

**CEMA-SHG**

**Romero, Frank;** *Grand Father's House*; October 19-21 and November 14-15, 2000; S-P; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/47, 6/47; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "A picture of the family gathering house (grandfather's) near First and State streets in Boyle Heights. A recollection done from memory." Colors used: Blue blended into White & Yellow, Green Blended into Brown w/ hand painted Red, Opaque Pink, Trans Blue, Trans Yellow/Red, and Lt Grey.

**Number of prints:** 2

**CEMA-SHG**

**Romero, Frank;** *Heart*; 2000?; Atelier XXXIX; Coventry Rag, 290 gms.; Image size: 17" x 23"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "Heart Series - 1-15, Hand embellished by the artist. One of a series of heart images, going back 30 years." Colors used: Light Blue, Light Orange, Deep Red, Turquoise Blue, and Clear Gloss.

**Number of prints:** 2

**CEMA-SHG**

**Romero, Frank;** *California Plaza*; June 12-25, 2001; Coventry Rag, 290 gms.; Image size: 38" x 26"; Paper size: 38" x 26"

Edition Number: 4/140, 6/140; prnt: José Alpuche; mtrx :On file; signed. Inscription in marker in image area reads, "FE Rom 6/140". lower right.;

Comments/Description: A 16 color print celebrating the California Plaza Summer Concerts in Downtown Los Angeles. The print was made in commemoration of their 15th anniversary!

**Number of prints:** 2

**CEMA-SHG**

**Romero, Frank;** *Cruising*; April 15, 18, and 20, 2000; S.P.; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 6/11; prnt: José Alpuche; mtrx :destroyed.; signed. Inscription in marker in loer left corner reads, "TP 6/11 FE Romero". lower right;

Comments/Description: "A very active rendition of a couple out for a spin in their vintage jalopy! Monotypes series utilizing three screens. 1. Hand printed by artist 2. 5-7 color split fountain 3. Blue Line Drawing"

**CEMA-SHG**

**Romero, Frank;** *Cruising*; April 15, 18, and 20, 2000; S.P.; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 6/31; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "A very active rendition of a couple out for a spin in their vintage jalopy! Monotypes series utilizing three screens. 1. Hand printed by artist 2. 5-7 color split fountain 3. Blue Line Drawing"

**CEMA-SHG**

**Romero, Frank;** *Starry Night*; July 18-22; S/P; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/40, 6/40; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "A family driving through a magical starry night!"

**Number of prints: 2**

**CEMA-SHG**

**Romero, Frank;** *Grand Father's House*; October 19-21 and November 14-15, 2000; S-P; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/47, 6/47; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "A picture of the family gathering house (grandfather's) near First and State streets in Boyle Heights. A recollection done from memory." Colors used: Blue blended into White & Yellow, Green Blended into Brown w/ hand painted Red, Opaque Pink, Trans Blue, Trans Yellow/Red, and Lt Grey.

**Number of prints: 2**

**CEMA-SHG**

**Romero, Frank;** *Heart*; 2000?; Atelier XXXIX; Coventry Rag, 290 gms.; Image size: 17" x 23"; Paper size: 20" x 26"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed.; signed. lower right;

Comments/Description: "Heart Series - 1-15, Hand embellished by the artist. One of a series of heart imgs, going back 30 years." Colors used: Light Blue, Light Orange, Deep Red, Turquoise Blue, and Clear Gloss.

**Number of prints: 2**

**CEMA-SHG**

**Romero, Frank;** *California Plaza*; June 12-25, 2001; Coventry Rag, 290 gms.; Image size: 38" x 26"; Paper size: 38" x 26"

Edition Number: 4/140, 6/140; prnt: José Alpuche; mtrx :On file; signed. Inscription in marker in image area reads, "FE Rom 6/140". lower right.;

Comments/Description: A 16 color print celebrating the California Plaza Summer Concerts in Downtown Los Angeles. The print was made in commemoration of their 15th anniversary!

**Number of prints: 2**

**CEMA-SHG**

**Romero, Frank;** *Cruising*; April 15, 18, and 20, 2000; S.P.; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 6/11; prnt: José Alpuche; mtrx :destroyed.; signed. Inscription in marker in loer left corner

reads, "TP 6/11 FE Romero". lower right;

Comments/Description: "A very active rendition of a couple out for a spin in their vintage jalopy! Monotypes series utilizing three screens. 1. Hand printed by artist 2. 5-7 color split fountain 3. Blue Line Drawing"

**CEMA-SHG**

**Rubio, Alex;** *La Placa*; November 5-13, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The image depicts my hand holding my old homemade tattoo machine, I clipped the roller ball point pen off a bic pen and threaded a sharpened guitar wire through the pen tube. The wire was the N attached to the spindle of a hair dryer motor which were taped to a bent spoon which served as a handle. I used to work on homemade tattoos with original designed, back in the early to mid eighty, in my barrio at the Mirasol Courts in the Westside of San Antonio. Colors used: Pantone AOOE-C, Pantone 414C, Pantone 416C, Pantone 417C, Pantone 418C, Pantone 418C, Pantone Black, T-Black, and Clear Gloss.

**CEMA-SHG**

**Rubio, Alex;** *La Placa*; November 5-13, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: The image depicts my hand holding my old homemade tattoo machine, I clipped the roller ball point pen off a bic pen and threaded a sharpened guitar wire through the pen tube. The wire was the N attached to the spindle of a hair dryer motor which were taped to a bent spoon which served as a handle. I used to work on homemade tattoos with original designed, back in the early to mid eighty, in my barrio at the Mirasol Courts in the Westside of San Antonio. Colors used: Pantone AOOE-C, Pantone 414C, Pantone 416C, Pantone 417C, Pantone 418C, Pantone 418C, Pantone Black, T-Black, and Clear Gloss.

**CEMA-SHG**

**Ruiz, Annette Maria;** *Sagrada Sandía*; (May 26, 29)1998; Atelier 29-31 #4 & #6; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/68, 6/68; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: A heart with barbed wire wrapped around it and a band of fire surrounding it. A cross on top and a night sky background. Colors used: 1. Cyan Blue, 2. Magenta, 3. Yellow, 4. Baby Blue, 5. Dark Purple, 6. Red. "The Sagrada Corazon has been an image that amazed me since childhood, along with the excitement of fire/flames. The watermelon is depicted in many of my works and its design has a certain magic in it's ray-like imagery which seem to fit well with the corazon. To be placed in the night time, I think, brings out the brightness of the flames and corazon and the colorful sandia shell." A.M.Ruiz

**Number of prints: 2**

**CEMA-SHG**

**Salazar, Daniel;** *One Nation Under God*; (May 6-9) 1991; Atelier 16; Westwinds (heavyweight); Image size: 24" x 34 1/2"; Paper size: 28" x 38 1/4"

Edition Number: 16/66; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "'One Nation Under God', 16/66, Daniel Salazar, 1991". embossed "SHG" on the lower left hand corner;

Comments/Description: From the right to the left there are: a muscular woman, an american flag, an eagle, and a sunset framed by roses. Colors used: 1. Tran. Powder Blue, 2. Tran. Phaylo Blue, 3. Tran. Purple, 4. Tran. Brown, 5. Tran. Red, 6. Tran. Green, 7. Tran. Gray, 8. Tran. Tan, 9. Tran. Yellow, 10. Tran. Off-White, 11. Tran. Lt. Peach, 12. Tran. Burgandy. [In response to a question about information on the content of the print:] "To show american pride and to give thanks for having been born in this great country." D. Salazar

**CEMA-SHG**

**Salazar, Daniel;** *Eternal Seeds*; (Dec 4-8) 1989; Atelier 14; Westwinds (heavy weight); Image size: 35" x 24"; Paper size: 38" x 26"

Edition Number: 4/59, 18/59; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "title, 4/59, signature & 89" Signed;, Inscription in pencil below the image reads: "Eternal Seeds, 18/59, Daniel Salazar". "SHG" embossed chopmark in right corner of image. Image has been silkscreened over embossing;

Comments/Description: Central image of a rose. Walter w/rose stems in the lower right. Upper right background is a cross with fire behind it. Multi-colored tears are falling down behind the rose in an angle from right to left. Colors used: 1. Gold, 2. Green (Tran.), 3. Blue (Tran.), 4. Purple (Tran.), 5. Brown (Tran.), 6. Red (Tran.), 7. Orange (Tran), 8. Yellow, 9. Aqua Blue (Trans.). "The love and sacrifice of Jesus Christ is to plant seeds of eternal life." D.Salazar

**Number of prints: 2**

**CEMA-SHG**

**Saldamando, Shizu;** *Poster Girl*; December 12-14, 2000; Atelier XXXVII; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "Woman standing in front of a graffittied [sic] wall. This print is based off a photo taken of a close friend while waiting in line for Morrissey's autograph." Colors used: Ultramarine Blue, Cool Grey, Taupe, Warm Yellow, Red, and Black.

**Number of prints: 2**

**CEMA-SHG**

**Saldamando, Shizu;** *Snapshot*; May 8-11, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18"x 26"; Paper size: 22"x 30"

Edition Number: 4/66, 6/66; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Three young women strike a pose with their finely plucked eyebrows and matching ensembles. Colors used: Mint Green, Blue, Drk Brown, Light Brown, Pink, Pale Yellow, Silver, Drk Grey.

**CEMA-SHG**

**Saldamando, Shizu;** *Poster Girl*; December 12-14, 2000; Atelier XXXVII; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/75, 6/75; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "Woman standing in front of a graffittied [sic] wall. This print is based off a photo taken of a close friend while waiting in line for Morrissey's autograph." Colors used: Ultramarine Blue, Cool Grey, Taupe, Warm Yellow, Red, and Black.

**Number of prints: 2**

**CEMA-SHG**

**Saldamando, Shizu;** *Snapshot*; May 8-11, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18"x 26"; Paper size: 22"x 30"

Edition Number: 4/66, 6/66; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Three young women strike a pose with their finely plucked eyebrows and matching ensembles. Colors used: Mint Green, Blue, Drk Brown, Light Brown, Pink, Pale Yellow, Silver, Drk Grey.

**CEMA-SHG**

**Sandoval, Teddy;** *Angel Baby*; (April 11) 1995; Atelier 25; Coventry Rag 290 grms; Image size: 38" x 26"; Paper size: 44" x 30"

Edition Number: 4/55, 20/55; prnt: José Alpuche; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "4/55, 'Angel Baby', Teddy Sandoval, 95". lower left;

Comments/Description: "Main figure is a winged boxer framed by a snake wrapped around a curtain. There is a floating palm in a cloudy sky." (Taken from Certificate of Authenticity) Colors used: 1. Yellow, 2. Lavender, 3. Sky blue, 4. Magenta, 5. Transparent Flesh, 6. Light Red, 7. Dark Red, 8. Lime Green, 9. Warm Grey, 10. Dark Flesh, 11. Dark Brown, 12. Purple, 13. Dark Blue, 14. Trans Royal Blue, 15. Trans. Pink. "My print 'Angel Baby' is about the concerns I have regarding the state of well being. There is plenty to pull from; violence, aids, war, and discrimination of all kinds. We as individuals must begin to change our thoughts within our hearts and our souls. We must do this if we want to live in peace and harmony. 'Angel Baby' is a guardian angel and he is here to help you accomplish this." T. Sandoval.

**Number of prints: 2**

**CEMA-SHG**

**Sarnecki, Tomasz and Wayne Healy, *Smoker's Game*; September 19-23, 1999; Coventry Rag 290 gms.; Image size: 34 3/8" x 23 1/2"; Paper size: 44" x 30"**

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/78 Szausa na sukies Toman Sarnecki '99 Healy 99". lower left.;

Comments/Description: "Its a picture with a strong gun, bullet-cigarette, skeleton with big sombrero; smoke, fire, and deathly habit. Its the ideological poster; the habit like Russian R[o]ulettes- Smoker's Game like the inkknown end -- for every one and every where; its the big challenge for tobacco companies: Which cigarette is the last? For Death or life?" Tomasz Sarnecki. "Major Image; A revolver with a cigarette in the open cylinder. Above is skeleton with a big sombrero holding a cigarette. All are on a background of fire and smoke, fire of the deadly habit. The content of the print is to compare smoking wiht Russian Roulette, Ergo, Smoker's Game." Wayne Healy Colors used: Cream White, Orange Red, Powder Blue, Blood Red, and Black.

**CEMA-SHG**

**Sarnecki, Tomasz and Wayne Healy, *Smoker's Game*; September 19-23, 1999; Coventry Rag 290 gms.; Image size: 34 3/8" x 23 1/2"; Paper size: 44" x 30"**

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil reads, "4/78 Szausa na sukies Toman Sarnecki '99 Healy 99". lower left.;

Comments/Description: "Its a picture with a strong gun, bullet-cigarette, skeleton with big sombrero; smoke, fire, and deathly habit. Its the ideological poster; the habit like Russian R[o]ulettes- Smoker's Game like the inkknown end -- for every one and every where; its the big challenge for tobacco companies: Which cigarette is the last? For Death or life?" Tomasz Sarnecki. "Major Image; A revolver with a cigarette in the open cylinder. Above is skeleton with a big sombrero holding a cigarette. All are on a background of fire and smoke, fire of the deadly habit. The content of the print is to compare smoking wiht Russian Roulette, Ergo, Smoker's Game." Wayne Healy Colors used: Cream White, Orange Red, Powder Blue, Blood Red, and Black.

**CEMA-SHG**

**Schuette, Lynn; "*Cross Fire/Truth*" From the *Bloodstorm Series*; (Jan 21-23) 1992; Atelier 22; Coventry Rag, 290 grms; Image size: 22" x 16 1/8"; Paper size: 26 1/8" x 20"**

Edition Number: 4/67, 14/67; prnt: José Alpuche; mtrx :Destroyed; Signed;; Inscription in pencil below image area reads: "4/67, 'Cross Fire/Truth', signature [illegible], '93".

Comments/Description: The image of a person's back, shoulders and head without skin (as if an anatomy lesson-- drawn to show false-looking muscles, arteries, spine, etc.) is visible through the window of a three-dimensional cross. The words "boxer", "judge", "bodies" and "truth" are written with different lettering across the body. Colors used: 1. Clear Base, 2. Trans Rust Red, 3. Blend Lt Yellow-Magenta Lt. Yell (sic.), 4. Lt Trans Grey. "'Crossfire:Truth' is from 'Bloodstorm' a series of painting (sic.), drawings, and prints based on the art of boxing. Started in 1990, the series incorporates figurative imagery an (sic.) text from verious literary and sports sources. This image refers to the Mike Tyson rape trial, the Clarence Thomas confirmation hearings, and our bodies. The works explore violence and social, political and gender issues using boxing as a vehicle." L. Schuette.

**Number of prints: 2**

**CEMA-SHG**

**Segura, Dan;** *This Is Pain*; (Dec 18-20) 1983; Atelier 2; Artprint 25% Rag; Image size: 17 1/2" x 23"; Paper size: 22" x 34"

Edition Number: 4/77; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below the print: "4/77 and title" . Fund:funded in part by Atlantic Richfield Foundation.;

Comments/Description: Light yellow figure on a black background.

**CEMA-SHG**

**Segura, Dan;** *Like Father Like Son*; 1983; Atelier 1; Artprint; Image size: 15 1/2" x 20 1/2"; Paper size: 22 7/8" x 35"

Edition Number: 45/60; prnt: Stephen Grace; mtrx :unknown; Signed; Inscription in pencil below the image area reads: "45/60, copyright, signature/83" . Blue "SHG" at bottom with participating artists; Fund:funded in part by the National Endowment for the Arts and the California Arts Council.;

Comments/Description: Red, turquoise, ochre, yellow on a gray background. Image of a gray father, ochre wind-up child, and yellow houses.

**CEMA-SHG**

**Serrano, David;** *Fandango*; 1995; Atelier 26; poster; Image size: 26" x 38"; Paper size: 30" x 44"

Edition Number: 37/58, 43/58; prnt: Jose Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Three dancers, one in a jaguar suit, another with a parrot suit, and one more with a rooster outfit stands on his own egg. The stage they stand on is composed of golden panels and the background is made up of green speckles.

**Number of prints: 2**

**CEMA-SHG**

**Serrano, David;** *Rapto*; 1996; Atelier 28; poster; Image size: 26 1/4" x 30"; Paper size: 30" x 34 3/4"

Edition Number: 38/64, 39/64; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: Zeus. Rapes. Europa in a stage like the woods. Light, shows an autumn day. Europa wears a straight-jacket. Colors that predominate are orange, blue, green, lemon yellow, ochre dark, and flesh.

**Number of prints: 2**

**CEMA-SHG**

**Shimotsuma, Sister Francis F.;** *Obon*; (Oct 21-23) 1992; Special Project (Images Of The Future); Coventry Rag, 290 grms; Image size: 23 3/4" x 16"; Paper size: 26 1/8" x 20"

Edition Number: 4/55, 18/55; prnt: José Alpuche; Signed; Inscription in pencil located below image area reads: "Obon, 4/55, Sister Shitmotsuma, '92". lower left;

Comments/Description: An spherical shape that looks like a yellow Chinese lantern with the image of a skull in the center. Two butterflies and a dragon-flie fly around it and above red and yellow flames on a cyan blue background. Colors used: 1. Trans Lt Yell (sic.), 2. Trans Lt. Blue, 3. Trans. Red, 4. Trans. Violet, 5. Lt Pink Flesh, 6. Dark Pink Flesh. "Obon or 'Feast of the Dead' or Festival of Souls' is observed yearly in Japan on July, 13, 14 and 15./ It's (sic.) purpose is to perpetuate the memory of their ancestors. the living pay homage to thier dead relations by hanging lighted paper lanterns, having conversations with them, providing a meal of theri favorite dishes, and having a Buddisht priest chant sutras for them./ Finally, on the last day 'Farewell Fires' are lighted at the house front as beacons to show the way home." Sister F.F.Shimotsuma.

**Number of prints: 2**

**CEMA-SHG**

**Shimotsuma, Sister Frances F.;** *Los Angeles*; (July 10-14) 1992; Special Project (Atelier 19 L.A. Riots); Westwinds; Image size: 16 1/8" x 24"; Paper size: 20" x 28 1/8"

Edition Number: 4/55, 22/55; prnt: Richard Balboa; mtrx :Destroyed; Signed; Inscription in pencil located below image area reads: "Los Angeles [illegible sign], 4/55, Sister Shimotsuma, '92".

Comments/Description: A series of concentric and broken yellow circles resembling strata. The center is an outlined apple containing half an orange surrounded by worms. Two lizards watch the scene from right and left sides. Colors used: 1. Light Lavender, 2. Baige (sic.), 3. Yellow, 4. Orange, 5. Brown, 6. Blue (Process). "In the print I tried to capture the powerful force I experienced in the recent California earthquake, together with the graphic description of it shown on television shortly thereafter. I intended to portray the rupture of the earth and disturbance of all nature. Included in the print is an orange invaded by a worm which symbolizes California and the recent destructive riots. The apple depicts the human condition." Sister F.F.Shimotsuna.

**Number of prints:** 2

**CEMA-SHG**

**Sigüenza, Herbert O.;** *Culture Clash=15 Years of Revolutionary Comedy*; June 29-July 1, 1999; Coventry Rag, 290 gms.; Image size: 20" x 26"; Paper size: 22" x 30"

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Commemorative print celebrating Culture Clash's 15th Anniversary. Pictures of the three members of Culture Clash and three performance pictures surrounding a full figure of cantinflas. Colors used: Beige (base), Primary Yellow, Primary Red, Primary Blue, Primary Green, Black, and Transparent Gray.

**CEMA-SHG**

**Sigüenza, Herbert O.;** *Culture Clash=15 Years of Revolutionary Comedy*; June 29-July 1, 1999; Coventry Rag, 290 gms.; Image size: 20" x 26"; Paper size: 22" x 30"

Edition Number: 4/78, 6/78; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Commemorative print celebrating Culture Clash's 15th Anniversary. Pictures of the three members of Culture Clash and three performance pictures surrounding a full figure of cantinflas. Colors used: Beige (base), Primary Yellow, Primary Red, Primary Blue, Primary Green, Black, and Transparent Gray.

**CEMA-SHG**

**Sparrow, Peter;** *Omens*; 1983; Atelier 1; Artprint; Image size: 19 1/2" x 25"; Paper size: 23" x 35"

Edition Number: 10/60; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below the image area reads: "10/60, title and signature". Blue "SHG" located at the bottom; Fund:partially funded by the National Endowment for the Arts and the California Arts Council.;

Comments/Description: Purple, dark blue, gray, and florescent orange graffiti. Symbols on a white background.

**CEMA-SHG**

**Sparrow, Peter;** Untitled; (Jan 8-15) 1985; Atelier 5; Stonehenge 320 gram-white; Image size: 36" x 24"; Paper size: 36" x 24"

Edition Number: 4/89, 35/89; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil located below the image area reads: "4/89, and signature". None;

Comments/Description: Light brown and gray circle. Three purple bars on a blue/gray field with red accents. Full bleed. Hand torn edges.

**Number of prints:** 2

**CEMA-SHG**

**Sánchez Duarte, Cecilia;** *Chacahua*; (Dec 2-4); Atelier 21; Coventry Rag, 290 gr.; Image size: 17 1/8" x 18 3/4"; Paper size: 20" x 26"

Edition Number: 4/52, 16/52; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/52, Chacahua, Cecilia Sánchez Duarte [the smaller 'u' inside the bigger 'D'], '92". lower right;

Comments/Description: "'Chacahua' is a fisherman's village in the State of Oaxaca, México. It is surrounded by the sea and salt lagoons full of animal and vegetation life. It's magic comes from the harmonie (sic.) people have with their ambiance, so I wanted to represent (sic.) it, talking in my own language (visually) about this. Also the



composition reminds (sic.) of the way ancient people (prehispanics) used to describe their lives on 'amatl' (amate) paper called codices." C. Sánchez Duarte. Colors used: 1. Trans cyan, 2. Trans primrose yell (sic.), 3. Blend; red + orange, 4. Blend: rose + purple, 5. Emerald green, 6. Indigo.

**Number of prints:** 2

**CEMA-SHG**

**Taylor, Neal;** *Balance Of Knowledge/Balance Of Power*; (Oct 11-16) 1987; Atelier 10; Westwinds; Image size: 36" x 24"; Paper size: 36" x 24"

Edition Number: 4/45; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil at the bottom reads: "Title, 4/45, signature and 87". bottom left hand;

Comments/Description: A blue stone arch with red spirals and yellow lightning. Colors used: 1. Blue, 2. Red, 3. Green, 4. Yellow, 5. Black, 6. White, 7. Silver. " 'Balance of Knowledge/Balance of Power' deals with the individual coming to a point in himself and society, being educated by its own example. The use of the arch for knowledge and balance; the spiral for inner strength, understanding and compassion; the lightning for physical strength and endurance. Power to the person." N. Taylor. Full Bleed.

**CEMA-SHG**

**Teruya, Weston Takeshi;** *They Mistook the Determination in our Eyes for Hopelessness*; August 2, 3, and 6, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/83, 6/83; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Hand lettered text at top of print within speed bubble reads "Si no hay lucha no hay victoria". Image is distorted such that it appears to have been taken through a fish eye lens. A woman stands on a sidewalk with her child in one arm at the center of the print. In the other hand she holds a small iconic home. In simple gray lettering "home" floats below it. In back of her you can see a wall with a mural of stylized figures raising fists and identical men in suits painted over. Colors used: light violet, warm oranges (trans), mustard yellow (trans), gray violet, purple, and transparent white (trans).

**CEMA-SHG**

**Teruya, Weston Takeshi;** *They Mistook the Determination in our Eyes for Hopelessness*; August 2, 3, and 6, 2002; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/83, 6/83; prnt: José Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Hand lettered text at top of print within speed bubble reads "Si no hay lucha no hay victoria". Image is distorted such that it appears to have been taken through a fish eye lens. A woman stands on a sidewalk with her child in one arm at the center of the print. In the other hand she holds a small iconic home. In simple gray lettering "home" floats below it. In back of her you can see a wall with a mural of stylized figures raising fists and identical men in suits painted over. Colors used: light violet, warm oranges (trans), mustard yellow (trans), gray violet, purple, and transparent white (trans).

**CEMA-SHG**

**Thomas, Matthew;** *Untitled*; (Oct 11-14) 1985; Atelier 6; Accent 290 gram-white; Image size: 21 1/4" x 34 1/4"; Paper size: 21 1/4" x 34 1/4"

Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription on a pink line located in the lower left reads: "4/45 and signature". None;

Comments/Description: Two figures on abstracted yellow field. Pink, red, green, and gray background.

**CEMA-SHG**

**Thomas, Matthew;** *Cosmic Patterns Print II*; (Oct 2-6) 1987; Atelier 10; Westwinds; Image size: 36" x 23"; Paper size: 26" x 23"

Edition Number: 4/48; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil located below the image area on the purple border reads: "Signature, 11/87 and 4/48". bottom right hand corner;

Comments/Description: Full bleed. Image of two Egyptian mummies flanking the center image of four purple and two yellow X's. Colors used: 1. Yellow, 2. Gold, 3. Purple, 4. Magenta, 5. Burgandy, 6. Pink, 7. Light Blue, 8. Tran. Blue-Gray, 9. Peralecence (sic.) White, 10. Perlecece (sic.) Yellow, 11. Gold. "The inner worlds made visible to our senses through symbols: form, color and line are used." M. Thomas.

**CEMA-SHG**

**Torres, Salvador;** *Viva La Raza*; 1998; Atelier 33; silkscreen; Image size: 30 3/8" x 23 3/4"; Paper size: 35 1/2" x 28 1/8"

Edition Number: 4/129, 6/129; Signed;, Inscription in pencil below image reads: "4/129, Viva La Raza, © Salvador Roberto Torres 98." . embossed "SHG" insignia at lower left-hand corner;

Comments/Description: The center of the poster is a depiction of the United Farm Workers Union eagle in red and purple. Background colors are various shades of green and white. Poster reads "Viva La Raza" in large letters.

**Number of prints: 2**

**CEMA-SHG**

**Torrez, Eloy;** *Deceit Under The Lurking Eye*; (Nov 1-3) 1994; Atelier 25; Coventry Rag 290 grms; Image size: 29 1/2" x 21"; Paper size: 38 3/4" x 25"

Edition Number: 4/40, 20/40; prnt: José Alpuche; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "4/40, Deceit Under The Lurking Eye, Eloy Torrez, 94". Lower left;

Comments/Description: "Angel under a lurking eye surrounded by clouds and the red ocean." (Taken from Certificate of Authenticity) Colors used: 1. Off White, 2. Light Blue, 3. Light Ochre, 4. Light Pink, 5. Light Ultra Blue, 6. Rust Red, 7. Amarillo Ochre, 8. Light Green Yellow, 9. Light Yellow Flesh, 10. Trans. Magenta Brown, 11. Black Magenta Brown, 12. Cool White. "The intent of the peice (sic.) in (sic.) independence. The creator desires his creation but has given her a mind of her own. So now she has the power to accept or reject the creators secret lust." E. Torrez

**Number of prints: 2**

**CEMA-SHG**

**Torrez, Eloy;** *The Pope Of Broadway*; (Nov 19-30) 1984; Atelier 4; Stonehenge 245 gms White; Image size: 36" x 24"; Paper size: 40 1/2" x 28"

Edition Number: 4/85, 28/85, 34/85; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil below the image reads: "Eloy Torrez, 28/85". None;

Comments/Description: "Full-length portrait of Anthony Quinn standing in front of a theatre." (Taken from Certificate of Authenticity) Colors used: 1. White, 2. Dark Purple, 3. Orange Ochre, 4. Light Magenta, 5. Medium Navy Blue, 6. Light Ochre, 7. Light Yellow, 8. Yellow, 9. Brown, 10. Dark Blue, 11. Light Blue, 12. Purple, 13. Red, 14. Yellow, 15. Light Orange, 16. Dark Blue.

**Number of prints: 3**

**CEMA-SHG**

**Torrez, Eloy;** *Untitled*; (Dec 3-13) 1985; Atelier 6; Accent 290 gram-white; Image size: 37" x 24 1/2"; Paper size: 37" x 24 1/2"

Edition Number: 4/45; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil located at the bottom on the back of the print reads: "4/45 and signature" .

Comments/Description: Woman and child on a gray textured background. Full bleed.

**CEMA-SHG**

**Torrez, Eloy;** *Under The Spell*; (May 19-21) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 24" x 16"; Paper size: 28" x 20"

Edition Number: 4/65, 22/65; prnt: Richard Balboa; mtrx :Destroyed; Signed;, Inscription in pencil located below image area reads: "'Under the Spell', 4/65, Eloy Torrez, 92" . Under woman's left leg;

Comments/Description: A skeleton representing Death is holding a naked woman by her waist and carrying her away. Two red curtains with golden tassels frame the scene. Colors used: 1. Terracotta, 2. Yellow Fleshtone, 3. Yellow Gold, 4. Black, 5. Burgandy, 6. Lime-Green. "I am interested in the dichotomy of life and how they interact and effect on another. Life and Death, List and Love, Spiritual and Physical, Black and White, Male and Female, ect." E.Torrez

**Number of prints:** 2

**CEMA-SHG**

**Tovar, Peter;** *No Tears No Nada*; (Oct 8-10) 1992; Coventry Rag, 290 grms; Image size: 33" x 24 1/4"; Paper size: 40 7/8" x 30 1/8"

Edition Number: 43/61, 47/61; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "43/61, No Tears No Nada, P. Tovar, '92". Lower left;

Comments/Description: Composition made of a conglomeration of oversized figures such as a Nopal, a dagger, a chile, a slice of watermelon, and a long narrow-neck glass, among others. Colors used: 1. Lt. Medium Yell, 2. Lt Pink, 3. Trans-Green, 4. Lt Trans. Blue, 5. Trans. Magenta, 6. Opaque Black. "The print has to do with people trying to run away from there (sic.) problems, people being someone or something they aren't. I don't want to see these people ending up as a name on a sugar skull. Let's rejoyce (sic.) over positive thing (sic.) no (sic.) over how they went or why they left so soon." P. Tovar.

**Number of prints:** 2

**CEMA-SHG**

**Tovar, Peter;** *L.A./ 92*; (May 5-7) 1992; Atelier 19 L.A. Riots; Image size: 24 1/2" x 16 1/2"; Paper size: 28" x 20"

Edition Number: 4/55, 22/55; prnt: Richard Balboa; mtrx :Cut; Signed; Inscription in pencil located below image area reads: "LA/92, 4/55, P. Tovar". Lower right corner;

Comments/Description: Multicolored collage of images depicting a moon, a heart, a cactus, an eye, and a fish among others. On the lower left corner, black type on a dark purple background reads: "Can we get along..." Colors used: 1. Yellow (Transparent), 2. Red (Transparent), 3. Green Opaque, 4. Orange Opaque, 5. Blue Transparent, 6. Black Opaque, 7. Red Touch Up. "The large fish at the bottom is the base for everything above it. It represents Christ he is the backbone of our worl and way of life. The one eye is god who see's everything we do - good or bad. the catus (sic.) and chili represents our sinful nature which is spiraling out of hand. Even our city's are burning with the R.King thing. I'm trying to say what R.King said [']Can we get along[']."

**Number of prints:** 2

**CEMA-SHG**

**Uribe, Mario;** *The Voyage Of The Akatsuki Maru*; (Feb 23-25) 1993; Images Of The Future; Coventry Rag, 290 grms; Image size: 16 1/8" x 22 1/8"; Paper size: 20" x 26"

Edition Number: 4/69, 12/69; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/69, 'The Voyage of The Akatsuki Maru', signature [illegible], '93". Lower left (SHG);

Comments/Description: A black ship sails on light green and dark green sea. The green sky has white clouds--one which dominates and overlooks the ship, roughly the shape and demeanor of a skull. The cloud is reflected in the sea with an ominous black shadow--larger than the cloud which seems to merge with the black ship as if it is consuming the ship or a part of the ship. The symbol which is used to warn people of the presence of hazardous waste is in the lower right-hand corner of the print below Japanese characters which state the title of the print. Colors used: 1. Clear Base, 2. Blend: Blue Green to Light Green, 3. Red (Twice), 4. Trans. Med. Grey, 5. Dark Blue Green, 6. Very Dark Blue. "'The Voyage of the Akatsuke Maru' was created in objection to the Japanese Government's insensitive disregard of worldwide concern and outcry over the severe environmental risks of transporting massive amounts of deadly radiotoxic plutonium. One ounce can kill one million people. The Akatsuke Maru carried 1.7 tons of plutonium; a total of 30 tons are (sic.) scheduled to be transported. The imagery is intended to convey the risk which such a shipment represents." M.Uribe

**Number of prints:** 2

**CEMA-SHG**

**Urista, Arturo;** *Juego De Pelotá*; (July 19-24) 1987; Westwinds; Image size: 19" x 25"; Paper size: 20" x 26"  
Edition Number: 42/57; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil on the left side, on the left corner below the image, and on the right side below the image; they read: "Juego De Pelotá, 42/57, Arturo Urista, 87". Right hand lower corner;

Comments/Description: Colors used: 1. Blue gray (light), 2. Light Blue, 3. Yellow, 4. Red, 5. Black, 6. Blue.  
"'Juego de Pelotá' is a social historical perspective on the competitive games being played emotionally. The images shows [sic] the consequences of the games that never end. The image begins on the top left were [sic] Mexico's ancient [sic] ball game is played and the \*winner is honored to be sacrificed to the gods. The goddess [sic] (right figure) rips apart a bird symbolizing man's ego when losing. The ball is being kicked into the chamber of a pistol which [sic] is being fired through [sic] the body of a male holding a dagger that is used for ritual [sic] sacrifices. (\*The winner is never shown.)

**CEMA-SHG**

**Urista, Arturo;** *Commonalities*; (July 22-24) 1987; Image size: 19" x 25"; Paper size: 20" x 26"  
Edition Number: 49/61; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil on the right hand corner of the image reads: "Arturo Urista, 87, 49/61, Commonalities". 15 + 55: No Chop;

Comments/Description: "The imagery has 3 elements; [sic] The helicopter beaming down its light (top left), 2 obscure figures facing one way and a directional target mark (top right). The three figures carry common religious related symbols. The first figure to the left has the soul (The common philosophies that search for the inner self). The second carries the Virgin Mary the most popular identity in Mexico's Catholicism. The last figure carries the most communicative media the television. The target, top right gives the direction of where the figures are heading to." Triangles and text frame the composition. Colors used: 1. Light (sic.) Green, 2. Red, 3. Yellow, 4. Pink, 5. Blue, 6. Black. "'Commonalities' is a visual statement pertaining to common issues I have shared with family and friends in East Los Angeles and in Tijuana, Mexico. The imagery has 3 elements; the helicopter beaming down its (sic.) light (top left), 3 obscure figures facing one way and a directional target mark (top right). The three figures carry common religious related symbols. The first (sic.) figure to the left has the soul (the common philosophies that search for the inner self). The second carries the Virgin Mary the most popular identity in Mexico's Catholicism (sic.). The last figure carries the most communicative media the television. The target, top right gives the direction of where the figures are heading to. The helicopter beams down its (sic.) light on middle figure the one I most relate to and is also is (sic.) a statement of the violation of privacy and the search for the undocumented." A. Urista

**CEMA-SHG**

**Urista, Arturo;** *Chicano P.D. Badge*; (Apr 12-14) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 26" x 17"; Paper size: 30" x 21"  
Edition Number: 4/70, 20/70; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/70, Chicano P.D. Badge, Arturo Urista, 94". Bottom center;

Comments/Description: "An East Los police department badge of Chicanos." Central image of a "shield" with a figure in the middle. Text frames and makes up most of the composition. Colors used: 1. Bright Yellow, 2. Deep Green, 3. Deep Magenta Red, 4. Light (sic.) Yellow Green, 5. Magenta Red, 6. Black.

**Number of prints: 2**

**CEMA-SHG**

**Urista, Arturo;** *Califas State Badge*; (Apr 12-14) 1994; Atelier 24; Coventry Rag 290 grms; Image size: 26" x 17"; Paper size: 30" x 21"  
Edition Number: 4/70, 19/70; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "4/70, Califas State Badge, Arturo Urista, 94". Bottom center;

Comments/Description: "3 poles intersecting a ribbon over an eagle-symbol." Text frames and makes up most of the composition. Colors used: 1. Bright Yellow, 2. Deep Green, 3. Deep Magenta Red, 4. Light Yellow Green, 5. Magenta-Red, 6. Black.

**Number of prints: 2**

**CEMA-SHG**

**Urista, Arturo;** *The Travel Back*; (Nov 20-24) 1989; Atelier 14; Westwinds (heavyweight); Image size: 20 1/2" x 30"; Paper size: 26" x 35 3/4"  
Edition Number: 4/65, 42/65, 47/65; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in pencil below the image reads: "The Travel Back, 42/65, Arturo Urista, 89" Signed; Inscription in pencil below image area reads: "4/65, title, signature and 89" . Outside of lower right hand corner.;

Comments/Description: "A background of crosses (gold) and figures transforming from the cross[es]. Five gold goddess[es] pass through the scale of lady justice and proceed towards a "Mayan Residential" pyramid." (Taken from Certificate of Authenticity) Gold abstracted heads wearing bandanas facing a gold, yellow and orange temple. Gradation of gold/red crosses and abstracted torsos arranged in rows facing upward. Black fine print border 3" around the image. Colors used: 1. Pastel Green/Yellow (split fountain), 2. Red, 3. Gold, 4. Golden Yellow-Orange, 5. Pink, 6. Blue. "The migration of the cultural from the logic of Blind Justice back to the spirituality of the Mayans. The imagery depicts women as the sole identity of the movement towards the roots of cultural awareness; from Mexico to the U.S. and back." A. Urista.

**Number of prints: 3**

**CEMA-SHG**

**Urista, Arturo;** *Welcome To Aztlan*; (Feb 2-6) 1987; Atelier 9; Westwinds; Image size: 22 1/2" x 37"; Paper size: 26 1/8" x 40 1/8"  
Edition Number: 20/46; prnt: Oscar Duardo; Signed; Inscription in pencil below image area reads: "Welcome to Aztlan, 20/46, Arturo Urista". None;

Comments/Description: A configuration which is similar to a map of states in the southwest United States is the major image. Each state has small images such as guns, cacti, longhorns, and footprints within the borders. The map has some triangles across it and is surrounded by a dark border of symbols. Colors used: 1. Gray, 2. Light Blue, 3. Medium Green, 4. Medium Yellow, 5. Dark Scarlet Red, 6. (Transparent) Emerald Green, 7. (Transparent) Medium Yellow, 8. (Transparent) Rhodamine, 9. (Transparent) Turquoise Blue, 10. Gloss Black.

**CEMA-SHG**

**Urista, Arturo;** *El Llamado Dividido*; n.d.; Image size: 22 1/2" x 35" ; Paper size: 26 1/4" x 40"  
Edition Number: 34/58; Signed; Inscription in pencil below image area reads: "34/58, El Llamado Dividido, [triangle symbol], Arturo Urista". embossed "SHG" insignia located in lower right corner outside image area;

Comments/Description: Two main cartoon-like images almost identical and facing in opposite directions. The background is a big plane of yellow with several pieces of writing, small triangle- and cross-shapes, and small cartoon-like drawings. Colors used: 1. Yellow, 2. Split/Blue green to light blue green, 3. Split/Lt. Pink/Dark Pink, 4. Light Blue Gray, 5. Dark Red, 6. Black, 7. Dark Green, 8. Light Blue. "The 'El Llamado Dividido' or the 'Divide Call' is images and messages that constitute a call for unity under cultural/social and political beliefs but are divided because of soical (sic.) up bringings (sic.)." A.Urista

**CEMA-SHG**

**Urista, Arturo;** *Spiral and Bones* ; (Sept 5-6) 1993; Special Project (Monotype); Coventry Rag, 290 grms; Image size: 15" x 18 5/8"; Paper size: 20 1/8" x 26 1/8"  
Edition Number: 4/67, 18/67; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "Mono / type, 4/67, Spiral y Bonez [sic], Arturo Urista, 93". Lower left;

Comments/Description: Two skeletons in black ink, wearing hats and suits are holding each other's arms and dancing on the top of spirals shapes. On each side, a stream of flowers grows a little higher than the figures, in a symbolic stem of leaves and fire. There are two versions of this print, one on a yellow- red background, and another in a blue-gradation background.

**Number of prints: 2**

**CEMA-SHG**

**Urista, Arturo;** *Duel Citizenship*; (Nov 23-27) 1987; Atelier 10; Westwinds; Image size: 36" x 24"; Paper size: 37" x 26"

Edition Number: 4/53, 33/53; prnt: Oscar Duardo; mtrx :Destroyed; Signed;, Inscription in pencil located at the bottom reads: "Arturo Urista, Duel Citizenship, and 4/53" . lower left hand;

Comments/Description: Two figures fighting on a green and red checkered floor enclosed in a shrine. Colors used: 1. Red to Pink, 2. Light Grey, 3. Yellow, 4. Green, 5. Blue, 6. Dark Red, 7. Light Yellow, 8. Turquoise to Gray, 9. Black. "The fight represents the differences in ideologies concerning the decision-making about citizenship. The decision is either to maintain Mexican citizenship and deny any involvement in policy making in the United States or to give up Mexican citizenship and, much more, to become U.S. citizens. The images that I include are: A flag; a country's symbolic identity; el apache; a reminder of the country's cultural roots; the drum: the disciplining of a country's ideologies; el valiente; the defender of one's country." A. Urista.

**Number of prints: 2**

**CEMA-SHG**

**Valadez, John M.;** *Día de los Muertos, Announcement Poster for*; ca. 1977; Image size: 33" x 22 7/8"; Paper size: 35" x 23 1/8"

Edition Number: unknown ed.; Signed;, Inscription in blue ink in lower right corner inside image area reads: "J. M. Valadez, (c) copyright Rcaf, 1977". "(c) copyright RCAF, 1977" located in lower right corner and "Self Help Graphics & Art Inc. / 2111 Brooklyn Ave., Suite 3 / Los Angeles, Calif. 90033 / Phone; 264-1259" in back of print.;

Comments/Description: Announcement Poster for "Día de los Muertos." Image of Jesus Christ holding a heart in his hand with a figure of a dead man beneath it. There is lettering on the left-hand side of the print which reads: "In commemoration of / the dead and the / reaffirmation / of the joy / of life / Día de los Muertos / Day of the Dead / Evergreen Cemetery / November 6, 1977 / Procession 2:30 / entertainment / El Teatro Campesino / films-music-comida / sponsored by Self-Help / Graphics & Art Inc. / 2111 Brooklyn Ave. / Los Angeles, Califas / 90033.

**Number of prints: 2**

**CEMA-SHG**

**Valadez, John M.;** *Novelas Kachina*; (Oct 13-15) 1992; Coventry Rag, 290 grms; Image size: 24 1/8" x 38"; Paper size: 24 1/8" x 38"

Edition Number: 37/52, 41/52 ; prnt: José Alpuche; mtrx :Destroyed; Signed;, Inscription in pencil below image area reads: "37/52, Novelas Kachina, J.M. Valadez, 92". Lower left;

Comments/Description: Within the multi-colored, image-packed print there are three emotional, realistic, male faces surrounding a center that consists largely of wild, indigenous images. Throughout, there are small, subtle faces which seem real enough to be drawn from or as photographs. Two of the largest center images are of figures-- one green, standing upright and the other red, bent forward holding a face or a mask. Colors used: 1. Yellow, 2. Pink Flesh, 3. Medium Flesh, 4. Blue, 5. Green (light), 6. Red. "Specifically explaining the prints (sic.) contents risks convulsion. Simply I found a similarity in ancient cariaature and the more recent kind of popular graphics involving human drama." J.M.Valadez.

**Number of prints: 2**

**CEMA-SHG**

**Valadez, John M.;** *Untitled*; (March 19-26) 1985; Atelier 5; Stonehenge 320 grams-white; Image size: 24 3/4" x 35 1/2"; Paper size: 24 3/4" x 35 1/2"

Edition Number: 4/88, 35/88; prnt: Stephen Grace; mtrx :Destroyed; Signed;, Inscription in pencil located below the image area reads: "4/88, and signature". None;

Comments/Description: Three blue male figures in the foreground. On a red field the remainder of the human figures are superimposed on each other.

**Number of prints: 2**

**CEMA-SHG**

**Valdez, Patssi;** *Calaveras De Azucar*; (Oct 16-20) 1992; Atelier 20; Coventry Rag, 290 grms; Image size: 34" x 25"; Paper size: 34" x 25"

Edition Number: 43/55, unknown ed.; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil blending within the patterns at bottom reads: "Calaveras de Azucar, 43/55, Patssi Valdez" . Lower right;

Comments/Description: Two grinning skulls, one female (yellow head encircled by blue beads where neck would normally be, matching blue earrings, shoulder length hair) and one male (bow tie in place of neck, short red hair, green face) sit upon a circular table top with three smaller skulls in party hats, a bottle of liquor and two cocktail glasses. The images are surrounded by red and green crosses and colorful swirling designs. Colors used: 1. Trans Lt Yell (sic.), 2. Trans Blue, 3. Trans Red, 4. Trans Violet, 5. Trans Magenta. "This print is depicting the celebration of the dead." P. Valdez

**Number of prints: 2**

**CEMA-SHG**

**Valdez, Patssi;** *Scattered*; (Nov 30 - Dec 4) 1987; Atelier 10; Westwinds; Image size: 24" x 36"; Paper size: 24" x 36"

Edition Number: 4/54; prnt: Oscar Duardo; Signed; Inscription located at the bottom of the image area reads: "Signature, title, date" . "SHG" chops located at the bottom of the image area;

Comments/Description: A black and white collaged self portrait. Kodalith transfer. Full bleed. Colors used: 1. White, 2. Black/Blue, 3. White. "This print is autobiographical: The breaking away of the old and the emergence of the new self." P. Valdez.

**CEMA-SHG**

**Valdez, Patssi;** *November 2*; 1998; Atelier 33; silkscreen; Image size: 18 1/4" x 12 1/8"; Paper size: 26" x 20" Edition Number: 4/57, 6/57; Signed; Inscription in pencil below image reads: "4/57, November 2, Patssi Valdez 98.". embossed "SHG" insignia at lower left-hand corner;

Comments/Description: The artist honors a woman recently deceased. Her framed picture is on a purple mat surrounded by the Zempasuchil/Marigold flowers. There are calaveras with lit candels, papel picado hanging on a string, and multi-colored confetti.

**Number of prints: 2**

**CEMA-SHG**

**Valdez, Patssi;** *Dia de los Muertos 2000*; September 5-13, 2000; Coventry Rag, 290 gms.; Image size: 21" x 14"; Paper size: 28 1/2" x 19 7/8"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed.

Comments/Description: Table alter for day of the dead. Colors used: Light Cerullean Blue, Dark Blue, Dark Brown, T Magenta, Marigold, T White, Light Purple, T Red, T Yellow, T Midtone Blue, Opaque White, T Drk Turquoise Blue, D Chocolate Brown, Clr Bse, Ivory White, Brown Blck.

**CEMA-SHG**

**Valdez, Vincent;** *Suspect: Dark Hair, Dark Eyes, Dark Skin*; November 14 and 21-27, 2002; Special Project; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/77, 6/77; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "The context of this print deals with ideas and communities, social and political. The idea stemmed from several elements, particularly individual figures and incidents in society, For example, St. Sebastian was a religious martyrs, [sic] perseated [sic] and profiled for his religious beliefs, which is where the pose comes from. Bullet holes replaced the arrows which were shot into Sebastian. Second, his T-shirt identifies Bin Laden and is portraying a stereotypical and profiled Middle [Ea]stern male "This is the enemy" - Not only is this another type of racial profiling and brainwashing done in America, it is also a [sic] another hypocritical stone that America takes. Obviously we have foreign enemies, yet we presente [sic] our own and abuse our own. Finally this image was done in memory of , who was gunned down by several off-duty officers in Brooklyn, . He was stopped while walking on the sidewalk for no reason and as he reached into his pocket, he was shot 42 times and killed. He reached into his pocket for his I.D. "It is a dangerous time and a dangerous place to have dark clothes,

dark hair, dark eyes, and dark skin." Vincent Valdez. [Note: the artist seems to be referring here to Amadou Diallo.] Colors used: 120C Yellow, 167C Orange, 032C Red, 000Z-C Black, ZN)R-C Brown, OSZN-C Dark Brown, 277C Light Black, 000Z-C Black, and Clear Gloss.

**Number of prints:** 2

**CEMA-SHG**

**Valdez, Patssi;** *Dia de los Muertos 2000*; September 5-13, 2000; Coventry Rag, 290 gms.; Image size: 21" x 14"; Paper size: 28 1/2" x 19 7/8"

Edition Number: 4/80, 6/80; prnt: José Alpuche; mtrx :destroyed; signed.

Comments/Description: Table alter for day of the dead. Colors used: Light Cerullean Blue, Dark Blue, Dark Brown, T Magenta, Marigold, T White, Light Purple, T Red, T Yellow, T Midtone Blue, Opaque White, T Drk Turquoise Blue, D Chocolate Brown, Clr Bse, Ivory White, Brown Blck.

**CEMA-SHG**

**Valdez, Vincent;** *Suspect: Dark Hair, Dark Eyes, Dark Skin*; November 14 and 21-27, 2002; Special Project; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/77, 6/77; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "The context of this print deals with ideas and communities, social and political. The idea stemmed from several elements, particularly individual figures and incidents in society, For example, St. Sebastian was a religious martyrs, [sic] perseated [sic] and profiled for his religious beliefs, which is where the pose comes from. Bullet holes replaced the arrows which were shot into Sebastian. Second, his T-shirt identifies Bin Laden and is portraying a stereotypical and profiled Middle [Ea]stern male "This is the enemy" - Not only is this another type of racial profiling and brainwashing done in America, it is also a [sic] another hypocritical stone that America takes. Obviously we have foreign enemies, yet we presente [sic] our own and abuse our own. Finally this image was done in memory of , who was gunned down by several off-duty officers in Brooklyn, . He was stopped while walking on the sidewalk for no reason and as he reached into his pocket, he was shot 42 times and killed. He reached into his pocket for his I.D. "It is a dangerous time and a dangerous place to have dark clothes, dark hair, dark eyes, and dark skin." Vincent Valdez. [Note: the artist seems to be referring here to Amadou Diallo.] Colors used: 120C Yellow, 167C Orange, 032C Red, 000Z-C Black, ZN)R-C Brown, OSZN-C Dark Brown, 277C Light Black, 000Z-C Black, and Clear Gloss.

**Number of prints:** 2

**CEMA-SHG**

**Vallejo, Linda;** *Black Orchid*; (Jan 5-9) 1987; Atelier 9; Westwind; Image size: 36 1/8" x 24 1/8"; Paper size: 40 1/8" x 26 1/8"

Edition Number: 27/45; prnt: Oscar Duardo; Signed; Inscription in pencil below image area reads: "Black Orchid, 27/45, Vallejo, 87". None;

Comments/Description: Oversized image of a multicolored flower in pink and purple tones on a navy blue background. Straight stems are spreading out from the center--like a light beam and spreading out in different directions. Colors used: 1. Pink-White, 2. Yellow Primrose, 3. Yellow Chrome, 4. Blue 44, 5. Red 38, 6. Burgundy 36, 7. blue 45, 8. Blue 41, 9. Lilac, 10. Blue Black, 11. Blue Green 46.

**CEMA-SHG**

**Vallejo, Linda;** *Untitled*; (Dec 4-13) 1984; Atelier 4; Stonehenge 245 gram; Image size: 24" x 36"; Paper size: 41 1/4" x 28 1/2"

Edition Number: 4/88, 34/88; prnt: Stephen Grace; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "4/88, signature and '84" . None;

Comments/Description: Human head. Tints and shades of magenta, with circular design. Center ground: yellow, orange, magenta, pink amd green in front of a dark blue sky. Mat varnish. Colors used: 1. White, 2. Dark Blue, 3. Magenta, 4. Pink, 5. Yellow, 6. Purple, 7. Pink, 8. Blue, 9. Yellow, 10. Blue, 11. White, 12. White, 13. Blue, 14. Varnish.



**Number of prints: 2**  
**CEMA-SHG**

**Vargas, Tecpatl;** *The Mercury Weeps*; February 27- March 1, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 16" x 30"  
Edition Number: 4/62, 6/62; prnt: José Alpuche; signed. lower left;

Comments/Description: Half-tone images from 1930's-1950's Popular Science, Popular Mechanics issues. Man wearing goggles, woman playing organ; woman playing organ, woman with the head of a chicken; fluorescent light bulbs; feet in high heels, xerox enlargements, cut and paste, five color separations with ruby lith and stat film. Colors used: Light Blue, Dark Blue, Green, Yellow Green, Dark Grey Green.

**CEMA-SHG**

**Vargas, Tecpatl;** *The Mercury Weeps*; February 27- March 1, 2001; Maestras 2; Coventry Rag, 290 gms.; Image size: 18" x 26"; Paper size: 16" x 30"  
Edition Number: 4/62, 6/62; prnt: José Alpuche; signed. lower left;

Comments/Description: Half-tone images from 1930's-1950's Popular Science, Popular Mechanics issues. Man wearing goggles, woman playing organ; woman playing organ, woman with the head of a chicken; fluorescent light bulbs; feet in high heels, xerox enlargements, cut and paste, five color separations with ruby lith and stat film. Colors used: Light Blue, Dark Blue, Green, Yellow Green, Dark Grey Green.

**CEMA-SHG**

**Vega, Salvador J.;** *Volador*; (April 12-21) 1993; Special Project (Chicago); Coventry Rag, 290 grms; Image size: 26 1/2" x 38 1/2"; Paper size: 26 7/8" x 38 7/8"  
Edition Number: 4/76, 14/76; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in white color located at the bottom of the print reads: "4/76, 'Volador', Salvador J. Vela [illegible], 93" . Lower Left;

Comments/Description: Multicolored composition of geometrical shapes around a blue round form with human face. From the tip of the nose, a curvilinear shape opens up resembling sexual organs and extending around in the shape of wings. Colors used: 1. Trans Ultramarine, 2. Trans Medium Yellow, 3. Trans Orange Red, 4. Trans Green, 5. Trans Magenta, 6. Trans Cerulean Blue, 7. Trans Rich Brown, 8. Trans Orange Yellow, 9. Trans Turquoise, 10. Trans Gold, 11. Opaque Black, 12. Trans Pearl White. "Originally taken from one of my painting titled 'Volador,' meaning flyer, symbolizes a bride headress (sic.) face." S.J.Vega.

**Number of prints: 2**  
**CEMA-SHG**

**Velazquez Navarro, Genaro;** *Algo Quedó*; 1997; Atelier 29-31 #4 & #6; Image size: 22 1/4" x 16"; Paper size: 26" x 20"  
Edition Number: 4/59, 41/59; Signed. lower left corner;

Comments/Description: Faceless woman with a black and purple cloak.

**Number of prints: 2**  
**CEMA-SHG**

**Villa, Esteban?;** *Ruben's Graffiti*; n.d.; Image size: 15" x 21"; Paper size: 19" x 25"  
Edition Number: 20/50; Signed; Inscription in pencil below image area reads: "20/50, Rubens Graffiti, Villa" .

Comments/Description: Multiplied image of different sizes of a man (Ruben?). On the top of the print, fluorescent orange type reads: 'Ruben's Graffiti'; on the bottom, blue type reads: "Califa's Aztlan."

**CEMA-SHG**

**Villa, Esteban;** *Homefront Homeboy*; June 10-14, 2003; Atelier XLI; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"  
Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "Close-up head and shoulder side view of a young Chicano man. His white T-shirt is used as a blind fold. Against a midnight-blue back ground are what appears to be bullet casings and blood drops metamorp[h]ized into hot jalapenos. "Homefront Homeboy" Street wars are happening. Boys are playing with guns. Like the Civil War its brother against brother. The blind fold on this young Chicano is symbolic of blind fury blind date blind execution blind presecution [sic] blind justice." Colors used: Clear Base, Ultra Blue, Sienna Flesh, Off White, Yellow Ochre, Red, Black, and Clear Gloss.

**Number of prints: 2**

**CEMA-SHG**

**Villa, Esteban;** *Homefront Homeboy*; June 10-14, 2003; Atelier XLI; Coventry Rag, 290 gms.; Image size: 22" x 16"; Paper size: 26" x 20"

Edition Number: 4/72, 6/72; prnt: José Alpuche; mtrx :destroyed.; signed. lower left;

Comments/Description: "Close-up head and shoulder side view of a young Chicano man. His white T-shirt is used as a blind fold. Against a midnight-blue back ground are what appears to be bullet casings and blood drops metamorp[h]ized into hot jalapenos. "Homefront Homeboy" Street wars are happening. Boys are playing with guns. Like the Civil War its brother against brother. The blind fold on this young Chicano is symbolic of blind fury blind date blind execution blind presecution [sic] blind justice." Colors used: Clear Base, Ultra Blue, Sienna Flesh, Off White, Yellow Ochre, Red, Black, and Clear Gloss.

**Number of prints: 2**

**CEMA-SHG**

**Westcott, Gloria;** *Adiós Hollywood!*; (June 26-29) 1992; Atelier 19 L.A. Riots; Westwinds; Image size: 25 5/8" x 17 5/8"; Paper size: 28" x 20"

Edition Number: 4/54, 23/54; prnt: Richard Balboa; Signed;; Inscription in pencil below image area reads: "4/54, 'Adiós Hollywood!, Gloria Westcott, '92". Left lower corner;

Comments/Description: The foreground is a palm tree whose leaves have been partially cut out to show different designs and patterns: asian characters, moiré patterns, flowers, maps... The background is a view of the business district in downtown Los Angeles with City Hall and hotel buildings. The main colors are fluorescent green, pink, purple, and orange. "This print represents the city of L.A. which I see everyday, during the riots the city smoked and burned, I have been doing a series of 'Adios Hollywood! for over a year and always knew the city was going to burn but never understood why or how. It was only appropriate to make a print that captured the city burning: the palm tree [is] such a symbol of L.A. and my faithful companions from my window on Echo Park." G. Westcott

**Number of prints: 2**

**CEMA-SHG**

**Yanish, Mary;** *Pericardium*; 1998; Atelier 33; silkscreen; Image size: 16" x 22"; Paper size: 20" x 26 1/8"

Edition Number: 4/55, 6/55; Signed;; Inscription in pencil below image reads: "4/55, Pericardium, Mary Yanish 98". embossed "SHG" insignia at lower left-hand corner of poster;

Comments/Description: Image of a winged sphinx in black with silver outline centers the poster. The figure has the face of a woman with horns, a yin and yang sign, and a moon with stars on her forehead. There is a golden halo-like shield behind the woman's head. Background is of green hills with a purple/pink sky.

**Number of prints: 2**

**CEMA-SHG**

**Yañez, Lawrence;** *Sofa So Good*; (Jan 24-28) 1991; Atelier 16; Westwinds (heavyweight); Image size: 36" x 26"; Paper size: 38 1/2" x 28"

Edition Number: 14/56; prnt: Oscar Duardo; mtrx :Destroyed; Signed;; Inscription in pencil and in ink within the image reads: "(pencil) 14/56, Yañez [illegible], and (ink) Sofa So Good, (c) Yañez, '91". Bottom right-hand corner;

Comments/Description: "[A] living room scene" with a sofa, a back wall with a desert image, and carpet on the floor. Colors used: 1. Red, 2. Gray, 3. Tan, 4. Pink, 5. Lt. Green, 6. Green, 7. Lt. Turquoise, 8. Lt. Lavender, 9.

Orange-Yellow, 10. Yellow, 11. Silver, 12. Black. "Part of a series of scenes from a Chicano house - foreground television - Moya serape throw rug - pair of P.F. flyers - jalapeño couch (hot seat) cucui cushion - la Virgen sin Cara, satire on de Grazia, mural or real landscape bordered by indigenous motif, Jesus around the corner." L. Yañez  
**CEMA-SHG**

**Yañez, Lawrence M.;** *Cocina Jaiteca*; (Aug 1-5) 1988; Westwind (heavyweight); Image size: 36" x 24"; Paper size: 39" x 26"

Edition Number: 17/60; prnt: Oscar Duardo; mtrx :Destroyed; Signed; Inscription in ink and in pencil within the image area reads: "(pencil) 17/60, Yañez [illegible] and (ink) c/s Cocina Jaiteca, (c) Yañez, '91". Lower left hand corner of image;

Comments/Description: "Kitchen interior with taco in foreground, refrigerator, stove, white, window view of the southwest." (Taken from Certificate of Authenticity) Colors used: 1. Peach Orange, 2. Scarlet Red, 3. Green, 4. Pink, 5. Light Gray, 6. Transparent Turquoise, 7. Transparent Purple, 8. Transparent Light Brown, 9. Orange, 10. Silver, 11. Charcoal Black.

**CEMA-SHG**

**Yañez, Lawrence;** *Once Juan Won One*; (May 12-14) 1993; Special Project; Coventry Rag, 290 grms; Image size: 26 1/8" x 38"; Paper size: 30" x 44"

Edition Number: 4/56, 20/56; prnt: José Alpuche; mtrx :Destroyed; Signed; Inscription in pencil below image area reads: "Once Juan Won One, 4/56, ? [illegible] Yañez, '93". Lower gith;

Comments/Description: Interior of a bathroom. The opened window reveals the landscape of Arizona. The curtains are green and have a pattern of skulls. To the left is the bath tub and the 'tacos' shower curtain. To the right is a blue dresser and a painting of San Juan Bautista. The mirror above the sink reflects a cross with the figure of Jesus which is hanging on the opposite wall. On the red tiled floor are a rubber duck, a ship, and sandals. The scene is framed all around by repeated images of an aeroplane, a face, a broken heart, and small triangles in a blue and green background. Colors used: 1. O. Mint Green, 2. O. Baby Blue, 3. T. Fire Red, 4. O. Lt. Pink, 5. O. Lt. Mouve (sic.), 6. O. Black. "Once my uncle bought a raffle ticket and won a complete bathroom set!" L. Yañez

**Number of prints: 2**

**CEMA-SHG**

**Ybarra, Frank;** *Our Lady of Guadalupe, Arizona*; February 3-4, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Our Lady of Guadalupe, Street Scene, landscape im background, rays extending our on upper third of print. My piece represents the town of guadalupe, Arizona. A small town located south-east of Phoenix. Guadalupe has ermaind a small traditional community untouched by big development, surrounded by Mega malls and typical modern suburban living. Colors used: Dk. Violet Black, Yellow, Blue, Red, Purple, Green, and Beige/Transparent.

**Number of prints: 2**

**CEMA-SHG**

**Ybarra, Frank;** *Our Lady of Guadalupe, Arizona*; February 3-4, 2000; Coventry Rag, 290 gms.; Image size: 16" x 22"; Paper size: 20" x 26"

Edition Number: 4/80, 6/80; prnt: Joe Alpuche; mtrx :destroyed; signed. lower left;

Comments/Description: Our Lady of Guadalupe, Street Scene, landscape im background, rays extending our on upper third of print. My piece represents the town of guadalupe, Arizona. A small town located south-east of Phoenix. Guadalupe has ermaind a small traditional community untouched by big development, surrounded by Mega malls and typical modern suburban living. Colors used: Dk. Violet Black, Yellow, Blue, Red, Purple, Green, and Beige/Transparent.

**Number of prints: 2**

**CEMA-SHG**

**Yorba, Kathleen D.R.;** *The View*; 1995; Atelier 26; poster; Image size: 38 1/2" x 26"; Paper size: 44" x 30"  
Edition Number: 30/63, 32/63; prnt: José Alpuche; mtrx :Destroyed; Signed. lower left;

Comments/Description: View of an artist's studio in predominantly browns and greens. In the studio is the back of a female model and an easel.

**Number of prints: 2**

**CEMA-SHG**

**Yáñez, Larry;** *Cama Na My Howze*; December 14 and 17, 1999; Coventry Rag 290 gms.; Image size: 26 1/2" x 31 7/8"; Paper size: 30" x 34"

Edition Number: 4/72, ?/72; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil in image are reads, "4/72 -Para Karen- Cama Na My Howze TL Yáñez '99". There is also a signature and copyright symbol incorporated into the print. lower right in image area.;

Comments/Description: Bedroom Scene[.] Part of the Dream Chicano House - each room based on childhood memories - elements from different homes of my mother and many many tias + cousins, ninas + amigas de mi madre. Colors used: Pink, Blue, Purple, Red, Green, Yellow, Brown, Gray, Black, and Trans/Gloss.

**CEMA-SHG**

**Yáñez, Larry;** *Cama Na My Howze*; December 14 and 17, 1999; Coventry Rag 290 gms.; Image size: 26 1/2" x 31 7/8"; Paper size: 30" x 34"

Edition Number: 4/72, ?/72; prnt: José Alpuche; mtrx :Destroyed.; signed. Inscription in pencil in image are reads, "4/72 -Para Karen- Cama Na My Howze TL Yáñez '99". There is also a signature and copyright symbol incorporated into the print. lower right in image area.;

Comments/Description: Bedroom Scene[.] Part of the Dream Chicano House - each room based on childhood memories - elements from different homes of my mother and many many tias + cousins, ninas + amigas de mi madre. Colors used: Pink, Blue, Purple, Red, Green, Yellow, Brown, Gray, Black, and Trans/Gloss.

**CEMA-SHG**

**Zains, Marisa;** *Phantom Feur II*; 1983; Atelier 1; Artprint; Image size: 19" x 25"; Paper size: 23" x 35"  
Edition Number: 27/60; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil reads: "27/60, title, signature and 83". No chop; Fund:partially funded by the California Arts Council and the National Endowment for the Arts.;

Comments/Description: High contrast woman holding a yellow dot pattern. The sphere has a blue/purple gradation for the background.

**CEMA-SHG**

**Zenteno, Sergio;** *Untitled*; 1992; Images Of The Future; Coventry Rag, 290 grms; Image size: 19" x 17 1/4"; Paper size: 26" x 20"

Edition Number: 4/62, 16/62; prnt: José Alpuche; mtrx :Destroye (sic.); Signed;; Inscription in pencil below image area reads: "Sergio Zenteno, 92, 4/62". Lower right;

Comments/Description: Seven independent black and white abstract shapes in a white background. It is not clear what they are although a cross, a female figure, an eye, an other anthropomorphic forms can be identified. These forms are filled in with several patterns that seem to be merely decorative.

**Number of prints: 2**

**CEMA-SHG**

**Zoell, Bob;** *Sunflowers For Gauguin*; (Oct 14-17) 1985; Atelier 6; Accent 290 gram-white; Image size: 29" x 18"; Paper size: 33" x 22 1/4"

Edition Number: 4/30; prnt: Stephen Grace; mtrx :Destroyed; Signed;; Inscription in pencil located at the bottom of the image area reads: "4/30, title and signature". None;

Comments/Description: Abstract saturated color fields. Red, yellow, green, blue and black outlines. White background.

**CEMA-SHG**