Guide to the Self Help Graphics and Art archives CEMA 3


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Library
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2018
Title: Self Help Graphics and Art archives  
Identifier/Call Number: CEMA 3  
Contributing Institution: UC Santa Barbara Library, Department of Special Research Collections  
Language of Material: English  
Physical Description: 80 linear feet (68 boxes: includes 5 oversize, 3 photo binder boxes, 18 slide albums, and over 650 posters)  
Date (inclusive): 1960-2017  
Abstract: Extensive collection of silk screen prints and slides, as well as organizational records, photographs, and ephemera of the Los Angeles cultural arts center and studio. Founded in the early 1970s, during the height of the Chicano Civil Rights movement, by Mexican artists Carlos Bueno and Antonio Ibaez, and several Chicano artists, including Frank Hernandez and Sister Karen Boccalero. The collection spans from 1960 to 2017, with the bulk of the material ranging from 1972-1992.  
Physical Location: Special Research Collections, UC Santa Barbara Library  
Language of Material: Collection is predominantly in English, with some materials in Spanish.  
Access Restrictions  
The collection is open for research.  
Publication Rights  
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Preferred Citation  
[Identification of Item], Self Help Graphics and Art archives, CEMA 3. Department of Special Research Collections, UC Santa Barbara Library  
Acquisition Information  
Donated by Self Help Graphics and Art in 1986 and continues to grow yearly.  
Processing Information note  
Supplemental materials processed and finding aid updated in 2018 by Mari Khasmanyan and Chelsea Lumidao.  
Historical Note  
Self-Help Graphics and Art, Inc. is a non-profit organization and serves as an important cultural arts center that has encouraged and promoted Chicano/a art in the Los Angeles community and beyond.  
The seeds of what would become Self-Help Graphics and Art, Inc. were planted in 1970 during the height of the Chicano Civil Rights movement when two young Mexican artists, Carlos Bueno and Antonio Ibaez and several Chicano artists, including Frank Hernandez, met Franciscan nun and Temple University-trained Master Artist, Sister Karen Boccalero. Reflective of the contemporary social and political climate, Bueno and Ibaez 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 were 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...
Once Self-Help Graphics and 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 and 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 and 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 and 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 and 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 and 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 and 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 and 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 and 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 and 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 Dia 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 and 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 Dia 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 and 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 Dia 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 and 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 and Art has developed a national reputation for the exceptional quality of the screenprints produced by artists at the facility, while its private gallery, the Galera 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 and Art remains one of the most important centers in the country for training Chicano artists.

**Scope and Content**

The Self-Help Graphics and Art, Inc. Collection (SHG) consists of eight series distributed among sixty-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 over 650 silk screens that were produced at the East Los Angeles facility. The organizational records cover the years 1960-1997, while the silk screen series holds works that were produced between 1979-2017.

Arrangement

Series I, Internal Administrative Records. This series includes a wide range of administrative records that include correspondence, personnel files, exhibition related material, grant proposal information, and miscellaneous articles. The first subseries contains incoming correspondence (arranged alphabetically by sender). 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 and Art. Outgoing correspondence (arranged chronologically) largely consists of copies of letters and reports mailed to current and potential financial supporters in an effort to keep them apprised of the services SHG 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 SHG. The multitude of outgoing correspondence reflects the tireless efforts of a grassroots organization struggling to secure funding for continued operation.

Also included in this series are Educational Programs. This subseries consists of documents that may be used to trace SHG’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 SHG- sponsored educational programs were encouraged to use art as means of cultural expression. Another goal of SHG’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 SHG 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 SHG Avenida Cesar Chavez facilities. Of particular interest are the contracts between the Los Angeles Unified School District and SHG which outlined the policies and guidelines for services rendered by SHG to the District. Also of interest are documents which detail the program agenda and goals of the activities which SHG developed for the many East Los Angeles schools it visited. The Exhibition subseries consists of loan agreements, print purchase receipts, and documents relating to exhibitions sponsored by SHG. 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.

The General subseries consists of a wide variety of material that is related directly and indirectly to activities of SHG. Contracts for artworks commissioned by SHG, 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 SHG operated during various phases of its existence. Minutes of SHG staff meetings are found in the Personnel subseries.

The Grant Proposals, Reports, and Applications, subseries is the largest 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 that provided funding to SHG. 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 SHG requested funding, and actual contracts between SHG 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 SHG’s requests for support.

The Newspapers, Magazines, and Miscellaneous Articles subseries primarily consists of clippings which highlight the accomplishments of and services provided by SHG. Most of the articles in this subseries deal in general with SHG’s activities and programs. Articles that focus primarily with the Barrio Mobile Art Studio and the Día de los Muertos are 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 SHG, but were housed in the organizational files of SHG and are retained in this collection at the request of Sister Karen Boccalero.

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

The Personnel subseries holds applications, resumes, and other personnel-related documents pertaining to artists and other staff employed by SHG. These records, however, provide only an impressionistic view of SHG’s personnel history and should not be interpreted as a complete collection of the personnel files of all those who were a part of SHG during the 1972-1990
period. Such detailed records of a potentially sensitive nature have not yet been made available by SHG. Included in this subseries is an incomplete collection of SHG staff meeting minutes which illuminate the decision making process of, and issues dealt with, at SHG.

**Series II, Barrio Mobile Art Studio (BMAS), consists of materials that document the history of Self Help Graphic's Barrio Program.**

The Correspondence subseries 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 schoolchildren. School employees urged these officials to support SHG’s request for grants from city, county, and state agencies. Four of the seven folders in this subseries contain “thank you” notes written by schoolchildren expressing gratitude to BMAS staff artists for visiting their schools and for introducing them to various artistic media.

The General subseries 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 distributed to the schoolchildren 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 schoolteachers perceived to be the strengths and weaknesses of the BMAS educational program. The Grant Proposals, Reports, and Applications subseries consists of documents relating to SHG’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 SHG 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.

The Newspaper and Magazine Articles subseries consists of a selection of articles from English and 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 SHG endeavors, such as the Galeria Otra Vez, and focus on SHG personalities, such as Carlos Bueno and Antonio Ibanez.

The Personnel subseries within the Barrio Mobile Art series 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 that provide information on individual artists associated with SHG. Included however, is a folder with material that deals exclusively with the career of Carlos Bueno, one of the founding artists of SHG.

The vast majority of the photographs in this series were taken by SHG staff members. These photographs document many of the BMAS visits to schools and artists at work in the SHG Avenida Cesar Chavez facilities. Two of the forty-five folders in this subseries consist of photographic prints purchased by SHG. 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.

Also included in this series are color photocopies, flyers, and invitations. Many of the color photocopies capture the activities of artists and children at work at the BMAS and in the SHG studio. Others are of the works produced by the SHG 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 are color photocopies of photographs of Latin and South American indigenous peoples. SHG 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 SHG announcing activities at its studio, and many of the invitations that it received.

**Series III, El Día de los Muertos, (Day of the Dead). Correspondence 1974-1987 consists of both incoming and outgoing correspondence. The incoming correspondence is primarily from children to members of the SHG 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.**

General. 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 SHG for the Día de los Muertos celebration.
Grant Proposals, Reports, and Applications. This subseries contains 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 SHG 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.

Magazine, Newspaper, Journal, and Miscellaneous Articles 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, SHG also produced several short articles for publicity and cultural education purposes. These articles are found in this subseries.

Photographs, Negatives, and Slides. The vast majority of the photographs and slides were taken by SHG 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.

Color Photocopies, Flyers, Invitations, and Posters. Included in this subseries are photographs documenting activities at the SHG facilities, posters and flyers announcing SHG's upcoming events, and photocopies of SHG-produced essays that inform potential celebration participants of the Día de los Muertos historical background and cultural significance. The flyers distributed by SHG are in themselves illustrative of the type of art produced by SHG during the Día de los Muertos celebration. Notecards consists of two folders of notecards produced and sold by SHG artists during the Día de los Muertos celebration.

Series IV, Magazine, Newspaper, Journal, and Miscellaneous Articles house documents that cover a wide variety of topics. Many of the articles in this collection do not deal exclusively with SHG, rather, they address East Los Angeles community issues which indirectly affected SHG. 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 SHG 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 SHG 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 This series consists of four archival boxes that hold an impressive array of photographs capturing many subjects and spanning six decades. Additionally the slide albums 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 SHG 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 SHG’s Galeria Otra Vez.

Of special interest in this series are several photographic proofs documenting United Farm Workers' leader, Cesar 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. Additionally, there are photographs depicting the history of Self-Help Graphics, the Concilio de Arte Popular Meeting, and Art Exhibition. The series' prominent feature is a large collection of slides. 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 SHG, and of center activities and programs. They are an unusually rich source of Chicano art and culture. Additionally, there are Chicano Muralists slides housed in a mixed materials box.

Series VI, Color Photocopies, Flyers, Invitations, and Posters, contains color photocopies of SHG staff at work in the Avenida Cesar Chavez studio and photographs of artists' works. In some cases, the photocopies are mounted on paperboard. Also included in this series is a multitude of invitations to community events both sent from, and received by, SHG. This also includes the Self-Help Graphics Program Overview: The Early Years and GCIC Collection color photocopies.
Series VII, Note Cards. 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. Most of these announce some event sponsored by SHG. The front of each card possesses an original design created by one of the many SHG 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 over 650 serigraphic prints and posters. Self-Help Graphics and Art is one of the most active and prolific Chicano silkscreen 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 silkscreen 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 Jose Alpuche, continued Self-Help Graphics fine print-making tradition.

One poster by Eduardo Oropeza exceeds the length of the map case drawers, and is thus labeled as box 66 and is rolled in a telescope tube.

Series IX, Sister Karen Boccalero's Photos and Artwork This series contain some of Sister Boccalero's personal possessions. It includes tapestries, framed artwork and other miscellaneous items that belonged to Boccalero before her passing.

Series X, Audio and Video Files. This series contains audio and video files in a variety of formats throughout the 80's - 2000's. They include recorded interviews, performances, and workshops related to the Day of the Dead and other Chicano art related events in Los Angeles.

Subjects and Indexing Terms
Screen printing
Clippings (information artifacts)
Photographs
Posters
Slides
Mexican American artists -- California -- Los Angeles
Serigraphy
Art, Modern -- 20th century -- California -- Los Angeles
Administrative records
Mexican American artists -- California

Series I. Internal Administrative Records 1960-1992

Correspondence, Incoming 1971-1984

box 1, folder 1
About Productions-Aztln Multiples
Bakersfield College-Bustamante

box 1, folder 2
Series I. Internal Administrative Records 1960-1992

Correspondence, Incoming 1971-1984

- box 1, folder 3: Cafe Cultural-(California, State of) Governors Office
- box 1, folder 4: California State University, Dominguez Hills-Centro Cultural de la Raza
- box 1, folder 5: Centro de Estudios Economicos y Sociales del Tercer Mundo A.C.-Cuadra
- box 1, folder 6: Dallas, City of-Dorothy Chandler Pavilion
- box 1, folder 7: East Long Beach Neighborhood Center, Inc.-The Exhibit Planners
- box 2, folder 1: Family Health Center-Future Perfect
- box 2, folder 2: Galera de la Raza-Guldeman
- box 2, folder 3: Hakim-Hydro Engineering
- box 2, folder 4: ICVC-Kramer
- box 2, folder 5: Labate-Lorraine
- box 2, folder 6: Los Angeles Area Chamber of Commerce (Los Angeles, City of) Los Angeles Street Scene Fest
- box 2, folder 7: (Los Angeles, City of) Mayor's Office-Personnel Department
- box 2, folder 8: Los Angeles City Schools-(Los Angeles, County of) Urban Affairs, Department of
- box 2, folder 9: Los Angeles County Art Education Council-Los Angeles Weekly
- box 2, folder 10: Los Dos Streetscapers-Lundgren
- box 3, folder 1: Macas-The Music Center Mercado
- box 3, folder 2: Nasrallah-Outram
- box 3, folder 3: P and R Secretarial Service-Publishers Association of Southern California (PASCAL)
- box 3, folder 4: Rafferty-Ryan
- box 3, folder 5: Saint Josephs' School-System Development Corporation
- box 3, folder 6: Taller Mexicano de Grabado-Trojan Security Services, Inc.
- box 3, folder 7: Ukrainian Art Center-University of California, Irvine
- box 3, folder 8: University of California, Los Angeles-University of Wollongong
- box 4, folder 1: Vaca-Vracko Finishing
- box 4, folder 2: Wachtell-Zucht

Correspondence, Outgoing 1960-1992

- box 4, folder 3: Inactive 1960-1975
- box 4, folder 4: Inactive 1976
- box 4, folder 5: Funding: Letters of Request 1971-1976
- box 4, folder 6: Campaign for Human Development (CHD) 1974
- box 4, folder 7: Publicity Correspondence 1974-1976
- box 4, folder 8-9: 1977
- box 4, folder 10: 1978
- box 5, folder 1: 1979
- box 5, folder 2: 1980-1982
- box 5, folder 3: 1983-1985
- box 5, folder 4: 1986-1988
- box 5, folder 5: 1989-1992
- box 5, folder 6: undated

Educational Programs 1972-1992

- box 5, folder 7: Art Activity Workshop 1977
- box 5, folder 8: Artists in Schools and Communities 1977
- box 5, folder 9: Batik Classes [1975]
- box 5, folder 10: Children's Exhibit-Rio Hondo College, Arrangements for Exhibition 1983
- box 5, folder 11: Children's Summer Arts Program 1972-1974
- box 5, folder 12: Contact Sheets 1979-1980
- box 5, folder 13: Etching Workshop 1991
- box 5, folder 14: Etching Workshop 1992
- box 6, folder 1: Evaluation Forms

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<td>Experimental Silkscreen Atelier Evaluation Form 1985-1986</td>
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<td>Multicultural Arts Program-Workshop Packet 1980-1981</td>
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box 35, folder 1
1978-1979

box 35, folder 2
1980-1981

box 35, folder 3
1982-1983

box 35, folder 4
1984-1987

box 35, folder 5
1988-1991

box 35, folder 6-7
undated

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Photographs, Negatives and Slides 1960-1985

box 35, folder 8
1960-1977

box 35, folder 9
1974

box 35, folder 10
1974-1978

box 35, folder 11
1976-1980

box 35, folder 12
1977

box 35, folder 13
1978

box 36, folder 1
1978

box 36, folder 2
1979-1980
Series III. El Día de los Muertos (Day of the Dead) 1960-1991
Photographs, Negatives and Slides 1960-1985

Guide to the Self Help Graphics
and Art archives CEMA 3

Series III. El Día de los Muertos (Day of the Dead) 1960-1991
Photographs, Negatives and Slides 1960-1985

Guide to the Self Help Graphics
and Art archives CEMA 3
## Photographs

<table>
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<tr>
<td>46, folder 6-11</td>
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<tr>
<td>47, folder 1-14</td>
<td>undated</td>
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<td>48, folder 1-14</td>
<td>undated</td>
</tr>
<tr>
<td>49, folder 1-4</td>
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<tr>
<td>26</td>
<td>undated</td>
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<tr>
<td>67, folder 2</td>
<td>Imagenes de un Movimiento 1998</td>
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<td>60</td>
<td>Self Help Graphics History</td>
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<td>60</td>
<td>Concilio de Arte Popular Meeting and Art Exhibition Photographs</td>
</tr>
<tr>
<td>62</td>
<td>Dia de los Muertos 1974-1982</td>
</tr>
<tr>
<td>60</td>
<td>Self-Help Graphics miscellaneous photographs and slides</td>
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### Other Descriptive Information
- Miscellaneous photographs, slides, and negatives of artwork, exhibits, and artists in action.

## Negatives

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<tr>
<td>49, folder 6</td>
<td>1973</td>
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<td>49, folder 7</td>
<td>1975</td>
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<tr>
<td>49, folder 8-15</td>
<td>1976-1977</td>
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## Slides

### Slides A 1972-1992

**Assemblage**

**Title unknown November 1975**
- creator: [Artist Unknown]
- Description/Comments

**Title unknown November 7, 1976**
- creator: [Artist Unknown]
- Physical Description: altar, ofrenda
- Description/Comments
  - Altars and ofrendas for Day of the Dead celebration and exhibition at SHG.
  - Cross: Installation Art and Indigenous Chicano Mediums and Art Forms.

**Title unknown November 7, 1976**
- creator: [Artist Unknown]
- Physical Description: altar, ofrenda
- Description/ Comments
  - Details of altars from Day of the Dead- Altar Exhibition at Self Help Graphics.
  - Cross CAP and Indigenous Chicano Mediums and Art Forms.
Title unknown November 6, 1977
creator: [Artist Unknown]
Physical Description: altar, ofrenda
Description/ Comments
Cross: Installation Art, CAP and Indigenous Chicano Mediums and Art Forms.

Title unknown November 6, 1977
creator: [Artist Unknown]
Physical Description: altar, ofrenda
Description/ Comments
From Day of the Dead-Altar Exhibition at SHG. Cross: CAP and Indigenous Chicano Mediums and Art Forms.

Title unknown November 6, 1978
creator: [Artist Unknown]
Physical Description: altar, ofrenda
Description/ Comments

Title unknown 1989
creator: [Artist Unknown]
Physical Description: altar, ofrenda
Description/ Comments
From Day of the Dead '89 Exhibition at SHG. Cross: CAP and Indigenous Chicano Mediums and Art Forms.

Untitled November 7, 1982
creator: [Artist Unknown]
Physical Description: altar, ofrenda
Description/Comments
Cross: Installation Art and Indigenous Chicano Mediums and Art Forms.

Title unknown November 5, 1978
creator: Pineda-Rico, Sarah
creator: Boccalero, Karen, Sister
creator: Vallejo, Linda
creator: Castañeda, Cecilia
creator: Yáñez, Mari
creator: Yáñez, Christopher
creator: Honesto, Cindy
creator: Amescua, Michael M.
Physical Description: altar, ofrenda
Description/ Comments
Cross: Indigenous Chicano Mediums and Art Forms

Untitled undated
creator: Cervantez, Yreina D.
Physical Description: altar, ofrenda
Description/Comments
Cross: Indigenous Chicano mediums and Art Forms
Outside undated
creator: Gómez, Patricia

Ritual Hand undated
creator: Gómez, Patricia

Tabloid Figure undated
creator: Gómez, Patricia

Los Cipotes July 1987
creator: Los Cipotes
Physical Description: mixed media
Description/ Comments
Cross: CAP and Installation Art and Indigenous Chicano Mediums and Art Forms.

María Ester Urista 1942-1989 1989
creator: Urista, Arturo
Physical Description: mixed media
Description/ Comments
From Day of the Dead ’89 Exhibition at SHG. Cross: CAP and Indigenous Chicano Mediums and Art Forms.

Day of the Dead Fan 1989
creator: Vallejo, Linda
Physical Description: mixed media
Description/ Comments
From Day of the Dead ’89 Exhibition. Cross: CAP and Indigenous Chicano Mediums and Art Forms.

Title unknown undated
creator: Yáñez, Larry
Physical Description: altar, ofrenda
Description/ Comment
Cross: Indigenous Chicano Mediums and Art Forms.

Atelier
Calaca Alucinada en L.A. January 26-30, 1987
creator: Antonio Aguirre, José
Physical Description: silkscreen
Description/Comments
**Firedream March 7-11, 1988**
creator: Antonio Aguirre, José
Physical Description: silkscreen
Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**It's Like the Song, Just Another Op'nin' Another Show... January 8-12, 1990**
creator: Antonio Aguirre, José
Physical Description: silkscreen
Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**Icon February 15-20, 1987**
creator: Alferov, Alex
Physical Description: silkscreen
Description/Comments

**Koshka January 24-29, 1988**
creator: Alferov, Alex
Physical Description: silkscreen
Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**Oriental Blond October 3-7, 1988**
creator: Alferov, Alex
Physical Description: silkscreen
Description/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. Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Color House.
**Sobreviviente January 29-February 2, 1990**
creator: Alicia, Juana  
Physical Description: silkscreen  

Description/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  

**Where's My Genie in the Bottle October 23, 1989**
creator: Amemiya-Kirkman, Grace  
Physical Description: silkscreen  

Description/Comments  
Content of print: Depression, the escape--the glamour, addiction, the high--the hysteria--emptiness. Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**Mara 'akame January 10-15, 1988**  
creator: Amescua, Michael M.  
Physical Description: silkscreen  

Description/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) Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Color House.

**Toci January 14-19, 1989**
creator: Amescua, Michael M.  
Physical Description: silkscreen  

Description/Comments  

**Xolotl January 2-6, 1990**  
creator: Amescua, Michael M.  
Physical Description: silkscreen  

Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.
<table>
<thead>
<tr>
<th>Album, Slide</th>
<th>Title</th>
<th>Creator(s)</th>
<th>Description</th>
<th>Comments</th>
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<tr>
<td>1, Cat.2 013</td>
<td><strong>Plumas Para Paloma March 20-24, 1989</strong></td>
<td>Boltuch Avila, Glenna</td>
<td>Silkscreen</td>
<td>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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.</td>
</tr>
<tr>
<td>1, Cat.2 015</td>
<td><strong>Advenimiento de Primavera February 5-9, 1990</strong></td>
<td>Baray, Samuel A.</td>
<td>Silkscreen</td>
<td>Ancient and contemporary Angels of Los Angeles. There are very few angels that sing. S. Baray Fund: California Arts Council, National Endowment for the Arts Visual Arts, Self-Help Graphics. Slide photographer: Color House.</td>
</tr>
</tbody>
</table>
album 1, slide Cat.2 018
...And His Image Was Multiplied January 22-26, 1990
creator: Bert, Guillermo
Physical Description: silkscreen
Description/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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

album 1, slide Cat.2 019
Dilemma in Color November 16-21, 1987
creator: Bert, Guillermo
Physical Description: silkscreen
Description/Comments

album 1, slide Cat.2 020
Without March 1983
creator: Boccalero, Karen, Sister
Physical Description: silkscreen
Description/Comments

album 1, slide Cat.2 021
Long Life to the Creative Force February 13-19, 1989
creator: Botello, David
Physical Description: silkscreen
Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

album 1, slide Cat.2 022
Reconstruction November 27-December 1, 1989
Physical Description: silkscreen
Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.
**Untitled February 16-20, 1986**
creator: Brehm, Kathryn
Physical Description: silkscreen
Description/Comments

**Manifestation of Trinity December 7-11, 1987**
creator: Calderón, Rudy
Physical Description: silkscreen
Description/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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Adam Avila.

**In Our Remembrance Is Our Resurrection December 10-11, 1983**
Physical Description: silkscreen
Description/Comments

**Untitled ca. Fall 1983**
Physical Description: silkscreen
Description/Comments

**Negativity Attracts March 26-30, 1990**
"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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**Self-Portrait February 24-March 1, 1984**
Physical Description: silkscreen
Description/Comments

**Camino Largo February 6-March 27, 1985**
creator: Cervantez, Yreina D.
Physical Description: silkscreen
Description/Comments
El Pueblo Chicano con el Pueblo Centroamericano March 1986
creator: Cervantez, Yreina D.
Physical Description: silkscreen
Description/Comments

La Noche y los Amantes February 1987
creator: Cervantez, Yreina D.
Physical Description: silkscreen
Description/Comments

Danze Ocelot ca. Fall 1983
creator: Cervantez, Yreina D.
Physical Description: silkscreen
Description/Comments

Victoria Ocelotl December 4-10, 1983
creator: Cervantez, Yreina D.
Physical Description: silkscreen
Description/Comments

Stadium February 21-26, 1988
creator: Chamberlin, Ann
Physical Description: silkscreen
Description/Comments

Pan Dulce November 7-11, 1988
creator: Coronado, Sam
Physical Description: silkscreen
Description/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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.
**Media Madness March 1983**
creator: Costa, Sam  
Physical Description: silkscreen  
Description/Comments  

**Act on It March 5-14, 1985**
creator: Davis, Alonzo  
Physical Description: silkscreen  
Description/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 Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Adam Avila.

**King Melon January 19-23, 1987**
creator: Davis, Alonzo  
Physical Description: silkscreen  
Description/Comments  

**Now Is the Time March 15-19, 1988**
creator: Davis, Alonzo  
Physical Description: silkscreen  
Description/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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**Comet Over City Hall December 9-12, 1985**
creator: De Batuc, Alfredo  
Physical Description: silkscreen  
Description/Comments  

**Seven Views of City Hall January 13-16, 1987**
creator: De Batuc, Alfredo  
Physical Description: silkscreen  
Description/Comments  
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<td>1</td>
<td>043</td>
<td>November 21-25, 1988</td>
<td>Delgado, Roberto L.</td>
<td>silkscreen</td>
<td>Pregnant female figure in anxious position with umbilical attachment to ground--fertility of people; 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 Alleghieri, and so on, but it's just an image from the Mexican state of Guerrero that looked cool. R. Delgado Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.</td>
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<td>044</td>
<td>December 19-20, 1985</td>
<td>Delgado, Roberto L.</td>
<td>silkscreen</td>
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<td>1</td>
<td>045(1-2)</td>
<td>March 5-14, 1984</td>
<td>Delgado, Roberto L.</td>
<td>silkscreen</td>
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<tr>
<td>1</td>
<td>047</td>
<td>November 28-December 2, 1988</td>
<td>Donis, Alex</td>
<td>silkscreen</td>
<td>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 Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.</td>
</tr>
</tbody>
</table>
The Father, the Son and the Holy Ghost February 29-March 6, 1988

Physical Description: silkscreen

Description/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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

Untitled January 25-February, 1985

Physical Description: silkscreen

Description/Comments


Jaguar March 1983

creator: Flores, Florencio

Physical Description: silkscreen

Description/Comments


Little Gold Man February 12-16, 1990

creator: Gamboa, Diane

Physical Description: silkscreen

Description/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 Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Color House.

She's My Puppet October 21-23, 1983

creator: Gamboa, Diane

Physical Description: silkscreen

Description/Comments


Three March 17-20, 1986

creator: Gamboa, Diane

Physical Description: silkscreen

Description/Comments

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<tr>
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<th>Physical Description</th>
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<th>Fund</th>
<th>Photographer</th>
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<tr>
<td>1, Cat.2 056(1-5)</td>
<td>Atelier No. 8/ Four Prints October 6-9, 1986</td>
<td>creator: Gamboa, Diane</td>
<td>Physical Description: silkscreen</td>
<td>Overpowered (upper left), Loose (upper right), Expression (lower left), and Desired (lower right) silkscreen prints from the Atelier 8 collection. Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Adam Avila.</td>
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<tr>
<td>1, Cat.2 059</td>
<td>Romance January 4-8, 1988</td>
<td>creator: Garcia, Margaret</td>
<td>Physical Description: silkscreen</td>
<td>&quot;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.&quot; M. García Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Movie House February 8-12, 1988
creator: Montes, Roberto Gil de
Physical Description: silkscreen
Description/Comments

El Vaquero December 11-15, 1989
creator: Gonzalez, Yolanda
Physical Description: silkscreen
Description/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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

Don Juan's Got the Blues December 5-9, 1988
creator: Gonzalves, Ricardo
Physical Description: silkscreen
Description/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 Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

Ancient Dreamers November 10-14, 1986
creator: Grace, Gerry
Physical Description: silkscreen
Description/Comments

El Perro y la Mujer February 15-19, 1988
creator: Guerrero-Cruz, Dolores
Physical Description: silkscreen
Description/Comments

La Mujer y el Perro February 15-19, 1988
creator: Guerrero-Cruz, Dolores
Physical Description: silkscreen
Description/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. Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.
**Mujeres y Perros March 2-6, 1987**

creator: Guerrero-Cruz, Dolores  
Physical Description: silkscreen  
Description/Comments  

**Peacemakers November 4-7, 1985**

creator: Guerrero-Cruz, Dolores  
Physical Description: silkscreen  
Description/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. Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Adam Avila.

**Perro en mi Cama October 31-November 4, 1988**

creator: Guerrero-Cruz, Dolores  
Physical Description: silkscreen  
Description/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. Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**Untitled (The Bride) February 19-28, 1985**

creator: Guerrero-Cruz, Dolores  
Physical Description: silkscreen  
Description/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. Fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics. Slide photographer: Adam Avila.

**Untitled November 5-6, 1983**

creator: Hamada, Miles  
Physical Description: silkscreen  
Description/Comments  
Sight One February 23-27, 1987
creator: Hamilton, Vijali
Physical Description: silkscreen
Description/Comments

Sawin’ at Sunset March 16-20, 1987
creator: Healy, Wayne Alaniz
Physical Description: silkscreen
Description/Comments

The Cosmic Cruise January 15-18, 1990
creator: Ester Hernandez
Physical Description: silkscreen
Description/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. Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Color House.

Untitled October 23-November 1, 1984
creator: Herr´on, Willie
Physical Description: silkscreen
Description/Comments

Journey to the Astral World October 19-23, 1987
creator: Hoyes, Bernard Stanley
Physical Description: silkscreen
Description/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. Fund: Self-Help Graphics, National Endowment for the Arts Visual Arts, California Arts Council. Slide photographer: Adam Avila.

Macumba Ritual October 20-25, 1986
creator: Hoyes, Bernard Stanley
Physical Description: silkscreen
Description/Comments
| Album 1 | Slide Cat.2 079 | **Some Kind of Buckaroo March 12-15, 1990**  
creator: La Marr, Jean  
Physical Description: silkscreen  
Description/Comments  
| --- | --- | --- |
| Album 1 | Slide Cat.2 080 | **Vulcán de Pacaya March 6-10, 1989**  
creator: Lane, Leonie  
Physical Description: silkscreen  
Description/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.\text{"}, L. Lane. Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House. |
| Album 1 | Slide Cat.2 081 | **Untitled October 29-30, 1983**  
creator: Leal, Steve  
Physical Description: silkscreen  
Description/Comments  
| Album 1 | Slide Cat.2 082 | **Camine, No Camine January 20-23, 1986**  
creator: Castro Lenero, Jose  
Physical Description: silkscreen  
Description/Comments  
| Album 1 | Slide Cat.2 083 | **Susana January 24-30, 1986**  
creator: Castro Lenero, Jose  
Physical Description: silkscreen  
Description/Comments  
| Album 1 | Slide Cat.2 084 | **Dando Gracias October 16-22, 1983**  
creator: Limon, Leo  
Physical Description: silkscreen  
Description/Comments  
<table>
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<th>Slide Cat.2</th>
<th>Title</th>
<th>Date</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
<th>Fund</th>
<th>Slide Photographer</th>
</tr>
</thead>
</table>
Tijerina Tantrum February 27-March 3, 1989
creator: Montoya, Delilah
Physical Description: silkscreen
Description/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. Fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics. Slide photographer: Color House.

Si Se Puede January 9-13, 1989
creator: Montoya, Malaquías
Physical Description: silkscreen
Description/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. Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

Savagery and Technology March 1983
creator: Norte, Armando
Physical Description: silkscreen
Description/Comments

Shadows of Ghosts December 18-22, 1989
creator: Norte, Armando
Physical Description: silkscreen
Description/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. Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

Untitled November 19-20, 1983
creator: Norte, Armando
Physical Description: silkscreen
Description/Comments
<table>
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<tr>
<th>Album</th>
<th>Slide Cat.2</th>
<th>Description</th>
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</table>
| 1     | 097         | **Border Bingo/Loteria Fronteriza October 25-30, 1987**  
creator: Ochoa, Victor  
Physical Description: silkscreen  
Description/Comments  
| 1     | 2098(1-2)  | **El Jarabe de los Muertianos January 16- February 17**  
creator: Oropeza, Eduardo  
Physical Description: silkscreen  
Description/ Comments  
| 2     | 099         | **Onward Christian Soldiers 1985**  
creator: Oropeza, Eduardo  
Physical Description: silkscreen  
Description/ Comments  
| 1     | 100         | **Onward Christian Soldiers December 15-18, 1985**  
creator: Oropeza, Eduardo  
Physical Description: silkscreen  
Description/Comments  
| 1     | 101         | **Arreglo October 8-9, 1983**  
creator: Perez, Jesús  
Physical Description: silkscreen  
Description/Comments  
| 1     | 102         | **The Best of Two Worlds November 9-13, 1987**  
creator: Perez, Jesús  
Physical Description: silkscreen  
Description/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.  
Say Yes January 30-February 3, 1989
creator: Perez, Jesús
Physical Description: silkscreen
Description/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

Try Angle # 1 November 2-6, 1986
creator: Perez, Jesús
Physical Description: silkscreen
Description/Comments

Untitled December 29-31, 1985
creator: Perez, Jesús
Physical Description: silkscreen
Description/Comments

Vértigo November 24-28, 1986
creator: Perez, Juan
Physical Description: silkscreen
Description/Comments

Thinking of Jesus and Mary February 6-10, 1989
creator: Pérez, Louie
Physical Description: silkscreen
Description/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
<table>
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<tr>
<th>Album</th>
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<th>Physical Description</th>
<th>Description/Comments</th>
<th>Fund</th>
<th>Slide Photographer</th>
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<tr>
<td>1</td>
<td>108</td>
<td>Familia March 1983</td>
<td>Ponce, Michael D.</td>
<td>silkscreen</td>
<td>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.</td>
<td>National Endowment for the Arts, California Arts Council, Self-Help Graphics. Slide photographer: Adam Avila.</td>
<td></td>
</tr>
</tbody>
</table>
**Cruz Arroyo Seco January 18-22, 1988**
creator: Romero, Frank E.
Physical Description: silkscreen
Description/Comments

**Cruz Hacienda Martínez January 18-22, 1988**
creator: Romero, Frank E.
Physical Description: silkscreen
Description/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."

**Frutas y Verduras October 16-20, 1989**
creator: Romero, Frank E.
Physical Description: silkscreen
Description/Comments

**Pingo con Corazón February 3-6, 1986**
creator: Romero, Frank E.
Physical Description: silkscreen
Description/Comments

**Untitled October 12-17, 1986**
creator: Romero, Frank E.
Physical Description: silkscreen
Description/Comments

**Eternal Seeds December 1989**
creator: Salazar, Daniel
Physical Description: silkscreen
Description/Comments
<table>
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<tr>
<th>Album, Slide</th>
<th>Title</th>
<th>Date</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
<th>Fund</th>
<th>Photographer</th>
</tr>
</thead>
</table>
**Untitled January 8-15, 1985**
creator: Sparrow, Peter V.
Physical Description: silkscreen
Description/Comments

**Balance of Knowledge--Balance of Power October 11-16, 1987**
creator: Taylor, Neal
Physical Description: silkscreen
Description/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. Fund: Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts. Slide photographer: Adam Avila.

**Cosmic Patterns Print II October 2-6,1987**
creator: Thomas, Matthew
Physical Description: silkscreen
Description/Comments

**Untitled October 11-14, 1985**
creator: Thomas, Matthew
Physical Description: silkscreen
Description/Comments

**The Pope of Broadway November 19-30, 1984**
creator: Torrez, Eloy
Physical Description: silkscreen
Description/Comments

**Untitled December 3-13, 1985**
creator: Torrez, Eloy
Physical Description: silkscreen
Description/Comments
**Duel Citizenship November 23-27, 1987**

Creator: Urista, Arturo  
Physical Description: silkscreen  
Description/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. Fund: National Endowment for the Arts Visual Arts, Self-Help Graphics, California Arts Council. Slide photographer: Adam Avila.

**El Llamado Dividido October 24-28, 1988**

Creator: Urista, Arturo  
Physical Description: silkscreen  
Description/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. Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.

**The Travel Back 1989**

Creator: Urista, Arturo  
Physical Description: silkscreen  
Description/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. Fund: National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics. Slide photographer: Color House.

**Welcome to Aztlán February 2-6, 1987**

Creator: Urista, Arturo  
Physical Description: silkscreen  

**Untitled March 19-26, 1985**

Creator: Valadez, John M.  
Physical Description: silkscreen  
**The Dressing Table November 14-18, 1988**
creator: Valdez, Patssi
Physical Description: silkscreen
Description/Comments

**Scattered November 30-December 4, 1987**
creator: Valdez, Patssi
Physical Description: silkscreen
Description/Comments

**Black Orchid January 5-9, 1987**
creator: Vallejo, Linda
Physical Description: silkscreen
Description/Comments

**Untitled December 4-13, 1984**
creator: Vallejo, Linda
Physical Description: silkscreen
Description/Comments

**Mexico Frantico February 1-5, 1988**
creator: Walker, J. Michael
Physical Description: silkscreen
Description/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. Fund: California Arts Council, Self-Help Graphics, National Endowment for the Arts Visual Arts. Slide photographer: Color House.
<table>
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<tr>
<th>Album</th>
<th>Slide</th>
<th>Title</th>
<th>Date</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
<th>Fund</th>
<th>Photographer</th>
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<tbody>
<tr>
<td>1</td>
<td>Cat.2 143</td>
<td>Amor Matizado</td>
<td>October 17-21, 1988</td>
<td>Yepes, George</td>
<td>silkscreen</td>
<td>&quot;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.\textquoteleft\textquoteright; G. Yepes.</td>
<td>National Endowment for the Arts Visual Arts, California Arts Council, Self-Help Graphics.</td>
<td>Color House.</td>
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<tr>
<td>1</td>
<td>Cat.2 145</td>
<td>Raised in the U.S.A.</td>
<td>February 21-25, 1989</td>
<td>Zaragoza, Andrea</td>
<td>silkscreen</td>
<td>&quot;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!\textquoteleft\textquoteright; A. Zaragoza.</td>
<td>Self-Help Graphics, California Arts Council, National Endowment for the Arts Visual Arts.</td>
<td>Color House.</td>
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<tr>
<td>1</td>
<td>Cat.2 146</td>
<td>Sunflowers for Gauguin</td>
<td>October 14-17, 1985</td>
<td></td>
<td>silkscreen</td>
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<td>National Endowment for the Arts Visual Arts.</td>
<td>Adam Avila.</td>
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<td>2</td>
<td>Cat.3 001(1-9)</td>
<td>CAC Workshop</td>
<td>June 1982</td>
<td>Limon, Leo</td>
<td></td>
<td></td>
<td></td>
<td>Leo Limón.</td>
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<tr>
<td>2</td>
<td>Cat.3 002</td>
<td>General Meeting to Discuss Artists' Needs</td>
<td>April 1989</td>
<td></td>
<td></td>
<td></td>
<td>Self Help Graphics; slide photographer: Arturo Urista.</td>
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Atelier Exhibition January 20, 1984

Atelier IX Workshop Meeting March 1987
Description/Comments

Atelier VIII and IX Exhibition and Reception May 1987

Atelier XIV April 8, 1990
Description/Comments
Funds: National Endowment for the Arts Visual Arts, California Arts Council, SHG

California Arts Council Workshop December 1981

California Arts Council Workshop March 1982
Description/Comments
Funds: California Arts Council

Carlos Bueno Working on Mural undated

Cinco de Mayo Celebration May 5, 1985

Day of the Dead ’75 November 1975
Description/Comments
Musicians, reception and exhibition. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead ’75 Procession November 1975
Description/Comments
Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead ’76 November 7, 1976
Description/Comments
Musicians performing during Day of the Dead celebration.
Day of the Dead '76 November 7, 1976
Description/Comments
Participants at Cemetery. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '76 November 7, 1976
Description/Comments

Day of the Dead '76 Celebration November 7, 1976
Description/Comments
Celebration with priest at cemetery. Funds: Self Help Graphics and National Endowment for the Arts.

Day of the Dead '76 Celebration and Exhibition November 1976
Description/Comments
Funds: National Endowment for the Arts and Self Help Graphics

Day of the Dead '76 Procession November 7, 1976

Day of the Dead '76 Reception November 1976
Description/Comments
Funds: National Endowment for the Arts and Self Help Graphics

Day of the Dead '77 November 1977
Description/Comments
Musicians performing during Day of the Dead celebration. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '77 November 1977
Description/Comments
Participants. Funds: Self Help Graphics

Day of the Dead '77 November 6, 1977
Description/Comments
Participants at cemetery. Funds: Self Help Graphics and National Endowment for the Arts
<table>
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<tr>
<td>2</td>
<td>Cat.3</td>
<td>1977</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '77 Celebration November 6, 1977</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Limon, Leo</td>
<td>Cross: Installation Art. Funds: Self Help Graphics and National Endowment for the Arts. This 35 mm slide is of Marisela Norte in Day of the Dead makeup by Armando Norte.</td>
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<td>2</td>
<td>Cat.3</td>
<td>1977</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '77 Procession November 6, 1977</td>
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<td>Procession from Evergreen Cemetery to SHG during a Day of the Dead celebration.</td>
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<td>Cat.3</td>
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<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '77 Reception November 1977</td>
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<td>Funds: Self Help Graphics</td>
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<tr>
<td>3</td>
<td>Cat.3</td>
<td>1978</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '78 November 5, 1978</td>
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<td></td>
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<td>Art left at cemetery and pictures of cemetery before event. Funds: Self Help Graphics and National Endowment for the Arts</td>
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<tr>
<td>3</td>
<td>Cat.3</td>
<td>1978</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '78 November 5, 1978</td>
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<td></td>
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<td>Participants at Cemetery</td>
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<tr>
<td>3</td>
<td>Cat.3</td>
<td>1978</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '78 November 5, 1978</td>
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<td></td>
<td></td>
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<td>Indian ceremony during Day of the Dead '78 celebration</td>
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<td>3</td>
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<td>1978</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '78 November 5, 1978</td>
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<td></td>
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<td></td>
<td>Members of the community performing Aztec dances during Day of the Dead '78 celebration. Funds: National Endowment for the Arts and Self Help Graphics</td>
</tr>
<tr>
<td>3</td>
<td>Cat.3</td>
<td>1978</td>
<td>Self-Help Graphics and Art, Inc.</td>
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<td></td>
<td>Participants in the Day of the Dead Celebration. Funds: Self Help Graphics and National Endowment for the Arts</td>
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<td>3</td>
<td>Cat.3</td>
<td>1978</td>
<td>Self-Help Graphics and Art, Inc.</td>
<td>Day of the Dead '78 November 5, 1978</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Musicians performing during a Day of the Dead celebration. Funds: Self Help Graphics and National Endowment for the Arts</td>
</tr>
</tbody>
</table>
Day of the Dead '78 Celebration November 5, 1978  
Description/Comments  
Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead 78' Celebration November 5, 1978  
Description/Comments  
Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '78 Celebration and Exhibition November 6, 1978  
Description/Comments  
Funds: National Endowment for the Humanities and Self Help Graphics

Day of the Dead '78 Celebration with Zoot Suit Group November 5, 1978  
Description/Comments  
Zoot Suit group among participants. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '78 Procession November 5, 1978  
Description/Comments  
Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '78 Procession November 5, 1978  
Description/Comments  
Procession with Teatro Campesino. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '78 Procession November 5, 1978  
Description/Comments  
Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '78 Procession with Performance by Xipe-Totec November 5, 1978  
Description/Comments  
Procession with performance of Aztec dancing by the group Xipe-Totec during a Day of the Dead Celebration. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead '78 Sugar Skull-Making Workshop November 1978  
Description/Comments  
Funds: National Endowment for the Humanities and Self Help Graphics
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<td>Cat.3 042</td>
<td>November 1979</td>
<td>Participants at Cemetery. Funds: Self Help Graphics and National Endowment for the Arts</td>
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<tr>
<td>3</td>
<td>Cat.3 043</td>
<td>November 1979</td>
<td>Performance of Aztec dances at cemetery during a Day of the Dead celebration. Funds: Self Help Graphics and National Endowment for the Arts</td>
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<tr>
<td>4</td>
<td>Cat.3 044</td>
<td>November 1979</td>
<td>Musicians at reception. Funds: Self Help Graphics and National Endowment for the Arts</td>
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<tr>
<td>4</td>
<td>Cat.3 045</td>
<td>November 1979</td>
<td>Performance by Aztec dances during a Day of the Dead procession. Funds: Self Help Graphics and National Endowment for the Arts</td>
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<td>4</td>
<td>Cat.3 046</td>
<td>November 1979</td>
<td>Funds: National Endowment for the Arts and Self Help Graphics</td>
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<tr>
<td>4</td>
<td>Cat.3 047</td>
<td>November 1979</td>
<td>Funds: Self Help Graphics and National Endowment for the Arts</td>
</tr>
<tr>
<td>4</td>
<td>Cat.3 048</td>
<td>November 1980</td>
<td>Funds: Self Help Graphics and National Endowment for the Arts</td>
</tr>
<tr>
<td>4</td>
<td>Cat.3 049</td>
<td>November 1980</td>
<td>Musicians and dancers. Funds: Self Help Graphics, National Endowment for the Arts, ARCO, City of Los Angeles</td>
</tr>
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</table>
Day of the Dead ’80 November 2, 1980
Description/Comments
Participants. Funds: Self Help Graphics, National Endowment for the Arts, ARCO, City of Los Angeles

Day of the Dead ’80 Exhibition November 1980
Description/Comments
Cross: Photography. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead ’80 Procession November 2, 1980
Description/Comments
Funds: National Endowment for the Arts, Self Help Graphics, ARCO, City of Los Angeles

Day of the Dead ’80 Reception November 2, 1980
Description/Comments
Funds: Self Help Graphics, National Endowment for the Arts, ARCO, City of Los Angeles

Day of the Dead ’81 November 1981
Description/Comments
Participants at Cemetery. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead ’81 November 1981
Description/Comments
Musicians at reception. Funds: Self Help Graphics and National Endowment for the Arts

Day of the Dead ’81 November 1981
Description/Comments
Performing dances. Funds: National Endowment for the Arts and Self Help Graphics

Day of the Dead ’81 Procession November 1981
Description/Comments
Participants at Self Help Graphics and Evergreen Cemetery. Funds: National Endowment for the Arts and Self Help Graphics
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide Cat</th>
<th>Title</th>
<th>Description/Comments</th>
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Funds: National Endowment for the Arts and Self Help Graphics |
Funds: National Endowment for the Arts and Self Help Graphics |
Funds: National Endowment for the Arts and Self Help Graphics |
Funds: Self Help Graphics and National Endowment for the Arts |
Description/Comments: Play by ASCO Ballet Rouge. Funds: Self Help Graphics and National Endowment for the Arts |
Funds: Self Help Graphics and National Endowment for the Arts |
Funds: Self Help Graphics and National Endowment for the Arts |
Teatro Campesino's play |
| 6     | 068       | Two Pink Dolls May 6, 1984 | creator: Gamboa, Diane  
Description/Comments: Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics  
Gamboa and Navarro Exhibition  
Two Pink Dolls 1984 Painting  
Exhibited: 1984 Gamboa/Navarro Two Person Exhibit, New Directions Gallery/Self Help Graphics and Art, Los Angeles, CA May 6-June 5, 1984  
Note: See Diane Gamboa Archives. Binder Book for more information on Gamboa/Navarro exhibition |
John Valadez Exhibition December 9, 1983
Description/Comments
Funds: National Endowment for the Arts Expansion Arts

Maria Zains Exhibition June 1983
Description/Comments
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics

Miranos Exhibition June 1980

Multi-Cultural Program March 1980

Opening Reception for Atelier VI March 1986
Description/Comments
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics

Patssi Valdez's Painting Class February 1987
Description/Comments
Funds: California Arts Council

Political Exhibition December 1988
Description/Comments
Funds: National Endowment for the Arts, California Arts Council, and Self Help Graphics

Video Class February 1987
Description/Comments
Funds: California Arts Council resident artist and Self Help Graphics

Atelier at Los Angeles Nicole April 1988
creator: Alferov, Alex

SHG Exhibition November 7-December 6, 1989
Description/Comments
slide photographer: Dolores Gurrero-Cruz
Day of the Dead '82 1982
Description/Comments
Celebration with fashion show of Paper Fashions. Funds: Self Help Graphics. This 35 mm slide is of Marisela Norte in Armando Norte's Paper Fashion at the 1982 Day of the Dead with ASCO Fashion Show.

Algo Nuevo Exhibition March 11-April 8, 1988
creator: Urista, Arturo
Description/Comments
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics

AIC-CAC Workshop August 1982

Míranos Children's Exhibition of Soft-Sculpture/Batik June 1980
creator: Pineda-Rico, Sarah

Los Four Exhibition October 7, 1974
creator: Romero, Frank E.
Description/Comments
Funds: Campaign for Human Development

It's the Law Exhibition March 16, 1989-April 10, 1989
Description/Comments
Funds: National Endowment for the Arts Expansion Arts and Self Help Graphics

Míranos Exhibition June 1980
creator: Castañeda, Cecilia

Soft Mask Workshop undated
creator: Castañeda, Cecilia

Day of the Dead '89 Exhibition November 3, 1989
Description/Comments
Assistants: Sandra Hahn and Frances España. Funds: Self Help Graphicse and National Endowment for the Arts

Fire Show 1985 October 19, 1985
creator: Amescua, Michael M.
Description/Comments
Curator: Michael M. Amescua. Funds: National Endowment for the Arts Expansion Arts and Self Help Graphics
Day of the Dead '82 November 7, 1982

creator: Gamboa, Diane

Description/Comments


1989 Christmas Fair December 10, 1989

creator: Guerrero-Cruz, Dolores
creator: Amescua, Michael M.

Description/Comments

Funds: National Endowment for the Arts Expansion Arts; slide photographer: Dolores Guerrero-Cruz

Slide Presentation on Jean Canol October 1978


Edgar Aparicio Exhibition December 5, 1986-January 18, 1987


Description/Comments

Funds: National Endowment for the Arts Expansion Arts and Self Help Graphics

Hollywood Mural Presentation November 1983

creator: Torrez, Eloy

L.A. Festival 1989


Description/Comments

Funds: L.A. Festival; slide photographer: Dolores Guerrero-Cruz and Micheal M. Amescua

Video Class June 1989


Description/Comments

Funds: National Endowment for the Arts, California Arts Council, and Self Help Graphics
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<tr>
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<th>Description</th>
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| 7     | Cat.3 | Atelier Prints from Los Angeles Prints Contemporary Graphics Art November 1986  
Description/Comments  
Funds: Self Help Graphics |
| 7     | Cat.3 096(1-15) |  
Barrio Mobil Art Studio--Folk Tale--"How the Basilish Obtained His Crest" April 1978  
Description/Comments  
Instructor: Beth Gregory. Funds: Community Development City of Los Angeles; Mayan folk tale puppet show by students. |
| 7     | Cat.3 097 |  
Puppet Show at Hamel Street School--Barrio Mobil Art Studio May 1978  
Description/Comments  
Instructor: Beth Gregory; funds: Community Development, City of Los Angeles. |
| 7     | Cat.3 098 | Four Color Process Printing Workshop April 1990  
Description/Comments  
| 7     | Cat.3 100 | Drawing Class 1985 -1986  
Description/Comments  
Instructor: Joe Gatto. Funds: California Arts Council resident artist and National Endowment for the Arts Expansion Arts |
| 7     | Cat.3 101(1-3) |  
Tile Workshop June 1980  
| 7     | Cat.3 102(1-18) | The Waitress Series Exhibition March 8-30, 1991  
creator: Perez, Jesús  
Description/Comments  
Funds: National Endowment for the Arts Expansion Arts and Self Help Graphics |
| 7     | Cat.3 103(1-18) | Atelier I Workshop 1983  
creator: Boccalero, Karen, Sister  
Description/Comments  
Assistants: Stephen Grace |
<table>
<thead>
<tr>
<th>Page</th>
<th>Slides</th>
</tr>
</thead>
</table>
| album 7, slide Cat.3 104(1-9) | **Atelier III Workshop April 1984**  
creator: Boccalero, Karen, Sister  
Description/Comments  
Funds: National Endowment for the Arts, California Arts Council, and Self Help Graphics |
| album 7, slide Cat.3 105(1-15) | **Atelier III Workshop September 1984**  
creator: Boccalero, Karen, Sister  
Description/Comments  
| album 7, slide Cat.3 106(1-13) | **Atelier IV and V Exhibition April 21, 1985**  
Description/Comments  
Funds: National Endowment for the Arts, California Arts Council, Self Help Graphics |
| album 7, slide Cat.3 107(1-21) | **Atelier V Workshop ca. 1985**  
creator: Boccalero, Karen, Sister  
Description/Comments  
| album 7, slide Cat.3 108(1-10) | **Atelier VI and VII Exhibition and Reception April 1986**  
creator: Boccalero, Karen, Sister |
| album 7, slide Cat.3 109(1-29) | **Atelier XII and XIII 1989 Exhibition April 23, 1989**  
creator: Boccalero, Karen, Sister  
Description/Comments  
| album 7, slide Cat.3 110(1-5) | **Day of the Dead '77 Bread-Making (Pan de Muerto) Workshop November 1977**  
creator: Boccalero, Karen, Sister  
Description/Comments  
Assistants: Mari Yáñez. Site/Location: 1168 North Eastman, East Los Angeles, CA; fund: National Endowment for the Arts and Self Help Graphics |
| album 7, slide Cat.3 111(1-11) | **Day of the Dead '78 Bread-Making (Pan de Muerto) Workshop November 6, 1978**  
creator: Boccalero, Karen, Sister  
Description/Comments  
Funds: National Endowment for the Humanities and Self Help Graphics |
Las Mujeres de la Raza Project Monoprint Workshop August 1989
Description/Comments
Karen Boccalero and members of El Colegio de La Frontera Norte. Slide photographer: Micheal M. Amescua.

Etching Workshop April 1990
creator: Boccalero, Karen, Sister
Description/Comments
Instructor: Jean La Marr. Slide photographer: Michael M. Amescua

Etching Workshop July 1990
Description/Comments
Instructor: Jean La Marr. Slide photographer: Micheal M. Amescua

Silkscreen Workshop August 1982
creator: Limon, Leo

Day of the Dead '78 Mask-Making Workshop October 1978
creator: Castañeda, Cecilia
creator: Yáñez, Mari
Description/Comments
Funds: National Endowment for the Humanities and Self Help Graphics

Against Cocaine Paperwork March 1-28, 1987
creator: Amescua, Michael M.
Description/Comments
Funds: National Endowment for the Arts Expansion Arts and Self Help Graphics

Fire Show V May 12-23, 1989
creator: Amescua, Michael M.
Description/Comments
Funds: National Endowment for the Arts Visual Arts and California Arts Council; slide photographer: Arturo Urista.

Fuego Nuevo Show November 1985
creator: Amescua, Michael M.
Description/Comments
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics
Michael M. Amescua Studio Exhibition April 16, 1984
creator: Amescua, Michael M.
Description/Comments
New Fire Exhibition October 19, 1985
creator: Amescua, Michael M.
Description/Comments
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics
Pintura Fresca Exhibition February 12-March 10, 1989
creator: Guerrero-Cruz, Dolores
creator: Amescua, Michael M.
creator: Urista, Arturo
Description/Comments
Funds: National Endowment for the Arts Expansion Arts
Day of the Dead ’78 Workshop September 1978
creator: Vallejo, Linda
creator: Amescua, Michael M.
Description/Comments
Music Jam; assistants: Cecilia Casteñeda.
Day of the Dead ’90 Exhibition November 2, 1990
Description/Comments
For the Love of Art Exhibition and Reception January 6-26, 1991
Description/Comments
Funds: National Endowment for the Arts Expansion Arts; slide photographer: Gloria Westcoat.
Ill Exhibition August 6-31, 1989
creator: Calderón, Rudy
Description/Comments
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics
Tradición y Futuro Exhibition February 8, 1991
Description/Comments
Funds: Self Help Graphics and National Endowment for the Arts Expansion Arts
Batik/Silkscreen Workshop undisated  
creator: Pineda-Rico, Sarah

Batik/Silkscreen Workshop for Adults undisated  
creator: Pineda-Rico, Sarah

Batik/Silkscreen Workshop for Teenagers undisated  
creator: Pineda-Rico, Sarah

New Language Exhibition June 3, 1990  
Description/Comments  
Funds: National Endowment for the Arts Expansion Arts, Self Help Graphics

Demonstration of Silkscreen Techniques to High School Students 1986  
Description/Comments  
Funds: Self Help Graphics

Workshop--Visiting Artist John Valadez June 1986  
creator: Cervantez, Yreina D.  
Description/Comments  
Funds: National Endowment for the Arts, California Arts Council, and Self Help Graphics

Alerta Exhibition June 19, 1987  
creator: Cervantez, Yreina D.  
Description/Comments  

La Cruda undisated  
creator: [Artist Unknown]  
Physical Description: pen and ink  
Description/Comments  
From Day of the Dead '89 Exhibition at Self Help Graphics, 3802 Brooklyn Ave, Los Angeles, CA (November 3, 1989). Cross: CAP.

Untitled undisated  
creator: Antonio Aguirre, José  
Physical Characteristics and Technical Requirements note  
dry point

title unknown undisated  
creator: Alicia, Juana
Sin Hogar ca. 1986  
creator: Alicia, Juana  
Physical Characteristics and Technical Requirements note  
pencil on paper

title unknown undated  
Physical Characteristics and Technical Requirements note  
ink

Somos de la Vida Caliente (detail) undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Somos de la Vida Caliente (detail) undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Burla a la Gente undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Eduardo undated

Homosexual undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Las Vanidosas undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Miedo undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Mujer undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

La Ociocidad Es Madre De Todos Los Vicios 1974  
Physical Characteristics and Technical Requirements note  
india ink on paper

Oh Shit undated  
Physical Characteristics and Technical Requirements note  
india ink on paper

Pensativa undated  
Physical Characteristics and Technical Requirements note  
india ink on paper
<table>
<thead>
<tr>
<th>Catalog</th>
<th>Title</th>
<th>Creator</th>
<th>Physical Characteristics and Technical Requirements</th>
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<tbody>
<tr>
<td>album 8, slide Cat.4 017</td>
<td><em>La que Ama Intensamente</em> undated</td>
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<td>indiink on paper</td>
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<td>album 8, slide Cat.4 018</td>
<td><em>La que Está Muerta de Amor</em> undated</td>
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<td>indiink on paper</td>
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<td>album 8, slide Cat.4 019</td>
<td><em>Somos de la Vida Caliente</em> undated</td>
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<td>indiink on paper</td>
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<td>album 8, slide Cat.4 020</td>
<td><em>Dreaming</em> undated</td>
<td></td>
<td>pencil</td>
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<td>album 8, slide Cat.4 021(1-5)</td>
<td><em>title unknown</em> 1970</td>
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<td>album 8, slide Cat.4 022(1-6)</td>
<td><em>title unknown</em> ca. 1975</td>
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<td>pencil</td>
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<tr>
<td>album 8, slide Cat.4 023</td>
<td><em>Rest in Peace My Child</em> undated</td>
<td>Gonzalez, Yolanda</td>
<td>pen and ink</td>
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<tr>
<td>album 8, slide Cat.4 024(1-11)</td>
<td><em>title unknown</em> undated</td>
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<td>pen and ink, markers</td>
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<td>album 8, slide Cat.4 025(1-23)</td>
<td><em>title unknown</em> undated</td>
<td></td>
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<td>album 8, slide Cat.4 026</td>
<td><em>title unknown</em> 1990</td>
<td>Limon, Leo</td>
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<tr>
<td>album 8, slide Cat.4 027(1-10)</td>
<td><em>title unknown</em> undated</td>
<td>Limon, Leo</td>
<td>pen and ink, pencil and color pencils</td>
</tr>
<tr>
<td>album 9, slide Cat.4 028</td>
<td><em>Agustin's Song</em> undated</td>
<td>Limon, Leo</td>
<td>pen and ink, pencil and color pencils</td>
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<td>Album</td>
<td>Slide</td>
<td>Title</td>
<td>Year</td>
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<td>Cat.4</td>
<td>Amor Flys Away 1989</td>
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<td>Cat.4</td>
<td>Cortina of Smoke 1990</td>
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<td>From 5 Puntos 1989</td>
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<td>In the Light of La Luna 1990</td>
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<td>Locura ca. 1986</td>
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<td>Los Fires undated</td>
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<td>Mirando Las Marigolds 1990</td>
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<td>Spiritual Cielos 1988</td>
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<td>Peppers #2 1989</td>
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<td>Eyefly undated</td>
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album 9, slide Cat.4 042(1-2)
*Fish and the Mermaid* undated
Physical Characteristics and Technical Requirements note
pen and ink

album 9, slide Cat.4 043(1-2)
*Owl* undated
Physical Characteristics and Technical Requirements note
pen and ink

album 9, slide Cat.4 044(1-2)
*Porthole Fish* undated
Physical Characteristics and Technical Requirements note
pen and ink

album 9, slide Cat.4 045(1-2)
*Seahorse* undated
Physical Characteristics and Technical Requirements note
pen and ink

album 9, slide Cat.4 046(1-2)
*Unicorn* undated
Physical Characteristics and Technical Requirements note
pen and ink

album 9, slide Cat.4 047
*Mr. Penski* undated
creator: Torrez, Eloy
Physical Characteristics and Technical Requirements note
pen on paper

album 9, slide Cat.4 048
*Untitled* undated
creator: Torrez, Eloy
Physical Characteristics and Technical Requirements note
pen on paper

album 9, slide Cat.4 049
*Untitled* undated
creator: Torrez, Eloy
Physical Characteristics and Technical Requirements note
pen on paper

album 9, slide Cat.4 050(1-5)
*title unknown* undated
Physical Characteristics and Technical Requirements note
oil, paint and pencil

album 9, slide Cat.4 051
*Roll Over* undated
Physical Characteristics and Technical Requirements note
pencil, charcoal and pastel

album 9, slide Cat.4 052
*Untitled* undated
Physical Characteristics and Technical Requirements note
oil, photos, straw, sticks and stones

**Graphic Arts**
<table>
<thead>
<tr>
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<td><strong>Resistencia Poster 1983</strong></td>
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<tr>
<td>creator: [Artist Unknown]</td>
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<td>Description/Comments</td>
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<tr>
<td>Poster for Resistencia Exhibition of Willier Herrón at Galería Otra Vez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self Help Graphics (September 30, 1983). Cross: CAP.</td>
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<tr>
<td><strong>title unknown 1977</strong></td>
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<tr>
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<td>Physical Description: silkscreen</td>
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<td><strong>title unknown 1989</strong></td>
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<tr>
<td>creator: [Artist Unknown]</td>
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<td>Physical Description: mixed media</td>
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<tr>
<td>From Political Exhibition at Self Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA, during the month of December 1988.</td>
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<tr>
<td>creator: [Artist Unknown]</td>
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<td>Physical Description: serigraphy</td>
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<td>From Political Exhibition at Self Help Graphics, 3802 Brooklyn Avenue, Los Angeles, CA, during the month of December 1988.</td>
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<tr>
<td><strong>Day of the Dead 1980 Poster November 1980</strong></td>
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<td>creator: [Artist Unknown]</td>
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<td><strong>Day of the Dead ’74 October 1974</strong></td>
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<td>Description/Comments</td>
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<tr>
<td><strong>Mayan Bank--Past, Present, Future undated</strong></td>
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<tr>
<td>creator: [Artist Unknown]</td>
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<td>Description/Comments</td>
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<td>Details of works by children during the Míranos Exhibition of soft sculpture at Self Help Graphics, organized by Sarah Pineda-Rico and Beth Gregory. Cross: CAP.</td>
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<td>Album, Slide, Cat.</td>
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<td>album 9, slide Cat.5 028</td>
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<td>album 9, slide Cat.5 031</td>
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<td>Album 9, Slide Cat.5 037</td>
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<th>Album 9, Slide Cat.5 038</th>
<th>Portrait of Janine 1986</th>
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<tr>
<td></td>
<td>creator: Boltuch Avila, Glenna</td>
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<th>Portrait of Rosa 1986</th>
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<td></td>
<td>creator: Boltuch Avila, Glenna</td>
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<th>Album 9, Slide Cat.5 040(1-4)</th>
<th>title unknown undated</th>
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<td></td>
<td>creator: Brehm, Qathryn</td>
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<tr>
<th>Album 9, Slide Cat.5 041</th>
<th>Al Cuidado de las Virgenes ca. 1973</th>
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<table>
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<tr>
<th>Album 9, Slide Cat.5 042</th>
<th>Baño del Narcizo ca. 1974</th>
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Rachel Sitting in the Big Red Chair 1988
Physical Description: monoprint

We Are Told We Have To Move, But We Will Not Go undated
Physical Description: monoprint

Woman With Her Sheep 1987
Physical Description: monoprint

Abuelito 1985
creator: Coronado, Sam
Physical Description: silkscreen

Cosmic Mixer 1986
Physical Description: paper on paper

Reclining Figure 1986
Physical Description: paper on paper

Weightless 1986
Physical Description: paper on paper

Día de los Muertos 1981 1981
creator: De Batuc,, Alfredo
Physical Description: serigraphy

title unknown undated
Physical Description: serigraphy

title unknown 1985
Physical Description: silkscreen

Oppression Series undated
Physical Description: silkscreen

De Batuc undated
creator: Garcia, Margaret
Physical Description: monotype

Hyena I undated
creator: Garcia, Margaret
Physical Description: monotype

Hyena II undated
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Physical Description: monotype

Perro Fuego undated
creator: Garcia, Margaret
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| album 9, slide Cat.5 120 | The American Indians U.S. Constitution 1988  
  creator: La Marr, Jean  
  Physical Description: monotype |
| album 9, slide Cat.5 121 | From the Boudoir 1988  
  creator: La Marr, Jean  
  Physical Description: monotype |
| album 9, slide Cat.5 122 | Lighting Up No. 1 1988  
  creator: La Marr, Jean  
  Physical Description: monotype |
| album 9, slide Cat.5 123 | Only in America No. 3 1988  
  creator: La Marr, Jean  
  Physical Description: monotype |
| album 9, slide Cat.5 124 | She's Black Mountain 1988  
  creator: La Marr, Jean  
  Physical Description: monotype |
| album 9, slide Cat.5 125(1-4) | title unknown undated  
  creator: Leal, Steve  
  Physical Description: serigraphy |
| album 9, slide Cat.5 126 | title unknown 1978  
  creator: Limon, Leo  
  Physical Description: unknown  
  Description/Comments  
  Poster for Beto's Dream by Teatro Urbano. |
| album 9, slide Cat.5 127 | title unknown 1979  
  creator: Limon, Leo  
  Physical Description: unknown  
  Description/Comments  
  Poster for Teatro Urbano play The Silver Dollar. |
| album 9, slide Cat.5 128 | title unknown 1980  
  creator: Limon, Leo  
  Physical Description: unknown  
  Description/Comments  
  Poster for the 7th Annual International Film Festival: Los Angeles the Ethnic Experience 1980. |
| album 9, slide Cat.5 129 | title unknown 1982  
  creator: Limon, Leo  
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  Description/Comments  
  Poster for Santa Monica Mountains Folklife Festival. |
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La Troca Lowrider ca. 1987-1989
Physical Description: monotype

Unto con Cigarro ca. 1987-1989
Physical Description: monotype

Title unknown undated
Physical Description: airbrush on silk

Title unknown 1983
Physical Description: serigraphy

Title unknown 1985
Physical Description: serigraphy

Title unknown undated
Physical Description: serigraphy

Title unknown undated
creator: Ponce, Michael D.
Physical Description: silkscreen
Description/Comments
Día de los Muertos Poster.

Title unknown undated
Physical Description: silkscreen

Craig and Kim 1974
Physical Description: silkscreen

K Mart 1972
Physical Description: silkscreen

Lucky 1973
Physical Description: silkscreen

Title unknown undated
creator: Sparrow, Peter V.
Physical Description: silkscreen

Title unknown undated
creator: Sparrow, Peter V.
Physical Description: silkscreen

Cleo undated
creator: Sparrow, Peter V.
Physical Description: linocut

Thank You Bucky undated
Physical Description: collage
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| 10    | Cat.5 | **Conversation** undated  
creator: Vallejo, Linda  
Physical Description: litho monotype |
| 10    | Cat.5 | **Lofty Cynicism** 1975  
creator: Vallejo, Linda  
Physical Description: litho monotype |
| 10    | 176(1-2) | **Potato Prints** undated  
creator: Vallejo, Linda  
Physical Description: unknown  
Description/Comments  
From Miranos Children Exhibition of soft sculpture at Self Help Graphics,  
organized by Sara Pineda-Rico and Beth Gregory. Cross: CAP. |
| 10    | Cat.5 | **Ronald** 1976  
creator: Vallejo, Linda  
Physical Description: litho monotype |
| 10    | 178 | **title unknown** 1980  
Physical Description: serigraphy  
Description/Comments  
Poster for Día de los Muertos Photography exhibition at Self Help Graphics  
(November 2, 1980). |
| 10    | 179(1-2) | **Fault Line** undated  
Physical Description: offset litho |
| 10    | Cat.5 | **title unknown** undated  
Physical Description: serigraphy  
Description/Comments  
Poster designed for Día de los Muertos Exhibition at Self Help Graphics |
| 10    | 181(1-16) | **title unknown** undated  
creator: Yáñez, Larry  
Physical Description: mixed media |
| 10    | Cat.5 | **title unknown** undated  
creator: Yepes, George  
Physical Description: silkscreen |
| 10    | 182(1-2) | **Mad Miss Whale** undated  
Physical Description: color xerox |
| 10    | Cat.5 | **Chamber Music** 1984  
Physical Description: silkscreen |
| 10    | Cat.5 | **title unknown** undated  
Physical Description: unknown  
Description/Comments  
From New Language Exhibition at Galería Otra Cez, 3802 Brooklyn Avenue, Los Angeles, CA, organized by Self Help Graphics. Cross: CAP. |
Installation Art

**title unknown undated**

creator: [Artist Unknown]

Description/Comments


**title unknown undated**

creator: [Artist Unknown]

Description/Comments


**title unknown November 2, 1990**

Description/Comments

From Day of the Dead ‘90 Exhibition at Self Help Graphics. Cross: CAP.

**title unknown undated**

creator: Amescua, Michael M.

**title unknown undated**

creator: Gómez, Patricia

Description/Comments

From Day of the Dead ‘90 Exhibition at Self Help Graphics. Cross: CAP.

**Fatal Contradiction undated**

creator: Gonzalves, Ricardo

**Untitled November 3, 1989**

Description/Comments

From Day of the Dead ‘89 Exhibition at Self Help Graphics. Cross: CAP.

**L.A. Store undated**

creator: Sparrow, Peter V.

**title unknown undated**

creator: Yáñez, Larry

**Murals**

**(title unknown) June 1980**

creator: [Artist Unknown]

Physical Description: tile mural

Description/Comments

Details of tile murals during the Tile Workshop at Self Help Graphics, organized by Jack Alexander. Cross: CAP.
<table>
<thead>
<tr>
<th>Album</th>
<th>Title/Creator</th>
<th>Date</th>
<th>Physical Description</th>
<th>Description/Comments</th>
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<tbody>
<tr>
<td>10, slide Cat.8 002</td>
<td>(title unknown) June 1980</td>
<td>creator: [Artist Unknown]</td>
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<td>Details of tile murals during the Tile Workshop at Self Help Graphics, organized by Jack Alexander. Cross: CAP.</td>
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<tr>
<td>10, slide Cat.8 003</td>
<td>(title unknown) June 1980</td>
<td>creator: [Artist Unknown]</td>
<td>tile mural</td>
<td>From Miranos Exhibition of tile mural at Self Help Graphics (June 1980). Cross: CAP.</td>
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<tr>
<td>10, slide Cat.8 004</td>
<td>Earth Book ca. 1987</td>
<td>creator: Alicia, Juana</td>
<td>skyline collage</td>
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<tr>
<td>10, slide Cat.8 005</td>
<td>(title unknown) June 1980</td>
<td>creator: Amescua, Michael M.</td>
<td>tile mural</td>
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<tr>
<td>10, slide Cat.8 006</td>
<td>(title unknown) undated</td>
<td>creator: Amescua, Michael M.</td>
<td>tile mural</td>
<td>From Miranos Exhibition of tile mural at Self Help Graphics (June 1980). Cross: CAP.</td>
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<tr>
<td>10, slide Cat.8 007</td>
<td>L.A. Freeway Kids Olympic Mural 1984</td>
<td>creator: Boltuch Avila, Glenna</td>
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<td>Description/Comments</td>
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<td>10, slide Cat.8 008</td>
<td>Black Folk Art Museum 1983</td>
<td>creator: Boltuch Avila, Glenna</td>
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<tr>
<td>10, slide Cat.8 009</td>
<td>(title unknown) undated</td>
<td></td>
<td>Description/Comments</td>
<td>Detail of mural</td>
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<td>10, slide Cat.8 010</td>
<td>(title unknown) June 1, 1980</td>
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<td>tile mural</td>
<td>From Tile Workshop at Self Help Graphics, organized by Jack Alexander. Cross: CAP</td>
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</table>
Guide to the Self Help Graphics and Art archives CEMA 3
### Education Suite 1981
- **La Familia 1977**
- **Filling Up on Ancient Energies 1981**

**[slide Cat.8 021](album 10)**
- **(title unknown) June 1980**
  - Creator: Pineda-Rico, Sarah
  - Physical Description: Tile mural
  - Description/Comments: From the Tile Workshop at Self Help Graphics, organized by Jack Alexander. Cross:CAP.

**[slide Cat.8 022]**
- **(title unknown) June 1980**
  - Creator: Pineda-Rico, Sarah
  - Physical Description: Tile mural
  - Description/Comments: From Míranos Exhibition of tile mural at Self Help Graphics (June 1980). Cross:CAP.

**[slide Cat.8 023](album 10)**
- **(title unknown) undated**
  - Physical Description: Serigraphy mounted
  - Description/Comments: Mural from park, La Brea, CA.

**[slide Cat.8 024]**
- **Going to the Olympics 1984 1984**
  - Creator: Romero, Frank E.
  - Physical Description: Acrylic on concrete

**[slide Cat.8 025]**
  - Creator: Torrez, Eloy

**[slide Cat.8 026]**
- **Ramada Hotel Mural 1989**
- **(title unknown) June 1980**
  - Creator: Vallejo, Linda
  - Material Specific Details: Tile mural
  - Description/Comments: From Miranos Exhibition of tile mural at Self Help Graphics (June 1980). Cross:CAP.

**[slide Cat.9 001](album 10)**
- **Paintings (title unknown) undated**
  - Creator: [Artist Unknown]
  - Description/Comments: From Carnalismo Exhibition at Tijuana, Mexico, organized by Self Help Graphics (September 1987). Cross:CAP.
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<th>Mi Dicotomía 1987</th>
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<tr>
<td></td>
<td>Physical Description: pastel on paper</td>
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Rosa 1987  
creator: Alicia, Juana  
Physical Description: pastel on paper

(title unknown) undated

(title unknown) 1989  
creator: Amemiya-Kirkman, Grace

(title unknown) undated  
creator: Amescua, Michael M.  
Physical Description: spray and enamel

Xolotl undated  
creator: Amescua, Michael M.  
Physical Description: spray enamel

Calling the Dancers October 1986

Eagle Warrior May 1987

Mazatl Deerman 1984

White Hawk Maiden undated

(title unknown) undated  
Physical Description: mixed media

(title unknown) undated  
Physical Description: watercolor, ink

(title unknown) undated  
Physical Description: oil, acrylic

(title unknown) undated  
Physical Description: mixed media

Pieta undated  
Physical Description: acrylic-enamel on canvas
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<td>Self-Portrait</td>
<td>1984</td>
<td>Bert, Guillermo</td>
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<td>038</td>
<td>Concurrent</td>
<td>ca. 1988-1989</td>
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<td>The Flasher</td>
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<td>Bert, Guillermo</td>
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<td>Seeds of Illusion 1,2 and 3</td>
<td>1988</td>
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<td>043 (1-2)</td>
<td>Two Silents Echos [sic]</td>
<td>1987</td>
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<td>The Warning</td>
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<td>Self-Portrait with Jaguar and Serpent</td>
<td>ca. 1979</td>
<td>Botello, David</td>
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<td>047</td>
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<td>ca. 1985-1986</td>
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<tr>
<td>album 10, slide Cat.9 061</td>
<td>Innerman</td>
<td>1986</td>
<td>oil on window screen</td>
<td>creator: Calderón, Rudy</td>
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<td>album 10, slide Cat.9 062</td>
<td>Walking With My Child</td>
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<td>oil and gold enamel on canvas</td>
<td>creator: Calderón, Rudy</td>
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<td>album 10, slide Cat.9 063(1-2)</td>
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<td>Homenaje a Frida Kahlo</td>
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<td>La Muerte de Artemio Cruz 1974</td>
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<td>Pier undated</td>
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<td>Pulse of Life--Bite of Death undated</td>
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<td>La Vida, Dias para Nacimiento, Amor y Morir undated</td>
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Tapestry Flow 1988

Alienation undated

Sea of Nails undated

Womb Series undated

(title unknown) 1987

(title unknown) 1987

Ecce Homo 1986

The Healing 1987

His Blue Cat 1982

creator: Gamboa, Diane

Description/Comments


Tribal Trace 1982

creator: Gamboa, Diane

Description/Comments


Untitled ca. 1982

creator: Garcia, Margaret

Babies Sleeping undated

creator: Garcia, Margaret

Dancing Calaveras 1987

creator: Garcia, Margaret

Marcos Monroy undated

creator: Garcia, Margaret

Margaret Guzman undated

creator: Garcia, Margaret

Oscar Duardo undated

creator: Garcia, Margaret

Willie My Cousin undated

creator: Garcia, Margaret
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Gronk and Herrón undated
creator: Herrón, Willie

Olympiadas undated
creator: Herrón, Willie

At the Table of Zion undated
creator: Hoyes, Bernard Stanley

Banana with Lily undated
creator: Hoyes, Bernard Stanley

Baptism by the Sea undated
creator: Hoyes, Bernard Stanley

Bible Reading Under the Stars undated
creator: Hoyes, Bernard Stanley

Closing Hymn undated
creator: Hoyes, Bernard Stanley

Cow, Crane, Rainbow undated
creator: Hoyes, Bernard Stanley

Day Passes in the Park undated
creator: Hoyes, Bernard Stanley

Forest Offering undated
creator: Hoyes, Bernard Stanley

Hexing Rites undated
creator: Hoyes, Bernard Stanley

Hymn of the Puecomania undated
creator: Hoyes, Bernard Stanley

Morning for Preparing Elixirs undated
creator: Hoyes, Bernard Stanley

Oak on a Ridge undated
creator: Hoyes, Bernard Stanley

(title unknown) 1990
creator: Limon, Leo
Slides

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Slides

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- album 12, slide Cat.9 225
- album 12, slide Cat.9 226
- album 12, slide Cat.9 227
- album 12, slide Cat.9 228
- album 12, slide Cat.9 229
- album 12, slide Cat.9 230
- album 12, slide Cat.9 231(1-7)
- album 12, slide Cat.9 232
- album 12, slide Cat.9 233
- album 12, slide Cat.9 234
- album 12, slide Cat.9 235
- album 12, slide Cat.9 236
- album 12, slide Cat.9 237
- album 12, slide Cat.9 238(1-4)
- album 12, slide Cat.9 239
- album 12, slide Cat.9 240
- album 12, slide Cat.9 241
- album 12, slide Cat.9 242
- album 12, slide Cat.9 243

(title unknown) undated
creator: Oropeza, Eduardo
Carla, Yolanda y Fulana undated
creator: Oropeza, Eduardo
A Cual me Llevo undated
creator: Oropeza, Eduardo
Blaster Dichos undated
Dos Juntos undated
Pink Lowrider undated
Super Siete undated
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Maria Lena 1981
Patricia 1989
Spectrums 1985
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<td>The Land of Sassafrass Tea 1988</td>
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Guide to the Self Help Graphics and Art archives CEMA 3

CEMA 3 101
Album 12, Slide Cat.11 004

*Title unknown undated*

Creator: Delgado, Roberto L.

*Alienation Series undated*

*Transition Series undated*

*Title unknown undated*

*Aura Cluster 1981*

*Stepping Phase undated*

*Title unknown undated*

*European Images '83-'84: A Celebration of Life ca. 1983*

*Lovers undated*

*Olympics '84--A View From the Street ca. 1984*

*Untitled undated*

Creator: Ponce, Michael D.

*My Best, My Duty undated*

*(title unknown) undated*

**Sculptures**

*Title unknown 1981*

Creator: [Artist Unknown]

Material Specific Details: unknown

*Title unknown 1982*

Creator: [Artist Unknown]

Material Specific Details: unknown

*Title unknown undated*

Creator: [Artist Unknown]

Material Specific Details: wood and ceramic

*Title unknown undated*

Creator: [Artist Unknown]

Material Specific Details: unknown

*Title unknown undated*

Creator: Amescua, Michael M.

Material Specific Details: metal
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creator: Amescua, Michael M.
Material Specific Details: steel

Last Dance 1989
creator: Amescua, Michael M.
Material Specific Details: iron sculpture

Love Song 1984
creator: Amescua, Michael M.
Material Specific Details: relief on handmade paper

Love Song undated
creator: Amescua, Michael M.
Material Specific Details: steel

Madwoman 1985
creator: Amescua, Michael M.
Material Specific Details: mixed media, relief on handmade paper

Mariposo 1987
creator: Amescua, Michael M.
Material Specific Details: welded, forged steel

Mariposo 1983
creator: Amescua, Michael M.
Material Specific Details: handmade paper relief

Maya Ritual 1984
creator: Amescua, Michael M.
Material Specific Details: relief on handmade paper

Maya Ritual undated
creator: Amescua, Michael M.
Material Specific Details: steel

Mirage 1984
creator: Amescua, Michael M.
Material Specific Details: relief on handmade paper

Mirage II undated
creator: Amescua, Michael M.
Material Specific Details: steel

Nagual I 1984
creator: Amescua, Michael M.
Material Specific Details: relief on handmade paper

Nopal Sunrise undated
creator: Amescua, Michael M.
Material Specific Details: steel
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Material Specific Details: sulfate, rust on metal

album 13, slide Cat.12 100

**Offering 1990**
Material Specific Details: rust, cement on metal

album 13, slide Cat.12 101

**Tell 1990**
Material Specific Details: cement, pigment, wood

album 13, slide Cat.12 102

**Union 1990**
Material Specific Details: cement, pigment, wood

album 13, slide Cat.12 103

**Walker 1990**
Material Specific Details: bluing, pigment, metal

album 13, slide Cat.12 104(1-4)

**title unknown undated**
Material Specific Details: unknown

album 13, slide Cat.12 105

**A Head of Our Time 1989**
creator: Gamboa, Diane
Material Specific Details: mixed media
Description/Comments

album 13, slide Cat.12 106

**title unknown undated**
Material Specific Details: unknown

album 13, slide Cat.12 107(1-2)

**title unknown undated**
Material Specific Details: plaster

album 13, slide Cat.12 108(1-2)

**Barbed Wire undated**
Material Specific Details: mixed media

album 13, slide Cat.12 109

**Afrodiddy undated**
Material Specific Details: unknown

album 13, slide Cat.12 110

**Bandiera Preta undated**
Material Specific Details: mobile

album 13, slide Cat.12 111

**Black Flora undated**
Material Specific Details: mobile

album 13, slide Cat.12 112

**Blue Skies undated**
Material Specific Details: unknown

album 13, slide Cat.12 113

**de Caju undated**
Material Specific Details: unknown

album 13, slide Cat.12 114

**Dumont undated**
Material Specific Details: mobile
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<td>Spirit Cloak 1984</td>
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Sunstar 1983
creator: Vallejo, Linda
Material Specific Details: wood, paper, silicon, acrylic

Title unknown undated
creator: Yáñez, Larry
Material Specific Details: unknown

Title unknown undated
creator: Yáñez, Larry
Material Specific Details: mixed media

Title unknown 1978
creator: Yáñez, Mari
Material Specific Details: unknown

Slides B (Supplement 1) 1991-2003
Assemblage

Altar 1996
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/Comments
An altar with crosses, candles, flowers, papel picado, pan de muerto (pretzels) and images of the deceased and religious figures. "Self-Help Graphics and Art collaborated with Glasgow Print Studio in their first ever Day of the Dead Celebration."

Altar for the Day of the Dead at Galería Otra Vez 1991
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/Comments
Altar under flower arches composed of framed photographs, small sculptures, flowers, candles, et cetera. "Golden Cempazuchiles [Zempoalxochitlles - marigolds] are used in traditional altars. The name means 'twenty flowers.' They are associated with wisdom, beauty, truth, and 'the desire never to die.'"

Altar to la Virgen undated
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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.

Altar to Sister Karen Boccalero ca. 1990s
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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 and Art."
Day of the Dead Altar 1993
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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.

Flores de Esperanza Altarpiece (detail) 1996
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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.

Flowers undated
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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.

Title unknown ca. 1990s
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/Comments
An altar on a tabletop with marigolds, daisies, pottery, an ear of corn, a small sculpture, a Virgen veladora, and cards with peoples' names.
"Cempazuchiles [Zempoaxochitles] (marigolds) are traditionally used in altars.
The name means 'twenty flowers'."

Title unknown ca. 1990s
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/Comments
A large altar composed of flowers, sarapes, photographs, food, skulls, candles,
beer bottles, and many other items.

Title unknown ca. 1990s
creator: [Artist Unknown]
Material Specific Details: Plastic crates, photographs, garments, flowers,
artworks, candles
Description/Comments
Altar to an unknown man composed of plastic crates, photographs, a fedora and
jacket, flowers, artwork, and candles.
title unknown 1977
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/Comments
Altar is composed of papel picado, calavera masks, flowers, small sculptures, devotional icons and statues, fruit, candles, etc.

title unknown (detail) 1977
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/Comments
Visible portion of altar features pan de muerto, papel picado, marigolds, a candle, a straw sculpture, and an ojo de Dios.

title unknown 1992
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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.

title unknown 1994
creator: [Artist Unknown]
Material Specific Details: mixed media
Description/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.

Guide to the Self Help Graphics and Art archives CEMA 3
**title unknown 1996**

creator: [Artist Unknown]

Material Specific Details: mixed media

Description/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.

**title unknown (detail) November 1994**

creator: [Artist Unknown]

Material Specific Details: mixed media

Description/Comments

Detail is of the lower part of an altar, with photographs, flowers, calaveras, and candles.

**David Alfaro Siqueiros ca. 1990s**

creator: [Artist Unknown]

Material Specific Details: Mixed media

Description/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." Artist unknown; Chaz Bojórquez, assistant.

**Esta Noche ca. 1990s**

Material Specific Details: mixed media

Description/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.

**Altar 1994**

Material Specific Details: mixed media

Description/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.

**title unknown 1998**

creator: Gómez, Patricia

Material Specific Details: mixed media

Description/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.
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<th>Album</th>
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<th>Description/Comments</th>
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| 15    | Cat.1 023 | **Altar 1996**  
Material Specific Details: mixed media  
| 15    | Cat.1 024 | **East Side Spirit undated**  
Material Specific Details: mixed media  
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.
| 15    | Cat.1 025 | **Memory Altar 1994**  
creator: Alferov, Alex  
Material Specific Details: mixed media  
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.
| 15    | Cat.1 026 | **A Day in the Sun 1994**  
Material Specific Details: Mixed Media  
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."
| 15    | Cat.1 027 | **title unknown 1992**  
Material Specific Details: mixed media  
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."
**Santísima Muerte 1994**

Material Specific Details: mixed media  
Description/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."

**Luchando Con La Vida 1994**

Material Specific Details: mixed media  
Description/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."

**Atelier**

**Grandma April 10-21, 2001**

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.  
Description/Comments  

**Dos Mundos (Two Worlds) August 28-31, 2001**

Physical Description: Insert size: 15 x 21 in., Paper size: 26 x 30 in.  
Description/Comments  
Hand Pulled Serigraph print. Six colors on Coventry rag paper. Art print contains; yellow background, blue/grey 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. From Atelier XXXIX., 84 ed., Printer: José Alpuche, Slide Photo: UCSB photography.
The Double Agent Sirvienta Blow Up the Hard Drive 1999
Physical Description: Insert size: 18 x 22 in., Paper size: 22 x 30 in.
Description/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 gobbledy-gook is discovered while mixing up files on a laptop computer." - Laura Alvarez. From Atelier XXXIII - Maestras I., 56 ed., Printer: José Alpuche, Slide Photo: unknown.

Mission in the Garden March 27-30, 2001
Physical Description: Insert size: 18 x 22 in., Paper size: 22 x 30 in.
Description/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 precious [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, gobbledy-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 Atelier XXXVIII - Maestras II., 74 ed., Printer: José Alpuche, Slide Photo: UCSB Photography - Photography of duplicate by Marissa Rangel.

98 (degrees) in the Shade January 6-12, 2002
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/Comments
"Prints shows el paletero (ice-cream 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). From Atelier XXXIX., 50 ed., Printer: Amos, Slide Photo: UCSB Photography.

Double Happiness November 7-10, 2000
Physical Description: Insert size: 25 x 31 in., Paper size: 30 x 35 in.
Description/Comments
"Image of an Asian woman eating with chopsticks; loteria cards and Japanese 'Hanfuda' playing cards, and 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., 42 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
**Kaeru / Finding Home May 1-6, 2000**


Description/Comments

"7 color silkscreen was produced in conjunction with a two month residency at Self-Help Graphics through an Artist and 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. From Atelier XXXVI., 60 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

**No Bullshit July 25-27, 2002**

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.

Description/Comments


**New World Order June 28-July 2, 1994**

Physical Description: Insert size: 33.5 x 26 in., Paper size: 44 x 30 in.

Description/Comments

Black and white print features the names of conquistadors in graffiti script on the background of an Aztec stele. From Atelier XXIV., 59 ed., Printer: José Alpuche, Slide Photo: unknown.

**Santa/Maguey March 20-24, 2001**

Physical Description: Insert size: 18 x 26 in., Paper size: 20 x 30 in.

Description/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 Atelier XXXVIII - Maestras II., 77 ed., Printer: José Alpuche, Slide Photo: UCSB photography - Photo of duplicate by Marissa Rangel.

**La Virgen de los Pescados April 2-9, 1993**

Physical Description: Insert size: 34 x 26 in., Paper size: 38 x 30 in.

Description/Comments

Image of a woman with Guadalupan 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." .75 ed., Printer: José Alpuche, Slide Photo: unknown.
Dolores 1999

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.

Description/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 Atelier XXXIII - Maestras I., wn ed., Printer: José Alpuche, Slide Photo: unknown.

Primas April 18-20, 2001

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.

Description/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., 62 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

Mujer de Mucha Enagua: Pa’ Ti Xicana 1999

creator: Cervantez, Yreina D.

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.

Description/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 Atelier XXXIII - Maestras I., 60 ed., Printer: José Alpuche, Slide Photo: unknown.

Bone Yard February 15-17, 2000

Physical Description: Insert size: 16 x 13 in., Paper size: 19 x 22 in.

Description/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. From Atelier XXXV - Arizona., 91 ed., Printer: José Alpuche, Slide Photo: UCSB photography.
album 15, slide Cat.2 016

The Key July 20, 23, and 24, 2002

Physical Description: Insert size: 16 x 22 in., Paper size: 20x 26 in.
Description/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., 89 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

album 15, slide Cat.2 017


creator: De Batuc, Alfredo

Physical Description: Insert size: 17 x 22 in., Paper size: 19 x 25 in.
Description/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, "Dia 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., 71 ed., Printer: unknown, Slide Photo: .

album 15, slide Cat.2 018

Knowingly Walking Through the Imaginary River Towards Divine Destiny April 30 and May 1-5, 2002

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.
Description/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." 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 Atelier XL Maestras III., 82 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

album 15, slide Cat.2 019

Primavera May 31- June 3, 1994

Physical Description: Insert size: 27 x 37 in., Paper size: 30 x 44 in.
Description/Comments

A stylized image of a mother jaguar in springtime. From Atelier XXIV., 64 ed., Printer: José Alpuche, Slide Photo: unknown.
**I Know Her... All About Her May 7-11 and 30, 2002**

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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., 67 ed., Printer: José Alpuche, Slide Photo: UCSB Photography - Photo of duplicate by Marissa Rangel.

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**Hyper Myth August 21-24, 2001**

Physical Description: Insert size: 10 x 20 in., Paper size: 20 x 26 in.
Description/Comments


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**The Making of a Trophy Grrl! May 21-25, 2002**

Physical Description: Insert size: 16 x 22 in., Paper size: 20x 26 in.
Description/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., 75 ed., Printer: José Alpuche, Slide Photo: UCSB photography - photo of dupe by Marissa Rangel.

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**Greñuda April 3-7, 2001**

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.
Description/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 Atelier XXXVIII - Maestras II., 74 ed., Printer: José Alpuche, Slide Photo: UCSB photography - photo of duplicate by Marissa Rangel.
**Altered State 1999**

creator: Gamboa, Diane  
Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.  
Description/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 Atelier XXXIII - Maestras I., SP ed., Printer: José Alpuche, Slide Photo: unknown.  
Slide of Altered State 9 colors Edition of: 75 Note: Special Maestras No. 1 Project, Curated by Yreina Cervantéz

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**Revelation Revolution May 14-18, 2002**

creator: Gamboa, Diane  
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.  
Description/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., 88 ed., Printer: José Alpuche, Slide Photo: UCSB Photography - Duplicate photo by Marissa Rangel.

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**The Next Generation undated**

creator: Garcia, Margaret  
Physical Description: Insert size: 25.5 x 31.5 in., Paper size: 30 x 37.5 in.  
Description/Comments  
Image is of a young child., 70 ed., Printer: , Slide Photo: UCSB Photography.
**A Secret Garden February 10-11, 2000**

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/Comments

"Three red hearts/Roses with yellow auras on a blued 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."- Xochitl Gil. Colors used: Drk to light Blue, Red, Green, Yellow 1-Medium, Yellow 2-Light. From Atelier XXV - Arizona Xicanindio., 78 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

**The Trappings of Sor Juana 1999**

creator: Gómez, Patricia

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.
Description/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 Atelier XXXIII 1999 - Maestras I Sor Juana Series., 63 ed., Printer: José Alpuche, Slide Photo: unknown.

**War Stories March 4-8, 1991**

creator: Gómez, Patricia

Physical Description: Insert size: 26 x 35.5 in., Paper size: 26 x 35.5 in.
Description/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. From Atelier XVI., 56 ed., Printer: José Alpuche, Slide Photo: unknown.

**Props and Scenery May 27-31 and June 3, 2003**

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.
Description/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 and film) reduces minorities to 'Props and Scenery' in ads and/or films. The absence of people of color, particularly in front of the camera, in the adver[t]ising and 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. Colors used: Blue, Red, Yellow, Orange, Lt. Purple, Dark Purple, and Black. From Atelier XLII - Maestras 4., 78 ed., Printer: José Alpuche, Slide Photo: UCSB photography - duplicate photo by Marissa Rangel.
La Reyna May 6-10, 2003

creator: Gonzalez, Yolanda

Physical Description: Insert size: 22.5 x 15.5 in., Paper size: 26 x 20 in.

Description/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 Atelier XLII - Maestras IV., 72 ed., Printer: José Alpuche, Slide Photo: UCSB Photography - Duplicate photo by Marissa Rangel.

Cause and Effect 2000

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., 50 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
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<th>Album, Slide</th>
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| 15, Cat.2 033 | **Some Indignities Persist April 24 and May 8 (year unknown)** | Physical Description: Insert size: 25 x 18 in., Paper size: 30 x 22 in.  
Description/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. |
| 15, Cat.2 034 | **Topsyturvy 2000** | Physical Description: Insert size: 22.5 x 18 3/4 in., Paper size: 30 x 22 in.  
Description/Comments  
"Photographic image of woman in blackface surrounded by a lavender ring with the word "Topsyturvy" in blue letters that get progressively smaller." - Mark Steven Greenfield.  
Color separations by Ed Almanzor. Colors used: Black, Blue, Lavendar, and Light Ochre. |
| 15, Cat.2 035 | **Untitled (So Tell Me Who's the Nigger Now) January 24-28, 2000** | Physical Description: Insert size: 16 x 23 3/4 in., Paper size: 20 x 26 in.  
Description/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 Brown/Black. From Atelier XXXIV. |
| 15, Cat.2 036 | **Untitled (Sometimes We Become What We Hate) January 24-28, 2000** | Physical Description: Insert size: 18 x 23 in., Paper size: 20 x 26 in.  
Description/Comments  
Image of 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. From Atelier XXIV. |
**D.O.D. Commemorative 1981 1981**

**Physical Description**: Insert size: F/C in., Paper size: F/C in.

**Description/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.", wn ed., Printer: unknown, Slide Photo: unknown.

**Avenida Cesar Chavez November 17-20, 1993**

**Physical Description**: Insert size: 16 x 22 in., Paper size: 20 x 26 in.

**Description/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. From Atelier XXIII., 60 ed., Printer: José Alpuche, Slide Photo: unknown.

**Velo/Veil 1999**

**Physical Description**: Insert size: 18 x 26 in., Paper size: 22 x 30 in.

**Description/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 Atelier XXXII 1999 - Maestras I Sor Juana Series., 65 ed., Printer: José Alpuche, Slide Photo: unknown.

**Achealy’s Heel 2002**

creator: Healy, Wayne Alaniz

**Physical Description**: Insert size: 22 x 16 in., Paper size: 20 x 26 in.

**Description/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 Achellie'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. From Atelier XLI - Special Project., 06 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

**Bolero Familiar December 4-7, 2001 and January 15-19, 22-26, and 29-31 2002**

creator: Healy, Wayne Alaniz

**Physical Description**: Insert size: 36 x 50 in., Paper size: 36 x 50 in.

**Description/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., 79 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
<table>
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<tr>
<th>Album</th>
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<th>Description/Comments</th>
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<tr>
<td>15</td>
<td>042</td>
<td>Con Cariño, Lydia Mendoza May 15-19, 2001</td>
<td>Ester Hernandez</td>
<td>Insert size: 18 x 26 in., Paper size: 22 x 30 in.</td>
<td>A portrait of a Mexican American woman dressed in a full length Mexican &quot;Folkloriko&quot; 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., 76 ed., Printer: José Alpuche, Slide Photo: UCSB photography.</td>
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<tr>
<td>15</td>
<td>044</td>
<td>Seeds From a Hybrid Generation October 30-November 03, 2001</td>
<td>Willie Herrón III</td>
<td>Insert size: 18 x 24 in., Paper size: 22 x 30 in.</td>
<td>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.&quot; - Willie F. Herrón III. Colors used: Grey (Warm), Orange (Dull), Deep Red (Dull), Burgandy Red (Dark), and Black. From Atelier XXXIX, special project., 29 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.</td>
</tr>
<tr>
<td>15</td>
<td>045</td>
<td>Block Party Ritual April 2-10, 2002</td>
<td>Bernard Hoyes</td>
<td>Insert size: 14 x 33 in., Paper size: 20x 26 in.</td>
<td>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.&quot; - 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). From Atelier XXXIX, special project., 21 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.</td>
</tr>
</tbody>
</table>
Sanctified Dance August 14-19, 2001
creator: Hoyes, Bernard Stanley
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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. From Atelier XXXIX, special project., 78 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

Elegie March 13-17, 2001
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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., 80 ed., Printer: Joe Alpuche, Slide Photo: UCSB photography.

Untitled (Maria Felix) May 28-June 1 and June 18
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/Comments

La Virgen de los Nopales May 18-23, 2003
Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.
Description/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 Atelier XLII, Maestras IV., 72 ed., Printer: José Alpuche, Slide Photo: UCSB Photography - Duplicate photo by Marissa Rangel.
Spiritual Warrior February 8-12, 2000

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.

Description/Comments

"Yellow/Orchid 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 Orchid, Dark Purple/Red, Light Blue, Red/Orange, and Deep Red/Black. From Atelier XXXIV - Arizona Xicanindio., 75 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

¡No Más Tratos! (No More Deals!) July 30-31, 2002

Physical Description: Insert size: 16 x 16 in., Paper size: 20x 26 in.

Description/Comments


Seekers of Gold July 28-30, August 3, and December 7-8 1999

Physical Description: Insert size: 16 x 20 in., Paper size: 20 x 26 in.

Description/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. From Atelier XXXIV., 51 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

D.O.D. Commemorative 1980 (Parade) 1980

creator: Limon, Leo

Physical Description: Insert size: in., Paper size: in.

Description/Comments

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<tr>
<th>Album</th>
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<th>Title</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
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<tr>
<td>15</td>
<td>055</td>
<td>Morena Y Quetzalcoatl 2001</td>
<td>Limon, Leo</td>
<td>Insert size: 16x 22 in., Paper size: 20x 22 in.</td>
<td>&quot;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 movimient's is in the Air, the Sky. Young Native lady seated on bus bench. High rise hairdo. Green background. Serpent image on bench.&quot;- Leo Limon. Colors used: Blue, Tan, Blue (ultra-marine), Yellow (medium), Yellow Green, Red, Orange, Green-Eyes, Green-Bench, Gray, Light Blue, Black. From Atelier XXXIX., 78 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.</td>
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<tr>
<td>15</td>
<td>056</td>
<td>Chuparosa June 11-15, 2002</td>
<td></td>
<td>Insert size: 16 x 22 in., Paper size: 20x 26 in.</td>
<td>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. &quot;A woman with hands on her hips (instead of pelvis), a reverse pose of the Earth goddess.&quot;- 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 Atelier XL, Maestras III., 78 ed., Printer: Joe Alpuche, Slide Photo: UCSB Photography. Duplicate photo by Marissa Rangel.</td>
</tr>
<tr>
<td>15</td>
<td>057</td>
<td>Mnesic Myths July 20-24, 1999</td>
<td></td>
<td>Insert size: 16 x 20 in., Paper size: 22 x 30 in.</td>
<td>&quot;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 Ixtaciuatl. 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 Ixtaciuatl. Both are pre-Colombian myths which are places in western contemporary times with the image of two young homegirls.&quot;- Alma Lopez. Colors used: Off White, Beige/Brown, M. Brown, Red Brown, White, Blue Black, and Black. From Atelier XXXIV., 47 ed., Printer: Joe Alpuche, Slide Photo: UCSB Photography.</td>
</tr>
</tbody>
</table>
Our Lady of Controversy December 3-7, 2002

Physical Description: Insert size: 22 x 16.25 in., Paper size: 26 x 20 in.
Description/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. From Atelier XLI., 73 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

Jaguar Woman Warrior: Woman's Work is Never Done 1999

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.
Description/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 Atelier XXXIII, Maestras I., 72 ed., Printer: José Alpuche, Slide Photo: unknown.

Moved by Your Rhythmic Eyes March 25-28 and April 1-3, 2003

Physical Description: Insert size: 20 x 15.5 in., Paper size: 26 x 20 in.
Description/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. From Atelier XLI., 18 ed., Printer: , Slide Photo: UCSB photography.

El Ropero de Frida / Frida's Armoir March 19-23, 2002

Physical Description: Insert size: 16 x 20.25 in., Paper size: 20 x 26 in.
Description/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."- Jose Lozano. Colors used: Black, Pink, Flesh, Light Blue, Brick Red, Dark Brown, Dark Blue, Dark Red, Olive Green, Yellow Ochre. From Atelier XXXIX., 75 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

Hero-Héroe 1991

Description/Comments
The head of a Mexican wrestler in a mask. The background is made up of a repeating pattern of people's faces. From Atelier XVII., 57 ed., Printer: José Alpuche, Slide Photo: unknown.
Dreamers, Magicians, and Star Navigators February 1-2, 2000

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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 achievement in astrological navigational 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. From Atelier XXXV - Arizona Xicanindio., 80 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

Raza y Cultura 1995

Physical Description: Insert size: in., Paper size: 30 x 41.875 in.
Description/Comments
Multicolored, active print has few distinguishable images. Among them are faces and a heart. From Atelier XXV., 58 ed., Printer: José Alpuche, Slide Photo: unknown.

V.G. Got Her Green Card February 8-15, 2001

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.
Description/Comments

In Memory of Cesar Chavez November 12-16, 1993

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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 Martinez. From Atelier XXIII., 65 ed., Printer: José Alpuche, Slide Photo: unknown.

Caution (Captive) 2002

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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 it[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., 80 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
Cliché Inversion July 17-19, 2002

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.

Description/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., 73 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

Respect August 6-10, 2002

Physical Description: Insert size: 16 x 21.5 in., Paper size: 20 x 26 in.

Description/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 and 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 dipicted [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 and 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., 91 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
Mangán Tayón: Food for Thought May 1-8th, 2001

Physical Description: Insert size: 26x 18 in., Paper size: 22x 30 in.

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 Filipinos to the UFW movement specifically the early grape strikes where Chicanos, Mexicans and Filipinos 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 multicultualism and globalization the people of the world are continually interating 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 tolerant 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 that the product which supported people sharing their own oral histories and family stories provoking discussion with the viewwers about their family on the theme of “food.” Discussion was brought up in the process of creating this work deconstructing the issues of food and perstaining 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 granpa, to mix the pesticides he had been exposed to while unappreciated, and [was] often the subject of xenophobia and racism." - Cristina Miguel-Mullen. 84 ed., Printer: José Alpuche, Slide Photo: UCSB Photography - Duplicate photo by Marissa Rangel.
**Echo Park July 24 - 27, 2001**

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.

Description/Comments


**Cihualyaomiquiz, The Jaguar December 10-14, 2002 and March 18, 19, and 20, 2003**

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.

Description/Comments


**El Guadalupano 1999**

creator: Montoya, Delilah

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.

Description/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 Atelier XXXIII - 1999 Maestras I., 51 ed., Printer: José Alpuche, Slide Photo: unknown.

**Mickey Mao July 25-27, 2000**

Physical Description: Insert size: 26 x 40 in., Paper size: 30 x 44 in.

Description/Comments

""Mickey Mao" simple use of corporate and communist images juxtaposed with humor and poetry. Corporate and 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. From Atelier XXXVII, 00 ed., Printer: José Alpuche, Slide Photo: UCSB photography.
**Dualities February 17-18, 2000**

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/Comments

"Half of the image deals with life, the other with death showing the intricacy between life and death 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 with the balance of life and our life cycle. That from death comes life."


**Niña Héroe August 22-25, 1992**

creator: Norte, Armando

Physical Description: Insert size: 24 x 30 in., Paper size: 30 x 36.25 in.
Description/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." From Atelier XX, 68 ed., Printer: Richard Balboa, Slide Photo: .

**King James Version 1999**

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.
Description/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 Atelier XXXIII, Maestras I., 58 ed., Printer: José Alpuche, Slide Photo: unknown.

**Chicuelina 1996**

creator: Oropeza, Eduardo

Physical Description: Insert size: 17 x 21 in., Paper size: 22 x 26 in.
Description/Comments

Image is of a bullfight where the spectators are calaveras., 77 ed., Printer: José Alpuche, Slide Photo: .

**(title unknown) undated**

creator: Oropeza, Eduardo

Physical Description: Insert size: in., Paper size: in.
Description/Comments

**Angel de la Vida June 17-21, 2003**

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.

Description/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 an on-going series of Meso-American Angels. These angels are male/female and they are indegenous [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 pendehjas! 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. From Atelier XLT., 82 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

**Frida y Diego Nos Muestran Mexico March 25 - 29, 1991**

Physical Description: Insert size: 35 x 26 in., Paper size: 37.5 x 28 in.

Description/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). From Atelier XVI., 64 ed., Printer: Oscar Duardo, Slide Photo: unknown.

**Blue Venus 2001**

Physical Description: Insert size: 18x 22 in., Paper size: 22x 30 in.

Description/Comments

"A linear and cross-hatched version of Bottecelli'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. 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 Botticellis image of Venis [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 Atelier XXXVIII - Maestras 2., 70 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
<table>
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</table>
| 15    | Cat.2 083 | **Sor Juana Rebelling Once Again 1999**  
Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.  
Description/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 Atelier XXXIII, Maestras I., 64 ed., Printer: José Alpuche, Slide Photo: unknown. |
| 15    | Cat.2 084 | **Leading by Example January 28, 1995**  
Physical Description: Insert size: 26.25 x 36.25 in., Paper size: 30 x 46 in.  
Description/Comments  
Image is of eyes. Text reads, "moderno, think, peace, power." From Atelier XXV., 58 ed., Printer: José Alpuche, Slide Photo: unknown. |
| 15    | Cat.2 085 | **Hasta Que La...Los Separe November 6-10, 2001**  
Physical Description: Insert size: 16x 22 in., Paper size: 20x 26 in.  
Description/Comments  
| 15    | Cat.2 086 | **The Here and Now October 2-6, 2001**  
Physical Description: Insert size: 21.5 x 35.5 in., Paper size: 30 x 44 in.  
Description/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 and Now" and my generation views on progressive culture, politics and 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 millennium the title "The Here and 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. From Atelier XXXIX., 80 ed., Printer: José Alpuche, Slide Photo: UCSB Photography. |
**Dia De Los Muertos 1999 September 5-12, 1999**

Physical Description: Insert size: 25.5 x 24 in., Paper size: 31.5 x 30 in.

Description/Comments

"Dia 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 zempachochtli 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. From Atelier XXXIV., 85 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

**Untitled May 13-16, 2003**

Physical Description: Insert size: 16 x 20 in., Paper size: 20 x 26 in.

Description/Comments


**Tacos Con Huevos! February 24, 2000**

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.

Description/Comments

"Red Gallo Romantico eating a Nopal Taco- text in background- 3 hearts at bottom. A moment frozen in time- a tale of drunkeness 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. From Atelier XXX - Arizona Xicanindio., 80 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

**Epoca de Oro 2002**

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.

Description/Comments

Atelier silkscreen print depicts 12 stars from the Golden Age of Mexican cinema in individual squares. 84 ed., Printer: , Slide Photo: UCSB Photography.

**El Regalo March 28-30, 2000**

Physical Description: Insert size: 37 x 25.5 in., Paper size: 40.25 x 28 in.

Description/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. From Atelier XXXVI., 60 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
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<tbody>
<tr>
<td>15</td>
<td>Cat.2 094</td>
<td><strong>The King of Things (Poster) July 9-12, 2002</strong></td>
<td></td>
<td>Insert size: 20 3/4 x 26.25 in., Paper size: 27.5 x 35 in.</td>
<td>&quot;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.&quot;- Artemio Rodriquez. Colors used: O. Light Blue, T. Red, T. Magenta, O. Flesh, T. Yellow, T. Green, T. Off White, T.White, and O. Black., 97 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.</td>
</tr>
</tbody>
</table>
**Community Control of the Land July 9-12, 2002**

creator: Rodriguez, Favianna  

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.  

Description/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., 85 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

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**Del Ojo No Se Escapa Nadie 1999**

creator: Rodriguez, Favianna  

Physical Description: Insert size: 18 x 26 in., Paper size: 22 x 30 in.  

Description/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 rapiña... que tus huesos me destrozan...que tu cuerpo me incineras. 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 Atelier XXXIII, Maestras I., 12 ed., Printer: José Alpuche, Slide Photo: unknown.
Margarita Nov. 13-17, 2001
creator: Rodriguez, Favianna
Physical Description: Insert size: 16x 22 in., Paper size: 20x 28 in.
Description/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, O. Black. From Atelier XXXIX., 66 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

Self-Portrait with Muse June 3-8, 2002
Physical Description: Insert size: 16 x 22 in., Paper size: 20x 26 in.
Description/Comments
"Woman recieving lapdance from her cartoon self." "The statement "Upraise fo the Urban Goddess" inspired me to create an image of a tomboy embracing her sexuality, benefit[t]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 obs[c]enities 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 Atelier XL, Maestras III., 70 ed., Printer: José Alpuche, Slide Photo: UCSB Photography. Duplicate photo is by Marissa Rangel.

Curandero April 1993
Physical Description: Insert size: in., Paper size: 30.125 x 38 in.
Description/Comments
Image is of two human figures during a curación. 75 ed., Printer: José Alpuche, Slide Photo: unknown.

California Plaza June 12-25, 2001
creator: Romero, Frank E.
Physical Description: Insert size: 38 x 26 in., Paper size: 38 x 26 in.
Description/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., 40 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
Cruising April 15, 18, and 20, 2000
creator: Romero, Frank E.
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/Comments

Grand Father's House October 19-21 and November 14-15, 2000
creator: Romero, Frank E.
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/Comments

Heart 2002
creator: Romero, Frank E.
Physical Description: Insert size: 17 x 23 in., Paper size: 20 x 26 in.
Description/Comments

Starry Night July 18-22
creator: Romero, Frank E.
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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 and Green, Trans-Dark Purple, Black, and Blue., 40 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

La Placa November 5-13, 2002
creator: Romero, Frank E.
Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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 eighties, 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., 72 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.
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<tr>
<td>15</td>
<td>107</td>
<td>Snapshot</td>
<td>May 8-11, 2001</td>
<td>Insert size: 18 x 26 in., Paper size: 22 x 30 in.</td>
<td>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.&quot; - Shizu Saldamando. Colors used: Mint Green, Blue, Dk Brown, Light Brown, Pink, Pale Yellow, Silver, and Dk Grey. From Atelier XXXVIII, Maestras II., 66 ed., Printer: José Alpuche, Slide Photo: UCSB Photography. Duplicate slide photography by Marissa Rangel.</td>
</tr>
<tr>
<td>15</td>
<td>108</td>
<td>Smoker's Game</td>
<td>September 19-23, 1999</td>
<td>Insert size: 34 3/8 x 23.5 in., Paper size: 44 x 30 in.</td>
<td>&quot;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]ulette- 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?&quot; --Tomasz Sarnecki. &quot;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.&quot; --Wayne Healy. Colors used: Cream White, Orange Red, Powder Blue, Blood Red, and Black. From Atelier XXI, special project., 78 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.</td>
</tr>
</tbody>
</table>
They Mistook the Determination in our Eyes for Hopelessness August 2, 3, and 6, 2002

Physical Description: Insert size: 16 x 22 in., Paper size: 20 x 26 in.
Description/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 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." "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 homos and take back their voices".- Weston Teruya. 83 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

Under the Spell 1992
creator: Torrez, Eloy

Physical Description: Insert size: 16 x 24 in., Paper size: 20 x 28 in.
Description/Comments
Image is of a skeleton embracing a nude woman from behind. There are curtains on either side of them. From Atelier XIX., of ed., Printer: unknown, Slide Photo: unknown.

Novelas Kachina undated
creator: Valadez, John M.

Physical Description: Insert size: 24.25 x 38 in., Paper size: 24.25 x 38 in.
Description/Comments
Multiple images superimposed on one another. Images are of men's faces and Native American kachina figures. From Atelier XX., 52 ed., Printer: unknown, Slide Photo: .

Calaveras de Azucar undated
creator: Valdez, Patssi

Physical Description: Insert size: 25.25 x 34 in., Paper size: 30 x 44 in.
Description/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. From Atelier XX., 55 ed., Printer: unknown, Slide Photo: unknown.
**Dia de los Muertos 2000 September 5-13, 2000**

Creator: Valdez, Patssi

Physical Description: Insert size: 21 x 14 in., Paper size: 28.5 x 19.875 in.

Description/Comments


**Suspect: Dark Hair, Dark Eyes, Dark Skin November 14 and 21-27, 2002**

Physical Description: Insert size: 22 x 16 in., Paper size: 26 x 20 in.

Description/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 present [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., 77 ed., Printer: José Alpuche, Slide Photo: UCSB photography.

**The Mercury Weeps February 27- March 1, 2001**

Physical Description: Insert size: 18 x 22 in., Paper size: 26 x 30 in.

Description/Comments


**Volador 1993**

Physical Description: Insert size: in., Paper size: in.

Description/Comments

Image is of a face inside a circle with colorful wings surrounding it., 76 ed., Printer: José Alpuche, Slide Photo: unknown.
### Homefront Homeboy June 10-14, 2003

**Physical Description:** Insert size: 22 x 16 in., Paper size: 26 x 20 in.

**Description/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 metamorph[ized]ed 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. From Atelier XL., 72 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

### Cama Na My Howze December 14 and 17, 1999

**creator:** Yáñez, Larry

**Physical Description:** Insert size: 26.5 x 31.875 in., Paper size: 30 x 34 in.

**Description/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. From Atelier XXXVI., 72 ed., Printer: José Alpuche, Slide Photo: UCSB Photography.

### Our Lady of Guadalupe, Arizona 2000

**Physical Description:** Insert size: , Paper size: in.

**Description/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 untouchable 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. From Atelier XXXV, Arizona Xicanindio., 80 ed., Printer: José Alpuche, Slide Photo: unknown.

### Center Activities and Programs

#### Artist's Community Meeting undated

**Description/Comments**

Artist's Community Meeting. Photographer: unknown.

#### Artist Signing Silkscreens undated

**Description/Comments**

**Arts of Mexico Atelier XVI February 1991**

Description/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. Photographer: unknown.

**Arturo and Endina Casares Vasquez undated**

Description/Comments

Arturo and Endina Casares Vasquez. Photographer: unknown.

**Barbara Carrasco and José Alpuche February 1999**

Description/Comments

Barbara Carrasco and José Alpuche. Photographer: unknown.

**Barbara Carrasco Standing Next to her Print "Self-Portrait" Made in 1984**

1984

Description/Comments

Barbara Carrasco. Photographer: unknown.

**Barrio Mobile Art Studio, Community Workshops ca. 1970s**

Description/Comments

An unidentified woman in an apron stands before the Barrio Mobile Art Studio van during a workshop. Photographer: unknown.

**Barrio Mobile Art Studio, Papier-mâché Mask Workshop June 1976**

Description/Comments

Unidentified workshop participants hold their masks up to their faces. Photo is slightly blurred. Photographer: unknown.

**Birthday Party undated**

Description/Comments


**Cathy Gallegos September 1998**

Description/Comments

Cathy Gallegos. (This slide is damaged.) Photographer: unknown.
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| 15    | Cat.3 011 | **Ceramic Tile Project 1995**  
| 15    | Cat.3 012 | **Children's Workshop undated**  
Unidentified women and a child. Photographer: unknown. |
| 15    | Cat.3 013 | **Cleaning Screen undated**  
José Alpuche. Photographer: unknown. |
| 15    | Cat.3 014 | **Consuelo Flores and Armando Norte and Sons 1998**  
Consuelo Flores and Armando Norte and sons. Photographer: unknown. |
| 15    | Cat.3 015 | **Costume undated**  
An unidentified woman in calavera makeup wears a skeleton costume.  
Photographer: unknown. |
| 15    | Cat.3 016(1-4) | **Day of the Dead ca. 1990s**  
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 Día 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.  
Photographer: Unknown. |
| 15    | Cat.3 017 | **Day of the Dead undated**  
Two unidentified women wear papier-mâché calavera masks. "Guests are encouraged to attend in calavera attire."  
Photographer: Mario Lopez. |
| 15    | Cat.3 018 | **Day of the Dead 1974 1974**  
Two dancing calaveras painted on cardboard.  
Photographer: Unknown. |
| 15    | Cat.3 019(1-3) | **Day of the Dead 1975 October-November 1975**  
Photographer: Unknown. |
### Day of the Dead 1976 1976

**Description/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. Photographer: Unknown.

### Day of the Dead 1977 1977

**Description/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. Photographer: Unknown.

### Day of the Dead 1979 1979

**Description/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. Photographer: Unknown.

### Day of the Dead 1980 1980

**Description/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.” Photographer: #2 Mary McNally, the rest unknown.

### Day of the Dead 1982 1982

**Description/Comments**

1. This 35 mm slide is of Marisela Norte in Day of the Dead makeup by Armando Norte. 2. Photo is of a man in calavera makeup wearing a breastplate. 3. Photo is of artist Diane Gamboa. This 35 mm slide is of Diane Gamboa in classic early 1980’s makeup and attire. Day of the Dead with ASCO, Self Help Graphics and Art, Los Angeles, CA. Photographer: Unknown.
Day of the Dead 1991 November 1, 1991

Description/Comments

Day of the Dead 1992 1992

Description/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 and 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." Photographer: Unknown.
**Day of the Dead 1994 November 1994**

Description/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. Galeria 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." 1994 Day of the Dead Installation. This 35 mm slide is of Diane Gamboa in Muertos Attire with *in this Corner* Installation, Self Help Graphics and Art, Los Angeles, CA. November 5, 1994. 8. Photo is of exhibition attendees. "The gallery is open during the Day of the Dead." 9. This 35 mm slide is of Diane Gamboa (left) and Christina Ochoa (right) standing with the *In this Corner* installation by Diane Gamboa. November 5, 1994. "Diane has been involved with Self-Help Graphics and 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. Photographer: unknown.

**Day of the Dead Celebration ca.1998**

Description/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." Photographer: unknown.

**Day of the Dead Celebration 1993**

Description/Comments

Beatris de Alba and her son in calavera makeup. Photographer: Ann Murdy.

**Day of the Dead Celebration undated**

Description/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." Photographer: Mario Lopez.

**Day of the Dead Children’s Workshop Calavera Masks ca. 1990s**

Description/Comments

A display of many calavera masks. "Children are very involved with the preparation and celebration of the Day of the Dead." Photographer: Unknown.

**Day of the Dead Exhibit in Galería Otra Vez ca.1990s**

Description/Comments

Photo is of several works at an exhibition. "The gallery is open during the Day of the Dead." Photographer: Unknown.
**Day of the Dead Exhibition undated**

Description/Comments

Photo is of six works at the exhibition. Two are cajas, two are assemblages, and two are paintings or prints. Photographer: Unknown.

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**Day of the Dead Exhibition undated**

Description/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." Photographer: Unknown.

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**Day of the Dead Exhibition at Galería Otra Vez ca.1990s**

Description/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." Photographer: Mario Lopez.

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**Day of the Dead Flores de Esperanza Nov. 2, 1996**

Description/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. 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." Photographer: Unknown.

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**Day of the Dead Gallery Exhibit 1998**

Description/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 and Art." Photographer: unknown.
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<tr>
<th>Album</th>
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<th>Description/Comments</th>
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<tr>
<td>16.</td>
<td>Cat.3 038</td>
<td><strong>Day of the Dead Musical Performance 1990s</strong>&lt;br&gt;Description/Comments&lt;br&gt;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, &quot;Puto Wilson Act V.&quot; Photographer: Unknown.</td>
</tr>
<tr>
<td>16.</td>
<td>Cat.3 039</td>
<td><strong>Day of the Dead Performers Exhibiting a Day of the Dead Silkscreen 1995</strong>&lt;br&gt;Description/Comments&lt;br&gt;A man in calavera makeup speaks into a microphone as he holds up a print with the text, &quot;Day of the dead Día de los Muertos 1995&quot;. &quot;Every year a print is produced to commemorate the Day of the Dead event.&quot; A Gronk temporary mural forms the backdrop for the scenario. Photographer: Mario Lopez.</td>
</tr>
<tr>
<td>16.</td>
<td>Cat.3 040(1-2)</td>
<td><strong>Day of the Dead Procession 1981</strong>&lt;br&gt;Description/Comments&lt;br&gt;1. Photo is of a male processioner in calavera makeup holding a Día de los Muertos poster. 2. Three children in calavera makeup. Photographer: Unknown.</td>
</tr>
<tr>
<td>16.</td>
<td>Cat.3 041(1-2)</td>
<td><strong>Day of the Dead Procession 1990s</strong>&lt;br&gt;Description/Comments&lt;br&gt;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. Photographer: Unknown.</td>
</tr>
<tr>
<td>16.</td>
<td>Cat.3 042</td>
<td><strong>Day of the Dead Procession undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;Día de los Muertos processioners carry a large dragon with a calavera in its mouth. Photographer: Unknown.</td>
</tr>
<tr>
<td>16.</td>
<td>Cat.3 044</td>
<td><strong>Etching undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;Unidentified workshop participants. Photographer: unknown.</td>
</tr>
<tr>
<td>16.</td>
<td>Cat.3 045</td>
<td><strong>Etching Class, Visit by Diego Marcial Rios 1993</strong>&lt;br&gt;Description/Comments&lt;br&gt;Visiting artist Diego Marcial Rios, center, looks at work by unidentified artist. He is surrounded by unidentified people. Photographer: unknown.</td>
</tr>
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<td>Description/Comments</td>
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</table>
| 16    | Cat.3 048 | *Examining Silkscreens ca. 1990s*  
| 16    | Cat.3 049 | *Exhibition, Galería Otra Vez undated*  
An exhibition photo of cajas and altares. Photographer: unknown. |
| 16    | Cat.3 050 | *Filing Down a Copper Plate ca. early 1990s*  
The hands of an unidentified person. Photographer: unknown. |
| 16    | Cat.3 051(1-2) | *Filming of, "Blood in, Blood Out" September 17, 1991*  
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." Photographer: Unknown. |
| 16    | Cat.3 052 | *Gallery Exhibit ca. 1990s*  
Tomás Benítez. Photographer: unknown. |
| 16    | Cat.3 053 | *Gallery Exhibit undated*  
Elizabeth (last name unknown). Photographer: unknown. |
| 16    | Cat.3 054 | *Gallery Exhibit undated*  
John Valadez and his son. Photographer: unknown. |
| 16    | Cat.3 055 | *Gallery Exhibit "Automatic Shutdown" March 8, 1992*  
Sandra P. Hahn and Armando Norte at an exhibition at Galería Otra Vez. Photographer: unknown. |
| 16    | Cat.3 056 | *Gallery Exhibit, Galería Otra Vez undated*  
| 16    | Cat.3 057 | *Gil Cardenas undated*  
Photo is of scholar and art collector Gilberto "Gil" Cardenas. Photographer: unknown. |
Glasgow Print Studio Day of the Dead Workshops and Festivities October 1996

Description/Comments

"Self-Help Graphics and 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 Nicholl. 17. Unidentified parade participants. 18. From right to left: John and Sue Mackechnie, person unknown, Janie Nicholl 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. Photographer: unknown.

Greta Diderich and Nikki Joentze undated

Description/Comments

Greta Diderich and Nikki Joentze. Photographer: unknown.

Making a Monoprint undated

Description/Comments

Ofelia Esparza and Alejandro de la Loza. Photographer: unknown.

Making a Silkscreen undated

Description/Comments

Oscar Duardo and Yreina Cervantez. Photographer: unknown.

Making a Silkscreen undated

Description/Comments

José Alpuche and Alejandro Romero. Photographer: unknown.

Making of a Monoprint ca. 1990s

Description/Comments

Ofelia Esparza and José Alpuche. Photographer: unknown.
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<th>Album, Slide, and Cat.</th>
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<tr>
<td>album 16, slide Cat.3 064</td>
<td><strong>The Making of “Dolores” by Barbara Carrasco undated</strong></td>
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<td>Barbara Carrasco. Photographer: unknown.</td>
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<tr>
<td>album 16, slide Cat.3 065</td>
<td><strong>Mask undated</strong></td>
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<td></td>
<td>creator: [Artist Unknown]</td>
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<tr>
<td></td>
<td>Description/Comments</td>
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<tr>
<td></td>
<td>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. Photographer: unknown.</td>
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<td>album 16, slide Cat.3 066(1-3)</td>
<td><strong>Mask-Making Workshop ca.1990s</strong></td>
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<td>album 16, slide Cat.3 067</td>
<td><strong>Masks October 1978</strong></td>
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<td></td>
<td>Description/Comments</td>
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<tr>
<td></td>
<td>Photo is of three unidentified Day of the Dead participants in elaborate masks. Photographer: Unknown.</td>
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<tr>
<td>album 16, slide Cat.3 068</td>
<td><strong>Meeting undated</strong></td>
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<td>Description/Comments</td>
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<td>Right to left: Noni Olabisi, Laura Alvarez, and Barbara Carrasco. Photographer: unknown.</td>
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<td>album 16, slide Cat.3 069</td>
<td><strong>Michael Amescua Painting undated</strong></td>
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<td>album 16, slide Cat.3 070</td>
<td><strong>Miranos Workshop undated</strong></td>
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<td>Unidentified workshop participants. Photographer: unknown.</td>
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<td>album 16, slide Cat.3 071</td>
<td><strong>Monoprint Silkscreen Production undated</strong></td>
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<td>album 16, slide Cat.3 072(1-2)</td>
<td><strong>Monoprint Silkscreen Workshop April 27, 1991</strong></td>
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<td>Patssi Valdez. Photographer: unknown.</td>
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<td>album 16, slide Cat.3 073(1-6)</td>
<td><strong>Monoprint Workshop November 1993</strong></td>
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<td>Description/Comments</td>
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Monoprint Workshop March 2000

Description/Comments

Monoprint Workshop undated

Description/Comments
Alejandro Dela, master printer José Alpuche. Photographer: unknown.

Murals in Motion Exhibit April 1993

Description/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. Photographer: unknown.

Music Center 1993

Description/Comments
Photo is of a family of Aztec dancers. Photographer: copyright 1993 Ann Murdy.
New Identities of Los Angeles: Artist Talk April 1996

Description/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 and L Latino Artists Collective." 3. From Right to Left: Jackie Alexander, Roderick Sykes, José Antonio Aguirre, Sister Karen Boccalero, and Leda Ramos. 4. Roundtable discussion. From Right to Left: José Antonio Aguirre, Sister Karen Boccalero, Leda Ramos, and Diane Gamboa. 5. From Left to Right (background): Miguel Angel Reyes, Sister Boccalero, Jose Antonio Aguirre, Leda Ramos, Diane Gamboa. 6. Miguel Angel Reyes, Sister Boccalero, Tomás Benítez, Jose Antonio Aguirre, and Diane Gamboa. 1996 New Identities of Los Angeles Mono Silkscreen Print Project meeting at Self Help Graphics and Art, Los Angeles, CA. 7. Roundtable discussion between collaboration participants. Right to left: unknown, Tomás Benítez, Sister Karen Boccalero, and Leda Ramos. 8. Roundtable discussion between collaboration participants. Right to left: Tomás Benítez, Sister Karen Boccalero, 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 Boccalero and Tomás Benítez. 13. Three unidentified collaboration participants. The other two participants include Raymundo Tonatiuh Reynoso and Lois Ramirez. 14. Three unidentified collaboration participants and Raymundo Tonatiuh Reynoso. 15. One unidentified collaboration participant and Karen Kimura. 16. Collaboration participants include Karen Kimura, one unidentified participant, and Mahara T. Sinclaire. 17. Diane Gamboa addresses artists, including Ulysses Diaz, at roundtable discussion. 1996 Mono Silkscreen Print Project Meeting at Self Help Graphics and Art, Los Angeles, CA. 18. Three collaboration participants, including Ulysses Diaz, Mahara T. Sinclaire 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 Boccalero. 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 Boccalero. (Bad slide) 28. Roundtable discussion between collaboration participants. The two people on the left are Sister Karen Boccalero, Tomás Benítez, and an unidentified participant. 29-31. Roundtable discussion between collaboration participants, including Sister Karen Boccalero, and Tomás Benítez (on the left). 1996 Mono Silkscreen Print Project meeting at Self Help Graphics and Art, Los Angeles, CA. 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 Boccalero stand around a tray of inks. 1996 Mono Silkscreen Print Project educational session at Self Help Graphics Print Studio, Los Angeles, CA. 35. Three unidentified artists. 36. Slide photo of artist Ulysses Diaz. 37.
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<td>16</td>
<td>Cat.3 079</td>
<td>Ofelia Esparza Holding her Monoprint ca. early 1990s</td>
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<td>16</td>
<td>Cat.3 080</td>
<td>Ofelia Esperanza and Altar 1990s</td>
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<td>Cat.3 081</td>
<td>Papel Picado Workshop for Day of the Dead ca. 1990s</td>
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<td>Cat.3 082</td>
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<td>16</td>
<td>Cat.3 083</td>
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<td>Cat.3 086</td>
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<td>16</td>
<td>Cat.3 087</td>
<td>Reading the Screen for Printing undated</td>
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<td>16</td>
<td>Cat.3 088</td>
<td>Reception at Galería Otra Vez for Day of the Dead 1992</td>
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<td>16</td>
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<td>Roberto Delgado undated</td>
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<td>16</td>
<td>Cat.3 090</td>
<td><strong>Silkscreening July 1991</strong>&lt;br&gt;Description/Comments&lt;br&gt;Oscar Duardo and Yreina Cervantez silkscreening the print &quot;Mas Allá&quot;, atelier XVII. Photographer: unknown.</td>
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<td>16</td>
<td>Cat.3 091</td>
<td><strong>Silkscreening undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;José Alpuche. Photographer: unknown.</td>
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<td>16</td>
<td>Cat.3 092</td>
<td><strong>Silkscreening Process 1991</strong>&lt;br&gt;Description/Comments&lt;br&gt;Carlos Gonzalez Castro. Photographer: unknown.</td>
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<td>16</td>
<td>Cat.3 093</td>
<td><strong>Sister Karen Boccalero undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;Sister Karen Boccalero. Photographer: unknown.</td>
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<td>16</td>
<td>Cat.3 094</td>
<td><strong>Sketching out a Mural undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;Roberto Delgado. Photographer: unknown.</td>
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<tr>
<td>16</td>
<td>Cat.3 095(1-5)</td>
<td><strong>Students in Advanced Etching Class May 1993</strong>&lt;br&gt;Description/Comments&lt;br&gt;1-2. Unidentified students in an advanced etching class. 3. Unidentified student in an advanced etching class. 4. Unidentified student in an advanced etching class. 5. An etching by an unknown artist. Photographer: unknown.</td>
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<td>16</td>
<td>Cat.3 096</td>
<td><strong>Sugar Skulls undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;Photo is of sugar skulls. Text before them reads, &quot;Buy 1 and I'll put the name.&quot; Photographer: Unknown.</td>
</tr>
<tr>
<td>16</td>
<td>Cat.3 098</td>
<td><strong>Unidentified People undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;A man and a woman, both unidentified. Photographer: unknown.</td>
</tr>
<tr>
<td>16</td>
<td>Cat.3 099</td>
<td><strong>Virgen undated</strong>&lt;br&gt;Description/Comments&lt;br&gt;Photo is of an impromptu altar at the base of a statue of La Virgen de Guadalupe composed of large masks. Photographer: Unknown.</td>
</tr>
</tbody>
</table>
**Watching a Film undated**
Description/Comments
An unidentified person watches a film while two others work at a computer. Photographer: unknown.

**Workshop undated**
Description/Comments

**Workshop undated**
Description/Comments
Unidentified workshop participants. Photographer: unknown.

**Workshop undated**
Description/Comments

**Workshop and Gallery Exhibit August 1997**
Description/Comments

**Yolanda Gonzalez undated**
Description/Comments

**Graphic Arts**

**Ave Sin Fronteras 1995**
creator: Antonio Aguirre, José
Physical Description: Monosilkscreen
Description/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. Signed, inscription in pencil reads, "M/P Ave Sin Fronteras JA Aguirre 95."

**Las Califas del 2000 1996**
creator: Antonio Aguirre, José
Physical Description: Monosilkscreen
Physical Description: 20 x 26 in.
Description/Comments
Print depicts two abstracted faces. The background is blue and violet. Signed, inscription in pencil reads, "Las Califas del 2000 JAguirre 96."

**Con Máscara O Sin Máscara, Siempre Vivire 1995**
creator: Antonio Aguirre, José
Physical Description: Monosilkscreen
Description/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. Signed, inscription in pencil reads, "M/P Con Máscara O Sin Máscara, Siempre [illegible]... JA Aguirre 95."
album 17, slide Cat.5 004

**Cyber Pink Calaca 1996**

creator: Antonio Aguirre, José

**Physical Description:** Monosilkscreen

**Physical Description:** 22 x 16 in.

**Description/Comments**

Image is of a stylized calavera with pink designs outlined in yellow on a blue and black background. Signed, inscription in pencil reads, "M/S Cyberpink Calaca JAguirre"

album 17, slide Cat.5 005

**Guadalupe at the End of the Millenium 1995**

creator: Antonio Aguirre, José

**Physical Description:** Monoprint

**Physical Description:** 20 x 26 1/2 in.

**Description/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. Signed, inscription in pencil reads, "M Guadalupe at the End of the Millenium JAguirre 95."

album 17, slide Cat.5 006

**New World Border (After Guillermo Gomez-Peña) 2000**

creator: Antonio Aguirre, José

**Physical Description:** monosilkscreen

**Physical Description:** 20 x 26 in.

**Description/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".

album 17, slide Cat.5 007

**Ode to Siqueiros ca.1997- 1998**

creator: Antonio Aguirre, José

**Physical Description:** monosilkscreen

**Physical Description:** 14 x 16 in.

**Description/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.

album 17, slide Cat.5 008

**Fertility 1996**

**Physical Description:** monosilkscreen

**Physical Description:** 20 x 26 in.

**Description/Comments**

Print depicts an African fetish and the Venus of Wittendorf on a green background. Signed, inscription in pencil reads, "M.P. Fertility Jacqueline Alexander '96."
Olivia 1998
creator: Alferov, Alex
Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments
Image is of a woman's face; signed.

Our Lady 1995
creator: Amescua, Michael
creator: Alferov, Alex
Physical Description: serigraph
Physical Description: 30 x 44 in
Description/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. Signed, inscription in pencil reads, "18/50 Alferov/Amescua 95."

Untitled (Abstract) 1998
Physical Description: monoprint
Physical Description: 16 x 20 in.
Description/Comments
Abstract print in black, yellow, purple, and green. Signed, inscription in pencil reads, "Monotype Jose Alpuche."

Gift 1998
creator: Amescua, Michael
Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments
Print depicts an anthropomorphic winged figure holding a staff or other long object in a Pre-Columbian style; signed.

Nagual 00120 1996
creator: Amescua, Michael
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "Nagual 00120 Mamescua 1996."

Las Dos Grandes - Frida y Sor Juana ca. 2000-2001
Physical Description: woodcut and watercolors
Description/Comments
Two female faces share a common eye. On the forehead of one is an image of la Virgen de Guadalupe.
<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 015</th>
<th><strong>Estrellas 1995</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: monoprint</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 20 x 26 1/2 in.</td>
</tr>
<tr>
<td>Description/Comments</td>
<td>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. Signed, inscription in pencil reads, &quot;M.P. Estrellas Vibiana Aparicio-Chamberlin 95.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 016</th>
<th><strong>El Orgullo de Cesar 1994</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: mixed media</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 29 1/2 x 22 in.</td>
</tr>
<tr>
<td>Description/Comments</td>
<td>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, &quot;Cesar Chavez Labor Leader&quot;.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 017</th>
<th><strong>No Le Hagan Daño 1995</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: etching</td>
</tr>
<tr>
<td>Description/Comments</td>
<td>Image is of a woman in an apron above a landscape. A bird with the number &quot;2727&quot; sits on her shoulder. Text at the top of the print reads, &quot;Moore No Le Hagan Daño A La Viuda Ni Al Huerfano&quot;. Signed, inscription in pencil reads, &quot;2/12 No le hagan daño. Vibiana Aparicio Chamberlain.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 018</th>
<th><strong>Alumbramdo mi Entrada 1995</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: etching</td>
</tr>
<tr>
<td></td>
<td>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. Signed, inscription in pencil reads, &quot;1/20 Alumbramdo Mi Entrada&quot; Magda Audifrey 95.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 019</th>
<th><strong>Disfrutando de la Vida October 15, 1994</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: monosilkscreen</td>
</tr>
<tr>
<td></td>
<td>Image is of a person's face beneath an arch. Background is blue, purple, and white. Signed, inscription in pencil reads, &quot;1/1 &quot;Disfrutando de la Vida&quot; Magda Audifred 94&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 020</th>
<th><strong>Dreaming October 15, 1994</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: monosilkscreen</td>
</tr>
<tr>
<td></td>
<td>Black and white image is of a face. Created as a part of the UK/LA workshop. Signed, inscription in pencil reads, &quot;A/P Dreaming Magda Audifred 94&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album 17, slide Cat.5 021</th>
<th><strong>Wondering Above the Ocean 1996</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: lithograph</td>
</tr>
<tr>
<td></td>
<td>Image is of a heart suspended above water surrounded by a spiral of barbed wire. On either side of it, buildings crumble. Signed, inscription in pencil reads, &quot;21/27 Wondering Above the Ocean Magda Audifred 96&quot;</td>
</tr>
<tr>
<td>Album</td>
<td>Slide</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>17</td>
<td>5 022</td>
</tr>
<tr>
<td>17</td>
<td>5 023</td>
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<tr>
<td>17</td>
<td>5 025</td>
</tr>
<tr>
<td>17</td>
<td>5 026</td>
</tr>
<tr>
<td>17</td>
<td>5 027</td>
</tr>
</tbody>
</table>
### Deer Heart and A Declaration of Interdependence III 1995

**Physical Description:** monoprint  
**Physical Description:** 16 x 20 in.  

**Description/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. Signed, inscription in pencil reads, "Monoprint Deer Heart And A Declaration of Interdependence III Beltrán 95."

### Sunrise Girl III 1995

**Physical Description:** monoprint  
**Physical Description:** 16 x 20 in.  

**Description/Comments:** 
Image is of a woman with yellow hair with her eyes closed. Signed, inscription in pencil reads, "Monoprint Sunrise Girl: Beneath A Veil Of Pollen And Patriotic Permission III Beltrán 95."

### Sunrise Girl IV 1995

**Physical Description:** monoprint  
**Physical Description:** 16 x 20 in.  

**Description/Comments:** 
Image is of a woman in black with her eyes closed. The background is blue with yellow circles. Signed, inscription in pencil reads, "Monoprint Sunrise Girl: Beneath A Veil Of Pollen And Patriotic Permission IV Beltrán '95."

### Los Avenues 1987

**Physical Description:** silkscreen  

**Description/Comments:** 
Print depicts a calavera in a fedora with a cross above its head. Text in graffiti script beneath the skull reads, "Los Avenues".

### Mi Hijo 1998

**Physical Description:** monosilkscreen  

**Description/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. Signed, inscription in pencil reads, "M.S. Mi Hijo Chaz Bojorquez 98."

### All in One 2000

**Physical Description:** monosilkscreen  

**Description/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. Signed, inscription in pencil reads, "M/S "All in One" Paul Botello 00."

### Unassimilable 1995

**Physical Description:** photo etching  

**Description/Comments:** 
A young woman in front of a dark background shields her eyes with her left arm. From the "La Raza Festival". Inscription in pencil reads "5/10 Unassimilable Ada Pullini Brown"
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide</th>
<th>Description</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>035</td>
<td>Maria Montez 2001</td>
<td>Image is of the face of Dominican actress Maria Montez. Created as a part of the &quot;Los Perspectivos de Hollywood&quot; project. Signed, inscription in pencil reads, &quot;M/S Maria Montez Mario Calvano '01.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>036</td>
<td>Portrait of a Sumo Judge 2000</td>
<td>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 &quot;Y Tú Qué Más&quot; special project.</td>
</tr>
<tr>
<td>17</td>
<td>037</td>
<td>Agreeable Encounter 1995</td>
<td>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. Signed, inscription in pencil reads, &quot;6/7 Agradable encuentro [illegible].&quot;</td>
</tr>
<tr>
<td>17</td>
<td>038</td>
<td>Myself 1997</td>
<td>Cropped image of a woman's face. Three hearts at the bottom. Created as a part of the Arizona Xicanindio project. Signed, inscription in pencil reads, &quot;M.S. -myself- CCardenas 97.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>039</td>
<td>Tan Lejos de mi Vida 1997</td>
<td>Image is of a woman's face. Text in cursive surrounding the face reads, &quot;tan lejos de mi vida, tan cerca de mis ojos.&quot; Created for the Arizona Xicanindio project.</td>
</tr>
<tr>
<td>17</td>
<td>040</td>
<td>Yearning II 1997</td>
<td>Image is a portrait of a woman. Signed, inscription in pencil reads, &quot;M.S. -Yearning II- CCardenas 97.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>041</td>
<td>¡Dámelo! 1995</td>
<td>A white hand in a business suit hands a torch to an athlete whose face is cropped. Created for the La Raza Festival. Signed, inscription in pencil reads, &quot;Monoprint &quot;¡Dámelo&quot; Xavier Cortéz Cázares 1995.&quot;</td>
</tr>
</tbody>
</table>
¡Sal Si Puedes! 1995

Physical Description: monosilkscreen

Description/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. Signed, inscription in pencil reads, "Monoprint ¡Sal Si Puedes! Xavier Cortez Cazares 1995."

Colores del Muerte 1996

Physical Description: monosilkscreen

Physical Description: 16 x 20 in.

Description/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.

(title unknown) October 1994

Physical Description: media unknown

Description/Comments
Image is of a multitude of calaveras in different colors with different designs under a full moon; signed.

Kyrie Eleison (Raining Roses) 2001

creator: De Batuc, Alfredo

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/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. Signed, inscription in pencil reads, "M.S. Kyrie Eleison (Raining Roses) [illegible]."

Mexican Bombshell 2001

creator: De Batuc, Alfredo

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments
Image is of the face of María Félix laying down with her hair spread around her head. From Los Perspectivos de Hollywood. Signed, inscription in pencil reads, "MS Mexican Bombshell deBatuc 2001."

Navarro Rema 2001

creator: De Batuc, Alfredo

Physical Description: monosilkscreen ghost print

Physical Description: 22 x 16 in.

Description/Comments
Image is of actor Carlos Navarro rowing. Signed, inscription in pencil reads, "M.S. Ghost "Navarro rema" de Batuc 2001."
The Persistence of Images 1995
creator: De Batuc, Alfredo
Physical Description: monoprint
Physical Description: 32 x 41 in.
Description/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. Signed, inscription in pencil reads, “[illegible] M.P.” The Persistence of Images” de Batuc 95.”

Sailing 1 2001
creator: De Batuc, Alfredo
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/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.

Capitalista ca. 1997-1998
Physical Description: monosilkscreen
Physical Description: 7’ 2 1/2 x 7’ 9 in.
Description/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.”

Keep Your Word 1995
Physical Description: etching
Description/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.” Signed, inscription in pencil reads, “2/20 “Keep Your Word” Judy De Rosa [illegible].”

Where I Stand 1996
Physical Description: monosilkscreen
Physical Description: 20 x 26 in.
Description/Comments
Two footprints and two smears in a salmon tone. New Identity of Los Angeles project. Signed, inscription in pencil reads, “MP "Where I Stand" Christian G. Defazio 96’.”

Dia de los Muertos 1996
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/Comments
Image is of two faces in calavera makeup. Signed, inscription in pencil reads, “Monotype "Dia de los Muertos" Delgadillo”
La Calaca Embarazada 1996
creator: Delgado, Roberto L.
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "La Calaca Embarazada [illegible] 96"

La Escalera 2000
creator: Delgado, Roberto L.
Physical Description: monosilkscreen
Description/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". Signed, inscription in image area reads, "R A Delgado M/S Escalera 2000."

El Nuevo Mundo Valiente 2001
creator: Delgado, Roberto L.
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "M/S El Nuevo Mundo Valiente [illegible] 01."

Siqueiros En El Bote (detail) ca. 1997-1998
creator: Delgado, Roberto L.
Physical Description: monosilkscreen
Physical Description: 5' 4 x 9' 2 in.
Description/Comments
Photosilkscreened images of Siqueiros are repeated in different colors.

House/Car Registration 1996
Physical Description: monosilkscreen
Physical Description: 20 x 26 in.
Description/Comments
Image of a yellow house and a round symbol. New Identity of L.A. project. Signed, inscription in pencil reads, "M/P 'House/Car Registration' Ulises Diaz'."

Mi Corazón 1994
Physical Description: etching
Description/Comments
A stylized jaguar or other big cat with its mouth wide open. In the foreground is an anatomical heart. Signed, inscription in pencil reads "7/36 Mi Corazón Ricardo Duffy."
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide</th>
<th>Title</th>
<th>Year</th>
<th>Physical Description</th>
<th>Description/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>5 060</td>
<td>Washington En Tijuana 1995</td>
<td></td>
<td>monosilkscreen</td>
<td>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, &quot;United States [Border Inspection Station].&quot; La Raza Festival. Signed, inscription in pencil reads, &quot;1/1 95 Washington en Tijuana Ricardo Duffy.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>5 061</td>
<td>What's in a Face? (VI) 1995</td>
<td></td>
<td>monoprint</td>
<td>Inclined face of la Virgen de Guadalupe with her eyes half-closed. Virgen de Guadalupe project. Signed, inscription in pencil reads, &quot;monoprint What's in a face? (VI) V Ech 95.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>5 062</td>
<td>Know What I'm Sayin'? #4 1996</td>
<td></td>
<td>monosilkscreen</td>
<td>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. Signed, inscription in pencil reads, &quot;M.P.&quot; Know What I'm Sayin'? #4 June [illegible] '96.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>5 063</td>
<td>Logging Miles 1997</td>
<td></td>
<td>Monosilkscreen</td>
<td>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. Signed, inscription in pencil reads, &quot;Logging Miles Lence Eller copyright 97.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>5 064</td>
<td>Hope 1995</td>
<td></td>
<td>etching</td>
<td>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. Signed, inscription in pencil reads, &quot;2/8 &quot;Hope&quot; Emerson Sy 1995.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>5 065</td>
<td>Red Worms 1997</td>
<td></td>
<td>monosilkscreen</td>
<td>Image is of white and yellow tubes resembling worms. The background is red. From the Arizona project. Inscription in pencil reads &quot;M.S.&quot;</td>
</tr>
</tbody>
</table>
Allied 1997

Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/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; signed.

Zapata ¡Vive Culeros! ca. 1999-2000

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/Comments
Image is of Zapata's face of a red, white, and green gradated background. Signed, inscription in pencil reads, "M./P. Zapata ¡Vive Culeros! Gregorio Escobar 94".

Diosa de la Vida 1996

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "Diosa de la Vida" Ofelia Esparza

Diosa de Maiz 1998

Physical Description: woodcut and watercolors
Description/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. Signed, inscription in pencil reads, "1/1 Diosa de Maiz Ofelia Esparza."

La Linea I 1995

Physical Description: monoprint collograph
Physical Description: 12 x 16 in.
Description/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. Signed, inscription in pencil reads, "Monoprint "La linea" Ofelia Esparza '95.

Lo Que Es Justo (What Is Fair) 1998

Physical Description: monosilkscreen
Description/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".
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide</th>
<th>Description</th>
</tr>
</thead>
</table>
| 17 | Cat.5 072 | **Neighborhood Watch I 1995**
| | | Physical Description: monoprint collograph
| | | Physical Description: 12 x 16 in.
| | | Description/Comments:
| | | An anciano and two children look out a window. Behind them, a luminous Virgen de Guadalupe is visible. La Raza Festival. Signed, inscription in pencil reads, "Monoprint "Neighborhood Watch" Ofelia Esparza '95."
| 17 | Cat.5 073 | **Neighborhood Watch II 1995**
| | | Physical Description: monoprint
| | | Physical Description: 12 x 16 in.
| | | Description/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. Signed, inscription in pencil reads, "Monoprint "Neighborhood Watch" Ofelia Esparza '95."
| 17 | Cat.5 074 | **Neighborhood Watch III 1995**
| | | Physical Description: monoprint collograph
| | | Physical Description: 12 x 16 in.
| | | Description/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. Signed, inscription in pencil reads, "Monoprint "Neighborhood Watch" Ofelia Esparza '95."
| 17 | Cat.5 075 | **Nuestra Madre Guadalupe-Tonantzín 1995**
| | | Physical Description: monoprint
| | | Physical Description: 20 x 26 1/2 in.
| | | Description/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. Signed, inscription in pencil reads, "MP "Nuestra Madre Guadalupe-Tonantzín" Ofelia Esparza 95."
| 17 | Cat.5 076 | **Ofrenda a la Madre 1998**
| | | Physical Description: monoprint
| | | Physical Description: 16 x 22 in.
| | | Description/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. Signed, inscription in pencil reads, "Ofrenda a la Madre Ofelia Esparza."
**Quetzal De La Libertad (Quetzal of Liberty) 1998**

Physical Description: monosilkscreen  
Description/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.

**Invisible 2001**

Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/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. Signed, inscription in pencil reads, "M/S Rubén Esparza 02."

**New Identity of Los Angeles 1996**

Physical Description: monosilkscreen  
Physical Description: 20 x 26 in.  
Description/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. Signed, inscription in pencil reads, "M.P. NILA TM New Identity of Los Angeles Rubén Esparza '96."

**Pecado 2001**

Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/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. Signed, inscription in pencil reads, "M/S Pecado TM Rubén Esparza 01."

**SI DA 2001**

Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
Background to the word "sida" and the "®" symbol is a gradation from black to pink to white to pink back to black. AIDS project.unknown.

**Sin ® 2001**

Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
On a blue-to-white gradated background appears the word "Sin" and the "Registered" symbol (®). From the AIDS project. Signed, inscription in pencil reads, "M/S Sin ® Rubén Esparza '01."
**Azul Desesperado 1997**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/Comments

Image is of a face composed of white geometric figures superimposed on another, undistinguishable, image. The background is black. Arizona project. Signed, inscription in pencil reads, "M.S. Azul Desesperado Gonzalo [illegible] 97."

---

**Palabras a la Brava 1997**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

In the upper right corner, a green-faced man speaks. A UFW huelga eagle appears to be rolling over two other people. Signed, inscription in pencil reads, "M.S. ~Palabras a la Brava~ Espinoza 97"

---

**Be Love 2000**

Physical Description: monosilkscreen

Description/Comments

Image is of a woman in purple negligé. She has gray skin and red hair. From the "Y Tú Qué Más" special project. Signed, inscription in pencil reads, "M.S. Be Love" Lysa Flores 2000."

---

**Favor No Tocar 2000**

Physical Description: monosilkscreen

Description/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. Signed, inscription in pencil reads, "MP Favor No Tocar Adriana Gallego 2000."

---

**No Me Desampares 1997**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

Image is of a man in a hat and a woman in a rebozo. Arizona project. Signed, inscription in pencil reads, "M.S." No Me Desampares: A. Gallego '97.

---

**Transcender 1997**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/Comments

Image is of a Virgen of Guadalupe with bare shoulders and blue rebozo against a yellow circular aura. Signed, inscription in pencil reads, "MS "Transcender" A. Gallego '97."
**Education 1996**

creator: Gamboa, Diane  
Physical Description: Mono Silkscreen Print.  
Physical Description: 16 x 22 in. image, 20 x 26 in. paper  
Description/Comments  
Male. Image is of two turquoise men. From the "New Identities of Los Angeles" project. Signed, inscription in pencil reads, "M/P Education Gamboa96."  

**Family, Lies, Disfunctions and Denials ca. 1997-1998**

creator: Gamboa, Diane  
Physical Description: monosilkscreen  
Physical Description: 6' x 9' 3 1/2 in.  
Description/Comments  
Work consists of twelve silkscreened panels and depicts four women among thorny flowerbushes. The background is turquoise.

**Joe and the Girls from Glasgow 1996**

creator: Garcia, Margaret  
Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
"Blue black, and white image of Joe Alpuche and girls from Glasgow, Scotland as calacas."

**Rita Hayworth 2001**

creator: Garcia, Margaret  
Physical Description: monosilkscreen  
Physical Description: 22 x 16 in.  
Description/Comments  
Image is of a the actress Rita Hayworth. The background is violet. From "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "Rita Hayworth Una Margaret Garcia."

**The Seduction undated**

creator: Garcia, Margaret  
Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
Two high-heeled shoes and four jalapeños on a yellow background. Signed, inscription in pencil reads, "The Seduction" MS Margaret Garcia."
Sister Karen 1998

creator: Garcia, Margaret
Physical Description: monoprint
Description/Comments
Image is of Sister Karen Boccalero; signed.

With Attitude 2000

creator: Garcia, Margaret
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/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. Signed, inscription in pencil reads, "With Attitude Margaret Garcia."

Con el Señor En Frente 1995

Physical Description: etching
Description/Comments
Image is of Christ wearing a crown of thorns. A man looks over his shoulder at the viewer. From the La Raza Festival. Signed, inscription in pencil reads, "8/50 Con el Señor En Frente Martin V. García 1995."

La Despedida 1995

Physical Description: etching
Description/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. Signed, inscription in pencil reads, "2/20 La Despedida Martín V. García 1995."

Mi Familia 1995

Physical Description: etching
Description/Comments
Image is of a child and a woman resembling La Virgen de Guadalupe. Signed, inscription in pencil reads, "2/20 Mi Familia Martin V. García 1995."

Observando 2000

Physical Description: monosilkscreen
Description/Comments
Image is of a man's face with intent eyes. From the "Y Tú Qué MÁs" special project. Signed, inscription in pencil reads, "M/S Observando Martin V. Garcia 2000."

Somos Cuatachos 1996

Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/Comments
Image is of a woman with her arm around a calavera in a red beret.
**Buenas con El 2001**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/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. Signed, inscription in pencil reads, "MS Buenas con el condón Rebecca Guerrero '01."

---

**Enredada En Sueños del Cuerpo 1997**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

Image is of a woman's body wrapped in barbed wire and draped with leaves or seaweed. Arizona project.

---

**Chavez undated**

Physical Description: photo etching

Description/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. Inscription in pencil reads "A/P Chavez Ignacio Gomez"

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**Dolores Huerta 1998**

Physical Description: plate monoprint

Description/Comments

Image is of Huerta's face superimposed on an agricultural landscape. Inscription in pencil reads "MP Dolores Huerta Ignacio Gomez '98"

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**DOD at SHG 1998**

creator: Gómez, Patricia

Physical Description: monoprint

Physical Description: 16 x 22 in.

Description/Comments

Image is of a skeleton in a window and three lit candles; signed.

---

**Virgen de Guadalupe 1995**

creator: Gómez, Patricia

Physical Description: monoprint

Physical Description: 20 x 26 1/2 in.

Description/Comments

Stylized image of la Virgen de Guadalupe on a yellow background with red roses. From the Virgen de Guadalupe project. Signed, inscription in pencil reads, "Monoprint “Virgen of Gaudalupe [sic]” Pat [illegible]."

---

**I Wait 1998**

Physical Description: photo etching and handpainting

Description/Comments

A woman with calavera makeup wearing the traditional dress of Veracruz. Inscription in pencil reads "[illegible]litho I wait Temoc 98"
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide</th>
<th>Title</th>
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<th>Description</th>
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</thead>
</table>
| 17    | Cat.5 108 | **The Light Covers All (La Luz Cubre Todo)** 1998 |   | Physical Description: monosilkscreen  
Description/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". |
| 17    | Cat.5 109 | **No Matter Where You Are, There You Are (No Importa Donde Estés, Allí Estarás)** 1998 |   | Physical Description: monosilkscreen  
Description/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". |
| 17    | Cat.5 110 | **Corona y Cruz** 1995 |   | Physical Description: monoprint  
Physical Description: 20 x 26 1/2 in.  
Description/Comments:  
La virgen has a red face and wears a crown and a cross. The background is gray and blue. Virgen de Guadalupe project. Signed, inscription in pencil reads, "M.P. Corona y Cruz 95 C.M Gonzalez." |
| 17    | Cat.5 111 | **Electric Altar** 1995 |   | Physical Description: monoprint  
Description/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. Signed, inscription in pencil reads, "Electric Altar 1/1 C M Gonzalez '95." |
| 17    | Cat.5 112 | **Tango Negro** undated |   | Physical Description: etching  
Description/Comments:  
A man and woman are dancing. The colors are black and white. Inscription in pencil reads " Tango Negro 2/20 C.M. Gonzalez" |
| 17    | Cat.5 113 | **Above The Sky** 1998 |   | Physical Description: monosilkscreen  
Description/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." Signed, inscription in pencil reads, "Above the Sky C Gonzalez." |
| 17    | Cat.5 114 | **Angel De Libertad (Angel of Liberation)** 1998 |   | Physical Description: monosilkscreen  
Description/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." |
Baile Rojo 1998
physical description: woodcut and watercolors
description/comments
image is of a matador and a bull. From the 25th anniversary project.

El Hombre y la Mujer II May 1998
creator: Gonzalez, Yolanda
physical description: woodcut and watercolor
physical description: 22 1/4 x 29 1/4 in.
description/comments
painted woodblock depicts a woman and an inverted man. Signed, inscription in pencil reads, "1/1 "El Hombre y Mujer II" Yolanda Gonzalez 9[illegible]."

Hombre Siqueiros ca. 1997-1998
creator: Gonzalez, Yolanda
physical description: monosilkscreen
physical description: 9' 6 1/2 x 5' 7 1/2 in.
description/comments
work is composed of 12 silkscreened panels and depicts a stylized man wearing a sombrero.

Jose, El Indio 1998
creator: Gonzalez, Yolanda
physical description: monoprint
physical description: 16 x 22 in.
description/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. Signed, inscription in pencil reads, "M/P "Jose El Indio" [illegible]."

Jose Luis 1997
creator: Gonzalez, Yolanda
physical description: monosilkscreen
physical description: 22 x 16 in.
description/comments
a man's face in primary colors. Signed, inscription in pencil is illegible.

Maria Felix 2001
creator: Gonzalez, Yolanda
physical description: monosilkscreen
physical description: 22 x 16 in.
description/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. Signed, inscription in pencil reads, "M/S "Maria Felix" Yolanda Gonzalez 01."
Mi Pasado Muerto 1996
creator: Gonzalez, Yolanda
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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.

Pedro Infante 2001
creator: Gonzalez, Yolanda
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/Comments
Image is of actor/singer Pedro Infante. The background is red. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "M/S "Pedro Infante" Yolanda [illegible] 01."

Rosie November 2000
creator: Gonzalez, Yolanda
Physical Description: monosilkscreen
Description/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. Signed, inscription in pencil reads, "M/S "Rosie" Yolanda Gonzalez 11/2000."

Rosie Series July 2001
creator: Gonzalez, Yolanda
Physical Description: monosilkscreen
Description/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.signed. Inscription in pencil reads, "MS "Rosie Series" Yolanda Gonzalez 7/2001."

(title unknown) ca. 1999
creator: Gonzalez, Yolanda
Physical Description: monosilkscreen
Description/Comments
Image is of four red flowers in a blue vase. Background is yellow.

Vida de Santos 1995
creator: Gonzalez, Yolanda
Physical Description: monoprint
Physical Description: 32 x 41 in.
Description/Comments
The face of the Virgen de Guadalupe is represented in non-representational colors. From the Virgen de Guadalupe project.
Virgen de Guadalupe 1995  
creator: Gonzalez, Yolanda  
Physical Description: monoprint  
Physical Description: 20 x 26 1/2 in.  
Description/Comments  
Print depicts la Virgen de Guadalupe with roses. The background is red. From the Virgen de Guadalupe project. Signed, inscription is illegible.

Chiapas 1995  
creator: Guerrero-Cruz, Dolores  
Physical Description: monosilkscreen  
Description/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. Signed, inscription in pencil in image area reads, "Dolores Guerrero-Cruz M/P Chiapas."

Culture, Identity and Self Preservation 1998  
creator: Guerrero-Cruz, Dolores  
Physical Description: monoprint  
Description/Comments  
Print depicts a woman wearing a sombrero on a blue-yellow-green gradated background. From the "Big 25" monoprint project. Signed, inscription in pencil reads, "[illegible] Culture Identity and Self Preservation Dolores Guerrero-Cruz '98."

The Falling of America 1995  
creator: Guerrero-Cruz, Dolores  
Physical Description: monosilkscreen  
Description/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. Signed, inscription in gold pen in image area reads, "The Falling of America Dolores Guerrero-Cruz."

The 8th Street Off Ramp 1997  
Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
Image is of a colorful freeway offramp with buildings, palm trees, and a red sky. Signed, inscription in pencil reads, "M.S. The 8th Street Off Ramp Roberto Gutierrez 97."

Pan Dulce y Cafe 1996  
Physical Description: monosilkscreen  
Physical Description: 22 x 16 in.  
Description/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. Signed, inscription in pencil reads, "M.P.' Pan Dulce y Cafe Roberto Gutierrez 96."
album 17, slide Cat.5 133  
**Self Help Graphics 1998**

Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
Image is of the Self-Help Graphics building in East L.A. Above the building flies a palero or elote man. This print is also known by the title "SHG." From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "1/1 M.S. Self Help Graphics Roberto Gutierrez 98"  

album 17, slide Cat.5 134  
**The Spirit Guide 1995**

Physical Description: monoprint  
Physical Description: 32 x 41 in.  
Description/Comments  
The Virgin of Guadalupe watches over the Self-Help Graphics and Art building. From the Virgen de Guadalupe project.  

album 17, slide Cat.5 135  
**La Trenza 1996**

Physical Description: woodcut  
Description/Comments  
A woman with a long braid waits at a bus stop. Signed, inscription in pencil reads, "11/18 La Trenza Roberto Gutiérrez 96."  

album 17, slide Cat.5 136  
**Calla Lilies 1998**

Physical Description: woodcut and watercolor  
Physical Description: 22 1/8 x 29 3/4 in.  
Description/Comments  
A woman's face appears behind three calla lilies. From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "1/1 Calla Lilies D. Haro."  

album 17, slide Cat.5 137  
**Cool Calavera 1991**

creator: Healy, Wayne Alaniz  
Physical Description: monosilkscreen  
Physical Description: 22 x 16 in.  
Description/Comments  
Image is of a calavera in a yellow zoot suit.  

album 17, slide Cat.5 138  
**¿De Veras? 2000**

creator: Healy, Wayne Alaniz  
Physical Description: monosilkscreen  
Description/Comments  
Two women in red dresses sit chismeando. From the "Y Tú Qué Más" special project. Signed, inscription in pencil reads, "¿De Veras? Healy 00."  

album 17, slide Cat.5 139  
**Excuse U.S. 1995**

creator: Healy, Wayne Alaniz  
Physical Description: monosilkscreen  
Description/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. Signed, inscription in pencil reads, "M/P Excuse U.S Healy 95."
<table>
<thead>
<tr>
<th>Album, Slide</th>
<th>Title</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
</tr>
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<tbody>
<tr>
<td>17, 140</td>
<td>Intravenous Suicide 2001</td>
<td>Healy, Wayne Alaniz</td>
<td>monosilkscreen 22 x 16 in.</td>
<td>Image is of a man and a skeleton holding a needle. From the AIDS project. Signed, inscription in pencil reads, &quot;M/S Intravenous Suicide Healy.&quot;</td>
</tr>
<tr>
<td>17, 141</td>
<td>Jarabe Tapatio Muerto 1993</td>
<td>Healy, Wayne Alaniz</td>
<td>monoprint 20 x 26 in.</td>
<td>Print depicts two calaveras dancing the Jarabe Tapatio. Signed, inscription in pencil reads, &quot;M/P Jarabe Tapatio Muerto Healy '93.&quot;</td>
</tr>
<tr>
<td>17, 142</td>
<td>Jaripeo Nacional (National Rodeo) 1998</td>
<td>Healy, Wayne Alaniz</td>
<td>monosilkscreen</td>
<td>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: &quot;Tierra, Libertad, e Independencia.&quot; Signed, inscription in pencil reads, &quot;M/S jaripeo Binacional Healy 98.&quot;</td>
</tr>
<tr>
<td>17, 143</td>
<td>La Mano de Siqueiros ca. 1997-1998</td>
<td>Healy, Wayne Alaniz</td>
<td>monosilkscreen 8’ 5 1/2 x 12’ 2 in.</td>
<td>Work is an ensemble of twenty silkscreen prints and depicts Siqueiros. In his hand are two children who hold a large paintbrush.</td>
</tr>
<tr>
<td>17, 144</td>
<td>Reet Zoot Drape 1991</td>
<td>Healy, Wayne Alaniz</td>
<td>monosilkscreen 22 x 16 in.</td>
<td>Image is of a pachuco in a yellow Zoot Suit twirling his chain. Signed, inscription in pencil reads, &quot;Healy 91.&quot;</td>
</tr>
<tr>
<td>17, 145</td>
<td>The Scottish-Mexican Thorn Conspiracy October 15, 1994</td>
<td>Healy, Wayne Alaniz</td>
<td></td>
<td>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. Signed, inscription in pencil reads, &quot;Etage II The Scottish-Mexican Thorn Conspiracy Healy 94.&quot;</td>
</tr>
<tr>
<td>Album</td>
<td>Slide Cat.5</td>
<td>Title</td>
<td>Creator</td>
<td>Physical Description</td>
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<tr>
<td>17</td>
<td>146</td>
<td>South Wall, SHG 1998</td>
<td>Healy, Wayne Alaniz</td>
<td>monoprint</td>
</tr>
<tr>
<td>17</td>
<td>147</td>
<td>Tierra y Libertad 1998</td>
<td>Healy, Wayne Alaniz</td>
<td>monosilkscreen</td>
</tr>
<tr>
<td>17</td>
<td>148</td>
<td>(title unknown) October 15, 1994</td>
<td>Healy, Wayne Alaniz</td>
<td>silkscreen</td>
</tr>
<tr>
<td>17</td>
<td>149</td>
<td>Tunas Sangrando 1992</td>
<td>Healy, Wayne Alaniz</td>
<td>etching</td>
</tr>
<tr>
<td>17</td>
<td>150</td>
<td>La Virgen de la Cancha 1995</td>
<td>Healy, Wayne Alaniz</td>
<td>monoprint</td>
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<tr>
<td>Slides</td>
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</tr>
</tbody>
</table>
| **Sin Titulo 2001** | Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
Image is of an eye on a butterfly wing. From the AIDS project. |
| **Just for Fun 1997** | Physical Description: monosilkscreen  
Physical Description: 22 x 16 in.  
Description/Comments  
Image is of tableware in a sideboard. The background is yellow. From the Arizona project. Signed, inscription in pencil reads "M.S." Just for Fun" dora '97" |
| **La Causa 1998** | Physical Description: woodcut and watercolors  
Description/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. Signed, inscription in pencil reads, "1/1 Ernie Herrera." |
| **Sister's Dream ca. 2000-2001** | Physical Description: woodcut  
Description/Comments  
The face of Sister Karen Boccalero in front of the Self-Help Graphics and Art building. Signed, inscription in pencil reads, "2/2 Sister's Dream Ernie Herrera" |
| **The Wave undated** | Physical Description: plate monoprint  
Physical Description: 16 x 22 in.  
Description/Comments  
Image is of an ocean wave. Colors are red, orange, and violet. Inscription in pencil reads " M/P The Wave Ernie Herrera." |
| **Brando 2001** | Physical Description: monosilkscreen  
Physical Description: 22 x 16 in.  
Description/Comments  
Image is of the face of Marlon Brando. Text within the image area reads, "Viva Zapata Brando." From "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "1/1 Brando H." |
| **Chicana Boy 1998** | Physical Description: monoprint  
Physical Description: 22 x 16 in.  
Description/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. Signed, inscription in pencil reads, "M.S." Chicana-Boy" H." |
**Diego 1998**

Physical Description: monoprint

Physical Description: 16 x 22 in.

Description/Comments

Image is of the face of muralist Diego Rivera. From the "Héroes" series. Signed, inscription in pencil reads, "MS 1/1 "diego" H 98."

---

**Frida 1998**

Physical Description: monoprint

Physical Description: 16 x 22 in.

Description/Comments

Image is of the face of painter Frida Kahlo. From the "Héroes" suite. Signed, inscription in pencil reads, "1/1 MP "Frida" H."

---

**El Indio ca. 2000**

Physical Description: monosilkscreen

Description/Comments

Image is of a man's face. He wears a mustache and a sombrero and the background is blue. From the "Héroes" series. Signed, inscription in pencil reads, "1/1 "El Indio" H."

---

**M-M undated**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/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. Signed, inscription in pencil reads, "1/1 "M-M" H."

---

**La Novela 2001**

Physical Description: monosilkscreen

Physical Description: 23 x 29 in.

Description/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. Signed, inscription in pencil reads, "1/1 La Novela."

---

**Orocco 1998**

Physical Description: monoprint

Physical Description: 16 x 22 in.

Description/Comments

Image is of the face of muralist José Clemente Orozco. From the "Héroes" suite. Signed, inscription in pencil reads, "1/1 M/S "orozco" H 98."

---

**Pancho Villa 2000**

Physical Description: monosilkscreen

Description/Comments

Image is of the face of Pancho Villa. The background is blue. Signed, inscription in pencil reads, "1/1 H."
### Siqueiros (1) 1998

Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/Comments

Image is of the face of muralist David Alfaro Siqueiros. From the "Héroes" suite. Signed, inscription in pencil reads, "1/1 M/S "Siqueiros" H 98."

### Tin Tan 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "1/1 Tin Tan H."

### Untitled 2000

Physical Description: monosilkscreen
Description/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. Signed, inscription in pencil reads, "1/1 H."

### Untitled (Che) 1998

Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments

Image is of Che Guevara's face on a red, white, and green gradated background. From the "Héroes" suite. Signed, inscription in pencil reads, "M/T H."

### Untitled (Frida) 1998

Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments

Image is of painter Frida Kahlo. She wears yellow flowers in her hair. From the "Héroes" suite of prints. Signed, inscription in pencil reads, "1/1 [illegible] H 98."

### Untitled (Zapata) 1998

Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/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. Signed, inscription in pencil reads, "MT H."
The Border Crossed Us 1995

Physical Description: monoprint
Physical Description: 16 x 21 in.
Description/Comments
Three overlapping female figures split into two sides, with half American and Mexican flags on each side. Created for the La Raza Festival. Signed, inscription in pencil reads, "Monoprint We Didn't Cross The Border II Virgi Iniguez, '95."

From the Beginning We Have Been Here I 1995

Physical Description: monoprint
Physical Description: 16 1/2 x 21 1/2 in.
Description/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. Signed, inscription in pencil reads, "Monoprint From The Beginning We Have Been Here I Virgi Iniguez '95."

From the Beginning We Have Been Here III 1995

Physical Description: monoprint
Physical Description: 16 1/2 x 21 1/2 in.
Description/Comments
Images of botanical plants, hands, and the moon. From the La Raza Festival. Signed, inscription in pencil reads, "Monoprint From The Beginning We Have Been Here III Virgi Iniguez 95."

We Didn't Cross the Border I 1995

Physical Description: monoprint
Physical Description: 16 x 21 in.
Description/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. Signed, inscription in pencil reads, "Monoprint The Border Crossed Us I Virgi Iniguez 95."

Metamorfosis de Quetzalcoatl ca.1997-1998

Physical Description: monosilkscreen
Physical Description: 8' 5 1/2 x 12' 2 in.
Description/Comments
Work is composed of twenty silkscreened prints and depicts abstract shapes on a blue background.

Untitled 1997

Physical Description: monosilkscreen
Description/Comments
Image is of the face of a Native American man. From the Arizona project. Signed, inscription in pencil reads, "M.S. Randy Kemp 97."

Chung King Road 1997

Physical Description: etching
Description/Comments
A view along Chung King Road of small Asian American shops. Inscription in pencil reads "3/10 Chung King Road Sojin Kim."
**Gin Ling Way 1998**

Physical Description: color woodblock

Description/Comments


**Lings, 974 Chung King Rd. 1999**

Physical Description: color woodcut

Description/Comments

Print depicts an Asian-American market. Signed, inscription in pencil reads "3/10 Lings, 974 Chung King Rd."

**Mei Ling Way 1998**

Physical Description: woodcut and watercolors

Description/Comments

Street scene in an Asian-American neighborhood. Signed, inscription in pencil reads, "1/1 Mei Ling Way [signature]."

**One in Each Hand V 1996**

Physical Description: monosilkscreen

Physical Description: 20 x 26 in.

Description/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. Signed, inscription in pencil reads, "M.P. One in each hand V K. Kimura 1996."

**El Baile con la Muerte 1996**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/Comments

A woman in a green dress dances with a skeleton on a moonlit night.

**Nacimiento de mi Corazón 2000**

Physical Description: monosilkscreen

Description/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. Signed, inscription in pencil reads, "M/P Nacimiento de mi corazon Lacámara 2000."

**La Salsa 1996**

Physical Description: woodblock

Physical Description: 22 x 15 in.

Description/Comments

Image is of two dancers. Colors are orange and green. From the Arizona project. Signed, inscription in pencil reads, "5/10 La Salsa Laura Lacámara."
**Juan Diego mi Corazon 1995**

Physical Description: monoprint
Physical Description: 20 x 26 in.

Description/Comments
Image is of a kneeling Juan Diego with his head bowed. From the Virgen de Guadalupe project. Signed, inscription in pencil reads, "M/P Juan Diego mi Corazon Lazalde 95."

---

**Day of the Dead 1996**

Physical Description: silkscreen
Physical Description: 30 x 21 in.

Description/Comments

---

**Racial Harmonization 1996**

Physical Description: monosilkscreen
Physical Description: 20 x 26 in.

Description/Comments
Abstract print features two hands among unidentifiable objects. From the New Identity project. Signed, inscription in pencil reads, "M.P. Racial Harmonization V Hyun Li 96."

---

**Barrio Mobile Art Studio 1998**

creator: Limon, Leo
Physical Description: monoprint
Physical Description: 16 x 22 in.

Description/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. Signed, inscription in pencil reads, "M/S Barrio Mobile Art Studio [illegible] 98."

---

**Destiny (Destino) 1998**

creator: Limon, Leo
Physical Description: monosilkscreen

Description/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.

---

**Fertile Corazones (Fertile Hearts) 1998**

creator: Limon, Leo
Physical Description: monosilkscreen

Description/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.
<table>
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<tr>
<th>Album</th>
<th>Slide</th>
<th>Title</th>
<th>Creator</th>
<th>Date</th>
<th>Description/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Cat.5 192</td>
<td>Lunas Appearance 1996</td>
<td>Limon, Leo</td>
<td>1996</td>
<td>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 Techtli).”</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 193</td>
<td>Musica del Corazon (Music of the Heart) 1998</td>
<td>Limon, Leo</td>
<td>1998</td>
<td>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.</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 195</td>
<td>Abuelita Fights for Her Son (Abuelita Lucha Por Su Hijo) 1998</td>
<td></td>
<td>1998</td>
<td>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.</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 196</td>
<td>La Dulce Imagen de Independencia (The Sweet Image of Independence) 1998</td>
<td></td>
<td>1998</td>
<td>Image is of a brown hand holding an image of la Virgen de Guadalupe. From the “Taller: Tierra, Libertad, y Independencia” project. Signed, inscription in pencil reads, “M/S La Dulce Imagen de Independencia [illegible].”</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 197</td>
<td>Feeling The City 2000</td>
<td></td>
<td>2000</td>
<td>A woman’s face hovers above a cityscape with tall buildings. From the “Y Tú Qué Más” special project. Signed, inscription in pencil reads, “M/S Feeling the city Aydee.”</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 198</td>
<td>El Grito Se Oye en las Calles Aun (You Can Still Hear the Cry Out in the Streets) 1998</td>
<td></td>
<td>1998</td>
<td>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.</td>
</tr>
</tbody>
</table>
Las Dos Damas I 1995

Physical Description: monoprint
Physical Description: 16 x 20 in.

Description/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. Signed, inscription in pencil reads, "Las Dos Damas" I 1/1 Carlos S Loya '95.

Las Dos Damas II 1995

Physical Description: monoprint
Physical Description: 16 x 20 in.

Description/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". Signed, inscription in pencil reads, "Las Dos Damas" II 1/1 Carlos S Loya '95.

Las Dos Damas III 1995

Physical Description: monoprint
Physical Description: 16 x 20 in.

Description/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". Signed, inscription in pencil reads, "Las Dos Damas" III 1/1 Carlos S Loya.

Las Dos Damas IV 1995

Physical Description: monoprint
Physical Description: 16 x 20 in.

Description/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". Signed, inscription in pencil reads, "Las Dos Damas" IV 1/1 Carlos S Loya 95.

Las Dos Damas V 1995

Physical Description: monoprint
Physical Description: 16 x 20 in.

Description/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". Signed, inscription in pencil reads, "Las Dos Damas" V 1/1 Carlos S Loya 95.
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide Cat.5</th>
<th>Title</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
</table>
| 17    | 204         | Las Dos Damas VI 1995 | | Physical Description: monoprint  
Physical Description: 16 x 20 in.  
Description/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". Signed, inscription in pencil reads, "Las Dos Damas VI 1/1 Carlos S Loya '95." |
| 17    | 205         | Chicana Rites of Passage 1995 | | Physical Description: etching  
Description/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". Signed, inscription in pencil reads, "2/15 Chicana Rites of Passage Rosa M 1995." |
| 17    | 206         | Este Dato No Está En Las Estadísticas Oficiales 2001 | | Physical Description: monosilkscreen  
Physical Description: 23 x 29 in.  
Description/Comments  
Image is of a red angel whose wings become arms. Text above the image reads, "Todos somos ángeles caídos." From the AIDS project. Signed, inscription in pencil reads, "Monosilkscreen (...)este dato no está en las estadísticas oficiales...) Poli Marichal 2000" |
| 17    | 207         | Muerte Dolorosa 1996 | | Physical Description: monosilkscreen  
Physical Description: 22 x 16 in.  
Description/Comments  
Image is of personified Death carrying a dying young man. The background is black, red, orange, and yellow. Signed, inscription in pencil reads, "Muerte Dolorosa Poli Marichal." |
| 17    | 208         | ...Porqué Soy Como el Arbol Talado Que Retoño 2000 | | Physical Description: monosilkscreen  
Description/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. Signed, inscription in pencil reads, "Mono Silkscreen porque soy como el arbol talado que retoño Poli Marichal 2000." |
| 17    | 209         | Angelito 1995 | | Physical Description: monoprint  
Physical Description: 20 x 26 1/2 in.  
Description/Comments  
Print depicts the cherub under the moon upon which the Virgin stands. The background is red. From the Virgen de Guadalupe project.
**En La Madre Patria (In the Motherland) 1998**

Physical Description: monosilkscreen

Description/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.

**Nuestra Señora de Guadalupe 1995**

Physical Description: monoprint

Physical Description: 20 x 26 in.

Description/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. Signed, inscription in pencil reads "Ghost M/P Sra Guadalupe Daniel Marquez."

**Sendero de Gloria 1998**

Physical Description: monosilkscreen

Description/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.

**Te Veo Siqueiros ca. 1997-1998**

Physical Description: monosilkscreen

Physical Description: 5' 7 x 9' 5 3/4 in.

Description/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.

**Travesías - El Reptil 1994**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

Image is of a green-skinned man creeping under a barbed wire fence. Inscription in pencil reads "M/P Travesías - El Reptil D. Marquez '94"

**Travesías - La Cerca de Picos 1994**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/Comments

A man climbing a barbed wire fence makes up the negative space of a black-purple-red gradation. Signed, inscription in pencil reads, "M/P Travesías - La Cerca de Picos D. Marquez '94"

**Travesías - Río Bravo 1994**

Physical Description: monosilkscreen

Description/Comments

Image is of a man wading across the Río Bravo (Rio Grande), the river separating Texas from Chihuahua. Signed, inscription in pencil reads, "monoprint Travesías- Río Bravo D Marquez 94"
<table>
<thead>
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<th>Description/Comments</th>
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</thead>
<tbody>
<tr>
<td>17</td>
<td>Cat.5 217</td>
<td><strong>Villa 1998</strong></td>
<td>monosilkscreen</td>
<td>Image is of the Mexican revolutionary Pancho Villa. From the &quot;Taller: Tierra, Libertad, e Independencia&quot;.</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 218</td>
<td><strong>Welcome to L.A. 2000</strong></td>
<td>monosilkscreen</td>
<td>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 &quot;Y Tú Qué Máš&quot; special project. Signed, inscription in pencil reads, &quot;M/S Welcome to L.A. [illegible].&quot;</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 219</td>
<td><strong>A Mi Hermano 1996</strong></td>
<td>monosilkscreen</td>
<td>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.</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 220</td>
<td><strong>Diferentes Culturas, Diferentes Dioses 1995</strong></td>
<td>monoprint</td>
<td>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. Signed, inscription in pencil reads, &quot;M/P Diferentes Culturas Diferentes Dioses Isabel martínez 95.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 221</td>
<td><strong>Es Este El Mundo Que Me Dejas 2000</strong></td>
<td>monosilkscreen</td>
<td>Image is of a child's face with blue and orange skin. It wears a yellow hat and jacket. From the &quot;Y Tú Qué Máš&quot; special project. Signed, inscription in pencil reads, &quot;M/S &quot;Es este el mundo que Me dejas&quot; Isabel Martínez 00.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 222</td>
<td><strong>Looking For A New Home 1995</strong></td>
<td>monosilkscreen</td>
<td>Multicolored image of three faces and a mask. From the &quot;La Raza Festival&quot;. Signed, inscription in pencil reads, &quot;M/P &quot;Looking For A New Home&quot; Isabel Martínez 95.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>Cat.5 223</td>
<td><strong>No Strings Attached 2001</strong></td>
<td>monosilkscreen</td>
<td>Image is of a female marionette in a sun hat and a summer dress. There are strings connected to all her limbs. From &quot;Los Perspectivos de Hollywood&quot;. Signed, inscription in pencil reads, &quot;M/S &quot;No Strings Attached&quot; Isabel Martínez '01.&quot;</td>
</tr>
</tbody>
</table>
Our Goddess (Nuestra Diosa) (Four Panels) 1998

Physical Description: monosilkscreen
Descripton/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.

The Spiritual World ca. 1997- 1998

Physical Description: monosilkscreen
Physical Description: 8' 6 x 12' 2 in.
Descripton/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.

La Virgen De La Esperanza (The Virgen of Hope) 1998

Physical Description: monosilkscreen
Descripton/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. Signed, inscription is illegible.

Carlos Gonzalez Castro 1998

Physical Description: monoprint
Physical Description: 16 x 22 in.
Descripton/Comments
Image is of a boy's face. Text in the upper left corner reads, "Think Differently". From the "El Big 25" monoprint project; signed.

Untitled 2000

Physical Description: monosilkscreen
Descripton/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; signed.

Viaje Sin Fronteras 1995

Physical Description: etching
Descripton/Comments
A man and a woman with elongated necks stand before a railroad track with a locomotive on it. From the "La Raza Festival". Signed, inscription in pencil reads, "2/7 "Viaje Sin Fronteras" [illegible] Martinez."

Untitled 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Descripton/Comments
The Orpheum Theater. Sign reads, "Gratis Caliente." From "Los Perspectivos de Hollywood". Signed, inscription in pencil reads, "M.S. Pablo Martinez 9-28-01."
Watching Over You ca. 1997-1998  
Physical Description: monosilkscreen  
Physical Description: 9' x 6' in.  
Description/Comments  
An image of Siqueiros, in a style reminiscent of analytical cubism.

Ciros 1998  
Physical Description: monoprint  
Physical Description: 16 x 22 in.  
Description/Comments  
Image is of a shop exterior. From the "El Big 25" monoprint workshop. Signed, inscription in pencil reads, "M/S "Ciros" Pablo Martinez 98."

Esperanza undated  
Physical Description: woodcut  
Description/Comments  
A young woman draped in a blanket resting her head on her knee. Inscription in pencil reads "4/10 Esperanza John V. Montelongo".

El Gran Dos Cinco 1998  
Physical Description: monoprint  
Physical Description: 16 x 22 in.  
Description/Comments  
Image is of an angel holding the number twenty-five. From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "1/1 El Gran Dos Cinco L.V. Montelongo."

Maria Resting 1997  
Physical Description: monosilkscreen  
Physical Description: 16 x 22 in.  
Description/Comments  
A woman on her hands and knees rests. She is partially covered by a blanket. Signed, inscription in pencil reads, "M/P Maria resting John Montelongo".

Para Karen 1998  
Physical Description: woodcut and watercolors  
Physical Description: 29 3/8 x 22 1/4 in.  
Description/Comments  
Image is of La Virgen de Guadalupe. Signed, inscription in pencil reads, "1/1 Para Karen J. Montelongo."

The Rescue (El Rescate) 1998  
Physical Description: monosilkscreen  
Description/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.
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<tr>
<td>17</td>
<td>238</td>
<td>Total Liberation (Liberacion Total)</td>
<td>1998</td>
<td>monosilkscreen</td>
<td>Image is of a nude person surrounded by green, red, white, and yellow color fields. From the &quot;Taller: Tierra, Libertad, y Independencia&quot; project. Signed, inscription in pencil reads, &quot;Total Liberation [illegible].&quot;</td>
</tr>
<tr>
<td>17</td>
<td>239</td>
<td>La Virgen de Guadalupe</td>
<td>1995</td>
<td>monoprint</td>
<td>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. Signed, inscription in pencil reads &quot;Monoprint La Virgen de Guadalupe John Montelongo.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>240</td>
<td>Your Love is Killing Me</td>
<td>1997</td>
<td>monosilkscreen</td>
<td>A winged sacred heart bleeds as it flies. The background is a gradation from white to blue to red. From the Arizona project. Signed, inscription in pencil at bottom of print reads, &quot;M.S. &quot;Your Love is Killing Me&quot; 97.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>241</td>
<td>La Identidad De Los Recuerdos</td>
<td>1996</td>
<td>monosilkscreen</td>
<td>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 &quot;New Identities of Los Angeles&quot; project. Signed, inscription in pencil reads &quot;M.P.&quot; La identidad de los recuerdos Munguia 96.&quot;</td>
</tr>
<tr>
<td>17</td>
<td>242</td>
<td>Calavera Virgen de Guadalupe</td>
<td>1994</td>
<td>monoprint/mixed media</td>
<td>Image is of la Virgen de Guadalupe as a calavera. Signed, inscription in pencil reads, &quot;Monoprint/Mixed Media Calavera Virgen de Guadalupe Ann Murdy&quot;</td>
</tr>
<tr>
<td>17</td>
<td>243</td>
<td>Border Lights</td>
<td>1995</td>
<td>monosilkscreen</td>
<td>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 &quot;La Raza Festival&quot;. Signed, inscription in pencil reads, &quot;1/1 &quot;Border Lights&quot; E.Novelo 95.&quot;</td>
</tr>
</tbody>
</table>
**Border Lights Divided By Lights 1995**

Physical Description: monoprint

Physical Description: 12 x 16 in.

Description/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". Signed, inscription in pencil reads, "Border Lights Divided By Lights" E.Novelo 95.

---

**Border Lights - Flag Reflection 1995**

Physical Description: monosilkscreen

Description/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". Signed, inscription in pencil reads, "Border Lights - Flag Reflection" E.Novelo 95.

---

**Faced Suns 1995**

Physical Description: monosilkscreen

Physical Description: 18 x 24 in.

Description/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". Signed, inscription in pencil reads, "Faced Suns" E.Novelo 95.

---

**Give Me Your Poor--Give me Your Weak... 1995**

Physical Description: monosilkscreen

Physical Description: 19 x 22 in.

Description/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". Signed, inscription in pencil reads, "Give Me Your Poor--Give me Your Weak..." E.Novelo 95.

---

**Ribbon of Life 2001**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/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. Signed, inscription in pencil reads, "Ribbon of Life" E Novelo 2001.

---

**El Pitero 1998**

Physical Description: plate monoprint

Description/Comments

Image is of a Mexican man holding a trumpet. Signed, inscription in pencil reads, "El Pitero 1/1 L. O'hagan '98."
Trucos del Matrero 1998

Physical Description: plate monoprint
Physical Description: 16 x 22 in.
Description/Comments
Image is of two horses, one of which has a rider, in a show ring. Inscription in pencil reads "Trucos del Matrero 1/1 Linda O'Hagan '98."

Me Pico (He Bit Me) 1998

Physical Description: monosilkscreen
Description/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.

Paz (Peace) 1998

Physical Description: monosilkscreen
Description/Comments
Two hands hold a stylized rose beneath the words "Paz." The background is red. From the "Taller: Tierra, Libertad, y Independencia" project.

Xipe-Totec Warrior with Flesh of Victim 1998

Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments
Image is of a man with yellow arms. From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "M/S Warrior with Flesh of Victim "Xipe-Totec" Jaime Ochoa 97."

El Nacimiento 1998

Physical Description: woodcut and watercolors
Description/Comments
Print depicts a woman surrounded by rays of the sun growing from the root of a plant. A border frames the entire image. Signed, inscription in pencil reads, "1/1 El Nacimiento E. Organista."

Armas al Frente 1998

Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments
Image is of a zapatista holding a rifle in front of his or her face. From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "Monoscreen Armas al Frente Jerry Ortega 98."

Guerrilleras 1997

Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/Comments
Image is of four women with bandannas covering their faces holding rifles. Signed, inscription in pencil reads, "Monoscreen !Guerrilleras! [illegible] 97 copyright."
Poetas de la Revolucion (Poets of the Revolution) 1998
Physical Description: monosilkscreen
Description/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.

Por Un Mundo Donde Cabrán Muchos Mundos 1998
Physical Description: monosilkscreen
Description/Comments
Image is of a saluting Zapatista. From the "Taller: Tierra, Libertad, y Independencia" project.

El Sup 1997
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/Comments
Image is of Subcomandante Marcos sitting on a log smoking a pipe. Signed, inscription in pencil reads, "Monoscreen. [sic] "El Sup" [illegible] 97".

Untitled 2000
Physical Description: monosilkscreen
Description/Comments
Image is a rendition of the Aztec god Mictlantecuhtli. From the "Y Tú Qué Más" special project. Signed, inscription in pencil reads, "1/1 J Ortega 2000."

...Y de la Tierra Crece el Maiz 1997
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/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. Signed, inscription in pencil reads, "Monoscreen . ..Y De La Tierra Crece El Maiz" [illegible] 97 (copyright)."

1,111... La Marcha de El E.Z.L.N. Hacia Mexico ca. 1997- 1998
Physical Description: monosilkscreen
Physical Description: 5' 9 x 9' 8 1/2 in.
Description/Comments
Work is composed of twenty silkscreen prints and depicts the Zapatista march to the D.F.

Untitled 1998
Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/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; signed.
**Knife 1997**

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments

Image is of a knife resembling a fountain pen. The background is yellow. From the Arizona project. Signed, inscription in pencil reads, "M.S. Knife [signature] 97."

**Las Mascaras I 1995**

Physical Description: plate monoprint
Physical Description: 16 x 22 in.

Description/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. Inscription in pencil reads "1/1 Las Mascaras I Elizabeth Perez 1995."

**Atada A Ti (Fasten to You) 1998**

Physical Description: monosilkscreen

Description/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.

**Creo En Ti Patria (I Believe in You Homeland) 1998**

Physical Description: monosilkscreen

Description/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.

**El Encierro de Cortez (The Enclosure of Cortez) 1998**

Physical Description: monosilkscreen

Description/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.

**Esperanza 1994**

Physical Description: monosilkscreen

Description/Comments

Image is of a woman wearing a rebozo. Background is violet. Signed, inscription in pencil reads, "M/P "Esperanza" Eva Cristina Perez '94."

**Santana 1995**

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments

Image is of Carlos Santana wearing a bandanna looking upward. Signed, inscription in pencil reads, "M/P Santana Eddie S. Portillo."
**Virgen With Hazel Eyes 1995**

Physical Description: monoprint

Physical Description: 20 x 26 1/2 in.

Description/Comments

Image is of a luminous Virgen de Guadalupe looking directly at the viewer. From the Virgen de Guadalupe project. Signed, inscription in pencil reads "M.P." Virgen With Hazel Eyes" Eddi A. Portillo '95.

---

**Godzilla Lives 1996**

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/Comments

A calavera with green scales down its back breathes smoke and fire. Signed, inscription in pencil reads "Rose Portillo '96.

---

**...the Dead 1996**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/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. Signed, inscription reads "Refugio Posadas 96."

---

**El Pepe 1997**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/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. Signed, inscription in pencil reads, "Alfred Quiroz '97.

---

**Untitled 2001**

Physical Description: monosilkscreen

Description/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. Signed, inscription in pencil reads, "M/S Christopher 01."
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide Cat.5</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Physical Description</th>
<th>Description/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>276</td>
<td><em>El Fin</em> 2001</td>
<td></td>
<td>monosilkscreen</td>
<td>16 x 22 in.</td>
<td>Image is of a cinema screen with the words &quot;El Fin.&quot; Three people are in the audience. From the &quot;Los Perspectivos de Hollywood&quot; project. Signed, inscription in pencil reads, &quot;M.S. El Fin J. Ramirez 2001.&quot;</td>
</tr>
<tr>
<td>18</td>
<td>277</td>
<td><em>Untitled</em> 2001</td>
<td></td>
<td>monosilkscreen</td>
<td>16 x 22 in.</td>
<td>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. Signed, inscription in pencil reads, &quot;M.S. J. Ramirez 2000.&quot;</td>
</tr>
<tr>
<td>18</td>
<td>278</td>
<td><em>Welcome</em> 1996</td>
<td></td>
<td>monosilkscreen</td>
<td>20 x 26 in.</td>
<td>In this print, letters are connected together to spell out the word &quot;Bienvenue.&quot; The background consists of patches of pink, yellow, green, and red. From the &quot;New Identities of Los Angeles&quot; project. Signed, inscription in pencil reads &quot;M/P Welcome Lois Ramirez 96.&quot;</td>
</tr>
<tr>
<td>18</td>
<td>279</td>
<td><em>La Troka</em> 2000</td>
<td></td>
<td>monosilkscreen</td>
<td></td>
<td>Image is of an orange pickup truck with eight people in the bed. The background is red and black. From the &quot;Y Tú Qué Más&quot; special project. Signed, inscription in pencil reads, &quot;La Troka R Ramirez.&quot;</td>
</tr>
<tr>
<td>18</td>
<td>280</td>
<td><em>Tigres Del Norte</em> 1996</td>
<td></td>
<td>monosilkscreen</td>
<td>20 x 26 in.</td>
<td>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 &quot;New Identities of Los Angeles&quot; project. Signed, inscription in pencil reads &quot;M/P &quot;Tigres del Norte&quot; Leda Ramos 6/96&quot;</td>
</tr>
<tr>
<td>18</td>
<td>281</td>
<td><em>The Big Two-Five</em> 1998</td>
<td></td>
<td>monoprint</td>
<td>16 x 22 in.</td>
<td>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. Signed, inscription in pencil reads, &quot;M/P The Big Two-FiveChuy C/S 98.&quot;</td>
</tr>
</tbody>
</table>
La Calavera Oaxaqueña (The Oaxaqueña Skull) 1998

Physical Description: monosilkscreen

Description/Comments

Image is of a skeleton in a sombrero in midair holding a machete. From the "Taller: Tierra, Libertad, y Independencia" project. Signed, inscription in pencil reads, "La Calavera Oaxaqueña Chuy C/S."

Carlos Almaraz, 1941-89 2001

Physical Description: monosilkscreen

Description/Comments

Image is of the artist Carlos Almaraz. From the AIDS project. Signed, inscription in pencil reads, "M/S Carlos Almaraz, 1941-89 Chuy C/S 01."

La Carmen 2001

Physical Description: monosilkscreen

Description/Comments

Image is of an unidentified woman. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "M/S La Carmen Chuy C/S 01."

Don Quixote 1998

Physical Description: monosilkscreen

Description/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.

Dressed to Kill 1996

Physical Description: monosilkscreen

Description/Comments

A calavera in a red zoot suit with a red background. Signed, inscription in pencil reads "Dressed to Kill Chuy C/S 96."

Father Luis Olivares 2001

Physical Description: monosilkscreen

Description/Comments

Image is of AIDS victim Father Luis Olivares. From the AIDS project. Signed, inscription in pencil reads, "M/S Father Luis Olivares [cross symbol] Chuy C/S '01."

L.A. Pop #4 1999

Physical Description: monosilkscreen

Description/Comments

Image is of a statue of a baseball player in a Dodgers uniform. Text on the statue's base reads, "Los Angeles". Inscription in pencil reads "M/P L.A. Pop #4 Chuy [illegible] 99"
Nonunion Worker 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments
Image is of a Chihuahua on a blue background. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "M/S Nonunion Worker Chuy [illegible] 01."

Señor Gonzalez 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments
Image is of cartoon character Speedy Gonzalez. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "M/S Señor González Chuy c/s 01."

Spanish Inquisition 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/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. Signed. Inscription in pencil reads, "M/S Spanish inquisition Chuy C/S."

Trinidad 1995

Physical Description: monoprint
Physical Description: 20 x 26 1/2 in.

Description/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. Signed, inscription in pencil reads, "M/P Trinidad Chuy C/S 95."

Untitled (2 Eagles Fighting) 1998

Physical Description: monosilkscreen

Description/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.

Fever 1998

Physical Description: woodcut and watercolors

Description/Comments
Woodcut print depicts 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. Signed, inscription in pencil reads, "1/1 Fever Pete Rangel."
March for Liberty (Marcha por Libertad) 1998

Physical Description: monosilkscreen

Description/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. Signed, inscription in pencil reads "Monoprint March For Liberty Pete Rangel."

Solitude undated

Physical Description: color woodcut

Description/Comments

A person huddled in a corner with their face in their hands.

You Can't Stop the Revolution (No Puedes Parar la Revolucion) 1998

Physical Description: monosilkscreen

Description/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.

(title unknown) 1998

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/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. Signed, inscription in pencil reads, "M.S. V. Raphael 98".

(title unknown) 1998

Physical Description: monosilkscreen

Physical Description: 22 x 16 in.

Description/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. Signed, inscription in pencil reads, "M.S. V. Raphael 98".

Couch Nopal 1997

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/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. Signed, inscription in pencil reads, "M.S. Couch Nopal [signature] '97."
**Beso Transparents 2001**
Physical Description: monosilkscreen
Description/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.

**Cantinflas 2001**
Physical Description: monosilkscreen
Description/Comments
Image is of the face of Mario Moreno, Cantinflas. From the "Latin Golden Age" suite. Signed, inscription in pencil reads, "M/S Cantinflas [illegible] 2002."

**Cantinflas II 2001**
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/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. Signed, inscription in pencil reads, "M/P Cantinflas II [illegible] 2001."

**Dolores del Rio 2002**
Physical Description: monosilkscreen
Description/Comments

**Informate o Inflamate 2001**
Physical Description: monosilkscreen
Physical Description: 29 x 23 in.
Description/Comments
Image is of a muscular young man. Text in script in the image area reads, "Infórmate o Inflamate." From the AIDS project. Signed, inscription in pencil reads, "M/S Informate o Inflamate [illegible] 2001."

**Jorge Negrete 2002**
Physical Description: monosilkscreen
Description/Comments
Image is of the face of Jorge Negrete. The background is green. From the "Latin Golden Age" suite. Signed, inscription in pencil reads, "M/S Jorge Negrete [illegible] 2002."

**Liquido 1996**
Physical Description: monosilkscreen
Physical Description: 20 x 26 in.
Description/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. Signed, inscription in pencil reads "MP Liquido Miguel Angel Reyes '96."
Lupe Velez 2002
Physical Description: monosilkscreen
Description/Comments
Image is of the face of Lupe Velez. The background is blue. From the "Latin Golden Age" suite. Signed, inscription in pencil reads, "M/S Lupe Velez [illegible] 2002."

Maria Felix 2002
Physical Description: monosilkscreen
Description/Comments
Image is of the face of María Félix. The background is blue. From the "Latin Golden Age" suite. Signed, inscription in pencil reads, "M/S Maria Felix [illegible] 2002."

Maria Montez 2002
Physical Description: monosilkscreen
Description/Comments
Image is of the face of María Montez. The background is blue-green. From the Latin Golden Age suite. Signed, inscription in pencil reads, "M/S Maria Montez [illegible] 2002."

Olmos I 2001
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/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. Signed, inscription in pencil reads, "MP Olmos I [illegible] 2001."

Pedro Armendariz Jr. 2002
Physical Description: monosilkscreen
Description/Comments
Image is of the face of Pedro Armendáriz, Jr. The background is green. From the "Latin Golden Age" suite. Signed, inscription in pencil reads, "M/S Pedro Armendariz [illegible] 2002."

Pedro Infante 2002
Physical Description: monosilkscreen
Description/Comments

Raquel II 2001
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/Comments
Image is of Raquel Welch in a bathing suit. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "MP Raquel II [illegible] 2001."
**Rita 2001**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

Image is of the actress Rita Hayward holding what appears to be a whip. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "MP Rita [illegible] 2001."

---

**Rita Hayward 2002**

Physical Description: monosilkscreen

Description/Comments

Image is of the face of Rita Hayward. The background is green. From the "Latin Golden Age Suite". Signed, inscription in pencil reads, "M/S Rita Hayward [illegible] 2002."

---

**Los Angeles Unified 1996**

Physical Description: monosilkscreen

Physical Description: 20 x 26 in.

Description/Comments

Cropped image of a schoolbus in the center, framed by a red border. From the "New Identity of Los Angeles" project. Signed, inscription in pencil reads "MP "Los Angeles Unified" RReynoso 96."

---

**Chicano Less? IV 2001**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

Image is of a multicolored 'director' holding a clapper board. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "M/S "Chicano Less?" IV Pedro Rios Martinez 01."

---

**Cruces de Fuego 1996**

Physical Description: monosilkscreen

Physical Description: 16 x 22 in.

Description/Comments

Landscape of field of crosses with a fire burning in the distance.

---

**Independencia Y Libertad (Series V) 1998**

Physical Description: monosilkscreen

Description/Comments

A boy rides on a man's shoulders on a red, white, and green background. From the "Taller: Tierra, Libertad, y Independencia" project. Signed, inscription in pencil reads, "Independencia Y Libertad (Series V) Pedro Rios Martinez 98."

---

**Independencia Y Libertad (series I) (Independence and Liberty) 1998**

Physical Description: monosilkscreen

Description/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.
**Juan Diego 1995**

*Physical Description:* monoprint

*Physical Description:* 20 x 26 in.

*Description/Comments*

An image of la Virgen de Guadalupe appears on Juan Diego's chest. The background is blue. From the Virgen de Guadalupe project. Signed, inscription in pencil reads, "M/P "Juan Diego" Pedro Rios Martinez '95."

---

**Puente de Conveniencia 1995**

*Physical Description:* etching

*Description/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". Signed, inscription in pencil reads, "6/15 "Puente de Conveniencia" Pedro Rios Martinez 95."

---

**Virgen con Guitarra 1995**

*Physical Description:* monoprint

*Physical Description:* 32 x 41 in.

*Description/Comments*

A person kneels as they hold a guitar bearing an image of la Virgen de Guadalupe. From the Virgen de Guadalupe project. Inscription in pencil reads "M/P.

---

**Quiubole! 1995**

*Physical Description:* etching

*Description/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". Signed, inscription in pencil reads, "5/19 "Quiubole!" Artemio Rodriguez 1995."

---

**Untitled 1995**

*Physical Description:* monoprint

*Physical Description:* 32 x 41 in.

*Description/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.

---

**(title unknown) 1994**

*Physical Description:* monoplate

*Physical Description:* 15 x 11 in.

*Description/Comments*

Image is of an indigenous human figure above a dolmen with a curved lintel.
**Apparition I. 1996**

Physical Description: woodblock
Physical Description: 30 x 45 in.

Description/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 upperright corner of the print. The background is black. From the Virgen de Guadalupe project. Signed, inscription in pencil reads, "AP Apparition I Israel."

---

**Apparition II 1996**

Physical Description: woodblock
Physical Description: 30 x 45 in.

Description/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. Signed, inscription in pencil reads, "AP "Apparition II" Israel 96."

---

**Apparition III 1996**

Physical Description: woodblock
Physical Description: 30 x 45 in.

Description/Comments
On a disc before la Virgen de Guadalupe, with her arms up, is an anatomical heart with a cross in it. A black and 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. Signed, inscription in pencil reads, "AP "Apparition III" Israel 96."

---

**Noches En Una Frontera Abstracta 1995**

Physical Description: woodblock

Description/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". Signed, inscription in pencil reads, "3/17 "Noches en una frontera abstracta" Ismael Rodriguez. 1995."

---

**Los Postes 1998**

Physical Description: monoprint
Physical Description: 16 x 22 in.

Description/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. Signed, inscription in pencil reads, "M/S Israel 98."

---

**Sadness I 1996**

Physical Description: monoprint
Physical Description: 16 x 22 in.

Description/Comments
Three yellow faces behind five lit candles.
Anonimos 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/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. Signed, inscription in pencil reads, "M/S "Anónimos" Ixrael 01".

Diversidad 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments
Print area is divided in nine equal portions, each one containing an anatomical heart of a different color. From the AIDS project. Signed, inscription in pencil reads, "M/S "La Diversidad" Ixrael 01".

Quien Dirije 2001

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments
Image is of an empty director's chair. From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "A/P "Quien Dirije" Ixrael 01."

Pieceworker 1995

Physical Description: etching

Description/Comments
Etching is of a woman working with a sewing machine. From the "La Raza Festival". Signed, inscription in pencil reads, "8/20 Pieceworker [illegible] 95."

Today's Special Bargain 1995

Physical Description: etching

Description/Comments
Etching is of a girl in overalls or an apron, with both hands on her left hip. From the "La Raza Festival". Signed, inscription in pencil reads, "8/20 Today's Special Bargain [illegible] 95."

Untitled 1997

Physical Description: monosilkscreen
Physical Description: 22 x 16 in.

Description/Comments
Image is of a girl riding a bicycle. Signed, inscription in pencil reads, "[illegible] Maria [illegible]."

Carro de Muerte undated

creator: Romero, Frank E.

Physical Description: silkscreen

Description/Comments
Print depicts a skeleton holding a bow and arrow seated on top of a car. Text beneath the car reads, "Carro De Muerte."
<table>
<thead>
<tr>
<th>Album</th>
<th>Slide</th>
<th>Title</th>
<th>Date</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Cat.5 341</td>
<td>Spring Flowers</td>
<td>Undated</td>
<td>Romero, Frank E.</td>
<td>Monotype</td>
<td>Yellow flowers in a blue vase against a red background.</td>
</tr>
<tr>
<td>18</td>
<td>Cat.5 342</td>
<td>(Title Unknown)</td>
<td>Ca. 1999-2000</td>
<td>Romero, Frank E.</td>
<td>Monosilkscreen</td>
<td>Image is of an automobile in blue, black, and red as seen from the side. Background is red. Signed, inscription in marker (?) reads, &quot;FE Rom (sun symbol).&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Cat.5 343</td>
<td>Untitled</td>
<td>1996</td>
<td>Romero, Frank E.</td>
<td>Monosilkscreen</td>
<td>Image is of a skeleton with its arms up. Text on its forehead reads, &quot;¡Paco!&quot; The background is brown with rows of &quot;red, yellow, and green zig-zag stripes.&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Cat.5 344</td>
<td>Untitled</td>
<td>2000</td>
<td>Romero, Frank E.</td>
<td>Monosilkscreen</td>
<td>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 &quot;Y Tú Qué Más&quot; special project.</td>
</tr>
<tr>
<td>18</td>
<td>Cat.5 345</td>
<td>Untitled</td>
<td>2001</td>
<td>Romero, Frank E.</td>
<td>Monosilkscreen</td>
<td>Image is of a man and a woman kissing. From the &quot;Los Perspectivos de Hollywood&quot; project. Signed, inscription in marker in image area reads, &quot;FE Romr.&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Cat.5 346</td>
<td>Untitled</td>
<td>Undated</td>
<td>Romero, Frank E.</td>
<td>Monosilkscreen</td>
<td>Image is of an abstracted face. Dominant color is red. From the AIDS project. Signed, inscription in marker in image area reads, &quot;FE Romero.&quot;</td>
</tr>
</tbody>
</table>
Untitled (Car) 1998
creator: Romero, Frank E.
Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/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.

Fiesta de San Miguel 1998
Physical Description: woodcut and watercolor
Physical Description: 14 3/4 x 18 1/2 in.
Description/Comments
Woodblock print depicts a woman with a wire hat. Behind her flies an angel, likely the Archangel Michael.

El Bandito 2001
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "M/S Shizu Saldamando."

La Cha Cha 2001
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, "M/S Shizu Saldamando."

El Cholo 2001
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/Comments
Image is of a cholo in a bandanna and sunglasses. Text above him reads, "El Cholo." From the "Los Perspectivos de Hollywood" project. Signed, inscription in pencil reads, "M/S Shizu Saldamando."

Mary Janes 1999
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/Comments
Image is of a girl's legs from the knee down. She is wearing Mary Janes (shoes). Signed, inscription in pencil reads, "M.S." Mary Janes" Shizu Saldamando '99."
Road Line 2000

Physical Description: monosilkscreen
Description/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. Signed, inscription in pencil reads, "Roadline Shizu Saldamando."

Untitled 1996

Physical Description: monosilkscreen
Physical Description: 20 x 26 in.
Description/Comments
In the negative space of a black background, a white silhouette of a person looking down wearing a cap similar to a police officers. From the "New Identity of Los Angeles" project. Signed, inscription in pencil reads "M.P. Untitled [illegible] 96."

Cuidado Con Los Coyotes 1995

Physical Description: monosilkscreen
Description/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". Signed, inscription in pencil reads, "M/P "Cuidado con los Coyotes" Teddy Sandoval."

Nuestra Señora en el Mar 1995

Physical Description: monoprint
Physical Description: 20 x 26 1/2 in.
Description/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. Signed, inscription in pencil reads "M/P "Nuestra Señora en el Mar" David Serrano 95."

Sisters 1996

Physical Description: monosilkscreen
Physical Description: 20 x 26 in.
Description/Comments
Image of two smiling sisters represented in bright colors. From the "New Identities of Los Angeles" project. Signed, inscription in pencil reads "M.P." Sisters "Mahara T. 96."

Los Deid undated

Physical Description: silkscreen?
Description/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. Signed, inscription in pencil reads, "12/12 'Los Deid' Snyder."
<table>
<thead>
<tr>
<th>Album, Slide, Cat.</th>
<th>Title</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
</table>
| 18, Cat.5 359     | Infant Joy 1996 | 1996 | Physical Description: monosilkscreen  
                         Physical Description: 20 x 26 in.  
                         Description/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. Signed, inscription in pencil reads "M.P Infant Joy Angela Sohn Lee 96." |
| 18, Cat.5 360     | City Mask 1996 | 1996 | Physical Description: monosilkscreen  
                         Physical Description: 20 x 26 in.  
                         Description/Comments  
                         Abstract print in red, white, and black. From the "New Identity" project. Signed, inscription in pencil reads "MP City Mask Roderick Sykes 96." |
| 18, Cat.5 361     | Universe 1996  | 1996 | creator: Thomas, Matthew  
                         Physical Description: monosilkscreen  
                         Physical Description: 20 x 26 in.  
                         Description/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. Signed, inscription in pencil reads "MP Universe Matthew Thomas 96." |
| 18, Cat.5 362     | Untitled 1998  | 1998 | Physical Description: monoprint  
                         Physical Description: 16 x 22 in.  
                         Description/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. Signed, inscription in pencil reads, "1/1 P. Tovar '98." |
| 18, Cat.5 363     | Eagle Warrior Ready For Battle (Guerrero de Aguila Listo para Batalla) 1998 | 1998 | Physical Description: monosilkscreen  
                         Description/Comments  
                         Image is of the head of an Aztec Eagle knight. From the "Taller: Tierra, Libertad, y Independencia" project. |
| 18, Cat.5 364     | Peace, Earth, and Love (Paz, Tierra y Amor) 1998 | 1998 | Physical Description: monosilkscreen  
                         Description/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. |
Ruby 2000
creator: Valdez, Patssi
Physical Description: monosilkscreen
Description/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. Signed, inscription in pencil reads, "MS Ruby Patssi Valdez 00."

Sleepy Payaso 1998
creator: Valdez, Patssi
Physical Description: monoprint
Physical Description: 16 x 20 in.
Description/Comments
Clouds rain on a horizontal clown's face with closed eyes and a funny hat. From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "M.S. Sleepy Payaso Patssi Valdez 98."

Untitled 1992
creator: Valdez, Patssi
Physical Description: silkscreen
Physical Description: 25 1/4 x 34 in.
Description/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.

Santana and Our Lady 1995
Physical Description: monoprint
Physical Description: 20 x 26 1/2 in.
Description/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.

She Appeared to Us 1995
Physical Description: monoprint
Physical Description: 20 x 26 1/2 in.
Description/Comments
La Virgen de Guadalupe appears to an archer in a wood. From the Virgen de Guadalupe project.

Child's Calavera 1977
Physical Description: silkscreen
Description/Comments
Silkscreened image of a calavera in a sombrero.

Justicia Para los Secuestrados de Canathlan undated
Physical Description: woodcut
Description/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. Inscription in pencil reads "3/5 Justicia Para Los Secuestrados de Canathlan Cesar Vasquez"
The Great White Goddess 1998
creator: Yáñez, Larry
Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments
Image is of a refrigerator. From the "El Big 25" monoprint project. Signed, inscription in pencil reads, "M/S The Great White Goddess L Yáñez '98."

Reclinando 1997
creator: Yáñez, Larry
Physical Description: monosilkscreen
Physical Description: 22 x 16 in.
Description/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. Signed, inscription in pencil reads, ""Reclinando" M.S Copyright L Yañez '97"

Trock of Harts 1997
creator: Yáñez, Larry
Physical Description: monosilkscreen
Physical Description: 16 x 22 in.
Description/Comments
Image is of a truck filled with hearts. From the Arizona project. Signed, inscription in pencil reads, ""Trock of Harts" M.S. copyright L Yañez '97."

Surviving Q 1998
Physical Description: monoprint
Physical Description: 16 x 22 in.
Description/Comments
Abstract print in which the only distinguishable image is the face of Quetzalcoatl. From the "El Big 25" monoprint project.

Monotony 1998
Physical Description: woodcut and watercolor
Physical Description: 21 1/4 x 29 in.
Description/Comments
Print depicts a bearded man with five stylized images of la Virgen de Guadalupe in the background. Signed, inscription in pencil reads, "1/1 Monotony Zuno."

Installation Art
"Day of the Dead Exhibition" 1990s
creator: [Artist Unknown]
Physical Description: mixed media
Description/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."
<table>
<thead>
<tr>
<th>Album</th>
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<th>Title</th>
<th>Creator</th>
<th>Physical Description</th>
<th>Description/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Cat.7 002</td>
<td><strong>title unknown ca. 1990s</strong></td>
<td>[Artist Unknown]</td>
<td><strong>paper cutouts</strong></td>
<td>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.</td>
</tr>
<tr>
<td>18</td>
<td>Cat.7 003</td>
<td><strong>title unknown ca. 1990s</strong></td>
<td>[Artist Unknown]</td>
<td><strong>paper bags, feathers, Lotería cards, string, paint</strong></td>
<td>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 loteria cards on pieces of string.</td>
</tr>
<tr>
<td>18</td>
<td>Cat.7 004</td>
<td><strong>title unknown ca. 1990s</strong></td>
<td>[Artist Unknown]</td>
<td><strong>media unknown</strong></td>
<td>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.</td>
</tr>
<tr>
<td>18</td>
<td>Cat.7 005</td>
<td><strong>title unknown ca. 1996-1997</strong></td>
<td>[Artist Unknown]</td>
<td><strong>mixed media</strong></td>
<td>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.</td>
</tr>
<tr>
<td>18</td>
<td>Cat.7 006</td>
<td><strong>title unknown ca. 1998</strong></td>
<td>Alferov, Alex</td>
<td><strong>painted cut-outs arranged to form an installation</strong></td>
<td>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.</td>
</tr>
</tbody>
</table>
**In this Corner November 5, 1994**

creator: Gamboa, Diane

Physical Description: mixed media

Description/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."

1994 Day of the Dead Altar Installation

**Murals ca. 1970s**

**Celebration of Life November 5, 1994**

creator: [Artist Unknown]

Description/Comments

Portable mural in unknown media depicts a woman whose bones and organs are visible through her skin. Corn, calla lillies, nopales, and mushrooms grow beneath her. The moon encloses the woman and the plants. A banner across the moon with cala veras 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.

**Paintings ca. 1980**

**title unknown 1989**

creator: [Artist Unknown]

Description/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.

**title unknown 1989**

creator: [Artist Unknown]

Description/Comments

Painting of three skeletons on a fan features a three-dimensional yellow sculpture of a face in unknown media at the handle.

**title unknown 1993**

creator: [Artist Unknown]

Description/Comments

Painting of Cesar Chávez with half his face a calavera. Agricultural fields form the background. Slide photo, copyright 1993 Ann Murdy.

**title unknown 1996**

creator: [Artist Unknown]

Physical Description: Acrylic on wood

Description/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.
<table>
<thead>
<tr>
<th>Album</th>
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<th>Title</th>
<th>Date</th>
<th>Creator</th>
<th>Description/Comments</th>
</tr>
</thead>
</table>
| 18    | Cat. 9 005 | *Somos Vatos Locos ca. 1990's* | | | Physical Description: acrylic  
Description/Comments  
Text in three-dimensional lettering reads, "Somos Vatos Locos De-V-LA". Background is red with black strokes. |
| 18    | Cat. 9 006 | *La Junta 1994* | | | Physical Description: Dr. Martin watercolor, gouache, and pastel; 22"x30".  
Description/Comments  
Four calaveras in rebozos surround a statue or apparition of La Virgen de Guadalupe. |
| 18    | Cat. 9 007 | *Title Unknown 1994* | | | Description/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. |
| 18    | Cat. 12 001 | *Mask 1978* | | creator: [Artist Unknown] | Physical Description: media unknown; sculpture  
Description/Comments  
Gold-colored calavera mask. |
| 18    | Cat. 12 002 | *Sugar Skulls November 2, 1996* | | creator: [Artist Unknown] | Physical Description: sugar skull casting; 2 slides; sculpture  
Description/Comments  
From the Day of the Dead Flores de Esperanza. Photos are of sugar skulls. |
| 18    | Cat. 12 003 | *Title Unknown 1979* | | creator: [Artist Unknown] | Physical Description: sculpture  
Description/Comments  
A calavera mask on a stick has a feather headress. |
| 18    | Cat. 12 004 | *R.I.P. Undated* | | | Physical Description: papier-maché; slide photo, Mario Lopez; sculpture  
Description/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 papel maché calaveras". |
| 18    | Cat. 12 005 | *Cathedral Calaveras November 1994* | | | Physical Description: medium unknown; sculpture  
Description/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. |
**Day of the Dead Mask 1976**

Physical Description: media unknown; sculpture

Description/Comments

Decorated calavera mask features the name "Milton Antonio".

---

**title unknown 1994**

Physical Description: stone and metal; sculpture

Description/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.

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**Series VI Color Photocopies, Flyers, Invitations and Posters**

**Color Photocopies**

- Box 50, folder 1
  - 1974-1979
- Box 50, folder 2-3
  - Undated
- Box 60
  - Self Help Graphics Program Overview: The Early Years
  - GCIC Collection

**Flyers, Invitations and Posters**

- Box 50, folder 4-12
  - 1973-1985
- Box 51, folder 1-12
  - 1987-1988
- Box 52, folder 1-6
  - 1988-1990
- Box 53, folder 1-3
  - 1990-1992
- Box 53, folder 4-7
  - Undated
- Box 54, folder 1-4
  - Undated
- Box 54, folder 4
  - Self Help Graphics and Art Inc. brochure undated

**Series VII Note Cards**

- Box 55, folder 1-5
  - Undated
- Box 56, folder 1-6
  - Undated
- Box 60
  - Silkscreen Cards Archives

**Series VIII Graphic Arts and Poster Collection**

**Silk Screen Prints 1983 - 2017**

**Comales 1987**

Creator: [Artist Unknown]

Physical Description: Image Size: 16.25 x 22 in.; Poster Size: 20 x 26 in.

Description/Comments

The print uses the colors red, orange, green, pink, purple, and blue. The background of the print is of colors fading into each other. There are four horizontal panels of various patterns. A nude man and woman are in the center of the print. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 37/55 ed; signed.
**Labored 2012**

creator: [Artist Unknown]

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments

The print uses the colors red, salmon, dark red, grey, brown, and black. The print is of a young, male worker holding a cog up on his shoulders. The background is a cityscape. There is a Home Depot building in the background. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/43, 6/43 ed.; signed.

---

**Mama Said There'd Be Day'z [sic] Like This undated**

creator: [Artist Unknown]

Physical Description: unknown; Image size: 14.875 x 21 in. Poster size: 19 x 25 in.

Description/Comments

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 R; signed. Inscription in pencil below image area reads: "20/50, 'Mama said there'd be day'z [sic] like this, signature [illegible]"; Printer: unknown; unknown

---

**Queerios**

Physical Description: Silkscreen; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

This poster is a copy of the cereal brand Cheerios' design, except it is titled, "Queerios." In center of the cereal box is outlined a red heart containing Cheerios and strawberries. Around the heart is red text that reads, "Love your heart so you can... be who you are!" The poster is signed in pencil on the bottom front right corner; 4/50.

---

**La Santa Cecilia Buika**

Physical Description: Silkscreen; Poster size: 20 x 26 in. Image size: 16 x 22 in.

Physical Description: This silkscreen is set on a bright yellow background with a thick white border. In center of the poster is a large image of a pair of red heels. The heel on the right has "Chula" inscribed in purple ink with white polka dots. The poster also has additional purple text under the image that reads, "March 26/Walt Disney Concert Hall." The poster is signed in pencil on the bottom front right corner; 153/154.

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**Mission in the Garden March 27-30, 2001**

creator: [Artist Unknown]

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 22 in. Poster size: 22 x 30 in.

Description/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; signed; Printer: José Alpuche; Atelier XXXVIII
Monthly Calendar 1979
creator: [Artist Unknown]
Physical Description: unknown; Image size: 6.625 x 16.5 in. Poster size: 7 x 17.25 in.
Description/Comments
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.; unsigned.; Printer: unknown; unknown

(title unknown) Undated
creator: [Artist Unknown]
Physical Description: Coventry Rag. 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.
Description/Comments
The poster uses seven colors. The screenprint has a dark brown background with a colorful rooster in the bottom left corner. In the center is a circle which is split into two sides. The left side has a blue background with a skeleton surrounded by various flowers. The skeleton has an armadillo on the top part of its skull with a striped box as its body. The background of the right side is yellow and has a female wearing a striped dress. The skeleton and female have their arms around each other. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/67 ed.; signed.

(title unknown)
creator: [Artist Unknown]
Physical Description: unknown; Image size: unknown Poster size: unknown
Description/Comments
The face of a wrestler which has a white mask with words such as "mariachi" and "construction" in colors red, blue, and green.; unknown; Printer: unknown; none

Guantanamo Slay 2008
Physical Description: Coventry Rag. 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.
Description/Comments

Sky Shark 2010
Physical Description: Coventry Rag 290 grms; image size: 25 x 35 in.; poster size: 25 x 35 in.
Description/Comments
The print uses the colors red, orange, and shades of grey and blue. The print is of a mosaic hawk with its wings spread. "My friends raise Tumbler pigeons and Boyle Heights Fireball Rollers. They tell me the Red-tailed [sic] Hawk is the enemy. 'Sky Shark' will kill my friend's prize trained pigeons." William Acedo. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/70 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
Grandma April 10-21, 2001

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 26 in. Poster size: 22 x 30 in.

Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXVIII

(title unknown) 2012

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses the colors green, light brown, blue, and black. The print is a portrait of a man wearing a baseball cap. The man's face and hat are made up of smaller faces. At the bottom of the print is written "Hay millones de rostros como este..." which translates to "There are millions of faces like this." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/61, 6/61 ed.; signed.

El Canto de Quetzalcoatl 1995

Physical Description: poster; Image size: 32 x 24.5 in. Poster size: 38.25 x 30 in.

Description/Comments
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.; signed.; Printer: unknown; Atelier 3

La Partida 1996

Physical Description: unknown; Image size: 25.625 x 38 in. Poster size: 30 x 44 in.

Description/Comments
Nomadic family (father, mother, and son) travel across the baren land with a fire and a tornado in the background.; signed.; Printer: José Alpuche; Atelier 29

Ché 1997

Physical Description: unknown; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
Ché wearing beret with a Nike emblem on the front. Print in red and black.; signed.; Printer: Amos Menjivar, supervised by José Alpuche; Atelier 31

"Who's Afraid?" for "Cuentos de mi Tata" 2012

Physical Description: Coventry Rag 290 grms; image size: 12 x 11 in.; poster size: 15 x 14 in.

Description/Comments
The print uses the colors yellow, beige, red, and brown. The print is of a close up of a man's face. There is a horn on his forehead and a bandage under the horn. There is a Republican elephant pin on his shirt. Behind him is a rooster. "My piece is about 'El Cucuy,' is a ghost-monster equivalent to the bogey man but not really. The cucuy is a child eater and a kidnapper, it immediately devours the child and leaves no trace of him or her or takes the child away to a place of no return, but it only does this to disobedient children. While my worke takes 'El Cucuy' as a subject, it is more about modern day fears. The question I ask is 'Who is El Cucuy's bogey man?'" AbelAlejandre. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner.4/60 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
White Men Can't 1992

Physical Description: unknown; Image size: 21.5 x 16.625 in. Poster size: 28 x 20 in.
Description/Comments
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; signed. Inscription in pencil below image area reads: "White Men Can't, 4/59, Lalo Alcaraz, [cross symbol]"; Printer: unknown; Atelier 19 L.A. Riots

Koshka (Jan 24-29) 1988
creator: Alferov, Alex
Physical Description: Westwinds; Image size: 24 x 36 in. Poster size: 26 x 40 in.
Description/Comments
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 sur; signed. Inscription in pencil located at the bottom below the image area reads: "4/52, title and signature"; Printer: Oscar Duardo; Atelier 11

Oriental Blond (Oct 3-7) 1988
creator: Alferov, Alex
Physical Description: Westwind (heavyweight); Image size: 24 x 31 in. Poster size: 26 x 33 in.
Description/Comments
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.; signed. Inscription in pencil on the bottom reads: "46/58, Oriental Blond, Alferov"; Printer: Oscar Duardo; Atelier 12

Love Potion #9 1992
creator: Alferov, Alex
Physical Description: unknown; Image size: 24 x 36 in. Poster size: 28 x 40 in.
Description/Comments
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.; signed. Inscription in pencil at the bottom inside image area reads: "love potion #9, 18/28, Alferov"; Printer: unknown; Atelier 19 L.A. Riots

Passage
creator: Alferov, Alex
Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 24 x 26 in.
Description/Comments
"Many young gays go through a 'right of passage' actively investing their own sexuality and soon find themselves in great favor with a variety of sexual partners. This 'social night-life' generates drug and alcohol use, making many vulnerable to 'risky' b; December 12-14; Printer: Jose Alpuche; unknown
Passport 1993
creator: Alferov, Alex
Physical Description: unknown; Image size: 15.125 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "signature {illegible}, 93, passport, 4/78"; Printer: unknown; Images Of The Future

Without You undated
creator: Alferov, Alex
Physical Description: unknown; Image size: 39.25 x 24.25 in. Poster size: 44 x 30 in.
Description/Comments
Mahatma Gandhi quotes in multicolor, "Wealth without work..." rising sun towards bottom of the poster. Co-artist Michael Amescua.; signed.; Printer: José Alpuche; Atelier 29-31 #4 and #6

Sobreviviente (Jan 29-Feb 2) 1989
creator: Alicia, Juana
Physical Description: Westwinds (heavyweight); Image size: 29.5 x 24 in. Poster size: 32.25 x 26 in.
Description/Comments
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.; 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"; Printer: Oscar Duardo; Atelier 15

Another Aftershock Hits LA 1992
Description/Comments
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 sw; signed. Inscription in pencil below image area reads: "4/54,'Another aftershock hits La', José Alperche {illegible}, 92"; Printer: unknown; Images Of The Future

El Espíritu Azteca 1995
Physical Description: poster; Image size: 22 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed.; Printer: José Alpuche; Atelier 16

Material Girl 1997
Physical Description: unknown; Image size: 24 x 18 in. Poster size: 26 x 20 in.
Description/Comments
Picture of Madonna--the singer of the hit song "Material Girl."; signed.; Printer: unknown; Atelier 29
Maestras/Mujeres Totemicas

Physical Description: Coventry Rag.290 grms; Image size: 18 x 24 in. Poster size: 20 x 26 in.

Description/Comments
Three scrolls containing Gloria Alvarez's mujeres totemicas poem.; June; Printer: Jose Alpuche; unknown

Dos Mundos (Two Worlds) August 28-31, 2001

Physical Description: Coventry Rag, 290 gms.; Image size: 15 x 21 in. Poster size: 26 x 30 in.

Description/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; signed; Printer: José Alpuche; Atelier XXXIX

Shoot Back Behind my Back 2012

Physical Description: Coventry Rag 290 grms; image size: 11 x 12 in.; poster size: 14 X 15 in.

Description/Comments
The print uses the colors mauve, light prussian blue, dark prussian blue, and dark crimson red. The print is of a young women riding a horse. She is holding a bottle with a skull on it. Behind her is a headless horseman with a head in his hand. ""Shoot Back Behind My Back" is an interpretation of The Legend of Sleepy Hallow in which Laura has placed her character the 'Double Agent Sirvienta'-a spy posing as a maid on both sides of the border- in the role of Ichabod Crane. In the place of Ichabod's pursuer is 'Clown Taco,' one of the evil villains who DAS works against. Clown Taco's aim is to take over all the taco trucks in LA and McDonaldize them. The imagery is inspired by Tim Burton's Alice in Wonderland." Laura E. Alvarez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 6/61 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

The Double Agent Sirvienta: Blow up the Hard Drive 1999

Physical Description: silkscreen; Image size: 25.75 x 18 in. Poster size: 30.25 x 22 in.

Description/Comments
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; signed. Inscription in pencil below image reads: "4/56, The Double Agent Sirvienta: Blow up the Hard Drive, Laura E. Alvarez '99."; Printer: unknown; Atelier 33

From Within Ourselves, The Phoenix Arises (May 23 - 27) 1992

creator: Amemiya-Kirkman, Grace

Physical Description: Westwinds; Image size: 17.5 x 24 in. Poster size: 18.125 x 25.5 in.

Description/Comments
Where's My Genie In The Bottle (Oct 23-27) 1989
creator: Amemiya-Kirkman, Grace
Physical Description: Westwinds (heavyweight); Image size: 24 x 36 in. Poster size: 24.75 x 37 in.
Description/Comments
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 and ochre". Also there are some identifiable objects, such as, a mirror, a ruler, envelope; signed. Inscription in pencil on the bottom reads: "Where's My Genie In The Bottle, 10/55, Grace Amemiya Kirkman"; Printer: Oscar Duardo; Atelier 14

Buenos Dias 1994
creator: Amescua, Michael
Physical Description: unknown; Image size: 38 x 26 in. Poster size: 44 x 30 in.
Description/Comments
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.; signed. Inscription in pencil on the bottom reads: "4/68, Buenos Dias, Michael Amescua, 94"; Printer: unknown; unknown

Día de los Muertos, Announcement Poster for 1973
creator: Amescua, Michael
Physical Description: unknown; Image size: 21.25 x 16 in. Poster size: 22.125 x 17 in.
Description/Comments
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; unsigned.; Printer: unknown; unknown

98 (degrees) in the Shade Jan. 6-12, 2002
Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments
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; signed; Printer: Amos; Atelier XXXIX

Fire in the Forest 1996
creator: Amescua, Michael
Physical Description: poster; Image size: 30 x 26 in. Poster size: 36.25 x 30 in.
Description/Comments
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.; signed.; Printer: José Alpuche; Atelier 28
Mara’akame (Jan 10-15) 1988
creator: Amescua, Michael
Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 40 x 26 in.
Description/Comments
none; signed. Inscription in pencil located at the bottom in the blue border reads: "Signature, title and 4/45"; Printer: Oscar Duardo; Atelier 11

Toci (Jan 14-19) 1989
creator: Amescua, Michael
Physical Description: Westwinds (heavyweight); Image size: 38.5 x 25.5 in. Poster size: 38.5 x 25.5 in.
Description/Comments
There is a purple mountain and a blue sky. There is a pregnant anthropomorphic deer skipping from right to left wearing stockings.; signed. Inscription in pencil on the bottom of image reads: "Michael Amescua, Toci, 49/55"; Printer: Oscar Duardo; Atelier 13

Touches The Sky (April 29-May 4) 1991
creator: Amescua, Michael
Physical Description: unknown; Image size: 25.5 x 35.5 in. Poster size: 25.5 x 25.5 in.
Description/Comments
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.; signed. Inscription in pencil located at the bottom reads: "4/59, title and signature"; Printer: Oscar Duardo; Atelier 16

Xólotl (Jan 2-6) 1990
creator: Amescua, Michael
Physical Description: Westwinds (heavyweight); Image size: 35 x 22 in. Poster size: 35 x 22 in.
Description/Comments
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; 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"; Printer: Oscar Duardo; Atelier 15

Untitled 1995
creator: Amescua, Michael
creator: Alferov, Alex
Physical Description: poster; Image size: 38 x 25.75 in. Poster size: 44 x 30 in.
Description/Comments
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 prin; signed.; Printer: José Alpuche; Atelier 7
**Insurgency Ribbon 2008**
Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses the colors green, black, and red. The print is of a black ribbon, which is also made to look like a woman wearing a niqab. "Support" is written at the top of the print and "Insurgency" is written at the bottom. Across the ribbon is a quote by Franz Fanon saying "Decolonization is always a violent phenomenon." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/135 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Firedream (Mar 7-11) 1988**
creator: Antonio Aguirre, José
Physical Description: unknown; Image size: 24 x 36.5 in. Poster size: 26 x 38.5 in.

Description/Comments
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.; 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"; Printer: unknown; Atelier 11

**It's Like The Song, Just Another Op'nin' Another Show... (Jan 8-12) 1990**
creator: Antonio Aguirre, José
Physical Description: Westwind (heavyweight); Image size: 24 x 36 in. Poster size: 26.25 x 39 in.

Description/Comments
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.; signed. Inscription in pencil below image area reads: "4/62, title and 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"; Printer: Oscar Duardo; Atelier 15

**Postcard From 'Elei' 1992**
creator: Antonio Aguirre, José
Physical Description: unknown; Image size: 24.75 x 19 in. Poster size: 26.125 x 20 in.

Description/Comments
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.; signed.Inscription in pencil below image area reads: "Postcard From 'Elei', 4/64, J Aguirre, 92"; Printer: unknown; Atelier 19 L.A. Riots

**Santa Patria 1995**
creator: Antonio Aguirre, José
Physical Description: unknown; Image size: 38.5 x 26.5 in. Poster size: 44 x 30 in.

Description/Comments
Nude masked woman tied to a cross.; signed.; Printer: unknown; Atelier 29-31 #4 and #6
**Mongo Santamaria 1997**

creator: Antonio Aguirre, José  
Physical Description: unknown; Image size: 16 x 21.875 in. Poster size: 20 x 26 in.  
Description/Comments  
Portrait of Mongo Santamaria playing Congas, with a graphic bolt zig-zag design in the background and foreground in red, blue, and orange. Another edition of this print exists in green. According to the artist statement, "Aguirre created the overall image of the print with the idea that the bolt design emulated the energy and projection of Mongo's playing congas live. After exploring some solid colors and split fountain effect in the background (Artist proofs), the artist decided to produce an edition with a singular color background and split fountain approach for each print and therefore make them unique works of art. Due to time constraints, Aguirre instructed Jose Alpuche to run the edition and gave them the go-ahead to choose a variety of colors that reflected the exploration and discovery established initially in the artist proofs. Instead of creating a title for the print, Jose Antonio Aguirre approached Mr. Santamaria and asked him to sign each print, his autograph became the title for this work of art." Atelier 31.; signed.; Printer: unknown; Atelier 29-31 #4 and #6

Subjects and Indexing Terms
Alpuche, José

**Things to Come 1999**

Physical Description: silkscreen; Image size: 20 x 9.5 in. Poster size: 22.125 x 12 in.  
Description/Comments  
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...and things that neve; signed. Inscription in pencil under image reads: "4/65, Amos 99."; Printer: unknown; Atelier 33

**Night Vision ca. 1992**

Physical Description: Coventry Rag. 290 grms; Image size: 24 x 16 in. Poster size: 28 x 20 in.  
Description/Comments  
The print is done in blue, dark green, red, yellow, and black. The print is of a woman in a forest. There is a snake wrapped around the woman. "The dragon lady and the bearded dragon are usually pictured in the house of the Old God in the company of the Old God and God. I have brought her outside with the Great Dragon, who also symbolized visions, and placed her in the jungle at night. This position of the new crescent moon and venus is very special and for me takes me back to a night in Coba. I use the Mayan glyphs as metaphors and symbols for my own stories or self portrait landscapes." Patricia Ancona Ha. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. Inscription in pencil below image area reads: "Night Vision, 4/55, Ancona Ha, [chinese symbol]”; 4/55, 5/55 ed.; prnt: Richard Balboa; mtrx: destroyed; signed; Atelier 14 L.A. Riots

**The Single Word (March) 1983**

creator: Anton, Don  
Physical Description: Artprint; Image size: 19.25 x 19 in. Poster size: 23 x 35 in.  
Description/Comments  
Image of a white face with closed eyes and white branches radiating from the face into a blue background. Yellow and orange sporadic lines.; signed. Inscription in pencil reads: "21/60, title and signature [illegible]”; Printer: Stephen Grace; Atelier 1
Double Happiness November 7-10, 2000

Physical Description: Coventry Rag 290 gms.; Image size: 25 x 31 in. Poster size: 30 x 35 in.

Description/Comments
Image of an Asian woman eating with chopsticks; loteria cards and Japanese ‘Hanfuda’ playing cards, and 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; signed. Inscription in pencil reads, “10/42 Double Happiness Arai ’00”.;
Printer: José Alpuche; special project

Kaeru / Finding Home May 1-6, 2000

Physical Description: Coventry Rag 290 gms.; Image size: 20.125 x 28.25 in. Poster size: 27.125 x 34.25 in.

Description/Comments
7 color silkscreen was produced in conjunction with a two month residency at Self-Help Graphics through an Artist and 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; signed. Inscription in pencil reads, "60/60 Kaeru/Finding Home Arai ’00".;
Printer: José Alpuche; Atelier XXXVI

The Labyrinth of the Soul 1996

Physical Description: poster; Image size: 21.75 x 16 in. Poster size: 26 x 20 in.

Description/Comments
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" "il" and "L'Unita." Colors include: m; signed.;
Printer: José Alpuche; Atelier 28

Encantacion 1988

Physical Description: unknown; Image size: 36 x 24 in. Poster size: 40.5 x 26.25 in.

Description/Comments
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.; signed. Inscription in pencil on the lower right reads: "signature [illegible] and edition"; Printer: unknown; National Chicano Screenprint Atelier

No Bullshit July 25-27, 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
An "invasion" of doorknobs gathering to resist displacement and eviction. "No Seremos Desalojados." Colors used: Fire Red, Orange, Teal, Purple, Dark Purple, Dark Fucia; signed.;
Printer: José Alpuche; Atelier

El Teatro 1992

Physical Description: unknown; Image size: 24 x 16 in. Poster size: 28 x 20 in.

Description/Comments
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.; signed.
Inscription in pencil below image area reads: "4/46, El Teatro, Magda Audifred, M 92";
Printer: unknown; Atelier 19 L.A. Riots
**Plumas Para Paloma** *(Mar 20-24) 1989*

creator: Boltuch Avila, Glenna

Physical Description: Westwinds (heavyweight); Image size: 32.5 x 21.25 in. Poster size: 37 x 26 in.

Description/Comments

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 couple); signed. Inscription in pencil on the bottom reads: "30/64, Glenna Avila"; Printer: Oscar Duardo; Atelier 13

**Absolutely Chicana**

Physical Description: Coventry Rag 290 grms; Image size: 21 x 16 in. Poster size: 20 x 26 in.

Description/Comments

"Self portrait of Pachuca, yellow back ground, eight colors." - Judy Baca.; June 10-14; Printer: Jose Alpuche; unknown

**Invertible 2012**

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description/Comments

The colors used in this print are blue, yellow, red, green, black, and gold. The print is a collage. There are two women in punk attire at the center of the collage. "Experience Castration Squad" is written around the women. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/58, 6/58 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Bloom Fully in All Your Glory as if You'll Die by Midnight Tonight 2012**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments

The artist uses eight colors in the print, in varying shades of gray, purple, brown and pink. The print is of flowers scattered across the poster. "This print is important because it's the first screen print the artist has ever made. Made/inspired by lesbian porn magazines, to love, live fully, to remind us all life is short. Flowers are like butterflies. Artists created rockett in studio." Bai, Yun. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/42, 6/42 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Para Karen, Eastlos undated**

Physical Description: unknown; Image size: 26 x 38 in. Poster size: 30 x 44 in.

Description/Comments

Cathedral-like stain glass window with La Virgen de Guadalupe in the center.; signed.; Printer: unknown; Atelier 29-31 #4 and #6
Cordova's Candle undated

Physical Description: studio proof; Image size: 22.5 x 16.25 in. Poster size: 22.5 x 16.25 in.

Description/Comments
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.; signed. Inscription in pencil located at the bottom of the print reads: “Cordovas Candle, special project, 2/2, R. Balboa [illegible]”; Printer: unknown; unknown

Culture Of Consumption (Jun 21-25) 1994

Physical Description: Coventry Rag 290 grm.; Image size: 35.5 x 26 in. Poster size: 44 x 30 in.

Description/Comments
The image is an altar with dollar signs, text, and a television that tops the altar. Text is written by Zack De La Rocha.; signed. Incription in pencil on the bottom reads: “Raul Baltazar, Culture Of Consumption, De La Rocha, 20/56”; Printer: José Alpuche; Atelier 24

Advenimiento de Primavera (Feb 5-9) 1990

creator: Baray, Samuel A.

Physical Description: Westwinds (heavyweight); Image size: 34 x 23.5 in. Poster size: 36.75 x 26 in.

Description/Comments
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 tr; signed. Inscription in pencil on the bottom reads: “Advenimiento De Primavera, 47/79, S.A. Baray, 1990”; Printer: Oscar Duardo; Atelier 15

Aurora-El Primer Milagro del Dia (Mar 8-15) 1994

creator: Baray, Samuel A.

Physical Description: unknown; Image size: 27 x 42 in. Poster size: 30 x 44 in.

Description/Comments
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; signed. Inscription in pencil on the black black border within the image reads: “4/58, Aurora El Primer Milagro Del Dia, S A Baray, 1994”; Printer: José Alpuche; Atelier 24

Santuario (March 3-13) 1987

creator: Baray, Samuel A.

Physical Description: Westwinds; Image size: 35.5 x 19.75 in. Poster size: 40 x 30 in.

Description/Comments
Floral arrangement of saturated colors on a black and maroon background.; signed. Inscription in pencil located below image area reads: "4/46, title, signature and date"; Printer: Oscar Duardo; Atelier 9
**Señora en su jardín--Harvest 1996**

creator: Baray, Samuel A.

Physical Description: poster; Image size: 16.25 x 22 in. Poster size: 20 x 26 in.

Description/Comments
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 n; signed.; Printer: José Alpuche; Atelier 9

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**Virgen de la Guarda 1997**

creator: Baray, Samuel A.

Physical Description: unknown; Image size: 26.25 x 19.875 in. Poster size: 30.375 x 24 in.

Description/Comments
Woman with elaborate head-dress containing eagles, faces, and sun rays protects a village. Jagged edges with black background.; signed.; Printer: José Alpuche; Atelier 30

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**Cordones 2012**

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description/Comments
The print uses the colors blue, yellow, pink, teal, and grey. The print is of shoelaces. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/58 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

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**Las Flores 2009**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses four colors: light green, green, flesh, and magenta. The print is a close up of a woman's face. She has a scarf covering the lower half of her face. The background is green flowers. "This print is dedicated to the people of Iran who are struggling to create collective solutions for their communities, in order to determine their own futures. This is part of a bigger struggle going on in the world today through out the global south." Jesus Barraza. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/74 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

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**Sobreviviendo November 18-20, 2003**

Physical Description: Coventry Rag, 290grms.; Image size: 26 x 16 in. Poster size: 26 x 20 in.

Description/Comments
A rock style political poster about the Palestinian struggle for liberation. It shows a woman holding a gun over her right shoulder with rays coming from behind. The text 'long live free Palestine' is translated into Spanish and Arabic.-Jesus V. Barraza.; signed. Inscription in pencil beneath image area.; Printer: José Alpuche; Atelier XLIII
**Jornaleros en la Lucha 2011**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The colors used in this print are red, blue, green, salmon pink, black, and flesh tone. The print is of a Lucha Libre wrestler fighting a police officer. Surrounding the fighters are people who create obstacles for a jornalero (day laborer). “The print was inspired by the current challenges the jornaleros face. The police, the minuteman, the racist, the banker, the corrupt boss, and the racist laws such as SB 1070.” Jose Barrera. Full description available on file. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/51, 6/51 ed.; print: José Alpuche; mtrx: destroyed; signed.

**Calavera’s In Black Tie (Oct 30-Nov 3) 1989**

creator: Bautista, Vincent

Physical Description: Westwinds (heavyweight); Image size: 36 x 24.5 in. Poster size: 38.5 x 26.5 in.

Description/Comments
Three calaveras wearing black ties and tux in the foreground. Red, yellow, green, purple, and white abstracted background with crosses and little calaveras.; 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"; Printer: Oscar Duardo; Atelier 14

**Ethereal Mood (Dec 3) 1993**

creator: Bautista, Vincent

Physical Description: Coventry Rag 290 grms.; Image size: 16 x 24 in. Poster size: 17.875 x 26 in.

Description/Comments
An angel sitting on a rock with ribbon flowing. Also, three winged hearts coming towards the angel.; signed. Inscription in pencil on the bottom reads: "4/74, Etheral Mood, Bautista, 93"; Printer: José Alpuche; Atelier 25 (special project)

**Imágenes De La Frontera: El Coyote 1992**

creator: Bautista, Vincent

Physical Description: unknown; Image size: 16.25 x 24.25 in. Poster size: 20 x 28 in.

Description/Comments
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.; signed. Inscription in pencil below image area reads: "Imágenes de la frontera: 'El Coyote', 4/56, Bautista 92"; Printer: unknown; unknown

**...And His Image Was Multiplied... (Jan 22-26) 1990**

creator: Bert, Guillermo

Physical Description: Westwinds (heavyweight); Image size: 35.5 x 24.5 in. Poster size: 37.5 x 26 in.

Description/Comments
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 Sistene Chapel's forearms, two; 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"; Printer: Oscar Duardo; Atelier 14
**Dilemma In Color (Nov 16-21) 1987**

creator: Bert, Guillermo  
Physical Description: Westwinds; Image size: 34.5 x 23.5 in. Poster size: 26 x 40 in.  
Description/Comments  
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; signed. Inscription in pencil at the bottom below image area reads: "4/49, signature and title"; Printer: Oscar Duardo; Atelier 10

**El Politico 1993**

Physical Description: unknown; Image size: 22.125 x 16 in. Poster size: 26 x 20 in.  
Description/Comments  
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; signed. Inscription in pencil below image area reads: "4/79, El Politico, Paupée? Boccaccio? [illegible], '93"; Printer: unknown; Images Of The Future

**In Our Rememberance In Our Resurrection (Dec 10-11) 1983**

creator: Boccalero, Karen, Sister  
Physical Description: Arprint 25% rag; Image size: 21.75 x 24.75 in. Poster size: 22 x 34.25 in.  
Description/Comments  
Abstracted gold, magenta, and blue design on a white and yellow background.; signed. Inscription in pencil located at the bottom "4/77, title, signature and '83.;" Printer: Stephen Grace; Atelier 11

**Without (March) 1983**

creator: Boccalero, Karen, Sister  
Physical Description: unknown; Image size: 19 x 25.25 in. Poster size: 23 x 35 in.  
Description/Comments  
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.; signed. Inscription in pencil below the image area reads: "52/60, '83 without, SKB.;" Printer: Stephen Grace; Atelier 1

**L.A. Mix 1997**

Physical Description: unknown; Image size: 30 x 24 in. Poster size: 36 x 30 in.  
Description/Comments  
Gold skull smiling with gold and red-purple frills surrounding "L.A." which is written on the lower right corner.; signed.; Printer: José Alpuche; Atelier 30

**New World Order (Jun. 28-July 2) 1994**

Physical Description: Coventry Rag 290; Image size: 33.5 x 26 in. Poster size: 44 x 30 in.  
Description/Comments  
Dark grafitti conquistador names over image of Aztec Stella" (carved painted wood sculpture by artist). Colors are monocromatic black, white, silver. Roll call of conquistadors: Cristobal Colon with Christian cross, Cortez, Cabeza De Vac'a, Alvarado, Cor; signed. Inscription in pencil on the bottom of image reads: "4/60, New World Order, Chaz Bojorquez, 94.;" Printer: José Alpuche; Atelier 24
(title unknown) (March 3-6) 1986
creator: Boltuch Avila, Glenna
Physical Description: Accent 290 gram - white; Image size: 32 x 21 in. Poster size: 38 x 25 in.
Description/Comments
Child with dolls on a silver background.; signed. Inscription in pencil located at the bottom reads: "4/45 and signature."; Printer: Stephen Grace; Atelier 7

Long Life To The Creative Force (Feb 13-19) 1989
creator: Botello, David
Physical Description: Westwind (heavyweight); Image size: 23.625 x 36 in. Poster size: 25.5 x 38.25 in.
Description/Comments
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; signed. Inscription in pencil at the bottom reads: "34/61, Long Life To The Creative Force, copyright 89, David Botello"; Printer: Oscar Duardo; unknown

Draw (July 01-05) 1991
creator: Botello, Paul J.
Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 40 x 28 in.
Description/Comments
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.; signed. Inscription in pencil on the bottom reads: "16/66, Draw, Paul J. Botello, 1991; Printer: Oscar Duardo; Atelier 21

Inner Nature 1999
Physical Description: silkscreen; Image size: 30.5 x 23.625 in. Poster size: 38.125 x 30 in.
Description/Comments
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.; signed. Inscription in pencil below image reads: "4/75, 'Inner Nature', Paul Botello 99."; Printer: unknown; Atelier 33

Reconstruction (Nov 27-Dec 1) 1989
creator: Botello, Paul J.
Physical Description: Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 38 x 26.5 in.
Description/Comments
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 reco; 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"; Printer: Oscar Duardo; Atelier 14
**Re-Inventions of Reality 2011**

Physical Description: Coventry Rag 290 grms; image size: 9 x 12 in.; poster size: 11 x 14 in.

Description/Comments
The print uses the colors cream, cyan, yellow, red, black, and burdandy. The print is a collage of various performers, street signs, and containers. "A mixture of photocopied cut-outs, digital extractions, and oil-marked additions Re-inventions of Reality merges performances created by Asco with alterations of archived happenings. East LA as a backdrop is removed in order to focus on the transcendent aspect of Asco's art, which could be re-posited for another metropolis. The multilingual assertions of Asco intersect with my own art work, for instance a performance still titled Ejercicio del Dialogocreated in Mexico City, using the mixture of abbreviations DF TJ LA. The cities I was then experiency turned into mere sounds and abbreviations with unusually balanced cultural mixtures." Cindy Bravo. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Untitled (Feb 16-20) 1986**

creator: Brehm, Qathryn

Physical Description: Accent 290 gram - white; Image size: 24 x 36.25 in. Poster size: 24.25 x 36.5 in.

Description/Comments
Collage of downtown Los Angeles. Image on a floating triangle.; signed. Inscription on the right side of the image in sky area reads: "4/45 and signature"; Printer: Stephen Grace; Atelier 7

**Mother of Sorrow 1996**

Physical Description: poster; Image size: 22.25 x 33 in. Poster size: 29 x 42 in.

Description/Comments
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.; signed.; Printer: José Alpuche; Atelier 28

**The Fruit of Discord 1995**

Physical Description: poster; Image size: 37.5 x 26 in. Poster size: 44 x 30 in.

Description/Comments
Woman in a blue dress holds a red apple with text and vase in the background.; signed.; Printer: José Alpuche; Atelier 26

**Mexica New Year**

Physical Description: unknown; Image size: unknown Poster size: unknown

Description/Comments
Black and white; unknown; Printer: unknown; none

**Manto a Tamayo 1995**

Physical Description: poster; Image size: 38 x 26.25 in. Poster size: 44 x 30 in.

Description/Comments
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; signed.; Printer: José Alpuche; Atelier 26
Earth's Prayer 1992
creator: Calderón, Rudy
Physical Description: unknown; Image size: 23.875 x 15.875 in. Poster size: 28 x 20 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "22/61, 'Earth's Prayer', Calderón, 92"; Printer: unknown; Atelier 19 L.A. Riots

Manifestations Of Trinity (Dec 7-11) 1987
creator: Calderón, Rudy
Physical Description: Westwinds; Image size: 24.5 x 36.5 in. Poster size: 26 x 37.625 in.
Description/Comments
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; signed. Inscription in pencil located at the bottom below the image area reads: "4/55, title, signature and 87"; Printer: Oscar Duardo; Atelier 10

Omnipresence 1996
creator: Calderón, Rudy
Physical Description: poster; Image size: 22 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed.; Printer: José Alpuche; Atelier 28

Portrait Of The Artist's Mother ca. 1991
Physical Description: unknown; Image size: 39.5 x 24.125 in. Poster size: 41.5 x 26.25 in.
Description/Comments
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; signed., Inscription in pencil below image area reads: "35/58, 'Portrait of the Artist's Mother', Mari Cabamo [illegible] "; Printer: unknown; unknown

Speedy
Physical Description: unknown; Image size: unknown Poster size: unknown
Description/Comments
Speedy Gonzalez with his fist up wearing a red shirt with the Royal Chicano Air Force logo.; undated; Printer: unknown; unknown

La Virgen De Los Pescados (Feb 11-July 11) 1993
Physical Description: Coventry Rag 290 grms.; Image size: 23 x 34 in. Poster size: 30 x 44 in.
Description/Comments
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, majenta, cyan blue, and yellow.; 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"; Printer: José Alpuche; Atelier 23
**Santa/Maguey March 20-24, 2001**

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 26 in. Poster size: 20 x 30 in.

Description/Comments
Colors used: Light Yellow, Red Orange, Thalo Blue, Purple, Transparent Orange, Gold, Mid-T-Yellow, Off White, T-Sienna, T-Red Black, Dark Burgundy.; signed; Printer: José Alpuche; Atelier XXXVIII

**(title unknown) (Nov 4-5) 1983**

Physical Description: Artprint 25% Rag Archival; Image size: 18.5 x 24.5 in. Poster size: 22 x 34 in.

Description/Comments
Six color print: two greys, green, magenta. Cerise and yellow bird.; signed. Inscription in pencil located at the bottom reads: "4/77 and signature"; Printer: Stephen Grace; Atelier 2

**MLK Monte Carlo 2011**

Physical Description: Coventry Rag 290 grms; image size: 13.75 x 21.875 in.; poster size: 20 x 26 in.

Description/Comments
The print uses the colors yellow and black. The print is of a yellow Monte Carlo parked infront of a discount furniture store. "This photo was taken January 18, 2010 during the Martin Luther King parade near the corner of Martin Luther King Blvd and Western Ave. There was a rain storm that day. This car was in line to enter the parade route." Rafael Cardenas. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/83, 6/83 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Stop U.S. Aggression 2009**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses the colors blue, red, and black. The print is a map of the Afghanistan and Pakistan border. The map is super imposed over President Obama's face. On the bottom of the print is written "Stop U.S. Agression." Artist's statement about the content of the print is available on file. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/65 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**We Love Iraq 2008**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses three colors: black, light brown, and tan. The print is of two skulls facing eachother, with the noses touching to create a heart shape. Behind the skulls are two crossed swords. "U.S.A." is written at the top of the print and "Iraq" is written at the bottom."A comment on the professed love and concern for the people of Iraq by the U.S. elite. Color scheme reflects desert camouflage worn by U.S. troops. Background from a satellite photo of Baghdad [sic]." John Carr. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/118 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
**Dolores 1999**

Physical Description: silkscreen; Image size: 26 x 18 in. Poster size: 30.125 x 22 in.

Description/Comments

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 back; signed. Inscription in pencil below image reads: "4/66, Dolores, Carrasco '99.”;

Printer: unknown; Atelier 33

**Negativity Attracts (March 26-30) 1990**

Physical Description: Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 40 x 26 in.

Description/Comments

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 and reflects male-female; signed. Inscription in pencil below the image reads: "4/62, title, signature and 90" signed. Incription in pencil below the image reads: "16/66, Negativity Attracts, Carrasco, 90; Printer: Oscar Duardo; Atelier 15

**Primas April 18-20, 2001**

Physical Description: Coventry Rag, 290 grms.; Image size: 18 x 26 in. Poster size: 22 x 30 in.

Description/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; signed.; Printer: José Alpuche; Atelier

**Self Portrait (Feb 24-Mar 1) 1984**

Physical Description: Somerset 320 gram 100% Rag Archival; Image size: 23 x 34.5 in. Poster size: 28 x 40 in.

Description/Comments

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.; signed. Inscription in pencil below the image area reads: "2/70, title and signature”; Printer: Stephen Grace; Atelier 3

**Tina Modotti**

Physical Description: Coventry Rag. 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

"Portrait of famous Italian photographer Tina Modotti with a Flower." - Barbara Carrasco.; May 27-31; Printer: Jose Alpuche;
Atelier III, Announcement Poster for ca. 1984
creator: Delgado, Roberto L.
creator: Gamboa, Diane
creator: Oropeza, Eduardo
Physical Description: Somerset 320 gram 100% Rag; Image size: 22 x 32 in. Paper size: 29 x 40 in.
Description/Comments
Print 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. Unknown ed; unsigned.; Printer: unknown; Atelier 3
Note: This a print and not a poster.

Imagenes De Ayer 1987
Physical Description: unknown; Image size: 15 x 21 in. Poster size: 19 x 25 in.
Description/Comments
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; signed. Inscription in pencil below image area reads: "Juan M. Carrillo, Oct., '87."; Printer: unknown; unknown

Resistance To Cultural Death, An Affirmation Of My Past (July 18-23) 1988
Physical Description: Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 36 x 24 in.
Description/Comments
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.; signed. Incrption 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.; Printer: Oscar Duardo;

Heart Measured in Inches 2013 2013
Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.
Description/Comments
The image uses five colors: gold, pink, red, black, and blue. At the center of the print is a human heart. Extending from the heart are black lines, connecting to fractions. "Print based on collage drawing called Heart Measured in Inches. Hand drawn based on drawing measured to reflect various lines in heart. Measurement used to describe the lines and shapes of heart." Enrique Castrejon. Complete artist description available on file. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/55, 6/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Una noche en Tejas 1997
Physical Description: unknown; Image size: 16.875 x 23 in. Poster size: 20 x 26 in.
Description/Comments
Couples dancing with band in background and bar.; signed.; Printer: José Alpuche; Atelier 30
**Buenos Días 1993**

Physical Description: poster; image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments

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; signed.

Printer: unknown; Atelier 14

**De Colores 1987**

Physical Description: unknown; Image size: 15 x 21 in. Poster size: 19 x 25 in.

Description/Comments

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; signed. Inscription below image area reads: "Juan Cervantes, 1987, (c).";

Printer: unknown; unknown

**Rigoberta Menchu 2009**

Physical Description: Coventry Rag 290 grms; image size: 16 x 20 in.; poster size: 20 x 26 in.

Description/Comments

The print uses the colors sky blue, mint green, dark mint green, magenta, maroon, sienna brown. The print is a portrait of Rigoberta Menchu with the sky and a green hillside in the background. "Rigoberta has dedicated her life to informing people of the genocidal attacks on indigenous people during and after the Guatamalan Civil War in 1992. She won a Nobel Peace Prize for her work." Melanie Cervantes. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/80 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Camino Largo (Feb 6-Mar 27) 1985**

creator: Cervantez, Yreina D.

Physical Description: Stonehenge 320 gram-white; Image size: 37 x 24.5 in. Poster size: 41.75 x 28.5 in.

Description/Comments

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 s; 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"; Printer: Stephen Grace; Atelier 5

**Danza Ocelotl 1983**

creator: Cervantez, Yreina D.

Physical Description: Artprint 25% rag; Image size: 22 x 34 in. Poster size: 22 x 34 in.

Description/Comments

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.; signed. Inscription in pencil located below the image area reads: "18/60 and signature"; Printer: Stephen Grace; Atelier 1
El Pueblo Chicano Con El Pueblo Centroamericano 1986
creator: Cervantez, Yreina D.
Physical Description: Accent 290 gram-white; Image size: 24 x 37 in. Poster size: 25 x 38 in.
Description/Comments
Freeway underpass with Mesoamerican motifs and Chicano iconography.; signed. Inscription in pencil located below the image area reads: "4/45, date and signature"; Printer: Stephen Grace; Atelier 7

La Noche Y Los Amantes 1987
creator: Cervantez, Yreina D.
Physical Description: Westwinds; Image size: 25.5 x 19.5 in. Poster size: 25.5 x 19.5 in.
Description/Comments
Fantasy images on a purple/magenta background. Frida Kahlo, jaguar and calaveras.; signed. Inscription located at the bottom of image area reads: "4/45, title, date and signature"; Printer: Oscar Duardo; Atelier 9

Mujer de Mucha Enagua: Pa' ti Xicana 1999
creator: Cervantez, Yreina D.
Physical Description: silkscreen; Image size: 17.875 x 26 in. Poster size: 22 x 30.125 in.
Description/Comments
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 r; signed. Inscription in pencil below image reads: "4/60, 'Mujer de Mucha Enagua': Pa' ti Xicana, Yreina D. Cervántez."; Printer: unknown; Atelier 33

Victoria Ocelotl (Dec 4-10) 1983
creator: Cervantez, Yreina D.
Physical Description: Artprint 25% Rag; Image size: 18 x 24 in. Poster size: 22 x 34 in.
Description/Comments
Brown, blue, dark purple, green, gold, ochre, black background. Images of guns, helicopters, a sphere, and black glitter animals.; signed. Inscription in pencil below the image area reads: "4/77, 12-83, title and signature"; Printer: Stephen Grace; Atelier 2

Estrella Of The Dawn (Aug 29-Sept 2) 1988
creator: Cervantez, Yreina D.
creator: Limon, Leo
Physical Description: Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 40 x 26 in.
Description/Comments
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.; 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"; Printer: Raul Castillo (Rolo); unknown
Stadium (Feb 21-26) 1988
creator: Chamberlin, Ann
Physical Description: Westwinds; Image size: 35 x 23 in. Poster size: 35 x 23 in.
Description/Comments
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.; signed. Inscription in faint pencil located at the bottom reads: "4/46, Stadium and signature"; Printer: Oscar Duarte; Atelier 11

La Chola Blessed Mother 1998
Physical Description: silkscreen; Image size: 19.25 x 15.875 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed. Inscription in pencil below image reads: "4/60, La Chola Blessed Mother, Vibiana-Aparicio Chamberlin."; Printer: unknown; Atelier 33

Many Horses 1999
Physical Description: silkscreen; Image size: 24.75 x 16.5 in. Poster size: 30.125 x 22 in.
Description/Comments
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 surrounded by gold and blue stripes.; signed.; Printer: unknown; Atelier XXXV

Bone Yard February 15-17, 2000
Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 13 in. Poster size: 19 x 22 in.
Description/Comments
AZ sunset with old cars. Colors used: Blend (purple, red, yellow), Red, Green, Yellow, Blue, and Black.; signed; Printer: José Alpuche; Atelier XXXV

Jueves ca. 1992
Physical Description: unknown; Image size: 21 x 16.25 in. Poster size: 26 x 20 in.
Description/Comments
The back view of a child in a scene of flames, fire, and what looks like broken pieces of glass.; signed. Inscription in pencil below image area reads: "Jueves, 4/70, Chavez? [illegible]"; Printer: unknown; Atelier 19 L.A. Riots

Veterano 1995
Physical Description: poster; Image size: 38 x 26 in. Poster size: 44 x 30 in.
Description/Comments
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.; signed.; Printer: José Alpuche; unknown
TruDell
Physical Description: Coventry Rag 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.

Description/Comments
The print uses the colors brown, red, orange, yellow, and black. The print is a portrait of Native American activist, John Trudell. "John Trudell was a Native American activist who was the chairman of the American Indian movement from 1971-1978. As a sign of protest, he burned the American flag in front of the FBI building in Washington. Less than 24 hours later, his house burned down with his wife, children, and in laws trapped inside. I chose this image of John to represent his deep, pensive thought." Contra. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/72 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

I Will Never Be Satisfied, Will I Ever Be Satisfied? 1994
Physical Description: unknown; Image size: 21.25 x 24.5 in. Poster size: 38.5 x 29.25 in.

Description/Comments
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.; signed. Inscription in pencil located below the print reads: "4/66 'I will never be satisfied, will I ever be satisfied ?', Ashley Cook, '94"; Printer: unknown; unknown

The World Is On Hard 1993
Physical Description: unknown; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
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 is the foreground. U.F.O.'s shine st; signed. Inscription in pencil below image area reads: "4/78, The World Is On Hard, J.[illegible] L. Cooling, 1993"; Printer: unknown; Images Of The Future

Bailando Con el Sol 1996
Physical Description: poster; Image size: 22 x 15 in. Poster size: 26 x 20 in.

Description/Comments
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 ene; signed.; Printer: José Alpuche; Atelier 29

The Struggle (Apr 22-26) 1991
creator: Coronado, Sam

Physical Description: Stonehenge (heavyweight); Image size: 36 x 26 in. Poster size: 38.5 x 28.5 in.

Description/Comments
Dark figure with serpent entwined with moon in background. The major colors are: green and purple.; signed. Inscription in pencil below the image area reads: "Sam Coronado, The Struggle, 14/65"; Printer: Oscar Duardo; Atelier 16


Description/Comments
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.; signed. Inscription in pencil below image area reads: "$.$.$ American Güey Of Life, 4/55, X. Cortéz, .92"; Printer: unknown;
Atelier 19 L.A. Riots

Media Madness 1983

creator: Costa, Sam

Physical Description: Artprint; Image size: 19 x 25 in. Poster size: 23 x 35 in.

Description/Comments
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.; signed. Inscription in pencil "12/60, title and illegible signature"; Printer: Stephen Grace;
Atelier 1

Through the Crossing Lines 2013

Physical Description: Coventry Rag 290 grms; image size: 30 x 22 in.; poster size: 35.5 x 27 in.

Description/Comments
The print uses six colors: pink magenta, light blue, process magenta, process blue, light grey, and gold. The print has several pieces of cloth layered over each other. There are four hand stitched strings on the print. "What have we done so wrong i was watching an indecisive which i thought i could never" is written across the print. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/55, 6/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

The Key July 20, 23, and 24, 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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. Colors used: Golden Yellow, Light Brown, Brown, Cyan, Re; signed; Printer: José Alpuche; Atelier

Barrio Flag 1996

Physical Description: poster; Image size: 25.875 x 38 in. Poster size: 30 x 44 in.

Description/Comments
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."; signed.; Printer: José Alpuche;

Virgen de la Sandia 1996

Physical Description: poster; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
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 golde; signed.; Printer: José Alpuche; Atelier 29
**Artist’s Daughters Gema Y Perla undated**

Physical Description: unknown; Image size: 15 x 21 in. Poster size: 19 x 25 in.

Description/Comments
Enlarged photographic images of two little girls looking at the viewer in a frontal position. The background is a gradation of violet.; signed. Inscription in pencil below image area reads: “R.O. Cuellar”; Printer: unknown;

**Act On It (Mar 5-14) 1985**

creator: Davis, Alonzo

Physical Description: Stonehenge 320 grams - white; Image size: 24 x 36 in. Poster size: 24 x 36 in.

Description/Comments
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; 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”; Printer: Stephen Grace; Atelier 5

**King Melon (Jan 19-23) 1987**

creator: Davis, Alonzo

Physical Description: Westwinds; Image size: 36 x 23.75 in. Poster size: 36 x 23.75 in.

Description/Comments
Textured field of blue, peach, green, red and pastel orange with arrows and watermelon. Full bleed.; signed. Inscription in pencil located below the image area reads: "4/45, King Melon, signature and ‘87”; Printer: Oscar Duardo; Atelier 9

**Now Is The Time 1988**

creator: Davis, Alonzo

Physical Description: unknown; Image size: 36 x 25 in. Poster size: 40 x 26.5 in.

Description/Comments
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.; signed. Inscription in pencil located at the bottom of the image area reads: "4/55, title, signature and date”; Printer: unknown; Atelier 11

**Día de los Muertos 79, Announcement Poster for ca. 1979**

creator: De Batuc,, Alfredo

Physical Description: unknown; Image size: 15 x 22.25 in. Poster size: 19 x 25 in.

Description/Comments
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.; signed. Inscription in blue ink below image area reads: “debatuc”; Printer: unknown;
**Emiliano con suecos (June 21-25) 1994**

Creator: De Batuc, Alfredo

Physical Description: Coventry Rag 290 grms.; Image size: 36.875 x 24 in. Poster size: 44 x 30 in.

Description/Comments

Emiliano Zapata, after one of his most famous photographic portraits, holding an umbrella instead of a rifle, and naked from the waist down and wearing wooden clogs. Surrounded by text in English and Spanish that read: Stock Cultural Images and Symbols; signed. Inscription in pencil below the image reads: "Emiliano con suecos, 20/62, debatuc, 1994"; Printer: José Alpuche; Atelier 24

**Seven Views Of City Hall (Jan 13-16) 1987**

Creator: De Batuc, Alfredo

Physical Description: Westwinds; Image size: 24 x 36 in. Poster size: 26 x 40 in.

Description/Comments

Los Angeles City Hall in the center surrounded by six small City Halls in ovals.; signed. Inscription in pencil located below the image area reads: "12/45, title, signature and '87"; Printer: Oscar Duardo; Atelier 9

**La Luz de la Esperanza y Libertad 2012**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments

The print uses eight colors, primarily shades of yellow, grey, and purple. This print is of a woman holding up a street lamp. The woman has a shawl on her head. Behind her is a chainlink fence, overlayed with yellow spirals. "This concept of the image is to represent the hope in the form that comes from a street lamp. The subject of the woman is a community friend named Carmen whom I chose to resemble. The structure and foundation to which she holds and with her arms open as to embrace the 'City of Los Angeles' as to bring freedom to the inner cities." Faian Debora.

Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/61, 6/61 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Boneca**

Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 20 in.

Description/Comments

"In this work, I try to capture the essence of elements that reveal the nature of feminine archetypes. "Boneca" is an allegory to the cruelty that women suffer, and it is as well, a representation of an imaginary universe reflecting childhood memories."

March 11-15; Printer: Jose Alpuche;
**Bolsa de Mercado 2012**

Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.

Description/Comments

The print uses the colors peach, blue, yellow, and magenta. The print is of a shopping bag with a plaid print. “Bolsa de Mercado, a serigraph silk screen print encourages the viewer to recycle. Since the 1990s there has been a trend in America to down-size consumption, wastefulness and space gluttony. As the world faces the ecological upsets of dying species, extreme pollution and increased blight, conscientious activists are calling for cultural changes to improve world-eco. Growing up in a dual cultures, recycling has always been practiced in my family. This Mexican recycling shopping bag used in Bolsa de Mercado, has always been an icon in my artwork. It represents the conscientiousness of working class people.” Victoria Delgadillo. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/40, 6/40 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Knowingly Walking Through the Imaginary River Towards Divine Destiny 4/30, 5/1-5, 2002**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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.; signed; Printer: José Alpuche; Atelier XL

**Guatemala undated**

creator: Delgado, Roberto L.

Physical Description: unknown; Image size: 37 x 25 in. Poster size: 37.75 x 25.875 in.

Description/Comments

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.; signed. Inscription in pencil below image area reads: “signature (illegible), Guatemala, 31/53”; Printer: unknown;

**Loto (Dec 19-20) 1985**

creator: Delgado, Roberto L.

Physical Description: Accent 290 gram - white; Image size: 23.125 x 32.625 in. Poster size: 23.125 x 32.625 in.

Description/Comments


**Untitled (March 14-15) 1984**

creator: Delgado, Roberto L.

Physical Description: Somerset 320 gram, textured white 100% Rag.; Image size: 21.5 x 31 in. Poster size: 26.5 x 37 in.

Description/Comments

Two female glyph (Mayan ornamental carving). Tints and shades of secondary color group. Atelier information on the back.; signed. Inscription in pencil below image area reads: “2/70, signature and ’84”; Printer: Stephen Grace; Atelier 3
**Loto 1985**

creator: Delgado, Roberto L.

Physical Description: unknown; Image size: 38 x 24.5 in. Poster size: 38.5 x 25 in.

Description/Comments

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 negat; signed.

Inscription in pencil within the image reads: "R A, 86 and 25/45"; Printer: unknown; Atelier VI

**Arizona Highway 2012**

creator: Delgado, Roberto L.

Physical Description: Coventry Rag 290 grms; image size: 16 x 21 in.; poster size: 20 x 26 in.
The print uses the colors blue, gray, red, yellow, black, and brown. The print is of people on a bus in Arizona. The bus driver is a devil and there is a poster saying "Devils Highway." There are also references to SB 1070. "Bus riders, of various ethnicities, daily ives where Arizona current laws and banning of books effect local native residents and migrants." Melo Dominguez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner.

Description/Comments

The print uses the colors blue, gray, red, yellow, black, and brown. The print is of people on a bus in Arizona. The bus driver is a devil and there is a poster saying "Devils Highway." There are also references to SB 1070. "Bus riders, of various ethnicities, daily ives where Arizona current laws and banning of books effect local native residents and migrants." Melo Dominguez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/56, 6/56 ed.; signed.

**Between The Lines 1992**

creator: Donis, Alex


Description/Comments

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; signed.

Inscription in pencil below image area reads: "22/49, Maria [illegible], 92"; Printer: Richard Balboa; Atelier 19 L.A. Riots

**Champ De Bataille (Oct 9-13) 1989**

creator: Donis, Alex

Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 38 x 26 in.

Description/Comments

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; 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"; Printer: Oscar Duardo; Atelier 14
David and Dalilah (April 15-19) 1991
creator: Donis, Alex
Physical Description: Westwinds; Image size: 35 x 26 in. Poster size: 40 x 28 in.
Description/Comments
This is an oval shaped print boardered 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; signed. Inscription in pencil below the image reads: "56/63 'David and Dalilah', A Donis, 91"; Printer: Oscar Duardo; Atelier 16

LA Queen (Sept 14-15) 1991
creator: Donis, Alex
Physical Description: Westwinds; Image size: 35 x 26 in. Poster size: 40 x 28 in.
Description/Comments

Rio, Por No Llorar (Nov 28-Dec 2) 1988
creator: Donis, Alex
Physical Description: Westwinds (heavyweight); Image size: 36 x 23 in. Poster size: 39 x 26 in.
Description/Comments
A Brazilian (or Latin) woman in carnival costume and fruit headdress [slice of watermelon, can of coffee, bunch of bananas, etc.] entwined in barbed wire and thorns. The figure [is] bordered by a film strip and musical instruments. Colors used: 1. Green/; signed. Inscription in pencil below the image reads: "30/59, Rio, Por No Llorar, A Donis"; Printer: Oscar Duardo; Atelier 12

Spider and Officer Johnson
creator: Donis, Alex
Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments
"This is a horizontal image depicting two figures with their arms extended out to each other. The character on the left is a large African-American male with a spider tattoo on his elbo and the character on the right is a blond Anglo L.A.P.D officer; undated; Printer: Jose Alpuche; unknown

"Yo Keith" undated
Physical Description: unknown; Image size: unknown Poster size: 26 x 40 in.
Description/Comments
; undated; Printer: unknown; unknown
The Father, The Son And The Holy Ghost (Feb 29-Mar 6) 1988

Physical Description: Westwinds (heavyweight); Image size: 36.75 x 23.75 in. Poster size: 36.75 x 23.75 in.

Description/Comments
Portrait of Mickey Mouse hovering over a robot. Colors used: 1. Yellow, 2. Red/Purple (split fountain), 3. Cobalt (sic.) Blue, 4. Mint Green, 5. White, 6. Black. "Well, it was quite a spontaneous activity indeed. The content of this image is totally ap; signed. Inscription in pencil at the bottom of the image area reads: "signature, In the Begginning [sic], Disney Created God, and 4/45"; Printer: unknown; Atelier 11

Untitled (Jan 27-Feb 2) 1984

Physical Description: Somerset 320 gram, textured 100% Rag.; Image size: 24 x 35 in. Poster size: 27.5 x 39.5 in.

Description/Comments
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 infor; signed. Inscription in pencil below image area reads: "2/80, and signature"; Printer: Stephen Grace; Atelier 3

Untitled (Jan 25-Feb) 1985

Physical Description: Stonehenge 320 gram-white; Image size: 25 x 36 in. Poster size: 28.75 x 41 in.

Description/Comments
Female torso in a black bathing suit on a blue, light green, and pink background. Green Japanese characters. (Made in U.S.A.); 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"; Printer: Stephen Grace; Atelier 5

Veronika's Flight (Mar 14-19) 1994

Physical Description: Coventry Rag 290 grms; Image size: 28.5 x 41 in. Poster size: 29.5 x 43.5 in.

Description/Comments

Zen 1998

Physical Description: unknown; Image size: 36 x 27.5 in. Poster size: 38.375 x 30 in.

Description/Comments
Abstract with central box of text: Art, Fun, God" stencils were greated 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 pr; signed.; Printer: José Alpuche; Atelier 31
**Beaning Indigenous (Mar 10-15) 1991**

Physical Description: Westwinds; Image size: 34.625 x 23.625 in. Poster size: 38.25 x 27 in.

Description/Comments
A Pinto Bean Floating in the night sky with stars out. The background with corn stalks behind the Bean, further 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 B; signed. Inscription in pencil located below the image reads: "14/64, 'Beaning Indigenous', Richardo Duffy"; Printer: Oscar Duardo; Atelier 16

**The New Order undated**

Physical Description: unknown; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
Desert cliffs in background with "Marlboro County," George Washington smoking a cigarette, Prop 187, and a caution sign.; signed.; Printer: unknown; Atelier 29

**Primavera (May 31-June 3) 1994**

Physical Description: Coventry Rag 290 grms; Image size: 24 x 37 in. Poster size: 30 x 44 in.

Description/Comments

**Three Virgins undated**

Physical Description: Coventry Rag 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.

Description/Comments
The print uses five colors: magenta, cyan, yellow, black, and red. There are three people in the print. Sister Karen Boccalero, a young girl at a bus stop, and the Pope surrounded by flames. On the Pope's hat is written, "I sold SHG." The scene depicted takes place on Cesar Chavez Avenue. On the bottom right hand corner is written "ELA." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/68, 6/68 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**General Electric (July 1-3) 1992**

Physical Description: Westwinds; Image size: 17 x 24.5 in. Poster size: 20 x 28 in.

Description/Comments
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.; signed. Inscription in pencil below image area reads: "General Electric, 4/57, Durazo, 1992"; Printer: Richard Balboa; Atelier 19

**Tiankistli (Oct 2-6) 1995**

Physical Description: Coventry; Image size: 35.5 x 25.625 in. Poster size: 38 x 28.625 in.

Description/Comments
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.; signed.; Printer: José Alpuche; unknown
**Anafre (March 7) 1998**

Physical Description: Coventry Rag, 290 grms; Image size: 21 x 26.5 in. Poster size: 25.5 x 30.125 in.

Description/Comments


**Mi Hogar en Istelei 1995**

Physical Description: poster; Image size: 10 x 38 in. Poster size: 15 x 44 in.

Description/Comments

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 sunsetting sky, is the same stone house in perspective. A cross and a necktie hanging; signed.; Printer: José Alpuche; unknown

**Nudos-Ties-SHG L.A. (x-95) 1995**

Physical Description: poster; Image size: 16.875 x 11 in. Poster size: 22 x 15 in.

Description/Comments

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.; signed.; Printer: José Alpuche; Atelier 13

**Otra Canelita (Feb 12-17) 1994**

Physical Description: Coventry Rag 290 grms; Image size: 22.375 x 38 in. Poster size: 30 x 44 in.

Description/Comments

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; signed. Inscription in pencil below the image reads: "Ehrenberg, Otra Canelita, 4/66, '94"; Printer: José Alpuche; Atelier 24

**Paella (Mar. 7) 1998**

Physical Description: Coventry Rag, 290 grms; Image size: 15 x 25 in. Poster size: 18 x 30 in.

Description/Comments

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 seri; signed.; Printer: José Alpuche; Atelier 31

**Primero De Enero-I (Feb 12-17) 1994**

Physical Description: Coventry Rag 290 grms; Image size: 18 x 26 in. Poster size: 22 x 28 in.

Description/Comments

**Primero De Enero-II (Feb 12-17) 1994**

Physical Description: Coventry 290 grms; Image size: 18 x 26 in. Poster size: 22 x 28 in.

Description/Comments
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. Transp; signed. Inscription in pencil below the image reads: "Ehrenberg Primero de Enero-II, 4/55, '94"; Printer: José Alpuche; Atelier 24

**Cry Now 2010**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print is in black and white. It shows a crying tragedy mask with "Cry Now" written at the bottom. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/88 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Amor y Arte 2017**

General Physical Description note
Silkscreen; Poster Size: 20 x 26 in

Description/Comments
The silkscreen depicts a red heart in the center wrapped around by a black banner with the red words "Amor Arte" wrapped around the heart. There are black roses as well as red and black linear patterns encompassing the heart. Artist statement: "Flowing red heart surrounded by roses. A ribbon with the words "Amor" and "Arte" surround the heart. Original art commissioned in 2009 for a film by Alberto Barboza." This silkscreen has a chop mark located on the bottom center of the silkscreen and the edition 4/90 written on the bottom left corner. The edition, artist signature, and date are written in pencil along the bottom edge of the print.

**Ixtaccihuatl 2009**

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description/Comments
The poster uses three colors: black, white, and red. The print is of an Azteca man holding an Azteca princess in front of a man. The man is visible from the lower half of his face down. "The print is a depiction of a classic theme in Mexican poster art: Popocatépetl and Ixtaccihuatl, but rendered in my own brushwork style for a bold, strange and somewhat more modern feel. I tried to make the image as powerful as possible by only using a rich orange-red color along with the almost calligraphic black brushwork." El Mac. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/75 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

"Out of Reach"

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
"Two elderly people on a purple couch." - Carol Es. Artist’s elderly parents sit on a lavender couch, the first time they would come to visit their daughter. The image captures their personalities, their relationship to the artist and each other. The print; March 04-08; Printer: Jose Alpuche; unknown
I Know Her... All About Her May 7-11 and 30, 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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 th; signed. Printer: José Alpuche; Atelier XL

Cesar Vive (Sept 28-Apr 15) 1993-94

Physical Description: Coventry Rag 290 grms; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
The Image of Cesar Chavez appears integrated into an ear of corn in yellows + greens within a a [sic] red circle where a blk. Aztec Eagle Soars. All this against a blue background with an outlined, eagle pattern. The script: Cesar Vive" flows along the; signed. Inscription in pencil below the image reads: "4/60, Cesar Vive, Ofelia Esparza, '94"; Printer: José Alpuche; Atelier 24

How Many More? 2008

Physical Description: Coventry Rag 290 grms; Image size: 20 x 26 in. Poster size: 20 x 26 in.

Description/Comments
There are four colors used in this print: black, white, red, and tan. The print is an image of an old woman holding a framed photo of a young man in uniform. Behind her is an arc of pictures of a silhouette of a head against a white background. Written in red above of the woman's head is "¿Cuántos Más?" Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/130 ed.; signed.

Recuerdos Que Nunea Mueren 2012

Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.

Description/Comments
The print uses the colors 7 colors: lime green, cyan, yellow orange, magenta, sienna, black, and transparent white. The print is of an altar. On the altar are objects personal to the artists. Included are photos of family members, a bowl of fruit, and a vase of flowers. At the top of the print is written "Recuerdos Que Cunca Mueren" and underneath that is "Dia de Los Muertos." "The three artists collaborated in this serigraph. Each contributed personal motifs reflecting their art signitaures, in concert with honoring their family members with symbolic elements to the altar image. Remembering their husband and father and grandmother. The altar design follows the actual altars this family is known for throughout Los Angeles and beyond." Ofelia Esparza.Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/72, 6/72 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Hyper Myth August 21-24, 2001

Physical Description: Coventry Rag, 290 gms.; Image size: 10 x 20 in. Poster size: 20 x 26 in.

Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXIX
Si Se Puede 2008

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses two colors: black and green. The print is a portrait of President Obama with "Si Se Puede" written at the bottom. "Although my work is not political -- maybe subtly subversive or ironic-- I was taken by Barack Obama's intellect and charisma, I thought to create a small art-piece as an homage to the presidential candidate, a man of color, and show solidarity between African-Americans and Chicanos/Mexican-Americans. The piece works well as a banner to take to the streets or as a framed art to settle on a wall somewhere." Ruben Esparza. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/108 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Y Que

Physical Description: Coventry Rag.290 grms; Image size: 16 x 20 in. Poster size: 20 x 26 in.

Description/Comments
"Figure of tattooed man in foreground with decorative wallpapered background ... Gay pride in the Latino community - decoration as a symbolism of queer culture - the meshing of hyper masculinity and decorative motif as its main visual objective." - Ruben Esp; December 4-8; Printer: Jose Alpuche; unknown

We The People (Aug 22-26) 1988

Physical Description: Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 40 x 26 in.

Description/Comments

Cihuacoatl 2012

Physical Description: Coventry Rag 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.

Description/Comments
This print uses eleven colors, all in shades of gray. The poster is an image of a man holding his shirt over his head. There is an impression of a skull showing through the cloth of the t-shirt. On his arms and chest are various tattoos. "The legend of Cihuacoatl or 'la llorena."" Ricardo Estrada. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/41, 6/41 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Aquí Estamos..., 1987

Physical Description: unknown; Image size: 15.5 x 21 in. Poster size: 19 x 25 in.

Description/Comments
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 g; signed. Inscription in pencil below image area reads: "Richardo Favela 87."; Printer: unknown; unknown
**Re-elect Sheriff Joe 2009**

Physical Description: Coventry Rag 290 grms; image size: 26 x 34 in.; poster size: 30 x 38 in.

Description/Comments
The print uses the colors red, blue, and navy. The print is a portrait of Joe Arpaio. The background of the print are red and white stripes. "Re-elect Sheriff Joe" is written at the top of the print. "Support Racism & Human Rights Abuse" is written at the bottom of the print. "Ironic print making fun of Joe Arpaio supporters which in many cases are racist minutemen or nativists." Shepard Fairey and Ernesto Yerena. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/108 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Don't Become a Dish to a Man... You Will Soon Break 1996**

Physical Description: poster; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
Scene of a broken doll with cracked dishes in the background. Doll has orange skin and long dark hair. Dishes are colored gray-green.; signed.; Printer: José Alpuche; Atelier 29

**Hope 2009**

Physical Description: Coventry Rag 290 grms; image size: 21 x 16 in.; poster size: 26 x 20 in.

Description/Comments
The print uses the colors six colors: beige, blue, orange, green, red, and black. The print is of a store front with several homeless people in front of it. On the store front is written "Hope." "Hope' shows a homeless person's abode, in the form of a tent, underneath a sign for Hope Sportwear Company. Next to the tent grows a palm tree representing life and rebirth. Underneath the image reads "Approximately 3.5 million people, 1.35 million of them children, are likely to experience homelessness in a given year." Karen Fiorito. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/77 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Jagar (March) 1983**

creator: Flores, Florencio

Physical Description: Artprint; Image size: 19 x 25 in. Poster size: 23 x 35 in.

Description/Comments

**The Making of a Trophy Grrl! May 21-25**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
Colors used: Red, Ivory/Beibe, Pink Flesh Tone, Burgundy/Red, Blue, Purple, Black, Yellow, and White.; signed; Printer: José Alpuche; Atelier XL
Greñuda April 3-7, 2001
Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 26 in. Poster size: 22 x 30 in.
Description/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. Colors used: Yellow Light, Orange Yellow, Red Orange, Ultra Mar; signed; Printer: José Alpuche; Atelier XXXVIII

Liberty Hell 2008
Physical Description: Coventry Rag 290 grms; image size: 11 x 15 in.; poster size: 20 x 26 in.
The print uses the colors silver and black. The print is of the Liberty Bell. On the bell are modified logos of popular brands which comment on political issues such as substance abuse. "Mark of the beast." Brandy Flower. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/120 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

New Day
Physical Description: Coventry Rag.290 grms; image size: 9 x 12 in. Poster size: 12 x 18 in.
Description/Comments
"In 2007, following theme of 'cityscape,' I created a digital collage incorporating an image of a paper collage of first generation New York City apartment buildings. The sun shines over everything in its ambiguous position. The title 'New Day' is meant to suggest a new beginning."
August; Printer: Jose Alpuche; unknown

Obsesión De La Muerte (Apr) 1994
Physical Description: Coventry Rag 290 grms; image size: 18 x 23.25 in. Poster size: 20 x 26 in.
Description/Comments

Una Vida Mejor
Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.
Physical Description: The colors used in the print are red, blue, pink, grey, yellow, beige, maroon, and shades of green. The print is of a mountain side. There is a path leading into the mountain. There are three people walking on the path. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; signed.
Ayotzinattica 2016

**Physical Description:** Silkscreen; Image size: 9 x 12 in. Poster size: 11 x 15 in.

**Description/Comments**

This black and white poster shows an image of a large fire which consumes a majority of the print. On the left side of the print, a man wearing 6 skulls stands proudly with his hands in the air, below him lies another skull and a decaying corpse. The bottom-center shows an open book enveloped by the fire, above it stands a blindfolded man with his arms extending outwards. Towards the bottom right of the print is an image of another man lying on the ground, next to him stands a figure with a slingshot aimed at the man wearing the skulls. Included are editions 4/30 and 6/30 of this print, and both signed and dated by the artist in pencil.

Luna Roja (May 5, 6, 7, 8 and June 9) 1998

**Physical Description:** Coventry Rag, 290 grms.; Image size: 22.125 x 17.25 in. Poster size: 26 x 20 in.

**Description/Comments**


Altered State 1999

creator: Gamboa, Diane

**Physical Description:** silkscreen; Image size: 18 x 26.25 in. Poster size: 22 x 30.25 in.

**Description/Comments**

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.; signed. Inscription in pencil below image reads: "4/75, 'Altered State', Gamboa 99."; Printer: unknown; Atelier 33 1999 Silkscreen Print 9 colors Edition of: 75

Self Help Graphics Print Studio

Note: Special Maestras No. 1 Project, Curated by Yreina Cervantez

Deadly Stylish, Announcement Poster 2009

creator: Gamboa, Diane

**Physical Description:** Coventry Rag 290 grms; image size:; poster size:

Little Gold Man (Feb 12-16) 1990

creator: Gamboa, Diane

**Physical Description:** Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 38 x 26 in.

**Description/Comments**

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; 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"; Printer: Oscar Duardo; Atelier 15 1990 Silkscreen Print Atelier No. 15 Printing Dates: February 12-16, 1990 Edition of: 73 Self Help Graphics Print Studio
**Lost And Found 1994**

*creator: Gamboa, Diane*

*Physical Description: unknown; Image size: 26 x 30 in. Poster size: 30 x 34 in.*

*Description/Comments*

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; signed. Inscription in pencil below the image reads: “4/49, Lost and Found, Gamboa, 94”


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**Malathion Baby (June 18-29) 1990**

*creator: Gamboa, Diane*

*Physical Description: Westwinds (heavyweight); Image size: 48 x 36 in. Poster size: 50 x 38 in.*

*CEMA office area*

*Description/Comments*


*Note: Special Los Angeles Festival 90 Project*

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**Revelation Revolution May 14-18, 2002**

*creator: Gamboa, Diane*

*Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.*

*Description/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 I; signed; Printer: José Alpuche; Atelier XL


*Note: A series of sequence prints made of Revelation Revolution print.

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**Self Portrait (Jan 9-18) 1984**

*creator: Gamboa, Diane*

*Physical Description: Somerset 320 gram, textured 100% Rag.; Image size: 23.5 x 35 in. Poster size: 28 x 40 in.*

*Description/Comments*

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.; 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”; Printer: Stephen Grace; Atelier 3

She's My Puppet (Oct 21 and 23) 1983

creator: Gamboa, Diane

Physical Description: Artprint Archival 25% Rag; Image size: 15 x 21 in. Poster size: 22 x 34 in.

Description/Comments
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 scrat; signed. Inscription in pencil below image area reads: "1/77 and signature" "B.A.T.Z., Diane Gamboa"; Printer: Stephen Grace; Atelier 2
Self Help Graphics Print Studio

Three (March 17-20) 1986

creator: Gamboa, Diane

Physical Description: Accent 290 grams - white; Image size: 24 x 32 in. Poster size: 25 x 24 in.

Description/Comments
Three fantastic characters on a black background.; signed. Inscription in pencil below image area reads: "4/45, title, signature and 86"; Printer: Stephen Grace; Atelier 7
1986 Silkscreen Print Atelier No. 7 Printing Dates: March 17-21, 1986 12 colors Edition of: 45
Self Help Graphics Print Studio

Loose (Oct 6-9) 1986

creator: Gamboa, Diane

Physical Description: Westwinds; Image size: 11 x 9 in. Poster size: 18.5 x 12.5 in.

Description/Comments
Blue, red, yellow, green, orange and black colors. There is a face on the left-hand side.; signed., Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86"; Printer: Oscar Duardo; unknown
1986 Silkscreen Print Atelier No. 8 Printing Dates: October 6-10, 1986 6 colors
Note: One of four prints on one sheet of paper

Overpowered (Oct 6-9) 1986

creator: Gamboa, Diane

Physical Description: Westwinds; Image size: 11 x 9.5 in. Poster size: 18.5 x 12.5 in.

Description/Comments
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.; signed., Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86"; Printer: Oscar Duardo; unknown
1986 Silkscreen Print Atelier No. 8 Printing Dates: October 6-10, 1986 9 colors Edition of: 45
Note: One of four prints on one sheet of paper.
**Desired (Oct 6-9) 1986**

creator: Gamboa, Diane

Physical Description: Westwinds; Image size: 11 x 9 in. Poster size: 18.5 x 12.5 in.

Description/Comments

Man with a green face and red hair. He is wearing a pink shirt, and a green and brown jacket. Gray background.; signed., Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86"; Printer: Oscar Duardo; unknown


Note: One of four prints on one sheet of paper

Subjects and Indexing Terms

Duardo, Oscar

**Expression (Oct 6-9) 1986**

creator: Gamboa, Diane

Physical Description: Westwinds; Image size: 11 x 9 in. Poster size: 18.5 x 12.5 in.

Description/Comments

Face with red, orange, green, blue and yellow colors.; signed., Inscription in pencil below the image area reads: "4/45, Diane Gamboa, 86"; Printer: Oscar Duardo; unknown

1986 Silkscreen Print Atelier No. 8 Printing Dates: October 6-10, 1986 8 colors Edition of: 45

Note: One of four prints on one sheet of paper.

**Mujer de Maiz**

Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

"Portrait of an indigenous woman with maiz. The piece is of a Zapatista woman with corn in hand. There is somewhat of yellow glow surrounding her to symbolize her strength. There are corn stalks with deep roots and drops of blood which represents the bloo; April 16-18, April 22-25; Printer: Jose Alpuche; unknown

**El Pirka 2017**

General Physical Description note

Silkscreen; Poster Size: 26 x 20 in.

Description/Comments

The silkscreen depicts a man in his boat with teal wires driving his boat away from land. Behind the individual in the water are two other boats with "Cucapa" and a red star written along the side of the vessel. The water is a blend of blue and yellow paints. In the distance on land there are people and cars. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 4/37. The edition, title, and artist signature are written in pencil along the bottom edge of the print.
La Santa Cecilia 2016

Physical Description: Silkscreen; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments
Against a yellow backdrop, the poster shows a pair of red shoes that take up most of center. The left shoe is painted with two patterns; the ankle-end of the shoe has green poka-dots, while the toes have a gray sprinkle design. "Chula" is written over the sprinkles in purple with white dots. The top of the poster reads, "La Santa Cecilia Buika" in purple, surrounding it are 3 butterflies, one green, one blue, and one purple. The bottom of the poster, also in purple writing, reads, "March 26; Walt Disney Concert Hall." Bellow that, a small red icon accompanied by the words "LA Phil" The poster is signed by the artist, and a chopmark is included on the lower left corner of the print.

Artist described print as,"print featuring dance shoes, with of shoe, embellished/decorated."

Untitled (Nov 6-11) 1984

Physical Description: Stonehenge 245 gram - white; Image size: 24 x 35.5 in. Poster size: 28 x 40.75 in.
Description/Comments

Atelier IV, Announcement Poster for (Nov 3-Dec 13) 1984
creator: Maradiaga, Ralph
creator: Vallejo, Linda
creator: Herr’on, Willie
creator: Torrez, Eloy

Physical Description: Stonehenge 245 grams - white; Image size: 24 x 36 in. Poster size: 29 x 41.75 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "2/21, copyright and SHG"; Printer: Stephen Grace; Atelier 4

El Sonido de La Lucha Estudiantil 2011

Physical Description: Coventry Rag 290 grms; image size: 8 x 10 in.; poster size: 10 x 12 in.
Description/Comments
The print uses the colors shades of blue. The print is of a drummer in the middle of a protest. "The image of this print was originally a photograph taken during a Student/Teacher protest on March 26 2011 against the Los Angeles School District's 5,000 pink slips given to teachers. The student drummer, Victor Carcamo, was in the middle of a drill when the photograph was taken. The content in the background reflects the few of many necessities of inner-city communities, the working class, and inner-city students. A critical pedagogy is one that starts in the classroom and helps students make connections outside of the classroom with the same subjects that are taught in school." Luis Garcia. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/65, 6/65 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
Una Cita con la Vida 2015

Physical Description: Silkscreen; Image size: 22.5 x 30.5 in. Poster size: 27 x 35 in.

Description/Comments

The title of the poster translates to "A meeting with life". The background contains various shades of purples containing various images of life, such as graduation, old age, and meeting ones true love. The skeleton shaves his chin while putting on a yellow dress shirt, a black waistcoat, and orange tie with pink stripes. In front of him lies a green lawn with a skull and several flowers including tulips, a lily, and an assortment of flowers. Over his head are numerous banners of various colors, the largest two are positioned on opposite sides of his head. The green banner on the left reads "SHG 2014" and the orange banner on the right has an image of a skull with its mouth open. Included are editions 4/50 and 6/50, and both are signed by the artist in pencil.

(title unknown) (Feb 24-27) 1986

creator: Guerrero-Cruz, Dolores


Description/Comments


Anna Comiendo Salsa (Dec 1-5) 1986

creator: Garcia, Margaret

Physical Description: Westwind; Image size: 32.25 x 22 in. Poster size: 36 x 24 in.

Description/Comments

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. Fu; signed. Inscription in pencil located below image area reads: "4/46, title and signature."; Printer: Oscar Duardo; Atelier 8

De Colores (July 5-9) 1994

creator: Garcia, Margaret

Physical Description: Coventry Rag 290 grms; Image size: 25.75 x 37 in. Poster size: 25.75 x 37 in.

Description/Comments


F. Emilio And Mom (May 27-31) 1991

creator: Garcia, Margaret

Physical Description: Westwinds; Image size: 23.5 x 30 in. Poster size: 23.5 x 30 in.

Description/Comments

**Memory of a Haunting 1999**
creator: Garcia, Margaret
Physical Description: silkscreen; Image size: 17 x 23.25 in. Poster size: 20 x 26.125 in.
Description/Comments
Painting of a close-up of a skeleton with red hair. Background is purple. The bones are grey, silver, and white.; signed. Inscription in pencil below image reads: "4/71, Memory of a Haunting, Margaret Garcia."; Printer: unknown; Atelier 33

**My Ego Is Devil, My Ego Is My Demon undated**
creator: Garcia, Margaret
Physical Description: studio proof; Image size: 23 x 34 in. Poster size: 23 x 34 in.
Description/Comments
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.; signed. Inscription in pencil at the bottom inside image area reads: "3/6, My Ego is Devil, my Ego is my Demon, special project, 3/6, Margaret Garcia"; Printer: unknown; unknown

**Romance (Jan 4-8) 1988**
creator: Garcia, Margaret
Physical Description: Westwinds; Image size: 35.5 x 24.5 in. Poster size: 40 x 26.5 in.
Description/Comments

**SiDa Que Amor Eterno 1992**
creator: Garcia, Margaret
Physical Description: unknown; Image size: 22.5 x 17 in. Poster size: 26.125 x 20 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "4/61, SiDa que Amor Eterno, Margaret Garcia"; Printer: unknown; Images Of The Future

**The Next Generation undated**
creator: Garcia, Margaret
Physical Description: Coventry Rag, 290 gms.; Image size: 25.5 x 31.5 in. Poster size: 30 x 37.5 in.
Description/Comments
Image is of a young child.; signed. Inscription in pencil reads, "4/70 The next Generation Margaret Garcia".; Printer: unknown; Atelier?
**Untitled (Feb 24-27) 1986**

creator: Garcia, Margaret


Description/Comments

Portrait of a woman against a blue background. Full bleed.; signed. Inscription in pencil below image area "4/45 and signature"; Printer: Stephen Grace; Atelier 7

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**Amor Eterno (May 6-8) 1997**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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 exen; signed.; Printer: José Alpuche; Atelier 30

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**Observando (July 19-21) 1994**

Physical Description: Coventry Rag white; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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. Ye; signed. Inscription in pencil located at the bottom reads: "4/69, Observando, Martin V. Garcia, 1994"; Printer: José Alpuche; Atelier 24

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**"Los Angeles, 1992" 2009**

Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

Collaboration with Gronk, consisting of Gronk's work and Garcia's poem.; June 25; Printer: Jose Alpuche; unknown

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**Dos Caras A.D. (June 24-28) 1997**

Physical Description: Coventry Rag, 290 grms; Image size: 19.125 x 12.875 in. Poster size: 26 x 20 in.

Description/Comments

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 wrestler on 'Luchandon' fr; signed.; Printer: José Alpuche; Atelier 30

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**A Secret Garden February 10-11, 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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.; signed; Printer: José Alpuche; Atelier XXXV
Red 22 2009
Physical Description: Coventry Rag 290 grms; Image size: 12.5 x 22 in. Poster size: 20 x 26 in.
Description/Comments
The print is done in red, orange, yellow, and black. The print is of a front-facing skull. The skull is covered in various drawings. "Working with iconic, graphic skull images throughout my graphic professional work. I've been working in the skateboard, motorcycle, extreme sports industry for many years. I've been interested in translating the skull images into fine art works. The skull transcends every culture and religion. It's a human constant that the viewer connects with on a very personal and perhaps mental level. People always seem to react instantly with surprisingly varied opinions." Tanner Goldbeck. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/80, 4/80 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

Stay Tuned (Aug. 11-12) 1992
creator: Gómez, Patricia
Physical Description: Westwinds; Image size: 16.75 x 22.75 in. Poster size: 20 x 28 in.
Description/Comments
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; signed. Inscriptin in pencil below image area reads: "22/63, 'Stay Tuned', Pat Gomez (illegible)"; Printer: Richard Balboa; Atelier 19 L.A. Riots

The Trappings of Sor Juana 1999
creator: Gómez, Patricia
Physical Description: silkscreen; Image size: 26.125 x 18 in. Poster size: 30.25 x 22 in.
Description/Comments
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. T; signed. Inscriptin in pencil below image reads: "4/63, The Trappings of Sor Juana, Pat Gomez (illegible) 99."; Printer: unknown; Atelier 33

Untitled (Sept 11-15) 1988
Physical Description: Westwinds (heavyweight); Image size: 34 x 21 in. Poster size: 40 x 26 in.
Description/Comments
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; signed. Inscriptin in pencil below the image reads: "17/60, D M Gonzales"; Printer: Oscar Duardo; unknown

Día de los Muertos 97: Viva la Vida!! undated
Physical Description: unknown; Image size: 19.5 x 22 in. Poster size: 25.5 x 26 in.
Description/Comments
Skeleton figures standing at a Chavez shrine/altar offering gifts of fruit and plants. "Self-Help Graphics" at the bottom of the print.; unsigned.; Printer: José Alpuche; Atelier 29-31 #4 and #6
La Madona 1995

Physical Description: unknown; Image size: 18.25 x 10.5 in. Poster size: 22 x 13 in.

Description/Comments
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.; signed. Inscription in pencil below the image reads: "4/41, La Madona, Gonzales Castro, 95"; Printer: unknown; unknown

Props and Scenery May 27-31 and June 3, 2003

Physical Description: Coventry Rag, 290 gms; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
Multi-Colored Abstract 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 (advertising and film) reduces minorities; signed; Printer: José Alpuche; Atelier XLII

Concrete Bilingual Cancion De Ansia 1987

Physical Description: unknown; Image size: 15 x 20.875 in. Poster size: 19 x 25 in.

Description/Comments
On a textured background, white type reveals fragments of a bilingual poem and reveals the profile of a woman.; signed. Inscription in pencil below image area reads: "20/50, Concrete Bilingual Cancion de Ansia, Louie the Foot, c/s, 1987."; Printer: unknown; unknown

Alma de una Mujer 1995

creator: Gonzalez, Yolanda

Physical Description: poster; Image size: 37 x 26 in. Poster size: 44 x 30 in.

Description/Comments
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; signed.; Printer: José Alpuche; Atelier 26

El Vaquero (Dec 11-15) 1989

creator: Gonzalez, Yolanda

Physical Description: Westwinds (heavyweight); Image size: 30 x 21 in. Poster size: 35.5 x 26 in.

Description/Comments
La Reyna May 6-10, 2003
creator: Gonzalez, Yolanda
Physical Description: Coventry Rag, 290 grms; Image size: 22.5 x 15.5 in. Poster size: 26 x 20 in.
Description/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.; signed; Printer: José Alpuche; Atelier XLII

Lauren 2009
creator: Gonzalez, Yolanda
Physical Description: Coventry Rag 290 grms; image size: 12 x 18 in.; poster size: 20 x 26 in.
Description/Comments
The print uses three colors: beige, black, and transparent ochre. The print is a portrait of a young girl. There are three flowers on the bottom of the print. "Lauren" Gonzalez's neice. Lauren is the daughter/child Gonzalez never had." Yolanda Gonzalez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/38 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Mi Indio (Feb 18-22) 1991
creator: Gonzalez, Yolanda
Physical Description: Westwinds; Image size: 36 x 26 in. Poster size: 39 x 28 in.
Description/Comments
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); 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"; Printer: Oscar Duardo; Atelier 16

Women Know Your Strength! (Nov. 13-17) 1992
creator: Gonzalez, Yolanda
Physical Description: Coventry Rag, 290 grms; Image size: 23 x 18 in. Poster size: 26 x 20 in.
Description/Comments
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; signed. Inscription in pencil below image area reads: "4/54, 'Women Know Your Strenght!', Mohada Pegg [illegible], 92"; Printer: José Alpuche; Images Of The Future

Ancient Dreamers (Nov 10-14) 1986
creator: Grace, Gerry
Physical Description: Westwind; Image size: 22 x 30 in. Poster size: 22 x 30 in.
Description/Comments
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; signed. Inscription in pencil below the image area: "Title, signature and 4/45"; Printer: Oscar Duardo; Atelier 8
**Cause and Effect 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 32 x 22 in. Poster size: 30 x 40 in.

Description/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". Colors used: Blue Green, Burgundy, Gray/Brown, and Eggshell Yellow.; signed. Inscription in pencil reads, "13/40 Cause and Effect Mark Steven Greenfield"; Printer: José Alpuche; special project SC

**Some Indignities Persist April 24 and May 8 (year unknown)**

Physical Description: Coventry Rag, 290 gms; Image size: 25 x 18 in. Poster size: 30 x 22 in.

Description/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 image; signed; Printer: SHG?; Atelier

**Untitled (So Tell Me Who's the Nigger Now) January 24-28, 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 23.75 in. Poster size: 20 x 26 in.

Description/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, Warm Brown/Black.; signed; Printer: José Alpuche; Atelier XXXIV

**A Tale of Two Rocks**

Physical Description: Coventry Rag.290 grms; Image size: 8 x 10 in. Poster size: 8 x 10 in.

Description/Comments
The print is black and white. The print is of various shapes arrranged in the shape of a column with a rounded top. "A tale of two rocks a take off of A Tale of Two Cities by Charles Dickens book. ‘It was the best of times, it was the worst of times.’” Gronk.
Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/55, 4/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Desaparecidos 2008**

Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
The print is done in red and black. In the center of the print is a figure with crossed arms, surrounded by flames. On the figure's chest is the word 'fin.' There are a pair of eyes on top of the figure. Above the figure is written "Buñuel" and underneath is written "Nazarin." "Based on a film called Nazarin by Buñuel. Title has many meanings. Disparaecidos, it is very open ended. The figure in the center is holding 'Fin.' Not in end bot. No end, very simple, but deep in its meaning." Gronk. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/120, 4/120 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.
**Human Denial**  
Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments  
The print is in red, dark maroon, and black maroon. The print is of various words that have been scratched over. "Denial of words but also of self." Gronk. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/81, 4/81 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

**Maya Texting 2013**  
Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.

Description/Comments  
The print uses the colors red, grey, green, brown, maroon, light blue, and white. The print is of colorful sahpes and lines. "Taking apart a codex tormenta, sending the lines and shapes into space where it forms lights and darks." Gronk. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/58, 6/58 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Number Art the Words 2009**  
Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments  
The print is done in light green, black, and brown black. The print has a light green background with black shapes covering it. "A play on prints numbered prints art that replaces words, the piece is scratch marks on text but text 'words' unknown." Gronk. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/52, 4/52 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

**Realm 2009**  
**Untitled Number One (Dec 16-24) 1982**  
Physical Description: Arches, w/water marks; Image size: 25 x 17 in. Poster size: 29.5 x 21.5 in.

Description/Comments  
There is a pink cross with light green details.; signed. Inscription in pencil located below the image reads: "Untitled No One, 18/25, Gronk, 83"; Printer: Stephen Grace; Atelier 3

**Untitled Number Two (Dec 16-24) 1982**  
Physical Description: Arches, with water marks; Image size: 25 x 17 in. Poster size: 29.5 x 21.5 in.

Description/Comments  
Pink cross with many blue details using photo stencils; signed. Inscription in pencil located below the image area reads: "Untitled No Two, 12/25, Gronk, 83"; Printer: Stephen Grace; Atelier 4
**El Perro Y La Mujer (Feb 15-19) 1988**

creator: Guerrero-Cruz, Dolores

Physical Description: Westwinds (heavyweight); Image size: 24.25 x 16 in. Poster size: 26 x 18 in.

Description/Comments


**Flores Para Las Mexicana's (Sept) 1987**

creator: Guerrero-Cruz, Dolores

Physical Description: unknown; Image size: 24.25 x 17.5 in. Poster size: 26 x 20 in.

Description/Comments

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; signed. Inscription in pencil located below the image reads: "37/55, Flores Para Las Mexicanas, Dolores Guerrero-Cruz, 10/78"; Printer: Oscar Duardo; unknown

**Jugo De Naranja (July 12-16) 1994**

creator: Guerrero-Cruz, Dolores

Physical Description: Coventry Rag 290 grms; Image size: 26 x 38 in. Poster size: 30 x 44 in.

Description/Comments


**La Mujer Y El Perro (Feb 15-19) 1988**

creator: Guerrero-Cruz, Dolores

Physical Description: Westwinds (heavyweight); Image size: 22 x 18 in. Poster size: 24.25 x 20.25 in.

Description/Comments

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; signed. Inscription in pencil below image area reads: "4/48, La Mujer y El Perro, Dolores Guerrero-Cruz, and 2/88"; Printer: Oscar Duardo; Atelier 11

**Mujeres Y Perros (March 3-6) 1987**

creator: Guerrero-Cruz, Dolores

Physical Description: Westwind; Image size: 36 x 24 in. Poster size: 40 x 26 in.

Description/Comments

**Peacemakers (Nov 4-7) 1985**
creator: Guerrero-Cruz, Dolores

Physical Description: Accent 290 gram - white; Image size: 27.75 x 22.6875 in.
Poster size: 27.75 x 22.6875 in.

Description/Comments

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.; signed. Inscription in pencil on lower edge of image reads: "45/45, title, signature and '85"; Printer: Stephen Grace; Atelier 6

**Phoenix (Nov. 18-24) 1992**
creator: Guerrero-Cruz, Dolores

Physical Description: Coventry Rag, 290 grms; Image size: 16.25 x 22.375 in. Poster size: 20 x 26 in.

Description/Comments

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 curtain of fire, both of them smiling and looking at the viewer. A y; signed. Inscription in pencil below image area reads: "4/60, 'Phoenix', Dolores Guerrero-Cruz, '92"; Printer: José Alpuche; Images Of The Future

**Sometimes... (May 8-13) 1992**
creator: Guerrero-Cruz, Dolores

Physical Description: Westwinds; Image size: 20.5 x 14.25 in. Poster size: 28 x 20 in.

Description/Comments

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; signed. Inscription in pencil located below image area reads: 'Sometimes...', 4/52, Dolores Guerrero-Cruz, '92"; Printer: Richard Balboa; Atelier 14 L.A. Riots

**The Bride (Feb 19-28) 1985**
creator: Guerrero-Cruz, Dolores

Physical Description: Stonehenge 320 gram-white; Image size: 22 x 33.75 in. Poster size: 27.75 x 39.75 in.

Description/Comments

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; signed. Inscription in pencil below image area reads: "4/88, and Dolores Guerrero-Cruz"; Printer: Stephen Grace; Atelier 5

**Y si tuyo fuera el 44 2016**

Physical Description: Silkscreen; Image size: 9 x 12 in. Poster size 11 x 15 in.

Description/Comments

This black and white poster shows a pair of arms in the air with a bracelet in between them that reads, "not 1 more." On the right arm, there is the number 43 and on the left the words "no peace." Above the arms are the words, "what if your loved one is next?" and below it are the words, "we never forget." The title of this print translates to "And if yours was the 44th?" Included are editions 4/30 and 8/30, and both are signed and dated by the artist.
**Chromosomos 2012**

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description/Comments

The print is done in electric green, forest green, yellow, and black. The print is of a computer. On the computer screen are four people lined up against a chain link fence. "Translalis do panochutopia * XYXXXXX XXX Why World" is written at the bottom of the print. "Inspired by Kraftwerk's 'Computerworld' and the internet making us consume our identities and gender outlaws everywhere [sic]." Raquel Gutierrez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/54, 6/54 ed.; print: José Alpuche; mtrx: destroyed; signed.

**Self-Help Graphics In East Los (Nov 10-12) 1992**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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 b... signed. Inscription in pencil below image area reads: "4/58, Robert Gutiérrez, 92"; Printer: José Alpuche; Images Of The Future

**Avenida Cesar Chavez (Nov 17-20) 1993**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments


**Cesar E. Chavez Avenida (Nov 17-20) 1993**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

The local traffic patterns of both local people, commerice [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; signed. Inscription in pencil on the bottom of the print reads: "4/60, Cesar E. Chavez Avenida, Robert Gutiérrez, 94"; Printer: José Alpuche; Atelier 23

**Veil/Veil 1999**

Physical Description: silkscreen; Image size: 26.125 x 18 in. Poster size: 30.25 x 22 in.

Description/Comments

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 th... signed. Inscription in pencil below image reads: "4/65, 'Veil/Veil,' M. Guzmán 1999."; Printer: unknown; Atelier 33
Untitled (Nov 5-6) 1983
creator: Hamada, Miles
Physical Description: Artprint 25% Rag Archival; Image size: 19 x 25 in. Poster size: 22 x 34 in.
Description/Comments
Three color print: Red, black and transparent. Two figures on an abstracted flag background.; signed. Inscription in pencil reads: "4/77 and signature"; Printer: Stephen Grace; Atelier 2

Sight One Feb 23-27, 1987
creator: Hamilton, Vijali
Physical Description: Westwinds; Image size: 24 x 36 in. Poster size: 26 x 40 in.
Description/Comments

Smokers' Game Sept. 19-20, 1999
creator: Healy, Wayne Alaniz
Physical Description: Coventry Rag, 290 grms. (sic.); Image size: 34.375 x 23.5 in. Poster size: 44 x 30 in.
Description/Comments
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.; ; Printer: José Alpuche; unknown

Bolero Familiar December 4-7, 2001 and January 15-19, 22-26, and 29-31 2002
creator: Healy, Wayne Alaniz
Physical Description: Coventry Rag, 290 gms; Image size: 36 x 50 in. Poster size: 36 x 50 in.
Description/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; signed. Inscription in marker in image area reads "6/79 Bolero Familiar Healy".; Printer: José Alpuche; special project

Domingo Deportivo (Apr 19-23) 1994
creator: Healy, Wayne Alaniz
Physical Description: Coventry Rag 290 grms; Image size: 26 x 37.5 in. Poster size: 30 x 44 in.
Description/Comments
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. Re; signed. Inscription in pencil below the image reads: "4/51, Domingo Deportivo, Healy, '94"; Printer: José Alpuche; Atelier 24
Sawin' at Sunset March 16-20, 1987
creator: Healy, Wayne Alaniz
Physical Description: Westwinds; Image size: 23.5 x 35.5 in. Poster size: 26 x 40 in.
Description/Comments
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.; ; Printer: Oscar Duardo; unknown

Tight "D"
creator: Healy, Wayne Alaniz
Physical Description: Coventry Rag.290 grms; Image size: 18 x 26 in. Poster size: 22 x 30 in.
Description/Comments
"The image was commissioned by the NBA to be used in marketing to the so-called Hispanic Market. A young boy and girl face off in basketball with Latino culture as a sweeping backdrop." - Wayne Healy.; unknown; Printer: Jose Alpuche; none

We Are Still Here 2017
General Physical Description note
Silkscreen; Poster Size: 26 x 20 in.
Description/Comments
The silkscreen shows a green and gray map design of a proposed Riverside highway with the slogan "You Are On Indian Land," written in blue collegiate font with a white outline, layered over the map design. The 'L' and 'A' in land are in red in the style of the Los Angeles Dodgers logo. The map background has locations and directions written in black. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 60/40. The edition, title, and artist signature are written in pencil along the bottom edge of the print.

Yes!! We Can 2008
Physical Description: Coventry Rag 290 grms; image size: 16 x 20 in.; poster size: 20 x 26 in.
Description/Comments
The print uses black and white. The print is composed of sentence fragments and words in the shape of an O. "O for Obama and the bill of rights. Abstract use of letters intertwined with fragments phrases from bill of rights - artist signature L O V Ǝ in 4 corners." George Herms. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/132 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Con Cariño, Lydia Mendoza May 15-19, 2001
creator: Ester Hernandez
Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 26 in. Poster size: 22 x 30 in.
Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXVIII
**If This Is Death, I Like It** undated

creator: Ester Hernandez

Physical Description: Westwinds; Image size: 32 x 26 in. Poster size: 34.75 x 28 in.

Description/Comments
Portrait of Frida Kahlo as a 'Calaca' with a watermelon headdress, and 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..."

Printer: Oscar Duardo; unknown

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**La Ofrenda** (Sept 4-9) 1988

creator: Ester Hernandez

Physical Description: Westwinds (heavyweight); Image size: 33.25 x 23.25 in. Poster size: 34 x 25 in.

Description/Comments
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 t; signed. Inscription in pencil below the image reads: "17/62, 'La Ofrenda', Ester Hernandez"; Printer: Oscar Duardo; unknown

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**The Cosmic Cruise** (Jan 15-18) 1990

creator: Ester Hernandez

Physical Description: Westwinds (heavyweight); Image size: 36 x 24 in. Poster size: 38 x 26 in.

Description/Comments
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... 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"; Printer: Oscar Duardo; Atelier 15

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**Eve Awakening** 2012

Physical Description: Coventry Rag 290 grms; image size: 30 x 24 in.; poster size: 38 x 30 in.

Description/Comments
The print uses the colors black, light olive, olive, violet, red, gray, and aubergine. The print is of a woman wearing a mask with antlers on it. There are koi fish surrounding the woman. There is a red hand reaching out for the woman. "Eve figure with deer antlers floating under water surrounded by koi fish." Judith Hernandez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/74, 6/74 ed.; print: José Alpuche; mtrx: destroyed; signed.

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**The Encuentro Astral** Aug. 14-17, 1991

Physical Description: Westwinds; Image size: 26 x 36 in. Poster size: 28 x 40 in.

Description/Comments
The moon with her locks of birds represents the wind, the sun, the fire, the fish, water and veins of the earth symolize the natural elements that gives life to mankind. L. Hernandez "I use animal elements to configurate in a human concept the sun and;... Printer: Oscar Duardo; unknown
Monterey Park, CA 2010

Physical Description: Coventry Rag 290 grms; image size: 19 x 15 in.; poster size: 26 x 20 in.

Description/Comments
The print uses the colors grey, brown, green, blue, cream white, and black. The print is of the outside of a house at night. "From a series of drawings and photographs of 1950's track housing in Monterey Park, CA." Miyo Hernandez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Zinatlahuet 2012

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 26 x 20 in.

Description/Comments
The print uses the colors yellow, rose, black, dark blue, and cienna. The print is of a hand with various symbols and words drawn on the palm. "Hands are the most important tool for a day laborer or worker since without them, life would be difficult. This is the hand of the livelihood of a lower class family. Without this hand it would be more difficult to work." Noel Vargas Hernandez. Translated from original spanish description. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/51, 6/51 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Seeds From a Hybrid Generation October 30-November 03, 2001

creator: Herr'on, Willie

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 24 in. Poster size: 22 x 30 in.

Description/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 h; signed. Inscription in pencil reads, "4/129 Seeds From a New Generation WFH"; Printer: José Alpuche; special project

Lecho De Rosas Sept. 30 - Oct 3, 1992

creator: Herr'on, Willie

Physical Description: Coventry Rag ,290 grams; Image size: 23.75 x 35.75 in. Poster size: 28.5 x 41.125 in.

Description/Comments
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 ona bed of; signed. Inscription in pencil below image area reads: "39/55, "Lecho de Rosas", WG Herrón [illegible], 92"; Printer: José Alpuche; unknown

Untitled (Oct 23-Nov 1) 1984

creator: Herr’on, Willie

Physical Description: White Stonhenge 245 grams; Image size: 22.5 x 27.375 in. Poster size: 26.25 x 32 in.

Description/Comments
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. Ligh; signed. Inscription in pencil below image area reads: "4/82 and signature"; Printer: Stephen Grace; Atelier 4
**Block Party Ritual April 2-10, 2002**  
creator: Hoyes, Bernard Stanley  
Physical Description: Coventry Rag, 290 gms.; Image size: 14 x 33 in. Poster size: 20 x 26 in.  
Description/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 city scape of sky scrapers and palms over seen by concentri; signed; Printer: José Alpuche; Atelier XXXIX

**Journey To The Astral World (Oct 19-23) 1987**  
creator: Hoyes, Bernard Stanley  
Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 36 x 24 in.  
Description/Comments  
Dark starry skies, with white doves flying 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; signed. Inscription in pencil located in the bottom left on the image area reads: “Title, signature and 4/51”; Printer: Oscar Duardo; Atelier 10

**Macumba Ritual (Oct 20-25) 1986**  
creator: Hoyes, Bernard Stanley  
Physical Description: Westwinds; Image size: 18.25 x 25 in. Poster size: 25.75 x 18.25 in.  
Description/Comments  

**Mystic Drummer 1996**  
creator: Hoyes, Bernard Stanley  
Physical Description: poster; Image size: 22.5 x 16.5 in. Poster size: 26 x 20 in.  
Description/Comments  
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: r; signed.; Printer: José Alpuche; Atelier 28

**Sanctified Dance August 14-19, 2001**  
creator: Hoyes, Bernard Stanley  
Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.  
Description/Comments  
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 Glos; signed; Printer: José Alpuche; special project
**Positive + Spirit**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 20 in. Poster size: 20 x 26 in.

Description/Comments
Art of HIV positive men.; unknown; Printer: Jose Alpuche; none

**Elegie (Mar. 13-17) 2001**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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; ; Printer: Joe Alpuche; special project

**Cara de Chiapas undated**

Physical Description: poster; Image size: 15 x 12.875 in. Poster size: 26 x 19.875 in.

Description/Comments
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.; signed.; Printer: José Alpuche; Atelier 26

**Untitled (Maria Felix) May 28-June 1 and June 18**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
Maria Felix on a red background. Colors used: Fusia 21u - 232u, Dark Pink pr-63-semitrans, Light Dusty Purple, Pale Pink Opaque, Red 70% Opaque, White Opaque, Light Fusia Opaque, Black Opaque, Brown/Purple 70and opaque, Trans/White, and Clear Gloss.; unsigned; Printer: José Alpuche; special project

**Sueños Y Mitos 1992**


Description/Comments
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; signed. Inscription in pencil below image area reads: '"Sueños Y Mitos', 4/58, Leonardo Ibañez, 92"; Printer: unknown; Atelier 19 L.A. Riots

**La Virgen de los Nopales May 18-23, 2003**

Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/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 su; signed; Printer: José Alpuche; Atelier XLII
Spiritual Warrior (Feb 8 - 12) 2000

Physical Description: Coventry Rag, 290 grams; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
Yellow/Orchor (sic.) Figured and Background. Blue Angel Wings. Four Circular design elements at bottom foreground (Horse, Eagle, Turtle, and Buffalo). Colors used: 1. Yellow Orchor (sic.) (Fig./Backrd), 2. Dark Purple/ Red, 3. Light Blue (Wings) 4. Re;

Printer: José Alpuche; Atelier 35

¡No Más Tratos! (No More Deals!) July 30-31, 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 16 in. Poster size: 20 x 26 in.

Description/Comments
A brown and black empowerment poster. Brown and black fists join in solidarity against corporate control of affordable housing.; unsigned; Printer: José Alpuche;

Atelier

More Than We Seem 1993

Physical Description: unknown; Image size: 15.875 x 22 in. Poster size: 20 x 26 in.

Description/Comments
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 de; signed.

Inscription in pencil below image area reads: "4/73, 'More Than We Seem', Kittredge, '93"; Printer: unknown; Images Of The Future

I Heard the Song of My Grandmothers (July 23 - Aug. 3) 1990

creator: La Marr, Jean

Physical Description: Westwind (heavyweight); Image size: 35 x 47 in. Poster size: 38 x 50 in. (in telescope box 66)

Description/Comments
World collage with three women, Indain grandmothers juxatposed (sic.) 3 variations from the picture plane. Earth is in the background with silver and off white clouds. Designs of Indain culture are placed around the bottom. Colors used: 1. Tran. Milori; ;

Printer: Oscar Duardo; L.A. Festival

Some Kind Of Buckaroo (Mar 12-15) 1990

creator: La Marr, Jean

Physical Description: Westwinds (heavyweight); Image size: 24 x 36 in. Poster size: 26 x 38 in.

Description/Comments
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 co;

signed. Inscription in pencil below the image reads: "16/58, 1990, Some Kind of Buckaroo, La Marr"; Printer: Oscar Duardo; Atelier 15
**Vulcán de Pacaya (Mar. 6-10) 1989**

creator: Lane, Leonie

Physical Description: Westwinds (heavyweight); Image size: 24 x 36 in. Poster size: 27.5 x 25 in.

Description/Comments

A vertical format, 24” x 36”, divided into 2 contained sections. The larger section on the left is the main image area featuring a might scene illuminated by a (sic.) active volcano (Vulcán de Pacaya), fireworks, campfires and fireflies. Two figures stack;

Printer: Oscar Duardo; Atelier 13

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**Rouge d'Andrinople 2013**

Physical Description: Coventry Rag 290 grms; image size: 21.5 x 29.25 in.; poster size: 27 x 35.5 in.

Description/Comments

The print uses the colors red, black, grey, and ochre. The print is of a mannequin. Surrounding the mannequin are roses. There is a patterned border surrounding the image. "My lifelong passion with antique textiles has influenced much of my art. I choose a circa mid 1800's red and black print fabric to showcase a vintage mannequin. I selected this material not only for the visual impact - but also for it's historical significance. The introduction of a colorfast red dye was a huge boon to the textile industry. I purposely included the imperfections of the original fabric in the print, hoping to convey beauty is often flawed. Textiles are a significant art form throughout cultural history world wide - and will continue to be for future generations."

Mavis Leahy. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/61, 6/61

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**Untitled (Oct 29-30) 1983**

creator: Leal, Steve

Physical Description: Artprint Archival 25% rag; Image size: 19 x 25 in. Poster size: 22 x 34 in.

Description/Comments

Five color image: light green, dark green, gray blue woman. White lilies on a light blue background; signed. Inscription in pencil in the lower right reads: "4/77 and signature";

Printer: Stephen Grace; Atelier 2

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**Day of the Dead 1996**

Physical Description: poster; Image size: 31 x 21 in. Poster size: 36.75 x 28 in.

Description/Comments

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 blu;

Printer: unknown; not in Atelier 26 or 28

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**Flor de Esperanza undated**

Physical Description: Coventry Rag 2909R981; Image size: 21 x 30 in. Poster size: 28 x 36.5 in.

Description/Comments

Dia de Los Muertos theme, graphic design on a multi-colored floored monoprint background. "This print is a homage to Posada, it features the calavera figures involved in various activities. From dancing to worshiping at the altar. Dancing figures through;"

Printer: José Anponche; special project Atelier 29
**Seekers of Gold July 28-30, August 3, and December 7-8 1999**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 20 in. Poster size: 20 x 26 in.

Description/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.; signed.; Printer: José Alpuche; Atelier XXXIV

**Seekers Of Gold 1999**

Physical Description: Coventry Rag, 290 grams; Image size: 16 x 20 in. Poster size: 20 x 26 in.

Description/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 directional lines emanate from silhouettes (sic.) of Chinese laborers circa early 1900.;

Printer: José Alpuche; Atelier 34

**Two Gulls Migrating And A Bed Of Workers 2010**

Physical Description: Coventry Rag 290 grms; image size: 36 x 24 in.; poster size: 40 x 28 in.

Description/Comments
The print uses the colors magenta, yellow, cyan, grey, and black. The print is split into two. On the left side are two seagulls migrating. On the right side are immigrants in the bed of a truck. "The print explores the notion (sic) of immigration. The work compares the relationship between admired migration (bird migration) and polemic migration ('illegal' immigrants)." Nery Gabriel Lemus. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/70 ed.; prnt: José Alpuche; mtrx: destroyed; signed. Media Assassin Nation

**Susana (Jan 27-30) 1986**

Physical Description: Accent 290 gram-white; Image size: 24 x 37 in. Poster size: 25 x 38 in.

Description/Comments
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.; signed. Inscription in pencil below image area reads: "40/45, title, signature and '86"; Printer: Stephen Grace; Atelier 7

**Camine, No Camine (Jan 20-23)**

creator: Castro Lenero, Jose

Physical Description: Accent 290 gsm white; Image size: 17.5 x 33 in. Poster size: 25 x 38 in.

Description/Comments
18 juxtaposed images.;; Printer: Stephen Grace; Atelier 7

**Sacra-Momento 1987**

Physical Description: unknown; Image size: 15 x.5 x 21.5 in. Poster size: 19 x 25 in.

Description/Comments
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; signed. Inscription in pencil below image area reads: "Irma C. Lerma-Barbosa, c/s, 10/'87.; Printer: unknown; unknown
"Arbol de la Vida"
creator: Limon, Leo
Physical Description: Coventry Rag.290 grms; Image size: 10 x 15.75 in. Poster size: 12 x 18 in.
Description/Comments
"Night and Day sky. Green tree with images of 'Ometeotl' (duality). Two people under tree giving thanks to the spirits. Upper right hand corner is 'Tonatiuh' (sun spirit) giver of life, showering our lives with love. Bottom center are two hands emerging f; March 18-20; Printer: Jose Alpuche; unknown"

Buenos Dias - The Los Angeles River I and II (Feb. 12 - Mar. 3) 1992
creator: Limon, Leo
Physical Description: Westwinds; Image size: 12.25 x 38.25 in. Poster size: 28 x 40 in.
Description/Comments
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; ; Printer: Richard Duardo; special project

Chusma/The Mission 1999
creator: Limon, Leo
Physical Description: silkscreen; Image size: 26 x 18 in. Poster size: 30.25 x 22 in.
Description/Comments
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 skeleton; signed. Inscription in pencil below image reads: "4/100, signature [illegible]."; Printer: unknown; Atelier 33

Cultura Cura! 1992
creator: Limon, Leo
Physical Description: unknown; Image size: 15.875 x 23.875 in. Poster size: 20 x 28 in.
Description/Comments
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; signed. Inscription in pencil below image area reads: "4/62, Cultura Cura!, Leo Limon [illegible], '92"; Printer: unknown; Atelier 19 L.A. Riots

Dando Gracias 1983
creator: Limon, Leo
Physical Description: Artprint 25% Rag; Image size: 18 x 28 in. Poster size: 22 x 34 in.
Description/Comments
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"; signed. Inscription in pencil below image area reads: "Title, 4/77 and signature"; Printer: Stephen Grace; Atelier 2
**Día de los Muertos, Announcement Poster for 1979**
creator: Limon, Leo  
Physical Description: unknown; Image size: 38.75 x 24.375 in. Poster size: 40 x 26 in.  
Description/Comments  
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 an; signed. Inscription in ink inside image area reads: " (c) Imagen por Limón."; Printer: unknown; unknown

**Espíritu De Olvera Street 1994**
creator: Limon, Leo  
Physical Description: Coventry Rag 290 grms; Image size: 17 x 22.5 in. Poster size: 17 x 22.5 in.  
Description/Comments  
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 Tezc; signed. Inscription in pencil within the image reads: "Espíritu de Olvera Street, 4/60, Limón, 13x-94"; Printer: José Alpuche; Atelier 24

**Hermanos Del Fuego (Aug 3-7) 1987**
creator: Limon, Leo  
Physical Description: Westwinds; Image size: 19 x 25 in. Poster size: 20 x 26 in.  
Description/Comments  
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; signed. Inscription in pencil below the image reads: "40/61, Hermanos del fuego, Limón, 87"; Printer: Oscar Duardo; unknown

**Hummingbird Spirit (Mar 21-25) 1995**
creator: Limon, Leo  
Physical Description: Coventry Rag-290 grms; Image size: 26 x 40 in. Poster size: 30 x 44 in.  
Description/Comments  
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.; signed. Inscription in pencil below the image reads: "Hummingbird Spirit, 4/56, Limón, '95"; Printer: José Alpuche; Atelier 25

**La Crusada (Apr 1-5) 1991**
creator: Limon, Leo  
Physical Description: Westwinds; Image size: 35.5 x 23 in. Poster size: 40 x 26 in.  
Description/Comments  
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 siloue; signed. Inscription in pencil on the right side of image reads: "La Crusada, 16/60, Limón, '91"; Printer: Oscar Duardo; Atelier 16
**La Ozone Burns II 1987**

creator: Limon, Leo

Physical Description: Westwinds from Paper Source; Image size: 11 x 35.75 in. Poster size: 13 x 38 in.

Description/Comments

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; Printer: Oscar Duardo; unknown

**Madre Tierra - Padre Sol (Dec 8-11) 1986**

creator: Limon, Leo

Physical Description: Westwind; Image size: 35.75 x 11 in. Poster size: 37.5 x 13 in.


**Morena Y Quetzalcoatl undated**

creator: Limon, Leo

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 22 in.

Description/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. Colors used: Blue, Tan, Blue (ultr; signed; Printer: José Alpuche; Atelier XXXIX

**Mosaic Corazon (July 2-3) 1990**

creator: Limon, Leo

Physical Description: unknown; Image size: 35 x 46 in. Poster size: 38 x 50 in. (in telescope box 66)

Description/Comments

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 horizontally. Colors; ; Printer: Oscar Duardo; L.A. Fest

**Muchachas Talk Summer 1987**

creator: Limon, Leo

Physical Description: Westwinds from Paper Source (L.A.); Image size: 35.625 x 24 in. Poster size: 37 x 26 in.

Description/Comments

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; ; Printer: Oscar Duardo; special project
Soñando (Jan 6-9) 1986
creator: Limon, Leo
Physical Description: Accent 290 gram-white; Image size: 35 x 22 in. Poster size: 38 x 25 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "4/45, Leo Limon [illegible], '86"; Printer: Stephen Grace; Atelier 7

The Sun Burns, The Stars Shine (Mar. 30 - April 3) 1987
creator: Limon, Leo
Physical Description: Westwinds; Image size: 11 x 35.75 in. Poster size: 13 x 38 in.
Description/Comments
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.; ; Printer: Oscar Duardo; unknown

Vida Y Muerte 1986
creator: Limon, Leo
Physical Description: unknown; Image size: 25.5 x 20 in. Poster size: 30.125 x 22.125 in.
Description/Comments
The print is a horizontal compostion 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 o; signed. Inscription in pencil below image area reads: "53/75, 'Vida y Muerte', Leo Limon [illegible], '86"; Printer: unknown; unknown

Wovoka's Corazon (Oct. 21-24) 1985
creator: Limon, Leo
Physical Description: Accent 290 gsm (sic.) white; Image size: 34.75 x 23 in. Poster size: 25 x 38 in.
Description/Comments

La Curandera (Feb 13-16, 17-19) 1993
Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments
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 comingout of its mouth. G. Longval. Colors used: 1. Cigar Base, 2. Opa; ; Printer: José Alpuche; Atelier 22
**Moved by Your Rhythmic Eyes March 25-28 and April 1-3, 2003**

Physical Description: Coventry Rag, 290 gms; Image size: 20 x15.5 in. Poster size: 26 x20 in.

Description/Comments
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.; signed; Printer: unknown; Atelier XI

**Still Complete**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
"I wanted my image to give the impression that one is viewing it through many filters that sort of blur out any definite lines. For this effect, I used a lot of sponging and unsteady line work. This "filtered" look was important to further my idea of my h; unknown; Printer: Jose Alpuche; none

**Chuparosa June 11-15, 2002**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
Colors used: Charcoal/grey, Red, Brown, Blue, Light Grey, Yellow Ochre/Mustard, Orange Red, Transparent White, Transparent Brown, Transparent Black, White, Black, and Gloss.; signed; Printer: Joe Alpuche; Atelier XL

**Genesis ô 1992**

Physical Description: unknown; Image size: 23 x 17 in. Poster size: 26 x 20 in.

Description/Comments
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 virgen and is wearing a green shawl with a golden aura around her.; signed. Inscription in pencil below image area reads: "4/60, Genesis [female genetic symbol], Alma Lopez, 92"; Printer: unknown; Images Of The Future

**Genesis Woman (Dec 10-12) 1992**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
A woman rising from flames, tempted by the serpent and death, holding hands with a mother/guadalupe figure. In the backgournd is a picture frame with a mother and her children/chickens. In the foreground, are apples turning into sacred heart. Meaning:; ; Printer: unknown; Atelier 21

**Mnesic Myths (July 20-24) 1999**

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 20 in. Poster size: 22 x 30 in.

Description/Comments
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 coaltique - Earth Goddess, and Popocatepl and Ixtachiuatl. Below is a hand of Azte; ; Printer: Joe Alpuche; Atelier 34
Our Lady of Controversy December 3-7, 2002

Physical Description: Coventry Rag, 290 gms; Image size: 22 x 16.25 in. Poster size: 26 x 20 in.

Description/Comments
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.; signed; Printer: José Alpuche; Atelier XLI

Sadness, Madness, Anger, Hate! 1998

Physical Description: silkscreen; Image size: 16 x 22.5 in. Poster size: 20 x 26 in.

Description/Comments
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.; signed. Inscription in pencil below image reads: "4/61, 'Sadness, Madness, Anger, Hate', Aydee"; Printer: unknown; Atelier 33

Woman's Work is Never Done: Your Vote has Power 1996

Physical Description: poster; Image size: 19 x 16.25 in. Poster size: 25 x 24 in.

Description/Comments
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: "Am; signed.; Printer: José Alpuche; Atelier 28

Media Assassin Nation 2009

Physical Description: Coventry Rag 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.

Physical Description: The print uses the colors shades of brown, grey, and black. In the center of the print is a caricature of President Obama with a target around his head. The background is a quote by Mark Twain. The quote is partially obscured by the target around President Obama. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/89 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Siqueiros, Announcement Poster for 1994

Physical Description: unknown; Image size: 34 x 19.5 in. Poster size: 35 x 23 in.

Description/Comments
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 t; signed. Inscription in pencil located at the bottom reads: "A/P 15/17, Ernesto Cokos [illegible], 94"; Printer: unknown;

Spacechola Live! 2012

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description/Comments
The print uses the colors orange, yellow, maroon, and turquoise. The print is the repeated image of a woman standing with a machine gun. "Spacechola Live!" is written at the top of the print. "This print is based off a photoshoot of a character that I began to develop during the early 2000's, Spacechola. I used an image from a blue negative from a photoshoot in which I began to develop this character, who would be part of a fictional band, Higlas de la Chingada. Artist, Lilia Ramirez, as my model." Sandra De La Loza. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/54, 6/54 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
**Japonesas Club**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

"Two color print figures enjoying a night out at the Japonesas club. Giant geisha murals dwarf the patrons. Image comments on cultural differences and customs which make people similar and keeps them far apart." - Jose Lozano.; unknown; Printer: Jose Alpuche; none

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**La Marisoul 2011**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 20 in.; Poster size: 20 x 26 in.

Description Comments

The print uses eight colors: salmon, blue, yellow, brown, pink, black, orange, and dark blue. The print is of the singer, La Marisol, surrounded by various objects such as clothing, makeup, and household objects. "Homenaje to East L.A.'s homegrown singer La Marisoul. She is a singer of boleros, ranchero, blues, soul, and rock. Her voice incomparable, soothing, moving like no other." José Lozano. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/58, 6/58 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

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**El Ropero de Frida / Frida's Armoir March 19-23, 2002**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 20.25 in. Poster size: 20 x 26 in.

Description/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; signed; Printer: José Alpuche; Atelier XXXIX

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**The Utamaro Lounge 2010**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in.; Poster size: 20 x 26 in.

Description Comments

The print uses eight colors: light and dark yellow, light and dark blue, green, orange, brown, and beige. The print is of a lounge. There are three women dressed in a traditional Japanese style. At the bottom of the print are five people dressed in more modern clothing. "It is an homage to Japanese woodblock printmakers. Wanted to be a blend of two cultures intermixing into an interesting hybrid. This is an imaginary setting of a lush lounge with giant, graceful imagery as decor." José Lozano. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/5La Marisouli5 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

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**La familia que nunca fue 1995**

Physical Description: poster; Image size: 33.875 x 26 in. Poster size: 39 x 30 in.

Description/Comments

A scene of a family in paper doll format with an audience in the background.; signed.; Printer: José Alpuche; Atelier 26
La Sonambula 1998

Physical Description: silkscreen; Image size: 20.25 x 16 in. Poster size: 26 x 20 in.

Description/Comments
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.; signed. Inscription in pencil below image reads: "4/58, La Sonambula, José Lozano 1998."; Printer: unknown; Atelier 33

Three Suspicious Types 2009

Physical Description: Coventry Rag, 290 grms; Image size: 15.5 x 20 in. Poster size: 20 x 26 in.

Description/Comments
The poster uses seven colors: orange, blue, teal, green, purple, black, and tan. The poster is divided into four sections. In each one is the face of a masked man, with a phrase written on the bottom of each section. From left to right, they read "No toma leche," "Nunca ha pecado," "No sabe llorar," and "No tiene madre." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/72 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

Koo Koo Roo (Jan 26-28) 1993

Physical Description: Country Rag, 290 grams; Image size: 16 x 22 in. Poster size: 16 x 22 in.

Description/Comments
With Images of the future the theme for Atelier XXII[sic.] I choose tradition being kepted[sic] alive in the future. The title of the piece[sic] is "Coo Coo Roo." The tree growing into the form of a schull[sic] represents Mexican tradition/heritage.; signed. Inscription in pencil on the bottom of the image area reads: "4/82, LUCAS, 93"; Printer: Jose Alpuche; unknown

Cruising Turtle Island (March 10-14) 1986

Physical Description: Accent, 290 grams - white; Image size: 37 x 24 in. Poster size: 38 x 25 in.

Description/Comments
Multicolored figure in a blue car. White road. Blue and yellow textured background. Multicolored icons and symbols.; signed. Inscription in pencil below image area reads: "4/45, title, signature and '86"; Printer: Stephen Grace; Atelier 7

Break It! (Sept 10-14) 1993

Physical Description: Coventry Rag, 290 grms; Image size: 14 x 20 in. Poster size: 20 x 26 in.

Description/Comments
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.; signed. Inscription in pencil below the image reads: "4/56, 'Break It', Otoño Luján, c/s, 1993"; Printer: Otoño Luján; Atelier 23
Los Angeles 2016

Physical Description: Silkscreen; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
A woman and man wearing grey zoot suits and brown/white shoes take the center of the poster. The woman faces toward the viewer while the man faces to his right. They wear black and white angel wings on their backs. The background has a red, gray, and white pattern against a red backdrop. Included are editions 4/40 and 6/40, and both are singed and dated by the artist in pencil.

Ixtaccihuatl

Physical Description: Coventry Rag, 290 grms; Image size: 24 x 24 in. Poster size: 30 x 30 in.

Description/Comments
"Square image of Azteca man holding Azteca princess ... The print is a depiction of a classic theme in Mexican poster art: Popocatepetl and Ixtaccihuatl, but rendered in my own brushwork style for a bold, strange and somewhat more modern feel. I tried to ma; June 4-5; Printer: Jose Alpuche; unknown

And the Boss laughs 2009

Physical Description: Coventry Rag 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.

Description Comments
The print uses the colors shades of red, grey, black, brown, and green. The print is of two skeletons, wearing trousers and fedoras, fighting one other. Behind them are the silhouettes of various people and religious beings. Written across a bandana is the phrase “Fighting for crumbs in a bread factory.” Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/69 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Hard to Swallow

Physical Description: Coventry Rag, 290 grms; Image size: 15.5 x 20.5 in. Poster size: 20 x 26 in.

Description/Comments
Self Portrait with beard and blue bird with wings spread open in mouth.; January 8-12; Printer: Jose Alpuche; unknown

Dreamers, Magicians, and Star Navigators February 1-2, 2000

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXV
Lost Childhood (Oct 1-9) 1984
 creator: Maradiaga, Ralph
 Physical Description: Stonehenge 245 gram; Image size: 22 x 30 in. Poster size: 28 x 36 in.
 Description/Comments
 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.; 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"; Printer: Stephen Grace; Atelier 4

A Command Tree for LA 2016
 General Physical Description note
 Silkscreen; Poster Size: 11 x 15 in.
 Description/Comments
 The silkscreen depicts the base of a tree and its trunk in brown and yellow paints. An aerial view of a city with bridges, freeways, and buildings are mixed into the base and trunk of the tree. The tree trunk splits into two main branches that have faces on them with small branches fanning out leading to the leaves of the tree. Artist statement: "The print depicts a two trunk tree (male/female) that protects the city of Los Angeles. The roots of he tree are the roads and freeways that connect our city."
 This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

Arbol de la Sabiduría 1997
 Physical Description: unknown; Image size: 26.875 x 19.125 in. Poster size: 30 x 22 in.
 Description/Comments
 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; signed.; Printer: unknown; Atelier 31

Mujer de Fuego
 Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.
 Description/Comments
 "Depicts two main images: a woman tree, whose branches are covered with red hand-like leaves, is in the background; a woman of fire, whose arms are crossed across her chest, soars into space. Also in the background is a long ladder that rises high in the; February 26-29; Printer: Jose Alpuche; unknown

Enseñanza del Sahuaro 1996
 Physical Description: poster; Image size: 16.125 x 22 in. Poster size: 20 x 26 in.
 Description/Comments
 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 In; signed.; Printer: José Alpuche; Atelier 28
**Por Qué undated**

Physical Description: unknown; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

**La Gran Tradicion 2016**

Physical Description: Silkscreen; Image size: 9 x 12 in. Poster size: 11.25 x 15 in.

Description/Comments
The title translates to "The Grand Tradition." The background shows the sun appearing out of a cloudy sky, giving the skyline a yellow/gray shade. Only a lone bird is flying in the air, on the ground lies a graveyard with black and white crosses. In the center, there is a red heart-shaped cactus with a Golden Eagle perched on top of it. The eagle holds a black snake in its mouth and is attempting to eat it, while the snake is tries to fight back by biting the eagle. Included are editions 6/30 and 4/30, and both are signed and dated by the artist in pencil.

**The Promised Land (Nov 10-14) 1986**

creator: Martinez, Daniel J.

Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 38 x 26 in.

Description/Comments
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. tra; signed. Inscription in pencil below image area reads: "4/46, title, signature and 86"; Printer: Oscar Duardo; Atelier 8

**Raza and Culture (Jan 24-Feb 1) 1995**

Physical Description: Coventry Rag 290 grms; Image size: 26 x 38 in. Poster size: 30 x 41.75 in.

Description/Comments

**Woman of Color 1997**

Physical Description: unknown; Image size: 26 x 37.875 in. Poster size: 30.125 x 44.125 in.

Description/Comments
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 and flowers represent hope to keep going. This print is the Metaphor (sic.) of Li; signed.; Printer: unknown; Atelier 29-31 #4 and #6
V.G. Got Her Green Card February 8-15, 2001
Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXVII

Intertwined
Physical Description: Coventry Rag, 290 grms; Image size: 16.5 x 22 in. Poster size: 20 x 26 in.
Description/Comments
"Silkscreen of two guys facing each other with white and red bars overlapping one of the guys ... The print showcases two individuals in love and unable to come together due to the current political climate on gay marriage in the United States." - Luciano M; November 13-16; Printer: Jose Alpuche; unknown

In Memory of Cesar Chavez (Nov 12-16) 1993
Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments
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 portrait frames. Also, there are falling letters on the right side. Colors used: 1. Ruby Red, 2. Rusty Brown, 3. Tiel (sic.) Gre; signed. Inscription in pencil below the image reads: "4/65, 'Cesar's Memory', Paul Martinez; Printer: José Alpuche; Atelier 23

Mi Amor 1995
Physical Description: poster; Image size: 38 x 26 in. Poster size: 44 x 30 in.
Description/Comments
Yellow background with orange splashes. Green yellow spikes/halo encircle the head of a virgen with a lavender robe draped around her head and body. At the base of the poster is a batch of roses with angels.; signed.; Printer: José Alpuche; Atelier 26

Kill (July 28-30) 1992
Physical Description: Westwinds; Image size: 24.25 x 18.25 in. Poster size: 26 x 20 in.
Description/Comments
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; signed. Inscription in pencil below image area reads: "Kill, 4/61, Rudy Martinez, 1992"; Printer: Richard Balboa; Atelier 19 L.A. Riots

Legend 1998
Physical Description: unknown; Image size: 31.75 x 23 in. Poster size: 38.75 x 30 in.
Description/Comments
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.; signed.; Printer: unknown; Atelier 30
...del altar a la tumba... undated

Physical Description: poster; Image size: 22 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed.; Printer: unknown; Atelier XXIX

Al Norte 2017

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.
Description/Comments
The black and white silkscreen shows a portrait of three individuals. Two of the individuals, a woman and child, are shown in detail while the man is shown as a blackened figure. The portrait of the three is surrounded by pictures of corn, a candle, an American dollar bill, and a sign stating "American Dreams Money Transfer." The total image is framed by a black and white linear design. Artist statement: "This print, part of a 12 print series, ties together several narrative elements of the whole series while visualizing the physical absence of the protagonist in his family's lives. The barbed wire and border fence framing the image situates the narrative as one rooted in militarized borders and restrictive immigration policies, while the date on the photograph provides a historical context for the entire series. The date, 11/8/1994, was the date that the racist, anti-immigrant Proposition 187 was passed. The print also references elements from the rest of the series, providing a threat with which to piece together disparate snapshots. These include a receipt for an international money transfer, an ear of corn (our protagonist was a corn farmer before being forced to migrate), a dollar bill (symbol of global capital), and a religious candle to San Judas Tadeo (Saint Jude Thaddeus), patron saint of impossible causes." This silkscreen is part of the Al Norte y P'Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

Asking for Protection 2017

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.
Description/Comments
The black and white silkscreen portrays a family consisting of a father, mother, and small boy kneeling at an altar of Lady of Guadalupe in prayer. Artist note: "In this scene, we see our protagonist and his family praying at an altar to the Virgen de Guadalupe, asking for her protecting before he embarks on his journey." This silkscreen is part of the Al Norte y P'Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.
**El Coyote 2017**

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.

Description/Comments
The black and white silkscreen illustrates a figure with the body of a man but the head of a coyote receiving money from an individual with a hat and backpack. In the background there is a truck with another individual sitting in the bed of the trunk under the night sky. Artist statement: This print shows our protagonist paying cash to the coyote for his journey North, as another migrant waits in the back of delivery truck at night. The depiction of the smuggler as an actual coyote offers a somewhat playful, sardonic representation of a person who’s own economic wellbeing is premised on the insecurity of others. This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**Headed to the Fields 2017**

Physical Description: Linocut Silkscreen; Poster Size: 22 x 15 in.

Description/Comments
Center image of the black and white silkscreen includes a bus hauling portable restrooms and four individuals standing at the entrance of the bus. A grocery store titled Monte Mart is in the background with the store sign in the top right corner. Artist statement: “In this image, we see the protagonist of the series loading a refurbished school bus end route to work. The store sign “Monte Mart,” references a now defunct grocery store that used to exist in East Salinas, CA. There, I grew up seeing the field workers arriving from a long day’s work (my former middle school is cross the street from this site on Williams Road). What always stood out to me was the way the women would cover their faces with bandanas to protect themselves from the sun, wind, and pesticides. The inclusion of portable bathrooms was a testament to the farm worker movement, often associated with the struggles of the United Farm Worker's Union in the 1970s.” This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**La Cosecha 2017**

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.

Description/Comments
The black and white silkscreen depicts the back of an individual looking across fields. The crops of the fields are to the left of the main figure with a shack, out house, and donkey to their right. There are trees and clothes hanging out to dry in the far distance. Artist statement: “In this print, the protagonist of the series looks over his corn harvest. Rather than evoking an image of poverty and dread (for the farmer has his land, a mule, and a home) this print works to situate our protagonist as someone who works to make a living in the context of neoliberal globalization policies.” This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.
La Llamada 2017

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.
Description/Comments
The black and white silkscreen depicts two ends of a phone call. The image is split in half diagonally with the bottom left half showing a lady on the phone in the living room of her home with a little boy playing with his toy truck in the background, while the top half of the image depicts a man at a payphone with two signs behind him stating "Metro, Paisa" and "American Dreams Money Transfer, share the dream." Artist statement: "This print depicts the protagonist on the phone with his wife, with a border fence creating a diagonal separation between the two geographic spaces; spaces bridged by the sonic connection facilitated by the phone call. The two scene visualize the gendered spaces they both inhabit: the wife in the domestic space of the home with her child, and the husband in the streets of the U.S., where he works to provide. Subtle markers of capitalism and religiosity are evident in the scenes. At home, the wife sits next to a lit candle that serves as a continued plea for protection by the Guadalupana, while in the U.S., the husband speaks on a public phone secured to a wall advertising the mobile phone service, "Metro Paisa" (a parody of low-cost phone carrier Metro PCS, which offers affordable phone plans that allows users to call Mexico as part of their service plan)." This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

Las Taqueras 2017

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.
Description/Comments
The black and white silkscreen shows two individuals preparing tacos at a taco stand. The taco stand has a sign on the left stating “Tacos $1.50” with three people lined up. There is a man in a hat on the right corner of poster eating a taco. The taco stand is set up in front of a building with the sign “Auto Body” on Breed street. Artist statement: "This print depicts the protagonist of the series eating a plate of tacos, prepared y a pair of entrepreneurial women vending on a street corner. The street sign in the print references Breed Street, located in Boyle Heights, Los Angeles. Long a place where vendors would ply their trade, it has been central to the fight for the legalization of street food vending in the city of Los Angeles." This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

Looking for Chamba 2017

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 15 in.
Description/Comments
The black and white silkscreen depicts the backs of three men in front of a store titled "The Home Warehouse" waving down a truck that is driving by in the parking lot. Artist statement: "In this print, the protagonist of the series stands with a group of men looking for work outside of a hardware store; a typical scene in Los Angeles, the Southwest, and beyond." This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.
**Río Grande 2017**

**General Physical Description note**
Linocut Silkscreen; Poster Size: 22 x 15 in.

**Description/Comments**
The black and white silkscreen depicts five individuals crossing a river with bags in their hands. One individual has a child on their shoulders as they make their way across the river bank. Artist statement: “This print depicts our protagonist and a group of people crossing the river at dawn, with their belongings on hand. The sun rising in the East still leaves a darkness on the Western part of the sky; a visual metaphor that highlights the fact that the journey in the U.S., and its concomitant dangers, is far from over once you arrive on U.S. soil.” This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**Salinas Valley 2017**

**General Physical Description note**
Linocut Silkscreen; Poster Size: 22 x 15 in.

**Description/Comments**
The black and white silkscreen shows nine figures working on the fields picking the crops. The foreground shows the men working in the rows of crops with a machine in the center of the image. The background consist of mountains and a cloudy sky. Artist statement: ‘This linocut depicts the series’ protagonist picking lettuce as part of a work crew, as the picturesque mountain range that typifies commercial and touristic representations of the valley offers a serene background. The scale of the environment, relative to the farm workers, is suggestive of the social, historical, and economic dynamics that shape this form of labor. The print also highlights the human-made symmetrical harmony that has shaped the geography of the region, reminting us that this seemingly ‘natural’ commodity is borne of human’s manipulation of the natural environment and is predicated on the exploitation of a racialized and marginalized working class.” This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**Sharing the Dream 2017**

**Physical Description:** Linocut Silkscreen; Poster Size: 22 x 15 in.

**Description/Comments**
The black and white silkscreen depicts an individual with a hat and bag facing the teller window of money transfer store titled “American Dreams.” Artist statement: “This scene shows out protagonist wiring money to his family back home. The satirical name of the fictitious business, “American Dreams Money Transfer,” parades the slew of businesses that facilitate such transfers of cash, while alluding to the oft-repeated discourse that immigrants come this country to chase the elusive dream of financial stability and a chance to get ahead. Whether or not this dream is ever achieved is called into question here, as the lack of closure in the series’ narrative and the separation from loved ones suggests such dreams are often the stuff of nightmares.” This silkscreen is part of the Al Norte y P’Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.
Sonoran Desert 2017

General Physical Description note
Linoct Silk Screen; Poster Size: 22 x 15 in.

Description/Comments
The black and white silkscreen depicts the three men crossing a desert landscape with many cacti and other native desert plants in the foreground and the mountains in the distance. The image contains a sky that is partly cloudy. Artist description: "This print depicts our protagonist, along with two other men, making their way across the desert with water in hand. The piece highlights the vastness of the terrain through which they must cross and speaks to both the danger and possibility inherent to such a journey; the peril symbolized by the rattlesnake hidden among the cacti, and the opportunity portrayed by the wide open sky and land laying above, beyond, and around the three men." This silkscreen is part of the Al Norte y P'Atras project and has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

Are You Ready to Die For Your Country? 2009

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments
The print uses six colors: yellow, red, sand, chalk green, warm mid green, and green brown. The print is of a young boy dressed as a soldier, holding a rifle. "Are you ready to die for your country?" is written at the top of print. "Designed to rattle the nerves and deepthen the guilt - enlighten the mind." Mear one. Chopmark: embossed Self Help Graphics insignia in the bottom center. 2/81 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Caution (Captive) 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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 outli; signed; Printer: José Alpuche; special project

Wax Cloth 2012

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments
The print uses the colors blue, magenta, yellow, maroon, black, and gold. The print is of a pair of hoop earrings on top of a wax Dashiki fabric. "A piece combing traditional African fabric, the Kente wax cloth from Ghana, which prints, patterns, and colors hold important cultural significance and a symbol of one's status, wrapped around a classic statement piece in hip hop fashion, the bamboo door knocker. The bamboo door knocker is a large playful gold earring in the shape of a 'door knocker.' A symbol of one's social and economic status. The larger the earring, the more wealth one holds, knocking on the door of wealth. The purpose of this print is to bridge the gap between contemporary urban fashion with everyday traditional wear. We are knocking on the door of culture, history, and tradition." Tanya Melendez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/46, 6/46 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
**Cliché Inversion** July 17-19, 2002

Physical Description: Coventry Rag, 290 gms; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/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 gr; signed; Printer: José Alpuche; Atelier

**Balam Huipil Remix 2013**

Physical Description: Coventry Rag 290 grms; image size: 30 x 22 in.; poster size: 27 x 35.5 in.

Description/Comments
The print uses the colors blue, yellow, red, and brown. The print is a collection of images and writing from various cultures. The print contains images from modern culture, such as the Nike symbol and military tanks, and traditional/ancient cultures. At the center of the piece is a jaguar. "My piece is inspired by my Pipil/Mayan ancestry use of thread to tell a story. I chose to recreate a huipil, a traditional woven blouse, which represents the town and tells a story. Usually women create huipiles that are loomed or embroidered with a creation story or family story. For my piece I chose to tell a story about how violence is having a devastating consequence and the need for balance. The images are a remix of old and new cultural symbols, negative and positive, violence and peace. The Jaguar (Balam) is a symbol for people to be resilient and purposeful in leaving a world that is healthy for our future generations." Dalila Mendez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/55, 6/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Queerios** June 22, 2015

**Respect** August 6-10, 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 21.5 in. Poster size: 20 x 26 in.

Description/Comments
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 "Jus; signed; Printer: José Alpuche; special project

**The Golden Tree 2010**

Physical Description: Coventry Rag 290 grms; image size: 20 x 16 in.; poster size: 26 x 20 in.

Description Comments
The print uses seven colors: baby blue, blue, yellow green, yellow orange, red, metallic gold, and black. The print is of a large, gold tree with red houses hanging from it. In front of the tree are a man and a woman. There are various houses and farm animals in the scene as well. "A silhouette of a couple stands before a gold tree with red houses. A royal blue damask pattern background marges with a yellow and green landscape." Stephanie Mercado.Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/70 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
**Mangán Tayón - Food for Thought May 1-8th, 2001**

Physical Description: Coventry Rag, 290 gms.; Image size: 26 x 18 in. Poster size: 22 x 30 in.

Description/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; signed; Printer: José Alpuche; Atelier XXXVIII

**Apache Los Angeles 2010**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments
The print is in black and white. The print is of a young man holding a gun in each hand. Around his neck is a cross. The man has a halo around his head and wings on his back. On the bottom of the print written on a banner is "Apache." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/88 ed.; print: José Alpuche; mtrx: destroyed; signed.

**Echo Park 24th, July - 27th July, 2001**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
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; signed; Printer: José Alpuche; special project

**Apache 59 2017**

General Physical Description note
Silkscreen; Poster Size: 20 x 30 in.

Description/Comments
The silkscreen shows a black Chevrolet Apache truck with teal detailing in the center of the poster and the portrait of three women above the truck with graffiti filled brick wall in the background. Below the truck are black and white outlines of four individuals. The portrait of the three women have teal detailing on their accessories. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 4/59. The edition, title, and artist signature are written in pencil along the bottom edge of the print.

**Mascara undated**

Physical Description: Coventry Rag 290 grms; image size: 16 x 20 in.; poster size: 20 x 26 in.

Description Comments
The print is in black and white. The print is of a girl's face. She is wearing a gas mask and around her head is a halo. There are cans of hairspray around her hand. There are clouds surrounding her as well. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/85 ed.; signed.
**Teen Age Fair 1966 2012**

Physical Description: Coventry Rag 290 grms; image size: 20 x 20 in.; poster size: 26 x 26 in.

Description/Comments
The print uses the colors red, orange, yellow, brown, and beige. The print is of a band performing. In the upper right hand corner is written "Teen Age Fair." "Mock album cover for teen Age Fair 1966, intended to be a fake promotional record where one never existed for the actual Teen Age Fair of 1966." John Everett Miner. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Cihualyaomiquiz, The Jaguar December 10-14, 2002 and March 18, 19, and 20, 2003**

Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/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 com; signed; Printer: José Alpuche; Atelier XLI

**Divine Pollution 1996**

Physical Description: unknown; Image size: 22 x 37 in. Poster size: 24 x 37.667 in.

Description/Comments
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.; signed. at bottom of third panel. A stamp of "The Divine Pollution" is on the left side of the signature.; Printer: unknown; Atelier 28

**El Día De Una Vida 1994**

Physical Description: Coventry Rag 290 grms; Image size: 18 x 24 in. Poster size: 22 x 30 in.

Description/Comments
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 tr; signed. Inscription in pencil below the image area reads: "4/64, El día de una vida, J. V. Montelongo, 94"; Printer: José Alpuche; unknown

**Lenguaje de mis Padres 1996**

Physical Description: poster; Image size: 16.125 x 22.125 in. Poster size: 20 x 26 in.

Description/Comments
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 no; signed.; Printer: José Alpuche; Atelier 28
**Prayer Placazo. Occupied LA CMA 2011**

Physical Description: Coventry Rag 290 grms; image size: 9 x 12 in.; poster size: 11 x 14 in.

Description Comments
The print uses the colors beige, cream, brown, and dark brown. The print is of a Native American ritual. The background is a map of Los Angeles. "The silkscreen 'Prayer Placaso, Occupied LACMA' is a creative manifestation of the Indigenous People's Day Performance Prayer Protest and Ceremonial Intervention at LACMA's Olmec Exhibit that took place on October 12, 2010. This piece is based on a photograph taken by Robert Loza ..." Felicia Mendez. Full artist statement available on file. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; signed.

**Movie House (Feb 8-12) 1988**

creator: Montes, Roberto Gil de

Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 36 x 24 in.

Description/Comments
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.; signed. Inscription in pencil located at the bottom reads: "4/49, signature and 88"; Printer: Oscar Duardo; Atelier 11

**El Guadalupano 1999**

creator: Montoya, Delilah

Physical Description: silkscreen; Image size: 25 x 17.25 in. Poster size: 30.25 x 22 in.

Description/Comments
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 G; signed. Inscription in pencil below image reads: "4/51, El Guadalupano, Delilah Montayo 99."; Printer: unknown; Atelier 33

**They Raised All of Us; City Terrace, L.A. CA, 1955 1996**

creator: Montoya, Delilah

Physical Description: poster; Image size: 11.125 x 15.875 in. Poster size: 22 x 28 in.

Description/Comments
An old faded family portrait centers this print against a green and blue floral background.; signed.; Printer: José Alpuche; Atelier 28

**Chicano Elder undated**

Physical Description: unknown; Image size: 15 x 21.5 in. Poster size: 19 x 25 in.

Description/Comments
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 / André; signed. Inscription in pencil below image area reads: "José Montoya, RCAF, c/s".; Printer: unknown; unknown
**Mickey Mao July 25-27, 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 26 x 40 in. Poster size: 30 x 44 in.

Description/Comments
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.; signed. Inscription in pencil reads, "6/100 Mickey Mao Richard Montoya CC/RCAF 00".; Printer: José Alpuche; Atelier XXXVII

**Dualities February 17-18, 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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).; signed; Printer: José Alpuche; Atelier XXXV/Atelier XXXV

**Life As A Doll: Cracked Doll (May 4-6) 1993**

Physical Description: Coventry Rag 290 grms; Image size: 19 x 16 in. Poster size: 24.25 x 20 in.

Description/Comments

**Monuments, Machinery and Memorials (Oct 10-14) 1994**

Physical Description: Coventry Rag 290 grms; Image size: 37.25 x 27.25 in. Poster size: 43 x 30 in.

Description/Comments
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 ima; signed. Inscription in pencil below the image reads: "4/56, 'Monuments, Machinery, and Memorials', Janie Nicoll, '94"; Printer: José Alpuche; Atelier 25

**Día de los Muertos, Announcement Poster for 1982**
creator: Norte, Armando

Physical Description: unknown; Image size: 23.25 x 17.5 in. Poster size: 30.75 x 23.125 in.

Description/Comments
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 / Da; signed. Inscription in pencil below image area reads: "Norte, 82"; Printer: unknown; unknown
Niña Héroe (Aug 22-25) 1992
creator: Norte, Armando
Physical Description: Coventry Rag; Image size: 30 x 24 in. Poster size: 36.125 x 30.125 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "47/68, 'Niña Héroe', Norte, 92"; Printer: Richard Balboa; Atelier 20

Savagery and Technology 1983
creator: Norte, Armando
Physical Description: Artprint 25% Rag; Image size: 19 x 24.875 in. Poster size: 22 x 34 in.
Description/Comments
Lime green, gray, white, black, turquoise technological figure on a black background. Writing on poster reads "Experimental Screenprint Atelier."; signed. Inscription in pencil below image area reads: "Norte 83, 22/60, title, copyright insignia, 1983, SHG East LA, CA"; Printer: Stephen Grace; Atelier 1

Shadows Of Ghosts (Dec 18-22) 1989
creator: Norte, Armando
Physical Description: Westwinds (heavyweight); Image size: 22.25 x 32.25 in. Poster size: 26.25 x 36.25 in.
Description/Comments
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; 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"; Printer: Oscar Duardo; Atelier 14

Untitled (Nov 19-20) 1983
creator: Norte, Armando
Physical Description: Artprint 25% Rag; Image size: 18 x 30 in. Poster size: 22 x 34 in.
Description/Comments
Face of a woman in black and red. There is a white web over her face.; signed. Inscription in pencil below the image area reads: "4/77 and signature"; Printer: Stephen Grace; Atelier 2

Todos Somos Chusma 1998
Physical Description: unknown; Image size: 22 x 15.375 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed.; Printer: unknown; Atelier 29-31 #4 and #6
**Border Bingo/Loteria Fronteriza 1987**

creator: Ochoa, Victor

Physical Description: unknown; Image size: 23.5 x 33 in. Poster size: 26 x 37 in.

Description/Comments


**Self Portrait 1990**

Physical Description: image size: 36 x 48 in.; paper size 38x 50 in. (in telescope box 66)

Description/Comments

"Multiple eyes with orange and green pastel discs and line drawing on central white oval shape. This print represents a journey shared by Oscar Duardo and me in a search for an image which was, in effect, a search for identity. Because the theme of the project was about cultural portraits, I thought about my feelings of cultural alienation and fragmentation --- an American cultural condition. The United States is a young country comprised of peoples of all cultures and we have settled for a superficial expression of culture vested in economic interests. We are a nation fixated in adolescence with enormous growing pains. I share in that pain and yearn for a cultural identity to clothe my naked and bruised spirit, searching desperately for symbols to wear to protect my defenseless condition. It is a condition ripe for voodoo realities; where images, however superficial, possess enormous potency. I see the devastating effects of their power in the barbaric conditions of the streets. Tribal witch doctors, at least, had respect for the power of images and were careful about their use. Today, images of astounding power are produced with impunity. A truly dangerous irresponsibility, for there is no catharsis available under such conditions. With these thoughts in mind, I have struggled with the meaning of my finished printed image and finally came to the realization that it was, in fact, my image --- a self portrait. The dissonant confusion of eyes, as if searching for a face to wear, and the sometimes cloying symbol of religiosity are all about me. I owe a great deal to Master Printer Oscar Duardo for his extraordinary sensitivity and grace to allow for the conditions that led to the final realization and acceptance of my image." Keisha Okayama 4/10 ed.; prnt: Oscar Duardo; mtrx: destroyed; signed.

**Death to the Ego/Here Comes the Sun 2008**

Physical Description: Coventry Rag.290 grms; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments

The print is done in red, yellow, and black. The print is of an eagle. There are spears pointing towards the eagle. There are a pair of hands holding a broken chain as well. In the background is the sun. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/100 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

**King James Version 1999**

Physical Description: silkscreen; Image size: 26.5 x 19.25 in. Poster size: 30.25 x 22 in.

Description/Comments

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 Leviticus, Chapter 26 and a hand gun; signed. Inscription in pencil below image area reads: "4/58, King James Version, Noni Olabisi 1999."; Printer: unknown; Atelier 33
Tradition 2013

Physical Description: Coventry Rag 290 grms; image size: 22.25 x 30.75 in.; poster size: 27 x 35.5 in.

Description Comments
The print uses the colors beige, ochre, magenta, burnt umber, chocolate, and black. The print is of a sheep with four horns. The background is a crocheted yarn. "Created as an homage to the sheep - wool is used to create yarn and eventually is weaved, knitted - and in this case, crocheted - to create clothing. The sheep depicted is a Navajo Churro sheep, sacred to the Diné." Racquel "Rocky" Olivas. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/53, 6/53 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Sonidero Composition in Red 2011

Physical Description: Coventry Rag 290 grms; image size: 9 x 12 in.; poster size: 11 x 14 in.

Description Comments
The print uses the colors yellow, blue, red, and black. The print is of an advertisement for "Sonidero." The print is of two men. "This piece is a riff on Piet Modrian's famous painting, Composition in Red, Blue, and Yellow. I placed an old flyer for a Mexican sound system (Sonidero) in the red quadrant of the painting. It's about high and low culture, and what happens when you force them to interact. When I was invited to make a work influenced by ASCO, the first thing I thought of was their ability to transform themselves into "movie stars" or famous artists using simple materials and means, and by jamming the barrio into the museum." Eamon Ore-Giron. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Chicuelina 1996

creator: Oropeza, Eduardo

Physical Description: poster; image size: 17 x 21 in. Poster size: 22 x 26 in.

Description/Comments
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.; signed.; Printer: José Alpuche; Atelier 17

Esperanza 1990

creator: Oropeza, Eduardo

Physical Description: image size: 36 x 48 in. paper size: 36 x 48 in. (in telescope box 66)

Description/Comments
"Blue and magenta skeleton with background consisting of flowers and leaves a purple with dashes of red and golden yellow dots. The skeleton is standing posed over the figure of a nude crying child with frightened eyes looking up at the skeleton. Beneath the child there is buried in the blue earth a white figure of a child from who's heart bursting through the earth is a flock of golden doves." Eduardo Oropeza 73 ed.; prnt: Oscar Duardo; mtrx: destroyed; signed.
El jarabe muertiano (Jan 16-Feb 17) 1984
creator: Oropeza, Eduardo
Physical Description: Somerset 320 gram, textured 100% Rag; Image size: 24.5 x 34 in. Poster size: 24.5 x 34 in.
Description/Comments
Three skeleton costumed figures.; signed. Inscription in pencil located in the lower left bottom of the print reads: "2/73, and signature"; Printer: Stephen Grace; Atelier 3

Hechale 1989
creator: Oropeza, Eduardo
Physical Description: Silkscreen; Poster size: 48 x 36 in.
Other Descriptive Information
Silkscreen poster of over ten calaveras playing guitar. Each one wears different multipatterned and colored sombreros. The background consists of a floral pattern in colorful shades of green, red, blue, and violet. This silkscreen was signed by the artist in pencil in the lower right hand corner.

Onward Christian Soldiers (Dec 15-18) 1985
creator: Oropeza, Eduardo
Physical Description: Accent 290 gram-white; Image size: 33 x 24 in. Poster size: 33 x 24 in.
Description/Comments
This silkscreen contains an image of numerous skeleton figures in costume. One wears a cardinal outfit. Full bleed. Hand torn edges.; signed. Inscription in pencil located in the lower left corner reads: "4/45 and signature"; Printer: Stephen Grace; Atelier 6

Madre Santa, Tierra Sol, Madre Santa, Libertad! 1987
Physical Description: unknown; Image size: 15 x 21 in. Poster size: 19 x 25 in.
Description/Comments
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 t; signed. Inscription in pencil below image area reads: "Juanishi Orosco 10/87".; Printer: unknown; unknown

Angel de la Vida June 17-21, 2003
Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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 ma; signed.; Printer: José Alpuche; Atelier XLT

Natilus 2013
Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.
Description Comments
The print uses the colors red, black, yellow, blue and magenta. At the center of the print is an abstract cross section of a natilus. The background is a woven texture. "This is a liberal reproduction of a photograph of an attempt to reproduce the patterns of a bisection of a natilus shell using the technique and principles of hyperbolic crochet. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/51, 6/51 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
**Neo-Mexico** (Mar. 19-21 and 31) 1998


Description/Comments

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, ‘A; one of two posters signed.; Printer: José Alpuche; Atelier 31

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**A la Frontera de Aztlán** (Feb 28-Mar 3) 1995

Physical Description: Coventry Rag 290 grms; Image size: 26.5 x 38 in. Poster size: 30 x 44 in.

Description/Comments

Street scene with two fold up impala Lowrider cars; Chicano and 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.; signed. Inscription in pencil within the image in the middle reads: "A Frontera de Aztlán, 4/64, Ortega, (c)"; Printer: José Alpuche; Atelier 25

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**Frida y Diego Nos Muestran México** (Mar 25-29) 1991

Physical Description: Westwinds; Image size: 35 x 26 in. Poster size: 37.5 x 28 in.

Description/Comments

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 back; signed. Inscription in pencil below the image reads: Frida y Diego nos Muestra México, 18/64, Ortega, 91 (c)”; Printer: Oscar Duardo; Atelier 16

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**Los De Abajo** (May 20-22) 1993

Physical Description: Coventry Rag, 290 grms; Image size: 22.375 x 32.25 in. Poster size: 25.5 x 35 in.

Description/Comments

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 Farm Workers); signed. Inscription in white below image area reads: "Los de Abajo, 4/58, Ortega, (c) copyright"; Printer: José Alpuche; Atelier 23

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**Tree Of Understanding** 1987

Physical Description: unknown; Image size: 15.25 x 21 in. Poster size: 19 x 25 in.

Description/Comments

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.; signed. Inscription in pencil below image area reads: "Stan Padilla ’87".; Printer: unknown; unknown
Blue Venus 2001

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 22 in. Poster size: 22 x 30 in.

Description/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 are which has a tattoo with a small banner in Latin that i; signed; Printer: José Alpuche; Atelier XXXVII

Arreglo (Oct 8-9) 1983

creator: Perez, Jesús

Physical Description: Artprint 25% Rag; Image size: 17 x 23 in. Poster size: 22 x 34 in.

Description/Comments
Abstract design of red, orange, yellow, blue, pink. The eyes and vase are blue. Title about the print is in orange.; signed. Inscription in pencil below atelier logo reads: “4/59 and signature”; Printer: Stephen Grace; Atelier 2

The Best Of Two Worlds (Nov 9-13) 1987

creator: Perez, Jesús

Physical Description: Westwinds; Image size: 24 x 38 in. Poster size: 24 x 38 in.

Description/Comments

Try-Angle #1 (Nov 2-6) 1986

creator: Perez, Jesús

Physical Description: Westwinds; Image size: 36.375 x 24.75 in. Poster size: 36.375 x 24.75 in.

Description/Comments

Untitled (Oct 29-31) 1985

creator: Perez, Jesús

Physical Description: Accent 290 gram - white; Image size: 25 x 36 in. Poster size: 25 x 36 in.

Description/Comments
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.; signed. Inscription in pencil located vertically in the upper left reads: “17/44, 85 and signature”; Printer: Stephen Grace; Atelier 6
**Vértigo (Nov 24-28) 1986**
creator: Perez, Juan

Physical Description: Westwind; Image size: 25.75 x 37.75 in. Poster size: 26 x 38 in.

Description/Comments

**Thinking of Jesus and Mary (Feb 6-10) 1989**
creator: Pérez, Louie

Physical Description: Westwinds (heavyweight); Image size: 22.25 x 26.5 in. Poster size: 26 x 30.75 in.

Description/Comments

**Montebello G.K.K**

Physical Description: Coventry Rag.290 grms; Image size: 14.5 x 22 in. Poster size: 20 x 26 in.

Description/Comments
"Car clubs are part of the Chicano culture since the 1930s. Following shifts from East L.A. to the San Gabriel suburbs car culture changed while aspiring to a bomb ride stayed the same. This image is of the [Montebello] Gay Kar Klub's tricked out vehicles; October 27, 30, 31; Printer: unknown; unknown

**Displaced 2017**

General Physical Description note
Silkscreen; Poster Size: 15 x 11 in.

Description/Comments
The silkscreen shows a rooster, orange tree, and house being carried by a crane, and palm trees in the forefront while the backdrop displays a city skyline. The tree, house, rooster, and palm trees are painted in various colors such as red, yellow, green, orange, and pale yellow. In contrast, the city skyline is painted in a bale blue, light blue grey, medium blue grey, and a dark blue grey. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 5/21. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**Mni Wiconi Water is Life 2016**

General Physical Description note
Linocut Silkscreen; Poster Size: 22 x 26.5 in.

Description/Comments
The black and white silkscreen shows six separate images on the one poster. One of the images shows a crowd of people with a banner stating "We Are Water" in front of the crowd; another image shows four individuals protesting with a sign "You Can't Eat Oil;" two of the images display construction workers standing with a forklift carrying pipes; another image displays a symbol of a star with a fist in the center, and the last image shows a group of people carrying branches. There are two copies of this four print series.
**Mni Wiconi Water is Life 2016**

**General Physical Description note**
Linocut Silkscreen; Poster Size: 25 x 18 in.

**Description/Comments**
The black and white silkscreen has people, buildings, turtles, fishes, birds, and a buffalo surrounding the main image of a black grass field. Above the center image is the phrase "Mni Wi'coni" with a circular symbol that is divided into four parts with a water droplet in each fourth. Below the center image is the phrase "Water is Life." The sides of the image displays water droplets and thin lines that resemble the flow of water. Additional notes: Puppet Theater - 4 prints in two editions, total of 8 prints.

**Mni Wiconi Water is Life 2016**

**General Physical Description note**
Linocut Silkscreen; Poster Size: 22 x 26.5 in.

**Description/Comments**
The black and white silkscreen displays multiple images. The top half of the poster displays an outline of North and South Dakota with a line going through it and the phrase "DAPL;" another image shows three women in dresses; another image shows three cars and a house with the phrase "USA" and "441 Billion Barrels Oil;" and a TV with a group of people on the screen with the phrase "Under Arrest, Democracy Now." The bottom half of the poster displays a river bank with a line of ducks and a turtle in the water. There are two copies of this four print series.

**Mni Wiconi Water is Life 2016**

**General Physical Description note**
Linocut Silkscreen; Poster Size: 22 x 23.5 in.

**Description/Comments**
The black and white silkscreen displays six separate images on one poster. One of the images is a faucet with a flow of water coming out of the spout; another image displays three individuals with headdresses on while one of the individuals is beating a drum; another image is a cup of water; another image shows two huts with animal figures on the front and the sign stating "No Pipeline" in between the huts; a different image displays a man and woman over a fire place cooking a meal; and the last image is a dog with a collar and chain around its neck. Additional notes: Puppet Theater - 4 prints in two editions, total of 8 prints.

**Monthly Calendar ca. 1979**

creator: Pineda-Rico, Sarah

**Physical Description:** unknown; Image size: 6.625 x 16.125 in. Poster size: 7 x 16.75 in.

**Description/Comments**
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.; signed. Inscription inside image area reads: "Pineda;" Printer: unknown; unknown
Sharia 2012
Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 25.75 in.
Description Comments
The print uses the colors yellow, orange, red, blue, lavender, black, and green. The print is of two abstract male figures. The background is multi-colored. "Imagery taken from original oil painting based off Islamic Law (Sharia) and the common narratives it weaves through christian ideals and suspension of will." Raul Pizarro. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/54, 6/54 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Familia 1983
creator: Ponce, Michael D.
Physical Description: Artprint; Image size: 19 x 25 in. Poster size: 23 x 35 in.
Description/Comments
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.; signed. Inscription in pencil reads: "4/60, title, and signature".; Printer: Stephen Grace; Atelier 1

Sor Juana Rebelling Once Again 1999
Physical Description: silkscreen; Image size: 24 x 18.25 in. Poster size: 30.25 x 22 in.
Description/Comments
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 he; signed. Inscription in pencil below image reads: "4/65, 'Sor Juana, Rebelling Once Again', Rose Portillo '99.".; Printer: unknown; Atelier 33

Festín de Aromas 1996
Physical Description: poster; Image size: 21.5 x 15.25 in. Poster size: 26 x 20 in.
Description/Comments
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; signed.; Printer: José Alpuche; Atelier 28

La Tarde 1995
Physical Description: unknown; Image size: 17.25 x 10 in. Poster size: 22 x 13 in.
Description/Comments
Black and white silk screen with two boys, a book, a drum, and a cat. Above them is a falling sun.; signed. Inscription in pencil below the image reads: "4/43, 'La Tarde', Artemio [illegible] R ?, 1995.; Printer: unknown; unknown

Alpha-Omega ca. 1993
Physical Description: unknown; Image size: 21 x 14 in. Poster size: 25.125 x 18 in.
Description/Comments
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.; signed. Inscription in pencil below image area reads: "4/37, 'alpha/omega', Christopher [illegible]".; Printer: unknown; Images Of The Future
**Leading By Example ca. 1992**

*Physical Description: unknown; Image size: 21 x 16.25 in. Poster size: 24.5 x 19 in.*

*Description/Comments*

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; signed. Inscription in pencil located below image area reads: "Leading By Example", 4/49, Christopher [illegible]; Printer: unknown; Atelier L.A. Riots

**Target Market (Oct 18-Oct) 1993**

*Physical Description: Coventry Rag 290 grms; Image size: 36 x 20 in. Poster size: 39.625 x 24.5 in.*

*Description/Comments*


**25 Calakas, Announcement Poster for 1998**

*Physical Description: silkscreen; Image size: 21.75 x 15.25 in. Poster size: 26 x 20 in.*

*Description/Comments*


**CCF100 2016**

*General Physical Description note*

Silkscreen; Poster Size: 15 x 11 in.

*Description/Comments*

The silkscreen displays a skyline of a city with five individuals standing infront of the skyline. The city skyline is painted with blue, yellow, green, orange, brown, and pink paints. There are multiple trees spread throughout the skyline. The five orange painted individuals are evenly spaced on a pink and red painted path infront of the skyline each carrying a different item. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 136/150. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**The Boy 2012**

*Physical Description: Coventry Rag 290 grms; image size: 11 x 10 in.; poster size: 15 x 14 in.*

*Description Comments*

The print uses the colors light grey, magenta, lighty cyan, and charcoal grey. The print is of a boy sitting by a wolf. Behind the boy is a city. "Print inspired by fable: The Boy Who Cried Wolf." Jose Ramirez.Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/56, 6/56 ed.; prnt: José Alpuche; mtrx: destroyed; signed
**Escuela 2008**

Physical Description: Coventry Rag 290 grms; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments

The print is done in green, black, and brown. The image is of four students in a classroom. "Disenfranchised discrimination nonwhite noncitizen reclaim reconstruct rebuild" is written behind the students. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/135 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

**La Migra**

Physical Description: Coventry Rag 290 grms; Image size: 9.25 x 16 in. Poster size: 18 x 12 in.

Description/Comments

"Image of three calaveras with downtown L.A. in the distance." - Jose Ramirez.; undated; Printer: Ivan Alpuche; unknown

**Las Tres Reinas 2009**

Physical Description: Coventry Rag 290 grms; Image size: 13.5 x 9.5. Poster size: 15 x 11 in.

Description/Comments

The print is done in brown, yello, red, orange, purple, black, and blue. The print is of three woman. One is holding a heart, one is holding a dove, and one is holding a rose. "A lark on Los Tres Reyes but instead Las Tres Reinas bringing peace, love, life." Jose Ramirez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/189 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.

**Hasta Que La...Los Separe Nov. 6-10, 2001**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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; signed; Printer: José Alpuche; Atelier XXXIX

**Luci in the Sky**

Physical Description: Coventry Rag 290 grms.; Image size: 9.5 x 14.25 in. Poster size: 12 x 18 in.

Description/Comments

"City scape with skulls, crosses, etc. It is a comment on society and the direction we are taking." - Omar Ramirez.; undated; Printer: Jose Alpuche; unknown

**The Here and Now October 2-6, 2001**

Physical Description: Coventry Rag, 290 gms.; Image size: 21.5 x 35.5 in. Poster size: 30 x 44 in.

Description/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 aspect; signed. Inscription in marker in image area reads, "Omar ramirez Chaz Bojorquez"; Printer: José Alpuche; Atelier XXXIX
Por Vida (Sept 12-14) 1993

Physical Description: Coventry Rag 290 grms; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
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"; signed. Inscription in pencil below the image reads: "Vincent Ramos, Por Vida, 4/54"; Printer: José Alpuche; Atelier 23

Teardrops and Gumdrops 2012

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description Comments
The print uses the colors black, lavender, yellow, dark blue, and turquoise. The print is of tear drops and gum drops falling down. The background has various names and phrases written on it such as "The Teen Queen," "Joan Baez," and "Charlie Parker." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/52, 6/52 ed.; pnt: José Alpuche; mtrx: destroyed; signed.

Día De Los Muertos 1999 September 5-12, 1999

Physical Description: Coventry Rag 290 gms.; Image size: 25.5 x 24 in. Poster size: 31.5 x 30 in.

Description/Comments
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; signed. Inscription in pencil reads, "4/85 Chuy C/S 99"; Printer: José Alpuche; Atelier XXXIV

Puro Lovers Lane 1998

Physical Description: unknown; Image size: 15.75 x 18.625 in. Poster size: 20 x 26.25 in.

Description/Comments
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 eas; signed.; Printer: José Alpuche; Atelier 31

Untitled May 13-16, 2003

Physical Description: Coventry Rag, 290 gms.; Image size: 20 x 16 in. Poster size: 26 x 20 in.

Description/Comments
Person looking up with hands in the air.; signed; Printer: José Alpuche; Atelier XLT

Tacos Con Huevos! 36580

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXV
**Trinidad (Nov 9-11) 1993**

Physical Description: Coventry Rag 290 grms; Image size: 24 x 19 in. Poster size: 26 x 20 in.

Description/Comments
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; signed. Inscription in pencil below the image reads: "4/38, Trinidad, M. Rendón, 94"; Printer: José Alpuche; Atelier 23

**Invest In Revolution 2009**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses the colors blue, green, yellow, black, and pearlescent. "The print titled 'Invest in Revolution' shows the masonic logo turned into an L.A. logo. The eye of God is above in the clouds looking tired or 'high.' A 'G' is below the L.A. in a bright yellow color, dripping. 2 devilish green characters representing greed and money. Traditional elements are included in the design - 'Taking old traditions and revisioning them.'" Jaime Reyes. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/83 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Butch/Top**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 20 in. Poster size: 20 x 26 in.

Description/Comments
"Defiant portrait of Butch, gay male." - Miguel Angel Reyes.; October 23-26; Printer: Jose Alpuche; unknown

**Dozena 1999**

Physical Description: silkscreen; Image size: 18.625 x 24.75 in. Poster size: 22 x 30.25 in.

Description/Comments
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.; signed. Inscription below image area reads: "6/67, 'Dozena', signature [illegible] 99."; Printer: unknown; Atelier 33

**Epoca de Oro 2002**

Physical Description: unknown; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/Comments
n; signed; Printer: unknown; SP

**Flip 2008**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments
The print consists of black and olive green. The print is half a portrait of President Obama and half a portrait of John McCain. "This print's image give[s] the view[er] a choi[c]e - you can either see Obama on top - or can 'flip' the print - and see McCain on top." Miguel Reyes. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/187 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
Herido (Aug 6-8) 1992

Physical Description: Westwinds; Image size: 24 x 18 in. Poster size: 28 x 20 in.

Description/Comments

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 (G; signed. Inscription in pencil below image area reads: "Herido, 4/64, Miguel Angel Reyes "; Printer: Richard Balboa; Atelier 19 L.A. Riots

Papillon 2010

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments

The print uses the colors cream, coral, baby blue, chocolate, pearl white, and navy. The print is a portrait of a young man. The man has a cloth covering his mouth and tattoos on his chest. "Profile portrait of young Latino man. body tattooed in Japanese style, leather strap over his shoulder and under his armpits. Mouth gaged by same leather strap. Hair in a mohawk style. Whole image is semi-solarized. Papillon is a beautiful butterfly that reminds me of the color and attitude of this portrait." Miguel Reyes. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/84 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

SKB-SHG

Physical Description: Coventry Rag.290 grms; Image size: 14 x 20 in. Poster size: 20 x 26 in.

Description/Comments

"Portrait of Sister Karen Boccalero with hand resting on chain. Self Help Graphics logo on the background." - Miguel Angel Reyes.; May 15-26; Printer: Ivan Alpuche; unknown

Tension 1991

Physical Description: Westwinds; Image size: 30.125 x 24.25 in. Poster size: 34.25 x 28.125 in.

Description/Comments

[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...; 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"; Printer: Oscar Duardo; Atelier 17

Autonomous

Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

The print is done in light yellow, light blue, and black. The print has a yellow background with a blue shape at the top of the print and a black and blue shape at the bottom. "Autonomous- Someone who acts morally for the sake of doing 'good,' independently of other incentives." Ricky Ridecos. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/79 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed.
Mexico sin Espinas 1997

Physical Description: unknown; Image size: 21.375 x 16 in. Poster size: 26 x 20 in.
Description/Comments
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.; signed.; Printer: unknown; Atelier 29-31
#4 and #6

Slay 2017

General Physical Description note
Silkscreen; Poster Size: 26 x 20 in
Description/Comments
The silkscreen has the word “Slay” in pink cursive laid over a copper background with the smaller phrase “settler colonial, white supremacist, heteropatriarchal, capitalist bullshit” repeated in turquoise paint. Artist statement: "Informed by black, indigenous, and women of color, this print pays homage to the women - identified warriors who led the resistance against the settler colonial, white-supremacist, capitalist, and heteropatriarchal bullshit that permeates our lives and affect our ability to live in relationships with one another with the earth, with our ancestors, and with our future." This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 6/43. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

El Regalo March 28-30, 2000

Physical Description: Coventry Rag, 290 gms.; Image size: 37 x 25.5 in. Poster size: 40.25 x 28 in.
Description/Comments
The print uses four colors: blue, yellow, red, pink, and purple. The print is of twenty panels, arranged with four across and five down. The first panel is of a gift wrapped box with a horse on the front. On the top of the panel, El Regalo, or The Gift, is written. The rest of the panels describe the story titled El Regalo. "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.[It is a poster, but also a cartoon with the fantastic story about a woman who enters the house to take care of the television. She becomes a part of the family, but one time she transforms herself into a cow. Then the family has fun for a while but the animal protector society takes care of the cow and the family becomes like a normal family.]" Honorio Robledo Tapia. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. Inscription in pencil reads, "4/60 El Regalo Honorio 2000"; 8/60 ed.; prnt: Jose Alpuche; mtrx: destroyed; signed; Atelier XXXVI

Carlos and Fernando 2017

General Physical Description note
Silkscreen; Poster Size: 20 x 26 in
Description/Comments
The silkscreen displays two men embracing one another with halos around their heads. The man with a beard is wearing a red shirt with a green halo, while the man with a mustache has a mustard yellow shirt with a red halo. Gold painted phrases in Spanish surround both men with a teal background. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 4/64. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.
Spinach (April 24-25 and 30) 1992

Physical Description: Westwinds; Image size: 32 x 24.5 in. Poster size: 40 x 28 in.

Description/Comments

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; signed. Inscription in pencil below image area reads: "Spinach, 22/44, Anna M. Rodriguez"; Printer: Richard Balboa; Atelier 19 L.A. Riots

Day of the Dead 2002 September 10 and 11, 2002

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments


Father Time undated

Physical Description: Coventry Rag, 290 gms.; Image size: 23.875 x 23.75 in. Poster size: 37.75 x 30 in.

Description/Comments

Winged beings in woodcut style.; signed. Inscription in pencil reads, "6/100 "Father Time" Artemio Rodriguez MM".; Printer: unknown; unknown

The King of Things (Poster) 37051

Physical Description: Coventry Rag, 290 gms.; Image size: 20.75 x 26.25 in. Poster size: 27.5 x 35 in.

Description/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. Colors used: O. Light Blue, T. Red, T. Magenta, O. Flesh, T.; signed. Inscription in pencil reads, "4/10 Artemio Rodriguez".; Printer: José Alpuche; special project

Community Control of the Land July 9-12, 2002

creator: Rodriguez, Favianna

Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/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 cockroches and a rat. On the left; signed; Printer: José Alpuche; Atelier

Del Ojo No Se Escapa Nadie 1999

creator: Rodriguez, Favianna

Physical Description: silkscreen; Image size: 26 x 18 in. Poster size: 30.25 x 22 in.

Description/Comments

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 patr; signed. Inscription below image reads: "4/64, 'Del Ojo No Se Escapa Nadie', Favianna Rodriguez 99."; Printer: unknown; Atelier 33
**Llega Todo A Su Tiempo**

creator: Rodríguez, Favianna

Physical Description: Coventry Rag, 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

"This piece is about timing and the various forces that collide at any given moment. It's about destiny, and the belief that 'everything happens for a reason'. If there is something in life that does not stop, it is time. El tiempo no para. And so, it can; November 4-8; Printer: José Alpuche; unknown"

**Margarita Nov. 13-17, 2001**

creator: Rodríguez, Favianna

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 28 in.

Description/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 n; signed; Printer: José Alpuche; XXXIX

**Walk of Life 2009**

creator: Rodríguez, Favianna

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments

The print uses the colors orange, light green, turquoise, magenta, yellow, and maroon. The print is of a boy drawing a map. Around him are abstract plants growing. "Another world is possible" is written at the bottom of the print in English and Spanish. "The print celebrates the various people's struggles taking place around the world, calling for a better and more sustainable planet. From the fighters in Chiapas, to the climate justice activists in Copenhagen, to the farmers in India - we collectively are calling out to say 'Another World is Possible.' The images focuses on young people, and the role they play in social change. The title of the piece is derived from a song by Dire Straits, 'Walk of Life,' one of my favorite 80's songs. " Favianna Rodriguez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/76 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Self-Portrait with Muse June 3-8, 2002**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

Woman recieving lapdance from her cartoon self. Colors used: brick red, blue, ochre, lime green, flesh, transp. black, black, and transp. white.; signed; Printer: José Alpuche; Atelier

**Armagedon (April 22-26) 1997**

Physical Description: Coventry Rag, 290 grms; Image size: 26 x 37.875 in. Poster size: 30.25 x 44 in.

Description/Comments

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.) Sienn; signed.; Printer: José Alpuche; Atelier 29
Extraño tu Boca 1996
Physical Description: poster; Image size: 25.25 x 18.625 in. Poster size: 32.875 x 24.625 in.
Description/Comments
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.; signed.;
Printer: José Alpuche; Atelier 28

Night Fall As I Lay Dreaming (Feb 19-23) 1990
creator: Rodríguez, Joe Bastida
Physical Description: Westwinds (heavyweight); Image size: 28 x 19.5 in. Poster size: 33 x 25 in.
Description/Comments
An image of a woman lying with her eyes closed and holding a rosary. Colors are blue, red, ochre, yellow, green, purple, pink, red and orange. Purple, blue and yellow sky. A snake is in the foreground coiled facing the sunset. Southwestern type mountain; signed. Inscription in pencil below image area reads: "18/60, Night Fall As I Lay Dreaming, Bastida"; Printer: Oscar Duardo; Atelier 15

(title unknown) (Oct 27-30) 1986
Physical Description: Westwind; Image size: 35.5 x 47.25 in. Poster size: 35.5 x 47.25 in.
Description/Comments

Untitled 1985
Physical Description: unknown; Image size: 35.5 x 23 in. Poster size: 35.5 x 23 in.
Description/Comments
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.; signed. Inscription in pencil at the bottom of the image reads: "45/45 and signature"; Printer: unknown; Atelier 6

Mas Out There 2012
creator: Rodríguez, Reyes
Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.
Description Comments
The print uses the colors blue, yellow, pink, orange, black, and teal. The print is of a woman wearing sunglasses, with her head turned upwards. The background is pink and blue stripes. At the top of the print is written "Mas Out There East Los Sessions 2012." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/46, 6/46 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
Curandera (The Healer) (April 2-9) 1993

Physical Description: Coventry; Image size: 26 x 34 in. Poster size: 30 x 38 in.

Description/Comments

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 forehead. The background is a jungle with superimposed images of animals, skulls, fruits, and mythological figures, among; signed. Inscription in pencil below image area reads: "Curandera, 5/75, Alejandro Romero, L.A., 1993"; Printer: José Alpuche; Special

L.A. California 1993

Physical Description: unknown; Image size: 37 x 26 in. Poster size: 40.5 x 29 in.

Description/Comments

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 wa; signed. Inscription in pencil below the image reads: "4/66, Alejandro Romero, L.A. California, 1993"; Printer: unknown; unknown

California Plaza June 12-25, 2001

creator: Romero, Frank E.

Physical Description: Coventry Rag, 290 gms.; Image size: 38 x 26 in. Poster size: 38 x 26 in.

Description/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; signed. Inscription in marker in image area reads, "FE Rom 6/140"; Printer: José Alpuche; special project

City Scape March 26-30

creator: Romero, Frank E.

Physical Description: Coventry Rag, 290 grms.; Image size: 10 x 16 in. Poster size: 18 x 12 in.

Description/Comments

"A downtown L.A. cityscape with city hall, palms, and freeway." - Frank Romero.; unknown; Printer: Joe; unknown

Cruising April 15, 18, and 20, 2000

creator: Romero, Frank E.

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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; signed; Printer: José Alpuche; Atelier

Grand Father's House October 19-21 and November 14-15, 2000

creator: Romero, Frank E.

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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 and Yellow, Green Blended into Brown w/ hand painted Red, Opaque Pink, Trans Blu; signed; Printer: José Alpuche; Atelier
**Heart 2000?**

creator: Romero, Frank E.

Physical Description: Coventry Rag, 290 gms.; Image size: 17 x 23 in. Poster size: 20 x 26 in.

Description/Comments
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.; signed; Printer: José Alpuche; Atelier XXXIX

**Starry Night July 18-22**

creator: Romero, Frank E.

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
A family driving through a magical starry night!; signed; Printer: José Alpuche; Atelier

**(title unknown) (Oct 12-17) 1986**

creator: Romero, Frank E.

Physical Description: Westwind; Image size: 30 x 25 in. Poster size: 38 x 26 in.

Description/Comments
Red landscape view with a multicolored car. Yellow and peach City Hall.; signed. Inscription in pencil located in the upper left corner on the image reads: "4/48 and signature"; Printer: Oscar Duardo; Atelier 8

**(title unknown) undated**

creator: Romero, Frank E.

Physical Description: unknown; Image size: 35 x 26 in. Poster size: 37.5 x 27.5 in.

Description/Comments
Image of blue cars driving down a street. Sky scrapers and city hall is in the background.; signed. Inscription in pencil located in the lower left corner reads: "4/63 and signature"; Printer: Oscar Duardo; unknown

**(title unknown) undated**

creator: Romero, Frank E.

Physical Description: unknown; Image size: 36 x 24 in. Poster size: 40 x 26 in.

Description/Comments
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.; 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 reads: "F E Romero"; Printer: unknown; unknown

**(title unknown) undated**

creator: Romero, Frank E.

Physical Description: unknown; Image size: 38 x 26.25 in. Poster size: 41 x 29.25 in.

Description/Comments
A transparent green/brown flower pot with transparent light blue, beige and black (centers) flowers; background is a deep red.; signed. Inscription in pencil below the image reads: "F E Romero"; Printer: unknown; unknown
(title unknown) undated
creator: Romero, Frank E.
Physical Description: unknown; Image size: 36 x 24 in. Poster size: 39 x 26 in.
Description/Comments
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.; signed. Inscription in pencil located at lower left hand corner reads: "signature and edition"; Printer: unknown; unknown

Ayanna (June 7) 1991
creator: Romero, Frank E.
Physical Description: unknown; Image size: 22.75 x 30 in. Poster size: 22.75 x 30 in.
Description/Comments

Carro (Feb 3-6) 1986
creator: Romero, Frank E.
Physical Description: Accent 290 gram-white; Image size: 18.5 x 25 in. Poster size: 18.5 x 25 in.
Description/Comments
A blue and silver car on a multicolored background. Full bleed.; signed. Inscription in pencil located below the image area reads: "Signature, 4/52 and 3/6/86"; Printer: Stephen Grace; Atelier 7

Cruz Arroyo Seco (Jan 18-22) 1988
creator: Romero, Frank E.
Physical Description: Westwinds; Image size: 17.5 x 13 in. Poster size: 25 x 19.25 in.
Description/Comments

Cruz Hacienda Martinez (Jan 18-22) 1988
creator: Romero, Frank E.
Physical Description: Westwinds; Image size: 17.5 x 13 in. Poster size: 25 x 19.25 in.
Description/Comments
**Frutas Y Verduras (Oct 16-20) 1989**  
creator: Romero, Frank E.  
Physical Description: Westwind (heavyweight); Image size: 36 x 24 in. Poster size: 36 x 24 in.  
Description/Comments  
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/Pastel (sic.) Yellow/Peach/Orange/Pastel Magenta, 2. Mag; signed. Inscription in pencil located at the top of the print reads: "Signature and 4/70"; Printer: Oscar Duardo; Atelier 14

**Pingo Con Corazón (Feb 3-6) 1986**  
creator: Romero, Frank E.  
Physical Description: Accent 290 gram-white; Image size: 18.5 x 25 in. Poster size: 18.5 x 25 in.  
Description/Comments  
A blue abstract dragon head on a textured background of blue, pink, light orange. Full bleed.; signed. Inscription in pencil located below the image area reads: "Signature, 4/52 and 3/6/86"; Printer: Stephen Grace; Atelier 7

**Untitled 1999**  
creator: Romero, Frank E.  
Physical Description: silkscreen; Image size: 22.5 x 16.375 in. Poster size: 26 x 20 in.  
Description/Comments  
Image is of a stylized caricature of a woman in mutli-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); signed. in black marker in lower-left hand corner; Printer: unknown; Atelier 33

**D.O.D. Goes AWOL**  
Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 22 x 30 in.  
Description/Comments  
Contemporary interpretation of "Dia de los Muertos," using a television, cabeza "wall paper" and 5 colors to illustrate a mixture of art and technology from pictograph to pixel.; October 16-20; Printer: Jose Alpuche; unknown

**La Placa November 5-13, 2002**  
Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.  
Description/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 tap; signed; Printer: José Alpuche; Atelier

**Sagrada Sandía (May 26, 29)1998**  
Physical Description: unknown; Image size: 22 x 16 in. Poster size: 26 x 20 in.  
Description/Comments  
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; signed.; Printer: José Alpuche; Atelier 29-31 #4 and #6
La Llorena 2012

Physical Description: Coventry Rag 290 grms; image size: 11 x 12 in.; poster size: 14 x 15 in.

Description Comments
The print uses the colors light orange, brown, blue, and grey. The print is of a woman with flowing hair. Her hair becomes a river. There are several children in the river. Behind the woman is a mountain range. "La Llorona" is a Mexican legend that talks about a woman that drowns her own children and later throws herself in the river after her husband left her. It is said that you can still hear her cries at night. 'La Llorona' is a very well known legend and most people grew up with the 'fear' of encountering 'La Llorona' some night and end up with the same fate (sic) as her children. This point shows in the background a night vision of immigrants crossing from Mexico into the U.S. through the Rio Grande." Marianne Sadowski. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/52, 6/52 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Joven Soldadera

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
"Soldadera girl with a rifle and reboto ... During the Mexican Revolution (between 1910 and 1920) many women joined the Revolution and played a key role in the fight for land and freedom. They were called the 'soldaderas'. They cooked, kept the soldiers com; February 17-21; Printer: Jose Alpuche; unknown

Feria Arbol de la Vida

Physical Description: unknown; Image size: unknown Poster size: unknown

Description/Comments
Event poster given by Self Help Graphics. Green Lettering.; April 19; Printer: unknown; unknown

Toile de East L.A. 2012

Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.

Description Comments
The print uses the colors two shades of magenta, aqua, and white, with a magenta background. Various groups of people dancing and playing music. "The print is a quinceanera scene. It contains an image of a girl in a dress, a church (Lourdes in E. LA), and an image of the Quinceañera court in their dresses and tuxedos standing in front of the hummer limousine. Also shown are the guests at the event, dancing viejos, and a dancing young guest. There is a pinata and a lady showing off the birthday cake she's made for the event, as well as the happy mariachis." Leslie G. Saiz. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/40, 6/40 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
**Eternal Seeds (Dec 4-8) 1989**

creator: Salazar, Daniel

Physical Description: Westwinds (heavy weight); Image size: 35 x 24 in. Poster size: 38 x 26 in.

Description/Comments

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. Blu; signed. Inscription in pencil below the image reads: "title, 4/59, signature and 89" signed. Inscription in pencil below the image reads: "Eternal Seeds, 18/59, Daniel Salazar"; Printer: Oscar Duardo; Atelier 14

**One Nation Under God (May 6-9) 1991**

creator: Salazar, Daniel

Physical Description: Westwinds (heavyweight); Image size: 24 x 34.5 in. Poster size: 28 x 38.25 in.

Description/Comments


**Dia De Los Muertos 2016, Alice Bag 2016**

creator: Saldamando, Shizu

General Physical Description note

Silkscreened Cotton Paño; Poster size: 16 x 16 in.

Description/Comments

The silkscreened cotton paño displays a portrait of a woman done in navy blue paint. To the left of the lady there is a logo with the phrases "Self Help Graphics" and "43rd Annual" written around it. To the right of the lady there is a flower with the phrases "Alice Bag" and "Chulita Vinyl Club y Mas" written around it. "Dia de los Muertos 2016" is written at the bottom of the portrait.

**Poster Girl December 12-14, 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26" x 20" in.

Description/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. Colors used: Ultramarine Blue, Cool Grey, Taupe, Warm Yellow, Red, and Black.; signed; Printer: José Alpuche; Atelier XXXVII

**Snapshot May 8-11, 2001**

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 26 in. Poster size: 22 x 30 in.

Description/Comments

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.; signed; Printer: José Alpuche; Atelier XXXVIII
Survive 2012
Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.
Description Comments
The print uses the colors black, white, and silver. The print is of a group of people. At the center is a young girl. At the bottom of the print is written "Sobrevivir". "This print is a fictional worn album over depicting a young woman at a skacore show at the old SHG. The title 'Survive' is a testament to the women of different subcultures who have had to carve out their place and voice in a larger patriarchal culture. This is also an homage to subcultural in general be it punks, cholas, or who ever had created their own scene or community regardless of mainstream bs." Shizu Saldamando. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; print: José Alpuche; mtrx: destroyed; signed.

Una Cobija 2010
Physical Description: Coventry Rag 290 grms; image size: 22 x 16 in.; poster size: 26 x 20 in.
Description Comments
The print uses mostly in shades of blue, with some pink, gold, and silver details. The print is of a couple embracing. The background is of blue roses, with pink and white petals floating around as well. "A couple embracing against the pattern of a floral quilt. Petals float around them." Shizu Saldamando. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/69 ed.; print: José Alpuche; signed.

Vexing
Physical Description: Coventry Rag.290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments
"DIY patch with safety pins and image of woman drawing on her eyebrows. Text reads "Vexing, Fastlos Punk, Para las Rockeras ... This print was commissioned by the Claremont Museum, for their "Vexing, Female Voices of East L.A. Punk" Exhibition. This print c; unknown; Printer: Jose Alpuche; none

Animal Farm 2016
Physical Description: Silkscreen; Image size: 16 x 12 in. Poster size: 20 x 26 in.
Description/Comments
Against a yellow backdrop, the poster portrays numerous images and icons. The bottom of the poster has an image of a group of people marching to the left, and a couple of them hold American flags. Above that image are a couple of policemen with dogs attacking civilians, between the policemen is the image of a pig facing the viewer. Above the k-9 units are more policemen, on the left the cop wears riot gear and holds a baton, while the cop on the right wears a gas mask. Between them is a panther seemingly ready to pounce on the pig. At the top of the poster, are a couple of dogs growling. These images are painted in dark blue, in correspondence with the yellow backdrop. Surrounding these images are red stars, along with green fireworks, plants, and doves. Included are editions 4/40 and 6/40, both are signed by the artist in pencil.
**Mulata Que Sera October 7-11, 2005**

Physical Description: Coventry Rag, 290 gms; Image size: 13.125 x 17.75 in. Poster size: 26 x 20 in.

Description/Comments

A computer generated digital, printed on a silkscreen press. All colors were separated and converted into individual [sic] color screens and then printed.--Fernando Salicrup. Colors used: Amber, Blue, Green, First Skin tone, Second Skin tone, Brown, Yell; signed. Inscription in pencil beneath the image area reads, "6/85 Mulata Que Sera Salicrup". Printer: José Alpuche; Atelier XLIII

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**Chacahua (Dec 2-4)**

Physical Description: Coventry Rag, 290 gr.; Image size: 17.125 x 18.75 in. Poster size: 20 x 26 in.

Description/Comments

'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. Its magic comes from the harmonie (sic.) people have with their ambiance, so I wanted to represent (sic.) people have with their ambiance, so I wanted to represent (sic.) Inscription in pencil below image area reads: "4/52, Chacahua, Cecilia Sánchez Duarte [the smaller 'u' inside the bigger 'D'], '92"; Printer: José Alpuche; Atelier 21

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**Indigena Cruzando la Frontera 2012**

Physical Description: Coventry Rag 290 grms; image size: 16 x 20 in.; poster size: 20 x 26 in.

Description Comments

The print uses the colors tan, brown, yellow, dark teal, and red. The print is of a cave painting. There is a man lying down in the desert. Written at the top is "Tekitke Ximo Kololoka Huan Tikitika Seka." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50 ed.; signed.

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**Hilos Ancestrales 2013**

Physical Description: Coventry Rag 290 grms; image size: 22 x 30 in.; poster size: 27 x 35.5 in.

Description Comments

The print uses seven colors: flesh tone, yellow, blue, red, brown, black, and white. The background is a colorful pattern, and there is a hand holding a mandolina. "The image consists of a danzante Azteca in full regalia, holding his mandolina (an instrument used by concheros, during ceremony). Feathers play an integral part of a danzante's regalia, as they represent the rays of the sun, reaching up to the creator. It is an homage to the contemporary vesturario makers, keeping our culture alive." Eva Sandoval. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/61 ed.; print: José Alpuche; mtxr: destroyed; signed.

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**Angel Baby (April 11) 1995**

Physical Description: Coventry Rag 290 grms; Image size: 38 x 26 in. Poster size: 44 x 30 in.

Description/Comments

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.; signed. Inscription in pencil below the image reads: "4/55, 'Angel Baby', Teddy Sandoval, 95"; Printer: José Alpuche; Atelier 25
Las Reglas de la Gente 2012

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments

The print uses the colors light orange, red orange, brown, cream, and maroon. The print is of three men leaning against a brick wall. "Las reglas de la gente: habla del exodo de Mexicanos en los años 40's a 60's, de los problemas de los años 70's y hasta hoy. Yo como jornalero he sabido las reglas de la gente." (Translation: The rules of the people: speaks of the exodus of Mexicans in the 1940's to the 1960's, of the problems from the 1970's until toady. I speak as a day laborer, I have known the rules of the people.) Ricardo Santibañez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/54, 6/54 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Filth Saints Manifestos Ballons: All Clouds Are 2012

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description Comments

The print uses the colors beige, light brown, lavender, and dark brown. "Four color print of a rabbit with an open chest revealing disorganised innards. The rabbit has an extra finger or cigarette in each upraised hand. Image was made photographically, originally starting as a paper bas-relief that was photographed and manipulated on the computer. The print has a lavender border with the title 'Filth Saints Manifestos, Ballons Recordings' on the top and on the bottom '1989-1996.' There's also a title embedded in the image itself that reads 'All Clouds Are' which came from a dream the rabbit had one night that woke her up thinking that the quote was a profound utterance that might unlock some puzzle. The work is the cover art for the only recording produced by the fictional (?) publication cooperative Filth Saints Manifestos Ballons." Arturo Ernesto Romo Santillano. Full artist description available on file. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/53, 6/53 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Smoker's Game September 19-23, 1999

creator: Healy, Wayne Alaniz

Physical Description: Coventry Rag 290 gms.; Image size: 34.375 x 23.5 in. Poster size: 44 x 30 in.

Description/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[ou]lette-Smoker's Game like the inknown end -- for every one and every where; its the big; signed. Inscription in pencil reads, "4/78 Szausa na sukies Toman Sarnecki '99 Healy 99".; Printer: José Alpuche; Atelier XXI special project

Cross Fire/Truth From the Bloodstorm Series (Jan 21-23) 1992

Physical Description: Coventry Rag, 290 grms; Image size: 22 x 16.125 in. Poster size: 26.125 x 20 in.

Description/Comments

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 "trut; signed. Inscription in pencil below image area reads: '4/67, 'Cross Fire/Truth', signature [illegible], '93"; Printer: José Alpuche; Atelier 22
**Corazones Potentes/ Power Hearts 2011**

Physical Description: Coventry Rag 290 grms; image size: 9 x 12 in.; poster size: 11 x 14 in.

Description Comments
The print uses the colors magenta, yellow, blue, and black. The image is of the La Brea tar pits. There is a woman singing on the left portion and a pterodactyl on the right portion. The background are lyrics from a song by My Barbarian. "A confrontation between the Virgin Goddess and the Pterodactyl [sic], a battle between culture and nature, at the La Brea tar pits. This image comes from the performance 'Non-Western,' a psychedelic operetta by My Barbarian about the early days of California, set in 1848. The text is from a song by My Barbarian, the drawings based on how and where the artists would like to perform it. The performance premiered in Madrid at El Matadero, and has been performed in California at Santa Barbara Contemporary Arts Forum, UCLA, UCSD, and Lui Velazquez in Tijuana for 2008 California Biennial." Alexandro Segade. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/50, 6/50Dos Genios ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Like Father Like Son 1983**

creator: Segura, Daniel

Physical Description: Artprint; Image size: 15.5 x 20.5 in. Poster size: 22.875 x 35 in.

Description/Comments
Red, turquoise, ochre, yellow on a gray background. Image of a gray father, ochre wind-up child, and yellow houses.; signed. Inscription in pencil below the image area reads: "45/60, copyright, signature/83"; Printer: Stephen Grace; Atelier 1

**This Is Pain (Dec 18-20) 1983**

creator: Segura, Daniel

Physical Description: Artprint 25% Rag; Image size: 17.5 x 23 in. Poster size: 22 x 34 in.

Description/Comments
Light yellow figure on a black background.; signed. Inscription in pencil below the print: "4/77 and title"; Printer: Stephen Grace; Atelier 2

**Dos Genios 2012**

Physical Description: Coventry Rag 290 grms; image size: 24 x 24 in.; poster size: 30 x 30 in.

Description Comments
The print uses the colors orange, turquoise, grey, black, and mint green. The print is of a brick wall. There is a screen door and window on the wall. There are boxes at the bottom of the wall. "Dos Genios" is written at the top of the print and at the bottom is "En La Ciudad de Los Angeles." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/59, 6/59 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Fandango 1995**

Physical Description: poster; Image size: 26 x 38 in. Poster size: 30 x 44 in.

Description/Comments
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.; signed.; Printer: Jose Alpuche; Atelier 26
**Rapto 1996**

Physical Description: poster; image size: 26.25 x 30 in. Poster size: 30 x 34.75 in.

Description/Comments

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.; signed.; Printer: José Alpuche; Atelier 28

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**Raga/Saga 2013**

Physical Description: Coventry Rag 290 grms; image size: 30 x 22 in.; poster size: 35.5 x 27 in.

Description Comments

The print uses six colors: taupe, metallic black, foam green, black, blue, and bronze. The print is of two hands holding up a round, coiled basket with bronze shapes floating over the basket. "I see textiles as a recording device for both cultural and intimate history. This print titled: Raga/Saga references our often simultaneous cyclical and linear experiences of time." Carol Shaw-Sutton. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/53 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

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**Los Angeles (July 10-14) 1992**


Description/Comments

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.; signed. Inscription in pencil located below image area reads: 'Los Angeles [illegible sign], 4/55, Sister Shimotsuma, '92'; Printer: Richard Balboa; special project (Atelier 19 L.A. Riots)

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**Obon (Oct 21-23) 1992**

Physical Description: Coventry Rag, 290 grms; Image size: 23.75 x 16 in. Poster size: 26.125 x 20 in.

Description/Comments

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. Tran; signed. Inscription in pencil located below image area reads: "Obon, 4/55, Sister Shitmotsuma, '92'; Printer: José Alpuche; special project (Images Of The Future)

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**Culture Clash=15 Years of Revolutionary Comedy June 29-July 1, 1999**

Physical Description: Coventry Rag, 290 gms.; Image size: 20 x 26 in. Poster size: 22 x 30 in.

Description/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. Colors used: Beige (base), Primary Yellow, Primary Red, Primary Blu; signed; Printer: José Alpuche; Atelier 34
**Saint Drastiko**

Physical Description: Coventry Rag 290 grms; Image size: 15.5 x 19 in. Poster size: 20 x 26 in.

Description/Comments

"Portrait of a young homeboy, shoulders and up, wearing a gray hoodie with barbed wired halo behind his head. Black roses at the bottom and one white rose included." - Hector Silva.; November 17, 20, 21, 27; Printer: Jose Alpuche; unknown

**Spanish History 1993**

Physical Description: unknown; Image size: 22.125 x 16.125 in. Poster size: 26 x 20 in.

Description/Comments

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 signed. Inscription in pencil below image area reads: "4/72, Spanish History, Raoul De la Sota '93"; Printer: unknown; Images Of The Future

**Omens 1983**

Creator: Sparrow, Peter V.

Physical Description: Artprint; Image size: 19.5 x 25 in. Poster size: 23 x 35 in.

Description/Comments

Purple, dark blue, gray, and florescent orange graffiti. Symbols on a white background.; signed. Inscription in pencil below the image area reads: "10/60, title and signature"; Printer: Stephen Grace; Atelier 1

**Untitled (Jan 8-15) 1985**

Creator: Sparrow, Peter V.

Physical Description: Stonehenge 320 gram-white; Image size: 36 x 24 in. Poster size: 36 x 24 in.

Description/Comments

Light brown and gray circle. Three purple bars on a blue/gray field with red accents. Full bleed. Hand torn edges.; signed. Inscription in pencil located below the image area reads: "4/89, and signature"; Printer: Stephen Grace; Atelier 5

**Vibrate**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

"Silk screen scigraph with abstracted trees ascending to sky. This print is based on an oil painting called "Vibrate" 2005. It represents a Canadian Pacific Northwest landscape. The trees 'vibrate' signifying the non-solid nature of nature." - Gina Step; April 8-12; Printer: Jose Alpuche; unknown
**Chavez Ravine 2016**

General Physical Description note
Silkscreen; Poster Size: 15 x 11 in.

Description/Comments
The silkscreen depicts the landscape of brown open land with a few establishments and trees in the foreground while Dodger stadium centers the image. The stadium is mainly black and white with a few specs of red and blue paint. There is dark green shrubbery that separates the stadium from the open land. The background has two red and white fireworks exploding in the blue sky with a white moon hovering in the top left corner. The trunk of a tree frames the left side of the image. This silkscreen has a chop mark located on the bottom left corner of the silkscreen with edition 134/150. The edition, title, artist signature, and date are written in pencil along the bottom edge of the print.

**43 2016**

Physical Description: Silkscreen; Image size: 16.5 x 17.5 in. Poster size: 19 x 20 in.

Description/Comments
The image is a tri-color of green, white, and red. The green and white areas have a few marks of red on them. The center has a large, black number 43 and writing that reads, "no se olvida." Translated, it reads "don't forget." This edition is a monoprint, with the title and name of artist in pencil.

**Dia Con Dia 2012**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments
The print uses the colors red, yellow, teal, gray, and black. The print is a portrait of a man. The man is wearing a beanie and a coat. The background is text which is partially obstructed by the man. The first line is "Jornalero." Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/49, 6/49 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Balance Of Knowledge/Balance Of Power (Oct 11-16) 1987**

creator: Taylor, Neal

Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 36 x 24 in.

Description/Comments
Rutas Peligrosas 2012

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments
The print uses the colors red, black, yellow, grey and light green. At the center of the print is a man facing a skeleton. Under his feet is a train. To the left of the man is a scorpion. To the right is written "Home Depot" and a symbol of three raised fists. "My personal work. The theme of the serigraph is day laborers, like we all know, day laborers look for jobs on street corners, Home Depot, job centers etc. They (day laborers) do not have contracts or benefits, only going per day because they are undocumented, this is their daily life. However, in the serigraph, I wanted to express the dangers that they had to confront before arriving to the United States of America. Central Americans come on a train they call 'the beast.' For them, it is more difficult to travel across Mexico because of the corruption and violence unleashed by the mafias and Mexican police. They kidnap them, demand money from their family members and often they kill them. This is why I wanted to express in a visually dramatic form with skulls, scorpions, and blood the enormous risks that the people run into almost always. Young people of both sexes and what they confront to find a better life." Hugo Martinez Tecoatl. English translation of artist description. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/52, 6/52 ed.; prnt: José Alpuche; mtrx: Archived for Educational Purposes; signed.

Remembrance (for Teddy and Arnie)

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments
"Two figures holding birds of paradise and gladilas in a garden with yucca plants in background." - Joey Terrill.; January 15-20; Printer: Jose Alpuche; unknown

They Mistook the Determination in our Eyes for Hopelessness August 2, 3, and 6, 2002

Physical Description: Coventry Rag 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/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; signed; Printer: José Alpuche; Atelier

Cosmic Patterns Print II (Oct 2-6) 1987

creator: Thomas, Matthew

Physical Description: Westwinds; Image size: 36 x 23 in. Poster size: 26 x 23 in.

Description/Comments
**Untitled (Oct 11-14) 1985**  
creator: Thomas, Matthew  
**Physical Description:** Accent 290 gram-white; Image size: 21.25 x 34.25 in. Poster size: 21.25 x 34.25 in.  
**Description/Comments**  
Two figures on abstracted yellow field. Pink, red, green, and gray background.; signed. Inscription on a pink line located in the lower left reads: "4/45 and signature"; Printer: Stephen Grace; Atelier 6

**Viva La Raza 1998**  
**Physical Description:** silkscreen; Image size: 30.375 x 23.75 in. Poster size: 35.5 x 28.125 in.  
**Description/Comments**  
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.; signed. Inscription in pencil below image reads: "4/129, Viva La Raza, © Salvador Roberto Torres 98."; Printer: unknown; Atelier 33

**Deceit Under The Lurking Eye (Nov 1-3) 1994**  
creator: Torrez, Eloy  
**Physical Description:** Coventry Rag 290 grms; Image size: 29.5 x 21 in. Poster size: 38.75 x 25 in.  
**Description/Comments**  

**The Pope Of Broadway (Nov 19-30) 1984**  
creator: Torrez, Eloy  
**Physical Description:** Stonehenge 245 gms White; Image size: 36 x 24 in. Poster size: 40.5 x 28 in.  
**Description/Comments**  

**Under The Spell (May 19-21) 1992**  
creator: Torrez, Eloy  
**Physical Description:** Westwinds; Image size: 24 x 16 in. Poster size: 28 x 20 in.  
**Description/Comments**  
**Untitled (Dec 3-13) 1985**

creator: Torrez, Eloy

Physical Description: Accent 290 gram-white; Image size: 37 x 24.5 in. Poster size: 37 x 24.5 in.

Description/Comments

Woman and child on a gray textured background. Full bleed.; signed. Inscription in pencil located at the bottom on the back of the print reads: "4/45 and signature"; Printer: Stephen Grace; Atelier 6

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**All Is Not Forgotten**

Physical Description: unknown; Image size: unknown Poster size: unknown

Description/Comments

unknown; unknown; Printer: unknown; none

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**L.A. /92 (May 5-7) 1992**

Physical Description: unknown; Image size: 24.5 x 16.5 in. Poster size: 28 x 20 in.

Description/Comments

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); signed. Inscription in pencil located below image area reads: "LA/92, 4/55, P. Tovar"; Printer: Richard Balboa; Atelier 19 L.A. Riots

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**Lies undated**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description Comments

The colors in the print are black, red, yellow, green, blue, white, and cream. The print is an abstract, partially human figure. In the middle of the figure is a cactus and a heart. The figure has one red eye. On the bottom right hand corner of the print is a black fish. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/72 ed.; signed.

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**No Tears No Nada (Oct 8-10) 1992**

Physical Description: Coventry Rag, 290 grms; Image size: 33 x 24.25 in. Poster size: 40.875 x 30.125 in.

Description/Comments

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. Mag; signed., Inscription in pencil below image area reads: "43/61, No Tears No Nada, P. Tovar, '92"; Printer: José Alpuche; unknown

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**The Voyage Of The Akatsuki Maru (Feb 23-25) 1993**

Physical Description: Coventry Rag, 290 grms; Image size: 16.125 x 22.125 in. Poster size: 20 x 26 in.

Description/Comments

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; signed. Inscription in pencil below image area reads: "4/69, 'The Voyage of The Akatsuki Maru', signature [illegible], '93"; Printer: José Alpuche; Images Of The Future
**Califas State Badge (Apr 12-14) 1994**

creator: Urista, Arturo  

Physical Description: Coventry Rag 290 grms; Image size: 26 x 17 in. Poster size: 30 x 21 in.  

Description/Comments  

**Chicano P.D. Badge (Apr 12-14) 1994**

creator: Urista, Arturo  

Physical Description: Coventry Rag 290 grms; Image size: 26 x 17 in. Poster size: 30 x 21 in.  

Description/Comments  
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; signed. Inscription in pencil below the image reads: "4/70, Chicano P.D. Badge, Arturo Urista, 94"; Printer: José Alpuche; Atelier 24

**Commonalities (July 22-24) 1987**

creator: Urista, Arturo  

Physical Description: unknown; Image size: 19 x 25 in. Poster size: 20 x 26 in.  

Description/Comments  
The imagery has 3 elements; [sic] The helicopter beaming down it's 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 fist figure to the left has th; signed. Inscription in pencil on the right hand corner of the image reads: "Arturo Urista, 87, 49/61, Commonalities"; Printer: Oscar Duardo; unknown

**Duel Citizenship (Nov 23-27) 1987**

creator: Urista, Arturo  

Physical Description: Westwinds; Image size: 36 x 24 in. Poster size: 37 x 26 in.  

Description/Comments  

**El Llamado Dividido undated**

creator: Urista, Arturo  

Physical Description: unknown; Image size: 22.5 x 35 in. Poster size: 26.25 x 40 in.  

Description/Comments  
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/; signed., Inscription in pencil below image area reads: "34/58, El Llamado Dividido, [triangle symbol], Arturo Urista"; Printer: unknown; unknown
Juego De Pelotá (July 19-24) 1987

creator: Urista, Arturo

Physical Description: Westwinds; Image size: 19 x 25 in. Poster size: 20 x 26 in.

Description/Comments

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; 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"; Printer: Oscar Duardo; unknown

Spiral and Bones (Sept 5-6) 1993

creator: Urista, Arturo

Physical Description: Coventry Rag, 290 grms; Image size: 15 x 18.625 in. Poster size: 20.125 x 26.125 in.

Description/Comments

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 versi; signed. Inscription in pencil below image area reads: "Mono / type, 4/67, Spiral y Bonez [sic], Arturo Urista, 93"; Printer: José Alpuche; special project (Monotype)

The Travel Back (Nov 20-24) 1989

creator: Urista, Arturo

Physical Description: Westwinds (heavyweight); Image size: 20.5 x 30 in. Poster size: 26 x 35.75 in.

Description/Comments

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 wea; 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"; Printer: Oscar Duardo; Atelier 14

Welcome To Aztlan (Feb 2-6) 1987

creator: Urista, Arturo

Physical Description: Westwinds; Image size: 22.5 x 37 in. Poster size: 26.125 x 40.125 in.

Description/Comments

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; signed. Inscription in pencil below image area reads: "Welcome to Aztlan, 20/46, Arturo Urista"; Printer: Oscar Duardo; Atelier 9
**Chicano Heaven 2013**

creator: Valadez, John M.

Physical Description: Coventry Rag 290 grms; image size: 30 x 22.25 in.; poster size: 35.5 x 27 in.

Description/Comments

The print uses the colors shades of red, blue, and orange. The print is of a large group of workers dressed in blue, wearing hats, facing a red sky. "Print is based on a pastel from 2012 entitled 'Chicano Heaven.' Sombrero imagery is inspired and taken from a Casasola historic photograph. Sky areas are heaven inspired." John M. Valdez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 6/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Día de los Muertos, Announcement Poster for ca. 1977**

creator: Valadez, John M.

Physical Description: unknown; Image size: 33 x 22.875 in. Poster size: 35 x 23.125 in.

Description/Comments

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 / reaffirm; signed. Inscription in blue ink in lower right corner inside image area reads: "J. M. Valadez, (c) copyright Rcaf, 1977"; Printer: unknown; unknown.

**Novelas Kachina (Oct 13-15) 1992**

creator: Valadez, John M.

Physical Description: Coventry Rag, 290 grms; Image size: 24.125 x 38 in. Poster size: 24.125 x 38 in.

Description/Comments

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 p; signed. Inscription in pencil below image area reads: "37/52, Novelas Kachina, J.M. Valadez, 92"; Printer: José Alpuche; unknown.

**Untitled (March 19-26) 1985**

creator: Valadez, John M.

Physical Description: Stonehenge 320 grams-white; Image size: 24.75 x 35.5 in. Poster size: 24.75 x 35.5 in.

Description/Comments

Three blue male figures in the foreground. On a red field the remainder of the human figures are superimposed on each other.; signed. Inscription in pencil located below the image area reads: "4/88, and signature"; Printer: Stephen Grace; Atelier 5.

**What now my love**

Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

"This contains a city view of Los Angles, Hollywood, California. This cityscape has a romantic scene of a Rock and Roll young man leaving his wife with a child, for the band on the road. To seek his dream as a Rock and Roll star. That final goodbye for th; January 27; Printer: Jose Alpuche; unknown.
**Calaveras De Azucar (Oct 16-20) 1992**

creator: Valdez, Patssi

Physical Description: Coventry Rag, 290 grms; Image size: 34 x 25 in. Poster size: 34 x 25 in.

Description/Comments

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 s; signed. Inscription in pencil blending within the patterns at bottom reads: "Calaveras de Azucar, 43/55, Patssi Valdez"; Printer: José Alpuche; Atelier 20

**DEDE Starring in the SHG Revival Print 2011 2011**

creator: Valdez, Patssi

Physical Description: Coventry Rag 290 grms; image size: 19.5 x 19.5 in.; poster size: 26 x 26 in.

Description/Comments

The print uses the colors gold, ochre, magenta, hot pink, black, and pearlescent yellow. The print is a portrait of a woman. "Self Help Graphics a Lit Revival" is written around the woman's face. "This print is in homage to my friend and muse DEDE who passed away from breast cancer in 2011. Originally from a hand tinted photograph of DEDE, which I took in the 80's. It was then manipulated in Photoshop, film outputted digitally and reworked by hand in studio. Lastly it was embellished by hand with glitter." Patssi Valdez. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/55, 6/55 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Dia de los Muertos 2000 September 5-13, 2000**

creator: Valdez, Patssi

Physical Description: Coventry Rag, 290 gms.; Image size: 21 x 14 in. Poster size: 28.5 x 19.875 in.

Description/Comments

Table alter for day of the dead. Colors used: Light Cerulean 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 Blc; signed; Printer: José Alpuche; Atelier XXXVII

**Scattered (Nov 30 - Dec 4) 1987**

creator: Valdez, Patssi

Physical Description: Westwinds; Image size: 24 x 36 in. Poster size: 24 x 36 in.

Description/Comments

**Split Image 1987**

creator: Valdez, Patssi

Physical Description: Westwinds; image size: 19 x 25 in.; poster size: 19 x 25 in.

Description/Comments

The print is hot pink, yellow, blue, mauve, and purple. The image is a self portrait, showing the artist’s face split in half by a bar. On the left side is written “Tijuana” and on the right is written “Los Angeles.” The edges of the print are uneven. “This image is about the feeling of being torn between two worlds, born in Los Angeles, I feel very much apart of L.A., but at the same time the other part of me relates very much of Mexico and my ancestry. My image is a self-portrait depicting the flip side of carnalismo, feeling the unity and at the same time acknowledging the obvious separation by the border.” Patssi Valdez. Chopmark: embossed Self Help Graphics insignia in the bottom center. A/P [Artist Proof]; prnt: Oscar Duardo; mtrx: destroyed; signed.

**(title unknown) 1998**

creator: Valdez, Patssi

Physical Description: silkscreen; Image size: 18.25 x 12.125 in. Poster size: 26 x 20 in.

Description/Comments

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.; signed. Inscription in pencil below image reads: “4/57, November 2, Patssi Valdez 98.”; Printer: unknown; Atelier 33

**L.A. Romance**

Physical Description: Coventry Rag 290 grms.; Image size: 16 x 22 in. Poster size: 26 x 20

Description/Comments

"Los Angeles City scene with the Disney Music Center, the Hollywood Hills Capital Records Building. A young man with sunglasses singing with a guitar to a beautiful angel lady sitting on a rock. Also there [are] Palm Trees, freeway cars and hearts just ab; June 5-9; Printer: Jose Alpuche; unknown

**Chavez Ravine undated**

Physical Description: unknown; Image size: unknown Poster size: unknown

Description/Comments

no description; unknown; Printer: unknown; unknown

**Christmas in L.A.**

Physical Description: unknown; Image size: unknown Poster size: unknown

Description/Comments

Pink moving into a blue sky and pitbull in the center with roof tops and palmtrees in the background.; undated; Printer: unknown; unknown

**Suspect: Dark Hair, Dark Eyes, Dark Skin November 14 and 21-27, 2002**

Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/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]; signed; Printer: José Alpuche; Atelier
03:15 PM, Tijuana, Mexico, 1983 2012

Physical Description: Coventry Rag 290 grms; image size: 20 x 26 in.; poster size: 27 x 35.5 in.

Description/Comments
The print uses the colors six colors: pearlescent ocher, pink, blue, silver, gold, and pearlescent rust. The print is of an abstracted photograph. The image is in two parts. The top part is the photo split vertically, and the bottom part is the photo split horizontally. In one of the vertical pieces, there is a woman visible. Chopmark: embossed Self Help Graphics insignia in the bottom center. 4/50 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Black Orchid (Jan 5-9) 1987
creator: Vallejo, Linda


Description/Comments
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; signed. Inscription in pencil below image area reads: "Black Orchid, 27/45, Vallejo, 87"; Printer: Oscar Duardo; Atelier 9

Electric Landscape
creator: Vallejo, Linda

Physical Description: Coventry Rag 290 grms; Image size: 21.375 x 15.313 in. Poster size: 20 x 26 in.

Description/Comments
"California Valley oak tree in the foreground on bright green hills with large orange/red cloud above." - Linda Vallejo.; April; Printer: ; unknown

Untitled (Dec 4-13) 1984
creator: Vallejo, Linda

Physical Description: Stonehenge 245 gram; Image size: 24 x 36 in. Poster size: 41.25 x 28.5 in.

Description/Comments

The Mercury Weeps February 27- March 1, 2001

Physical Description: Coventry Rag, 290 gms.; Image size: 18 x 26 in. Poster size: 16 x 30 in.

Description/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, f; signed; Printer: José Alpuche; Atelier XXXVIII
**Volador (April 12-21) 1993**

Physical Description: Coventry Rag, 290 grms; Image size: 26.5 x 38.5 in. Poster size: 26.875 x 38.875 in.

Description/Comments
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. T; signed. Inscription in white color located at the bottom of the print reads: "4/76, 'Volador', Salvador J. Vela [illegible], 93"; Printer: José Alpuche; special project (Chicago)

**Algo Quedó 1997**

Physical Description: unknown; Image size: 22.25 x 16 in. Poster size: 26 x 20 in.

Description/Comments
Faceless woman with a black and purple cloak.; signed.; Printer: unknown; Atelier 29-31 #4 and #6

**Homefront Homeboy June 10-14, 2003**

Physical Description: Coventry Rag, 290 gms.; Image size: 22 x 16 in. Poster size: 26 x 20 in.

Description/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 metamorph[ized into hot jalapenos. Homefront Homeboy* St; signed; Printer: José Alpuche; Atelier XLI

**Ruben's Graffitti undated**

Physical Description: unknown; Image size: 15 x 21 in. Poster size: 19 x 25 in.

Description/Comments
Multiplied image of different sizes of a Ruben Salazar. On the top of the print, fluorescent orange type reads: 'Ruben's Graffitti; on the bottom, blue type reads: "Califa's Aztlan."; signed. Inscription in pencil below image area reads: "20/50, Rubens Graffitti, Villa"; Printer: unknown; unknown

**San Ysidro de los Angeles**

creator: Walker, J. Michael

Physical Description: Coventry Rag.290 grms; Image size: 26 x 34 in. Poster size: 30 x 38 in.

Description/Comments
"Horizontal image of a latino gardener, from the waist up in denim shirt and clutching a rake, set before an open arch, festooned with vines, leaves and berries, inside a great sculptural arch reacding 'Todos los Santos de Los Angeles' and below a billowi; unknown; Printer: Joe A.; none

**Amexican Spirito 2009**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments
The print uses five colors: brown black, turquoise, yellow, red orange, and navy blue. At the top of the print is written "Amexican Spirito." There is a man bending over a white cooler that has four advertisements over it. The print is made to look like an American Spirit cigarette carton. Chopmark: embossed Self Help Graphics insignia in the lower right hand corner. 2/72 ed.; prnt: José Alpuche; mtrx: destroyed; signed
Sold My Soul To Rock N Roll 2010

Physical Description: Coventry Rag 290 grms; image size: 9 x 12 in.; poster size: 11 x 14 in.

Description/Comments
The print is black and white. The print is of a greaser playing a guitar. There are a pair of women's legs as well, with a devil's tail. There are several stars in the print as well. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/84 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

¡Adiós Hollywood! (June 26-29) 1992

Physical Description: Westwinds; Image size: 25.625 x 17.625 in. Poster size: 28 x 20 in.

Description/Comments
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; signed. Inscription in pencil below image area reads: "4/54, ¡Adiós Hollywood!, Gloria Westcott, '92"; Printer: Richard Balboa; Atelier 19 L.A. Riots

Cama Na My Howze December 14 and 17, 1999

creator: Yáñez, Larry

Physical Description: Coventry Rag 290 gms.; Image size: 26.5 x 31.875 in. Poster size: 30 x 34 in.

Description/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 tías + cousins, ninas + amigas de mi madre. Colors used: Pink, Blue, Purple, Red, Green, Yellow, Brown.; 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.; Printer: José Alpuche; Atelier XXXVI

Once Juan Won One (May 12-14) 1993

Physical Description: Coventry Rag, 290 grms; Image size: 26.125 x 38 in. Poster size: 30 x 44 in.

Description/Comments
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 Baut; signed. Inscription in pencil below image area reads: "Once Juan Won One, 4/56, ? [illegible] Yañez, '93"; Printer: José Alpuche; special project

Sofa So Good (Jan 24-28) 1991

Physical Description: Westwinds (heavyweight); Image size: 36 x 26 in. Poster size: 38.5 x 28 in.

Description/Comments
**Cocina Jaiteca (Aug 1-5) 1988**

Physical Description: Westwind (heavyweight); Image size: 36 x 24 in. Poster size: 39 x 26 in.

Description/Comments

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. Tr; 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"; Printer: Oscar Duardo;

**Pericardium 1998**

Physical Description: silkscreen; Image size: 16 x 22 in. Poster size: 20 x 26.125 in.

Description/Comments

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; signed. Inscription in pencil below image reads: "4/55, Pericardium, Mary Yanish 98"; Printer: unknown; Atelier 33

**Our Lady of Guadalupe, Arizona February 3-4, 2000**

Physical Description: Coventry Rag, 290 gms.; Image size: 16 x 22 in. Poster size: 20 x 26 in.

Description/Comments

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 ermanied a small traditional communi; signed; Printer: Joe Alpuche; Atelier XXXV

**Aqui Estoy Y No me Voy 2009**

Physical Description: Coventry Rag 290 grms; image size: 9 x 13 in.; poster size: 11 x 15 in.

Description/Comments

The print uses four colors: black, light turquoise, orange, and light tan. The print is a close up of a young boys face. At the top is written "Aqui Estoy" and on the bottom "Y No me Voy." "Print is based on photo by Abraham Caldron, shot of Echo Park May Day 2009 Immigration reform rally. I chose this image cause the little boy seemed angered about the current situation of his parents possibly being detained or deported. For that reason I chose to write Aqui estoy y no me voy meaning I am here and I will not leave." Ernesto Yerena. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 72/130 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

**Gana's soldier 2010**

Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.

Description/Comments

The print is in shades of turquoise, yellow, and orange. The image is of a soldier wearing a helmet and glasses. On his chest is written "Ganas" and " Protegiendo dignidad." Behind his shoulder is the top of a rifle. "Ganas Soldier para la liberacion de las Ganas." Ernesto Yerena. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 2/78 ed.; prnt: José Alpuche; mtrx: destroyed; signed.
Frank Del Olmo 2012
Physical Description: Coventry Rag 290 grms; image size: 16 x 22 in.; poster size: 20 x 26 in.
Description/Comments
The print uses the colors cream, light green, dark green, and shades of brown. The print is a portrait of Frank Del Olmo. The background of the print is a collection of articles, photos, and objects relating to Del Omo's life. Chopmark: embossed Self Help Graphics insignia in the lower left hand corner. 4/113, 6/113 ed.; prnt: José Alpuche; mtrx: destroyed; signed.

Ruben Salazar: La Voz de la Raza 2009
Physical Description: Coventry Rag 290 grms; Image size: 16 x 22 in. Poster size: 20 x 26 in.
Description/Comments

The View 1995
Physical Description: poster; Image size: 38.5 x 26 in. Poster size: 44 x 30 in.
Description/Comments
View of an artist's studio in predominantly browns and greens. In the studio is the back of a female model and an easel.; signed.; Printer: José Alpuche; Atelier 26

"710 Exit Florence"
Physical Description: Coventry Rag 290 grms; Image size: 15.94 x 35.5 Poster size: 15.94 x 35.5
Description/Comments
"710 exit Florence was inspired by the exit I take mostly every day going home. I've noticed women selling flowers while taking care of their young. I find it interesting and heart warming to see mothers making so many sacrifices for their children." -; June 2-7; Printer: Joe/Jose; unknown

Phantom Feur II 1983
Physical Description: Artprint; Image size: 19 x 25 in. Poster size: 23 x 35 in.
Description/Comments
High contrast woman holding a yellow dot pattern. The sphere has a blue/purple gradation for the background.; signed. Inscription in pencil reads: "27/60, title, signature and 83"; Printer: Stephen Grace; Atelier 1

Untitled 1992
Physical Description: Coventry Rag, 290 grms; Image size: 19 x 17.25 in. Poster size: 26 x 20 in.
Description/Comments
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; signed. Inscription in pencil below image area reads: "Sergio Zenteno, 92, 4/62"; Printer: José Alpuche; Images Of The Future
**Sunflowers For Gauguin (Oct 14-17) 1985**

Physical Description: Accent 290 gram-white; Image size: 29 x 18 in. Poster size: 33 x 22.25 in.

Description/Comments
Abstract saturated color fields. Red, yellow, green, blue and black outlines. White background.; signed. Inscription in pencil located at the bottom of the image area reads: "4/30, title and signature"; Printer: Stephen Grace; Atelier 6

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**Silk Screen Special Project**

box 64

"The King of Things" By Artemio Rodriguez June 9, 2001

disk Atelier_1995-2005


Physical Description: cemashare\ARCHIVAL_DigitalDocuments\Self-HelpGraphics\Atelier-production

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**Sister Karen Boccalero's Photos and Artwork** Series IX

flat-oversize 63

Sister Karen Personal Possessions ca. 1997

Sister Karen Personal Possessions framed artwork ca. 1997


General

File contains three painted fabric tapestries that are located in the flat files.

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**Series X. Audio and Video** Series X.

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**Audio**

item A20070/CS All Day Music undated

item A20065/CS A message to Presidents Club Members from Walker Lewis English undated

item A20069/CS Antonio BMAS/Carlos BMAS undated

item A20074/CS Beverly Robinson undated

item A20072/CS BMAS Nos Visita undated

item A20063/CS Galeria Otra Vez "Voices" 9/24/1994

item V1127/VHS KCET "Life and Times" undated

item A20064/CS LA Phil Joffrey 10/21/1991

item A20066/C LA Phil Joffrey undated

item A20067/CS Latino USA undated

item A20068/CS "Maiz" Bridge St. School undated

item A20068/CS Ricardo Navarete undated

item A20073/CS Side 1 Discussion After Jose Rivera / Kay Hardeman undated

item A20071/CS Side 1 BMAS undated

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**Video**

item V4534/VHS "Candlelight Dinner" A Film by Mobolaji Olumbiowanwu undated

item V4515/VHS "Color Us Calif." 2/1986

item V4510/VHS "OCCCA" and The Day of the Dead 10-11/1994

item V4548/VHS "Samples of Our Work-2005" 2005

item V4531/VHS "The Men of Company E" undated

item V4541/VHS A Language of Passion 2004

item V4543/VHS AIDS/Vista L.A. CHEE/Leap Horn undated
Video

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<th>Item V4513/VHS</th>
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<tr>
<td>Item V4500/VHS</td>
<td>American: KCET &quot;State of the Art&quot; Featuring: George Evans &amp; Art Team undated</td>
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<td>Item V4521/VHS</td>
<td>Angels over L.A.: Dolores Guerrero-Cruz, screen printer undated</td>
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<td>Item V4535/VHS</td>
<td>Animeche Keitsitacua: ofrenda para las animas, noche de muertos undated</td>
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<td>Art and Identity: Chicano Artists of Los Angeles 1990</td>
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<td>Attitude Matters undated</td>
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<td>Classroom Creative Experience: A Culture and Art Lesson undated</td>
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<td>Dia de los Muertos/X-Mas Effects/Fire 11/1/1992</td>
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<td>Item V4497/VHS</td>
<td>El Big 25 2/1/1998</td>
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<td>Item V4537/VHS</td>
<td>First Aid For What’s Killing Our Kids--A Prescription for Prevention 2/22/1995</td>
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<td>Item V4504/VHS</td>
<td>Healy undated</td>
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<td>Item V4495/VHS</td>
<td>Illuminating the City of Los Angeles undated</td>
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<td>Item V4517/VHS</td>
<td>Interview w/Roberto G. undated</td>
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<td>Item V4520/VHS</td>
<td>KCET’s &quot;Life and Times Tonight“ 6/8/1999</td>
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<td>Item V4496/VHS</td>
<td>L.A. Hip Hop Video: Volume 1 1997</td>
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<td>Item V4498/VHS</td>
<td>L.A. Queen undated</td>
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<td>Midday Sunday 6/20/2004</td>
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<td>Mumia: A Case For Reasonable Doubt? undated</td>
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<td>Item V4499/VHS</td>
<td>Programa Especial Canal 7 Expressiones Chicanas undated</td>
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<td>Item V4550/VHS</td>
<td>Rough Cuts from Documentary &quot;Attitude Matters“ Regarding Our Lady's Gates 3/4</td>
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<td>Item V4512/VHS</td>
<td>Self Help in Tijuana 5/1995</td>
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<td>Item V4553/VHS</td>
<td>Self Help Profile 2004</td>
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<td>Item V4542/VHS</td>
<td>Self Help Graphics &amp; Art, Inc. 2/3/2005</td>
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<td>Item V4545/VHS</td>
<td>Self Help Graphics Youth Digital Arts Program Video Loop undated</td>
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<td>Signs of the Time 10/28/1991</td>
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<td>Sister Karen Day of the Dead undated</td>
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<td>Sister Karen Memorial By: Oscar Castillo 6/1997</td>
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<td>Sociological Patterns and Assumptions that Shape Our North American Identity - Robert Belk, Ph.D. Study Artist S. Karen B. 1986</td>
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<td>Item V4536/VHS</td>
<td>Testimonios de la Represion, Loxichaa Oax. undated</td>
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<td>The Making of Florencia en el Amazonas' Video Preview undated</td>
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<td>Item V4533/VHS</td>
<td>Tomas undated</td>
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<td>Vista L.A. Chicano Movement: 25 Years Later 9/17/1995</td>
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<td>Vista L.A.'s Tenth Anniversary Show 5/2/2004</td>
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<td>Walls of Fire undated</td>
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Guide to the Self Help Graphics and Art archives CEMA 3