

Laura Aguilar
Grandma, 2001
Serigraph, Ed. of 66
22 x 30 in

Alex Alferov
Passage, 2007
Serigraph, Ed. of 84
20 x 26 in.

Passage is part of the *Homombre Atelier*, a collection of silkscreen prints by ten artists that explore the diverse realities, cultures, and struggles of gay Latino men.

The *passage* refers to the transition from open and unrestrained sexual expression to the exercise of caution and the acknowledgment of risk in queer sexuality that followed after the AIDS crisis that inflicted decades of pain, fear, and loss onto the gay community.

Jose Alpuche, Michael Amescua, Alex Alferov,
Sister Karen Boccalero
Without You, 1998
Serigraph, Ed. 60
44 x 30 in.

The collaboration is a homage by three artists to Sister Karen and her vigor and inspiration that made Self Help Graphics the institution it has become in its twenty-five years (at the time of completion).

Each artist had a unique working relationship with Sister Karen, bringing information to the collaboration process by remembering their dialogues with her. She always wanted to experiment further but never found the time.

The artists brought to the print elements Sister Karen admired in their work. The melancholy faces of Alferov's painterly Madonna, the dynamic mythological shapes of Michael Amescua, and SHG's Master Printer and artist Jose Apulche's proficiency in creating rich layers by manipulating and superimposing the multiple elements of "Without You."

Alfredo de Batuc
Sailing, 2001
Monoprint
20 x 26 in.

Angelica Becerra
1-800-PAY-A-FEMME, 2019
Serigraph, Ed. of 52
30 x 22 in.

1-800-PAY-A-FEMME was inspired by a conversation on my podcast "Anzalduingit" where my cohost and I discussed ways in which femmes within the queer community experience a disparity in the types of labor we are expected to take on, not only out in the world, but in their close relationships, often without reciprocity. Emotional labor was a term I deeply connected with because it gave language to my labor in my life. As I know it, the term was first mentioned on Twitter, where sex workers talked about the emotional labor expected in addition to the sexual parts of their job, such as "listening, validating, pretending to feel something for the sake of the other, assumed by the male clients to be given for free." In her piece for The Guardian, Rose Hackman asked: "What if, much like childcare and housekeeping, the sum of this ongoing emotional management [that women do] is yet another form of unpaid labor?"

This work represents what my cohost Jack and I imagined: a hotline where femmes could get paid. I hope this piece will begin a conversation about the disparity between gendered labor and how we are socialized as women and femmes to give without receiving the same. More importantly, I want fellow femmes to protect their energy and begin demanding compensation for their labor through reciprocity, emotional intelligence, or an actual Venmo.

Sister Karen Boccalero
The Cats View in Tabled Agitation, 1970
Serigraph
11 x 17 in.

Sister Karen Boccalero, c.1990
Courtesy of Self Help Graphics & Art Collection
3:18

Sister Karen Boccalero
In our Remembrance is Our Resurrection, 1983
Serigraph, Ed. of 60
34 x 22 in.

Sister Karen Boccalero
Untitled, 1962
Serigraph
20 x 26 in.

Sister Karen Boccalero
Within the Lamb, 1969
Serigraph
17 x 11 in.

Martha Carrillo
We All Count, 2020
Serigraph, Ed. of 60
26 x 20 in.

Make It Count by Martha Carrillo is a joyous and celebratory 8-color print with the message of inclusivity created as part of the Census-themed atelier in 2020.

A firm fist holding a pencil is at the forefront and ready to complete the census form while a bright rainbow radiates from its fingers. The artist's two close friends, punk rock icon Alice Bag and artist Shizu Saldamando, symbolize strong women of color and the creative community. They hold Shizu's baby, reminding viewers to include infants in the Census- the most underrepresented demographic in the previous Census counts.

Image of two coquettish figures, including Marsha P. Johnson, are posing confidently, wearing bright red lipstick and heels, celebrating the queer community at the height of the LGBTQ movement. Today, the queer community seeks to update the Census form to incorporate inclusive gender representation.

Pamela Chavez
Valor, 2019
Serigraph, Ed. of 80
30 x 22 in.

Valor pays homage to the artist's relationship and union with her partner and their individual cultural heritage. A homemade altar of the Virgen de Guadalupe was included in the artist's wedding, inspiring this serigraph. The *Virgencita's* celestial figure, as Pamela affectionately calls her, takes center stage, surrounded by cultural symbols reflecting Pamela's Costarican background and her partner's Mexican-American heritage. A halo-like Jaguar firmly stares at the viewer from behind the Virgin, with hanging bananas, rich red banana leaves, and a cactus anchoring the central figure, the iconic Mexican image of worship. The artists' animation style and skills are in every detail of the work, using halftones and symbols of movement throughout.

Alex Donis
Spider and Officer Johnson, 2007
Serigraph, Ed. of 83
20 x 26 in.

Spider and Officer Johnson is a print from the painting series titled *WAR*, depicting police officers dancing with gang members with humorous yet tension-filled imagery elevating the homophobia and racial intolerance that exists in our social and justice system. Originally scheduled to be exhibited at the Watts Towers Arts Center in 2001, this painting series was threatened with protest and possible violent actions by members of the Watts community, prompting the exhibition's censorship by the Cultural Affairs Department of Los Angeles.

Alex Donis
I Lied, 2021
Serigraph, Ed. of 50
21 x 14.5 in.

I Lied is the culmination of an unfinished work that began in the mid-1990s after completing a single lithography poster of the same image. The edition depicts the Virgin Mary in her iconic contemplative stare and delicate hand gestures but with the words, *I Lied* subtly placed before the sacred heart.

Through these simple words, the artist forces the viewer to see Mary beyond her divinity, but her humanness. A human with faults who perhaps may have lied to protect her loved ones, or to hide a secret or a painful truth. However, the criticism here heavily lies on the religious institutions who through the prevalent imagery, authority, and doctrine, have exploited and harmed many with minimal accountability.

Ruben Esparza
Y Que, 2007
Serigraph, Ed. of 61
26 x 20 in.

A deliberate flat artwork with limited colors boldly represents a shirtless, masculine, queer Chicano in a powerful stance. *Y Que* (translates to So What). The tattoo utilizes a decorative type treatment used in gang culture; the pearl necklace is a gay code representing a particular body fluid.

Ruben Esparza
Hyper Myth, 2001
Serigraph, Ed. of 70
20 x 26 in.

Trenely "Clover" Garcia
Los Caminos de la Vida, 2018
Serigraph, Ed. of 44
22 x 30 in.

Los Caminos de La Vida provides a glimpse of South Central's reality and a community filled with green spaces, the artist's idealized vision of her neighborhood.

"The biggest problem facing South Central (the artist's neighborhood) is the crime that comes with placing industrial sites in residential neighborhoods," states Clover.

Her work highlights *Elas Liquor Store*, one of many liquor stores in the area, that makes alcohol and drugs easily accessible. In the background, Downtown's skyscrapers, nightlife, art scene, all presenting gentrification, encroaches upon the South Central and Boyle Heights residents.

However, images of Olmec heads and people evolving from nopales, representing the Mexican community, are depicted at the bottom of the print, symbolizing people's pride and strength despite attempts of displacement.

Jef Huereque
Positive + Spirit, 2007
Serigraph, Ed. of 69
26 x 20 in.

Positive + Spirit is part of the *Homombre* atelier, a collection of silkscreen prints by ten artists that explore the diverse realities, cultures, and struggles of gay Latino men. The artist's belief in the power of Spirit to triumph in the face of adversity is symbolized in the gold figure's extended arms and tilted chin, remaining positive despite any precarity encountered.

Antonio Ibanez & Carlos Bueno
El Bano de Narcizo, 1974
Serigraph
26 x 20 in.

Antonio Ibanez & Carlos Bueno
Camino Verde, 1972
Serigraph
26 x 20 in.

Antonio Ibanez & Carlos Bueno
Violacion, 1974
Serigraph
26 x 20 in.

Antonio Ibanez & Carlos Bueno
Mexico, 1972
Serigraph
19 x 25 in.

MAJA Milton Jurado
Lotus Mirror, 1974
Bread Dough Art.
14 x 15 in.

MAJA Milton Jurado
Espejo de mi Vida, 1974
Bread Dough Art
24 x 18 in.

Maja, 2023
Produced by Elysian Valley Arts Collective
Directed by Cindy "Mimi" Phan
14:11

Rigo Maldonado
Hard to Swallow, 2008
Serigraph, Ed. of 78
26 x 20 in.

Hard to Swallow is part of *Homombre* Atelier, a collection of silkscreen prints by ten artists that explore the diverse realities, cultures, and struggles of gay Latino men. This self-portrait aims to portray agency within the topic of domestic abuse. The bluebird in the artist's mouth symbolizes hopefulness and a loss of innocence, and the eyes show an expression of pain and power. Maldonado aims to present the victim of abuse as one with the power to accept or reject. To swallow or spit out.

Luciano Martinez
Intertwined, 2007
Serigraph, Ed. of 65
26 x 20 in.

As real and imagined borders separate same-sex partners, the artist considers a new obstacle Gay Latino men face: gay marriage. *Intertwined* addresses the forbidden love between two men, sometimes complicated by geographic and cultural differences, trapped by an invisible cell that confines yet separates them.

The prison-like bars that separate the lovers in the artwork are not only geographic, racial, and cultural but ominously political, highlighting the cross-national restrictions on gay marriage and the difficulties of recognizing same-sex partners within conservative societies.

Dalila Paola Mendez
Corazón del agua, 2018
Serigraph, Ed. 51
22 x 30 in.

Before the lotus flower takes its true form, it hides in the mud waiting to bloom- a parallel to her queer identity. Living in silence and fear for part of her life and then realizing the importance of queer visibility in art and media. Dalila states, "For me, it's like [on being queer] the beautiful flower. Once we can share and be the queer selves, we can share our authentic selves with the world and ourselves." A lotus flower sits in front of the torso of a female figure, paying homage to her reverence to the women in her life who have made her who she is today. The female torso sits in the water, needed to sustain life, just like all the parts of the artist's identity needed to keep living her truth.

Dalila Paola Mendez
Queerios, 2015
Serigraph, Ed. of 50
26 x 20 in.

A new non-gmo cereal has made it's debut at all stores! Each serving is guaranteed to create fabulousness in your life! A delicious Non-GMO corn cereal with a whole lot of flavor!

Teddy Sandoval (1949–1995)
Angel Baby, 1995
Serigraph, Ed. of 55
44 x 30 in.

For Teddy Sandoval, an artist living with AIDS, *Angel Baby* was a symbol, a guardian angel, for the queer Chicana community to reach a state of well-being during the AIDS pandemic and the various forms of discrimination, ostracization, and violence experienced. The artist stated, "We as individuals must begin to change our thoughts within our hearts and souls. We must do this if we want to live in peace and harmony. Angel Baby is a guardian angel, and he is here to help you accomplish this."

Hector Silva
Saint Drastiko, 2007
Serigraph, Ed. of 85
26 x 20 in.

Saint Drastiko is part of the *Homombre* atelier, a collection of silkscreen prints by ten artists that explore the diverse realities, cultures, and struggles of gay Latino men. This pencil drawing-like print depicts a young homeboy, "Drastiko," with a grey hoodie and barbed-wire halo, surrounded by roses. The symbolism referring to danger and criminality is softened by the floral and religious imagery, challenging any one-dimensional look at the hard-edged features of the saint. The roses also intend to memorialize those who have suffered from gang violence, gay bashing, family abuse, or other hate crimes.

P.E. Sweeney Perez
Montebello G.K.K., 2007
Serigraph, Ed. of 79
20 x 26 in.

Car clubs have been part of Chicano culture since the 1930's. Following shifts from East Los Angeles to San Gabriel suburbs, the car culture changed, yet continued to aspire to own a bomb ride, such as the Montebello Gay Kar Klub's "tricked-out" vehicles depicted in this work. However, this work also references how the Gay Chicano community became more accepted and expanded beyond a gay bar.

Joey Terrill
Remembrance for Teddy and Arnie, 2008
Serigraph, Ed. of 77
20 x 26 in.

The image is taken from a 1989 painting created by Terrill titled *Remembrance*, exhibited at the Santa Monica Museum of Art for an art auction to raise funds for agencies working on the AIDs pandemic in the Latino Community. The serigraph *Remembrance (For Teddy and Arnie)*, printed in 2008, honors the artist's friends, Arnie Araica (who designed the shirt the central figure is wearing) and the artist Teddy Sandoval, who died of Aids.

The central figure is a self-portrait standing alongside his past partner, Robert Ward, during a dark period when friends had or were dying of AIDs. The two figures, the younger figure following the steps of his older partner, are in a garden surrounded by plants, white gladiolas, and birds of paradise. The garden, a reflection of life and beauty, can be likened to Terrill's friendships and their loss. The artist reflected on being alive 19 years after creating his original painting, having lived with HIV. Celebrating another 15 years since the creation of this print, the artist continues to champion health rights for the LGBTQ+ community.

Gabriel Garcia Roman
Carlos & Fernando, 2017
Serigraph, Ed. of 64
20 x 26 in.

Carlos & Fernando are a married couple from the LA area, both working in mental health field. They have been together for 16yrs and married for 8. I chose to honor Carlos & Fernando in the series as their love and commitment to each other is one that is never highlighted and necessary. Brown queer love is a revolutionary act. Carlos & Fernando is part of my Queer Icons project. Queer Icons is a portrait series centering and honoring members of the Queer Trans community of Color, specifically activists, community organizers, poets and artists; members of the community that are doing the work and bringing attention to issues that affect the QTPOC community. These activists and community organizers are going above and beyond the call for the betterment of their community. They are the modern day saints. The handwritten text surrounding the subjects are their own musings, poems and affirmations. The inclusion of these texts confers upon the prints a depth that is at once aesthetic and, most importantly, psychological. Indeed, by screen printing the text around the subjects, the viewer is given a glimpse into the mind and sensibilities of the subjects, further reinforcing the centrality of their position in this series.

Miguel Angel Reyes
Butch/Top, 2007
Serigraph, Ed. of 74
26 x 20 in.

Influenced by oddly-toned color ads from 1970's fashion magazines, play with the labels men use to describe themselves for "sex hook-ups" internet personal advertisements. Though proudly gay, the butch-top asserts his sexually dominant role as a man, dispelling the commonly-held notion that homosexual men are feminine and passive. His attitude challenges any question of machismo.

Cynthia Velasquez
LXS Guía, 2018
Serigraph, Ed. of 58
22 x 30 in.

Cynthia Velasquez was born to a Chilean mother and a Guatemalan father, but her household was never strictly one culture. Like the city of Los Angeles, her household was diverse, influencing how she views herself and creates art. Her journey to find herself as an artist and a descendant of displaced people began at home, as did her understanding and introspection of her roots and ancestors in Chile and Guatemala.

Her work references her search for lost parts of her identity, exploring that loss to understand her grounding as an artist and a queer womxn. *Lxs Guía* is a portrait of a womxn's moment connecting with the spirit of the elder and the spirit animals, honoring the direction of the buffalo, the elder, and her ancestors.