

# *Self Help Graphics & Art*

DÍA DE LOS MUERTOS



OFRENDAS 2020

OCTOBER 13 - NOVEMBER 27



FRONT COVER: SANDY RODRIGUEZ, *GUADALUPE RODRIGUEZ, AUTORRETRATO EN PANTEÓN*, 2020, SERIGRAPH, SHG COMMEMORATIVE PRINT



# *DIA DE LOS MUERTOS EXHIBITION*

## **OFRENDAS 2020**

OCTOBER 13 - NOVEMBER 27, 2020

CURATED BY SANDY RODRIGUEZ

NAO BUSTAMANTE

ISABELLE LUTTERODT

BARBARA CARRASCO

RIGO MALDONADO

CAROLYN CASTAÑO

GUADALUPE RODRIGUEZ

ENRIQUE CASTREJON

SANDY RODRIGUEZ

YREINA CERVANTEZ

SHIZU SALDAMANDO

AUDREY CHAN

GABRIELLA SANCHEZ

CHRISTINA FERNANDEZ

DEVON TSUNO

CONSUELO FLORES

YOUNG CENTER FOR  
IMMIGRANT CHILDREN'S  
RIGHTS

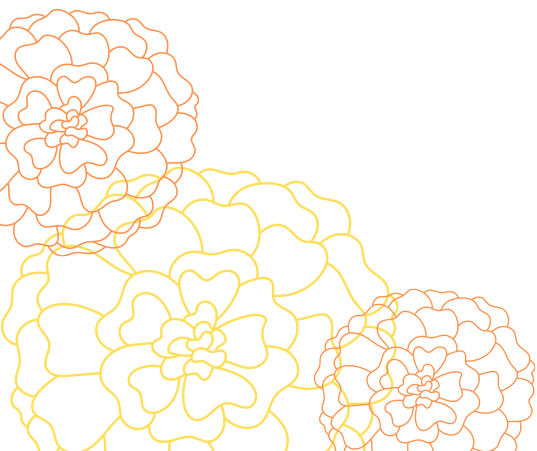
SANDRA DE LA LOZA

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[WWW.SELFHELPGRAPHICS.COM/DIADELOSMUERTOS](http://WWW.SELFHELPGRAPHICS.COM/DIADELOSMUERTOS)

**#SHGDOD**



DETAIL: GUADALUPE RODRIGUEZ, SANDY RODRIGUEZ AND ELIZA RODRIGUEZ Y GIBSON, *REUNION*, 2020, ALTAR, VARIOUS MATERIALS, 25 X 25 X 10 FT.



# INDEX

5	INDEX	
7	CURATORIAL STATEMENT	
9	OUR BELOVED DEAD: DIA DE LOS MUERTOS AND REVOLUTIONARY BY ELIZA RODRIGUEZ Y GIBSON	25 SANDRA DE LA LOZA
11	THERE IS NOT ENOUGH TIME., ONLY REALITY BY SYBIL VENEGAS	27 CHRISTINA FERNANDEZ
13	NAO BUSTAMANTE	29 CONSUELO FLORES
15	BARBARA CARRASCO	31 ISABELLE LUTTERODT
17	CAROLYN CASTAÑO	33 RIGO MALDONADO
19	ENRIQUE CASTREJON	35 GUADALUPE RODRIGUEZ
21	YREINA CERVANTEZ	37 SANDY RODRIGUEZ
23	AUDREY CHAN	39 SHIZU SALDAMANDO
		41 GABRIELLA SANCHEZ
		43 DEVON TSUNO
		45 YOUNG CENTER FOR IMMIGRANT CHILDREN'S RIGHTS
		47 ACKNOWLEDGEMENTS



INSTALLATION VIEW: SANDY RODRIGUEZ 2020 COMMEMORATIVE PRINT,  
SANDY RODRIGUEZ AND GUADALUPE RODRIGUEZ, *MONARCHAS DE MUERTE*, 2005, AND  
GUADALUPE RODRIGUEZ, *AUTORRETRATOS EN EL PANTEON*, 2003



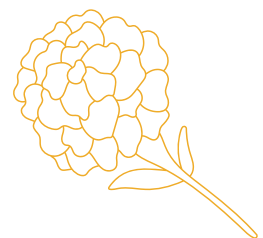
# CURATORIAL STATEMENT

How do we come together to celebrate our ancestors and loved ones during a global pandemic? How do we create space for community when social distancing is critical amid rising infection numbers and deaths across our county and country?

I am honored to have been invited to guest curate the Dia de los Muertos exhibition with Self Help Graphics for the 47th annual celebration in Los Angeles. We are thrilled to bring together this visionary group of Los Angeles artists spanning generations, perspectives, disciplines, and connections to one of the most important cultural arts organizations in the United States. Collectively, we will be creating *ofrendas* for our ancestors and loved ones to be reunited during these holiest of days to find strength and push forward in this heartbreaking year amidst a global pandemic ravaging our communities. With the support of our loved ones we will prevail as they have in generations past and solidify connections and personal commitments to social change for better years ahead. Artists are encouraged to meditate on the ritual and history of Dia de los Muertos in Los Angeles, experiment, and reinterpret the traditional symbols and elements for the dead as we have for generations in this place we call home, Los Angeles.

This year we are creating a commemorative print of *Autorretrato en el Panteón*, by my mom, Los Angeles-based artist Guadalupe Rodriguez, who transitioned to the celestial realm last summer.

Sandy Rodriguez  
2020



## OUR BELOVED DEAD: DIA DE LOS MUERTOS AND REVOLUTIONARY LOVE

I grew up en la frontera; crossing the border into Tijuana every weekend to see my mom's mom and my *tias* and *tios* on my dad's side. We were the kind of Chicanos that didn't call themselves Chicanos (yet): *Tu no eres Chicana. Eres ME-XI-CA-NA*. And then my mom went to CalArts in the 90s. She introduced me—and the rest of our family to *Dia de los Muertos*. The first big altar she built doubled as an art installation, centered around a replica of the Aztec calendar her father carved. Later, my siblings and I would help my mom build *altares* in community spaces as it became an important family celebration. Those elements: family, tradition, memory, intervention, change, are all interwoven in the dynamic and multiple ways we celebrate *Dia de los Muertos* in the US. The artists brought it to us. SHG was one of the first (in 1972) to create a dedicated celebration in a Chicana/o space; two years later, Asco invoked and reinvented *Dia de los Muertos* as part of a political protest. *Dia de los Muertos* is infused with the spirit of *la cultura cura* that animates so much *movimiento* work. We are in the midst of a new movement of resistance and renewal.

In recent years, the holiday has been mainstreamed and exploited to sell movie tickets, beer and merch. *Dia de los Muertos* 2020 is taking place in the middle of a devastating global pandemic; the most vulnerable communities of color suffer the worst losses because of the federal government's genocidal handling of the virus. The rise of private prisons over the past three decades has facilitated the mass extermination of black and brown people as COVID-19 remains unchecked. Immigration detention centers function as de facto death camps. It is early October, and the US has lost 200 thousand people to Covid-19. Climate refugees are no longer from other parts of the world; the entire west coast of the US is literally burning. But apocalypses are also moments of emergence.

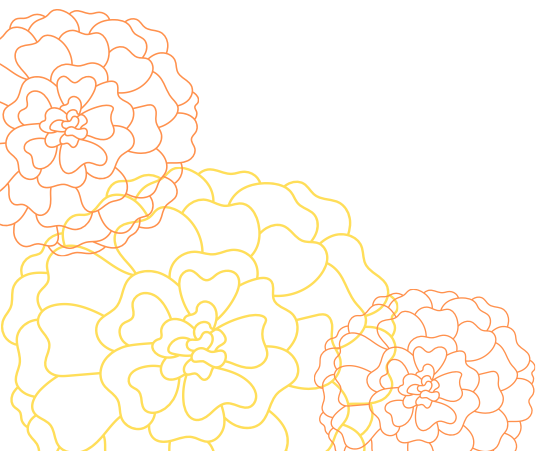
Indigenous people in the Americas have seen their worlds end; they have also renewed them through ceremony and through struggle. *Dia de los Muertos* is a Chicana/o/x ceremony of renewal. We are in the midst of continuous direct actions protesting police brutality and ongoing demonstrations of solidarity in struggles for racial and economic justice. We learn from these moments of resistance. Our learning is infused with love and connection. Love and resistance are twinned in the act of remembrance, in the celebration of these lives.



This year's SHG's *Día de los muertos* celebration marks a moment of deadly urgency. This year's exhibit brings together three generations of LA-based artists, and is a testament to longstanding practices of recuperation, resistance, connection, and revolutionary love. We protect our beloved dead. We commemorate them. We build them a space in which their spirits are honored, and from which we all draw strength. That space is created in artistic and social collaboration, and in mutual aid. It generates a wellspring that sustains us when we most need it. Our grief animates us not only in counting our losses, but in connecting us to each other. We stand together in love. We stand together in the fight.

Eliza Rodriguez y Gibson

2020



## THERE IS NOT ENOUGH TIME..., ONLY REALITY

In 1972 when Sister Karen and her artist collaborators, Carlos Bueno and Antonio Ibanez initiated the first Los Angeles ceremonials of *El Dia de los Muertos*, they were mostly concerned with bringing Mexican art and culture into East Los Angeles neighborhoods with fun, colorful pageantry and a platform for Chicano artists to make public art. Bueno and Ibanez, Mexican artists familiar with Mexico's public traditions of Day of Dead worked with Karen to revive these traditions among LA's Mexican Americans who had either lost these sacred traditions, assimilated them out of their family culture, or in some cases, practiced them privately in their homes and local cemeteries. But for the most part, most of us on LA's Eastside knew nothing about this.

Over the next 20 years Day of the Dead festivities and ceremony gained widespread presence and permeated the aesthetic landscape of Los Angeles (and other cities with large Latinx populations) every October and November. Calendars of major US cities listed a variety of gallery and museum exhibitions, parades, cemetery revivals, musical and theatrical performances and *ofrenda* ceremonials and it was not uncommon for many in the Xicanx community to plan their social calendars around Day of the Dead events. By the millennium, however, so significant and popular were these community activities, Day of the Dead aesthetics were subsequently appropriated and marketed by many commercial enterprises, most appallingly by The Walt Disney Company in 2013, whose efforts to trademark Day of the Dead incited widespread criticism and protests. They eventually desisted and released *Coco* instead, a beautiful animated film about Day of the Dead in Mexico with community involvement and support. Today, despite the global devastation of Covid 19, Mattel's Day of the Dead Barbie continues to be marketed by Amazon, Target and Walmart. And so, the beat goes on... as does the appropriation and commodification of this sacred ceremony.

Nevertheless, for over four decades, Self Help Graphics has, and continues to produce joyful and meaningful *Dia de los Muertos* art exhibitions and ceremonials which now have been extensively archived in films, photographs, graphic art and academic scholarship. More importantly for our communities, these revered ceremonials produced by savvy, cultural practitioners bear witness to the healing voices of our ancestors, who whisper where we come from and who we are. Undeniably, *El Dia de los Muertos* is at its core, not a Mexican Halloween, but a sacred, communal ceremony of cultural remembrance and

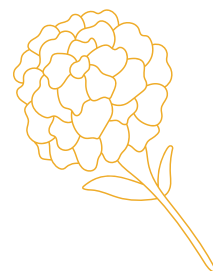
recognition of the lives of those who have passed on, most pointedly by the ofrenda made to remember the dead.

The history of Self Help Graphic's Day of the Dead activist art making has in some ways become a narrative of the dead, chronicling and archiving lives lost to tragedies over the years such as the war in Vietnam, gang violence, police brutality, the Central American civil wars, the Mexico City earthquake of 1985, the devastation of AIDS, the prison industrial complex, the war in Iraq, the disappeared women of Juarez, 9/11 and the lives lost in the World Trade Center, Mexican immigration to the US, violence and vigilantism on the US Mexico border, the recent disasters of the Trump presidency and now, the global pandemic brought on by Covid 19.

This year, 2020 will mark the organization's 47th annual celebration of Dia de los Muertos. As tradition dictates, artists invited to participate will exhibit two dimensional and three dimensional works of art, including *ofrendas* to mark the unprecedented challenges of our current reality and to honor the hundreds of thousands of lives lost in this pandemic. This year, as we poignantly await the coming of the festival we can rest in the words of Mexican artist, Frida Kahlo referencing the both the harshness and beauty of our present reality.

*"There isn't enough time, there isn't enough nothing. There is only reality. What once was is long gone! What remains, are the transparent roots appearing transformed into an eternal fruit tree. Your fruits already give scent, your flowers give color blooming in the joy of wind and flower."*  
Frida Kahlo

Sybil Venegas  
Los Angeles, 2020





**Nao Bustamante**

*Mucho Mucho*, 2020

video, color (00:04:00)

Graphic by Paulson Lee

Crew: Marcus Kuiland-Nazario

# NAO BUSTAMANTE

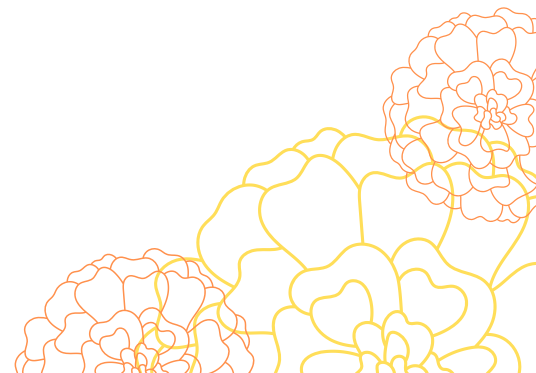
@naobustamante

**Nao Bustamante** is an internationally renowned artist, residing in Los Angeles, California. Bustamante's precarious work encompasses performance art, video installation, filmmaking, sculpture and writing. Currently she holds the position of Professor of Art at the USC Roski School of Art and Design. There, she also serves at the Director of the MFA in Art.

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## Statement

Bustamante creates a glamorous and kitsch video, soothing and revealing as she memorializes the passing of Walter Mercado (9 March 1932 – 2 November 2019). The legendary Puerto Rican Astrologer, Actor, Dancer and guiding light.





Barbara Carrasco  
*De-Link Children from Ice Abuse, #1, 2020*  
Painting  
18 x 24 in.

Altar in collaboration with  
Linda Gamboa and Joelle Mendoza

# BARBARA CARRASCO

@barbara.carrasco.98

**Barbara Carrasco** is an artist and muralist whose work has been exhibited in the U.S. and Europe. Her mural sketches are in the permanent collection of works on paper at the Library of Congress, Washington D.C. A permanent collection of her papers is archived at Stanford University Special Collections. Carrasco was appointed U.C. Regents Professor at U.C. Riverside in 2002 and is on the Dolores Huerta Foundation board. In 2008, Girl Scouts created a merit patch based on Carrasco's image of Dolores Huerta. She received her M.F.A. from California Institute of the Arts and her B.F.A. from UCLA.

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## Statement

My *ofrenda* honors the innocent children who are traumatically separated from their parents while being inhumanely detained in overcrowded ICE-privatized detention centers in the time of COVID-19 pandemic. All children should be treated with dignity and guaranteed their Human Rights.



**Carolyn Castaño**

*La Imprenta (In Memory of Jairo Castaño)*, 2020

digital video (00:02:11)

electric candles and paper  
various dimensions



# CAROLYN CASTAÑO

@CAROLYN\_CASTANO\_STUDIO

**Carolyn Castaño** is a Los Angeles-based artist whose work in painting, drawing, video, and mixed-media installations have exhibited nationally and internationally, including *Collective Constellations: Selections from the Eileen Harris Norton Collection* at Art and Practice, *AfroLatinidad: Mi Casa, My City* at the La Plaza de Arte y Cultura, and the Laband Art Gallery at Loyola Marymount University, a collateral exhibition of 2015 the 56th International La Biennale di Venezia, LACMA's *Fútbol: The Beautiful Game* and the critically acclaimed exhibition, *Phantom Sightings: Art After the Chicano Movement*, which traveled to the Museo Del Barrio, New York City, and the Museo de Arte Contemporaneo Rufino Tamayo in Mexico City. Carolyn's work *Cali es Cali* is currently featured in the Orange County Museum of Art's OCMA Expand artist focus series.

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## Statement

The *ofrenda* is dedicated to my father, Jairo Castaño, who immigrated to the United States from Colombia in 1962. In the 1980s, my father opened a print shop called Calima Graphics in the MacArthur Park area of Los Angeles, a tiny hub of analog print services: business cards, letterhead, *quinceañera* invitations, etc. for the Mexican and Central American communities of the area.

*La Imprenta* focuses on my father's work and the AB Dick offset printer, a largely outdated analog mode of printing. The video also speaks to the type of labor that immigrant communities engage in, economies that are self-powered, and for me, the relationship of the work at Self Help Graphics.



**Enrique Castrejon**

Left:

*Memorial Wreath to Unidentified Migrants Who Crossed the Border, 2020*

Pigment ink, graphite, xerox copies, artist adhesive tape, archival glue, steel pins on paper and foam core with easel  
48 in. diameter

Detail: Lower right



**Enrique Castrejon**

Upper Right:

*Death's Unmeasurable Loneliness (Measured in inches and calculated angle degrees), 2020*

Collage, archival glue, acrylic paint, graphite, pigment ink on paper  
18 x 24 in.



Courtesy of the Artist and Bermudez Projects.

# ENRIQUE CASTREJON

@QUIQUEGR8

**Enrique Castrejon** is a Los Angeles-based Queer Mexican immigrant artist that loves to measure what he sees, in order, to investigate and question what he observes by breaking things apart and reassembling them again.

He has exhibited at various galleries and museums nationally and internationally, including the Armory Center of the Arts, Los Angeles Contemporary Exhibitions (LACE), and the Museo de Arte Carrillo Gil in Mexico City and Preview Art Fair in Berlin, Germany. He is a recipient of a COLA 2019 Individual Artist Fellowship Grant from the City of Los Angeles. He received his MFA from CalArts and BFA from ArtCenter College of Art & Design and a B.A. in Chicano/a Studies from Cal State Northridge. Bermudez Projects, Los Angeles represent his work. He works as a Senior Research Coordinator at the LA LGBT Center for a research study called mSTUDY that is looking at the effects of drug use on the immune system of HIV-positive Black and Latino men who have sex with men.

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## Statement

The wreath interweaves data within the floral arrangement that allows viewers to read information about the unidentified deceased, who died alone, noting their location and cause of death. Also included is a collage drawing titled *Death's Unmeasurable Loneliness (Measured in inches and angle degrees)*, an image depicting a skeleton sitting sad and depressed with arms crossed around their legs, reflecting my own experience crossing the border with my mother at age 6, 42 years ago. Although crossing the border was different back then, we were fortunate to make it through. I cannot help but remember the five anonymous men also on this journey along with el coyote, guiding us through a path somewhere in TJ along the Mexican and California border.



**Yreina D. Cervántez**

*Protectors of La Naturaleza ¡Presente!*, 2020

acrylic on wood

24 x 18 in.

# YREINA CERVANTEZ

**Yreina D. Cervántez** was born in 1952 in Garden City, Kansas. She participated in some of the earliest silkscreen ateliers at Self Help Graphics & Art in the 1980s, curating the 1st *Maestras* – Women’s Atelier in 1999, and maintains active association with the organization. Cervántez has been featured in numerous landmark exhibitions of Chicano art and her work is included in the permanent collections of the Smithsonian American Art Museum, The Mexican Museum, San Francisco, and the Los Angeles County Museum of Art (LACMA) and several scholarly publication.

She received a BFA from the University of California, Santa Cruz, and a MFA from the University of California, Los Angeles. Cervántez has retired from her position as Professor in the Department of Chicana/o Studies at the California State University, Northridge.

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## Statement

Countless environmental activists' lives are in danger; globally, hundreds have been killed because of greed. This work is dedicated to human rights and environmental defenders that have been killed throughout Latin America, many who are Indigenous peoples - the original guardians of our natural resources y La Madre Tierra.



**Audrey Chan**

*Altar with Ahma Reciting Poetry, 2020*

canvas, acrylic gouache, ink, notepad, metal leaf, paper mask, modeling clay, acrylic, paper flowers, glass vases, wooden vocabulary tiles, notepad, red envelope, Buddhist prayer card, mala beads, incense, incense holder, and porcelain dish.

installation various dimensions

# AUDREY CHAN

@AUDREYCHAN.STUDIO

**Audrey Chan** (b. 1982, Chicago, Illinois) is a Los Angeles-based artist and educator. Her research-based projects use drawing, painting, video, and public art to center stories that challenge dominant historical narratives of power, place, and identity. She received an MFA from California Institute of the Arts and a BA with Honors from Swarthmore College. She was commissioned by LA Metro to create a large-scale public artwork for the future Little Tokyo/Arts District Metro Station, opening in 2022. She was a Visiting Artist Faculty in the Program in Art at California Institute of the Arts and is currently the inaugural artist-in-residence at the ACLU of Southern California.

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## Statement

The niche is an opening to a communication portal between the artist and her late paternal grandmother, Sool-sin Chan Ling. Offerings, mementos, and ephemera of the present moment are placed before a painted mural of Ahma, in which she is seen reciting poetry.



Top image:

**Sandra de la Loza**

*Unicorn Ancestor: A Homage to Ricardo Zapien de la Loza, 2020*

illuminated tunnel book

8.5 x 11 x 3 in.

Bottom left Image:

Painting by Ricardo Zapien de la Loza  
(1921-2010)



# SANDRA DE LA LOZA

@HIJA\_DE\_LA

**Sandra de la Loza** is a Los Angeles artist and educator whose research-based practice investigates the underlayers of our present landscape as a means to decolonize, heal ancestral trauma and to create circles that enable other social and environmental relations to happen. Her work has been exhibited in major museums, alternative art spaces, and community centers within the United States, Latin America and Europe.

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## Statement

Sandra de la Loza contributes a 3-D hand-cut tunnel book that pays homage to a recently found queer artist ancestor, Ricardo Zapien de la Loza (1921-2010) born in East Los Angeles.



**Christina Fernandez**  
*Untitled Farmworkers*, 1989 - 2020  
archival pigment print  
30 x 63 in.

# CHRISTINA FERNANDEZ

**Christina Fernandez** is a Los Angeles-based photographer and educator. Fernandez explores her personal connection to Los Angeles in her body of works. The city and its environs are an important backdrop for her works that address labor, gender, migration, and Mexican-American identity. Working in a documentary format, her urban and landscape photography convey social and political commentaries. Fernandez earned an M.F.A. from the California Institute of the Arts, Valencia, and is a professor at Cerritos College in Norwalk, CA.

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## Statement

Originally conceived as an installation for a new genres class at UCLA in 1989, this work has been reconfigured and updated as a photographic presentation of 54+, 5 x 7 in. photographs arranged in a grid pattern in multiple configurations. The photographs are of a hand, placing index cards into the soil. On the index cards are the names of farmworkers who have died or been injured from farm accidents, pesticide poisoning, labor disputes, heatstroke and other farm labor hazards.



**Consuelo Flores**

*The Roots of Our Resistance*, 2020

Altar wood, xerox photographs, flowers  
various dimensions

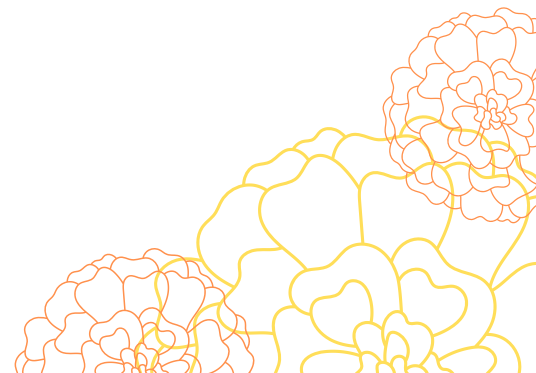
# CONSUELO FLORES

A multidisciplinary artist, **Consuelo Flores** received the SHG Legacy Artist Award for her cultural work. She has built Dia de los Muertos altars at Irvine Fine Arts Center, ABC7, Panamanian International Film Festival and Grand Park. She has lectured on the celebration at academic institutions throughout California. Social justice and cultural work are her passions.

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## Statement

The altar is in dedication to the communities most impacted by Covid-19: Latino and Black. Whether from being frontline workers or because treatment was not enough, the disparity in the number of deaths is alarming. We must honor them by fighting for equality, ensuring communities of color are safe, healthy and have a secure future.





**Isabelle Lutterodt**  
*Middle Passage*, 2020  
terracotta installation  
5 x 5 x 5 ft.

# ISABELLE LUTTERODT

**Isabelle Lutterodt** is a cultural landscape photographer and curator engaging issues of erasure, memory, and local histories. Focused on the social history of underrepresented communities and cultures, Lutterodt uses a wide variety of methods to unearth forgotten stories within communities.

Lutterodt holds an MFA in Photography from California Institute of Arts and an MA in Art Museum and Gallery Studies from the University of Leicester, Leicester, UK. She has curated throughout the Los Angeles area focused on cultural and community-based issues. Her work has been exhibited at the New Walk Museum, UK, California African American Museum, Kellogg University Art Gallery at Cal Poly Pomona, and the University of Redlands.

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## Statement

Middle Passage describes the period of time that enslaved people spent en route from the western African coast to the Americas. During this time, families were separated, women raped, and resisters thrown overboard. This piece honors the women and children who died during this journey. It honors their lives as sisters, mothers, daughters and the legacy that lives on throughout the diaspora.



**Rigo Maldonado**

*And still I rise*, 2020

Terracotta sculpture installation  
various dimensions



# RIGO MALDONADO

Artist and Art Educator **Rigo Maldonado** explores the plastic interplay between traditional craftsmanship and 21st-century notions of gender, sexuality, body politics and culture.

Maldonado was a visiting artist at Dartmouth College, UC Riverside, and the National Autonomous University of Mexico. His work has been exhibited at galleries and public spaces throughout the Southwest, Mexico and China.

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## Statement

When the pandemic hit in March 2020, my students at Valley High in Santa Ana, CA, were working on their narrative pots. Narrative pots are ways to tell a story through pottery. This technique allowed many ancient civilizations to record unique and revealing narratives of their lives as a means to document and reinforce their cultural beliefs, experiences, and stories for future generations. My students' pots were left unfinished, their narratives... untold. Inspired by Maya Angelo's poem "And still I rise," the memorial installation is an attempt to continue the narrative of my students' untold stories, and all of the lives lost in the intersection of the pandemic and the Black Lives Matter movement.



**Guadalupe Rodriguez, Sandy Rodriguez and Eliza Rodriguez y Gibson**

*Reunion, 2020*

altar

various materials

25 x 25 x 10 ft.

**featuring Guadalupe Rodriguez**

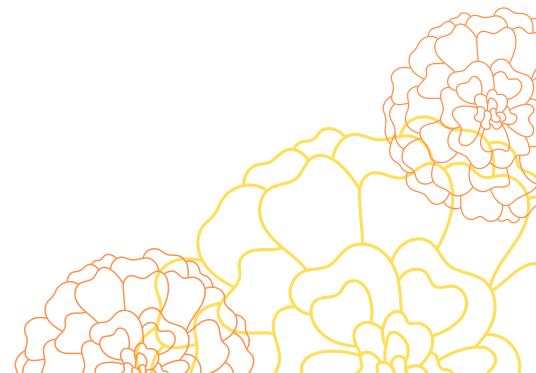
*Mi Nepantla, 2005*

oil on canvas

24 x 36 in.

# GUADALUPE RODRIGUEZ

**Guadalupe Rodriguez** (b. Tijuana, B.C. 1950 - d. Los Angeles, CA 2019) developed her artistic practice across genres and expanded the connections between her research, teaching, and studio work, which include painting, sculpture, and performance. She completed her B.F.A. at California Institute of the Arts and her Master's Degree in Chicana/o Studies and Fine Art at CSUN. Her work has been exhibited within the United States, Mexico, Pacific Rim and Europe. She has created large scale ofrendas and performances for Plaza De la Raza, Self Help Graphics, CSUN, CalArts Tropic De Nopal and El Sindicato Centro Cultural Comunitario in San Miguel De Allende, GTO, MX.





*Guadalupe Rodriguez Autorretrato en el Panteón, 2003*

**Sandy Rodriguez**

*Guadalupe Rodriguez, Autorretrato en panteón,*  
2020

Serigraph, ed. 82

25 x 22 in.

SHG 2020 Commemorative Print

# SANDY RODRIGUEZ

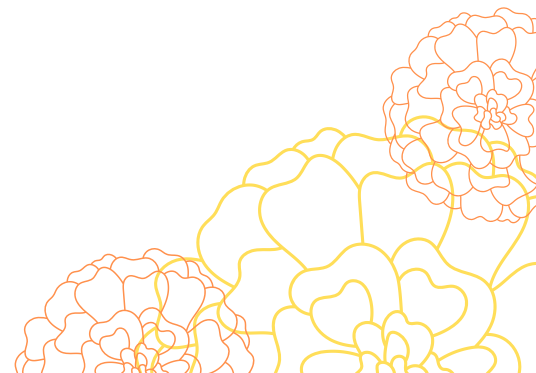
@STUDIOSANDYRODRIGUEZ

**Sandy Rodriguez** is a Los Angeles-based painter. Her work investigates the methods and materials of painting across cultures and histories. Her Codex Rodriguez-Mondragón is made up of a collection of maps and paintings about the intersections of history, social memory, contemporary politics, and cultural production. She was raised in San Diego, Tijuana, and Los Angeles. Rodriguez earned her BFA from California Institute of Arts and has exhibited at a number of museums and cultural institutions, including Art + Practice, Los Angeles; Riverside Art Museum and Charlie James Gallery, Los Angeles. Most recently she has been awarded the 2020-2021 Caltech-Huntington Art + Research Residency.

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## Statement

The commemorative print is a 2020 interpretation of self portrait by my mother, Guadalupe Rodriguez (1950-2019), a painting she created in oil on canvas following a Dia de los Muertos cultural exchange trip to Mexico with her CSUN graduate program. Guadalupe Pilar Rodriguez, Presente!





**Shizu Saldamando**

*When This is All Over....*, 2020

Washi paper flowers, wire, found  
chainlink fence

4 x 3.5 ft.

# SHIZU SALDAMANDO

@SHIZUTATTOO

**Shizu Saldamando** is an LA-based artist. Her drawings, paintings, sculptures, and videos have been exhibited both locally and internationally and experiment with a broad range of surfaces and materials. Saldamando's practice employs tattooing, video, painting and drawing on canvas, wood, paper, and cloth, and functions as an homage to peers and loved ones.

Her work has been exhibited in solo and group exhibitions including *LA Intersections*, Oxy Arts, Highland Park, CA; *When You Sleep: A Survey of Shizu Saldamando*, Vincent Price Art Museum, Monterey Park, CA; *Phantom Sightings* at Los Angeles County Museum of Art; *Portraits of the Encounter*, Smithsonian National Portrait Gallery, *Trans-Pacific Borderlands*, part of the Getty Pacific Standard Time initiative at the Japanese American National Museum, Los Angeles, CA, and more. She is represented by Charlie James Gallery in Los Angeles.

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## Statement

I constructed these flowers using a template from a craft book found in the Manzanar prison camp archives, which I continue to revisit because it is still relevant. Real flowers were not available at the Japanese American Prison Camps, so prisoners would make paper flowers to commemorate those who died. This piece is dedicated to the unjustly incarcerated.

Never again is now. Abolish Ice. Close the Camps. Defund the police. Care Not Cops. End White Supremacy.



**Gabriella Sanchez**

*For Those Who Persisted*, 2020  
mixed media painting, 26 x 36 in.  
installation various dimensions



# GABRIELLA SANCHEZ

@BLAAANKBLAAANKBLAANK

**Gabriella Sanchez** (b. 1988, Pasadena, CA) received her BFA in 2011 from Point Loma Nazarene University in San Diego, CA. She worked for several years as a full-time graphic designer, executing projects for Nike, Toyota, and other significant clients. Sanchez began exhibiting her paintings and works on paper in 2016 and has exhibited in spaces such as Jeffrey Deitch (New York & Los Angeles), Charlie James Gallery (LA), LA Louver, Páramo Galeria (Guadalajara), the Crocker Art Museum, and Stems Gallery (Brussels). She has shown at numerous art fairs, including Frieze Los Angeles, Zona Maco, EXPO Chicago, and the Armory Show. Her work is in notable collections, including LACMA, the Crocker Art Museum, the JP Morgan & Chase Collection, and numerous private collections. Gabriella lives and works in Los Angeles, CA, and is represented by Charlie James Gallery.

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## Statement

For those who persisted and resisted and, by doing so, created life and hope. Those whose names we still hold on our tongues and those whose names we may not know but still feel the legacy of - in both familial ripples and the collective memory. Which is to say, this work is for mi *abuelo* Kiki, dad, grandma Josie, uncle Gil, *tio* Leonard, Ruben Salazar, the Arechiga family, and those from our communities we have lost to white supremacy, in any of its forms, and all of us who continue to remember.



**Devon Tsuno**

*Kiyoko Shimabukuro (~~Shikata ga nai~~)*, 2020  
archival ink jet print, 17 x 22 in.  
installation, various dimensions  
Courtesy of the Artist and Residency Art  
Gallery

# DEVON TSUNO

@DEVONTSUNOSTUDIO

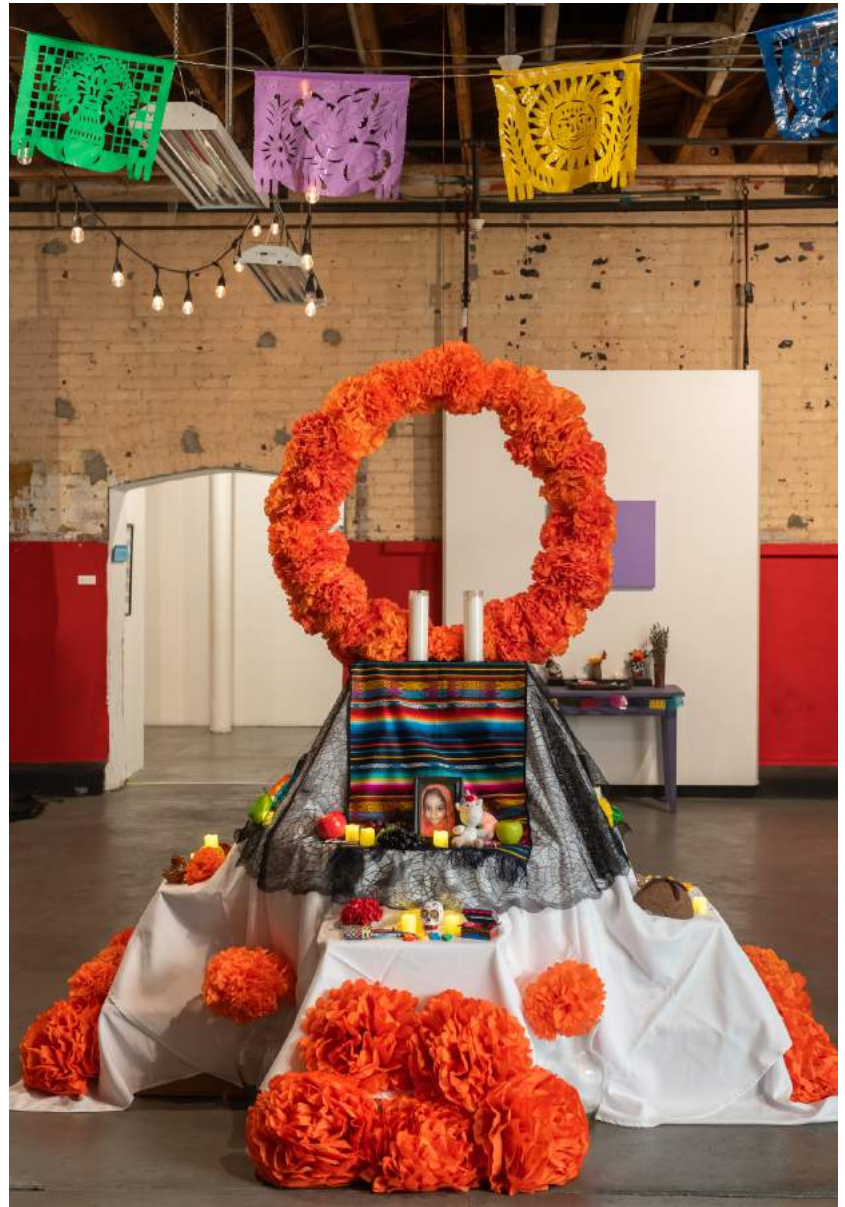
**Devon Tsuno** is an artist and fourth-generation Angeleno. His spray paint and acrylic paintings, artists' books, community projects and print installations focus on Japanese American history, immigrants, water, labor, and public space. Tsuno's interests have been central to his work with the Museum of Contemporary Art, Residency Art Gallery, Indianapolis Museum of Contemporary Art, an other national and international institutions. Tsuno is a 2017 Santa Fe Art Institute Water Rights Artist-In-Residence, is the 2016 SPART Community Grantee, and was awarded a 2014 California Community Foundation Fellowship for Visual Artists. He is currently an Assistant Professor of Art at California State University Dominguez Hills.

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## Statement

This *ofrenda* is for my *bachan*, Kiyoko Shimabukuro, and other Japanese American nisei incarcerated in American concentration camps from 1948 - 1946. Kiyoko was an Angeleno, poet, Okinawa Sanshin musician and calligrapher. This photograph is the last portrait of my grandmother I captured on the afternoon she was honored by the Okinawa Association of America for achieving 101 years of life. She sits at her home in Jefferson Park, where she had lived since 1950. Kiyoko is framed by an image of the last remaining azalea shrub her husband planted at a client's home in Beverly Hills in the early 1950s.

*Ofrenda* (offerings) include her husband's azaleas, fruit from her garden, and stories written by incarcerated Japanese American teenagers from the Topaz Museum and CSU Japanese American Digitization Project. Her portrait rests on the walnut shelf that resembles the pews in Buddhist temples built in Los Angeles by my father and our family. The background is photographic wallpaper documenting the remnants and exact desert location of the barrack that my family was imprisoned. This *ofrenda* is in solidarity with the families currently and wrongfully incarcerated by the United States.



**Young Center for Immigrant Children's Rights**

*Children who died in Custody, 2020*

altar

various dimensions

# YOUNG CENTER FOR IMMIGRANT CHILDREN'S RIGHTS

@THEYOUNGCENTER

**The Young Center for Immigrant Children's Rights** protects and advances the rights and best interests of immigrant children. We serve as the federally-appointed Child Advocates (guardian ad litem) for vulnerable unaccompanied children in government custody as authorized by the Trafficking Victims Protection Reauthorization Act (TVPRA). The Young Center advocates for the most vulnerable children, including infants and toddlers, children forcibly separated from their parents at the border, children who have experienced violence, children who have fled homelessness, and children who have no family in the U.S.

We are the only organization in the nation that provides independent Child Advocates for unaccompanied and separated immigrant children.

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## Statement

The Young Center's altar honors the lives of immigrant children from across the world, braving hundreds, sometimes thousands of miles, to seek protection at our borders.



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