



Senobio Franco and children Enrique (Henry) and Margarita (Margaret) at the Atlantic City Boardwalk, ca. 1924.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Family photograph at La Villa de Guadalupe (shrine of the Virgin of Guadalupe), with Yolanda at the age of six months, Mexico City, 1943.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



49

Yolanda with the family dog on National Avenue, Logan Heights, San Diego, 1949.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Michael Franco (Uncle Mike) in the Navy, 1949.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda (center) with her younger sisters, Mary and Sylvia, and her cousins Ruthie and Henry Franco Jr. on National Avenue, Logan Heights, San Diego, ca. 1949.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Virgin of Guadalupe dress worn by Yolanda M. López at her MFA opening, 1978.
Designed and created by Margaret Franco Stewart.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Femals Sitter*, 1955. Watercolor, 11 × 9 inches.
From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, Victoria F. Franco series (3 of 4), 1974. Mixed-media collage, 18 × 15 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, Victoria F. Franco series (4 of 4), 1974. Mixed-media collage, 18 × 15 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, Victoria F. Franco series (1 of 4), 1974. Mixed-media collage, 18 × 15 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Untitled* (Guadalupe with Margaret F. Stewart's face), 1978. Mixed-media collage, 6 × 10 inches. Study for the Guadalupe series.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Walking Guadalupe*, 1978.
Mixed-media collage, 6 × 10 inches. Study for the
Guadalupe series.

From *Yolanda M. López*, by Karen Mary Davalos (Los
Angeles: UCLA Chicano Studies Research Center Press).
Copyright 2008 by the Regents of the University of
California. All rights reserved.



Susan R. Mogul, *Tableaux Vivant* series, 1978. Color photograph. Reproduced courtesy of the artist.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Susan R. Mogul, *Tableaux Vivant* series, 1978. Color photograph.
Reproduced courtesy of the artist.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda and Uncle Mike in the San Francisco Greyhound Station, 1965.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. Lopez, *Free Los Siete*, 1969. Printed in *¡Basta Ya!*, no. 3. From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



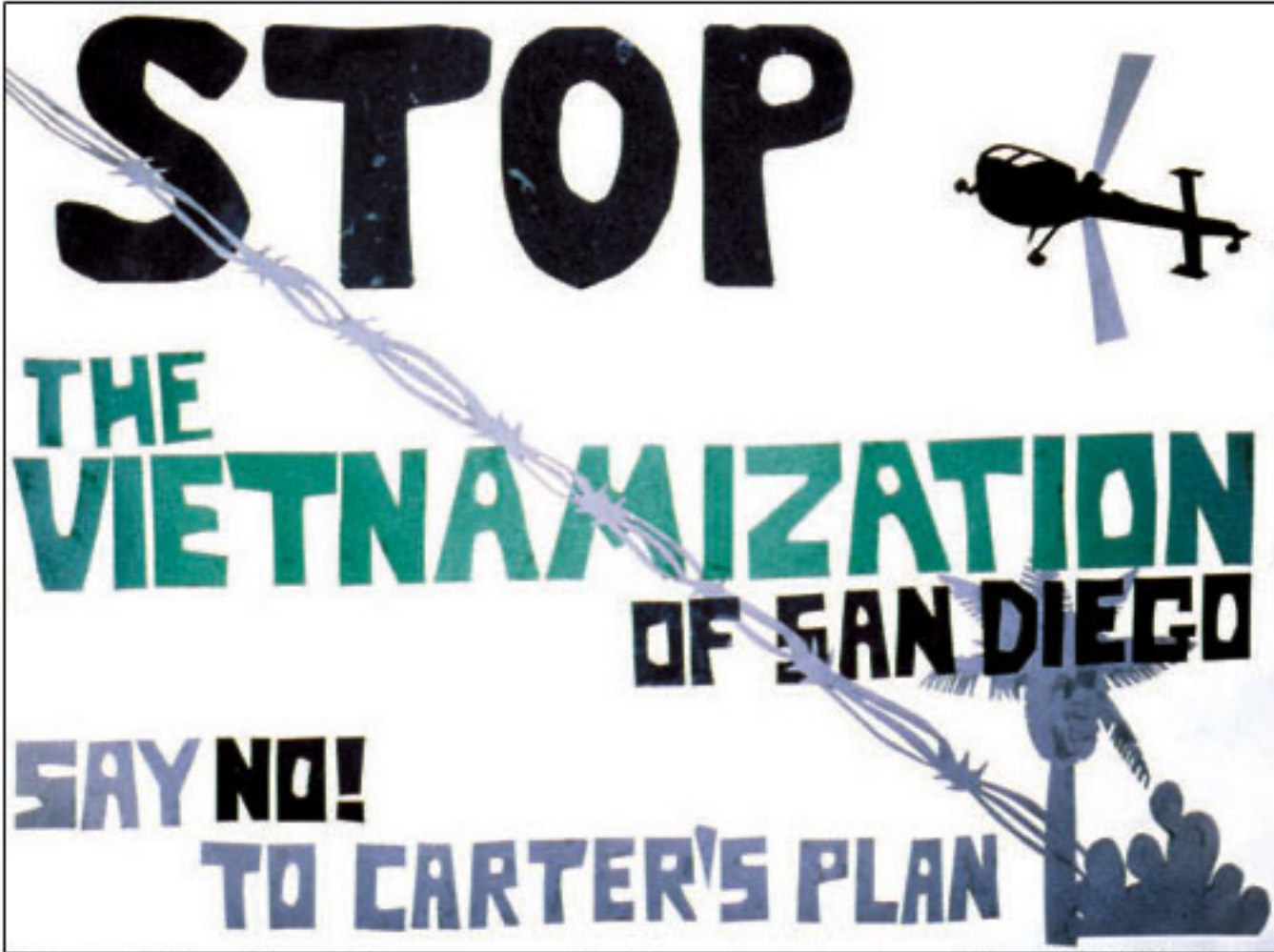
Yolanda holding "Support Los Siete" poster, Holly Park, San Francisco, ca. 1969.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *In Solidarity with the Women of Central America*, 1985. Pen and ink on paper, 12 × 16 inches. Cover illustration for *Tecolote* 15, no. 3 (March 1985).

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



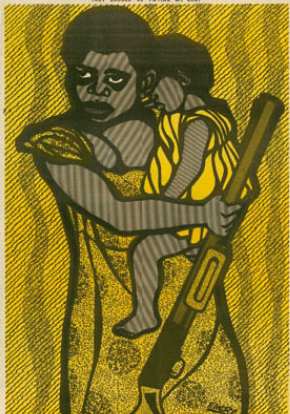
Yolanda M. López, *Stop the Vietnamization of San Diego—Say No! to Carter's Plan*, 1978. Mixed-media collage on paper. Study for *Who's the Illegal Alien, Pilgrim?*

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Los Siete committee members Yolanda and Donna James, with neighborhood children, 1969.
From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.

LISTEN TO THEM PIGS BANGING ON MY DOOR
ASKING FOR SOME RENT MONEY...
THEY SHOULD BE PAYING MY RENT



Emory Douglas, poster from the *Black Panther*, February 27, 1971.
Reproduced courtesy of the artist.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.

NUMBER 12
October

¡BASTA YA!

NUMERO 12
octubre

MISSION COMMUNITY NEWSPAPER

PERIÓDICO DE LA MISIÓN

LOS SIETE DE LA RAZA

P.O. BOX 12217

SAN FRANCISCO, CALIFORNIA

25¢



LOS SIETE ON TRIAL P.4
& DESENFRENO O
REBELION?
L.A.-RIOT or P.2
REVOLT?

New L.A. Chicano
Riots--60 Arrests



Los Angeles

Several's deaths and two girls
about 1000 people gathered
at the scene after a protest
demonstration.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

The police shot at the crowd
and several people were
killed.

CUTIERRREZ PONE
WIDOW SUES



ALIOTO'S FRITO BANDITO
ALIOTO Y EL FRITO
BANDITO

Cover of *¡Basta Ya!*, no. 12 (October 1970).

From Yolanda M. López, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Untitled* (Guadalupe as Venus from Botticelli's *Birth of Venus*), 1978. Color Xerox with color transparency, 6 × 8 inches. Study for the Guadalupe series.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Untitled* (Guadalupe as Leonardo's *Madonna Litta*), 1978. Collage, 6 × 10 inches. Study for the Guadalupe series. From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.

Libertad para Los SIETE

BRING THE BROTHERS BACK

HOME TO THE MISSION!



TRIAL - MARCH 16 MONDAY - RALLY

Yolanda M. López, *Libertad para Los Siete: Bring the Brothers Back Home to the Mission!* Printed in *¡Basta Ya!*, no. 8 (March 1970).

From Yolanda M. López, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.

THE BLACK PANTHER

25
cents

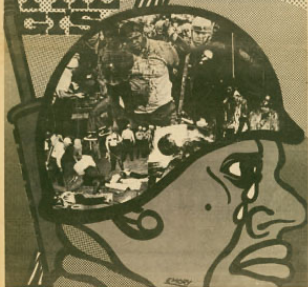
Black Community News Service

(615)
(FREE)

THE BLACK PANTHER PARTY



FREE
THE
CIS



Emory Douglas, poster from the *Black Panther*, September 20, 1969.

Reproduced courtesy of the artist.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



WOLFE

PO BOX 111117 SAN FRANCISCO, CALIFORNIA 94111

ISSUED 4 TIMES A YEAR, 1969

BASTA YA!

LOS SIETE DE LA RAZA

(25¢)



VENCEREMOS

Cover of *¡Basta Ya!*, no. 5 (October 1969).

From Yolanda M. López, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.

CINCO de MAYO

Desde el día de la independencia de México, el pueblo ha luchado por su libertad y su dignidad. En esta lucha, el pueblo ha sido traicionado por los que se dicen sus líderes, pero que en realidad son sus enemigos. Hoy, el pueblo se levanta y se organiza para defender sus derechos y su libertad. Hoy, el pueblo se levanta y se organiza para defender sus derechos y su libertad.

Hoy, en los Estados Unidos, el pueblo se levanta y se organiza para defender sus derechos y su libertad. Hoy, en los Estados Unidos, el pueblo se levanta y se organiza para defender sus derechos y su libertad.

No debemos olvidar que la lucha por la libertad y la dignidad es una lucha constante. No debemos olvidar que la lucha por la libertad y la dignidad es una lucha constante.

QUE VIVA LA RAZA

En la historia de México, el pueblo ha luchado por su libertad y su dignidad. En la historia de México, el pueblo ha luchado por su libertad y su dignidad.

Hoy, en los Estados Unidos, el pueblo se levanta y se organiza para defender sus derechos y su libertad. Hoy, en los Estados Unidos, el pueblo se levanta y se organiza para defender sus derechos y su libertad.

No debemos olvidar que la lucha por la libertad y la dignidad es una lucha constante. No debemos olvidar que la lucha por la libertad y la dignidad es una lucha constante.

Hoy, en los Estados Unidos, el pueblo se levanta y se organiza para defender sus derechos y su libertad. Hoy, en los Estados Unidos, el pueblo se levanta y se organiza para defender sus derechos y su libertad.

No debemos olvidar que la lucha por la libertad y la dignidad es una lucha constante. No debemos olvidar que la lucha por la libertad y la dignidad es una lucha constante.



SUBSCRIBE TO **BASTA YA!** FOR your future

Name _____
Address _____
City _____
State _____
Zip _____
Send no money now. We'll bill you later.

P.O. BOX 40040
LOS ANGELES, CALIF. 90040

RECEIVED LIBRARY
JUN 10 1971
LOS ANGELES, CALIF. 90040

SEND NO MONEY
NOW. WE'LL BILL
YOU LATER.

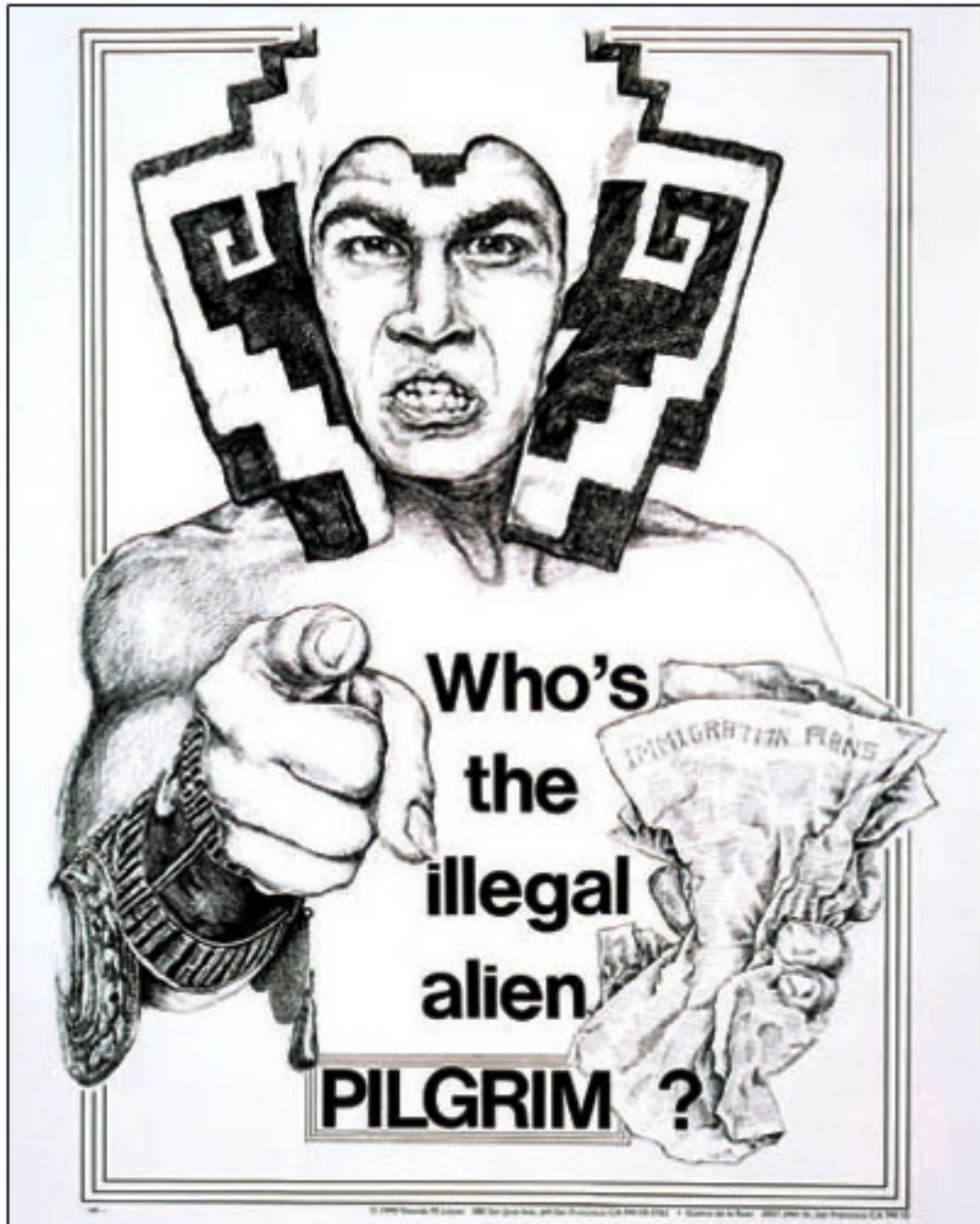
Yolanda M. López, *Cinco de Mayo: Que Viva La Raza*. Back cover of *¡Basta Ya!*, no. 16 (May 1971).

From Yolanda M. López, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Homenaje a Dolores Huerta*, from *Women's Work Is Never Done* series, 1995. Silk screen, 20 × 20 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Who's the Illegal Alien, Pilgrim?*, 1978. Offset lithograph, 22 × 17½ inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



WHO'S THE ILLEGAL
ALIEN, PILGRIM?!

Yolanda M. López, poster study for *Who's the Illegal Alien, Pilgrim?*, 1978.
Mixed-media collage on paper, 23 × 17½ inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies
Research Center Press). Copyright 2008 by the Regents of the University of California. All

**YOUR VOTE HAS
POWER**



WOMAN'S WORK IS NEVER DONE

Yolanda M. López, *Your Vote Has Power*, from Women's Work Is Never Done series, 1997
Silkscreen, 20 × 24 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, in Virgin of Guadalupe dress, with René Yáñez and his nephew Oscar Yáñez at López's MFA opening, 1978.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda and Margaret at Chicano Park Run, San Diego, 1977.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Self-Portrait*, from *Tres Mujeres/Three Generations* series, 1975-76. Charcoal on paper, 4 × 8 feet. From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Mexican Chair*, 1986. Acrylic paint, toothpicks, and wood on kitchen chair, 37 × 15 × 17½ inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Mother*, from *Tres Mujeres/Three Generations* series, 1976. Charcoal on paper, 4 × 8 feet.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press).

Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Grandmother*, from *Tres Mujeres/Three Generations* series, 1976. Charcoal on paper, 4 × 8 feet.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *My Mother*, 1974. Acrylic on canvas, 36 × 48 inches.
From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Wayne Healy, *Ghosts of the Barrio*, 1974. Mural, 18 × 26 feet. Ramona Gardens, Los Angeles, California. Photograph by Nancy Tovar. Courtesy The Nancy Tovar Murals of East L.A. Collection, UCLA Chicano Studies Research Center.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



José Montoya and the Royal Chicano Air Force, *Farmworker Family*, 1975. Pro-line vinyl on acid-etched concrete, 30 × 35 feet. Chicano Park, San Diego, California.

Photograph courtesy of Centro Cultural de la Raza, San Diego.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Runner: On My Own!* from *¿A Donde Vas, Chicana? Getting through College* series, 1977. Oil and acrylic on paper, 60 × 144 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Runner: Mandeville Center for the Arts*, from *¿A Donde Vas, Chicana? Getting through College* series, 1977. Oil on acrylic on paper, 48 × 72 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Runner: Third College Parking Lot*, from *¿A Donde Vas, Chicana? Getting through College* series, 1977. Oil on acrylic on paper, 48 × 144 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *The Nanny*, from *Women's Work Is Never Done* series, 1994. Mixed-media installation.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



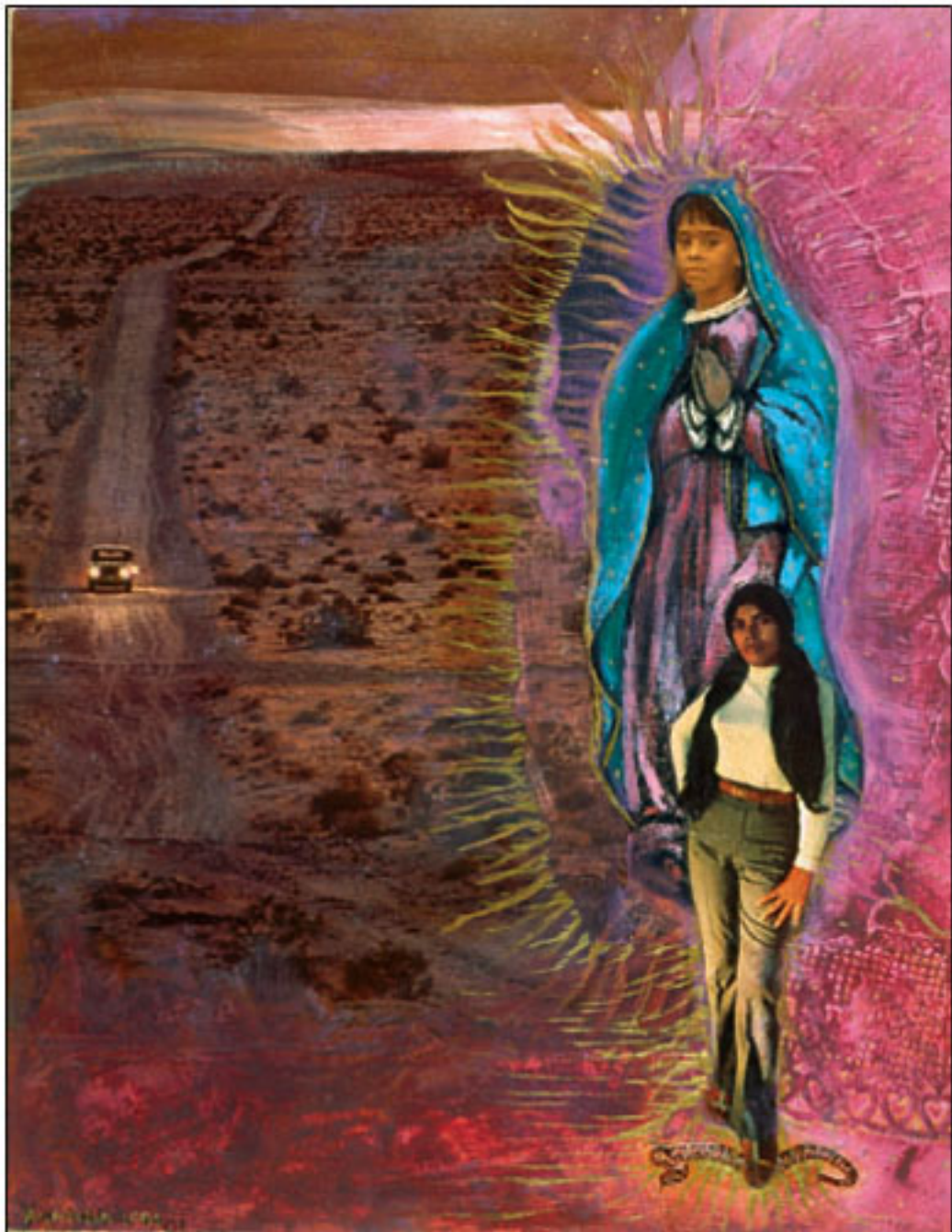
Yolanda M. López, *Eclipse*, from the Guadalupe series, 1981. Mixed media, 20 × 32 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



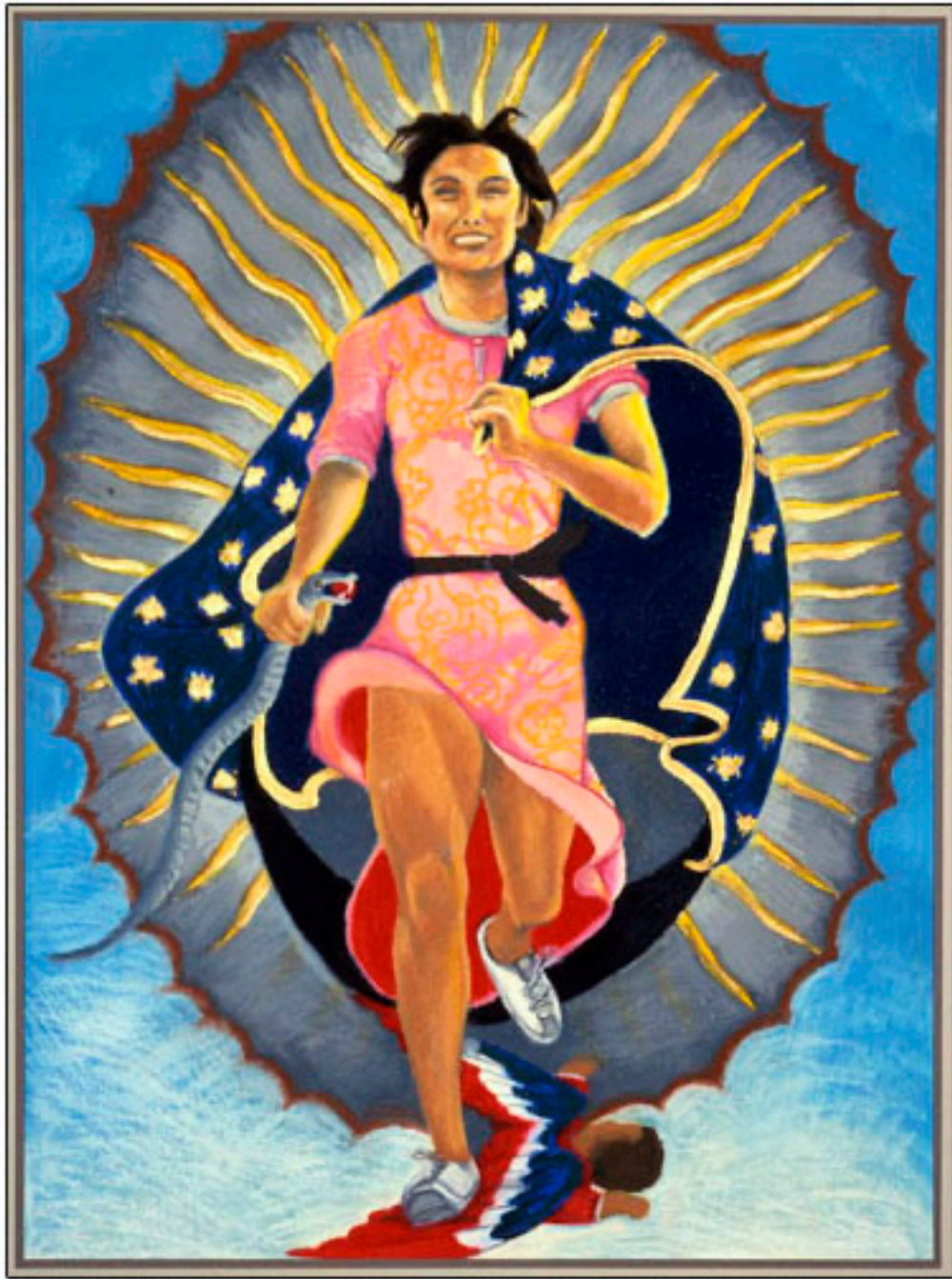
Yolanda M. López, *Madre Mestiza*, 1978. Mixed-media collage, 6 × 8 inches. Study for the Guadalupe series.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Virgin at the Crossroads*, from the Guadalupe series, 1981. Mixed media, 12 × 16 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Portrait of the Artist as the Virgin of Guadalupe*, from the Guadalupe series, 1978. Oil pastel on rag paper, 22 × 30 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, Margaret F. Stewart: *Our Lady of Guadalupe*, from the Guadalupe series, 1978. Oil pastel on paper, 22 × 30 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Margaret F. Stewart*, 1978. Black-and-white photograph. Taken at U.S. Naval Training Center, San Diego, California. Study for *Margaret F. Stewart: Our Lady of Guadalupe*. From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Guadalupe: Victoria F. Franco*, from the Guadalupe series, 1978. Oil pastel on rag paper, 22 × 30 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Nuestra Madre*, from the Guadalupe series, 1981-88. Acrylic and oil paint on masonite, 4 × 6 feet.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López painting *Nuestra Madre*, with a friend, 1981. Photograph taken at Galeria de la Raza, San Francisco. From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Coatlicue and Guadalupe*, 1978. Color Xerox collage, 6½ × 8½ inches. Study for Guadalupe series.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Las Santas Locas*, from *Life in the Mission* series, ca. 1983. Black-and-white photograph.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press).
Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, detail of *Things I Never Told My Son about Being a Mexican*, ca. 1985.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.

A video by artist Yolanda M. Lopez

"When you think of Mexico" is an artist's view of how the entertainment industry, food manufacturers, and other corporate interests create mythic Mexicans.

The video critiques how men and women are portrayed in the electronic and print media. Through an analytical de-construction of the image, Lopez shows how symbols deliver their meaning both overtly and in a more subtle manner through an unspoken cultural context. Made in 1986, "Mexico's" proposition is a lesson in visual literacy for those interested in how images affect cultural consciousness and political consensus.

Yolanda M. Lopez received her Master of Fine Arts in Visual Arts from the University of California San Diego. Her interest in key cultural images led to her most well-known and controversial work "The Virgin of Guadalupe Series," a contemporary Virgin Mary from a feminist perspective. Lopez's "Who's the Illegal Alien, Pilgrim?" poster is also a popular and significant work.

A scholar as well as an artist, Lopez has lectured on contemporary Chicano art, Ethnic Studies, and has taught studio classes at the University of California Berkeley, Mills College, and Stanford University. She currently resides in San Francisco.

Running Time: 28 minutes

Color Stereo

Executive Producer/Writer/Creator: Yolanda M. Lopez

Director: Carl Hayward

Copyright 1986 Yolanda M. Lopez (e-mail: artloper1@aol.com)

No unauthorized copying or distribution without permission.



WHEN YOU THINK OF



COMMERCIAL IMAGES OF MEXICANS



A VIDEO BY
YOLANDA M.
LOPEZ

RUNNING TIME
28 MINUTES

COLOR
STEREO

Cover and spine of the video case for *When You Think of Mexico*, 1997.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Things I Never Told My Son about Being a Mexican*, 1985. Mixed-media installation, Santa Cruz Veterans Hall.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, detail of *Things I Never Told My Son about Being a Mexican*, ca. 1985.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *A Visual Poem for Nicaragua (Homage to Max Beckmann)*, ca. 1984. Pastel on paper, 17½ × 22 inches.
From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. López, *Mexican Bag*, 2003. Acrylic on canvas, 36 × 36 inches.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.



Yolanda M. Lopez, study for *Free Los Siete*, 1969.

From *Yolanda M. López*, by Karen Mary Davalos (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2008 by the Regents of the University of California. All rights reserved.