

***Contemporary Ex-Votos: Devotion Beyond Medium***

**January 12 – March 16, 2024**

**Gallery 400, University of Illinois at Chicago**

**Exhibition Checklist**

**Alberto Aguilar**

***El Milagro de Isabella María Aguilar*, 2023**

Vinyl on Aluminum and channel posts

Courtesy of the artist

**Alberto Aguilar**

***Este Letrero Vino en Una Vision*, 2023**

Enamel on day glow paper

Courtesy the artist

During a campus visit in L.A., Alberto Aguilar and his daughter prayed for a sign that she would get in. The sign wasn't coming through. However, in that moment, Alberto realized that he was a creator of signs and everyday sculptures—forms of communication and sources of hope in themselves. Similar to ex-votos, Alberto views his practice as a means to bridge communication between the object and those receiving its message. His sculptures also aim to blur the lines between literal and symbolic signs, two elements at the core of ex-votos. In this work, he utilizes reflective street sign aluminum to convey his message and memorialize his artistic intervention on said campus.

This piece also pays homage to the resourcefulness of ex-voto makers who utilized everyday materials like tin to make artistic tokens of gratitude accessible to everyone.

Additionally, Alberto created a hand-painted sign for Gallery 400's east windows, adopting a style commonly seen in grocery stores. "THIS SIGN CAME THROUGH A VISION" reflects his personal voice and artistic vision, carefully crafted after considering a series of logistic and aesthetic decisions. However, unlike the quasi-mechanical nature of store signs, Alberto's work seeks to subverts the magical quality of visions displayed in ex-votos through a literal expression of intention.

**Justin Favela*****Bienvenidos*, 2022**

Cardboard, paper, glue, and paint

Dimensions Variable

Courtesy the artist

Las Vegas-based artist, Justin Favela creates large-scale installations and sculptures from materials used to create piñatas as a method of reinterpreting and reclaiming cliché symbols often recognized as Latinx. For this installation, Favela returned to a previous series in which he made replicas of neon signs out of cardboard. Drawing on his upbringing in Evangelical and Catholic churches, Favela revisited the symbols of a hymnal from his childhood. The tin ex-votos from the NMSU Permanent Art Collection reminded Favela of metal sheeting from the relics of Vegas neon signage—specifically from former Evangelical churches and Latino businesses whose signs have been painted over or repurposed. For Favela, the gestures of an old fast-food joint becoming a Mexican eatery, or a Chinese restaurant being repurposed by an Evangelical church are living testaments to the ways cities are shaped by immigration. Ultimately, the resourcefulness and survival skills of immigrants are a direct commentary on the same qualities possessed by the artists of ex-votos.

**Eric J. Garcia*****Primo Jose*, 2022**

Eleven-color lithograph

30 x 22 in

Courtesy the artist and Tamarind Institute

A lithograph shows a man in a wheelchair wearing sunglasses and a red sweater with a pile of books and papers on his lap. He sits at the edge of a river with multiple locks along its edges. Behind him are desert hills, a cow, and a van pulling a trailer. There are crosses at the top of the distant hills and a line of people walking across the hills, each carrying a cross, towards a small house. In the sky hovers a ghostly image of Jesus Christ on the cross, bleeding from his face and chest. A steady stream of text emerges from the man's mouth, speaking of the language of his people and asking Jesus and Maria for benediction in English and Spanish

**Eric J, Garcia**

***Thanks, St Luke?, 2022***

Digital drawing, projection and audio soundtrack

Dimensions Variable

Courtesy the artist

Eric J. García's work embodies messages of resilience that resonate with the 200-year history of graphic arts as a means of expressing working-class social and political concerns in Mexico. García's portrayal of Saint Luke follows the Orthodox tradition, with the icon of a sacrificial winged ox. The saint (trained as a physician) was believed to also have been a painter of religious iconography. In this miraculous apparition of Saint Luke, García offers an account of the martyrdom of the saint, in which his right hand was cut off by a Roman emperor. This animation is projected onto a dropcloth from García's studio, a relic-like drapery that might be seen as a reference to clichés of artists as conjurers, rather than everyday laborers. Another layer is added by the NMSU Permanent Art Collection retablo Veil of Veronica—a Christian relic said to bear an image of Jesus. The apparition of Saint Luke combined with audio of Garcia's political speech, creates a commentary that decenters artistic practices outside of the colonial religious canon.

**Ariella Granados**

***Level 13 After the Revival, 2023***

Digital animation, video installation

Dimensions Variable

Courtesy the artist

Ariella Granados' work navigates between humor and tragedy. Utilizing Sims technology, she constructed a generic Catholic Church, overlaying symbols more familiar to her Mexican background. In this digital creation, she incorporated two versions of herself: one as The Virgin Mary and the other as a joyful sinner liberated from the strict moral code of Pentecostal Christianity. Through her digital world-building, Granados crafted a space that provided a liberating and healing atmosphere reminiscent of ex-votos. In this artificial intelligence reality, the language is subdued through the characters' voices but becomes legible through a series of subtitles. Ultimately, Granados transforms the tragedies depicted in ex-votos' stories into a comedy that aligns with the increasingly blurred lines of our digital world.

**Francisco Guevara**

***Between a Devil and a Jesuit*, 2022**

Indigo, silver leaf, on canvas

Dimensions variable

Courtesy the artist

“In New Spain, present-day Mexico, and the southern United States, the formation of class ideology is inseparable from the history of the Jesuits, the Roman Catholic missionary organization known as the Society of Jesus. The practice of ex-votos was encouraged by the Jesuits, becoming an institutional tool for devotion, control, and resilience; nevertheless, ex-votos still carry the classist ideological burden when labeled as ‘popular,’ ‘folk,’ or even ‘primitive’ art. ***Between a Devil and a Jesuit*** is a polyptych consisting of 28 canvases printed with industrial blue ink, painted with a natural indigo colorant prepared by hand, and embellished using colonial silver leaf techniques. Each panel is based on a 1642 woodcut print of the same title and merged with seminal texts about beauty, aesthetics, and art, selected from 400 years of Mexican art history. Taking into consideration the performative aspects of religious polyptychs and the spatial function of ex-votos, the installation represents a sort of colonial tracing of Puebla, Mexico: a conceptual map that traces the location and unusual number of Jesuit colleges in the city, simultaneously functioning as a model for spatializing classist ideology.”—Francisco Guevara

**Dan 45 Hernandez**

***It’s a miracle we survived as kids, No. 2 “Help breathing”*, 2022**

Vintage lunch box, cardboard, scissors, Posca acrylic paint markers

14 x 8 x 4 in

***It’s a miracle we survived as kids, No. 3 “My turn”*, 2022**

Vintage lunch box, plaster cast, stuffed animals, Posca acrylic paint markers

14 x 8 x 4 in

***It’s a miracle we survived as kids, No. 1 “Sk8 or Die”*, 2022**

Vintage lunch box, unfired terra cotta, CDs, VHS, Nintendo Game, Nag Champa, Posca acrylic paint markers

14 x 8 x 4 in

***It's a miracle we survived as kids, No. 4 "Don't lose your head", 2022***

Vintage lunch box, Thrasher hat, skateboard, Hosoi Skyrocket wheel, Posca acrylic paint marker

14 x 8 x 4 in

***You don't know what you've got til its gone, but I did, No. 6 (squid head), 2020***

Vintage lunch box, candy wrappers, jack-olantern Pez, Posca acrylic paint markers

14 x 8 x 4 in

***You don't know what you've got til its gone, but I did, No. 8 (Treasure troll), 2020***

Vintage lunch box, cassette tapes, Cracker Barrel menu, Ford Aerostar hot wheel, Posca acrylic paint markers

14 x 8 x 4 in

All courtesy the artist

Dan45 Hernandez creates mixed media artworks with whimsical references to cartoons, toys, games, cassette tapes, and thermoses. Growing up in a peripatetic, low-income military family, he saw how intense memories can attach themselves to cheap transportable pop-culture objects, such as PEZ dispensers and comic books. Hernandez explores this deep connection between childhood memories and material culture. Although the series previously explored loss, Hernandez shifts toward gratitude in newer works, embracing the "miraculous" nature and sincere personal narratives of ex-votos. According to Hernandez, "Each piece is meant to remind us of the importance of toys in our history, from how they defined us as children and laid the groundwork for the adults that we become." This manifests as childhood stories of survival and often humorous "near-death" experiences encountered with his sibling. The modern-day relics Hernandez creates echo the materiality and handmade quality of ex-votos on tin and challenge the categorizations of "popular" and "high" art that have complicated scholarship around historic ex-votos.

**Juan Molina Hernández**

***Yo seré tu memoria (I will be your memory), 2022***

Hair embroidered on fabric with installation elements.

24 x 23 in

Courtesy the artist

The work of Juan Molina Hernández represents the many shapes and forms contemporary devotion can embody. Molina Hernández returned to Mexico after 17 years in the U.S. to

confront a past they may not belong to anymore. The result is this manda (a votive offering for a miracle or favor performed) which symbolizes an act of un/belonging that creates space for a new existence.

***Yo seré tu memoria*** (I will be your memory) is a portrait of Molina Hernández's maternal great-grandmother from Guanajuato, Mexico. The artist utilized their hair to embroider the portrait as a meditation on the erratic relationship that developed with their family during their absence. This poetic gesture of using hair served as a method for understanding gender as a performative and ever-fluctuating process, which depending on characteristics such as length, can offer varied impressions. Much like the Veil of Veronica, seen in another gallery, Molina Hernández considers devotion through an image imprinted onto cloth defining it within and beyond traditional Catholic modes.

### **Sebastian Hidalgo**

#### ***Under the Pink Line Train to 54th and Cermak, 2023***

Digital print, ink and photographic paper

Courtesy of the artist

Sebastian Hidalgo's photographic practice is inherently attuned to his life in Pilsen and the intersecting yet separating lines that define his communities within the larger city. Grounded in the belief that Catholicism offers figures for gratitude and inspiration, Sebastian portrays the lives beneath Chicago's Pink Line Train with a Madonna-shaped figure. In his own words, "(In Pilsen, when we look up, we see the Pink Line train passing by, which connects us to the rest of the city)." The iconography of this digital collage captures both the realities of the city and highlights the significance of community support and communal healing.

Drawing inspiration from retablos (tin paintings of Catholic saints) and ex-votos, this artwork creates an atmosphere of gratitude within the sometimes-challenging reality of immigrant communities in a metropolis.

### **John Jota Leños**

#### ***Prayer for Retribution, 2022***

#### ***Prayer for Redress, 2022***

#### ***Prayer for Remembrance, 2022***

Digital animation, video installation

Dimensions Variable

All courtesy the artist

John Jota Leañós is a Mestizo (Xicano/Italian/Chumash) new media artist using animation, documentary, and performance to focus on the convergence of memory, social space, and decolonization. His animations question the interventions of European epistemologies onto first nation peoples of the Americas and expose the unique manifestations that such cultural clashes create in society today.

Leañós says, “This work is an animated ex-voto painting, praying for the miracle of retribution, redress, and remembrance of the colonial violence that took place in the residential schools of Canada and the United States, as well as the Spanish Mission systems in the Americas. The invocation is for the children and their ancestors to heal from the ongoing traumas of colonization, globalization, and capitalism, and for colonial institutions to begin returning material resources, lands, and accounting for lives lost to the atrocities of residential schools.”

Additional information resources regarding the history of American Indian Residential Schools can be found at: [go.uic.edu/leanos](http://go.uic.edu/leanos)

### **Guadalupe Maravilla**

#### ***I am sending love to my eight year old self*, 2021**

Oil on tin painting & mixed media material on wooden frame

45 1/2 x 20 x 4 in

Courtesy of the artist, P·P·O·W, New York and the NMSU Permanent Art Collection

“I am sending love to the eight-year-old boy that I was, specifically during that time when I crossed the border as an undocumented child without my parents when I was escaping the civil war in El Salvador. It was a two-and-a-half-month trip from El Salvador to the United States by land. Sometimes on foot. Sometimes by car. Sometimes by train. They went from Coyote to Coyote until I reached the Tijuana border. Eight-year-old boy, be strong, I believe in you, this is the right way. Also, I want to thank my spirit animals who accompanied me during this trip.” –Guadalupe Maravilla

### **Guadalupe Maravilla**

#### ***Fire Snake Border Crossing Retablo*, 2022**

Oil on tin, cotton and glue mixture on wood

85 x 59 x 14 in

Courtesy of the artist and P·P·O·W, New York

“In 2011, I traveled to the US/México border in Ruidosa, Texas for the CROSSING PERFORMANCE. The performance consisted of crossing the Rio Grande US/México border and performing a ritual on the México side for all the lives that have been lost during the process of migration. Instead of camouflaging myself to cross the border, I created a shining headdress that contained a giant solar reflector that amplified the sun's light. The headdress also served as a floating device as I swam across the Rio Grande. I timed it so that once on the México side I would catch the light of the setting sun and reflect the light onto the river as part of the healing ritual.” -Guadalupe Maravilla

### **Guadalupe Maravilla**

#### ***Chancleta Times Square Retablo*, 2022**

Oil on tin, cotton and glue mixture on wood

90 x 63 x 8 in

Courtesy of the artist, P·P·O·W, New York and the NMSU Permanent Art Collection

“PERFORMANCE IN THE CENTER OF THE WORLD took place at Time Square in 2011. The performance consisted of a choreography of 15 breakdancers, a golden lowrider car with hydraulics, and sound. The performance was a learning experience for me because I learned how to manage and move the energy. I also learned to leave the nerves because I realized that fear manifested in my work. This performance taught me to control and accept my fire. I learned to create an ambient that started with me in the center, then the interpreters, then our staff, then the audience, until we became a collective, vibrating to the same energy and frequency.” -Guadalupe Maravilla

### **Guadalupe Maravilla**

#### ***Volcano and Iceberg Motorcycle Retablo*, 2022**

Oil on tin, cotton and glue mixture on wood

85 x 59 x 14 in

Courtesy the artist and P·P·O·W, New York

“In 2011, I did a performance and choreography called **MOTORPSYCHO** in San Antonio, Texas. The performance consisted of choreography with the movements of 15 performers and a group of motorcyclist women called **LADIES ON WHEELS**. The human body is 70% water and, in our water, we carry stress, anxiety, and trauma. The vibrating healing devices clean the water from our bodies. For this performance, the roaring Harley Davidsons were transformed into a giant therapy device clearing spiritual and political blocks with the vibration and sound like medicine.”

—Guadalupe Maravilla



**Yvette Mayorga**

***The Pink Chapel*, 2022**

Mixed-media installation

Dimensions Variable

Courtesy the artist

***The Pilgrimage to Plateros*, 2022**

Acrylic piping on canvas

12 x 16 in

Courtesy the artist and the NMSU Permanent Art Collection

***#Blessed After The Divine Spouse (El Divino Esposo) ca. 1750 Miguel Cabrera*, 2022**

Acrylic piping on canvas

20 x 24 in

Courtesy the artist and the NMSU Permanent Art Collection

***The Divine girl*, 2022**

Car wrap vinyl and acrylic piping on canvas

12 x 16 in

Courtesy the artist and the NMSU Permanent Art Collection

The decadent Rococo characteristics of Yvette Mayorga's work radiates a superficial innocence. Her DIY aesthetic encourages spectators to scrutinize their complacency in fulfilling the myth of the "American Dream." Her approach exposes a reality in which the capitalist tendencies of buen gusto (good taste), derived from 19th-century Mexican classist appropriations of high French culture, are intercepted by reminders of failed dreams.

In ***The Pink Chapel***, Mayorga creates an offering to El Santo Niño de Atocha. During a residency at NMSU, Mayorga visited the saint's sanctuary in Chimayo, NM, completing a personal pilgrimage that began twenty years ago at the Santuario del Santo Niño de Atocha de Plateros in Mexico. Utilizing techniques her mother used to decorate department store baked goods and cakes in the 1970s, Mayorga addresses devotion as a binational and inter-generational process. The Pink Chapel recalls the pink quarry stone of the Spanish colonial architecture of her family home in Zacatecas. Mayorga breaks from childhood memories of visiting Mexico's churrigueresque churches by mirroring her mother's labor, simultaneously critiquing over-consumption and disrupting the colonial legacies of art history in Mexico.

## **Daisy Quezada Ureña**

### ***Cleotilde*, 2022**

Clay, steel, concrete, porcelain tiles

30 x 90 x 33 inches

Courtesy the artist

Daisy Quezada Ureña's research-based practice is rooted in the social aspects of community. Her interest in ex-votos resides not in religion itself but rather in the people and places of religious practice. Quezada Ureña creates a link between the home and the sanctuary, where devotion functions as the main pillar of strength. Drawn to the materiality of ex-votos for tin's associations with accessibility, resourcefulness, and shelter, Quezada Ureña considers the possibility of place as the object of devotion. Referencing tierra de azotea (roof dirt structures), she replaces traditional materials by embedding delicate and fragile porcelain into concrete, symbolizing a shelter that pays tribute to the female legacies of labor and the integrity of the domestic realm. In *Cleotilde*, Quezada Ureña honors her family's history in construction as well as the role of matriarchs like her grandmother, in upholding the home as a safe place. *Our Lady of Refuge*, from the NMSU Permanent Art Collection, hangs beneath the awning representing the strength of women in maintaining communal refugios. The porcelain tiles were modeled using Quezada Ureña's grandmother's textiles.

## **Krystal Ramirez**

### ***¿Qué he hecho yo para merecer esto!*, 2022**

Gypsum and cement blocks, acrylic paint, neon

4 feet (diameter); 7 feet 5 inches (height)

Courtesy the artist

Las Vegas native, Krystal Ramirez, exposes the spectacle of Baroque architecture in relation to the physical labor necessary to build and maintain the city. The personal chapel, *¿Qué he hecho yo para merecer esto!* (What have I done to deserve this?) merges *brise soleil*, a common style of architecture known for reducing the effects of the sun, with the theatrical spectacle of Vegas' 24-hour neon that seeks to overwhelm the senses in a capitalist wonderland. Ramirez constructed the chapel using hand-made gypsum and cement blocks. Her practice seeks to uphold the integrity of physical labor—her father worked construction in Vegas for decades—without ideologically exploiting the notion of hard work often present in contemporary Latinx artistic practices. The neon text references Spanish director Pedro Almodovar's 1984 film of the same title, in which the protagonist's domestic labor is put to the task via a series of emotional and miraculous events. Ramirez

has created a space that invites a contemplative moment that situates the viewer at the intersection of labor politics and religious spectacle.

**Sandy Rodriguez**

***Plantas medicinales para el susto No. 1 (Tonatiuh yxiuh ahuachcho)*, 2022**

Hand processed medicinal watercolor on amate paper with 23k gold.

22 3/4 x 15 1/3 in

Courtesy the artist

***Borderlands No. 2 They almost got me (Pajarita Wilderness)*, 2019**

Hand-processed watercolor on amate paper

31.5 x 47 inches

Courtesy of Beth Rudin DeWoody

Sandy Rodriguez's work merges Spanish-colonial mapping and image conventions with current political issues as a way to show that the atrocities of violence in the present are rooted in historic cycles of the past. The works are made with hand-processed earth, plant, and insect-based watercolor on sacred—once outlawed—amate paper, sourced from Mexico, a testament to the indigenous artistic traditions of the Americas. ***Borderlands No. 2*** represents a frightening encounter with border enforcement during a 2019 field study trip to the Pajarito Wilderness in southern Arizona, as noted in the text at the bottom of the work. ***Plantas medicinales para el susto No. 1 (Tonatiuh yxiuh ahuachcho)*** employs yellow ochre, green earth, and mica pigment from New Mexico. The plant is a key ingredient in an indigenous recipe to cure susto (trauma, fright). *Borderlands* references historic diseños, the hand-sketched maps used to review grant claims following the Mexican American War in 1848. The lapse of the historic claims acknowledges the stolen lands and unceded territories embedded in the history of land ownership in the West.

**Xochi Solis**

***A tourist in a dream*, 2022**

Gouache, acrylic, house latex paint, colored pencil, Dura-lar film, digitally printed Epson paper, hand-marbled paper, colored paper, handmade paper, found images from books and magazines, artist tape, brad nails, rosary nylon cord

Dimensions Variable

Courtesy the artist

The collages of Xochi Solis are constructed from hand-dyed papers, paints, plastics, and found materials. For this installation, she photographed NMSU's ex-voto collection during her museum residency abstracting colors and forms in search of a celestial narrative. Mimicking the seemingly chaotic display of tin votive offerings as they traditionally appear in public sanctuaries, and through the gesture of "pinning" artwork onto the gallery wall, Solis embodies both the role of artist and supplicant. Solis' arrangement highlights ex-votos' original function as objects of devotional ritual, while her organic, layered collages extract formal elements from the traditional conventions of these paintings. The materiality of Solis' installation informs the viewer of the inventive nature of Mexico's most unique genre of painting. Solis' approach to the Divine comes in the form of astronomy charts, nebulas, and the miracle of nature, a gesture that expands the universe of ex-votos' spirituality to more inclusive and universal possibilities.

**José Villalobos**

***Soledad*, 2022**

Mixed media, deconstructed sombreros and decorative trim

(Left to right) 24 x 36 in, 30 x 40 in, 24 x 36 in

Courtesy the artist

José Villalobos grew up in El Paso, TX where he was raised in a religious, conservative family with strict expectations of gender roles. Villalobos explores the tensions of his upbringing— toxic masculinity, religious ideologies that conflict with his sexuality, and a complicated appreciation of Norteño culture—through installation, performance, sculpture, and drawing. For this exhibition, Villalobos created a triptych of deconstructed cowboy hats, deeply-rooted symbols of masculinity along the U.S./Mexico border. Villalobos dedicates the oppositional artistic gestures of deconstruction and embellishment to the quasi-religious status of iconic Mexican singer Juan Gabriel—embraced simultaneously by the country's Catholic conservatives as well as Mexico's gay community. In a way similar to Juan Gabriel's famous declaration, "lo que se ve no se pregunta" (that which is obvious should not be stated), the spatial malleability of ex-votos between public and private upholds the similar "open secret" stances of community life.

**Alfredo Vilchis**

***Ex-Voto to God*, 2022**

Oil on tin

11 7/8 x 9 7/8 in

Courtesy of the artist and the NMSU Permanent Art Collection

Expressly for this exhibition, this work was commissioned from Mexico City's Vilchis family who have been producing ex-votos across four generations in the last fifty years. It was created from a personal story submitted by a UIC student. The text reads, "Aziza, sleeping deeply, awoke to the light filtering through the blinds. As she went through her day she anticipated the in-betweens. Walking to class, reading on a bench, or running to catch the train. Home again, she looked to the moon fatigued and near sleep. That day she remembered to be grateful for the sun's energy, for it was the light that guided her."

**Alfredo Vilchis**

***Ex-voto to El Divino Niño Jesús, 2023***

Oil on tin

11 7/8 x 9 7/8 in

Courtesy anonymous

"In 2015, Guadalupe Espinoza faced preeclampsia during her pregnancy, giving birth to a little girl, Sarai. The baby, in critical condition, remained in incubation. Guadalupe entrusted Sarai to El Divino Niño Jesús and thanks to his intercession the baby quickly and miraculously overcame the situation. Today Sarai is 8 years old and is a strong and healthy child."

**Alfredo Vilchis**

***Ex-voto to Our Lady of Guadalupe, 2022***

Oil on tin

11 7/8 x 9 7/8 in

Courtesy the NMSU Permanent Art Collection

"In 1995, Maria Zavala, a 37-year-old Zacatecan farmworking woman. Expecting a child prays to Our Lady of Guadalupe (OLG) after breaking her right ankle. Odds were against her pregnancy Continuing safely. With a strong devotion to OLG, today, that child (Maria Guadalupe) has an emerging career as an environmental scientist."

**Alfredo Vilchis**

***Ex-voto to the Sun, 2023***

Oil on tin

Courtesy of the Artist

Aziza, sleeping deeply, awoke to the light filtering through the blinds. As she went through her day she anticipated the in-betweens. Walking to class, reading on a bench, or running to

catch the train. Home again, she looked to the moon fatigued and near sleep. That day she remembered to be grateful for the sun's energy, for it was the light that guided her.

**Daniel Vilchis**

***Ex-voto to the Virgin of San Juan, 2022***

Oil on tin

11 7/8 x 9 7/8 in

Courtesy the NMSU Permanent Art Collection

“In 1993, Miss Adriana Guerrero gave birth to her first daughter, Marina. Born with dislocated hips, Miss Guerrero entrusted herself with great faith and devotion to the Virgin of San Juan de los Lagos, asking for her health. In an instant, she was healed, and in acknowledgment of this blessing, she presents this testimony of gratitude.”

**Daniel Vilchis**

***Ex-voto to the Spirit of Ayahuasca Vine, 2022***

Oil on tin

11 7/8 x 9 7/8 in

Courtesy the NMSU Permanent Art Collection

“SPIRIT OF THE AYAHUASCA VINE THANK YOU FOR GUIDING ME THROUGH THE TRIBULATIONS OF LIFE. I CAME TO YOU WHEN MY BODY WAS INJURED AND COULDN'T HEAL. YOU GAVE ME INSIGHT, AND THE HOPE I NEEDED TO CARRY ON. MORE THAN THAT, YOU TEACH ME A WAY TO MOVE THROUGH THE WORLD. FOREVER GRATEFUL. SAN ANTONIO. TX. 2018”

**Daniel Vilchis**

***Ex-Voto to St. Francis, 2022***

Oil on tin

9 7/8 x 11 7/8 in

Courtesy the NMSU Permanent Art Collection

“Two abandoned puppies looking for a safe home walked every day to visit St. Francis and prayed for guidance to find a family who would love them. After many months of sadness and heartbreak, they found a loving home, injuries and ailments all treated, finally safe, treasured, and at peace. Tiffini y Jim. San Anthony, TX, 2022.”

**Daniel Vilchis**

***Ex-voto to El Señor de la Misericordia, 2023***

Oil on tin

Courtesy of the Artist

“When I was 14 years old, having newly arrived to the United States a dog bit parts of my left leg and arm off, leaving me in a wheelchair for a while. I thank al Señor de la Misericordia and a la Virgen de Guadalupe for not allowing me to lose my limbs and for the strength they gave me during my recovery.”

**Unknown**

***El Señor del Monte*, 19<sup>th</sup> Century**

Oil on tin

7.25 x 7.25 in

Courtesy the NMSU Permanent Art Collection

**Unknown**

***El Señor del Monte*, 19<sup>th</sup> Century**

Oil on tin

7 x 8 in

Courtesy the NMSU Permanent Art Collection

**Unknown**

***El Señor del Monte*, 19<sup>th</sup> Century**

Oil on tin

7.25 x 8.25 in

Courtesy the NMSU Permanent Art Collection

**Unknown**

***El Señor del Monte*, 19<sup>th</sup> Century**

Oil on tin

7 x 8.75 in

Courtesy the NMSU Permanent Art Collection

**Unknown**

***El Señor del Monte*, 19<sup>th</sup> Century**

Oil on tin

7 x 7 in

Courtesy the NMSU Permanent Art Collection

**Unknown**

***El Señor del Monte***, 19<sup>th</sup> Century

Oil on tin

7.75 x 7.25 in

Courtesy the NMSU Permanent Art Collection

**Unknown**

***El Señor del Monte***, 19<sup>th</sup> Century

Oil on tin

6.75 x 7 in

Courtesy the NMSU Permanent Art Collection