

Alianza de las Artes Americanas

NOVEDADES del Nuevo Mundo

Fall, 2016



Annual Mayer Symposium to be held October 21-22, 2016

Circulación: Movement of Ideas, Art and People in Spanish America

Organized by Jorge Rivas Perez, Frederick and Jan Mayer Curator of Spanish Colonial Art, Denver Art Museum, and sponsored by the Mayer Center for pre-Columbian and Spanish Colonial Art at the Denver Art Museum, this year's symposium will explore the movement of artwork and artists, as well as the circulation of ideas and ideologies which shaped culture in Spanish America. Scholars will discuss topics related to artistic exchange, ranging from local interactions to global networks and their influence on the art and architecture of the region.

This year's speakers and their topics include the following: **Idurre Alonso** (Getty Research Institute, Los Angeles, CA) *Urban Intersections in Latin America: From Paris to Samaná*; **Gustavo Curiel** (Universidad Nacional Autónoma de México, Mexico City, Mexico); *Flemish Imagery in Oaxacan Furniture: Villa Alta Cabinetmakers of the Zapotec Mountains, 17th-18th Centuries*; **Mónica Dominguez Torres** (University of Delaware, Newark, DE) *'Nel più ricco paese del Mondo': Cubagua Island as the Epicenter of the Early Caribbean Trade*; **María J. Feliciano** (Independent scholar, New York, NY) *Moving beyond the Mudéjar in Viceregal Art and Architectural History*; **Esteban García Brosseau** (Universidad Nacional Autónoma de México, Mexico City, Mexico) *Jacques de Coultre and Antonio de Morga (16th-17th c.): Further Insights into Cultural and Artistic Exchange between South Asia and Spanish America*; **Rosario Inés Granados-Salinas** (Skidmore College, Saratoga Springs, NY) *Miraculous Narratives: Time and Space Colliding in Spanish Colonial Painting*; **Natalia Majluf** (Museo de Arte de Lima, Lima, Peru) *The Dawn of an Era: Portraiture and Social Change in the Work of José Gil de Castro*; **Constanza Toquica** (Museo Colonial, Bogotá, Colombia) *El Territorio Vacío, Entre el Cielo y el Infierno: Reflections on Colonial Imagery*; **Rachael Zimmerman** (University of Delaware, Newark, DE) *The Hammock as an Honorary Mode of Transportation in Colonial Brazil*.



Photo:(detail) *Portrait of Doña María Dolores del Río y Alday*. Mexico, 1780. Oil on canvas. 168.3 x 98.4 cm. Denver Art Museum, Gift of the Collection of Frederick and Jan Mayer, 2013.332.

Admission fee for the *Circulación* symposium: \$20 Students, \$75 *Alianza* members, \$80 DAM Member, \$85 Other. Brochure to be sent at a later date.

Latino Exhibit Opens In February

The DAM will present an interesting site-specific "installation" exhibit focusing on Latino artists and their experience of life in the American West next winter from February through October 22, 2017. The exhibit which is entitled *Mi Terra: Contemporary Artists Explore Place* is reminiscent of the museum's 2009 successful *Embrace* which featured multiple artists' installations in various spaces through-out the museum. The on-site development of the installations will be visible to the public beginning in December 2016.

Working with Curator of Contemporary Art, Rebecca Hart, are 13 artists who live and work in the Western United States. "Visitors can expect to see large-scale, mixed media installations that stimulate conversation around complex issues. Projects include Denver-based, Mexican American artist Dmitri Obergfell's recreation of a market similar to those in Denver's historic Latino neighborhoods. "As places of cultural commerce, they are living museums reflecting the current state of immigrant communities in the United States." Other exhibition artists will use digital animation, fiber constructions, painting, sculpture and ceramics to examine diverse narratives of migration and more specifically the complex layering of cultures throughout the Western United States.

(excerpted from the DAM's press release)

OFFICERS

David Butler, President
Dora Cash, First Vice-President
Irma Boltman, Second Vice President/
Membership
Victoria Kellen, Recording Secretary
Linda Lauff, Corresponding Secretary
Jean Fischer, Treasurer

MEMBERS-AT-LARGE

Frank Kellen
Craig Peoples
Oz Zager

APPOINTMENTS

Barbara Hinton/Program Chair/
Education
Kittie Arnold, Patron Events
Lynda Watkins/Events, Decorations
Joanna Moldow/Hospitality,Supplies
Renee Lassabaterre/E-Newsletter
Michele Salisbury, Awards
Fern Black, By-Laws

STAFF

Jorge Rivas, Curator, Spanish Colonial
Art
Jesse Ortega, Curatorial Assistant
Julie Wilson, Mayer Center
Coordinator
Anne W. Tennant, Research, Mayer
Center Fellow

As we enjoy the sunny Colorado summer, I am grateful for the many warm and rewarding interactions that my wife and I have enjoyed with *Alianza* members and the Museum staff this past year. This has been a year of transition, as we held a wonderful farewell party for our departing curator, Donna Pierce, last fall and, early this spring, welcomed our new curator, Jorge Rivas. This year, *Alianza* contributed \$18,800 to the New World Department for acquisitions and, in addition, a group of members raised \$27,000 to donate a significant Spanish Colonial work, *La Virgen de Consolación*, in honor of Donna Pierce. Our lecture program has continued to draw outstanding speakers to the DAM's state-of-the-art Sharp Auditorium.

We have a number of exciting programs and events planned for the 2016-17 academic year. **Our lecture program this year, which is moving to the third Thursday of the month at 6:30 pm, will open September 15** with Dr. Jaime Lara from Arizona State University, who will speak on Andean art. Members who have heard Dr. Lara, who taught at Yale for many years, have been uniformly impressed and enthusiastic. We hope that as many members as possible will join us for our inaugural weeknight lecture. As a special reward for our Patron and above members, Dr. Lara has agreed to stay an extra day and be the guest of honor at *Alianza's* fall Patron Party, to be held September 16. We are fortunate that Jan Mayer has graciously offered to host this event at her home.

In October, the Mayer Symposium will be held on the 21-22. Titled *Circulación, Movement of Ideas, Art and People in Spanish America*, this event will feature a number of distinguished speakers from the U.S. and abroad. Our lecture program will continue in November with Lucia Henderson, the DAM's Mayer Fellow. There will be no lecture in December as we enjoy our traditional holiday party. The start of the new year will bring Yasmeen Siddiqui, discussing Casta paintings, Catherine diCesare, presenting on Aztec culture, and Mel King, owner of Big Blue Wreck Treasure Divers, lecturing on Spanish Colonial coinage, and more! In addition, we are planning a November 2016 trip to Phoenix, Arizona, a city that is built over one of the largest pre-European contact communities in the United States. The trip will include museum visits, events at private homes and wonderful restaurants. We will announce more activities and events as the year progresses.

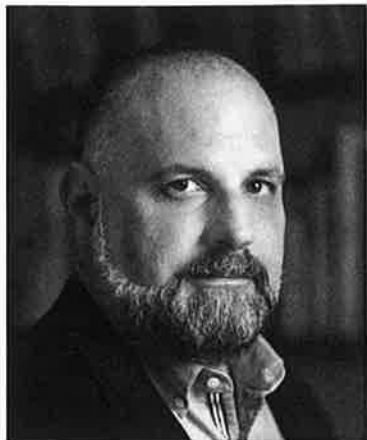
This fall, as a mini-benefit for *Alianza*, we will again offer a special-edition woodblock print by Leon Loughridge, featuring the Morada de Nuestra Senora at Golondrinas. So, thank you again to all of our members who have provided financial and social support and who have worked so energetically to make *Alianza* the extraordinary group that it is. Many thanks also to Anne Tennant who has researched articles for this issue of *Novedades*. Finally, a special thanks to the 2016-17 board members whose energy and dedication will make our programs, events and growth possible.

David Butler, President

PROFILE

Meet Jorge Rivas, Mayer Curator of Spanish Colonial Art

by Barb Kelly



Jorge Rivas is a busy man these days. Appointed curator of Spanish Colonial Art earlier this year, Jorge assumes stewardship of the collection at a crucial and challenging time. Not only has he needed time to become familiar with what is currently on display, but he has also done a thorough review of the many pieces in storage, some acquired during Bob Stroessner's tenure, in need of conservation and never exhibited.

Jorge had some interesting comments on the current collection and exhibit. "When the building opened in 1971, it was designed with period rooms. The last major renovation of gallery space was in the 1990s when the period rooms were dismantled. Since then there have been small interventions resulting in a very fragmentary experience and presentation of art of the New World." The eventual reinstallation will provide a great opportunity to display materials in a new light and will allow Jorge to put his stamp on the presentation of the collection.

In the process of reviewing works in storage, Jorge has continued research, initiated by former curator Donna Pierce, on one particular painting in the DAM collection suspected of being a second Cristobal de Villalpando, an important 17th century Mexican painter. Jorge was pleased when two leading Mexican scholars recently confirmed that the work was a late one in the artist's mature period. He is

also working on an important acquisition, an extraordinary piece for the collection, citing the need to keep the Spanish Colonial Collection the best in the United States. He says that "LACMA, the Met, Brooklyn, the Chicago Art Institute and the MFA are now collecting, and we need to keep our primacy. We still need acquisitions in areas where the collection is weak."

Another focus which he wants to continue is the department's emphasis on scholarship. He has been working hard on the upcoming 2016 symposium and is pleased not only to have invited two museum directors but also several young scholars, believing that it important to encourage emerging scholars in the field. In addition he is interested in working more closely with the Education Department stating, "We need to connect with kids, to create a bond between kids, the collection and the new generation."

While Jorge is a respected scholar in the field of Spanish Colonial art, his expertise in more contemporary work of Central and South America was one of the factors that made him an attractive candidate for the museum in the twenty-first century. Many in *Alianza* were wondering how this would work given the historical primacy of the collection and the fact that there is such a large and active contemporary art department. "Spanish Colonial will never be the Contemporary Art Department," says Jorge. "What we need to do is connect the history with the present and try to create new avenues for the future."

Citing the fact that one-third of the population in Denver is Latino and that more than 60% of the students in public schools are Latino, Rivas says, "The time of the museum being a collection of little islands is past; ...now we need to create a bridge between the past and today's multicultural society." To that end he and Becky Hart, the curator of Contemporary Art, are working on cross-departmental projects together. For the upcoming *Mi Terra* (see front page article) exhibit in 2017, some of the artists will be using pieces from the Spanish Colonial Department.

In addition to his present primary focus at the Denver Art Museum, Jorge is also, and has been, a consultant to many museums in the U.S. and abroad who are working on exhibitions in the field. Most recently for the past five years he has been part of an advisory board for an exhibit on Spanish Colonial Art at the Art Institute of Chicago as well as a member of the International Advisory Committee for the Museo de Arte de Lima in Peru.

He is also hard at work, since 2011, on his dissertation for the Bard Graduate Center in New York on noted Venezuelan furniture designer Miguel Arroyo who was also the director of the Museum of Fine Arts in Caracas from 1959 to 1976. He has been going through 5,000 photos and documents and says it has taken years to reconstruct his life. Yes, Jorge Rivas is a busy man these days!!!

Born in Caracas, Venezuela, into a technical family of engineers, Jorge didn't quite fit the mold, though his degrees in architecture and industrial design are closely aligned. He says he owes his interest in the arts to his grandmother who was an art collector and interested in European painting and antiques and Venezuelan art of the 20th century. She introduced him to museums and galleries at a young age and took him for long periods of time to Europe, to Madrid and London—the British Museum and the Prado. At the Central University of Venezuela, Jorge was inspired by one of his professors and as a result became interested in Baroque art in the Americas, especially Mexico and Peru. He continued his education at the University of Florence in industrial design where the program emphasized a very humanistic approach and the study of architecture and art history. After he returned from Florence and was working in the field of Spanish Colonial Art in Caracas, he was asked to be curator of Spanish Colonial Art at the prestigious Colección Patricia Phelps de Cisneros, the largest private collection of Spanish

(Cont'd on page 7)

J.B. Antonelli: Defender of the King's Treasure

by Anne W. Tennant



Fig. 1. Sir Francis Drake, called "El Draque," the Dragon, by the Spanish.

On Ash Wednesday 1586, the English privateer Francis Drake, fresh from lucrative raiding assaults in Florida and Santo Domingo, struck at Cartagena, the richest and most populous city on the Spanish Main. After bypassing the small fortress of Boquerón that guarded the entrance to the inner harbor, he landed three thousand men on the sandy peninsula of Boca Grande. Only a fortified trench separated the English from the gates to the city, which, in the absence of troops or artillery, was quickly breached and a ransom of ten million pesos was soon on its way back to England.

Possessing one of the most perfect natural harbors in the world, Cartagena, on the coast of today's Colombia, was of prime strategic importance to Spain's empire in the Americas. The city was the first port-of-call for ships bearing Africans destined for slavery as well as for vessels carrying both the luxury goods and practical merchandise coveted by the colonists. Though her markets were famed, Cartagena's chief function was to prevent access to Panama, the point of transfer for precious metals from Peru.

The same pattern of sackings by foreign pirates of Spanish port cities occurred frequently throughout the Caribbean. During the 1580's, Spain's relations with other European nations had deteriorated significantly. Conflict with France had intensified due to enmity between King Philip II's father, Emperor Charles V and King Francis I of France. Likewise, formerly friendly relations with England soured over trade issues, and reached a boiling point when Spain excluded foreign commerce and embargoed British ships in her ports. Enraged, Queen Elizabeth gave the royal sanction to illegal commerce, ushering in the careers of notorious privateers and pirates, such as Drake, Morgan and Hawkins. (Fig. 1) Spain's enemies were trading nations and had need of the salt, hides, dyes, wood and sugar of the Americas. The raiding of city warehouses that contained the king's treasure was relentless.

Impassioned entreaties from his subjects for protection, coupled with his own fury at the depredations of English, French, and later, Dutch corsairs in his colonial empire, convinced King Philip II that the time had come to act. In 1570, he commissioned the preeminent military architect of the sixteenth century, Juan Bautista Antonelli, to perform emergency upgrades to the scanty defenses of Cartagena, but, more importantly, to survey and reassess the entire system of fortifications in the Spanish Caribbean. A dynasty of military and civil engineers who had served the Spanish Hapsburgs for several generations, the Antonelli family was already well known to the kings of Spain. As Italians, they were heirs to the esteemed Roman tradition of excellence in the building of roads, bridges, aqueducts, and fortifications.

Antonelli's first assignment was to survey the defenses of the Spanish Caribbean cities, most of which were inadequate and outmoded. King Philip had contributed little to the fortifications, believing that function to be the responsibility of the inhabitants. After making stops in Cartagena, Cuba, Panama, Puerto Rico, and Santo Domingo, Antonelli returned and delivered his discouraging, but realistic assessment to his king and to the Council of the Indies. Changes in warfare brought about fundamental alterations in defense strategies in sixteenth-century Europe and Italian military architects were again at the forefront. The old, towering walls, made vulnerable by the new iron cannon balls, were replaced by lower, thicker ones to present less of a target. But the supreme stroke of Italian genius was the revolutionary design innovation known as the "bastioned trace," which dictated a star-shaped or polygonal form for the fortress with outworks projecting from the shielding wall that would provide artillery positions capable of flanking fire without "dead spots." Antonelli used this basic plan, combined with water batteries, fortified towers, and trenches to great advantage in his major projects. (Fig. 2)

Having just suffered the stinging defeat of his invincible Armada by the English in 1588, King Philip's dismay at the enormous cost of protecting his American empire was outweighed by the inescapable necessity to act at once. Queen Elizabeth's desire for revenge, aware that the main objective of the Armada was to dethrone the "heretic bastard" and replace her with Philip's daughter, Isabella, added additional urgency to Philip's decision.

Shortly after arriving in the Caribbean, Antonelli and his assistants

OF INTEREST

demonstrated their skill in analyzing the natural defensive capabilities of the different sites and crafting a plan to take advantage of them. A clay model of the new fortifications was made, every detail checked by Antonelli, after which the actual construction would begin. The architect insisted upon total control of the projects, which often caused him to be on a collision course with certain officials in the colonial administration. He was convinced that proper defense of a port city subject to pirate attacks required more than fortresses. The rapid capitulation of Santo Domingo and Cartagena had illustrated the lack of discipline and training among the populace. Antonelli advocated the immediate appointment of sergeants-at-arms for this purpose as well as to foment cooperation between city residents and the local militias. Furthermore, he advised the Council of the Indies to send military officers to govern the Caribbean colonies rather than "men of letters."

In May of 1589, Antonelli and his company returned to Cuba to finalize the defenses for Havana. The city was the rendezvous point for the treasure-laden ships from Panama and Mexico where the precious cargo would be transhipped while awaiting the armed fleet from Spain to conduct them back to the mother country – an alluring target for pirates. Two fortresses, La Punta and the Morro Castle, were constructed, bracketing the entrance to the harbor, capable of providing withering crossfire against intruders. Enemy ships which were able to penetrate the baptism of fire would encounter a chain boom and fire ships loaded with explosives strung across the neck leading into the bay.

Though Antonelli's defense projects had won him the gratitude and

admiration of both his king and the city dwellers, he had acquired not only powerful enemies, but, also, a debilitating illness that would plague him all his years in the tropics. As he steadfastly rebuffed interference by highly-placed colonial officials, Antonelli was accused of dishonesty, and even sodomy. Xenophobia and

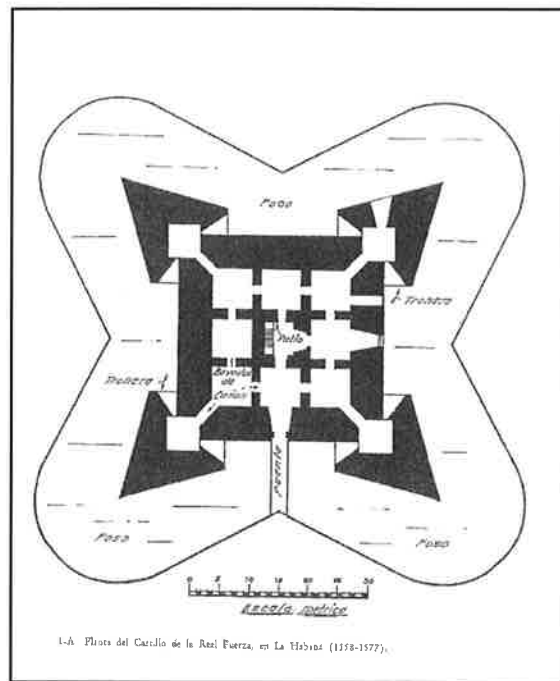


Fig.2. Example of Antonelli's "Bastioned Trace" plan for fortifications.

upper-class arrogance also played roles in the growing animosity. As Antonelli and many of his assistants were Italian, some of the Spanish nobility regarded them as common tradesmen, capable of graft, extortion, inclined to skim off project funds and send them off to Italy.

Departure for his next assignment to modernize defenses in Veracruz, Mexico in early 1590 allowed the architect to escape the controversy temporarily. The port city was another vital link in providing a safe gathering point for Mexican silver to be loaded on the New Spain fleet bound for the rendezvous in Havana. His work in Veracruz completed, Antonelli took

a brief respite enjoying the cooler climate in Mexico City – a fortunate break because his next project would prove to be the most punishing and demanding.

Replacement of the deteriorated fortifications of the city of Nombre de Dios on the coast of Panama was crucial because its warehouses stored the Peruvian gold and silver brought across the isthmus from the Pacific. Its function was the same as that of Veracruz: to guard the treasure until it was loaded on the ship bound for Cuba to await the armed convoy to Spain. The emotional distress resulting from the slanderous attacks, coupled with the torrid tropical climate produced a relapse of the fevers that felled Antonelli earlier. His doctor recommended a return to Spain, but Philip insisted he remain and finish the Panama project.

Seeking a more defensible location with a healthier climate, Antonelli moved the fortifications to the new town of Portobelo.

While the new construction was in progress, he received the dreaded news that Drake was preparing to attack largely undefended Panama City, Pacific terminus of the treasure fleet, from the rear. The Spaniards invested their slim resources in the area of the Chagres River. Due to the valorous resistance and hostile terrain of the isthmus, the English were turned back. Finally, in 1599, Antonelli was given permission to return to Spain, knowing that his projects in the Caribbean were nearing completion and provided state-of-the-art security for the king's treasure. Today, many of Antonelli's durable, handsome fortifications still look out to sea for enemy masts on the Caribbean horizon, delighting visitors and imparting an indelible character to these once-imperiled port cities.

TRAVEL

Alianza Loses Long-Time Supporter

Long-time *Alianza* member Dr. Jane Day died peacefully at 86 on May 24, 2016. Jane, who was a docent in the New World Department before returning to school, earned an M.A. in Anthropology/Museum Studies and her Ph.D. in Archaeology from the University of Colorado. She assisted the New World Department in initially cataloguing the Costa Rican Collection and later worked for the Museum of Nature and Science, ultimately becoming the first female Chief Curator there. She developed and curated numerous exhibitions, including *Costa Rica: Art and Archaeology of the Rich Coast* and the national award-winning 1992 exhibit *Aztec: The World of Moctezuma*.

She was a pioneer in her profession and always a generous mentor to younger women in the field who sought her advice. Following her retirement in 1995, she served as Chief Curator Emeritus and Research Associate in the Department of Anthropology at DMNS. Always a scholar, she continued to work as a consulting curator and an educator for adult audiences through popular lectures and archeological trips to sites throughout the world.

Most recently Jane toured the *Alianza* group through the Maya exhibit at the Museum of Nature and Science a few years ago. A staunch supporter of the Denver Art Museum and of *Alianza* for more than forty years, Jane will be greatly missed by those of us who knew her over these many years.



Fall 2016 Patron Party to be Held September 16

Alianza's fall 2016 Patron Party will be held on Friday, September 16 at the home of Jan Mayer. Continuing a trend that *Alianza* has developed over the past several years, we will have a special guest join us that afternoon. Dr. Jaime Lara, a professor at the Hispanic Research Center and the Center for Medieval and Renaissance Studies at Arizona State University, will be our September speaker. Dr. Lara has agreed to stay an extra day, until September 16, and to be the guest of honor at our fall Patron Party. The party will be an afternoon event, from approximately 1:00 to 3:00 pm, and refreshments will be served. Invitations will be mailed to Patron and above-level members approximately 4-6 weeks prior to the event, and RSVP's will be requested. Please watch for them in your mail. If you are a Patron or above-level member and do not receive an invitation, please contact David Butler at davidb2806@aol.com or Vicky Kellen at vkellen@comcast.net.

Alianza Plans Study Trip to Phoenix in November

The *Alianza* Travel Committee's fall study trip to Phoenix, Arizona is almost sold out. Phoenix is so named because it is built on the site of a Native American metropolis whose population has been estimated as more than 20,000, with sophisticated irrigation systems, large ceremonial areas and multi-story buildings. Highlights of our trip will include a trip to Pueblo Grande, an early Hohokam site, curator-led tours of the Heard Museum and the Phoenix Art Museum, a tour of Taliesin West, Frank Lloyd Wright's masterpiece, a members-only reception at the private residence of a collector of Spanish Colonial Art, a welcome reception at the home of *Alianza* members Edie Taylor and Chris Price, as well as lunches and dinners at the Arizona Biltmore and Wrigley Mansion, to name just a few.

The price for the Fall 2016 Study Trip is \$1650 per person, with a \$425 single supplement. The price includes a \$175 donation to the DAM. Reservation forms have been sent, but if you did not receive one, please e-mail David Butler at davidb2806@aol.com or call him at 303.471.1278. Forms can be sent electronically. We are limited to 25 attendees, and are almost sold out. If the trip is sold out, we will have a wait list in case of cancellations.

New England / New Spain

Portraiture in the Colonial Americas, 1492-1850

Edited by Donna Pierce, former DAM Curator of Spanish Colonial Art, the papers from the 2014 Mayer Center Symposium at the Denver Art Museum on *Portraiture in the Colonial Americas* are now available. The well-attended symposium was organized by Donna Pierce and Emily Ballew Neff, director of the Brooks Museum in Memphis, Tennessee. They assembled an international group of scholars to present recent research on portraiture in the Spanish colony of New Spain (Mexico) and the British colonies of North America. This volume presents revised and expanded versions of the papers presented at the symposium.

The volume is distributed by the University of Oklahoma Press (1.800.627.7377) and the Denver Art Museum shop (720.865.4488). For more Mayer Center publications go to <http://mayercenter.denverartmuseum.org/Publications.htm>.

Cover displayed on left.

CALENDAR 2016-2017

6:30 p.m.
Thursday, September 15

Dr. Jaime Lara, Research Professor at the Arizona Center for Medieval and Renaissance Studies and the Hispanic Research Center, ASU. *When the Incas Met St. Francis of Assisi: Birdmen, Angels and Flying Saints in Colonial Art.* Sharp Auditorium. Hamilton

1:00 p.m. - 3:00 p.m.
Friday, September 16

Patron Party and opportunity to speak with Dr. Jaime Lara. Hosted by Jan Mayer at the Red House. Invitations to be sent to Patron and higher members in August.

Friday, Saturday October 21-22

Annual Mayer Symposium Circulación: Movement of Ideas, Art and People see brochure/invitation to be mailed at later date.

Wednesday, November 2- Sunday, November 6

Alianza Study Tour to Phoenix, Arizona; see article in newsletter

6:30 p.m.
Thursday, November 17

Dr. Lucia Henderson, Mayer Fellow, DAM. Topic: Maya. LL Classroom, North.

5:00 p.m.
Sunday, December 11

Holiday Party hosted by Paul and Ruth Tomlison. Bring a dessert or hors d'oeuvre and wear festive dress.

6:30 p.m.
Thursday, January 19

Yasmeen Siddiqui, Independent Curator, Essayist. Topic: Casta Painting. Sharp Auditorium. Hamilton.

6:30 p.m.
Thursday, February 16

Dr. Catherine diCesare. Associate Professor Art History, CSU. Topic; Aztec; LL Classroom, North.

Jorge Rivas Profile

(Cont'd from Page 3)

Colonial and Contemporary Art— for three to six months. Fifteen years later, he had worked on their furniture collection, was involved with organizing exhibitions, facilitating loans and acquisitions, conducting provenance research and publishing. The Colección has an office in New York as well as Caracas and lends to institutions, though is not a museum itself. He says, “The longer I worked there, the more I became involved with Spanish Colonial Art and the less with design.” In 2013, he came to the Los Angeles Museum of Art to curate an exhibit on modern design as associate curator of Latin American art. He has worked as an independent curator in New York city and in 2015 was guest curator of the Americas Society’s exhibition *Moderno: Design for Living in Brazil, Mexico and Venezuela, 1940-1978*.

Jorge's breadth of knowledge and broad background are an extraordinary asset to the New World Department and we look forward to working with him for many years to come.

Farewell Reception for Margaret Young-Sánchez



More than forty Alianza members honored former pre-Columbian Curator Margaret Young-Sánchez at a be-lated afternoon recep-tion on Saturday, July 16, 2016. The dessert reception was held at the home of Barbara Kelly from 2:00 p.m.-4:00 p.m. President David Butler and, later, members praised Magaret for her many contributions these past sixteen years, for her support of scholarship, lectures and excellent exhibitions.



Fall Loughridge Print Fundraiser

Once again, noted Colorado artist Leon Loughridge has generously offered to create a one-of-a-kind woodblock print for sale at the reduced price of \$100 for *Alianza* members. After October 17, the prints will be available to the public for \$160 a piece. *Alianza* will receive 50% of all sales made before that date.



Watercolor Print of the Morada de Nuestra Senora de la Paz

This year the reduction woodblock, measuring 6" x 6," will be of the *Morada de Nuestra Senora de la Paz* at El Rancho de las Golondrinas. It will be an edition of 30 or fewer, depending on how many good prints (color-wise) are tallied in the reduction printing process. Located on 200 acres in a rural farming valley just south of Santa Fe, New Mexico, the ranch has grown into New Mexico's premier living history museum. Opened in 1972, the ranch strives to maintain examples of life during the period when Spain ruled in the southwestern portion of the North and most of the Central American continent. Original buildings on the site date from the early 1700s.

Located on the Camino Real, the Royal Road that extended from Mexico City to Santa Fe, the ranch was an official rest stop for travelers, provided goods for trade and was a place where the caravans would stop on their journey coming or going to Santa Fe. Prints will be available for pick-up in October and the cost, including tax, will be \$107.65. You can reserve your print by emailing Barbara Kelly at kelly3700@comcast.com and sending a check for the above amount to *Alianza* Treasurer, Jean Fischer, 970 Union Avenue, Boulder, Colorado 80304.

(Information excerpted from web-site, www.golondrinas.org)



de las Artes Americanas

DENVER
ART MUSEUM

100 W. 14th Avenue Parkway Denver, Colorado 80204

