

Alianza de las Artes Americanas
NOVEDADES
del Nuevo Mundo

Fall 2018

2018 Mayer Center Symposium, November 1-2, Focuses on Materiality in Spanish Colonial Culture



Virgin Embroidering with Saints Anne & Joaquin (detail). Bolivia, 18th century, oil on canvas. Denver Art Museum: Gift of Dr. Belinda Straight; 1983.598.

Organized by Dr. Jorge Rivas, Frederick and Jan Mayer Curator of Spanish Colonial Art, and sponsored by the Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum, the 18th Mayer Center Symposium is entitled *Materiality: Making Spanish Colonial Culture*. The event will be held on the evening of Thursday, November 1 and Friday, November 2, 2018 in the Sharp Auditorium at the Denver Art Museum.

This symposium brings together an international group of scholars to explore topics that are central to the formation and development of early modern material culture in the Spanish world. Spanish American artists and craftspeople experimented with local natural resources and imported materials—pigments, fibers, feathers, wood, earth, silver, gold—which led to the creation of a new and unique visual culture in the Americas.

The keynote address, *Seeing is Believing: The Miracle of Colonial Native Artists, their Works, and their Materials*, will be presented by Thomas B.F. Cummins from Harvard University at 6:00 P.M. (doors open at 5:30 P.M.) in Sharp Auditorium.

(Cont'd on page six)

Loughridge Print To Benefit *Alianza* Takes New Format

Once again noted Colorado artist Leon Loughridge has generously offered to create a limited-edition woodblock print, the sale of which will benefit the organization. This year, however, the format has expanded to a six page booklet measuring 10x8". The type and illustrations will be printed as serigraphs on a 28 pound bookstock. The 8x6" feature woodblock will be printed on Japanese paper and then sewn into the booklet along with the serigraph pages. The cover will be a heavyweight gray paper with a small 5x7" woodblock glued to the front cover. The pages of the woodblock and cover will be bound together as a soft cover booklet. The \$130 (plus \$10 tax=\$140) *Alianza* price will be split 50/50 between *Alianza* and DCARTPRESS. The booklet will be available at that price until November

15, after which it will be \$280 and available through galleries.

The subject of the booklet will be the historically significant Martinez Hacienda near Taos, New Mexico, which started as a trading center built by Severino Martinez. His son was the noted Padre Martinez who confronted Bishop Lamy over the policies of the Catholic Church toward indigenous Americas. The booklet will also include a small excerpt about the first printing press in New Mexico, which Padre Martinez used to print reader books for his students.

Traditionally, some members have purchased these special woodblock

prints for holiday gifts. If you would like to purchase a print, please send a check for \$140, which includes tax, to *Alianza* treasurer Oz Zager, 700 Washington Avenue #906, Denver, Colorado 80203 before November 15. For more information, please email kelly3700@comcast.net



— MARTINEZ HACIENDA —

ALIANZA DE LAS ARTES AMERICANAS

OFFICERS

David Butler, President
Dianna Vigil, First Vice President
Dora Cash, Second Vice President/
Membership
Michelle Salisbury, Recording
Secretary/Awards
Craig Peoples, Corresponding
Secretary
Oz Zager, Treasurer
Barb Kelly, Past President

MEMBERS-AT-LARGE

Marcia Johnson
Cathy Wright

APPOINTMENTS

Barbara Hinton/Chair, Education
J. Fern Black/ By-Laws
David Butler/Travel
Michele Salisbury/Awards
Linda Lauff/Patrons/Publicity
Leanne Harper/ E-Newsletter/
Facebook
Renee Lassabaterre/Marketing
Joanna Moldow/ Hospitality and
Events

STAFF

Jorge Rivas, Head, New World
Department; Mayer Curator of
Spanish Colonial Art
Victoria Lyall, Mayer Curator of pre-
Columbian Art
Jesse Ortega, Curatorial Assistant
Julie Wilson, Mayer Center
Coordinator
Sabena Kull, Mayer Fellow
Anne W. Tennant, Research Associate

NOVEDADES is published twice a year
by editor Barbara Kelly.

PRESIDENT'S MESSAGE

As of this writing, we are enjoying another hot, sunny season and looking forward to a 2018-2019 program filled with activities and friends. As detailed below and elsewhere in this issue, we have succeeded in putting together some excellent events and are looking forward to a very active program for 2018-2019.

First, I want to thank all of our members, and those on our 2017-2018 Board, for making our last year's programs such a success. Most significantly, under the direction of our First Vice President Dianna Vigil, and with extensive participation by our Treasurer, Oz Zager, *Alianza* members gave generously to support the acquisition of a significant work for the pre-Columbian collection of the Museum, the Tapiz Tillet. *Alianza* contributed over \$27,000 for this purchase, which was a substantial part of the acquisition cost. Over 30 members contributed, demonstrating that a broad spectrum of our membership was willing to support the Museum. I want to personally thank each of you who participated in and supported this landmark project. Your generosity and dedication will be long remembered!

Our Program Director, Barb Hinton, has put together an extraordinary set of lectures for the 2018-19 season. Our lecture season kicks off September 21 with Juliet Weirsema, who will be familiar to those on our San Antonio trip. Juliet will be speaking about pre-Columbian sites in the nation of Colombia whose cultures have been vastly overlooked. However, indigenous Colombians were highly developed in many areas, including gold fabrication and irrigation. This will be a don't miss event! In addition, Juliet has kindly agreed to be the guest of honor at our fall patron party, which will be held the evening prior to the lecture, September 20. When you receive our membership mailing in August, please consider upgrading your membership so that you may take advantage of these special opportunities to meet experts in our field.

Our fall program continues with James Doyle of the Metropolitan Museum of Art in New York, who will speak on Caribbean pre-Columbian cultures, another under-studied area. After 500 years of less than benevolent European civilization, indigenous culture in Cuba has traditionally been thought to have been wiped out. Yet there is anecdotal evidence that some indigenous communities have adapted and survive, albeit adapting to modern ways, and in smaller, remote locations.

Our fall program continues with the annual Mayer Center Symposium, this year on November 1-2. An international program of scholars will discuss *Materiality: Making Spanish Colonial Culture*. The symposium will explore how artists and craftspeople worked with a variety of natural resources, including pigments, fibers, wood, stone, clay, silver and gold, both native and imported, to create a visual culture unique to the Americas. One of the featured speakers will be Donna Pierce, whom many of you will recognize. If you have not already done so, please purchase tickets through the DAM web site.

We have successfully addressed an issue that I mentioned in the last issue. *Alianza* and the staff developed a workaround which enabled us to utilize Etai's to provide refreshments in the Sharp Auditorium lobby rather than Mad Greens, either before the evening lectures or after the afternoon lectures, and have received positive feedback.

So, thank you again to all of our members who have provided financial and social support, and have worked so energetically to make *Alianza* the extraordinary group that it is. Thanks also to Jorge Rivas, our Spanish Colonial curator and Victoria Lyall, pre-Columbian curator, and the department staff who have been such a source of energy and inspiration for our mission. Finally, a special thanks to the incoming 2018-2019 Board members whose energy and dedication makes our programs, events and growth possible.

David E. Butler, President

New Analysis Calls into Question Source of Mesoamerican Turquoise

Compiled from several articles by
Barbara Kelly

For centuries, ancient cultures in the American Southwest and Central America have valued turquoise for its unique blue-green color. The gemstone, especially prized by the Aztecs and Mixtec in Mesoamerica for its brilliant hues, was used to create armbands and noseplugs, mirrors, handles on sacrificial knives and intricate mosaics on shields for high status members of Aztec society.

Because scientists have found little evidence of turquoise mining in Mesoamerica, it has traditionally been assumed that the presence of turquoise there was evidence of a long-distance trade exchange with ancient civilizations thousands of miles away in the American Southwest where turquoise mines had been found. Between 1970-1990 archaeologists put their assumptions to the test through chemical analysis which supported the claim that turquoise came from the northern mines.

Recently, however, more extensive geochemical analysis has revealed that the chemical signatures in Aztec and Mixtec turquoise tiles don't match those of the turquoise found in mines in the Southwest. Geochemist Alyson Thibodeau, assistant professor of Earth Sciences at Dickinson College in Pennsylvania, is lead author of the new research which is based on work she did as a University of Arizona student alongside UA anthropologist David Killick, Dean and Geosciences Professor Joaquin Ruiz, and collaborators from California State University at San Bernadino and the Museo del Templo Mayor in Mexico City.

The team decided to take another look at traditional assumptions using more modern techniques, analyzing the lead and strontium isotopes in turquoise mosaics from both the Aztec Temple of Mayor in

Mexico City as well as Mixteca tiles held by the Smithsonian's National Museum of the American Indian.

After shaving the edges of the tiles, the researchers dissolved them in acid, then looked for the isotopic ratios, which act as a geographic fingerprint. They found that the chemical signatures of the turquoise matched the geology of Mesoamerica, not the Southwest, suggesting that the Aztec and Mixtec got their supplies of the blue-green mineral locally, not from distant mines.



Mask, Mixtec, 1200-1500 A.D. Cedar, shell, turquoise, silver; Denver Art Museum; Funds from 1979 Collector's Choice; 1979.33.

According to the researchers, just because archaeologists have not found many turquoise mines in Mesoamerica doesn't mean they don't exist. Turquoise often appears near the surface of large copper deposits, created when aluminum in groundwater percolates through the copper. The smaller, shallow turquoise deposits are easy to mine out, indicating that Mesoamerican mines could have been thoroughly depleted. It is also

possible that they just haven't been found. If mines are eventually located, their discovery would confirm notations in a 16th-century document called the *Codex Mendoza* which recorded tribute paid in objects of turquoise to the Aztecs by three conquered provinces: one in parts of the modern Mexican states of Guerrero and Puebla and one in the western part of modern-day Oaxaca, along with a third province in northern Veracruz in the far northeastern corner of the then Aztec empire. Anthropologist David Killick comments, "Even though we can no longer find the source, it must once have existed and been mined out, because this turquoise bears the signature of a big block of the Earth's crust that wraps around present-day Mexico City."

Whatever the case, the finding undercuts the thesis that the Southwest had a strong trading link to Mesoamerican cultures. The presence of cacao and macaws in the Southwest provides sufficient evidence that there was a long-distance interaction, just not as robust as previously thought. Thibodeau states "Although perishable materials like cotton could have been traded south, it is also possible that there was not major flow of trade items from the Southwest to Mesoamerica...."

"These findings potentially reshape our understanding of both the nature and extent of long-distance contacts between Mesoamerican and Southwestern societies. I hope this work begins a new discussion about, and is not the final word, on the role of turquoise in long-distance interactions between Southwestern and Mesoamerican civilizations."

This material was compiled from articles by science writer Jason Daley writing for Smithsonian.com, an article in Ars Technica, an article published by Dickinson College and UA Communications, and a piece (6/18/18 pg. D2) by Nicholas St. Fleur, a science reporter for the New York Times.

Recovered Identity – the History of a Portrait

by Jorge Rivas, Ph.d., Frederick and Jan Mayer Curator of Spanish Colonial Art

In 2013 Frederick and Jan Mayer gifted to the Denver Art Museum a portrait mounted as a scroll so it could be rolled up for travel. Thanks to the barely legible remains of writing on a document the sitter is holding, he was originally identified as Bernardo de Gálvez (1746–1786), Count of Gálvez and Viscount of Galveston, a prominent member of a Spanish aristocratic family that served the king of Spain as government officials in the Americas. Gálvez's father, Matías de Gálvez y Gallardo (1717–1784), served as Captain-General of Guatemala (1779–83) and Viceroy of Mexico (1783–84), and his uncle, José de Gálvez y Gallardo, marquis of Sonora (1720–1787), served as visitor-general to Mexico from 1762 to 1772 and Minister of the Council of the Indies. In 1777 Bernardo de Gálvez was appointed governor of the former French province of Louisiana which was ceded to Spain in 1763. As governor, Gálvez played a decisive role supporting American revolutionary patriots in their fight against the British.

In 2015, the Spanish scholar José Manuel Guerrero Acosta (Instituto de Historia y Cultura Militar in Madrid) suggested that the subject of the portrait was not Gálvez but likely an official under his command, and that the document that the sitter was holding was a letter addressed to Gálvez. The sitter's white jacket with red cuffs, gold buttons, and epaulettes on the shoulders indicated that he was an infantry captain in the Aragon Regiment of the Spanish Army. The insignia of the knightly order of

Santiago, which appears on his jacket and on a matching pendant suspended from a diamond bow pin, and his belt buckle which bears the royal insignia of the Order of Carlos III, King of Spain, both among the most distinguished honors granted



Portrait of Captain Antonio José Clemente de Aróstegui, circa 1783-2013.327.

in Spain, indicated an aristocratic background. Based on the remains of the inscription the painting was renamed as the portrait of Captain F. Casana.

More recently, in 2018, Guerrero Acosta was able to reconstruct the inscription on the envelope which reads:

Al Exmo. Sr. Bernardo de Gálvez,

Caballero de la Real Orden de Carlos III, Teneiente general de los exercitos, y General del Exercicio de Operación. F [fortaleza] de la Cabaña.(1)

Fort San Carlos de La Cabaña is an 18th-century fortress complex located on top of an elevation on the eastern side of the harbor entrance in Havana, Cuba; from late 1782 to October 1783 it became Bernardo de Gálvez's general headquarters. Guerrero Acosta also identified the sitter as Captain Antonio José Clemente de Aróstegui y Herrera de Salomarde because from, 1782 to 1785, he was the only captain of the Aragon Infantry Regiment to hold the title of Knight of the Order de Santiago. (2) Clemente de Aróstegui was born in Madrid in 1750 and his father, Antonio Clemente de Aróstegui, was Regidor Perpetuo of Cuenca and belonged to a family of wealthy aristocrats and landowners from Villanueva de la Jara in the province of Cuenca, Spain. As was customary for young male members of noble families, Antonio José enlisted into the army at the age of eighteen as a captain. In April, 1780, he set sail from Cádiz with

his regiment in a mission to support Gálvez's troops in Louisiana and the Gulf of Mexico. In 1783, after the 1781 Pensacola campaign and the failed attempt to take Jamaica, the Aragon Infantry Regiment, together with

1 "To his Excellency Mr. Bernardo de Gálvez. Knight of the Royal Order of Charles III/Lieutenant general of the armies and General of the Operational Army/ F. (Fort) La Cabaña." José Manuel Guerrero Acosta, ed, *Recovered memories: Spain, New Orleans and the support fo the American revolution (Spain): Iberdrola, 2018), 458.*

2 Ibid.

OF INTEREST

all the forces under Gálvez's command, returned to Cádiz. In February, 1785, Gálvez returned to Cuba as Governor and Captain General. A few months later, in April, he was appointed Viceroy of New Spain, arriving to Mexico City on June 16 of that year. We know that on April 27, 1786, Clemente de Aróstegui arrived to the town of San José de Guanajuato in Mexico after being appointed Alcalde Mayor of the village, which suggests he followed Gálvez on his path to New Spain.⁽³⁾

This unusual painting was executed in a time when portraiture was a well established genre in Spanish America. Local artists followed the accepted canons for official portraiture in Spain, with figures portrayed in three-quarter view gazing directly at the viewer and often set against architectural backgrounds, such as in this painting. However, in the Americas great attention was paid when depicting details of fine clothing and jewels, as well as the objects that allude to the sitter's social status and accomplishments in life, such as written texts penned in cartouches, scrolls, or documents. Likewise, Clemente de Aróstegui's uniform and insignias indicate his status and rank, while the envelope

3 Lucio Marmolejo and Francisco Díaz, *Efemérides guanajuatenses, o, datos para formar la historia de la ciudad de Guanajuato: Obra escrita con presencia de los más auténticos é interesantes documentos aumentada con datos no menos interesantes de la época que abarca* (Guanajuato: Impr. Librería y Papelería de Francisco Díaz, 1908) 1: 840; and "Encargos," *Gazetas de México: compendio de noticias de Nueva España* (Mexico City) February 14, 1786: 40. A 1794 petition for widow's pension rights benefiting his wife María Francisca Neulant suggest that by that year Clemente de Aróstegui was living in Spain. Emilio de Cárdenas Piera, *Memoriales de títulos nobiliarios e hidalgos para obtener la facultad y consignar renta de viudedad: siglos XVII, XVIII y XIX* (Madrid: Hidalguía, 1989), 155. Clemente de Aróstegui and his wife had one daughter and only heir, doña Josefa Rita Clemente y Neulant, born in 1795. Diego Gómez Sánchez, *La muerte edificada: el impulso centrífugo de los cementerios de la ciudad de Cuenca, siglos XI-XX* (Cuenca: Universidad de Castilla-La Mancha 1998), 448.

that he holds permitted his identity to be recovered and life story retold, almost two and a half centuries later.

Dr. Juliet Wiersema to Discuss Monumental Colombian Statuary in September 21 Talk



(caption for photo on pg 6.)

In the first lecture of the 2018 season, Dr. Wiersema, who is Associate Professor of pre-Hispanic and Spanish Colonial Art History at the University of Texas, San Antonio, will consider scale for the monumental pre-columbian stone statuary at San Agustín, Colombia (1-900 CE), the greatest complex of megalithic sculpture in the ancient Americas. While the works themselves are large, with some measuring between 3 and 4 meters high, it is their concentration—over 500 sculptures within a 10-mile radius—that makes them unique.

When first uncovered in 1756, their incomprehensible size and location deep in the jungle forests near Huila, Colombia, suggested they were the work of none other than the devil himself. Later, Enlightenment-period explorers worked to quantify them, examining the statues empirically, and drawing them to scale (squeezing 8-9 monoliths on a single sheet of paper!). Later, in Berlin, they were measured in terms of smaller portable objects placed in adjacent display cases.

The most recent re-calibration of San Agustín statuary occurred in 2013 with the exhibition, "The Return of the Idols." Vehement protests and road blockades in San Agustín prevented 20 statues from leaving the archaeological park, challenging curators in Bogotá to find creative ways to present these objects to the public. Rather than displaying the actual sculptures, these monumental forms were reduced to two-dimensional, digital formats, encapsulated by museum visitors within a hand-held tablet.

Dr. Wiersema specializes in the visual and material culture of the pre-Hispanic and late Spanish Colonial Andes, specifically Peru and Colombia. She holds a Ph.D. in Art History and Archaeology from the University of Maryland, where her dissertation received the 2010 University of Maryland Distinguished Dissertation Award for the College of Arts and Humanities. Juliet holds an M.A. from the Institute of Fine Arts, New York University.

Before joining the faculty at UTSA in 2012, she held teaching positions at University of Maryland and Santa Clara University. She has held research positions at The Metropolitan Museum of Art, the Smithsonian Institution's National Museum of the American Indian and The Library of Congress.

EVENTS

Symposium on Materiality in Spanish Colonial Art

(Cont'd from page 1)

Lectures, November 2, 9:30 A.M.-5:00 P.M. (doors open at 9:00 A.M.)

Literacies Sewn in Silk: Embroidered Samplers and Female Education in the Spanish World

Sabena Kull (University of Delaware and Mayer Fellow, Denver Art Museum)

skull@denverartmuseum.org

Consuming the Host: The Materiality of Franciscan Anxiety in 18th Century New Spain

Emmanuel Ortega (University of New Mexico)

babelortega@yahoo.com

Material Matters: Global Trade at the Edges of the Spanish Colonial Empire

Donna Pierce (Independent scholar and former Mayer Curator of Spanish Colonial Art, Denver Art Museum)

donnaleeprc@aol.com

Sculpture at Home in Baroque Lima

Rafael Ramos Sosa (Universidad de Sevilla)

rabel@us.es

Ammonites, Gourds, Watercolors and Lithograph Prints: Scientific Objects and Images for a Cultural History

María Paola Rodríguez Prada (Museo Nacional de Colombia)

MPRodriguez@museonacional.gov.co

Collect, Create and Send: The Objects in the Index of Archbishop of Trujillo, Martínez Castellón

Olaya Sanfuentes (Universidad Católica de Chile)

osanfuentes@gmail.com

Materiality Between Mind and Hands: Some Approaches to Native Creativity in Colonial South America

Dra. Gabriela Siracusano (U. Nacional de Tres de Febrero, Buenos Aires)

gasiracusano@gmail.com

Arming the New World: The Material Culture of Conflict in New Spain 1500-1800

Jonathan Tavares (The Art Institute of Chicago)

jtavares1@artic.edu

The Meaning of American Objects in Early Sixteenth Century Castilian Households

Antonio Urquizar Herrera (Universidad Nacional de Educación a Distancia, Madrid)

aurquizar@gmail.com

Admission fee for the *Materiality* symposium

\$20 Students, \$75 Alianza Members, \$80 DAM Member, \$85 Other.

Please register at: <https://tickets.denverartmuseum.org/DateSelection.aspx?item=1942>



Irma Furbeck Boltman
September 2, 1935- July 19, 2018

Most recently, *Alianza* lost a devoted member and past-president very dear to the group. Irma Boltman passed away on July 19, after a long battle with cancer. In addition to being president, Irma was program chair for several years, nominating chair for even more years and a long-time board member. Irma was a hard worker and excellent organizer, but also took on all the tedious tasks that required a monthly diligence, such as sending out meeting notices and doing detailed mailings. She was a native Spanish speaker and welcomed all our Spanish-speaking guests; she also took under her wing visiting Mayer scholars as well as anyone who needed assistance. She gave tours to Spanish-speaking visitors at the Denver Art Museum and was president of *Malinches*, a group of docents and *Alianza* members interested in continued study of the New World.

Irma was actively involved in three Catholic communities in Denver and had taught Spanish at Mullen High School and All Souls Elementary school for many years before retiring. *Alianza* was a significant part of Irma's life and she was an important part of ours. She played a major part in making the organization what it is today, and she will be sorely missed as a wonderful friend and mentor.

Photo credits from Wiersema article on pag. 5: from left, ICANH c. 1946 (published in E. Sánchez El Mundo de Arte en San Agustín, 2011; José María Gutierrez de Alba, Impresiones de un viaje a America, tomo VIII, 1870-1883, p. 216; Juliet Wiersema, c. 2014.

CALENDAR OF EVENTS 2018 - 2019

All Lectures are in the Sharp Auditorium

September 20, Thursday, 5:00 P.M. - 7:00 P.M.

Afternoon Patron Party at the home of Marcia and Will Johnson. Dr. Juliet Wiersema, Friday's lecturer, will be the special guest. Invitations to be mailed in late August with details.

September 21, Friday, 6:30 P.M.

Dr. Juliet Wiersema, Assistant Professor, Art History and Pre-Hispanic and Spanish Colonial Art, Department of Art and Art History, University of Texas, San Antonio.

Downsizing Monumental Sculpture at San Agustin, Colombia.

October 13, Saturday, 9:00 A.M - 5:00 P.M

4Th Annual Rocky Mountain Pre-Columbian Association Research Colloquium

Denver Museum of Nature and Science. For more information: michele.koons@dmns.org

Reception to Follow

October 18, Thursday, 6:30 P.M.

Dr. James Doyle, Assistant Curator for the Art of the Ancient Americas, Metropolitan Museum of Art. **Arte del Mar: The Caribbean.**

November 1-2, 2018, Thursday and Friday

18th Annual Frederick and Jan Mayer Center Symposium: see newsletter for details

Sunday, December 16, 5:00 P.M. - 7:00 P.M.

Annual Holiday party. Stoney Brook Clubhouse, 4505 S. Yosemite St. Denver, just south of the intersection of I-25 and Yosemite St. Please observe parking restrictions. Festive attire. Bring an hors d'oeuvre or a dessert. Details TBA

January 17, Thursday, 1:30 P.M.

Dr. Matthew Restall, Edwin Erie Sparks Professor of History and Director of Latin American Studies, Pennsylvania State University. **Gifts of Women: Uncovering the Shocking Truths at the Heart of the Spanish-Aztec Encounter.**

February 21, Thursday, 1:30 P.M.

Dr. Dennis Carr, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Art of the Americas, Museum of Fine Arts, Boston. **Lecture topic TBD.**

March 21, Thursday, 6:30 P.M.

Jeff Brzezinski, Graduate Researcher, New World Department, Denver Art Museum.

Religion and the Development of Political Authority in Ancient Oaxaca, Mexico.

In Memoriam

This past year *Alianza* lost several of its treasured members, long-time supporters of its lectures and activities. We will miss their steady presence at our events. Joe Solomon left us in November, 2017. He was a noted architect and the project manager for the construction the World Trade Center in NYC. He and Joyce, a veteran museum docent in the New World Department, have also generously hosted the summer picnic at their lakeside home for more than 20 years and were very much a part of the *Alianza* family.

We will especially miss Jody Distad who, despite her on-going struggle with multiple sclerosis, was always in the front row at most lectures accompanied by her son Paul or husband Keith. An inveterate traveler and curious student, Jody was a devoted supporter of *Alianza* and her friendly personality and smile will be greatly missed.

Gina Guy was also a long-time supporter of the organization and enjoyed its lectures and travel program. An attorney by training, she worked for many years in Washington D.C. for the Department of Interior before coming back to Denver and enjoying *Alianza* activities.

Museum Approves Acquisition of Tillet Tapestry

On July 11, 2018, the Denver Art Museum's Board of Trustees approved the acquisition of the Tillet *Tapiz*. Through fundraising efforts ably led by Dianna Vigil, campaign chair, *Alianza* contributed \$26,483.47 towards the purchase of the tapestry which will be featured in the re-installation of the permanent collection galleries.

Victoria Lyall, Frederick and Jan Mayer Curator of pre-columbian Art, writes, "An extraordinary embroidery created by British-born American designer Leslie Tillet and brought to life by countless Mexican and Haitian women artists, the *tapiz* chronicles the two-year Spanish campaign to conquer the Aztec empire. Composed of a series of pictorial vignettes inspired by both native and Spanish accounts of this event, the imagery captures Tillet's sensitivity to the subject and the depth of his research."

"As we approach the quincentennial of the Spanish conquest of Mexico, an event that decisively altered the course of history, the work speaks to the enduring legacy of the conquest both artistically and culturally. It provides necessary historical context for our pre-columbian collection and will serve as a bridge between past and present." "The piece ...will occupy a central place in the 2021 special exhibition focused on the image and legacy of *La Malinche*, the indigenous woman who served as the interpreter for Cortes and Moctezuma."



DENVER
ART MUSEUM

100 W. 14th Avenue Parkway Denver, Colorado 80204

