

# The Boston Globe

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## Suit targets White Stadium renovation

### Environmental group says public land would be taken for women's soccer team

By Niki Griswold  
GLOBE STAFF

A local environmental group that serves as a steward of Franklin Park joined 15 residents in a lawsuit Tuesday to halt the redevelopment of White Stadium in the park into a

home for a new professional women's soccer team, arguing the proposal was fast-tracked without adequate community input, and would privatize public parkland.

The lawsuit is the first to be filed by the Emerald Necklace Conser-

vancy in its roughly 25-year history — an action its leadership said they took reluctantly, but seriously.

"We support the renovation of White Stadium and Franklin Park, but we do not support the required involvement of a professional sports team that would displace the local community for the next 30 years, while privatizing and profiting from this public resource," said Karen

Mauney-Brodek, president of the conservancy, which maintains and advocates for the more than 1,100 acres that make up Frederick Law Olmsted's necklace of green space that runs through Boston.

Franklin Park serves as the crown jewel, and Mauney-Brodek noted it as a "historic park located in an environmental justice community."

FRANKLIN PARK, Page A6

## State makes an example of Milton

### With eye on other towns, it cuts off grants after rejection of housing plan

By Andrew Brinker  
GLOBE STAFF

Facing an insurgent opposition to the state's new housing law, Governor Maura Healey's administration came down Wednesday on Milton, trying to head off broader momentum sparked by the town's recent rejection of a controversial housing plan.

State officials told Milton in a letter that the town is now barred from receiving some significant state grants after voters last week rejected a plan to comply with the MBTA Communities Act, one of the state's most powerful tools for digging out of the housing crisis.

The Milton results have emboldened opponents in other suburbs around Greater Boston who face deadlines this year to write state-mandated land-use rules to allow new apartments and condominiums near transit stations.

"Milton is setting an example that it's OK to not comply with state law," said Rachel Heller, chief executive of the housing advocacy group Citizens' Housing and Planning Association. "Now we are going to see a concerted effort from the state to enforce the law so that other communities don't start looking at noncompliance as a real option."

State Housing Secretary Ed Augustus, in his letter. MILTON, Page A10



(ABOVE) FRED J. FIELD FOR THE BOSTON GLOBE; (BELOW AND BOTTOM) BEN ELWES FINE ART, LONDON



At Bowdoin College Museum of Art in Maine (top), Sabrina Lin and Anne Collins Goodyear (right) discussed "Estaño Maldito" by Alejandro Mario Yllanes. Above, "Elegia"; at right, a self-portrait.



## PICKING UP THE PIECES OF A VANISHED ART STAR

### Works of the 'greatest Bolivian painter' reemerge in . . . Maine

By Malcolm Gay  
GLOBE STAFF

In the first half of the 20th century, Bolivian artist Alejandro Mario Yllanes's vividly rendered paintings of the culture and exploitation of the Aymara people swiftly won international acclaim while also unsettling the political powers at home.

Mexican muralist Diego Rivera championed his paintings. The John Simon Guggenheim Memorial Foundation granted him a fellowship, and by mid-century numerous museums, including the Museum of Modern Art in New York, had acquired his artwork.

But then, not long after he arrived in New York City in 1946, Yllanes disappeared. He reportedly never collected the fellowship funds, leaving behind a small cache of artworks and an enduring art world mystery: What ever happened to the promising young artist a critic once called "the greatest Bolivian painter"?

"We don't know," said Michele Greet, an art historian who's written a book on the Indigenous art of South America. Greet said she hadn't heard of Yllanes until last spring.

ARTIST, Page A5

## Rebuilding of Steward-run hospital on hold

### Contractors in Norwood say they haven't been paid

By Jessica Bartlett and Suchita Nayar  
GLOBE STAFF

NORWOOD — Four years after catastrophic flooding closed Norwood Hospital, contractors have stopped work on the reconstruction of the facility operated by troubled Steward Health Care, saying they haven't been paid, according to elected officials representing the area.

US Representative Stephen Lynch, whose congressional district includes Norwood, said Wednesday that he was informed some companies working on the hospital project had begun pulling building materials and equipment from the property, citing lack of payment.

"Right now we're stuck with a hospital that's not built," Lynch said in an interview after holding a news conference in front of an unfinished steel structure. "It's not buttoned up, and nothing's happening right now. So we're in a very difficult spot."

Steward has been facing severe financial challenges that it acknowledges are threatening its ability to continue operating the nine hospitals it has here, including Norwood. Steward's precarious situation has set off alarm bells in the state's health care industry over the potential loss of

NORWOOD HOSPITAL, Page A7

## Demise of Drizly a blow to Boston's startup world

By Aaron Pressman  
GLOBE STAFF

Rich McCarthy, the fourth-generation owner of McCarthy Bros. Liquors in Charlestown, still remembers the day a skinny young kid walked into his store to pitch him on Drizly, a new online service to help deliver alcohol.

It was 2013 and the kid, recent Boston College grad Justin Robinson, followed him into the beer cooler and offered a strong sales rap. In Drizly's marketplace app, he said, customers would be able to see the store's entire inventory and place an order, while McCarthy Bros. would still make the sale and deliver the goods — kind of like an eBay or Airbnb for Bud Lite and Jack Daniels.

McCarthy was skeptical. "My driver goes over the bridge to the North End in

rush hour traffic to deliver a \$15 bottle of wine, and we won't see him again for an hour," he recalled in a recent interview. "I said no."

But Robinson kept calling on McCarthy about once a month. And McCarthy started to hear about customers ordering from other stores via Drizly. "Another store, covering our turf, that's no good," he said. "I called Justin on his cellphone and said sign me up."

Robinson and his team eventually signed up thousands of liquor stores around the country. And three years ago, the startup sold to Uber Technologies for about \$1 billion, as the ride-sharing giant looked to add more alcohol sales to its food delivery business.

But the dream of building a great lo-

DRIZLY, Page A7

Gabrielle R. Wolohojian, an ex-partner of Governor Maura Healey, defended her nomination to the SIC, saying she followed the same process as any other candidate. B1.

The United States defended Israel's occupation of the West Bank and east Jerusalem. A3.

Apple's Vision Pro headset is getting a warm welcome from businesses that aim to use it for training. D1.

## CASE GOES TO THE JURY



JIM DAVIS FOR THE BOSTON GLOBE

Deliberations began Wednesday in the second-degree murder trial of Adam Montgomery in the death in 2019 of his 5-year-old daughter, Harmony Montgomery. Above, the child's biological mother, Crystal Sorey, listened to closing arguments. At right was Michelle Raftery, the girl's foster parent. B1.



### Advanced degrees

Thursday: Starting to warm up. High 40-45. Low 32-37.

Friday: Drizzle and fog. High 43-48. Low 24-29.

Sunrise: 6:31 Sunset: 5:25

Weather and Comics, D5-6. Obituaries, C9.

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# Brother says Biden never in business dealings

WASHINGTON — President Biden “never had any involvement” in the business dealings

**POLITICAL NOTEBOOK** of other members of his family, his brother James Biden

testified Wednesday as he appeared for a voluntary private interview on Capitol Hill as part of House Republicans’ impeachment inquiry.

“I have had a 50-year career in a variety of business ventures. Joe Biden has never had any involvement or any direct or indirect financial interest in those activities,” the president’s younger brother stated in a 10-page opening statement to lawmakers obtained by the Associated Press. “None.”

The interview with James Biden is the latest in a series that GOP lawmakers have conducted recently as they seek to rebuild momentum for an impeachment process surrounding the Biden family’s overseas finances that has stalled in recent months.

Criticism over the lack of evidence directly related to the president has grown even among those in the Republican Party who have thrown cold water on allegations that Biden was directly involved in his family members’ supposed efforts to leverage the last name into corporate paydays domestically and abroad. The GOP investigation was undercut again last week when an FBI informant who claimed there was a multimillion-dollar bribery scheme involving the president, his son Hunter, and a Ukrainian energy company, was charged with fabricating the story.

The informant’s claims had been central to the Republican effort in Congress to investigate the president and his family, with investigators even making mention of the unsubstantiated claim in letters to prospective witnesses. An attorney for Hunter Biden said the charges show the probe is “based on dishonest, incredible allegations and witnesses.”

Both James and Hunter Biden were subpoenaed by the committee in November. Lawyers for James Biden have said that there was no justification for



TIMOTHY A. CLARY/AFP VIA GETTY IMAGES

**FAMILY CAMPAIGN** — Lara Trump, daughter-in-law of former president Donald Trump, took photos with supporters after speaking at a VFW Hall in Beaufort, S.C., on Thursday as part of her father-in-law’s campaign.

the subpoena because the committee had already reviewed private bank records and transactions between the two brothers. The committee found records of two loans that were made when Joe Biden was not in office or a candidate for president.

The impeachment inquiry, which began in September under the House Judiciary and Oversight committees, has included the recent depositions of several former Biden family associates. In nearly every one of those interviews, the witnesses have stated that they have seen no evidence that Joe Biden was directly involved in his son or brother’s business ventures.

Nonetheless, Republicans, led by the Oversight chairman, Representative James Comer of Kentucky, have said they are pushing ahead with an inquiry that could result in impeachment charges against Biden, the ultimate penalty for what the Constitution describes as “high crimes and misdemeanors.”

ASSOCIATED PRESS

## White House pushes back on news coverage

NEW YORK — Occupants of the White House have grumbled over news coverage practically since the place was built. Now it’s Joe Biden’s turn: With a re-election campaign underway, there are signs that those behind the president are starting to more aggressively and publicly challenge how he is portrayed.

Within the past two weeks, an administration aide sent an unusual letter to the White House Correspondents’ Association complaining about coverage of a special counsel’s report on Biden’s handling of classified documents.

In addition, the president’s campaign objected to its perception that negative stories about Biden’s age got more attention than remarks by Donald Trump about the NATO alliance.

It’s not quite “enemy of the people” territory. But it is noticeable. “It is a strategy,” said Frank Sesno, a professor at George Washington University and for-

mer CNN Washington bureau chief. “It does several things at once. It makes the press a foil, which is a popular pattern for politicians of all stripes.” It can also distract voters from bad news. And while some newsrooms quickly dismiss the criticism, he said, others may pause and think twice about what they write.

The letter from Ian Sams, spokesman for the White House counsel’s office, suggested that reporters improperly framed stories about the Feb. 8 release of special counsel Robert Hur’s report. Sams pointed to stories by CBS News, The Wall Street Journal, the Associated Press, and others emphasizing that Hur had found evidence that Biden willfully retained and disclosed classified material.

Sams wrote that much of that so-called evidence didn’t hold up and was negated by Hur’s decision not to press charges. He said it was critical to address it when “significant errors” like misstating the findings

and conclusions of a federal investigation of a president occur.

It was Sams’ second foray into press criticism in a few months; last fall he urged journalists to give more scrutiny to House Republicans and the reasons behind their impeachment inquiry of Biden.

Kelly O’Donnell, president of the correspondents’ association and an NBC News correspondent, suggested Sams’ concerns were misdirected and should be addressed to individual news organizations. “It is inappropriate for the White House to utilize internal pool distribution channels, primarily for logistics and the rapid sharing of need-to-know information, to disseminate generalized critiques of news coverage,” O’Donnell said.

In a separate statement, Biden campaign spokesman T.J. Ducklo criticized media outlets for time spent discussing the 81-year-old president’s age and mental capacity. He suggested that was less newsworthy and important than Trump’s NATO

comments. Americans deserve a press corps that covers Trump “with the seriousness and ferocity this moment requires,” said Ducklo, who resigned from the White House in 2021 for threatening a reporter.

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## White House seeks comment on ‘open-source’ AI

The Biden administration is wading into a contentious debate about whether the most powerful artificial intelligence systems should be “open-source” or closed.

The White House said Wednesday it is seeking public comment on the risks and benefits of having an AI system’s key components publicly available for anyone to use and modify. The inquiry is one piece of the broader executive order that President Biden signed in October to manage the fast-evolving technology.

Tech companies are divided on how open they make their AI models, with some emphasizing the dangers of widely accessible AI model components and others stressing that open science is important for researchers and startups. Among the most vocal promoters of an open approach have been Facebook parent Meta Platforms and IBM.

Biden’s order described open models with the technical name of “dual-use foundation models with widely available weights” and said they needed further study. Weights are numerical values that influence how an AI model performs.

When those weights are publicly posted on the internet, “there can be substantial benefits to innovation, but also substantial security risks, such as the removal of safeguards within the model,” Biden’s order said. He gave Commerce Secretary Gina Raimondo until July to talk to experts and come back with recommendations.

Now the Commerce Department’s National Telecommunications and Information Administration says it is also opening a 30-day comment period to field ideas that will be included in a report to the president.

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# Picking up the pieces of a long-vanished Bolivian art star

►ARTIST  
Continued from Page A1

Now she calls him a “key player.” “This changes the story,” she said, referring to Bolivia’s role in Latin American art. “He was very well known during his own time, but he just kind of disappeared from the writing of Latin American art history.”

The discovery of Yllanes’s work — some of which recently entered the collection at Bowdoin College — has the potential to alter our understanding of 20th-century Latin American art. Still, mystery surrounds the artist. What little we do know comes largely from a newly discovered archive he kept of personal correspondence, photographs, newspaper clippings, and interviews — an at times contradictory time capsule that offers tantalizing clues, and perhaps some feints, about his life and times.

“It may be possible that we can find out more information, but right now we only have his own quotes and his own kind of discussion,” said Greet, who directs the art history program at George Mason University. “We should probably take all those stories with a grain of salt.”

The rediscovery comes courtesy of Ben Elwes Fine Art, a London gallery that began exhibiting the 50 or so artworks Yllanes left behind during last year’s London Art Week. The collection, which includes paintings and works on paper, is being presented with new biographical information gleaned from the artist’s personal archive.

“He disappears, literally,” said Ben Elwes, whose gallery began working with the collection about two years ago. “The oral history around him is that he went back south, and then, because of his opposition to the Bolivian state, he’s seen as a troublemaker and an agitator. The supposition is that he is assassinated.”

Yllanes’s art has found a

ready market with US museums. The Metropolitan Museum of Art and the Frances Lehman Loeb Art Center at Vassar College, both in New York, recently purchased works on paper. But Bowdoin’s Museum of Art landed the most significant acquisitions to date, a wood engraving and a monumental painting, making the Maine college the first US institution to acquire one of his oil paintings.

“They are major artistic statements,” said museum codirector Anne Collins Goodyear, who added that the artworks will go on display soon. “It helps break the idea that modernism is simply a Euro-American movement.”

Titled “Estaño Maldito” (1937), the painting shows a pair of sinuous Indigenous laborers toiling in a gloomy mine as they push against an ore-laden rail cart.

The large scale painting, whose title translates to “Cursed Tin,” seems drawn directly from the artist’s life. Born in Oruro in 1913, Yllanes, who was of Aymaran descent, was reportedly orphaned as a boy and later worked in the region’s tin mines.

“He certainly saw everything that was happening and the exploitation,” said Greet, who described Yllanes as a deeply political artist who embraced Indigenous, a pan-Latin American cultural movement that decried the exploitation of Indigenous populations. “He had kind of two branches of work: one celebrating Indigenous peoples and their traditions; the other looking at exploitation.”

Largely self taught, Yllanes reportedly studied law at Bolivar College in Oruro, dropping out in 1930 to pursue his art. He honed his craft in the coming years, working at a progressive Indigenous school in Warisata, where he painted a series of murals. Meanwhile, he was also mounting exhibitions around Bolivia, including in the administrative capital La Paz, where



BEN ELWES FINE ART

Alejandro Mario Yllanes, fifth from left, at an opening in Lima in 1945.

one writer called him “a great painter of the future.”

Bolivian writer Carlos Salazar Mostajo wrote that Yllanes’s work enabled the public to see Indigenous people “not only as an anecdotal figure, but as the main actor of the Bolivian drama.”

In “Wakha Thokhori Arando,” a vibrantly rendered painting from 1937, Yllanes depicts Indigenous farmers in colorful costumes as they perform a planting ritual. Meanwhile, “Tragedia del Pongo” (1932), or “Tragedy of the Indigenous Worker,” presents a riotous scene, replete with soldiers, oil derricks, and Native people in various states of revolt and disarray.

Yllanes reportedly fell from favor after a right-wing military junta came to power in the mid 1930s. The Warisata school was eventually shut down, and Yllanes, according to a later interview, was exiled to the Amazon forest for a year.

“In reality, [it] did me a great favor,” he told the Mexican publication Hoy in 1946. My “exile

in the jungle contributed very much to help my eyes get used to the brilliant tropical colors which later on I brought to my paintings.”

Though he exhibited internationally in the years that followed his exile, Yllanes’s political beliefs made life uncomfortable at home: He told Hoy he’d been jailed following a 1941 exhibition in La Paz. The artist left Bolivia for good in 1945, eventually making his way to Mexico City, where he later said he was a cultural attaché of the Bolivian embassy.

He also presented a solo exhibition at the prestigious Palacio de Bellas Artes. Diego Rivera, who wrote the show’s preface, endorsed the 1946 exhibit, as did fellow muralists José Clemente Orozco and David Alfaro Siqueiros.

Gallery director Rachel Elwes speculated that it was the Bolivian artist’s contact with Rivera, by then a bona fide international art star, that may have inspired Yllanes to head for New York.

“He’s probably being enticed

by that general environment,” she said. “We know a certain amount, but there’s much more work to be done.”

Yllanes arrived in New York in 1946, where he rented an apartment near Columbia University. He later applied for a Guggenheim fellowship, proposing to study “the art of North American Indians in comparison with that of the South American Indian” to develop “theories which can serve as a foundation for the Art of the Americas.”

The Guggenheim awarded the fellowship, but then Yllanes vanished, leaving behind his artwork and reportedly never collecting the funds. The foundation did not respond to numerous requests for comment.

Yllanes’s last known correspondence dates from 1950, though his whereabouts were unknown.

“He certainly doesn’t die in New York,” said Ben Elwes, who speculates foul play. “If somebody dies of an illness, or dyes in an accident, there’ll be paper work somewhere, and there

isn’t any paperwork anywhere for this man.”

Greet is not so sure.

“Maybe someone important to him died, maybe he was sick, maybe he was in an accident — we just have no idea,” she said. “The one thing I would say that’s probably likely is that some kind of drastic event happened.”

Nevertheless, his name continued to appear in “Who’s Who in American Art” until 1972, and a Bolivian publication from the late 1980s states that he died in Mexico in 1960.

Wherever Yllanes may have ended up, his work passed to his roommate in New York, said Rachel Elwes. She added that the woman, who has not been identified, eventually left the collection to Edward and Teresa Ford in 1978.

While Elwes said that the Fords were not art collectors in the traditional mold, they did mount a pair of exhibitions in the early 1990s: one at William Paterson University in New Jersey and another at Bard College in New York. The couple ultimately sold the collection to its current owners, a European couple, in 2010.

“Thanks to private collectors, his works have been saved,” said Rachel Elwes, who added that the gallery is seeking to place his works with museums. “Otherwise, his reputation, his legacy, would have really just fallen away.”

Although the shows at Bard and William Paterson drew positive reviews at the time, Bowdoin’s Goodyear said the cultural dialogue might not have been ready to embrace Yllanes’s work.

“These are pieces that were public in 1992,” she said. “What has changed now is that we perhaps have better and more finely tuned receptors to hear this story.”

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