



THE NEWSLETTER OF THE AMERIND FOUNDATION

FALL 2008 (VOL. 5, NO. 4)/WINTER 2009 (VOL. 6, NO. 1)

A GIFT TO THE AMERIND

In 1910, ten year-old “Pug” English and his brother were herding goats in Guadalupe Canyon in the Peloncillo Mountains on the Arizona-New Mexico border, when they spotted three people staring down at them from a cleft in the rock halfway up the canyon wall. When they hailed the people and received no response, Pug climbed up to the rock ledge and found, instead of people, three large baskets stacked near the opening of a shallow rock shelter. Two of the baskets were badly deteriorated from rain and mold but the third was in near perfect condition, and this basket was retrieved and went home with the two boys. It would remain in Pug’s possession for the next 72 years.

In 1982, Pug English, then in his 80s (he passed away in 1986), gave the basket to Mary Magoffin, whose family still owns ranches in Guadalupe Canyon (and near the entrance to Cochise Stronghold in the Dragoons.) After Mary’s death in 2007, the Magoffin family began looking for a permanent home for the basket. That quest ended in December 2008 when John Magoffin and his children decided to donate the basket to the Amerind Museum, so that it would remain forever in the home territory of its original owners, the Chiricahua Apache.

The baskets found by Pug and his brother were likely left in Guadalupe Canyon sometime before 1886 when the last straggling band of Chiricahuas finally surrendered to the US Army. Who made the surviving basket remains conjectural. The basket is a large jar-shaped vessel made with interlocking coils of willow and devils claw. Coiled baskets were made

by most Apachean peoples, but little is known for sure about early Chiricahua and Mescalero basketry. Their traditional material culture was deeply impacted by warfare, displacement, and population loss during the early American period. We know that the Chiricahuas made twined burden baskets and anthropologist Morris Opler described coiled bowl-shaped baskets stitched with yucca fibers, but there are no known surviving coiled willow baskets of the Chiricahua.

Commenting on Chiricahua baskets in his book on Southwestern Indian basketry, Andrew Hunter Whiteford concluded:

“The Chiricahuas may have made other kinds of baskets at one time, similar to Mescalero baskets or those of their western neighbors, the San Carlos Apaches. We may never know.” It is possible that this basket could be a Western Apache basket acquired in trade—but perhaps it’s a rare surviving example of a Chiricahua coiled willow basket.

Further study of the basket from Guadalupe Canyon will be conducted in order to ascertain its age and cultural affiliation. Such studies would not be possible if the basket had not been rescued by Pug English and treasured by Mary and John Magoffin. These Arizona pioneers have preserved an important part of Arizona’s cultural heritage, and we thank them for their generosity and foresight. A special exhibition of the basket will open in the main gallery of the Amerind on Sunday, March 15, 2009.



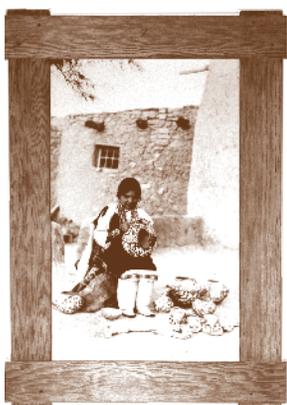
For further reading: Stewart August “Pug” English and Mary B. Magoffin “How the Spring of Contention Got Its Name” in *The Cochise Quarterly* 17(4): 3-11.

FROM THE BACK ROOMS

This last summer, I spent some time sorting and organizing one of Amerind's storage rooms. Seven decades of history can accumulate some surprises. I found two historical black-and-white photographs that our founder Mr. Fulton had framed in a rustic style. The first image depicted an unidentified potter from Acoma Pueblo, New Mexico; the second image was the potter Nampeyo (ca. 1860-1942).

Nampeyo was born in the Tewa community of Hano on Hopi's First Mesa. As a girl, Nampeyo probably learned to make the popular pottery style of the day—a style that anthropologists call Polacca Polychrome. As her art developed, Nampeyo studied ancient designs found on broken pots near older villages. Drawing inspiration from the older designs, Nampeyo revived the Sikyatki pottery style that had been popular in the fourteenth through seventeenth centuries. Her work drew national attention and inspired the work of other potters. Their new pottery style came to be called Hano Polychrome by anthropologists. Nampeyo's style continued to influence potters throughout the twentieth century.

The handsomely framed photographs gave us the opportunity to give Carl Oscar Borg's painting a rest. Borg (1879-1947) had traveled through Arizona and New Mexico. The Southwest landscape and people are featured in many of his works. Borg's painting entitled "Navajo Grave" has hung over the museum's main gallery fireplace for a number of years and it was time to take the painting off exhibit. The rediscovered photographs from the back room now hang over the fireplace.



Unidentified Acoma potter



Nampeyo



Prehistoric Sikyatki pottery



Polacca Polychrome

At any one moment, the Amerind has about 10 percent of its collection on display. Museums rotate through their collections, bringing some pieces to light while placing others in storage. Exhibits allow our visitors to learn more about the amazing artists and people whose work is cared for by the Amerind Foundation. But the fact is that exhibits accelerate the natural processes of decay and deterioration.

Paintings, photographs, and textiles fade when they are exposed to exhibit hall lights. Temperature and humidity changes will cause objects to expand and contract—stressing the fabric of the object. To preserve their treasures for future generations, museums must take care to keep their objects stored in a safe environment and judiciously display objects in exhibits. Rotating objects from storage rooms to exhibit halls helps preserve the objects and provides our visitors with an opportunity to see things they've never seen before.

We hope you can come to the main gallery and study our rediscovered photographs and view a sample of Hopi pottery that dates to Nampeyo's era. Look for more objects to be rotating into view in 2009!



A pot thought to have been made by Nampeyo. She rarely signed her pots, making identification uncertain. Hano Polychrome

NOTE:

The Amerind is still working toward the purchase price of the Terrol Dew Johnson's Basket Quilt artwork. If you would like to help, you can write a check payable to the Amerind Foundation with "Johnson Artwork Purchase" written on the memo line. Everyone who contributes will have their name acknowledged as donors whenever the work is displayed. There is also a special donation box next to the Basket Quilt, which is now on display in the museum's front hall.

The train slides through the early morning darkness past scattered streetlights illuminating adobe and cottonwood-lined roads and two-tracks, the sprawling suburbs of Los Mochis. At the edge of the electric grid we emerge into the vast agricultural plain of the Rio Fuerte Valley. The red ball of the sun finally jabs up through a haze of Sinaloa sediment, permanently suspended by the tread of tractors, farm trucks, and laboring men.

We wind our way into the foothills of the Sierras, cultivated fields gradually giving way to desert scrub, and as the grade increases we slice through dense thorn forests that skirt the base of the Sierra Madre. Passing over a high trestle, the swirling brown waters of the Rio Fuerte below, the sun is now well up in the sky and the Sierras loom ahead, filling the eastern horizon. Defying gravity and logic, the train seems to pick up speed as the grade increases and we climb higher, as if drawn by the immense mass of the mountains.



Chihuahua-Pacifico train

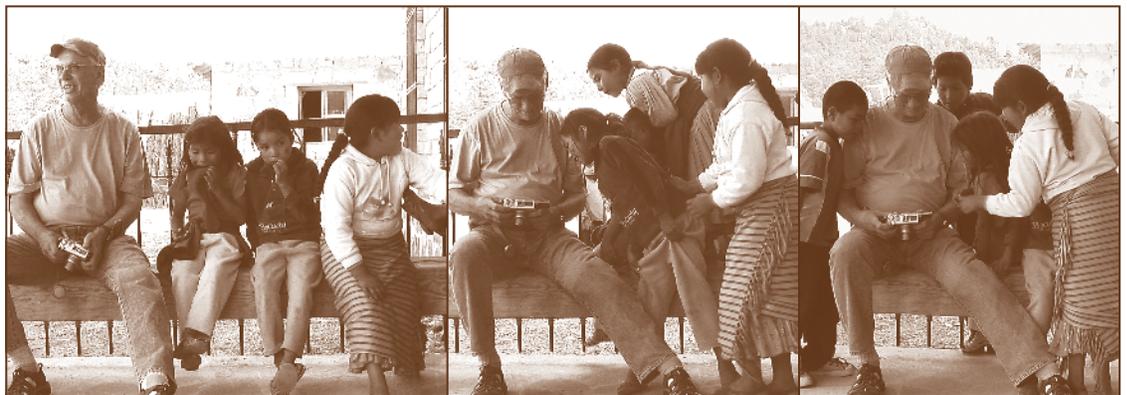
The first of over 100 tunnels lies ahead as the train begins to pierce and thread the spine of the continent. Tunnel after tunnel interspersed with scenes of near vertical landscapes that flash by like frames from an old movie, the only sounds the clank and whine of steel gripping steel. Glimpsed landscapes change with elevation gained, from desert thorn to subtropical forest, a thousand foot gorge, a vast reservoir created by an unseen dam, and finally a few scattered pines before the longest tunnel and we emerge into a mature pine forest with scattered ranchos, fields, and grazing horses and cattle.

On our second night in Cerocahui, Chihuahua, the winds and rain of Hurricane Norbert overtake us. We wake the next morning in the clouds to see an ephemeral stream transformed into a raging torrent cutting past the footings of the old mission church. Later that day the train stops at Divisadero to give us our first view of Copper Canyon, but we discover the entire canyon filled to its rim with dense white fog. That evening the skies clear over Sierra Lodge as kerosene lanterns replace electric lights and we settle into a feast of steaming stacks of corn tortillas and spicy chili rellenos. Our hike the next day leads to a magnificent waterfall through a magical valley where Eared Trogons—the famed Quetzal bird—outnumber Scrub Jays.

Raramuri (Tarahumara) women and their children cluster in the plaza at Creel, toddlers peeking through the legs of their mothers, looking at the strange people in the dull clothes who stare back and smile—beings their mothers shyly ignore. Dresses and blouses of bright reds, oranges, blues, and startling pinks; the hands of the mothers constantly in motion, weaving baskets, threading beads on hand-twisted string, eyes watchful of children rather than handwork. Where are the Raramuri men? Working hundreds of miles away, perhaps in the fields of the Rio Fuerte.

Amerind's first member tour to Copper Canyon and the Sierra Tarahumara was a rich experience for me. A chance to relive memories of 20 years ago, when I was last here. Thanks to Frank, Beto, and Tricia of Geronimo Educational Tours for organizing such an incredible journey, and to all the Amerind members who took part! We will return.

Raramuri children overcome their shyness with Amerind participant Oscar Hunsaker



Working and watching

OUR PEOPLE, OUR LAND, OUR IMAGES

The exhibit of international indigenous photographers currently showing in Amerind’s art gallery is a traveling show organized by the C.N. Gorman Museum at the University of California, Davis. Divided into sections titled *Our Past, Our Present, Our Future*, the show includes works by twenty-six photographers from Canada, the US, Peru, Palestine, and New Zealand, including historical photographers from the 19th and early 20th centuries, present day professional artists, and current MFA students. The inclusion of an Iraqi-Palestinian artist in a show of “indigenous” artists was a decision made by the show’s curators at the Gorman and is part of a larger trend in artistic collaboration among indigenous people from around the world who seek to connect with others to share their experiences and sensitivities.

Amerind’s last photography show was entitled *Native American Portraits*, an exhibit of large-format platinum prints by Gary Auerbach, a non-native photographer. After that show came down in 2002, Amerind made a decision to show only works by Native Americans and other indigenous artists in the changing gallery of the art museum, in keeping with a recent trend in the world of anthropology museums to have native peoples tell their own stories from the “inside,” rather than represent them solely from the outsider’s perspective. One of Auerbach’s images, a stylized depiction of Apache girls around a basket-maker, is a perfect example of the striking contrast between the 2002 photo show and the current one. In Auerbach’s photo, taken in 1999, the subjects



Apache Stream, 1999 by Gary Auerbach, from the 2002 gallery exhibit at the Amerind.

are contemporary Apache people, but they are represented in a naturalistic setting wearing traditional 19th century dress that seems to freeze them in a mythic past. Some of Auerbach’s images say more about the photographer’s conception of Indians than about his subjects’ perception of themselves.



Apache Fire, 2006 by Pena Bonita

Contrast Auerbach’s representation with Apache/Seminole Pena Bonita’s photo entitled *Apache Fire*. An Apache woman’s face is obscured by a welder’s mask while an attached eagle feather echos older, traditional headdresses; tantalizingly, we don’t see the face of this contemporary woman, as if she is caught between past and present or between two divergent worlds. Another photographer in the show, Jeffrey Thomas (Iroquois/Onondaga), was born and raised in the city and started his career in the late 1970’s, a time when he failed to find recognition of what he calls “urban Indianness”* in the photographic record. “Photographs continued to promote the romantic stereotype of stoic Indians in full regalia living on the land in remote areas. From this, one could easily draw the conclusion that First Nations people had never left reserve communities for urban centers.” Because photographs of Indians were captured by outsiders who “produced Indian images for a white audience” Thomas writes that he “felt like an Indian tourist gazing at Indians.” His own photographs illuminate this clash by contrasting stereotyped images of Indians with contemporary urban scenes.

What is exciting about this show is that the camera and the power to create images are in the hands of the insiders and the enormous variety of the images is a testament to the multiplicity of indigenous artistic expression. Techniques ranging from traditional large-format black-and-white prints to color and digitized mixed-media illuminate the artists’ concerns with land, family, history, stereotyping of cultures, and personal issues and emotions. The accompanying artists’ statements add another layer of depth to the viewing experience. The show will be up until spring, 2009.

*Quotations are from the exhibit’s accompanying text: *Our People, Our Land, Our Images: International Indigenous Photographers*, published by Heyday Press, and available through Amerind’s web site. Go to: www.amerind.org and click on “store” for more information. The book is also a valuable stand alone resource for anyone interested in the last 100 years of indigenous photography. The gallery guide to Auerbach’s exhibit is also available on-line.



At the opening of Amerind's photography exhibition *Our People, Our Land, Our Images: International Indigenous Photographers*, Iraqi-Palestinian artist Sama Alshaibi spoke passionately about her photographs, which are metaphors for loss of land and population displacement in twentieth century Palestine. At times the presentation was critical of US support for Israeli settlements on the West Bank and Gaza Strip. An audience member came up to me after the talk and told me that he didn't attend Amerind programs to hear attacks on the United States by a woman who "wasn't even an Indian." At the time I was taken aback, but in retrospect I'm glad such feelings were expressed because they initiated a conversation among the staff and our volunteers that bears on Amerind's mission and the larger function of anthropology museums. Let me share just a few of the things that have come out of those conversations.

As our name implies, the Amerind is a museum of the American Indian, but we bring a particular perspective to that subject. We are first and foremost an anthropology museum, and in recent years our resident scholar and advanced seminar programs have supported anthropological and archaeological research well beyond the Western Hemisphere. As the principal comparative study of the human condition, one of anthropology's foundational goals is to understand other cultures from the inside out—to see and try to understand other people *through their own eyes*. Such a perspective can yield valuable insights into cultural differences and similarities, but it can also lead one into dangerous and unsettling territory, because when we ask people from other cultures what they see, sometimes they tell us what they see in *us*.

All cultures embrace a positive self-image. In anthropology we call it *ethnocentrism*, the belief that one's own way of life is inherently better than anyone else's. Ethnocentrism creeps into every narrative we construct about ourselves in relation to others. For example, the iconic story of the settling of the American West is often dominated by a few self-congratulatory themes, such as the courage of pioneers in the face of incredible hardships, strong men and women taming the wilderness and bring-



Olives from Gaza: the Bitter Dream
by Sama Alshaibi, 2002. A self-portrait.

ing civilization to the savages, etc. We all know the stories because we've read the books, seen the movies, or perhaps listened to anecdotes passed down from our grandparents. One of the reasons the Amerind exists is to give voice to people who stood on the other side of these experiences. And so, several years ago the Amerind hosted Chiricahua elder Elbys Hugar, the great-granddaughter of Cochise. Visitors packed our main gallery to hear Elbys relate her feelings about the fate of her people in the aftermath of American colonization: brutal warfare, confinement on reservations, twenty-seven years of incarceration, seclusion on a small reservation in Oklahoma among foreign tribes, and being told after they

were released as prisoners of war that they could never return to their native land in southeastern Arizona.

Sama Alshaibi is not an American Indian, but her stories of Palestinian displacement fit well with the mission of an anthropology museum that is dedicated to challenging beliefs we may have of other people *and* ourselves. The job of an anthropology museum is not to entertain; television, movies, and theme parks will always do a better job at that. It is our job, instead, to tell dangerous and unsettling stories, by giving voice to people whose voices are seldom heard.

ABOUT THIS NEWSLETTER

If you've been reading the *Amerind Quarterly* for any length of time, you may notice that this issue looks different. Printing in one color of ink rather than the usual brown and black, and using a less expensive paper is much easier on our budget. We are also pleased that the paper we are now using has a higher recycled content.

Inserted in this newsletter you will find a post card asking if you'd like to go "paperless" and read the newsletter electronically or continue receiving your copy in the mail. Going paperless will save us money and some trees, but we know it is not an option for everyone. This newsletter is for you and we will do whatever we can to make sure you receive it. Just let us know by returning the card. Thank you!

NATURE SIGHTINGS AT THE AMERIND

by Barbara Hanson



On my walk this morning I found a cluster of sumac bushes shouting in oranges and reds in an otherwise muted autumn landscape. Happy to see that the birds had not eaten all the small, orange fruits—called “lemonade berries”—I popped a couple in my mouth to enjoy the tart flavor as I walked. When I got home I sat down to my usual breakfast of raspberries and blueberries on oatmeal. Choosing to eat these colorful berries is part of the story about why leaves change color in the fall.

It’s a story that makes itself most visible in the hardwood forests of New England and the northern Midwest where the right combination of falling temperatures and diminishing sunlight causes chemical changes in the leaves and creates such glorious colors. Here at the Amerind we don’t have the species that produce the brightest colors—maples, red oaks, birch, etc.—and the temperatures and position of the sun at our southerly latitude don’t give the trees we do have a chance to turn as bright. Cottonwoods that turn gold farther north never get as colorful here. However, we do have a few spots of color in the fall and the chemical changes are the same, whether in the red maples and yellow birches of Vermont or the red sumac and golden splashes of coral bean leaves against the rocks of Texas Canyon. Plant pigments are the main characters in the story the leaves tell and the most familiar is chlorophyll, which we know to be the green pigment that converts energy from sunlight into the carbohydrates that plants use for food. Because chlorophyll is an unstable compound, plants must constantly synthesize it during the growing season and this requires sunlight and warm temperatures. In the fall, changing weather triggers not only a decline in chlorophyll but also the formation of a membrane between the leaf and the branch that cuts off the supplies of water and nutrients necessary to chlorophyll production.

As chlorophyll decreases, the other pigments waiting in the wings shine through. These are the yellow-orange carotenoids and red-purple anthocyanins that have been present in the leaf all along, but whose colors were masked by the green chlorophyll. More stable compounds than chlorophyll, they persist into the changing weather of autumn. These two chemical

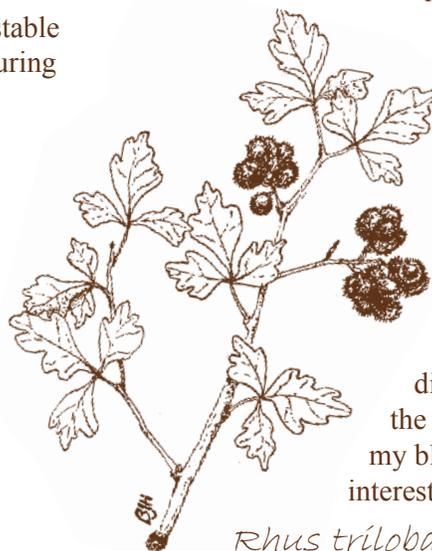
families consist of hundreds of different pigments which, in various combinations, produce the wide variety of colors, not just in leaves but also in fruits and vegetables. Once thought to be useless to the plant, we now know they perform the dual functions of assisting in photosynthesis and also protecting the plant.

So how does all this relate to the berries on my cereal? This part of the story lies in that latter function of the red and yellow pigments which, behind the curtain of the chlorophyll, have been protecting the plant from various environmental stresses. Anthocyanins serve the important role of reducing oxidative damage from the UV rays of the sun. Young shoots and leaves of some plants are a reddish color at the time they are most vulnerable to sun damage. New mesquite twigs are often a burgundy red until their bark grows thick enough to protect them. I’ve noticed that the pipevine plants are especially dark reddish-brown early in the summer when the ground around them is bare. Later, when monsoon grasses grow high enough to shade them, the leaves on the same plants turn greener.

Compounds that protect plants from oxidative damage of environmental stress also protect the animals—including humans—that eat those plants. Have you noticed all the talk lately about the importance of getting lots of “anti-oxidants” in your diet? Not all, but many of these anti-oxidants are these plant pigments, chemicals which not only help our bodies heal but can help us resist disease and damage in the first place. Many

health experts point to research that shows anthocyanins and carotenoids can perform such functions as improving eyesight, lowering blood pressure, protecting the skin and liver, and even slowing the growth of cancer cells.

A simple guide is to eat a rainbow array of colors to obtain a wide variety of all the different helpful compounds. And the bright purples and reds make my bland oatmeal so much more interesting too!



Rhus trilobata (Rhus aromatica)
Common names: Three-leaf Sumac, Skunkbush, Lemonade Bush

CURRENT SOUTHWESTERN ARCHAEOLOGY 2008

AN AMERIND TRAVELING EXHIBIT

On display last fall in the Amerind main gallery was a new exhibit featuring the current research projects of 8 archaeologists, the result of a new competition sponsored by the Amerind at the Society for American Archaeology (SAA) meetings. At the SAA's 2008 annual meeting, Amerind staff studied presentations made by archaeologists working in the American Southwest.

From over 70 presentations, we picked six studies that were authored by 8 scholars.

The 8 winning authors were asked to turn their SAA presentations into a traveling panel exhibit in the form of large posters that explain the authors' research using photographs and text. The Amerind staff offered advice and feedback, but the authors created the final product in their own words and in their own design.

After its run here, the Amerind's new traveling exhibit will tour other museums in Tucson, Tempe, Santa Fe, and Boulder in 2009. The exhibit touches upon many different periods and cultures, including the Casas Grandes region, Mimbres culture, Hohokam culture, and recent Diné (Navajo) history, addressing a range of topics including prehistoric cultivation, architecture, pottery design, and a critical look at archaeological interpretation.



Amerind member, Helen Hobson, viewing one of the panels.

THE BACK PAGE

It is refreshing to see the work of today's researchers in the Amerind's museum—a museum steeped in the anthropological research tradition of the American Southwest. Anthropological scholarship is just as lively and interesting today as it ever has been. The Amerind is committed to sharing new research insights and discoveries with the Southwest's museum visitors through such exhibitions. We look forward to continuing this program in 2009-2010 with a whole new crop of researchers and their exhibits. We hope you get a chance to see it soon. If you missed it at the Amerind you can catch it at Arizona State Museum in Tucson starting January 19.

AMERIND ON-LINE!

We hope you'll like what you see when you click on our newly spiffed up website and our brand new on-line store! Check it out at www.amerind.org.



Along with a new look and better organized information, you'll see our new Amerind t-shirt, (designed and printed by *Sabaku* in Tucson) available in four different styles and colors. It features the pot the Amerind excavated many years ago in the nearby town of Gleeson, Arizona. This pot, as you can see, shows the origin of our logo.

Along with the t-shirts and other logo items, you'll find pottery, a stunning 30" round Two Grey Hills rug, and various bracelets and necklaces of stone, shell, and silver, all made by Native artists. So, take a look at our on-line store today, especially if you live far from Dragoon. You'll be supporting Amerind with your purchases and you can be confident that you will be buying quality items.

If you are not already a member, we invite you to join us!

MEMBERSHIP APPLICATION

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 (520) 219-4828 (fax)
 rgmaxfield6@comcast.net

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Kathryn A. Riser, Tucson
 kriser@desertmuseum.org

Lawrence Schiever, Tucson
 (Emeritus)

Dan Shilling, Phoenix
 danshilling@cox.net

Norman Yoffee, Santa Fe
 nyoffee@umich.edu

EXECUTIVE DIRECTOR

John A. Ware, Dragoon
 jware@amerind.org

Letters to the director and board members can be sent care of the Amerind, Box 400, Dragoon, AZ 85609.

The Amerind Quarterly is produced seasonally by staff and volunteers of the Amerind. John Ware and Eric Kaldhal content; Barbara Hanson, editor and drawings; C. Charnley, design and layout; photography by Amerind staff (except where noted).

CALENDAR OF EVENTS AT THE AMERIND

February 15, 2009, 2:00 P.M.

"I Learned to Plow a Really Straight Line": Native Experiences in the Federal Off-reservation Boarding Schools, a presentation by Tsianina Lomawaima, Chairperson of American Indian Studies Program, University of Arizona.

February 23, 2009, 11:00 A.M.

Botany walk with Barbara Hanson, off-road at the Amerind—wear sturdy shoes or boots. Meet in front of the museum.

March 12, 2009, 10:00 A.M.

Botany HIKE at Cochise Stronghold in the Dragoon Mountains with Barbara Hanson. Limited to 12 people. Call Barbara at 586-3960 to sign up and get details.

March 15, 2009, 2:00 P.M.

Chiricahua Basket exhibit opening in the main museum gallery

March 24-27, 2009

Art, Artists and Trading Posts Set Against the Sweep Of the Four Corners Landscape, a tour led by Tucson/Santa Fe trader, Mark Bahti.

April 3, 2009, noon

Brown Bag talk on the Amerind Seminar: *Religious Ideologies in the Pueblo Southwest*.

April 6-9, 2009

Art, Artists and Trading Posts Set Against the Sweep Of the Four Corners Landscape, a tour led by Tucson/Santa Fe trader, Mark Bahti.

April 16 and 18, 2009

Seven Generations Program in Tucson on the 16th, an evening presentation by Jake and Judy Swamp (Iroquois/Mohawk) at U. of AZ. A tree planting ceremony at the Amerind the morning of April 18, followed by an afternoon forum with the Swamps and members of other Indian Nations. Details will be mailed out before the events.

April 16-19, 2009

Tour to Casas Grandes and Mata Ortiz, with Mata Ortiz pottery competition awards ceremony, depending on Mexican travel restrictions.

April 20 at 9:00 A.M.

Birds and Botany walk with Alan Blixt and Barbara Hanson. Bring binoculars. Meet in front of the Museum.

May 11-16, 2009

Pueblo World Tour IV: *Hopi Origins*

October 2009

Sky Island Journeys: People and Nature in SE Arizona. Tour based from Amerind Seminar House

FOR MORE INFORMATION, CALL US AT 520.586.3666 OR VISIT US ON THE WEB: WWW.AMERIND.ORG